Railroads need better radio — p. 30

Backstage at Lennen & Mitchell—p. 21
HOW TO PUT YOUR BEST FOOT FORWARD IN RICHMOND

If you’re looking for national sales you can’t overlook Virginia’s first market. Fast expanding Richmond is well worth knowing. It’s a city of traditions, a city of pride. It’s a city with a heart. Throughout the metropolitan Richmond market you’ll discover that The First Stations of Virginia command a respect and warmth that add up to advertising results. There are good and understandable reasons for this. Any Blair man will be glad to explain them.

Havens & Martin Stations are the only complete broadcasting institutions in Virginia.

WMBG AM
WTVR TV FIRST STATIONS OF VIRGINIA
WCOD FM

Pioneer NBC outlets for Virginia’s first market. Represented nationally by John Blair & Company.
Spot volume soon may pass network

At present expansion rate national spot volume may pass national network in two or three years. In 1948 spot moved up to $14,800,000, from $91,000,000 in 1947. After summer slump, it gained again last fall and is expected to show $110,000,000 for year 1949. Four coast-to-coast networks meanwhile billed-after discounts—$133,000,000 in 1947 and 1948, and dipped in 1949 about 4% to about $128,000,000. Local broadcasting followed retail sales trend down 5-7% per cent.

-SR-

Rail vs. air advertising battle looms

1950 may be big year for rail air advertising as a result of airlines aggressive drive for passenger business. Railroads have been feeble air advertisers to date; airlines somewhat stronger. Television will be used by many in both categories because of travel picture possibilities (see page 30).

-SR-

Estimates see spot up 15-20%

With stations reps at year's end busier than ever getting contracts. Some estimates place national spot in first half of 1950 at 15-20 per cent above first half of 1949. Foods, soaps, drug products (including antihistamine cold tablets) and watches lead the parade. Motor makers will use spots not only to announce new models but for sustained campaigns. One watch company, Longines-Wittnauer, is reported dropping two network shows to return to spot.

-SR-

More Chiquita Banana public service

Chiquita Banana is gaining new applause for United Fruit as it cautions New Yorkers on the necessity for conserving water. Chiquita frequently pitches in on public service jobs these days.

-SR-

Mitchell urges harder selling

Aggressive, intelligent selling turned tide of receding business in broadcasting in 1949, said Maurice Mitchell, director of BAB, in a year-end report. Many broadcasters discovered, he said, that "potential advertisers in every market just weren't being asked to buy broadcast advertising. If broadcasters continue to use every available selling tool, on every available advertiser, 1950 will see new record established."

-SR-

Networks start Happy New Year

Final figures are expected to show NBC ahead of CBS in 1949 time billings. But CBS announces new business starting in January will total $3,800,000 on annual basis.
Mutual sells $3,000,000 time

Coincident with denial of report Mutual network would be sold to Metro-Goldwyn-Mayer Pictures, Frank White, MBS prexy, announced net has sold $3,000,000 time on annual basis. In first nine months of 1949 MBS revenue was down 11 per cent from paralleled period of '48—but Mutual is optimistic about new year.

-SR-

Woods stresses TV expansion

Mark Woods, president of ABC, emphasized video in annual statement but added that, ABC has been "equally vigorous in the field of radio." Net announced its daytime mystery (SR, 19 December) will be "Hannibal Cobb," half-hour, five-a-week afternoon show. . . ABC revenue was down in 1949, and reports still persist net may be sold.

-SR-

Stanton boasts high ratings

Frank Stanton of CBS found plenty to crow about at year's end in current Nielsen and Hooperatings, where CBS respectively had 16 of the top 20 and nine of the top 15 nighttime programs. "Time sales for both radio and TV in 1949," he pointed out, were highest in company's history.

-SR-

FCC reports more stations

FCC reports these stations on air at year's end: AM, 2072; FM, 740; TV, 94. Deletions include 60 AM, 204 FM, and 12 TV stations. Construction permits are pending for 320 AM, 48 FM and 354 TV stations.

-SR-

Union network signs up K-F

Kaiser-Frazer has become first "union network" sponsor, effective 2 January, with news commentaries on six-stations: WFDR, New York; KSMV, Los Angeles (both owned by Ladies' Garment union); WDET, Detroit, and WCUO, Cleveland, owned by United Auto Workers; WCMF, Washington, co-operatively owned, and WFLN, Philadelphia. Some 75 stations are now either owned by unions or run by groups friendly to them.

-SR-

ILGWU matches Pope bid for WINS

International Ladies' Garment Workers' Union has matched Generoso Pope's $512,000 bid for purchase from Crosley Broadcasting of 50,000-watt WINS, New York. ILGWU already owns FM station WFDR there, and Pope, Italian Language newspaper publisher, owns WHOM.

-SR-

News broadcasts get more interest

WOR has found in study of average ratings of major news programs covering last eight years in New York that "more people spend more time listening" to such programs now than during early part of World War II, and "average rating for all 15-minute newscasts currently tops average for comparable months in all war years."

Please turn to page 34
LATE AGAIN?

CALL, WIRE, WRITE FOR INFO ON RADIO'S ONLY NEW AND PROVEN TRANSCRIBED SERIAL -

"SECOND SPRING"

Also Great Musicals
PLANTATION HOUSE PARTY   HOSPITALITY TIME   EDDY ARNOLD SHOW

RADIO PRODUCTIONS, INC.
MONOGRAM BUILDING   NASHVILLE 3, TENNESSEE

SALES AGENCY: MONOGRAM RADIO PROGRAMS, INC.
CHICAGO   NASHVILLE
AN 3-7169   4-1751

2 JANUARY 1950
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President & Publisher: Norman R. Glenn
Secretary-Treasurer: Elaine Couper Glenn
Managing Editor: Ellen L. Davis
Senior Editors: Frank M. Bannister, Irving Mariner, Hope Beauchamp, Miles David
Assistant Editors: Joe Gould, Fred Birnbaum
Art Director: Howard Wechsler
Vice President in charge advertising: Norman Knight
Advertising Director: Lester J. Blumenthal
Advertising Department: Jerry Glynn, Jr. (Chicago Manager), Edwin D. Cooper (West Coast Manager), M. H. LeBlang, Beatrice Turner
Business Manager: Bernard Platt
Circulation Department: Emily Cutillo, Victoria Woods
Secretary to Publisher: Augusta Shearman
Office Manager: Olive Sheridan

No other station makes mornings merrier!

WGY area listeners get a merry start for the day, every morning, Monday through Friday between 7:15 and 8:45. That's when master showman, EARLE PUDNEY, takes over for an hour and a half, with a combination of piano, vocals, and favorite recorded selections. Advertisers get a break too. Commercials are woven neatly into the fabric of the show with carefully planned intros and segues. The outcome — better listening — more listeners — tangible sales results.

Our name is Wideman. We are one of 65,310 radio families that live in Albany County. Last year the four of us spent 3300 dollars for necessities. With two children, our household is a busy place in the morning—but not too busy to include Earle Pudney of WGY at the breakfast table. His wonderful piano playing, singing and general comment help make our mornings merrier. I hear him at home and during the 16-mile drive to my place of business. Plum puddings to Pudney!

Frank Wideman

* BMB—STUDY NO. 1—1946 Represented Nationally by NBC Spot Sales

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

A GENERAL ELECTRIC STATION

KEY TO SYMBOLS ⭐ Over 250,000 □ 100,000—250,000 ⬜ 50,000—100,000 ⬜ 25,000—50,000 ⬜ 10,000—25,000 ⬜ Under 10,000
At KWKH we don’t know how to do handstands, or “fingerstands” either, but we do know how to get and hold the greatest radio audience in our booming four-state area.

Shreveport Hoopers prove that KWKH gets the greatest Share of Audience in our great metropolitan market. Oct.-Nov., ’49 figures, for instance, showed a 41.5% greater Share of Audience than Station B for Total Rated Periods.

Mail-pull figures, paid attendance at “live” shows and BMB percentages prove that KWKH is tops with the rural audience, too.

By any measurement, KWKH is the best buy in this rich Southern market. May we send you all the proof?
How To Lose An Account

A Winston-Salem dry cleaner, using WAIRadio exclusively, cancelled his news strip. Reason: He outgrew his plant and could not handle the increased business WAIRadio brought. We lost this account for six months. Now he’s back on the air, the new plant in operation and business is booming.

Acme in Sound Reproduction

The NEW LANG-WORTH Transcription

LANG-WORTH FEATURE PROGRAMS, Inc.
113 West 57th Street, New York 19, N. Y.
Network Calibre Programs at Local Station Cost

clamoring for additional copies which they can put in their sales kit. If it would not be imposing on you too greatly, please send us ten additional reprints, if you still have them available. I assure you they will be greatly appreciated by all of us at WQAM.

HARRY CAMP
Asst. General Manager
WQAM, Miami, Florida

MAXON INQUIRIES

We have been unable to scare up a November issue of sponsor—apparently your story on Gillette is the cause for disappearances! If you have a spare copy, we would certainly appreciate having it.

JEAN HERLIHY
Merchandising Dept.
Maxon Inc.
Detroit, Mich.

In your article “The Forgotten 15 Million” in the October 24th issue you say “Negro disc jockeys have now multiplied to more than 100.” Have you even a partial list of the stations with programs slanted to the Negro market? I am particularly interested in the stations of Illinois, Missouri, Kentucky, Tennessee, Arkansas, Oklahoma, Louisiana, and Mississippi. Aside from WDIA in Memphis most of those we heard about are north of the Mason-Dixon line.

Preston H. Pumphrey
Maxon, Inc.
New York City

*SPONSOR has arranged to send a list of Negro disk jockeys to Mr. Pumphrey.

MORE RE BMB

I’d like to congratulate you on the excellent presentation of the story on BMB in your November 7 issue. I think that you have comprehensively and forcefully told a very important story.

Roger W. Clipp
General Manager
WFIL, Philadelphia

FARM FACTS

Congratulations on your “Farm Facts Handbook.” It is the finest treatment of COMMERCIAL broadcasting in the farm field that I have ever seen.

(Please turn to page 61)
Taxes and investigations slow growth of business

While Senator O'Mahoney's committee is trying to find out what can be done to get risk capital flowing again into the bloodstream of business, other governmental factors at the start of 1950 tend to impede economic progress. High "luxury" taxes, for example, are still in effect. Secretary of Commerce Sawyer has proposed a new interagency committee to study "monopoly," and the Justice Department is piling up testimony in its anti-trust action against the A&P stores. Both the FTC and Food and Drug Administration have started inquiries into advertising claims for the new anti-histamine cold "cures."

But, somehow, business still forges ahead

Despite restraints and uncertainty, the business indexes move into a new half-century on a sharp upward trend. Business Week's index not only shows recovery of all the ground lost since the steel strike started in October but currently is at about the level of last March.

South and West lead in economic progress

In the 1943-49 period, business in the Southeast, Southwest and Far West moved ahead much faster than the national average the Commerce Department reports. The number of business concerns in the country increased 913,000 over the five-year period, totalling 3,935,000 at end of 1949. Forty-eight per cent of this increase was made by these three areas. Florida, Arizona and California led with respective gains of 71, 67 and 59 per cent.

Color and UHF decisions will spark TV expansion

Sometime next spring the FCC probably will adopt policies ending the freeze on new VHF TV stations and releasing UHF and color. RMA has been getting commissioners' reactions to a proposed new National Television System Committee to formulate color standards. FCC will resume hearings on all three questions 20 February. Meanwhile, even without decisions on them, industry generally agrees that 4,500,000 to 5,000,000 TV sets will be sold in 1950. This would double the number now in use.

Heinz, GF credit sales rise to advertising

The Justice Department's suit against A&P continues to bring forth some interesting figures. Howard Heinz, president of H. J. Heinz Company, said that of his 1949 volume of $126,146,500, advertising represented 5.2 per cent. Charles G. Mortimer of General Foods credited advertising with a major part in lifting GF sales in 10 years from $135,000,000 to $500,000,000 annually.

Some increase seen in 1950 ad budgets

Advertising budgets in 1950 will "at least equal 1949's outlay," the Wall Street Journal has concluded, and "final decisions may boost the total above 1949." Increases are expected, among others, by General Motors, Ford, Kaiser-Frazer, National Airlines, International Silver, and duPont. Association of American Railroads and New York Central, however, are among advertisers currently reducing budgets. VanHeusen shirts will spend a record $1,000,000.

Paul Willis predicts more food advertising

Total food store sales in 1949 were about $30.2 billion, as compared with $30.5 billion in 1948—the decline being due to "lower prices rather than to decreased tonnage sales," said Paul S. Willis, president of Grocery Manufacturers of America. He found a "hopeful outlook" for 1950: Aggressive manufacturers will increase their advertising as the sale becomes harder to make.

Advertising Council starts "half-century" campaign

The Advertising Council reviews the economic progress of the last half-century and suggests how the trend can be continued, in a campaign guide for 1950. Titled The Better We Produce the Better We Live it offers advertising ideas and general plans for campaigns on this theme. Broadcast messages on this theme thus far total more than two Billion listener impressions.

Sawyer proposes single agency on transportation

The Government is "fostering and promoting competition" in transportation on one hand and restricting it on the other. Commerce Secretary Sawyer pointed out in a 100-page report to President Truman. The railroads have long complained of the "unfairness" of government subsidies to airlines, water carriers and trucks and buses, through outlays for road-building. Mr. Sawyer asked formation of a single government agency to handle subsidies and other promotional activities for all forms of transportation.

D. C. Commission puts okay on transit radio

District of Columbia Public Utilities Commission has dismissed its investigation of transit radio, and has ruled that "as-you-ride" is not inconsistent with public convenience, comfort and safety. "Washington Transit Radio, Inc., has equipped 212 buses and trolley cars with transit radio, and plans extending it to 1,500 more."
Over 500 have already subscribed to the

ALL-RADIO PRESENTATION

HOW ABOUT YOU?

The eagerly-awaited ALL-RADIO PRESENTATION film is almost ready for release—ready to sock home its message throughout the length and breadth of America, selling Radio to all types of advertisers everywhere. The official preview will be February 1, with nationwide release on February 15.

So if you haven't subscribed—as 500 already have—note that this is the LAST CALL! Only subscribing broadcasters will be able to present this convincing, fact-filled motion picture, different from anything ever prepared before—a film that actually shows Radio at work selling goods!

The closing date for all subscriptions is February 15. Cost is low in ratio to your station's billings, and you'll have available three different editions on 16 mm. sound film (or 35 mm, if desired):

* a 45-minute edition that puts the full story of Radio before any audience of businessmen up to the topmost management, right in your own community.

* a 20-minute version for showings at sales meetings, and business organization luncheons such as Chamber of Commerce, Kiwanis, Rotary, etc.

* a 20-minute educational edition for showings at schools, P-T-A meetings, women's clubs, etc.

Radio has kept silent about itself long enough. Join the chorus. Speak up and help ALL-RADIO sing ALL the praises of America's greatest advertising medium. Send in the coupon right away for complete details on how YOU can join the rest of the industry in benefiting from the All-Radio Presentation.

ALL-RADIO PRESENTATION COMMITTEE


THE ALL-RADIO PRESENTATION tells Radio's unique story to all advertisers on a scale that no one station or network ever could.

shows how Radio helps build and maintain good business in the smallest as well as largest of communities.

demonstrates what a money-saving buy Radio is.

stresses the enormous size of the Radio audience and the intensity of its listening attention.

sells Radio as the most practical way of reaching more customers at less cost.

The ALL-Radio Presentation Committee

Yes sir, I do want to be part of the ALL-Radio Presentation. Please send me further details on how I can subscribe at once.

Name. 

Station 

Address 

City State 

Send your coupon to: Broadcast Advertising Bureau 270 Park Avenue, New York 17, N. Y.
Entertainment has always drawn a crowd. The crowd has always sought it, or waited for it to come to them. Wherever there was a crowd, there were customers. And wherever there were customers, there were people with things to sell. (*A crowd that was in a good mood always bought more*).

Today the entertainer still gets the crowd, only he gets it faster and bigger. Through radio he reaches crowds of ten and twenty millions in a split second. *And along with him goes the advertiser.*

In radio the largest crowds gather at that point on the dial where the entertainment is the best. That point today is CBS.

For the Columbia Broadcasting System continues to be the most creative network in providing the kind of entertainment which captures the largest audiences.

Only on CBS will you find most of the *sponsored* programs with the largest audiences in radio (11 out of the "top 15").

And only on CBS can advertisers find most of the *available* programs with the largest audiences (7 out of the "top 10").

This is what makes CBS the most effective traveling salesman in radio...reaching more people with better entertainment...making the strongest impressions in all advertising.
Reminder, for a *SHAMPOO* manufacturer:

**SPOT RADIO** works blondes, brunettes, and red-heads into a **buying lather**!

You've got to sell the girls if you want to build big shampoo volume. You've got to *keep* selling them, too . . . again and again and again! Spot Radio lets you do just that, *economically* and *profitably*. For, Spot Radio will deliver and sell an audience of women where and when you want it . . . once a week or twenty times a day, in one market or *all* markets!

Spot Radio gives you your choice of audience, markets, stations, times, programs, seasons. This complete *flexibility*, backed by radio's *impact*, makes any budget—large or small—do its full selling job! Ask your John Blair man about it. He knows Spot Radio!

*ASK YOUR JOHN BLAIR MAN!*
### New National Spot Business

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<th>PRODUCT</th>
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<tr>
<td>American Express-Catholic</td>
<td>Travel</td>
<td>Ray McArtis (N.Y.)</td>
<td>New York City only possibility of expanding into 15-20 mks at a later date</td>
<td>Radio spots; Oct. 10</td>
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<td>Travel League for 1950 Holy</td>
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<td>Year Jubilee</td>
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<tr>
<td>Beechut Gum</td>
<td>Gum</td>
<td>Kevenon &amp; Eckhardt (N.Y.)</td>
<td>65-70 mks; 60 mks (all east of Mississippi except L.A. &amp; S.F.)</td>
<td>Breaks; around first of year</td>
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<td>Bicycle Institute of America</td>
<td>Bicycles</td>
<td>Campbell-Ewald (N.Y.)</td>
<td>54 mks*; 26 cities*</td>
<td>Breaks; abt Nov 21 (Agency doesn’t plan to run any announcement-week before Xmas)</td>
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<tr>
<td>Bristol Myers</td>
<td>Reistals</td>
<td>Kevenon &amp; Eckhardt (N.Y.)</td>
<td>Over 100 mks*</td>
<td>Three-week campaign starting Dec 12</td>
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<td>Delaney</td>
<td>Frozen food</td>
<td>Founta, Come &amp; Belding (N.Y.)</td>
<td>North &amp; South Carolina</td>
<td>One minute spots campaign ends early in January</td>
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<tr>
<td>DeMeet &amp; Dougherty</td>
<td>Beet Division</td>
<td>Rutheauff &amp; Ryan</td>
<td>40 mks</td>
<td>Radio spots</td>
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<td>Eagle Lion Pictures</td>
<td>Movies</td>
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<td>Yankee Network (Boston area); WLW (Cincinnati area)</td>
<td>Spot: Feb 18</td>
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<td>Spot: Feb 15</td>
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<tr>
<td>General Foods</td>
<td>Swansdown Cake Mix</td>
<td>Young &amp; Rubican (N.Y.)</td>
<td>California</td>
<td>Spots; early in Jan for abt 20 wks</td>
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<tr>
<td>Procter &amp; Gamble</td>
<td>Mix</td>
<td>Benton &amp; Bowles, (N.Y.)</td>
<td>Major mks</td>
<td>Spots; probably early in Jan for 26 wks</td>
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<td>Renault</td>
<td>Automobiles</td>
<td>Smith, Smalley &amp; Testor, Inc (N.Y.)</td>
<td>Indef</td>
<td>Spots; probably late Jan or early February</td>
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<tr>
<td>Union Oil Co</td>
<td>Oil</td>
<td>Direct</td>
<td>6 mks*</td>
<td>Daily 15-min newscasts; 52 wks</td>
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<tr>
<td>*Station list set at moment.</td>
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### Station Representation Changes

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<td>Independent</td>
<td>Adam J. Young Jr Inc, N.Y.</td>
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<tr>
<td>Radio Programas Continental</td>
<td>Republic of Panama network</td>
<td>Melchor Guzman Co Inc, N.Y.</td>
</tr>
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<td>Radio Sarrethwick, Saarbruecken, Germany</td>
<td>Independent</td>
<td>Pan American Broadcasting Co, N.Y.</td>
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<tr>
<td>WAPA, San Juan, Puerto Rico</td>
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<td>Clark-Woodless-Mann Inc, N.Y.</td>
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### Advertising Agency Personnel Changes

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<th>NEW AFFILIATION</th>
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<td>Frederick Anderson</td>
<td>Compton, N.Y., vp</td>
<td>Mccann-Ezekiel, N.Y., dir radio and tv</td>
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<tr>
<td>Hal Marc Arden</td>
<td>WMGM, N.Y., dir</td>
<td>Robert A. Borie, Organization, N.Y., radio and tv dir</td>
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<tr>
<td>George Baltzerman</td>
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<td>Norm &amp; Klein Inc, N.Y., exec</td>
</tr>
<tr>
<td>Harry L. Barnett</td>
<td>Schenley Distributors Inc, N.Y., adv mgr</td>
<td>Burum &amp; Co Inc, Boston, acct exec</td>
</tr>
<tr>
<td>M. Oakley Bidwell</td>
<td>Benton &amp; Bowles, N.Y., acct exec</td>
<td>Spence, vp</td>
</tr>
<tr>
<td>William H. Bettsford</td>
<td>Sills Inc, Chi, vp</td>
<td>Drumman &amp; Betteridge Inc, Detroit, pub rel dir and acct exec</td>
</tr>
<tr>
<td>Frank R. Brodsky</td>
<td>Levee Bros, (Peeples Division), Chi, dir of ads</td>
<td>Open own agency in Chi. (Resignation from Levee Bros. eff Dec 31)</td>
</tr>
<tr>
<td>Austin Byrne</td>
<td>Byrne, Harrington &amp; Roberts, N.Y., pres (agency dissolved)</td>
<td>Owen &amp; Chappell, N.Y., exec</td>
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*In next issue: New National Spot Business: New and Renewed on Television: Station Representation Changes; Advertising Agency Personnel Changes*
Advertising Agency Personnel Changes

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The 1949 Iowa Radio Audience Survey* proves that multiple-set ownership means additional listening—that the number of hours of extra listening is in almost direct proportion to the number of extra sets. (In homes having four or more sets, for example, an average of 67.7% of the families use two sets simultaneously, daytime, as against 26.4% with only two sets.)

Iowa families are really radio-equipped. 45.7% of them have two or more sets in their homes... 51.9% of all car-owners have car radios... 9.7% of the truck-owners have radios in their trucks... 12.5% of the barn-owners have radios in their barns!

More than that, the 1949 Survey shows that radio-minded Iowa families listen more than twice as much to WHO as to any other station. This top-heavy preference for WHO of course applies to multiple-set families as well as to single-set families—hence gives advertisers a substantial bonus audience that is not ordinarily measured.

The Iowa Radio Audience Survey is a MUST for every advertiser who wants to know all about Iowa listening. Ask us or Free & Peters for your free copy, today!

*The 1949 Edition is the twelfth annual study of radio listening habits in Iowa. It was made by Dr. F. L. Whan of Wichita University—is based on personal interviews with over 9,000 Iowa families, scientifically selected from cities, towns, villages and farms all over the State. It is widely recognized as one of the nation’s most informative and reliable radio research projects.
Leroy A. Van Bomei, natty, gray-haired president of National Dairy Products Corporation, is a man who has never wasted too much time nor missed many opportunities. Van Bomei became head of the corporation in 1941. Eight years later Dairy's annual record of sales jumped from $31,000,000 to more than $900,000,000. In 1946, when Bing Crosby balked at doing live shows, after selling Kraft products for a decade, Van Bomei signed Al Jolson. At that time, Jolson was the most highly publicized and sought-after entertainer in the country. It was the year his picture The Jolson Story gripped the heart of the nation. For the next two seasons the aging, tan-faced singer kept Kraft sales geared to peaks set by Crosby.

The story of Van Bomei's fruitful career reads like a Hollywood scenario of an American saga. National Dairy's first executive has been an errand boy, clerk, bookkeeper, store manager and milkman. In 1906 he was graduated from the New York University School of Engineering. The following year he was a junior engineer for the Sheffields Farms Company; 21 years later he was president of the firm. From delivering milk to guiding the operations of a multi-million dollar national concern, Leroy A. Van Bomei has made the transition with supple grace.

Throughout the years, Van Bomei has been eager to find new improvements for the dairy industry. As president of Sheffields Farms, he was the first to introduce Vitamin D and homogenized milk. He began using radio as an advertising medium for Sheffields as early as 1931.

Today, the major portion of National Dairy's estimated $13,000,000 annual advertising budget is used to sponsor three AM network programs: The Great Gildersleeve; Marriage For Two; and Dorothy Dix At Home; in addition to local, regional spots and programs for 70 of the corporation's 95 subsidiaries. For 1950 the company will spend approximately $1,000,000 in television. It will continue to sponsor the high-Hooperated kid show Kukla, Fran and Ollie, Tuesday and Thursday, CBS-TV net, 6-6:30 pm. Among national advertisers Dairy has the seventh largest TV budget in the country but ranks first among food corporations. Since Dairy has always spiritedly supported new media, the corporation may increase its planned television appropriation for 1950 and raise its video budget standing.
Along about this time of year—every year—all Indiana goes a little wacky over basketball ... both collegiate and high school basketball.

The so-called Hoosier hysteria lasts from late fall—after the football season—until early spring. It's been that way for 25 years or more.

Located as we are in Bloomington, the home of Indiana University which also has two good-sized high schools, we're right in the middle of things. It's just good programming to give the people all the basketball they want ... in great big doses.

WTTS (the designated sports station for I.U.) is the ONLY station carrying ALL Indiana University games, both at home and away. And, that isn't all. WTTV is televising EVERY home game of the two Bloomington high schools. Our listeners tell us they like it. And, so do our sponsors, for we're really delivering the audiences.
Less than one month after Bristol-Myers Company entered its product in the newly created and highly competitive antihistamine cold tablet market, sales totaled more than $500,000. Resistab ranks high among the leaders and shows signs of soon leading the pack.

The new drug has been produced, marketed and sold at a blistering pace. Twenty-nine days after the formula was established, the product was being sold in 30,000 drugstores in 23 Midwestern and eastern states and parts of Canada. It took Bristol-Myers only three days to select an agency (Kenyon and Eckhardt) to decide upon a budget, product-name and package design. In a precedent-breaking decision, the company’s top brass scheduled an estimated $1,000,000 advertising budget for Resistab. This is the largest sum that Bristol-Myers has ever spent to advertise a new product. In the past, the company has used conservative amounts to publicize its new drugs. The public has long been waiting for a cold-stopper drug and Bristol-Myers is prepared to convince it that Resistab is the best buy.

A sizable part of the Resistab budget is being used for an extensive radio announcement campaign. Kenyon and Eckhardt has placed these announcements on 115 stations in the nation’s cold-suffering areas.

The decision of the District of Columbia Public Service Commission to uphold Transit Radio will probably halt any contemplated action against the organization in other cities. Officials of Transit Radio confidently feel that the favorable ruling will be followed by other city commissions in the event similar complaints are lodged against it by groups opposing the system.

Surveys taken in Washington, D.C., showed that the residents overwhelmingly favored entertainment on streetcars and busses. Only 6.6% of those interviewed opposed Transit Radio. In almost all of the 17 additional cities where Transit Radio is in use, surveys revealed that more than 90% of the people polled approved of the novel idea. Of the 1500 streetcars and busses operated by the Capital Transit Company in D.C., radio equipment has been installed in 212. The rest will be equipped shortly after year’s end. Programs are beamed to the vehicles by WWDC-FM.

In St. Louis, the Post-Dispatch has heatedly campaigned against Transit Radio. Radio men have been stunned by the fury of the Post’s attacks, in view of the lavish praise accorded Transit Radio by city inhabitants. When St. Louis riders were polled, 87.1% favored the program; 7.3% had no opinion; and only 5.6% objected. Transit Radio is here to stay, and by the end of 1950 it will be unveiled in 52 more cities.

CONFLUENCE*
Where the CONFIDENCE of millions
meets the INFLUENCE that sells!

The CONFIDENCE of the world’s richest and largest Italian market and the INFLUENCE of the station that has been part of their lives for so many years, form a mighty powerful selling force to over more than 2,100,000 listeners.

It’s the plus delivered only by WOV...
CONFIDENCE plus INFLUENCE giving you CONFLUENCE.

*Act of flowing together...the meeting or junction of two or more streams
—Webster’s New International Dictionary

Originators of
Audited Audiences WOV
NEW YORK

SPONSOR
GET "CLEAR SWEEP"
TELE-SELL IN THE SAN FRANCISCO
BAY AREA WITH...

San Francisco's
Highest
TV Antenna

KRON-TV's modern antenna was created especially to serve this multi-County market. It rises 1,480 feet above sea level...has 1,500-watt power (is designed for 100,000 watts directional power)...occupies San Francisco's highest and finest telecasting location.

Telecasting from "Television Peak"—atop San Bruno Mountain, just south of San Francisco—KRON-TV brings NBC network and popular new local programs to the Bay Area's fast-growing television audience.

For "Clear Sweep" television advertising in the San Francisco area...check KRON-TV first!

KRON TV
SAN FRANCISCO CHRONICLE • NBC AFFILIATE

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

2 JANUARY 1950
NORTH CAROLINA IS THE SOUTH'S No. 1 STATE AND NORTH CAROLINA'S No. 1 SALESMAN IS WPTF NBC AFFILIATE

50,000 WATTS
680 kc.

* also WPTF-FM *
RALEIGH, North Carolina

National Representative FREE & PETERS INC.
Dancing cigarette pack is one of TV's outstanding commercials. Keesey is doing the briefing.

Backstage at Lennen & Mitchell

A report on how an ad agency radio department functions

Over-all: Last Fall comedian Fred Allen's handy Hooopering nosedived from a comfortable spot in the 20's to half that within a few months. As his Hoooper fell, Allen's famous blood pressure rose. At one point—in a wry gesture of defiance—he took out a $5,000 insurance policy to cover any listener who lost out on prizes offered by the show had lured his audience. But, month after month, Stop the Music kept stopping Allen. It eventually became number two on the Hoooper parade. Lennen & Mitchell—first agency to take an option on Stop the Music—had picked another winner.

Because Lennen & Mitchell has a long record of such successes—and because it's one of the top twenty agencies in the country—SPONSOR has selected it for this report on how an agency radio department functions.
Key to cover photo

1. Nicholas E. Keesely, V.P., in charge of radio department.
2. Larry Holcomb, radio and television director, talent specialist.
3. Bernard McDermott, traffic manager; mails records, film to stations.
4. Clark Agnew, TV art director; designed TV stage from this model.
5. Peter Keveson, copy chief who writes all TV commercials.
6. Frank Daniel, chief timebuyer, shows reading SPONSOR.
7. Sidney Hertzler, assistant timebuyer, with coverage map.

The agency's list of radio winners- and firsts reads like a pinpoint history of broadcasting. It was:
1. First to air play-by-play baseball;
2. First to put big bands like Paul Whiteman and Fred Waring on radio;
3. First to put microphones in front of such personalities as Eddie Cantor, Tyrone Power, and Bob Hope.

Currently, a large slice of L&M's $15,000,000 annual billing (one-third) goes into radio and television. The man who's directly responsible for expenditure of this money is Nicholas E. (Nick) Keesely, agency vice president in charge of radio and television. Working under him is a staff which—per thousand dollars of billing—is probably the most compact of any...
agency radio department in the country. It is built around seven key men:
Larry Holcomb, radio and television director; Frank Daniel, chief time-
buyer; Sidney Hertzel, assistant time-buyer; Peter Keesey, vice president
in charge of TV and radio copy; Frank Buck (no relation to the explorer),
radio writer; Clark Agnew, TV art di-
rector; and Bernard McDermott, traffic.

The department is small because its
members have the efficiency that comes
with long experience. Keesey points
out that "the radio background of
Larry Holcomb and myself alone adds
up to more than forty years." L&M's
philosophy in general is that compact-
ness, with good men in each job, is
preferable to having an abundance of
half-baked men around. (As Ray Vir-
den, president of L&M puts it: "We
don't have a gang of impresarios
wearing suede shoes. These are all
solid radio men."
To get a closeup picture of how Keebler's staff functions, let's take a specific radio problem and follow it through from beginning to end. A new L&M sport radio campaign for Lustre-Creme shampoo is ideal for this purpose—and it's just getting into full swing as you read this.

The campaign features a "Dream girl...dream girl...Lustre-Creme shampoo girl" song set to the music of Victor Herbert's "Toyland." The idea for this commercial, incidentally, came from Phil Lennen, chairman of the board at L&M. This illustrates a cardinal principle at L&M: anyone from to bottom in the agency is likely to contribute ideas. If you wanted to come up with a slogan for L&M, "Every man an idea man," would be as good as any.

The Lustre-Creme song is the first and, to date, only commercial use of Victor Herbert's music which the composer's estate has allowed. Officials of the estate permitted this use because they felt it was dignified and non-offensive. Originally, the "dream-girl" hitchhiked on various Colgate network shows. But she was such an effective saleswoman that the L&M radio executive decided to suggest a "dream girl" spot campaign to the client. The Lustre-Creme people thought well of the suggestion, approved a test campaign.

The test was carried out in three representative cities, Utica, Harrisburg, and Peoria. To get an accurate measurement of the spot campaign's effectiveness, the radio department called in L&M's research staff under Todd Franklin (as it usually does on a spot campaign). The researchers compiled cross-sectional lists of residents in the three cities. Then, before the spots went on the air, they interviewed residents, asked questions about Lustre-Creme advertising. The questions were designed to test remembrance value, or "penetration," as the research men put it.

After the spots had been used over the air for thirteen weeks, the researchers started asking questions again. Answers this time showed a definite increase in penetration which was directly attributable to the radio spots. On purpose, the copy used for the spots had emphasized different points from copy used in other media. Things local residents remembered about Lustre-Creme showed to what extent

(Please turn to page 40)
The rains came, the merchandise went

San Antonio was submerged, but Joske’s department store was a sellout

When Joske’s Department Store, San Antonio, Texas, planned a four-day sale beginning Monday, 24 October, it looked like clear sailing ahead. The public was well aware of it via newspaper ads and Sunday announcements on radio stations WOAL and KITE. The Joske staff—largest in Texas—was on its toes to start the tremendous stock of bargain-price merchandise moving at the word “go.”

Fifteen minutes after the store opened, it was plain the word “go” had been countermanded in higher-up headquarters having nothing to do with department store advertising and sales. The heavens let go with a torrential cloud burst which deluged San Antonio, resulting in a citywide flood. Two people drowned, firemen rescued scores from flooded homes and submerged automobiles. Bus service was suspended, or re-routed on most lines. Bridges were declared unsafe, some disappeared completely. Business and communications were largely washed away.

Chances for the success of the sale were slim for Joske’s (Please turn to page 60)

Abandoned cars were a common sight the morning of the big Joske sale. By nightfall, all was clear in Alamo city except Joske’s aisles.
Hottest thing in radio

Singing commercials are a going institution — and getting stronger. Jingles are here to stay because they are selling the goods.

The commercial technique that germinated with the Pepsi-Cola jingle of 1939 has produced a bumper crop. It's a rare radio hour that passes without at least one sample. The listeners cannot escape them; it's logical to assume that fewer sponsors will escape them in the future. Singing commercials have become a part of the American scene, not only in the field of radio, but via TV, juke boxes, sheet music and the all-embracing worlds of slang, catch-phrases and humor.

To date, the majority of jingles are aired to sell low-priced, quick turnover items. The consensus is that it is largely limited to such categories as foods, drugs, soft drinks, cosmetics and clothing because of the competitive angle. The advertiser in any category follows the leader when a proven technique is developed. But the versatile jingle, employed as an institutional device, and as a heavy industry salesman, would be as successful. Lackawanna Railroad and De Soto cars, in the institutional and heavy-goods group — use jingles, and they may well be starting a trend. At present, however, they are not designed to sell, being used for their remembrance value.

Why is the jingle concept expanding? Listeners, questioned individually, tend to sum up jingles as an abomination.

To clarify the picture, SPONSOR publishes, on these pages, results of a confidential survey recently completed by one of the top advertising agencies. These findings are highly enlightening and useful.

How they like singing commercials: in whole and part

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<thead>
<tr>
<th>Audience Reaction</th>
<th>Showing preference to singing versus non-singing 60-second announcement</th>
</tr>
</thead>
<tbody>
<tr>
<td>68%</td>
<td>preferred singing commercials</td>
</tr>
<tr>
<td>20%</td>
<td>preferred non-singing commercials</td>
</tr>
<tr>
<td>4%</td>
<td>no preference</td>
</tr>
</tbody>
</table>

To gain first-hand audience reaction, listeners were exposed to a single announcement for a tobacco product in two versions, asked to state a preference. Jingle version won hands down.

<table>
<thead>
<tr>
<th>Second-by-second</th>
<th>Approval and disapproval to a combined singing-talking commercial</th>
</tr>
</thead>
<tbody>
<tr>
<td>96%</td>
<td>like singing introduction</td>
</tr>
<tr>
<td>68%</td>
<td>like straight talk section</td>
</tr>
<tr>
<td>82%</td>
<td>like singing conclusion</td>
</tr>
</tbody>
</table>

Reaction to component parts of commercial was gained via paper and pencil technique. On attitude scale, listeners checked boxes marked very interesting, fairly interesting, not interesting.
This study reveals the reactions of over 600 men and women evaluated on a behavior, rather than a verbal, basis. The agency corralled uninhibited responses by asking its questions of studio audiences during actual broadcasts of singing and straight commercials. The results show an almost complete about-face on the verbally expressed “I can’t stand those singing commercials.”

Entrance into this increasingly competitive field is not, as some uninhibited advertisers suppose, a matter of hiring someone who contributed to the poetry corner in the school paper. Nor is it a form of advertising which can be bought for a song. It’s a highly specialized, often expensive, technique. Jingles can vary in the cost of creation from no appreciable cost (when written by an agency staffer) to $1,000 and up when written by a freelancer. Production costs range from several hundred dollars to over $3,000 for recording sessions.

Pepsi, widely thought of as papa of the jingle, wasn’t the first to use it. Sachs Quality Furniture pioneered in the technique in the crystal set era. The theme songs of such old-timers as the Julia Sanderson - Frank Crumit show and the Blackstone Plantation were so well-known as to qualify as commercials of a sort. But Pepsi was first to win a nation. More important, it wrapped up the entire sales story in four simple lines—an achievement rarely equaled.

The Pepsi-Cola commercials was written by Alan Kent and Austin Chrome-Johnson, who teamed up in ’38. Kent, then an NBC announcer, (Please turn to page 52)

What men and women like and dislike most in commercial announcements*

<table>
<thead>
<tr>
<th>like</th>
<th>after being asked to name an example of the “best” advertising they had heard, and why they liked it</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Men</strong></td>
<td><strong>Women</strong></td>
</tr>
<tr>
<td>1. Short</td>
<td>1. Jingle</td>
</tr>
<tr>
<td>2. Good taste, natural</td>
<td>2. Interesting, human</td>
</tr>
<tr>
<td>3. Humor, entertaining</td>
<td>3. Short</td>
</tr>
<tr>
<td>4. Jingle</td>
<td>4. Instructive</td>
</tr>
<tr>
<td>5. Port of program</td>
<td>5. Straight, simple</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>dislike</th>
<th>after being asked to name an example of the “worst” advertising they had heard, and why they disliked it</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Men</strong></td>
<td><strong>Women</strong></td>
</tr>
<tr>
<td>1. Stupid, childish</td>
<td>1. Stupid, childish</td>
</tr>
<tr>
<td>2. Repetitious</td>
<td>2. Jingle</td>
</tr>
<tr>
<td>4. Too long</td>
<td>4. Too long</td>
</tr>
<tr>
<td>5. Noisy, irritating</td>
<td></td>
</tr>
</tbody>
</table>

*Survey completed by leading advertising agency late in 1949 reveals what listeners specially like and dislike in commercials generally. Conducted on a behavior, rather than a verbal basis, the survey uncovered actual studio reactions of over 600 persons.

2 January 1950
On results: Flexner sums up 25 years' experience

"The outstanding lesson I have learned in advertising in my many years' experience with radio is this—I do not believe advertising is a thing that can be tried. It must be done consistently through the years. I see many advertisers who try a thirteen-times contract on the radio, or who run a whole page advertisement in the local newspaper and expect the customers to rush in in droves. I have found by experience that it doesn't happen that way. It takes consistent hammering of the message."

Greater Louisville First Federal Savings and Loan Association
211 West Main Street
Louisville, Kentucky

DEPARTMENTAL STATEMENT
At the Close of Business October 31, 1945

<table>
<thead>
<tr>
<th>Resources</th>
<th>Liabilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and United States Government Bonds</td>
<td>$2,292,362.97</td>
</tr>
<tr>
<td>Federal Home Loan Bank Stock</td>
<td>$19,000.00</td>
</tr>
<tr>
<td>Reserves on Our Own Shares</td>
<td>$2,000,000.00</td>
</tr>
<tr>
<td>Fiduciary Bank of Savings Accounts</td>
<td>$39,540.00</td>
</tr>
<tr>
<td>Office Building</td>
<td>$10,000.00</td>
</tr>
<tr>
<td>Private Deposits</td>
<td>$93,020.00</td>
</tr>
<tr>
<td>Total</td>
<td>$1,784,221.69</td>
</tr>
</tbody>
</table>

The Largest Savings and Loan Association in the State of Kentucky
Founded October 1, 1903

SPONSOR

This is the story of a loan association that grew from a one-room business to a $31,-000,000 organization—and hands the credit to radio.

When the Greater Louisville First Federal Savings and Loan Association set up shop on October 2, 1915, they had a paid-in capital of $25,000. Their idea was to go into business, securing as many savings and investment deposits as possible and then re-investing the money by lending it for home building. In 1927, after two years of radio advertising, the company had resources of three millions. Today, 22 years and thousands of air-hours later, the Greater Louisville has deposits of more than $30,000,000 and an advertising budget that is three times the size of their original capitalization.

From their early start in radio, back in 1925, when there was only one radio station in Louisville, to the present time, when the company sponsors 52 programs a week, the Greater Louisville Association has steadily expanded their radio activity—and their business. "When we first went on the air," says Gustav Flexner, secretary-treasurer of the organization, "there was only one station. But we pioneered with every station that came into the field—bought time on them. And I would say that we have grown with radio in that we have made it the main medium of selling our Association."

Gustav Flexner is in a good position to know. He is not the ordinary advertising executive. Not only was he responsible for his company's pioneering in radio when it was a new and untried medium, but with few exceptions he has also written and read practically every commercial since his
Mr. Sponsor

Savings association boosted to $31,000,000

In the company's own studio, Flexner reads all commercials for the Association's program.

company first went on the air in 1925.

The thinking behind the Flexner personal touch is simple enough considering how fabulously well it has paid off: "Of course, there's the fact that customers get a kick out of coming into the office and talking to the person they heard over the air. But more important than that," Flexner says, "it just seems natural to me that I would know better how to talk about our business than an outsider would.

And I think that knowledge gets across to the listener. He absorbs the confidence reflected in the announcer's voice. I think that if more organizations who buy radio time could have their announcers come in and live with the business for a time, they'd see results. When a listener hears a knowledge of what he's talking about in the announcer's voice, he's in a better mood to be sold." Flexner's name is never given over the air, although by now practically everyone in Louisville knows him. And he is modest about his own talents, "I recall one year at Derby Time," he says, "when I discussed reading the commercials with Graham McNamee. He told me one thing that I've tried to stick to all these years—to be myself on the air. I don't believe I have the best voice in the country, but I do believe that I have developed the finest radio voice in the country for selling our institution."

Transcribing the commercials for Greater Louisville's 52 programs takes about four hours of Flexner's busy week. He transcribes all of them (with the exception of the commercials for their live weekly Greater Louisville Hour) from his office desk, where he has a microphone and direct lines to each of his stations. After the transcriptions are made, the script, together with the catalogue number of the musical selections chosen by Flexner's secretary, is sent to the various stations for broadcasting. For seven years Flexner not only wrote and announced the commercials for his programs, but also wrote and produced all the sound effects for a daily half-hour children's program. The program, which centered around the adventures of a pony and a train, was dropped only because the Association's business was increasing so fast that Flexner could no longer spare the time to write it. But there are still a lot of Louisville adults who feel that they grew up with a pony named Dixie and the Greater Louisville Special.

(Please turn to page 59)

This release reached the offices of SPONSOR after this article was written. We consider it so unusual and revealing that it is reproduced here.

ADVERTISING ASSOCIATES—COMPLETE ADVERTISING AND MARKETING SERVICE

REGULAR AGENCY REPORT

Louisville radio stations are planning a tribute on December 31 to the Greater Louisville First Federal Savings & Loan Association for their Silver Anniversary in radio advertising. The Company will begin its 25th consecutive year of radio advertising, starting the first of the year. On December 31, radio stations WHAS, WAVE, WATE-TV, WFFO, WFTS, JINN and RXLO will hold a special celebration for Greater Louisville and for Mr. Gustav Flexner, Secretary-Treasurer of the Company and the man behind the many successful years of Company advertising. In addition, there will be a special dedication broadcast of one-half hour to be carried over all the local stations. Greater Louisville has grown with radio and has made radio the main medium of selling. The Company's first acquaintance with radio began on the night of December 31, 1925, when a two-hour program of the opera, Faust, was presented in its entirety. At that time, there were few stations on the air, few sponsored broadcasts and few radio sets, but the program was well received. From then on, Greater Louisville sponsored a weekly broadcast each Saturday night on WHAS, known as the Greater Louisville Hour. This program was broadcast for 24 consecutive years, and it can still be heard over JINN and RXLO. This program is believed to be the oldest continuous radio show in the country.

As other Louisville radio stations came into being, Greater Louisville bought time on them. Of the budget set aside for advertising, the Company devotes three-fourths of it to radio, which takes care of its 52 shows per week.
Railroads need better radio

SPONSOR survey reveals few of them use broadcasting consistently or well

To induce more of the public to use the nation’s railroads when traveling, the roads must sell their product.

Today, railroads do a minimum job of informing the public that they exist, occasionally stress new facilities, and emphasize their important role in the building of America.

The initiative of the railroads in purchasing impressive new rolling stock is not matched by a desire to exploit what they have to offer. The point has been made that most railroad heads are operational experts, not promotional experts.

"Railroad Hour's" promotion includes rail station posters, car cards, and some dining car menus.

SPONSOR
Railroads use radio sparingly in their overall advertising campaigns, which are inadequate to start. Glen R. Bedenknap, a member of the New York State's Public Service Commission, accurately appraised the situation, when he recently said: "A partial answer (to the railroads' problem of operating losses) lies in better methods of merchandising ... and in the development of better relations with the traveling public."

During the past few months, SPONSOR has undertaken a canvass of the railroads of America. What are they doing in radio? What do they hope to accomplish?

From SPONSOR's study comes the suspicion that railroad men are hard to educate to an appreciation of advertising, that the radio industry has never properly sold the medium to them.

From this study, too, comes glimpses of why the airlines, bus lines, and other travel mediums are taking the promotional play (and business) away from the railroads. Herewith is the record—as much as the study uncovered.

America's $30,000,000,000 railroad industry probably is spending more money in broadcast advertising today than ever before. Yet this amount—less than $4,000,000—is only a small fraction of its total expenditure of $25,000,000 or more in all media.

The largest single broadcast item is the $1,000,000-a-year Railroad Hour sponsored by the Association of American Railroads on NBC Monday nights.

After 10 years of concentration in magazines, the AAR switched the bulk of its expenditure to network radio on 4 October, 1948, when The Railroad Hour was launched as a 45-minute program on ABC. Even with the move to NBC last 3 October, when the "Hour" became a half-hour, AAR continues to spend most of its money in radio, with about $700,000 going to magazines.

The Railroad Hour is paid for by all but one of the nation's 135 Class 1 railroads, in proportion to their operating revenue. The single non-participant is the Chesapeake & Ohio, whose stormy chairman, Robert R. Young, has established the Federation of Railway Progress as a rival to AAR.

Some roads, such as the Pennsylvania, regard the Hour as "their" primary broadcasting effort. A few, however, have conducted, or are conducting, fairly extensive broadcast campaigns of their own.

For about 18 months during the war, the Union Pacific (largest railroad advertiser, with a $2,500,000 over-all annual budget) sponsored Your America, weekly "salutes" to individual industries and states, over coast-to-coast networks, through Caples Company. During that period UP's annual broadcast expenditure was about $500,000. Last fall it sponsored a live-sports TV show in Los Angeles. It uses radio announcements periodically over many stations.

The New York Central has been carrying announcements in seven cities consistently for three years, and last April began a series of TV announcements in New York. The Southern Pacific (also FC&B) is not using the air as heavily as it was. The Santa Fe buys radio announcements now and then, is currently sponsoring a 13-

(Please turn to page 35)
Before you junk your Commercial

1,000 members of TV Critics Club
reveal which favorite commercials
make them purchase the product

It may displease a lot of people and still sell a lot of goods.

Just because a TV commercial isn't well liked is no reason to junk it. A commercial, on the other hand, may delight practically every viewer exposed to it and still not pay for itself in sales. Like or dislike of a commercial is in itself no criterion of the commercial's efficiency.

Several of the best-liked brands reported in an American Management Counsel study (see table illustrating this story) do not even appear on the list of products named by the same respondents in answer to the question: "Have any TV commercials or demonstrations influenced you to buy a product you never bought before?"

This study was confined to the New York Metropolitan area covered by the circulations of the New York Herald-Tribune and Daily News. It was conducted by mail at the end of last October among 2,000 members of the TV Critics Club. This is a group spon-

ored by Look Hear, a commercial TV column written by Maxine Cooper and at present appearing once weekly in the News and Herald-Tribune.

Of the 2,000 names selected at random from the Critics Club membership, 1,144 filled out and returned questionnaires. Slightly more than half of the questionnaires were returned by women and nearly three quarters of these women were married. About 60% of the men who replied were married.

Most of the women respondents were housewives—64.3%. Secretary-bookkeepers accounted for 8.8% and students 4.6%. Occupations of the remainder of respondents were widely scattered, each accounting for less than 2.0%. Only 4.0% failed to list an occupation.

The men respondents, instead of falling into one big occupational category as did the women, were spread widely over a dozen. Topping the list with 11.3% was non-factory skilled labor. Skilled factory labor accounted for 3.4%. Office workers accounted for 10.0%, followed closely by non-factory unskilled labor with 8.9%.

Right on the heels of unskilled labor came the professional category with 8.7%. Student and management each had 7.0%. Government service, salesmen, non-active, proprietorship, and service categories ranged down from 5.5% to 3.0%. Miscellaneous accounted for another 5.1% and 15.4% failed to specify an occupation.

An impressive number of the people who bought cigarettes as a result of a TV commercial not only bought Old
Golds, but also said they particularly liked the commercials. They are done live with an announcer and the dancing cigarette cartoons. Of the 170 viewers who mentioned it, only 43 said they disliked it.

The choice of commercials was not influenced by a checklist. The question read simply: "If you particularly like or dislike a TV commercial, list them under following: (1 like; 1 dislike). Thus the commercials named were spontaneous choices. The same is true of the brands named as bought for the first time because of television.

The Old Gold commercial, seen on ABC-TV's *Stop the Music* and NBC-TV's *Original Amateur Hour* captured nearly a third of the 94 people of the sample who bought a new brand of cigarettes because of television. Percentage-wise, the cigarette brands mentioned lined up as follows:

<table>
<thead>
<tr>
<th>Brand</th>
<th>% Who Like TV Commercial</th>
<th>No. Who Like Commercial</th>
<th>Total No. of Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Old Gold</td>
<td>29.2</td>
<td>51</td>
<td>52</td>
</tr>
<tr>
<td>Chesterfield</td>
<td>26.6</td>
<td>51</td>
<td>52</td>
</tr>
<tr>
<td>Philip Morris</td>
<td>17.0</td>
<td>49</td>
<td>56</td>
</tr>
<tr>
<td>Pall Mall</td>
<td>6.6</td>
<td>12</td>
<td>17</td>
</tr>
<tr>
<td>Lucky Strike</td>
<td>4.7</td>
<td>7</td>
<td>11</td>
</tr>
<tr>
<td>Camel</td>
<td>4.7</td>
<td>7</td>
<td>11</td>
</tr>
<tr>
<td>Miscellaneous brands</td>
<td>1.3</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

With the exception of Old Golds and Chesterfields, the commercial liking score for brands mentioned bore little relation to the degree to which they were purchased. This did not hold true for brands in every category, but it happened often enough to raise a serious question as to the importance of the "liking" element. Cigarettes lined up this way:

Three of the most disliked commercials, shown in chart at the head of this story, are those for Philip Morris, Pall Mall, and Gillette. They also happen to be the same three commercials reported by the Starch continuing study of TV commercials as least liked. Nevertheless, both Gillette and Philip Morris rank well up in the list of new brands purchased as the result of watching television, according to the American Management Counsel report.

Whether or not selling that irritates as many people as do these shaving and cigarette commercials is good advertising in the long run is another question. Most advertisers are inclined to stick with what is getting current results. They figure to worry later about what to do when their advertising loses its punch. Gillette, of course, is the sponsor of top-drawer national sports events, as well as boxing every Friday night from New York, and other events such as the (Please turn to page 57.)
Mr. Advertiser:

YOU CAN DO IT AS WELL (Maybe Better)

AND FOR LESS

with

TELEWAYS TRANSCRIPTIONS

The following transcribed shows now available

AT LOW COST!

- JOHN CHARLES THOMAS
  260 15-Min. Hymn Programs
- SONS OF THE PIONEERS
  260 15-Min. Musical Programs
- RIDERS OF THE PURPLE SAGE
  156 15-Min. Musical Programs
- STRANGE WILLS
  26 30-Min. Dramatic Programs
- FRANK PARKER SHOW
  132 15-Min. Musical Programs
- MOON DREAMS
  156 15-Min. Musical Programs
- BARNYARD JAMBOREE
  52 30-Min. Variety Programs
- DANGER! DR. DANFIELD
  26 30-Min. Mystery Programs
- STRANGE ADVENTURE
  260 5-Min. Dramatic Programs
- CHUCKWAGON JAMBOREE
  131 15-Min. Musical Programs

Send for Free Audition Platter and low rates on any of the above shows to:

TELEWAYS PRODUCTIONS, INC.
8949 SUNSET BOULEVARD
HOLLYWOOD 46, CALIF.
Phones:
CRestview 67238 • BRadshaw 21447

RTS...SPONSOR REPORTS...

-continued from page 2-

Gilbert invades video research

Gilbert Youth Organization has formed Gilbert Television Research Company, and will probe looker-listener reactions to TV commercials in home. Technique is based on portable projector which interviewer takes into living room—any living room, since it is battery-operated. Device repeats actual commercials, picture and sound.

NARSR elects Avery president

Lewis H. Avery of Avery-Knodel, Inc., has been advanced from treasurer to president of National Association of Radio Station Representatives, New York, succeeding Frank Headley of Headley-Reed. Richard Buckley of John Blair & Co., was named vice-president; James LeBaron, RA-TEL Representatives, Inc., secretary, and Joseph Timlin, Branham Company, treasurer. Tim Flanagan continues as managing director.

1,800 stations aid democracy contest

More than 1,800 broadcasting stations — AM, FM and TV took part in nationwide "Voice of Democracy" radio script contest, sponsored jointly by NAB, RMA and U.S. Junior Chamber of Commerce. One million high school students were entered.

"Feature Foods" to go national

After 15 years on WLS, Chicago, "Feature Foods" radio program and merchandising service is being expanded to other markets by Feature Radio, Inc., Chicago, headed by Lyman L. Weld and Paul E. Faust. Services for sponsors include checking distribution, and position on shelves, "educating" grocers and clerks, arranging for promotions and checking displays.

Video set sales seen rising 50% in 1950

Don G. Mitchell, president of Sylvania Electric Products, relative newcomer in TV set-making, predicted in year-end statement industry's TV set volume will be 3,750,000 in 1950, or 50 per cent more than in 1949. . .RMA — which has switched report on TV picture tubes from quarterly to monthly — said sales of these tubes in October were 100 per cent more than average for third quarter of 1949.
IS ON THE MOVE

NO, 510 ISN'T OUR FREQUENCY

IT'S OUR NEW ADDRESS IN NEW YORK

2 JANUARY 1950
Mr. Sponsor asks...

"Can a national advertiser build a profitable program by using a station transcription library?"

Joseph E. Shorin  
President  
Topps Chewing Gum, Inc., N. Y.

The Picked Panel answers  
Mr. Shorin

When the first electrical transcription library became available, KMBC quickly broadcasting phonograph records programs. We subscribed to the idea that the public is entitled to music different from that already obtainable at any good record shop—music recorded with highest possible fidelity, superior in quality to phonograph records. KMBC was one of the first subscribers to the World Library, recorded vertical cut by the Western Electric System, a superlatively fine recorded program service.

Do ET programs utilizing libraries please the public? Do they build high ratings? Do they please advertisers? Our experience at KMBC enables us to enthusiastically answer yes.

"The Bandstand," broadcast late Saturday afternoon by KMBC for many years (and more recently also by KFRM) had rated as high as 10.1 (Conlan, November, 1947) when another KC station was carrying a Notre Dame football game! At 4:45-5 p.m. Mondays thru Fridays on KFRM "The Bandstand" rated 2.5 in a Conlan area survey (March, 1949).

"As Kansas City Dines" is another program we have built from the World Library on KMBC many years, recently also on KFRM. When it was on daily—Monday thru Saturday 6:15-6:30 p.m.—Conlan rated it 13.8 and 12.7 in February, 1939 and December, 1940. This program has made a fine vehicle for spot announcements.

"The Lynn Murray Show," built from the World Library, on KFRM, in March, 1949, showed a Conlan area rating of 3.1, darned good for Saturday afternoon in the great open spaces.

Our own transcription library of "The Texas Rangers" which we syndicate nationally has gained Hooperatings as high as 27!

Among our current largest sponsors of programs utilizing library ET's on KMBC are Borden—6 quarter-hours weekly mid-afternoon—"The Dick Haymes show: Purity Bakeries, Rutherford "HyPower" Chili and Tamales, and B.C.

Arthur B. Church  
President, KMBC-KFRM  
Kansas City, Missouri

National Advertisers not only can, but are finding profitable programs in station transcription libraries.

While it is true that most of the top Hooperatings are held by dramatic and variety shows, survey has shown that, in the long run, the public prefers music. Many eminently successful musical programs have been selling merchandise via the networks for years, and, in a number of cases, independent stations blending showmanship with a smart selection of "canned" music have been successful in actually swelling a larger audience than rival network stations with "talk" programs.

Music has wide audience appeal. If a national advertiser can find a profitable musical vehicle on the networks, it follows that he can duplicate his success in individual markets with the station transcription library. First of all, the word "transcribed" no longer bears its once ugly stigma. Way back in 1933, in an audience survey that I conducted in Boston, it was found that the average listener preferred transcribed or recorded "name" talent to equally good but relatively unknown "live" talent. Today a large percentage of the top network shows are transcribed, and transcribed syndicated shows are enjoying good ratings. The public has stamped its approval on transcribed programs—they are just as acceptable as "live" shows, and often more so.

Secondly, a good station transcription library will outperform a class "A" network line in the matter of fidelity—it is replete with the "biggest" names in radio, contains distinctive musical arrangements especially produced for radio showmanship, and a tremendous amount of music maintainable on records. Library selections vary in length from thirty seconds to ten or more minutes making it possible to produce shows without fading or cutting the music. The better transcription services also contain a myriad of useful opening and closing themes, fanfares, bridges, and interludes of all kinds—everything in the way of basic ingredients and production aids needed to produce a "live" sounding, top musical show of any description.

Winslow T. Porter  
Sales Promotion Manager  
WJNC, Winchester, Va.
Watch the New WDSU

No Other New Orleans Station Offers Sponsors Such Complete Coverage of the Important Woman's World!

Joyce Smith, Woman's Program Director, creates and cues her AM & TV programs to strike the rich, influential woman's market. Gardening-fashions-drama-cooking (featuring Lena Richards, nationally known Creole cook)—are among the varied programs available to dollar-wise sponsors. Write for further details!

Ask Your JOHN BLAIR Man!

AM TV FM
WDSU
AFFILIATED WITH THE ITEM NEW ORLEANS

EDGAR B. STERN, JR.
Partner
ROBERT D. SWEZEY
General Manager
LOUIS READ
Commercial Manager

5000 WATTS
ABC

There is no question about it, the answer is yes! It has been done. Marshall Wells has done it with success! They did it in advertising their Zenith brand of major home appliances and Coleman heaters. Marshall Wells did it in Central Washington by using The Stars Sing during the day and That Man with a Band in the evening. Initially signed for 26 programs, The Stars Sing was renewed four times for additional 26 program cycles. Tailor-made selling commercials, written by station continuity writers, were integrated with program script production aids and a featured singer each day (in this case supplied by Associated) to make The Stars Sing a polished production.

For That Man with a Band a leading popular dance band was featured with a standard theme and a simple open and close identification. Commercials were "to the point." Music during the show was segued. The program stood on the merit of popular music by popular artists without hackneyed so-called "ginger bread" introductions.

Each of the shows included dealers' names from cities of Central Washington. No question was left in the listener's mind about where to go to get the product. Co-operating dealers and Marshall Wells shared the cost in this case. "... The comment of one dealer: "... there was no other advertising used," and that "the radio show opened more new contacts with buyers than any other advertising did."

Transcription companies spend millions supplying stations with the best music in the world. Improving script services go with the music, voice tracks of the stars, special themes, promotion pieces. And that isn't all, they are regularly adding features to increase the flexibility of service to broadcasters.

National advertisers can cash in on each local market by judiciously "beamed" selection of day or night time, dependent on the product appeal. Program and sales staffs of each station can be of great value because of their familiarity with each market.

W. M. "Bill" Green
Program Manager
KPQ, Wenatchee, Washington

2 JANUARY 1950
BAKERY GOODS

SPONSOR: Nolde Brother-Bakery
AGENCY: Direct

CAPSULE CASE HISTORY: Santa Claus and TV have combined their popularity with fruitful results. In a three-time-a-week, half-hour presentation, "Santa Reads His Mail," Santa was shown eating a piece of Nolde's fruit cake. Since the first live commercial, TV programs ago, over 1500 letters have poured in with 70% mentioning the sponsor or his products. Locally produced by the WTVR staff, the highly-successful program is in its second year.

WTVR, Richmond, Va. PROGRAM: Santa Reads His Mail

FISHING BOOTS

SPONSOR: Buff's Trading Post
AGENCY: Not listed

CAPSULE CASE HISTORY: This pleased sponsor drew an immediate response from the Isaac Walton disciples. Featuring a weekly sportsmen's show, plug-ins a different item each week, the bait this time was a good buy on fishing boots. The results were four persons in the store to buy before the program was off the air with a sell-out the next day.

WHEN, Syracuse PROGRAM: Sportsmen's show

SUPER MARKET

SPONSOR: Forest Park Super Market
AGENCY: Direct

CAPSULE CASE HISTORY: A half-ham and a chile bean dinner were the "stars" of spot announcements on the "I Hear Music" stanza (6:30-7 p.m., M-F). As a result, 39 full hams and 153 chile dinners were sold—a complete sell-out. The sponsor says: "I still can't get over the immediate response to my TV demonstrations."

WICU, Erie, Pa. PROGRAM: Spots

ICE CREAM

SPONSOR: General Ice Cream
AGENCY: Not listed

CAPSULE CASE HISTORY: Winter weather was not a draw back to ice cream fans. Two ice cream suckers were offered to anyone reaching Seales's three-time-a-week TV spot provided they would just send their names to the "Sealest Ice Cream Man." The offer was made on three consecutive broadcasts—the result—2,617 pieces of mail.

WBEN-TV, Buffalo PROGRAM: Spots

MILLINERY

SPONSOR: None

CAPSULE CASE HISTORY: No sponsor, no standard commercials—just results! Krauss Company's milliner offered a custom tailored hat as a "gimmick" on a women's show. The very next day four orders for exact creations were received despite the fact they retail for $50. And despite the fact, too, that few women will ever order exact duplicates.

WDSU-TV, New Orleans PROGRAM: Joyce Smith a la Mode

AUTOMOBILES

SPONSOR: St. Paul & W. R. Stephens
AGENCY: Direct

Buick Cos.

CAPSULE CASE HISTORY: This Sunday evening newsmel program faced stiff competition with Walter Winchell as its radio opponent. Sponsors offered toy model Buick cars to the first 100 requests and more than 1500 cards, letters and telegrams were received the next day. A live commercial is used with a new Buick model driven into the TV studio each day.

WTCN-TV, Minneapolis-St. Paul PROGRAM: Movie News-mel

APPLIANCES

SPONSOR: Watts-Plumbing & Electric
AGENCY: Direct

CAPSULE CASE HISTORY: A one-minute commercial was enough to convince this company of the selling power of TV. A studio demonstration of a G.E. electric Disposal unit was followed by an offer to absorb the $50 installation cost of the first 5 orders received after the telecast. Dozens of calls were received. One from a viewer 100 miles away and one from a local home builder.

KOTA, Tulsa PROGRAM: Spots

TV results
Filmed, processed, edited and narrated completely by fast-moving WBAP-TV newsroom personnel is "Texas News," a 10-minute newsreel recently named the nation's best by the National Association of Radio News Directors.

Aired at 6:45 p.m. Sunday, Tuesday, Thursday, Friday and Saturday* on the Star-Telegram's WBAP-TV, an average "Texas News" covers eight stories — four from the Dallas area, and four from the Fort Worth area. No story is over 24 hours old, and many of them develop as late as two hours before air time.

"Texas News" staffers often travel over 300 miles by auto or chartered plane to get one story. Their filmed stories have been telecast repeatedly over NBC and other stations across the nation.

"Texas News" is a top example of station programming. WBAP-TV, the Southwest's first television station, can serve you best in the Fort Worth-Dallas area. Complete facilities for live programs, commercial film production (program or spots) are at your disposal at WBAP-TV. Contact the station or Free & Peters for details.

*Sponsored by Texas Electric Service Co. Tues., Fri., Sun. and the Southwest Chevrolet Co. on Thurs.
they had been influenced directly by the radio copy.

Soon after research had gathered this information and passed it on to the radio department, the “dream girl” was ready to tour the country. With the client’s approval, plans now call for use of one-minute announcements in the leading markets during 1950. The markets selected are those where an extremely high proportion of U. S. drug sales take place each year so that the coverage can be considered nation-wide for Lustre-Creme purposes. Timebuyer Frank Daniel chose stations for the campaign on the basis of Hooper, Pulse, and BBM figures. But after the campaign has been under way for a while he and Keesely will tour the country to get an on-the-spot impression of the campaign’s effectiveness, worked out locally.

Such continuous checking of results used in the “dream-girl” commercials and to see how the various approaches radio department. Even when a client’s sales are good in a given area, L&M is one of the important activities of the may recommend a change in the client’s schedule. A case like this came up recently. One client had a series of evening newscasts on a regional network. New ratings revealed that while the regional network had fine listenership in several cities, it was weak in and out in the county. Timebuyer Daniel, together with Keesely, worked out a better way to use the advertiser’s money.

Their plan, which the client approved, called for a switch to national network stations in the area; and a switch from news programs to spot announcements. The spots were bought during station breaks between top-notch network shows, insuring greater listenership distributed more evenly in both cities and farming communities.

In addition to spot radio campaigns like those described above, L&M has two network radio shows which are also on TV (Stop the Music and the Amateur Hour, both enjoying high ratings for Old Gold). Other programs are in preparation for other L&M clients.

The Amateur Hour provides a good example of how the department functions on a network radio and television problem. Its history goes back to last fall when Stop the Music was doing so well that it set the L&M radio men to thinking about a second Old Gold program. They reasoned this way, Stop the Music had proved it was possible to get a vast national audience at low average cost. Why not try for the jackpot—to use a phrase made popular by another quiz program. Why not get a second relatively low-cost program which appealed to another type of audience?

The Original Amateur Hour, then up for sale as a package, filled the bill perfectly. While Stop the Music was along smart review lines, featuring popular songs included as much for entertainment as for quiz value, the Amateur Hour was homey, family entertainment which might present anything from a five-year-old crooner to bird imitations. Moreover, the Amateur Hour radio program was ideal for out of town origination, L&M through short but significant previous experience with the traveling Guy Lombardo program, had realized the merchandising value of a show which could make local appearances.

Here was one factor which might have proved a hitch. Reemack Enterprises, Inc., the production organization representing the Major Bowes estate, wanted to sell the Amateur Hour as both a TV and AM package. But L&M had no objection to this, in fact welcomed the idea. One of the guiding principles at the agency is the belief that advertisers should get into television and stake out franchises early in the game. (In the spring of 1948 an L&M report to clients on TV created a stir by warning that “time is already running out on the establishment of great franchise for the future . . .”)

Actually, when the Amateur Hour was first offered to sponsors last year by Reemack it had already gone on the air sustaining as a TV show (Dumont, Sunday night). Reemack hoped attention gained for the TV show would help interest sponsors in reviving the AM presentation of the program: it had been off the air completely for several years. This was decidedly new twist on the usual relationship between radio and TV which the L&M radio men felt was sound thinking. After all, they reasoned, TV had brought back wrestling, dog acts, acrobats, and bulling the jack. Why not the Amateur Hour?

This seemed an even brighter thought when the TV Amateur Hour began to build up interest and become
one of the most talked-about television programs. At this point, in July of 1948, Nick Keesey, L&M president Ray Vir Den, and Tom Doughten, account executive, went to the P. Lorrillard Company and got approval for purchase of the AM-TV package.

To select the time and station for the AM Amateur Hour, timebuyer Frank Daniel studied availabilities, comparative costs, coverage, and the ratings of adjacent programs. This last factor, in particular, influenced L&M’s choice of Wednesday night on ABC.

This was the night Bing Crosby, Groucho Marx, and Milton Berle were on—all in a row. Another strong reason for choosing ABC was that Stop the Music was on this network as well; L&M could thus buy time from ABC at the highest discount rate.

The TV Amateur Hour remained on Dumont Sunday nights where it had already begun to build up an audience as a sustaining program.

Basically, the entertainment side of both the AM and TV programs was up to Reemack. L&M’s job was to convert the program into sales through effective commercials, Stop the Music’s easy-going Old Gold commercials set the pattern for the AM Amateur Hour. The same announcer, Don Hancock, was to be used to deliver low-pressure, down-to-earth, and conversational air copy in line with Old Gold’s theme: “We’re tobacco men, not medicine men.”

But what about the TV show?

Lennen & Mitchell believes that everything done before television cameras should be designed specifically for the medium. For the TV Amateur Hour commercials, therefore, L&M selected a man who at that time was already a rising television personality—Dennis James.

Dennis James is the ingenious voice behind the scenes who put bounce into Dumont (WABD) wrestling telecasts by proceeding on the logical assumption that wrestling is a branch of the theatre rather than a pure competitive sport. When one wrestler grabbed another by the elbow and started twisting, James would provide the sound effects of a bone cracking. When the punishment seemed to grow unbearable, James might comment, “Don’t worry mother, he’ll be all right.” On the TV Amateur Hour, the friendly and humorous James personality was ideal.

To put that personality in the right framework, the agency devised a living room set complete with an easy chair, end table, and bookshelf backdrop. James was to sit in the easy chair, look into the living rooms of viewers, and talk directly to them about his favorite cigarette. The lines written for James by copy chief Keveson would require no shouting or orating: they were merely conversation—from one smoker to another.

For change of pace, the L&M radio men wanted an additional commercial format involving Dennis James and talent from the show. At first commercials were tried in which James and girl quartets sang the praises of Old Golds together. Then the TV art department struck gold for Old Gold. In this case gold was a cigarette pack that danced. The way the dancing cigarette pack evolved from an idea to one of the most effective commercials

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**Ad: Let’s Charter a Airplane, Elmirey!**

Yessir, our Red River Valley hayseeds in North Dakota have an Effective Buying Income 38.2% above the national average! That’s why they git to live so fancy!

For 27 years, WDAY has given these fabulous farmers hundreds of ideas on how to spend their extra dough, . . . Latest Hooperatings (Dec. ’48—Apr. ’49) prove WDAY gets more listeners in every period than all other stations combined.

**IN FACT, WDAY HAD THE NATION’S HIGHEST SHARE-OF-AUDIENCE HOOPERATINGS — MORNING, AFTERNOON AND NIGHT — FOR THOSE FIVE CONSECUTIVE MONTHS!**

AND OUR RURAL COVERAGE THROUGHOUT THE VALLEY IS ONE OF THE SEVEN WONDERS OF RADIO!

Ask your Free & Peters “Colonel” for all the amazing facts, today! You ain’t heard nothing, yet!

---

**FARGO, N. D.**

**WDAY**

**NBC** - 970 KILOCYCLES

**5000 WATTS**

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2 JANUARY 1950
Open Letter to

for buyers of broadcast advertising - 30 West 52nd Street, New York 19 - Plaza 3-6216

Sponsor Publications Inc.

23 December 1949

Mr. Gordon Gray, President
All-Radio Presentation, Inc.
c/o WIP

Dear Gordon:

Confirming our previous discussions SPONSOR’s 30 January issue will be 100% devoted to LIGHTNING THAT TALKS.

SPONSOR’s job is to provide tools to buyers of broadcast advertising. We consider SPONSOR's Souvenir of LIGHTNING THAT TALKS as a complimentary tool to the most important single presentation ever made to them.

As expressed to you and to other members of your Committee, we are going all out to make this Souvenir Edition extraordinarily useful. We won't go into the contents now (we're keeping that as a surprise) but you have my word that we are aiming at making this the highlight issue in SPONSOR’s career to date.

Our two top writers have been detached from normal editorial activity to work exclusively on the Souvenir Edition until the job is done. Two other members of our editorial staff are assigned under them. Eight important full length features linked to LIGHTNING THAT TALKS are now being researched and written.

In view of the importance of the Souvenir Edition we are doubling our normal press run, with the possibility that the final run may go even higher. Our guarantee to advertisers is a minimum of 16,000 copies.

As discussed, we are setting an attractive price for bulk copies so that All-Radio Presentation groups throughout the United States can order bulk copies for distribution to each person attending the area showings. The cost of 100 copies will be $25. If more than 500 copies are ordered the cost reduces to $20 per 100.

Each copy will be bound with an attractive paper ribbon containing such words as "SPONSOR's Souvenir Edition of the All-Radio Presentation Film 'LIGHTNING THAT TALKS'."

I deeply appreciate the enthusiasm with which you and your Committee greeted our suggestion to do this kind of job.

Kindest personal regards.

Sincerely,

Norm Glenn
President

Norman R. Glenn/abs
Gordon Gray

SOUVENIR EDITION OF

Lightning That Talks

16,000 GUARANTEE

REGULAR ADVERTISING RATES APPLY

ADVERTISING DEADLINE 16 JANUARY

SPONSOR, 510 MADISON AVENUE, NEW YORK, N. Y.
in TV reveals how closely all the members of the radio department work together.

The basic idea was to have a girl dressed in a cigarette pack from the hips up do a dance routine in front of the camera. But how would you get selling punch into this routine? Peter Keveson solved this one. He suggested that the dance music he mated sufficiently so that Dennis James could speak through the music and make periodic comments tied in with the dance yet referring directly to Old Golds. Geesey got into the act by suggesting addition of a little dancing match box to go with the dancing pack. And Larry Holcomb made still another contribution to the development of this commercial when he devised a camera trick which made the dancing pack appear as a tiny image in the corner of the screen while Dennis James spoke.

After the Amateur Hour went off AM and TV for Old Gold, Hooper ratings and sales results proved that it had been a wise choice. The AM Amateur Hour ratings are consistently above average, topping many of the more expensive shows (17 November network Hooper). The TV program is ninth, with 35.4 and has one of the highest sponsor identification ratings in the medium (90% at last check). In the October Hooper report the Old Gold half of Stop the Music was in eighth place with a rating of 37.1, giving L&M a perfect score of two out of two in the first ten TV programs. And Old Gold sales this year are at all-time high.

The AM and TV editions of the Amateur Hour are not simulcast. They are different shows with talent selections which differ widely, depending upon visual value of the acts. But a common theme helps link them. Each week the AM and TV additions salute the same city. The TV show can't travel but the AM edition can and does at least once every three weeks. Taking the show on the road accomplishes several important things:

1. It helps build the show's local audience in the markets visited;
2. It adds variety to the program by sampling the talent of different areas;
3. It builds goodwill for Old Gold and the Amateur Hour.

Each out-of-town origination is run as a benefit for some local charity. And not a cent of the admission money made in this way goes to pay road expenses of the show. This has assured the Amateur Hour a warm reception everywhere it has traveled.

To build up the local appeal of the television show, talent from out of town is frequently flown into New York after appearances on the traveling AM show. Keesey, who personally supervises the AM Amateur Hour for L&M, accompanies it out of town every three weeks. This gives him a periodic chance to get familiar with conditions outside New York City. As he puts it: "You can't judge the radio situation if all you do is sit around an office reading the New Yorker magazine. It's astounding how tastes will vary in different sections of the country.

Accounts of how Keesey and his associates make basic decisions like those required for the Lustre-Creme campaign and the Amateur Hour tell part of the story of how a radio department functions. But what about ordinary day-to-day activities. What does each man in the department do to make the wheels go around?

Keesey, of course, has the executive responsibility for the department. All important decisions must pass across his desk for approval. But, in addition, he gets out from behind his desk frequently to take an active part in production. He's in personal charge of production on the AM Stop the Music and the AM Amateur Hour, drawing on his years of varied radio background as a top-flight casting director, talent head, and producer to give these shows the smoothest polish. Another of his important roles is liaison with radio clients. He's the man who irons out any differences of opinion which may crop up—as they always do in the radio business. He's got a thousand and one jobs to do involving talent, contracts, and relations with networks.

Keesey's second in command is Larry Holcomb, whose basic responsibilities are television production and the auditioning of talent. Holcomb's the man who attends all TV rehearsals and whips the commercials into shape. He's also the man who sees a constant stream of actors, actresses, and network men with programs to sell. The department has an open door—and an open mind—policy. Holcomb will see anyone with an idea for a new program. As he puts it: "There are as many fish in the sea as have been

---

**Consumer Market data PLUS**

Consumer Market data PLUS, CONSUMER MARKETS gives all the up-to-date figures market and media men regularly use in selecting state, county, and city markets for consumer products.

A national advertising manager writes: 
"We are using it to lay out sales quotas and advertising plans... An account executive writes: "More information than I have ever seen in any market data book..." A time buyer writes: "This figure on farm radio homes and market... I have been looking for years."

The PLUS factor is the Service-Ads of many media (like the KVVO Service-Ad shown here). They supplement and expand local market data with additional useful information.

Send for Full Explanation folder describing the full scope of CONSUMER MARKETS.
caught. You can't tell when someone with a terrific program idea will walk right in the door."

One of the men Holcomb work most closely with is Clarke Agnew, the TV art director in the department. L&M, incidently, was probably the first agency to centralize TV art responsibility under one man. This was paid off nicely. Instead of having all of the product art directors try to learn TV techniques, one man concentrates on the medium till he has the know-how (and ability to keep costs down) of a specialist.

One of Agnew's most unusual assignments was construction of a set of talking cigarette packages for a special commercial. He designed and built cardboard packs with mouths which could be opened and shut by hidden strings. He also handles more routine problems. For example, when still photographs are to be shown on the TV screen during a commercial, Agnew orders the photographs, makes sure it contains the right tone values for TV.

The man who's in charge of all radio and TV copy is Peter Keveson. He and his assistant, Frank Buck, handle the entire writing load for the department themselves. If necessary, they can call on the space copy department for extra writing help, just as Clark Agnew can draw on the space art department when he needs extra assistance.

On an account like Old Gold where the basic theme has been determined, Keveson's job is to work infinite variations on that theme. When the client desires something special in copy treatment—an emphasis on a Xmas gift carton, for example—Keveson gets a special request down through the account executive.

Though Frank Daniel's job as time-buyer might seem self-explanatory, this isn't the case. Everyone knows a time-buyer is a man who studies the radio needs of a client and the strong points of stations in order to make a wise purchase of time. But few people know what happens after the time has been bought. On a spot campaign, for example, Daniel has a continuing flow of decisions to make after initial scheduling is over. Stations are always writing in to note that such and such a spot was not run at the regularly scheduled time and will Daniel accept an alternate time. Daniel has to decide then whether to take an alternate time or a refund.

Sidney Hertzel, who works as Daniel's assistant in a timebuying capacity, is also television budget control man. He sees it that costs for props and art work in TV shows and one-minute films do not go beyond the allotted figure. Hertzel has an accounting background, worked his way up through the agency accounting department.

Another member of the department is Bernard McDermott, the traffic manager. Essentially, he's the man who makes sure that things get where they're going around the department. He sends memos to the copy writers reminding them of commercials due. He sees to it that commercials are put into the works on time, the works including a trip to the client for approval and submission to the network 45 hours in advance of broadcasting. He also ships recorded commercials out all over the country and hunts up TV props. On occasion he's provided Frankenstein masks for a Holloween commercial, old American engravings, a sprig of mistletoe, and a pair of race- 

To what extent is all of this activity and division of responsibility at L&M typical? The members of the department themselves could give you a pretty good answer. Several of them have worked at one or more agencies other than Lemen & Mitchell. And all of them are agreed that there's no such animal as typical. But, whether Lemen & Mitchell's radio department is "typical" or not, its activities certainly provide a good example of the basic techniques and procedures used by any agency radio department in sending a client's radio dollars where they will do the most good.
Love is still Box-Office

"Young Love" is that merry, warm-hearted comedy of college-vs.-marriage, with Janet Waldo and Jimmy Lydon scoring as a pair of star-crossed campus lovers. The hilarious complications of a secret student marriage have kept a big and growing audience howling for more.

*Billboard* says: "a happy blend of... slick production... bright scripting."

*Cue* says: "fun to listen to."

*Hollywood Variety* says: "it's a winner

...the kids can't miss."

*CBS* says: you couldn't ask for a nicer show to go steady with, than this fast-paced, top-comedy CBS Package Program. from the able stable that put "My Friend Irma" and "Our Miss Brooks" in the winner's circle.
### January 1950

**TV Comacograph in next issue**

**Programs**

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<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
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*Note: The table is a weekly TV schedule showing programs broadcasted on different networks (ABC, CBS, MBS, NBC) for various days from Sunday to Saturday.*
The U. S. holds 7 of 10 world's records. In the thrilling, grilling 1600 meter our 1932 Olympic team ran in new low time of 3m 8.2s ... a record that has never been topped since!

In 1943 Rochester's first Hoopering reported the decided WHEC listener preference. This station's Hooperings have never been topped since!

**WHEC**

**UNITED STATES In Relay Racing**

**WHEC In Rochester**

**LONG TIME RECORD FOR LEADERSHIP!**

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

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<td><strong>MORNING</strong></td>
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<td>8:00-12:00 Noon</td>
<td>WHEC</td>
<td>43.0</td>
<td>B</td>
<td>15.8</td>
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<td><strong>AFTERNOON</strong></td>
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<td>12:00-6:00 P.M.</td>
<td>WHEC</td>
<td>34.4</td>
<td>B</td>
<td>25.6</td>
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<td><strong>EVENING</strong></td>
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<td>6:00-10:30 P.M.</td>
<td>WHEC</td>
<td>37.5</td>
<td>B</td>
<td>25.5</td>
<td>C</td>
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**OCTOBER-NOVEMBER HOOPER, 1949**

Latest before closing time.

**BUY WHERE THEY'RE LISTENING:**

![Image](https://via.placeholder.com/150)

**WHEC**

of Rochester

N. Y.

5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc., New York, Chicago, HOMER GRIFFITH CO., Los Angeles, San Francisco

2 JANUARY 1950
JINGLES
(Continued from page 27)

and Cherry-Johnson, erstwhile director of light music for the British Broadcasting Corp., mulled over what they didn't like about radio, unanimously agreed that it was soap-box commercials. The public didn't seem to care for them, either. They decided to fit commercials to music. After some failures they got in touch with Edgar Kobak, then with Lord & Thomas. He saw the possibilities of their Pepsi commercial and gave them the green light for the now-famous Pepsi-Cola hits the spot.

12-ounce bottle, that's a lot.
Twice as much for a nickel, too.
Pepsi-Cola is the drink for you.

This jingle, written before extensive surveys on the subject, managed to bull's-eye the majority of “likes” revealed by the current survey shown herein, and completed some 10 years later. In five minutes, the pair achieved a catchy tune with product-name-reminiscence value, and a sales story in the bargain.

Unlike the Pepsi five-minute miracle, these days little is left to happenstance. Weeks frequently are required for an analysis of the product's potentials, the exact message it is expected to put across, whether it is to be delivered by a soloist or a chorus, the writing of the jingle itself.

If the jingle is to advertise more than one product, its adaptability for a variety of jobs comes in for a thorough scrutiny. The choice of a tune, too, is subject to plenty of pros and cons. Public domain music has the advantage of being free for the sponsor, and familiar to the listener. Yet, if it's too familiar, the listeners may never be able to associate it with a candy bar, a razor blade, or hair tonic. Or if he does, his previous knowledge of its delays his new remembrance association.

Conversely, it may require a time lapse for a new tune to catch on. It's a moot question, but most agency executives agree a good rule of thumb, in the realm of public domain, is to select a tune which strikes a familiar chord in the listener's memory, but doesn't bring on recollections of a Christmas with Grandma.

To demonstrate the extreme versatility of singing commercials, sponsor has analyzed a number of randomly-selected network, spot and local shows which have won listeners' approval and have increased sales.

Chase & Sanborn's new jingle for Instant Coffee thrives on humor:

For better tasting Instant Coffee.
Look for Chase & Sanborn on the lid.

For what Mr. Chase didn't know about coffee.
Mr. Sanborn did.

So sold on singing commercials is huge Standard Brands, which used to sponsor such lavish programs as Major Bowes, Edgar Bergen & Charlie McCarthy, Eddie Cantor and One Man's Family, that a year ago it shifted to spot broadcasting exclusively, and uses jingles for Royal gelatin, Royal pudding, Blue Bonnet oleomargarine and Chase & Sanborn coffee.

Several months ago, Bristol-Myers started a spot campaign for Vitalis. According to its agency, Doherty, Clifford & Shenfield, "we decided on jingles because we felt that to get across to men the importance of looking well-groomed and attractive, we needed an approach which would be entertaining, and still have an emotional appeal." The theme, "Every Jane and Judy and Alice, goes for guys who use Vitalis," sung by a mixed quartet, subtly sets up a sex angle not only through the words, but by having the female voices come out strong at psychological moments.

The Vitalis jingles were spotted in as many participating programs as possible to take advantage of an already conditioned audience. The campaign started on 40 stations. Each local M.C. was supplied with the transcribed 30-second jingle, plus straight accompanying copy.

Pleased enough with results to up the station total to 60 (and contemplating more in the near future) Doherty, Clifford & Shenfield is still experiment-minded. Within the past several weeks it made up, and is currently using, a 55-second transcription which starts with the jingle, goes into brief copy, and ends with the jingle. The initial five seconds are devoted to lead-in copy by the announcer, who is supplied with a number of suggested lines so he may select the one best suited to his personality and style.

The singing-talking commercial technique, which won audience approval in the survey shown on these pages, is represented in the majority of the examples discussed here. By sandwiching the sales talk between jingles, the advertiser loses little of his listeners' interest and good will, gets his message across, still remains part of the program.

Exponents of the boy-girl technique are Lanny and Ginger Grey, who have been jangling (as composers, lyricists and talent) since 1939 for such diverse products as razor blades, department stores, hats, cold remedies, tea, noodle soup. "We've written and sung more commercials for more accounts than we can remember," says Mr. Grey, "but there's one thing we never forget. Inevitably, one phrase of a jingle remains in the listener's memory, just as in a popular song. We make certain that phrase contains the name of the sponsor. And when people say some products don't lend themselves to jingles, we can't go along.

A top Grey account is the Sattler Department Store in Buffalo. They hadn't been able to lick their advertising problem via printed media. Consisting of a motley collection of small adjacent stores as the firm expanded, it had never been able to attract customers from the wealthy side of the tracks. In 1941, Lanny and Ginger went to work for Sattler over several Buffalo stations with a catchy jingle that ended with the recommendation: "go to 998 Broadway... today." (The latter de-
livered in Ginger's softest tones.)

After a year, Sattler's thought the public was tired of the jingle, rated a change. They thought wrong. After a brief interlude during which the duo sang an assigned jingle, public opinion brought the old favorite back. In four years, hitching 12 basic verses to the familiar tune, it brought Sattler's dollar volume from third to first place in the Buffalo area. Today the clientele buys mink coats along with bargain basement items.

In 1948, Sattler's moved into their new store, complete with air conditioning and the only escalator in Buffalo. The store management credits its radio advertising with making the expansion possible, calls Sattler's "the store that jingles built." Lanny and Ginger are currently aired 102 times weekday over WBNY, WEBS, WGR, WKBW and WBEN.

Until this past summer, Rheingold Brewing Company used radio only on a sporadic schedule to plug such events as its Miss Rheingold contest. At the end of the prolonged New York beer truck drivers strike last June, they needed a major advertising push to remind consumers the drought was over and get them to thinking pleasantly in terms of their product. Agence Foote, Cone & Belding created a jingle, "My beer is Rheingold, the dry beer," a tune with an infectious swing. This was aired in New York by Rheingold and throughout New England, New Jersey, Pennsylvania and Virginia for local airings via transcription by Rheingold distributors.

Philip Liebmann, Rheingold's vice-president and ad manager, is so impressed by the job done by jingles for a specific purpose that the radio campaign now being planned will depend on them 100 per cent. During 1950, for the first time in the company's long history, radio and TV will be used on a weekly schedule.

Another beer concern which has chalked up singular success with singing commercials is the Red Top Brewing Company. Jingles have plugged Red Top beer and ale for 12 years, Barbarossa beer for 10 years. Chains breaks and spot programs have appeared on more than 225 stations in 150 markets located in 21 states, and it is estimated that more than 58,000 singing commercials are broadcast each year, well supported by newspapers, posters, window stumpers, and promotional letters. Large segments of the population can recite "All I hear is Red Top Beer," "Every sale is Red Top Ale," and "All I know, suh, is Barbarossa."

The American Chicle Co. has developed its own distinctive form of singing commercials over a 10-year period. Its lyrical style is so linked with the sponsor that imitators run the risk of giving a free plug to Adams Glove, Keenan's Pepsin, Chiclets, Dentyne, Black Jack, Sen-Sen or Wild Cherry chewing gum. Here's an example:

Solo: You're all invited to the Dentyne quiz. Do you know how good this chewing gum is?

Voice: Lasting flavor?
Solo: You're not missin'
Voice: So delicious —
Solo: Right! Now listen —
Chew some Dentyne Gum each day,
Helps keep teeth white —
breath okay!

Some years back, American Chicle occasionally tested its singing commercials against news and musical programs of all kinds. Once they had their answer, the company devotes its entire radio budget to selling via jingles. The 1949 budget was bigger than ever before; indications are it will be

### SOUTHWEST VIRGINIA'S PIONEER RADIO STATION

#### Them that has... GITS!

There's an extra punch in your advertising dollar on WDBJ! To demonstrate, look at these Promotion figures for the Fall Campaign (Aug. 21-Nov. 21):

- **Newspaper Ad Lineage**: 19,617
- **Newspaper Publicity Lineage**: 2,160
- **Spot Announcements**: 525
- "Biggest Show" Spots
  - (Daily Feature, 8:45-9:00 AM) 624
- **Downtown Display Windows**:
  - 11
  - plus trailers, dealer cards and letters!

WDBJ's potential audience is over a million people who spend almost a billion dollars yearly.

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**WDBJ**

CBS - 5000 WATTS - 960 KC

Owned and Operated by the TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives

2 JANUARY 1950
Compton Advertising tried 38 experiments involving different depths of water, quantity of suds, and size of cloth loaded before the effect was obtained, and the four-line “Samba” version created. As soon as it was put on its nighttime program (“Truth or Consequences”) and its current daytime network serial (“Guiding Light”), brand identification shot up. More important was an “extremely noticeable sales increase which has held up steadily.”

Educated originators and sponsors of jingles agree that they must not irritate the listener. On that premise, Sachs Quality Furniture has been breaking all the rules—unless you examine the switch used, and the rules themselves.

The company sponsored its first radio program in 1925, a musical broadcast built around the Three Little Sachs trio which ran for 6,300 consecutive performances. Shortly after the show started, the company developed the idea of jingles to supplement its regular radio advertising. These commercials stressed (as they still do) the store phone number. Newspaper ads prominently displayed the number.

To increase business for its slip-cover department, Sachs conceived a take-off on the crab hawker in Porgy and Bess. In the jingle the actor shouts: “I’m talkin’ about Sachs, I’m talkin’ about Sachs.” But here’s the switch in the rule: After irritating the audience beyond mortal forebearance, the company is smart enough to capitalize on the reaction. The jingle is interrupted by machine gun fire followed by: “We shot him and we’re glad. We’re the Three Little Sachs, and he’s been drivin’ us crazy, too. Come to think of it, Sachs Quality slip covers are something to shout about,” etc.

Ergo, listener and the Three Little Sachs are brought together in mutual understanding, and a chuckle, and Sachs’ slip-cover department is doing more than $1,000,000 business annually.

Most successful of the jingles is “Chiquita Banana.” United Fruit bonanza which is equally successful in selling bananas, instructing listeners in their care and preparation, and in lending a hand to starving kids abroad. UF’s entire spot campaign on occasion has sold nothing but good-will, relief from famine. As this was being written, Chiquita was worried about the New York water shortage. So UF was recording a new verse according to the New York water shortage.

“Here’s Chiquita to say something we should remember each day. Our H2O supply is getting very low. Don’t use water, unless you think you oughter.”

Possessed of a very definite personality, sense of humor, and philosophy, Chiquita is a reflection of United Fruit’s thinking as exemplified by Partridge, who has been with the firm nearly 35 years. “I’m having so much fun with Chiquita Banana,” he says, “that if I had an independent income, I’d do this job for the sheer love of it. We aren’t just trying to sell bananas in place of some other fruit; we’re trying to do a job for the entire fruit industry.”

Thus, Chiquita often sings about her new beam, “Johnny Apple” plugs Kellogg’s Corn Flakes as a wonderful combination with bananas. And no one laughs harder than United Fruit at Chiquita’s cartoon appearances, and the numerous lampooning versions of the jingle.

Written by Garth Montgomery, lyricist, and Len MacKenzie, composer, in 1944 the sponsor and agency immediately went overboard for it. It took six months for the public to follow suit, but when it did, the attachment became ardent and lasting. The jingle has been played by the Boston Symphony, commented on by Time magazine, and featured in a sermon at the Euclid Avenue Baptist Church. As a technicolor 30-second film, it has been shown in nearly 100 motion picture houses, many of which would never before accept a commercial film. Recently, it made its TV debut—an event of such proportions, and one requiring such an unusual amount of previous groundwork that it will be dealt with in detail in the second part of this article, devoted to singing commercials on video.

The history of “Chiquita Banana” is so replete with production problems and their solution, with the conception and workings of a highly integrated advertising philosophy, with human-interest value closely paralleled by fundamental working value, that it will be the subject of an entire spoof column article in a forthcoming issue. ***
RAILROADS
(Continued from page 31)

week series of Burton Holmes film travelogs on three video stations. The Milwaukee Road, however, regards its eight-year sponsorship of 15-minute newscasts over some 25 on-line stations in the Northwest, as a basic part of its advertising program.

A recent convert to broadcasting is the Lackawanna which on 15 November began a schedule of one-minute musical announcements in 20 on-line cities to help introduce the new streamlined train “Phoebe Snow.” J. Hampton Baumgartner, public relations manager, said: “While this is our initial venture into radio, we regard it as a primary part of our advertising promotion in support of the ‘Phoebe Snow.’ In all probability we shall continue to use radio after this special campaign has been concluded.”

Among consistent sponsors of newscasts are the Chicago & North Western and then Denver & Rio Grande. Both radio and television are major factors in Boston & Maine advertising.

On the other hand, although the Chesapeake & Ohio was a regional sponsor of Information Please on Mutual from 26 September, 1947, to 25 June, 946 (when Robert R. Young was stirring up public opinion to influence the Interstate Commerce Commission in letting him exercise his ‘working control’ of the New York Central), it has done no air advertising since. In fact, C&O’s entire advertising program has been sharply reduced this year.

The biggest share of the cost of The Railroad Hour falls on such leading roads as the Pennsy, New York Central, Union Pacific, Santa Fe and Southern Pacific. But even including them the average cost for all 134 roads is only $7,463 a year or $146 a broadcast—which is certainly less than any of them pay to print timetables.

Featuring Gordon MacRae, baritone, and a different female star each week, the series consists of a streamlined version of operettas and musical comedies with well known guest singers.

The AAR and its members promote the program in various media—including car cards, dining car menus, posters, envelope stuffers, tag lines in AAR magazine advertising, employee magazine features and ads, timetables, and announcements on terminal public address systems.

Of the four consecutive shows on the NBC “Monday night of music,” the latest Hooperatings give Railroad Hour 9.6, as against 3.1 for Voice of Firestone, 6.3 for The Telephone Hour and 5.0 for the Cities Service Band of America.

To learn what type of listeners the show was attracting, AAR last March (when it was on ABC) offered a 64-page question-and-answer booklet about railroads, entitled "Quiz." It brought 37,753 requests. Subsequently, repeated briefly at the end of seven broadcasts, the number rose to 49,833.

Analyzing the response, the AAR found that, although no comment was requested, 7,241 wrote favorably of The Railroad Hour. There was only one unfavorable comment. Sixty-four per cent of those who replied were men, 25 per cent women, 8 per cent children, and the rest not identifiable.

The Chicago, Milwaukee, St. Paul & Pacific, better known as “the Milwaukee Road,” has long used radio as a basic part of its advertising program, reports C. C. Dilley of Chicago, advertising agent (manager).

“Our earliest experience was with live and recorded one-minute announcement,” he said, “but for the past eight

![Image](https://example.com/wbns-spotlight.jpg)

**IT TAKES WBNS TO RING CASH REGISTERS IN CENTRAL OHIO**

In and around Columbus in central Ohio are 163,550 families who loyally keep their radios tuned to WBNS day and night. They have learned by a quarter of a century of listening that they can believe what they hear on WBNS. This market is not only thoroughly covered by WBNS but there is the extra bonus of program duplication on the affiliated FM station WELD. That’s why advertisers who wish to do a complete and profitable selling job in central Ohio naturally select WBNS as their principal radio medium. WBNS has a long list of both local and national advertisers who consistently broadcast their sales messages over this station for year after year to the tune of sweet music on the cash registers.

**ASK THE LOCAL ADVERTISERS ABOUT WBNS . . . THEY KNOW**

The local merchants know from experience what radio station pulls returns and which one does not. They get together . . . They compare notes . . . So ask Roger Jeweler, Carsele Furniture, Hanna’s Paint, Capital City Products Company, Reubens and dozens of others here in Columbus. Many of them will tell you that they have been using WBNS for twenty-five years and each one will testify that this station always brings in the customers and does the job at low cost too.

**YES, AND ALSO ASK THE NATIONAL ADVERTISER ABOUT WBNS**

National advertisers do not spend their money wildly. They test and retest before embarking upon a campaign . . . And here in Central Ohio the field tests supported by Hooperatings prove that WBNS has the audience which does the buying. That’s why more national advertisers use WBNS than any other Columbus station.
years our major use of radio has been 15-minute newscasts on "on-line stations"—currently 25 of them. Commercials are devoted primarily to train service, such as the "Hiawathas." But some are institutional; some promote lesser-known departments of the railroad, such as the agricultural, mineral and industrial departments. Others discuss freight service, or tax problems; special trains and conducted tours, or new stations or other local improvements.

"Our radio advertising, except for a series of announcements in Alaska," Mr. Dilley explained, "is on a once-a-week, year 'round basis, with the day and time chosen to reach an audience of both men and women." Other advertising is used to support radio programs only when the railroad changes stations or newscasters.

Although the Southern Pacific has had considerable experience with radio, it has done "very little" with it in recent years, replied Fred Q. Tredway of San Francisco, general advertising manager.

"Before the war for several years we put on several types of programs,—dramatic and then audience partici-

pation—in Los Angeles, "getting SP executives there were pleased with the programs and "felt they were helpful in a promotional way, although we could not get any definite indication in dollars and cents." A high proportion of SP passengers had heard them.

During the war the railroad sponsored a half-hour dramatic program over Mutual—Don Lee to recruit labor. Hooperings ranged from 5 to 9. For a year after the war's end the SP continued to sponsor the show, for traffic promotion.

"Although we had a very good audience throughout the entire period," Mr. Tredway pointed out, "we got very little reaction in definite sales or from offers of booklets or similar material . . . We regard radio as a good background medium for our other advertising. . . . We feel that spot radio is the most effective for our purpose, and particularly good when announcing a new service, a new train, etc." He admitted, however, that as "sporadic user," the SP has had trouble in getting good announcements.

The company's radio programs have been promoted in newspaper, outdoor poster, window display advertising and newspaper publicity.

A more consistent announcement is the New York Central, which has used one-minute radio announcements for three years. About 15 announcements are scheduled weekly in Boston, Chicago, Cincinnati, Indianapolis, St. Louis, Springfield, Mass., and Worcester.

The announcer devotes about 15 seconds to straight weather reports prior to the commercial, the bridge into which is: "But it's always fair weather on the 'Mercury' and 'Twilight'—or the "Southwestern Limited," or some other train. The announcements also have been used for all-expense tours and excursions.

The Central's broadcast efforts, said Harry W. Frier, account executive at Foote, Cone & Belding, New York, are "100 per cent passenger traffic and not 'institutional.'" Broadcasting is regarded as an "essential" but "not necessarily a primary part" of the advertising program. Announcements are employed because they provide "flexibility in localizing our message."

Since last April the New York Central has sponsored a series of six one-minute filmed television announcements a week on New York City stations. Nine different ones feature trains, coach service, overnight service, resorts.

The railroad considers the TV effort as "experimental. It is virtually impossible to trace any direct results to it."

The Atchison, Topeka & Santa Fe uses announcements "occasionally," reported A. A. Dailey, Chicago, general advertising manager. "Those occasions are when we want to put some extra promotion behind some of our service in a particular community where sales are dropping off." The announcements are broadcast several times daily for two or three weeks. "So far this year we have used spots in three different areas." Usually these are scheduled in conjunction with newspapers—"and the combination usually helps boost sales." He could not say which of the two media does the better job.

The Denver & Rio Grande Western sponsors a morning newscast in Denver, an evening one in Salt Lake City. Both are three times a week. In addition, during the skiing season, the D&RGW uses announcements on disk jockey shows, to attract teenagers, and on evening news shows, to reach adults. Ninety-five per cent of the commercials, said Malcolm T. Sills of Axslen Advertising Agency, "promote specific passenger trains and special excursions, 3 per cent are institutional, and 2 per cent promote freight business. The D&RGW devotes about 5 per cent of its annual budget to radio. It promotes the radio programs in window displays and in footnotes on outdoor advertisements. Ski special commercials, are responsible for the majority of ski-train sales. The road could not measure accurately the response to newcast commercials, "but comments to ticket agents and officials indicate that they are effective."

The Chicago & North Western reports only one broadcast program, the "300" Hour, an early-morning newscast over WGN, Chicago. The railroad, however, has sponsored it for more than 10 years—which may be a record for railroad consistency on the air. Several years ago, when the C&NW announced its intention of discontinuing the show, so many listeners complained that it was continued.

"Radio has always been closely linked with the Boston & Maine in its advertising schedules," replied George H. Bill of Boston, publicity manager. "The B&M was one of the first roads
to use radio for public relations. The jingle "Timetable Mable" was commercially scheduled more than 500 times, and became so popular that it was printed in sheet music, chosen by listeners as one of the most pleasing radio commercials."

The B&M has now jumped into television. On 30 December, 1948, it started the Boston & Maine Winter Sports Special. Featured each week a different on-line sports area and a talk by a representative of that area. The stage set was the interior of a ski lodge. After the talk, a 150-foot film showed the area and skiing conditions.

Its next TV venture was the Boston & Maine Railroad Show. On-the-spot films featured different railroad operations, and an official discussed them. During this 10-week series viewers "rode" the cab of the "Kennebec" express from Boston to Portland. An offer of a set of photographs of this run, made on two shows, brought in 1,500 requests.

Last fall the B&M went into TV again with a 13-week series featuring New England cartoonist Francis Dahl, known for his good-natured ribbing of Bostonians. A Dahl family romps through situations in B&M cars. Commercials are Dahl cartoons.

Since Earnest Elmo Calkins wrote the first "Phoebe Snow" jingles for newspaper ads, 40 years ago, the Delaware, Lackawanna & Western has been jingle-conscious. But it did not put jingles on the air—in fact it didn't get on the air at all—until the new deluxe "Phoebe Snow" began the New York-Buffalo run on 15 November, 1949.

Then a series of three to six singing commercials a week, scheduled for 13 weeks, proclaimed:

"The new 'Phoebe Snow'  
The streamliner queen.  
The new 'Phoebe Snow'  
It rides like a dream.  
Oh the new 'Phoebe Snow'  
Is stealin' the show  
The fastest, safest, smoothest ridin'  
Way to go!  
"Deep-cushioned seats  
A wide-window view . . .  
A roomy Lounge-Car  
Just waitin' for you.  
The food is divine.  
And you'll be on time,  
So go Lackawanna  
On the 'Phoebe Snow'  
New York to Buffalo—'Phoebe Snow'!"

**TV SURVEY**

*(Continued from page 33)*

rodeo from Madison Square Garden. The World Series broadcasts came during the month covered by the survey reported here.

Gillette commercials include both live comments by announcers and film spots with a demonstration of some kind. Philip Morris offers their commercial via CBS-TV's Candid Camera (Monday 9-9:30 p.m.) and Ruthie on the Telephone (every night except Wednesday and Sunday, 7:55-8), and ten filmed spots weekly on WABD and WNBT.

Chesterfield commercials presented via Arthur Godfrey and His Friends (CBS-TV) and Chesterfield Supper Club (NBC-TV) not only had a good liking score in this survey, as they did in the Starch report for the same period, but weren't far behind the Old Gold pitches in winning new users. The question of how long such new users remain "loyal" to the brand is, of course, a subject for further investigation.
It is obvious that other factors are at work besides liking or dislikes a commercial to account for its power to move products. Otherwise the buying curve would closely parallel the attitude curve. Another important factor is the memory value of the commercial. No attempt was made by this survey to check this factor. But the Starch studies reveal that high memory value of a commercial does not necessarily coincide with either liking or the "brand acceptance" of a product.

In Starch's terminology, "brand acceptance" refers to a person's attitude toward buying a product. It is ascertained by querying a sample of both viewers and non-viewers as to which of several brands they would purchase if they were going to buy. The difference (if any) between the preferences of viewers and non-viewers represents the "brand acceptance" figure.

An ingredient even more important in a commercial than liking and memory value is its believability. Format, content, presentation of a commercial may be pleasing to a subject, even though he dislikes or doubts the truth of specific statements or claims.

A commercial may be entertaining—or not—and this will strongly affect its like or dislike rating. This is naturally important in so far as the entertainment value may be important in getting and holding attention. The results of this survey, as has been indicated, reveal that well-liked commercials aren't necessarily good sales tools.

Action-getting components of a commercial were studied comprehensively in the last war by Capt. Horace Schwerin for the U. S. Government in the interest of its conservation program.

Schwerin (now head of the qualitative research firm bearing his name) and his associates discovered that believability, along with memory value and likability were most important in moving people to action with a sales argument. Believability turned out to be most important of the three. These elements are expedient checking points for commercial effectiveness in hen of shadowing prospects to see what they do after being exposed to a sales talk.

Nobody shadowed members of the TV Critics Club, who took enthusiastic advantage of their chance to talk about TV programs and give other information. But the American Management Council did the next best thing. They asked viewers what products they had actually purchased as a result of watching television.

Food products accounted for 89.1% of all products first purchased because of TV. Lipton products, plugged by Arthur Godfrey on Talent Scouts (SBS-TV), alone accounted for 31.9% of all new brand purchases in the food category.

Godfrey's commercials are generally conceded by the public and the trade to be both entertaining and credible. This latter quality, of course, springs largely from the effect of sincerity possessed by Godfrey in so remarkable a degree. The fact that to most Godfrey listeners his commercials are entertaining also shows up in the high liking score seen in the table accompanying this article.

Kraft products were second to Lipton with 10.9%. They are plugged on the NBC Television Theater. Except for Hi-V orange juice with 5.2% and Borden products with 4.9%, ten other products named had under 3.0% of all those whom television influenced to buy new food brands.

Texaco products, plugged on the Milton Berle show by the famous Texaco products, plugged on the Milton Berle show by the famous Texaco pitchman, accounted for 51.6% of auto accessories purchases: Auto-Lite garnered 27.4%.

The table of likes and dislikes shown at the head of this article was limited arbitrarily to those commercials mentioned a minimum of by 35 respondents. Most disliked of all commercials in that were those of Whelan Drug Co., on DuMont's Saturday night Cavalcade of Stars.

Main reason given was that commercials interrupt the show too frequently. These commercials are filmed. Another gripes was the manner in which the camera picked up the act right in the middle of some business being enjoyed by the studio audience, Viewers feel they're missing something.

Despite the fact that 89 out of 92 viewers disliked the Whelan commercials, one of their advertised products ranked fourth on the list of products in all categories first bought because of TV influence. The item is Heed, a deodorant. It was outranked only by Tide and Lipton products.

Several exceptionally well-liked commercials (note chart heading this story) did not influence enough of the sample (ten or more) to make the list of those products purchased by members of the Critics Club sample for the first time. This list was published in part one of this series.

Among these brands are Chiclets, BVD, Ballantine and Speidel. The selling has to appear credible in order to get action. Nobody yet has been able to lay down specific rules for achieving this precious quality. Each product and situation seems to require highly individual treatment.

Schwerin Research Corp., as well as the research departments of McCann-Erickson and other agencies, has done work in this field.

It will be noted that Gillette commercials are disliked more than liked, yet they were highly effective in competition with competitive commercials, moving 75.0% of those who said shaving accessories commercials influenced them to buy.

In most product categories, one brand strongly dominated all others in the sample's report on commercials that made them first try the product. It is also interesting to note that the Starch "brand acceptance" for products common to both lists (tested during the same period) finds most products in the same relative rank as they appear on the TV Critics Club report.

Among hair preparations Wildroot led with 83.1%. Vaseline was second in the group of seven with 22.2%. Colgate topped tooth pastes with 37.4%.

Next to Tide's overwhelming 76.2% came Ivory with only 8.4%. Among coffees Sanka dominated in similar fashion with 80.0% to it's nearest competitor, Maxwell House (both General Food products) with 10.0%.

While Candles were closer bunched, Nestle's with 33.3% was exactly three times stronger than its nearest rivals, Mason, Musketeer, and Bonomo's, each with 11.1%

Among eight beers, Ballantine led the parade with 43.5% to Schaefer's 30.0% and Rheingold's 10.0%.

General Electric appliances, with 24.2% exactly doubled Westinghouse with 12.1%. These percentages are all based upon the total number of respondents who bought in a specific product group as a result of TV commercials.

The unusual dominance of a single brand in so many product categories calls for careful analysis to discover what relevant factors weigh most heavily in this result. It seems clear that
much more work needs to be done on the factors that make a commercial credible. If the viewers believe the advertising claims advanced on television—it may not be so important whether the commercial is entertaining.

GREATER LOUISVILLE
(Continued from page 29)

The Greater Louisville Association started advertising almost as soon as they set up their adding machines. Even in the earliest days of the company Flexner believed in it strongly. "If we are consistent in the things we stand for and offer, the citizens of this area will benefit by taking advantage of them. But we must get the word to them."

The Association first took its story to potential customers through the newspapers. And they used them consistently. Although newspapers have to share 25% of the company's advertising budget with bus cards, there has been a Greater Louisville ad in The Courier Journal and The Louisville Times every day for the past 23 years. But almost as soon as radio made an appearance, the Association turned to it as a way to sell goods.

"I remember that I was interested in radio even back in the days when I used to listen to my crystal set—giving out mostly noise with, once in a while, a faint voice or a little music. But as reception improved, I began to think that may be others with radio sets were just as much interested as I. I thought that if I could explain to these people what our association offered in the way of safe investment of their money, and an economical home loan, that I could do a real selling job for our organization."

Flexner suited the action to the words and the Association went on the air for the first time on New Year's Eve, 1925—with a full-length presentation of the opera Faust. The program took two hours and was the first opera heard over the air in Louisville. Although Greater Louisville added other programs shortly afterward, it maintained the two-hour monthly show for several years.

Even in those early days, Flexner was sure of his medium. "There was a good deal of trial and error. We had to learn by experience what would stick and what would not. Much of the criticism we received would have made an advertiser give it up as a bad job—the imitations snakes we used to get through the mail, for instance. But what kept us on the air trying to sell our wares, was the fact that our business was increasing by the day, and so many of our customers mentioned the fact that they had heard about us on the radio. I knew I had found a medium that would get the story of our institution into every nook and corner."

By 1927, after two years of radio, the company had $3,000,000 in resources. It moved into larger quarters and, when radio itself was only a few years old, set up its own broadcasting studio in the new building. In that year too, they started the collection of a music library and added the half-hour children's show to their schedule.

In their years of radio advertising, Greater Louisville has adapted its commercials to changing times and their own problems. During the 1937 flood, the company continued its broadcasts on batteries, and eliminated all the commercials from its programs. Instead of commercials, Flexner broadcast reports of the flood, news of missing persons and messages of encouragement. The good-will impact of this measure was proved by the stream of requests for Flexner's talks that were received after the flood. During the war, too, commercials plugged saving for postwar home building and the buying of war bonds.

Today, Flexner's commercials have settled down to a pattern that combines institutional and direct-selling copy, related closely to whatever aspect of the business needs a lift. The first ten days of each month, for instance, are used to plug investments; because money invested during that time starts earning interest as of the first of the month. Of late, Flexner has also begun a system of dedicating musical numbers to customers. A piece of music is dedicated to a recent investor, for example: his name is not given, but the
town he lives in is mentioned. Flexner finds that these dedications are noticeably followed by the arrival of additional customers from the same locality. Since the Association accepts money for investment from any part of the country but confines its lending activities to a fifty-mile radius of Louisville, the content of the commercials is also varied slightly too, in accordance with the coverage of the station they are being aired over. There are, incidentally, names from all over the country in the Association's books. Many of them, Flexner says, are holdovers from "the early days of radio when there were only a few stations on the air and our programs reached from coast to coast."

The company has kept a sharp eye out for improvements within the organization. In 1933, it became the first organization of its kind in Kentucky to operate under a Federal charter and federally insure its savings and investment accounts. The home research plan, set up during the war, became a kind of giant home lending library with photographs and plans of more than three thousand houses. The plans, including specifications, floor plans, mill lists and lumber lists, are furnished free of charge to customers who wish to take out home loans. Recently they completely remodeled their four-story offices in Louisville and added such customer-appeal features as Muzak and small rockers for children.

Today the company's coverage of Louisville radio is so extensive that it should be difficult even for Flexner to keep track of his programs. Spending three-quarters of its $75,000 advertising budget on radio, Greater Louisville starts its week on the air with a 15-minute program on WGRCl at 6:30 in the morning. This is followed by 15 minutes on WKY at 6:45, on WINN at 7:00, WAVE at 7:15, and on WKLO at 7:30—all broadcast Monday through Saturday. While the programs for each station are different, they all consist of four transcribed march selections, with opening and closing announcements and a two-and-one-half-minute commercial by Flexner in the middle. Says Flexner, "By using the five stations, beginning at 6:30 and running until 7:45, it has been proved to us that we can catch people no matter what time they get up."

But that's only the beginning of the company's radio day. At 11:45 there is a daily 15-minute program of transcribed classical and semi-classical music over WGRCl, with the same kind of announcements and middle commercial. Over WINN, there is a daily 5-minute musical program at 12:25 with three-and-one-quarter minutes of music, one-and-three-quarter of message.

The company uses the air in the evening hours, too. They sponsor a daily 15-minute newscast at 5:45 over FM station WRVX—a station they started buying before it was a year old. Over WKLO goes the Greater Louisville Music Room Program of semi-classical music for 15 minutes every Sunday afternoon. On Saturday nights at 6, the Greater Louisville Hour goes out simultaneously over WINN and WKLO. This live program features the Greater Louisville Ensemble, a mixed quartet that has been on the air for the company, over one station or another, for the last twenty-five years. The Greater Louisville Hour originates in the company's studio, with Flexner doing the commercials live, and is fed to the stations by an engineer.

As for television, Mr. Flexner does not think it will affect his buying of radio time, although he hopes that his company will grow with the new medium as it did with radio. The company went into television for the first time on November 24th, sponsoring an important local football game over WAVE-Television. On December 1st, a daily one-minute spot program was started over the same station and Flexner hopes to follow this soon with a weekly 15-minute program.

JOSKE'S

(Continued from page 25)

looked more than a bit damp by mid-morning. Emergency flood activity outside the store was urgent and swift. Inside, anxiety over the state of the city, The empty aisles at Joske's looked ominous. It rapidly reached a point where ad manager James Keenan decided some emergency measures were also indicated for the store.

Like all in the Alamo City, he dialed the radio for latest information, tuning in first to Joske's year-round-sponsored newscast on KITE. What he heard from Chief Meteorologist Orin Edrington—brought in by special lines for a minute-by-minute account of conditions over the station—was encouraging. "It's all over," he told listeners; "let's get back to normal." Police officers, also broadcasting over special lines, were equally assuring.

Further dialing brought in Henry Guerrero's news on WOAI. He was reassuring, too, "Let's get back to normal!" Let's in effect, get over to Joske's.

Keenan then and there decided to let loose a flood of his own. Calling for all 50-word availabilities on KTSA, KAIC, KONO, KIWW and KCOR (the last two Spanish-language stations to cover the hard-hit Bexar county's 160,000 citizens of Mexican descent), Keenan went to work with Violet Short, Joske's radio director, and Bob Holleran, radio account manager of the Pitluk advertising agency.

The trio knocked out copy on the double, plugging the fact that the store would be open for shopping until nine thta night. Delivered to stations by hand, it was on the air within an hour. The hand-in-glove "it's all over, let's get back to normal" and "Joske's will be open till nine tonight," repeated at 10-minute intervals over all stations, had immediate effect.

Relieved shoppers arrived in holiday and buying mood, by car, bus, and taxi. At store closing time that night, Joske's had rung up the third largest day in its sales history. The following day, bombarded by similar announcements from 6:40 a.m. to 9:15 p.m., the customers more than got into the spirit of things.

For the week ending 29 October, here's what the Federal Reserve statistics show: San Antonio sales up 46 per cent in retail sales compared with the same period in 1948; a Fort Worth increase of two per cent; a Dallas decline of one per cent; a drop in Houston sales of four per cent. And a national average department store drop of seven per cent.

San Antonio's increase was attributed by the November issue of The Wall Street Journal to the Joske-Days sales.

"Without minimizing the vital role played by other media used, in the overall success of Joske days," says advertising manager Jim Keenan, "we attribute an important part of our first two days' record to our radio advertising. It proved again two of radio's greatest advantages and selling points: instant accessibility and complete flexibility."
I capitalize COMMERCIAL because I presume that was the basis for not including WJR in your review of station activities in rural programming. And I must confess you were justified in passing up WJR. For fifteen years now we have been serving Midwest farmers on a purely public service basis.

We must be doing a pretty fair job of doing that. One of the biggest radio advertisers in the country made a survey of the WJR rural area with the view to determining the best and cheapest medium through which to contact farmers and following their farm-to-farm canvass the advertising manager wrote their agency:

"I am thoroughly convinced, after making this study, that Marshall Wells (WJR Farm Editor) has the outstanding farm show in the country. I have never seen such enthusiastic response for a single show as we received from the farmers in our study. I can only say that I am extremely sorry that after we are all set to buy this show, WJR does not see fit to sell the program to us."

Perhaps readers of SPONSOR Magazine would like to know how WJR has won such predominance in the rural field that the Director of the State Department of Agriculture stated that from 75 to 90 percent of people attending farm organization meetings have indicated that they are regular listeners to WJR's farm program. Here is a capsule outline of what WJR has done and is doing:

1. Made a thorough canvass of all rural interests to determine the type of farm program desired and the best time of broadcast.
2. Developed three programs of strictly farm interest, "Farm Forum" weekdays at 6:30 a.m., "Voice of Agriculture," Saturdays at 6:30 a.m. and "Farming Marches On," Saturdays at 7:30 a.m. all SUSTAINING.
3. Arranged for and broadcast on-the-spot weather reports from numerous points throughout the entire WJR primary area.
4. Invested approximately $50,000 in a mobile studio dedicated to farm service and used extensively for the remote origination of farm programs.
5. Established a close working agreement with Michigan State College to assure the accuracy and timeliness of all information carried on the farm programs.
6. Works closely with 4-H Clubs, the Grange, Farm Bureau, numerous local farm groups and the State Department of Agriculture to obtain direct reports on conditions, developments and news of value to farmers.
7. Performs its own reportorial job rather than relying solely on wire services or governmental releases.
8. Cooperates with all farm groups in supplying speakers and talent for meetings.
9. Gives liberal announcements in the form of group meetings.
10. Publicizes, without charge, auctions and the public sale of farm equipment that would be of interest to farmers.

I think one reason for WJR's amazing success in the rural field is that we treat farmers like people. Some farm broadcasters talk down to the farmer, speak a dialect loaded with ungrammatical expressions in the belief that farmers like this approach. We have found farmers highly intelligent — many of them are college graduates.

We have a high respect for them as listeners and a keen appreciation of their evaluation of radio programs.

Except for specific information and news about farm activities and farm markets, the farmer's choice of entertainment is pretty much the same as that of his urban cousin.

You'll be interested in a recent survey of 94 counties in the WJR primary area in which farmers were asked: "To which station do you and your family listen most frequently?" 35% named WJR for the 6:00 a.m. to 7:00 a.m. period with the next nearest station mentioned receiving only 7%. Approximately the same percentages were true for all other periods day and night.

I'm certainly looking forward to the next "bonus" you have promised us subscribers to SPONSOR. In these supplementary reports you are performing a very worthwhile service to the radio industry.

WORTH CRAMER
Asst. General Manager
WJR, Detroit
by plane to Santa’s headquarters at the North Pole. He hung around until the zero hour, reporting all details of Santa’s preparations to visit the Alamo City, even helping him with his sack on the long flight.

KMA, Shenandoah, exchanged Christmas Eve programs with American Radio Station RIAS in Berlin, Germany, to help the rotund gift-giver on his journey. A choir in Berlin joined with another at Staton, Iowa, to express Christmas greetings.

AT WBAL and WBAL-TV Santa worked overtime bringing the B&O Chorus to the NBC Network Christmas Eve; sending Dickens’ Scrooge via television, and generally cavorting through the Baltimore air.

Santa really rolled up his sleeves and got downright commercial when the folks at WSM, Nashville, caught up with him. They made him paint their year-end program schedule Santa-green-and-red. And on top of that they made him promise lots of business.

He delivered too.

Mail Order Radio

Oliver B. Capelle, Sales Promotion Manager of Miles Laboratories, writes in a letter to sponsor:

“Your story ‘Is mail order good for radio’ seems overly charitable to the station practice of selling time on a per inquiry basis. From personal observation I submit that current abuses are harming station reputations and disturbing thoughtful advertisers who pay card rates (see ‘40 W. 52’ for complete letter).

We are in wholehearted agreement with Mr. Capelle on the per inquiry phase of mail order selling. No responsible publication can condone practices which are known to create an unhealthy and unsteady business climate for sponsors and stations alike. Sponsor’s purpose in studying and recording the mushrooming growth of mail order sales is to explore and clarify the methods used and to bring the unwholesome practices out into the open. Certainly, nothing is gained by ignoring an existing and, in places, a flourishing business. In the full limelight of factual publicity the more insidious practices are less likely to look profitable.

Publications of mail order methods and practices by no means implies sponsor’s editorial approval.

Singing convincer

There’s a lot of sell in a song.

Since we undertook our investigation of singing commercials our eyes have been opened on a form of advertising that just spouts results.

To the old complaint that radio can’t work for a department store we cite “The store that jingles built” in Buffalo.

To the protest that railroads are too conservative for breezy lines we point to the LaVawana lyrics sweeping the east.

Whether it’s shampoo or shoes, autos or foods, there’s a singing commercial for your product.

P&G’s Media Policy

Shrewd advertisers have continually solved the problem of selling their products by selecting the best media with which to promote them. They have never considered increasing appropriations for one medium a justified reason to abandon another. Procter and Gamble has repeatedly recognized this fact.

In a contemplated move to up its television expenditures, P&G is taking a long range view of all media. Executives of the organization consider the product and then decide what media will sell it best. Procter and Gamble does not expect to rush brashly into television at the expense of other media. The value of any media is measured by the sales it produces.

For its multi-million dollar radio budget, the largest in the history of advertising, P&G used the same yardstick. However, radio has proven to be a vital factor in keeping its sales geared to the level of the past few years. Therefore, present indications are that P&G’s radio allocations will remain untouched.

Procter and Gamble officials realize that TV is a lusty infant, while radio is an established industry. They treat them as separate units, as they do newspapers, magazines, billboards, etc. Many other clear-thinking advertisers realize this, and follow the policy used by P&G and long advocated by sponsor.
ROPED!
TIED!
READY FOR BRANDING!

That’s the breezy Arizona way of telling you that more than
HALF A MILLION ARIZONANS
who, annually, spend more than
HALF A BILLION DOLLARS
in KOOL’s retail trading area provide a ready-made, loyal audience
for YOUR SALES MESSAGE
— made doubly responsive by KOOL’s active showmanship and local promotion

COLUMBIA NETWORK PROGRAMMING

KOOL
The Gene Autry Station in PHOENIX

Your COLUMBIA Station
IN ARIZONA

5,000 WATTS DAY and NIGHT 960 KCs

Phone, wire or write for availabilities today

NATIONAL REPRESENTATIVES
George P. Hollingberry Co.

NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO • ATLANTA
NEW ENGLAND COVERAGE at its best!

The best in News Coverage!

Working hand in hand, Westinghouse WBZ and the independent Boston Post ("The Great Breakfast Table Newspaper of New England") merge news-gathering and news-dispensing facilities to give New Englanders accurate, up-to-the-minute reports of the BIG news stories. Last month's election, for example, was covered over WBZ by the Post's political experts... while the newspaper and WBZ-TV joined forces to bring viewers live reports on election events throughout New England.

The best in Audience Coverage!

WBZ, supplemented by the synchronous voice of WBZA in Springfield, gives unexcelled coverage of populous New England. WBZ programs, in fact, reach 80% of this rich, six-state market. In 50%-100% BMB daytime counties alone, the WBZ market includes almost 1½ million families with a purchasing power of $6½ billion! For availabilities on this sales-productive station, contact WBZ or our national representatives.

Listeners, viewers, and readers appreciate this authentic news highlighted over WBZ and WBZ-TV, and reported fully in the Post (above).
COMING TO LOUISVILLE

Television in the WHAS Tradition

WHAS AM FM TV
Louisville, Kentucky

THE ONLY RADIO STATION SERVING ALL OF THE RICH KENTUCKIANA MARKET
16 January 1950

New BMB Study probably out in mid-February

Best estimate available now is that new BMB study will not be out until about 15 February. Tabulating delays have plagued hardworking Ken Baker, BMB head.

-SR-

Lever expects 20% sales gain in 1950

Lever Brothers faces the new year with optimism. Company president Charles Luckman anticipates a 20% sales gain in 1950. Advertising and merchandising budgets will be "substantially increased" over 1949 totals. Lever's new synthetic detergent "Surf," the non-rinse clothes cleaner, has equalled the sales rate of "Rinso" in Philadelphia, Chicago and Los Angeles.

-SR-

Broadcast Advertising Bureau to be Strengthened

Recommendation of NAB Radio Committee, Television Committee, and BAB Committee provides for freer rein for Broadcast Advertising Bureau. Action in Washington 10 January calls for BAB to report only to President Justin Miller. NAB Board will act on recommendation.

-SR-

Ford uses radio extensively in 1950 model showings

The Ford Motor Company has bought large segments of radio time to exploit its 1950 model showings. Through J. Walter Thompson, the company signed to sponsor 15 Mutual Broadcasting System package shows, from January 4-18; a total of six hours and five minutes of broadcasting time during this period. Ford has launched a big spot campaign.

-SR-

Big demand for radios in 1949

The demand for radios in 1949 compared favorably with prewar years. By year's end the nation had bought 10 million sets. In his annual statement, John W. Craig, vice president of the Avco Manufacturing Corporation, predicted that in 1950 the country will buy approximately 6,000,000 home radios and 3,000,000 automobile sets.

-SR-

1950 a year of agency shifts?

Important account changes are in the wind, one or two that will soon startle the industry. Television is at root of much advertiser restlessness, with TV-wise agencies due to benefit.

**SPONSOR Moves to 510 Madison Avenue**

SPONSOR PUBLICATIONS INC. has moved its New York Headquarters from 40 W. 52 St. to 510 Madison Avenue, Zone 22. Nearly all of the third floor of the Professional Building will be occupied by SPONSOR's nine-office suit. An expanded switchboard service is utilized. The new telephone is Murray Hill 8-2772.
NBC has record sales year

Despite the loss of many of its top programs, and stars in 1949, the National Broadcasting Company closed the year by amassing a record shattering gross income, resulting from sales of its radio and television facilities. NBC’s gross network billings for the past year topped all other networks.

-Anahist sponsoring two radio network programs

The Anahist Company has strengthened its efforts to capture the bulk of the newly established antihistamine market. The company is currently selling its product on two AM shows over 345 stations of the Mutual Broadcasting System; The Falcon, Sunday, 7-7:30 p.m. EST; and True and False, Saturday, 5-5:30 p.m. EST. Anahist sponsored, ABC’s Counterspy during the last month of 1949.

-TV film deal completed

First rate motion pictures will be a steady diet for televiewers in 1950. Standard Television Corporation has concluded a contract with the J. Arthur Rank Organization, Inc., in the United States for 75 feature films. Many of the pictures have not been released yet. The total production costs of these films is $50,000,000.

-Omaha gets Transitradio

Residents of Omaha polled in a two week test conducted on 25 radio-equipped buses, voted 5-1 for transitradio. KBON-FM will beam programs to 235 buses from 6 a.m.-9 p.m. on weekdays and from noon to 9 p.m. on Sundays.

-Dodge fights for fourth place in 1950 automotive sales race

With an increased advertising budget for 1950, which includes radio as a major medium, the Chrysler Corporation will attempt to raise the Dodge national sales standing from seventh place to fourth. In 1950 the corporation will make considerably more than the 270,000 vehicles it produced in 1949.

-TV may aid education

Television may be an important educational aid in the future. A survey is being conducted by the University of Cincinnati in 14 city high schools to determine to what extent television can supplement standard teaching methods. Radio station WLW, and the Crosley Broadcasting Corporation are financing the project.

-Jack Benny again leads Hooperatings

For the second time this season Jack Benny has climbed to the top of Hooper’s program ratings. Benny, who in recent years has consistently led Hooper’s lists, had slipped to eighth place in the September 15-21 ratings. Walter Winchell squeezed up to tenth place from twelfth.

-please turn to page 40
willie wish...

is all packed and ready to move
into a beautiful, spanking new building. From here,
more efficiently than ever, Willie WISH
makes advertiser's dreams come true, producing results
at one of the lowest sales costs in radio.
Why is this so?
Ask your Free & Peters Colonel!

that powerful puller in Indianapolis...

wish
OF INDIANAPOLIS
affiliated with AMERICAN BROADCASTING COMPANY
GEORGE J. HIGGINS, General Manager
<table>
<thead>
<tr>
<th>FEATURES</th>
<th>ARTICLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sponsor Reports</td>
<td>Packaging returns to the networks</td>
</tr>
<tr>
<td>510 Madison Ave.</td>
<td>All four chains are busy building their own shows for sponsorship...and with reason.</td>
</tr>
<tr>
<td>Outlook</td>
<td>Bretton doesn't mind being shown</td>
</tr>
<tr>
<td>New and Renew</td>
<td>When friendly competitor Speidel learned how watchbands could be sold, Bruner-Ritter caught on quick.</td>
</tr>
<tr>
<td>Mr. Sponsor: Walter S. Mack, Jr</td>
<td>BBM works in Canada</td>
</tr>
<tr>
<td>P.S.</td>
<td>Advertisers and broadcasters say that money invested in Canadian radio measurement is well spent.</td>
</tr>
<tr>
<td>Mr. Sponsor Asks</td>
<td>Airlines on the air</td>
</tr>
<tr>
<td>TV Results</td>
<td>It's ceiling zero for many an airline when it comes to radio sponsorship. A SPONSOR survey.</td>
</tr>
<tr>
<td>TV Comparator</td>
<td>Does your TV commercial sell?</td>
</tr>
<tr>
<td>Sponsor Speaks</td>
<td>Two New York area studies on first-time purchases via TV.</td>
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<tr>
<td>Applause</td>
<td>Critique on co-op</td>
</tr>
<tr>
<td>62</td>
<td>Advertisers can improve their use of cooperative radio advertising. Here's how.</td>
</tr>
</tbody>
</table>

**IN FUTURE ISSUES**

| Lightning that Talks | SPONSOR'S SOUVENIR EDITION will be 100% devoted to the all-radio presentation film. |
| Department store radio | Department stores in many parts of the country are using radio...with great results. |
| After midnight audience | A SPONSOR analysis on the commercial possibilities of reaching the midnight-owl millions. |
| The Banana gal | United Fruit and radio have made a national institution...Chiquita Banana. |
| Radio gets out the vote | Politicians are learning to use radio and TV as effectively as any soap ad expert. |

**Vol. 4 no. 2 16 January 1950**

Editor & President: Norman R. Glenn
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Managing Editor: Ellen L. Davis
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Circulation Department: Ann Ostrow, Emily Cutillo, Victoria Woods
Secretary to Publisher: Augusta Shearman
Office Manager: Olive Sherban

Which would YOU take?

Are you eyeing the bigger one? That’s natural. We all want the most for our money.
And that makes a point about the audience you get when you advertise on WGAR.
The pie is bigger than it was last year. The potential audience is greater!


And the slice of the pie is bigger on WGAR. WGAR’s share of audience is also greater!

*Sept. Oct. '48 Share of audience .. 23.1
Sept. Oct. '49 Share of audience .. 24.8

This means 15 percent more listeners to WGAR programs today. So you get the bigger slice of the bigger pie when you advertise on Cleveland’s Friendly Station.
Call your Petry man for facts about Cleveland’s Friendly Station.

*Hoover Index of Total Rated Time Periods
Sept. Oct. '48
Sept. Oct. '49

Represented Nationally by Edward Petry & Company

16 JANUARY 1950
If you're prospecting for sales in French Canada, keep in mind that you can reach 7 out of every 10 French radio families through CKAC, Montreal.

2,250 MEN REPORTED

We have recently experienced a great success story for radio's power as an advertising medium as well as its flexibility.

A few days before Christmas the mail piled up in the Boston and Maine's North Station to such a degree that they had to have additional help to handle it quickly.

George Hill, Publicity Director of the Boston and Maine Railroad, called us that morning at 10:30. We bought a schedule of announcements on four Boston radio stations (the first one went on the air at 10:59 A.M.) and they were scheduled through 2:30 P.M. At 11:50 A.M. Mr. Hill called us advising that they had more men than they needed then. The balance of the schedule was cancelled. The final count—2,250 men reported.

We would be very happy to have you use this story in sponsor if you wish to do so.

Jan Gilbert
Timebuyer
Harold Cabot & Co., Boston

WAG WAGNER & DENNIS DAY

Enjoyed reading Wag Wagner's letter (19 December). I think that your readers would be interested to know that Wag is not only a great "jinglesmith," but also a very fine tunesmith. His latest song, "Pancho Is a Fool," was recently recorded by Dennis Day for RCA Victor.

David Kohlenberg
Kohlenberg Furniture Co.
Detroit, Michigan

MINITAPE RECORDER

Would you be kind enough to let me know the make of the wire recorder that is shown on the cover of your December 19 issue. It appears to be a new lightweight model that might have good uses in market research work as well as in publicity interviewing.

M. F. House
Exec. vice president
Morse International
New York

* The Minitape wire recorder can be purchased through Stewell Hoffmann, 3857 Beverly Court, North Hollywood, Calif.
99 TV RESULTS

My friend, J. C. Smith, advertising manager of Brown-Dunkin Co. (department store), Tulsa, Oklahoma, has asked me for case histories of TV successes on the part of department stores.

Our television department here at BBDO tells me that you have issued your "99 Case Histories" in booklet form. I have seen several of the stories in our company scrapbook and they look like the material Mr. Smith seeks. I'll appreciate it greatly if you will send him a copy. If there is any charge I will gladly send a check.

LLOYD N. DAY
BBDO, N. Y.

TUNE-O

Thank you most sincerely for your excellent report on MUSICAL TUNE-O in the P.S. column, December 19th issue of SPONSOR.

To clarify some of the statements regarding the creation of Tune-O, however, we would like to pass along this additional information for your files.

Tune-O is a Richard H. Ulman Inc production. The show was created by Robert D. Buchanan, copyright owner and a member of our organization. All copyrights on Tune-O have been assigned to Richard H. Ulman Inc and we are exclusive sales representative for Tune-O.

Incidentally, Tune-O is not only setting records in New York City, but in some 150 other markets from Miami to Honolulu. Tremendous results in these additional markets duplicate the smash sales success story in New York.

RICHARD H. ULMAN, President
Richard H. Ulman Inc
Buffalo, New York

RURAL LISTENERS REPRINT

We would like to reprint a condensation of the article, "Rural Listeners are Worth Cultivating But Don't Forget to Talk Their Language," which appeared on page 30 of the July 18 issue. May we have your permission to do so?

Full credit will, of course, be given.

M. A. SHALLAT
Editorial Director
Publishers Digest Inc
Chicago, Illinois

Rural Listeners Reprint

WIP produces promotion, too!
From a letter written us by the Gillette Safety Razor Company . . . "It is hardly necessary to mention how vastly pleased we are with the very complete promotional job you do for us on the World Series each year. As we have told you before, your aggressive merchandising ranks right up with the very best that we enjoy anywhere in the country." Nice?

WIP Philadelphia Basic Mutual
Represented Nationally
by
EDWARD PETRY & CO.

Example #21
Forecasts of things to come, as seen by sponsor’s editors

Outlook

Commerce Secretary foresees volume business in early 1950

General optimism is reflected in reports to the National Association of Purchasing Agents which predict good business for the first quarter of 1950. Meanwhile, Secretary of Commerce Charles Sawyer says the volume of business in early 1950 won’t be materially different from the high rate of the second half of 1949.

Radio, TV manufacturers expect alltime industry record

The nation’s radio and television manufacturers expect their final figures to show $800,000,000 of radio and video sets sold, at factory prices, for an alltime industry record. Television is expected to account for 65 per cent of the dollar total. However, some 10,000,000 new radio sets were turned out to bring the total now in use to about 85,000,000.

Niles Trammell says radio keeping pace with TV

Looking ahead, NBC Board Chairman Niles Trammell says “television is taking the country by storm” but that radio “also is getting bigger all the time.” “Even in 1951,” he adds “the radio homes without television will exceed the total radio homes of 1946.”

Radio time sales close to last year's total

Radio broadcast time sales will run close to the 1948 figure—approximately $400,000,000. At the same time, there was an increase of some 225 stations to bring the total now on the air, both standard and frequency modulation, to more than 2,300. Television is still in the red but time sales should end up around $30,000,000 or three times the 1948 total.

FCC expected to continue new TV station ban

Although there are some 350 applications pending for new TV stations, the best guess is that the FCC ban on new stations will continue until this summer. The ban was imposed 14 months ago to let the commission decide whether television should be lifted out of the present restricted very high frequency area to the almost limitless ultra high frequency sphere. Meanwhile, only 12 stations remain to be built under permits obtained before the ban was imposed.

TV networks will have own channel next summer

The major television networks which now share time on the east to midwest coaxial cable will have their problems solved by next summer. The American Telephone and Telegraph Company has completed construction on a system of radio relay towers between New York and Chicago which will add another westbound channel to the present three coaxial cable channels—one for each of the four TV nets.

1950 may mark radio-tv-film tie-ups

Despite denials from Metro-Goldwyn-Mayer, rumors persist that the film company is thinking of moving into Mutual as the first step toward establishing a TV foothold. At the same time, ABC and 20th Century Fox are rumored to be negotiating. A big advantage to a network-movie tie-in would be the acquisition of Hollywood talent for top radio programming.

Amendments may save nets thousands of dollars

Two significant benefits that will save the radio stations and networks thousands of dollars may be noted in the recently enacted amendments to the Fair Labor Standards Act. One, the amendments, exclude a wide range of talent fees from overtime calculations; and they allow child labor in radio and television.

Use of film to increase in video programming

Since increased revenue has not offset operating losses, the use of film will increase in this year's tv programing. Rising costs of live production, rehearsal charges and cable charges will force the "put it on film" economy measure.

Zenith phonevision up for FCC hearings

The Zenith Radio Corporation, which feels that advertising will be unable to support television, hopes to offer the video viewer first-run movies and plays with its Phonevision. Telephone lines would be used and the cost to the viewer would appear on his phone bill. Hearings on the proposed Phonevision service start 16 January before the FCC.

BAB research planned for this year

Two major projects are scheduled in radio by the new Broadcast Advertising Bureau. A research staff is to be set up and a preference-type survey and a radio results study will be made. There will be more emphasis in 1950 on studying the out-of-home audience.

Non-net time sales loom importantly in 1950 scene

Since 1937 non-network time sales to national and regional advertisers and sponsors have steadily increased, and spot radio in 1950 will probably be emphasized by advertisers. Starting with a little over $23 million in time sales in 1937, spot sales have increased for well over a decade. 1943's figure of $104,759,761 was 14.4% higher than the 1947 figure. $110,000,000 is the expected figure for 1949 with hopes of 1950 being another banner year.
WLS
Sphere of Sales

Wisconsin
Michigan
Indiana
Illinois
Chicago

Over 10% of U.S. Population
Over 10½% of U.S. Buying Income

Clear Channel Home of the National Barn Dance

Chicago 7

Your John Blair man can tell you more. 890 kilocycles, 50,000 watts, American Affiliate

16 January 1950
Radio broadcasting certainly is different on the Pacific Coast. Thousands of mountain ranges (5,000 to 14,495 feet high), great distances between markets and low ground conductivity all put the Indian sign on long-range broadcasting.

It is necessary to use local network stations located in the important markets to reach all of the people all of the time.

Only Don Lee is especially designed for the Pacific Coast. Only Don Lee has a local network station in each of 45 important markets (the three other networks combined have only 48 stations).

Only Don Lee has the flexibility to offer a local network station in the Pacific Coast markets where you have distribution.

---

LEWIS ALLEN WEISS, Chairman of the Board • WILLET H. BROWN, President • WARD D. INGRIM, Vice-President in Charge of Sales
1313 North Vinet Street, Hollywood 28, California • Represented Nationally by JOHN BLAIR & COMPANY

---

Of 45 Major Pacific Coast Cities

<table>
<thead>
<tr>
<th>ONLY 10</th>
<th>3</th>
<th>8</th>
<th>24</th>
</tr>
</thead>
<tbody>
<tr>
<td>have stations of all 4 networks</td>
<td>have Don Lee and 2 other network stations</td>
<td>have Don Lee and 1 other network station</td>
<td>have Don Lee and NO other network station</td>
</tr>
</tbody>
</table>
It's the most logical, the most economical coverage you can get on the Pacific Coast. You buy only what you need, and you get what you buy every time.

That's why only Don Lee regularly broadcasts as many—or more—regionally sponsored programs as the other three networks combined.

**Don Lee Stations on Parade: KNEW—SPOKANE, WASHINGTON**

According to Sales Management's 1949 Survey of Buying Power, Spokane County has a population of 216,200 and retail sales totaling $206,199,000. The per capita buying power of Spokane County is 23.6% greater than the national average while the city of Spokane beats the national average by 35.2%. When you buy Don Lee in Spokane, the 5000 watts of KNEW deliver your sales messages with localized impact throughout this wealthy eastern Washington area. KNEW is only one of 45 LOCAL Don Lee stations that reach Pacific Coast families where they live—where they spend their money!

**The Nation's Greatest Regional Network**
Looking for the biggest?

Daytime, too, station breaks on WCBS are New York's biggest buys

By day, all ten of Pulse's "Top Ten" network programs—plus seven of the ten biggest local programs—are on WCBS.* And thanks to our rotating average-rating plan, WCBS station break advertisers get next to several of these big-audience shows each week (they don't just reach the same listeners each day).

Night and day, WCBS station breaks give greatest circulation at lowest cost per thousand. Let us prove it!

*Pulse of New York, Apr., 1949

Represented by Radio Sales
New on Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analist</td>
<td>Duane Coast &amp; Belding</td>
<td>MBS</td>
<td>Adventures of The Falcon; Sun 7-7:30 pm; Jan 1</td>
</tr>
<tr>
<td>B. T. Rabid</td>
<td>Duane Jones</td>
<td>CBS 149</td>
<td>Nova From Nowhere; M-F 3:30-15 pm; Jan 9; 52 wks</td>
</tr>
<tr>
<td>Bombeday &amp; Co</td>
<td>Hickey Movie</td>
<td>CBS 57</td>
<td>Dale Drakey; Sun 2:30-45 pm; Jan 8; 13 wks</td>
</tr>
<tr>
<td>Bellows Watch</td>
<td>Dorland</td>
<td>NBC 63</td>
<td>Quile Program; Sun 2:45-5 pm; Jan 8; 13 wks</td>
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<tr>
<td>P. E. Longfellow</td>
<td>Geyer, Newell &amp; Ganger</td>
<td>ARC 52</td>
<td>Richard Diamond; Sun 3-3:30 pm; Mar 19; 13 wks</td>
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<tr>
<td>Miles Laboratories</td>
<td>Wade</td>
<td>ABC 67</td>
<td>Dr. IQ.; W 8-8:30 pm; Jan 1; 52 wks</td>
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<tr>
<td>Miles Laboratories</td>
<td>Wade</td>
<td>NBC 160</td>
<td>Edwin C. Hill; M-F 7-7:05 pm; Jan 2</td>
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<tr>
<td>Montz Corp</td>
<td>Sheer</td>
<td>MBS</td>
<td>One Man's Family; Sun 3-3:30 pm; Feb 19; 52 wks</td>
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<tr>
<td>Pillsbury Mills</td>
<td>Burnett</td>
<td>CBS 151</td>
<td>Reelbatim; Sun 9-15:30 pm; Jan 15</td>
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<tr>
<td></td>
<td>Burnett</td>
<td>CBS 151</td>
<td>Honor Party; M-F 3:30-35 pm; Jan 3; 52 wks</td>
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Renewals on Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rabid</td>
<td>Duane Jones</td>
<td>NBC 135</td>
<td>David Harum; M-F 11:45-morn; Jan 9; 52 wks</td>
</tr>
<tr>
<td>Cities Service Oil Co</td>
<td>Flitton</td>
<td>M-F 82</td>
<td>Cities Service Band of America; M 9-9:30; Sun 30; 52 wks</td>
</tr>
<tr>
<td>Colgate-Palmolive</td>
<td>Sherman &amp; Marquette</td>
<td>NBC 139</td>
<td>Sports Newsreel; Fri 10:30-45 pm; Jan 6; 52 wks</td>
</tr>
<tr>
<td>Colgate-Palmolive</td>
<td>Bates</td>
<td>NBC 144</td>
<td>A Day in The Life of Dennis Day; Sat 9-9:15 pm; Jan 7; 52 wks</td>
</tr>
<tr>
<td>Colgate-Palmolive</td>
<td>Humphrey</td>
<td>MBS 63</td>
<td>Judy Canova Show; Sat 10-10:30 pm; Jan 6; 52 wks</td>
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<tr>
<td>First Church of Christ Scientist</td>
<td>Kudner</td>
<td>ABC 72</td>
<td>Religious; Sun 9:45-10 am; Jan 1</td>
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<tr>
<td>Goodyear Tire &amp; Rubber Co</td>
<td>Foote,</td>
<td>ARC 266</td>
<td>The Greatest Story Ever Told; Sun 5:30-6 pm; Jan 1; 52 wks</td>
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<tr>
<td></td>
<td>Thompson</td>
<td>MBS 400</td>
<td>Louella Parsons; Sun 9:15-30 pm; Jan 11; 52 wks</td>
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<tr>
<td>John-Marxelle</td>
<td>BBD&amp;O</td>
<td>MBS 153 &amp; 1</td>
<td>Bill Henry &amp; The News; M-F 8-5:30 pm; Jan 2; 52 wks</td>
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<tr>
<td>Lever-Brothers</td>
<td>Needham, Louis &amp; Buekly</td>
<td>CBS 169</td>
<td>Bob Hope Show; Tu 9-9:30 pm; Jan 3; 52 wks</td>
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<tr>
<td></td>
<td>Lever Thompson</td>
<td>MBS 174</td>
<td>Junior Miss; Sat 11:30-morn; Jan 7; 52 wks</td>
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<td></td>
<td>Foote, Cone &amp; Belding</td>
<td>CBS 174</td>
<td>Lux Theatre; M 9-10 pm; Jan 21; 52 wks</td>
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<tr>
<td></td>
<td>Young &amp; Barbara</td>
<td>CBS 26</td>
<td>My Friend Irma; M 10-10:30 pm; Jan 21; 52 wks</td>
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<tr>
<td></td>
<td></td>
<td>MBS 150</td>
<td>Erie Searles; M-F 6-6:15 pm; Jan 21; 13 wks</td>
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<tr>
<td></td>
<td></td>
<td>NBC 146</td>
<td>Crime Photography: Th 9-9:10 pm; Jan 26; 52 wks</td>
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<tr>
<td></td>
<td></td>
<td>CBS 69</td>
<td>This Is Your Life; W 8-8:30 pm; Jan 18; 52 wks</td>
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<td>CBS 97</td>
<td>Rosemary; M-F 11:15-morn; Jan 2; 52 wks</td>
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<td>CBS 110</td>
<td>Big Sister; M-F 1:15-15 pm; Jan 2; 52 wks</td>
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<td></td>
<td>CBS 165</td>
<td>Ma Perkins; M-F 1:15-30 pm; Jan 2; 52 wks</td>
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<td>CBS 87</td>
<td>Young Dr. Malone; M-F 1:30-15 pm; Jan 22; 52 wks</td>
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<tr>
<td></td>
<td></td>
<td>CBS 82</td>
<td>Guiding Light; M-F 1:45-2 pm; Jan 2; 52 wks</td>
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<tr>
<td></td>
<td></td>
<td>MBS 225</td>
<td>Brighter Day; M-F 2:45-3 pm; Jan 22; 52 wks</td>
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<tr>
<td></td>
<td></td>
<td>NBC 34</td>
<td>Gabriel Heather; W 7:30-45 pm; Jan 4</td>
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<tr>
<td></td>
<td></td>
<td>CBS 150</td>
<td>Give &amp; Take; Sat 1:30-2 pm; Dec 31; 52 wks</td>
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<tr>
<td></td>
<td></td>
<td>MBS 340</td>
<td>Man Next Door; Sat 8:30-9 pm; Jan 7</td>
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<tr>
<td></td>
<td></td>
<td>MBS 382</td>
<td>Martin Kane Private Eyes; M-F 4:30-5 pm; Jan 1</td>
</tr>
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</table>

National Broadcast Sales Executives (Personnel Changes)

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roger Baker</td>
<td>WKRC, Columbus, news dir</td>
<td>WABC, New York, news dir</td>
</tr>
<tr>
<td>Robert E. Chapman</td>
<td>WJW, Columbus, news dir</td>
<td>WVTI, Elyria, news dir</td>
</tr>
<tr>
<td>Sam Cook Biggs</td>
<td>WJU, Columbus, news dir</td>
<td>WTVG, Columbus, news dir</td>
</tr>
<tr>
<td>Alfred J. Harding</td>
<td>WTVG, Columbus, news dir</td>
<td>WTVG, Columbus, news dir</td>
</tr>
<tr>
<td>Sheldon B. Hickey, Jr</td>
<td>WTVG, Columbus, news dir</td>
<td>WTVG, Columbus, news dir</td>
</tr>
<tr>
<td>John Paul Lee</td>
<td>WTVG, Columbus, news dir</td>
<td>WTVG, Columbus, news dir</td>
</tr>
<tr>
<td>Norman Leonoff</td>
<td>WTVG, Columbus, news dir</td>
<td>WTVG, Columbus, news dir</td>
</tr>
<tr>
<td>Carl Ward</td>
<td>WTVG, Columbus, news dir</td>
<td>WTVG, Columbus, news dir</td>
</tr>
<tr>
<td>Gene Wilke</td>
<td>WTVG, Columbus, news dir</td>
<td>WTVG, Columbus, news dir</td>
</tr>
</tbody>
</table>

In next issue: New National Spot Business: New and Renewed on Television: Station Representation Changes: Advertising Agency Personnel Changes
FRANK BOLIN presents the WHK 6:00 P.M. NEWS to his many devoted listeners in a direct, comprehensive, understandable style. His public acceptance guarantees advertisers the best cost-per-thousand in Cleveland...

**COMPARE**

**COST PER THOUSAND HOMES**

6:00 - 6:10 P.M. MONDAY THRU FRIDAY FOR CLEVELAND REGIONAL NETWORK STATIONS

<table>
<thead>
<tr>
<th>6:00 - 6:10 PM</th>
<th>WHK</th>
<th>NET. B</th>
<th>NET. C</th>
</tr>
</thead>
<tbody>
<tr>
<td>HOOPERATING AVERAGE</td>
<td>5.3</td>
<td>6.2</td>
<td>5.1</td>
</tr>
<tr>
<td>HOMES PRIMARY AREA</td>
<td>952,244</td>
<td>874,385</td>
<td>705,393</td>
</tr>
<tr>
<td>HOMES REACHED DAILY</td>
<td>50,469</td>
<td>54,212</td>
<td>59,075</td>
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<tr>
<td>COST FOR 10 MINUTE PROGRAM (MAX. DISCOUNT)</td>
<td>$60.75</td>
<td>$91.13</td>
<td>$72.04</td>
</tr>
<tr>
<td>COST PER 1000 HOMES</td>
<td>$1.18</td>
<td>$1.68</td>
<td>$2.00</td>
</tr>
</tbody>
</table>

**AVAILABLE M.-W.-F.—SEE YOUR RAYMER REPRESENTATIVE ABOUT THE 6:00 PM NEWS**

© Harper—Fall Enter 45/49
Winter-Spring 46/47

® Based on average patterns on file with the F.C.C. and Home, Sales Management Center of Radio and TV Stations, 1948

© Projected rating for primary area

The Paul M. Raymer Co., National Representative

16 JANUARY 1950
FOR HIRE

2 Super Salesmen
Bellowing Bowlegged Boy
Bifi Collie

& Ken Grant—
on the 7:45 p.m. to 8 p.m., Monday through Friday segment of KNUZ's Houston Hoedown.

Consistently high Hoopers prove that this is the show with the western punch, as well as pull, in Houston's fabulous market. You pay daytime rates for a high Hooper-rated nighttime audience.

Here's Your Share Of Audience . . .

<table>
<thead>
<tr>
<th>Day</th>
<th>Audience</th>
</tr>
</thead>
<tbody>
<tr>
<td>MONDAY</td>
<td>4.8</td>
</tr>
<tr>
<td>TUESDAY</td>
<td>5.0</td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>4.4</td>
</tr>
<tr>
<td>THURSDAY</td>
<td>4.6</td>
</tr>
<tr>
<td>FRIDAY</td>
<td>3.6</td>
</tr>
</tbody>
</table>

SOURCE:
Hooper Report May-Sept., 1949

K-NuZ salutes the Port of Houston, 3rd Largest Port in the United States

Walter S. Mack, Jr.
President
Pepsi-Cola Company, New York

When Pepsi-Cola president Walter S. Mack, Jr., took over active control of the company in 1939, Pepsi was not hitting the spot. The firm, which was purchased from receivers for $12,000 in 1931 had not made any important progress. Mack, an accomplished businessman with impressive credentials, came to Pepsi determined to overtake Coca-Cola's lead in the soft drink industry. The company's productivity was increased and a new bottle and labels were designed. Pepsi's annual ad budget, which was upped to $600,000 that year, looked puny compared to Coca-Cola's $15,000,000. The same year, Pepsi's singing commercial (Pepsi-Cola hits the spot, etc.), which was the first to win the admiration of advertising men and the favor of the nation, was placed on the air. The chase was on.

By 1947, Mack's campaign to overtake Coca-Cola showed some results. The company's annual ad budget had jumped to $1,500,000, of which $2,200,000 was used for radio and newspapers. Excess, the firm's sparkling water product marketed two years before was a growing success. Mack's decision to keep the 12 ounce bottle and embarrass competitors into explaining their smaller portions, had proved a definite sales aid. Pepsi moved to the number two position in the soft drink industry.

The 54 year old Harvard alumnus has made a habit of success. In 1919, after serving two years as a naval ensign in World War I, Mack joined Bedford Mills as a salesman. Seven years later he was president of the concern. Then, he became Chairman of the Board and Director of the United Cigar-Whelan Stores Corporation. Two years after he was defeated as the Republican candidate for the New York State Senate, 1934, he was the vice-president of the Phoenix Securities Company; three years later he headed the firm.

Last year Mack lost some ground in his race to catch up to Coca-Cola. Pepsi's president hired New York City's Town Hall to tell his stockholders that the company's net income had dropped $3,769,234 in 1943, and its first quarter sales for 1949 were below those of the same period in 1948. Said Mack justifying his $104,000 annual salary, "Good executives don't come a dime a dozen."
Telephone Co. Protests Popularity Of CKLW Show

Detroit—A CKLW disc show has brought a “Cease Fire” order from telephone officials who say three exchanges were put out of service during a broadcast of the program.

The avalanche started when Eddie Chase on the Make Believe Ballroom described a used car which was offered for sale by the Hall-Dodds Co., Detroit Ford dealer. CKLW listeners were asked to estimate the exact price of the car in question and receive a jackpot prize. The jackpot started at $25 and increased $5 for every incorrect answer.

The telephone company stepped into the picture on the third day when their service broke down. Officials visited E. W. Wardell, CKLW sales manager, and requested a change or an end of the program feature. The telephone men estimated that several thousand calls were placed before the exchanges went out of service with thousands of other calls that could not even get into the exchanges.
New developments on SPONSOR stories

P.S.  See: "What makes a TV program click?"
Issue: 22 September 1949, p. 64
Subject: Television programing

When the National Brewing Company started using television two years ago, the organization had to find its own program line-up, which would sell beer effectively. The medium was new and National Brewing was a pioneer sponsor. At the outset the company sponsored all available sporting events over WMAL-TV, Baltimore. However, sporting events proved to be hit and miss affairs. They were seasonal, and therefore did not afford the company an opportunity to develop strong viewer patterns, or a loyal, growing video audience. When sport programs became highly-prized TV attractions, they also became financially undesirable.

National Brewing began looking for other types of programing. After carefully studying various formats, the company started a half-hour show, The National Amateur Hour. The grand finalist, selected after six weeks of competition, was guaranteed a spot on the network program, The Original Amateur Hour. National Brewing then added the sponsorship of the professional wrestling matches in Baltimore, and a combination sports and variety videocast, The National Sports Parade, Monday-Saturday. The program was slanted to interest men at public places and women at home. By this time the company was sponsoring a minimum of eight and a half hours of TV programing a week.

With sales mounting as a result of its extensive use of television, the organization began microwaving its top attraction, The National Sports Parade, to Washington, D. C. To round out a full eight and a half hour TV schedule for the nation's capitol, National Brewing beamed in the professional wrestling matches from New York, handled by the veteran video sportscaster Dennis James. Executives at National Brewing noted that during the past two years the outfit has expanded faster than at any other time in its history. It was during this period that the company used television as its major advertising medium. In 1950, National Brewing will spend 20% of its $1,000,000 annual ad budget for TV.

P.S.  See: "Who listens to FM?"
Issue: March 1948, p. 29
Subject: FM listening in Washington, D. C.

A special survey conducted by the National Association of Broadcasters revealed that a total of 51,262 families comprising 179,467 persons listen consistently to FM radio in the metropolitan district of Washington, D. C.

Of the 102,200 who tune in to FM programs on an average day in metropolitan Washington, 37.2% consider FM reception worth the additional cost. Listening time for the average daily audience is approximately 100 minutes a day. In this comprehensive survey, prepared by Arthur Stringer, NAB staff director who is secretary of the NAB's Executive Committee, extensive use was made of diary study and interview techniques.

Although FM broadcasting has gained an impressive foothold in the nation's capital, the plight of FM radio in the rest of the country is very discouraging. In New York, WMCA-FM planned to suspend operation of its FM affiliate claiming that the station had an insignificant listening audience, in addition to losing $4000 a month.
What about the market? Philadelphia is the third city in the U. S. And it’s second in number of television receivers (TV audience has nearly trebled since February, 1949).

What about station? Take WCAU-TV. Transmitter located at the hub of the market. Strongest signal and best picture in the center of population.

What about program? Again take WCAU-TV. Latest Telepulse gives WCAU 8 of top 10 daytime shows, 3 of top 5 nighttime shows, and 5 of the top 10 local shows.

To get in the picture in Philadelphia, get on WCAU-TV.
WEED
and company
RADIO AND TELEVISION STATION REPRESENTATIVES
NEW YORK • BOSTON • CHICAGO
DETROIT • SAN FRANCISCO
ATLANTA • HOLLYWOOD
Packaging returns to the networks

Luigi and My Friend Irma

have proved what can be done. All four chains plan to do more
These three net packages are sponsored

Trammell, freed of NBC presidential duties so that he can be a super-salesman as chairman of the board, has his own carton of packages. The same is true of Mark Woods, whom ABC has just relieved of administrative duties so that he might concentrate on selling as vice-chairman of the network board.

The trend toward network produced packages is really a postwar phenomenon. But it is also a return to network responsibility for their own major shows.

Radio packaging has gone through three stages. In the beginning, when radio was new, only the networks bothered with the creation of programs. No one else would touch that expensive game. After a while, when advertisers found that radio was worthwhile, they asked their advertising agencies to find suitable programs. The agencies discovered there were not enough shows in the network showcases to suit the client's needs or fancies. Being enterprising, the agencies started packaging programs for their clients. Independent package d-s also got into the business. It was a profitable business for everybody concerned, and the networks really didn't care if the agencies took over the headaches and the initial expenses of building shows. The networks were interested in selling time-and, in a seller's market, they could afford to let someone else do the program building.

These were the days, incidentally, when long hair critics of radio-including some at the FCC-howled against the practice of letting advertising agencies do most of the program building. Amazingly enough, however, some of these adverse critics are far behind the parade now. Only last month, former FCC Chairman James Lawrence Fly delivered a speech in which he pulled old figures out of the hat, showing that advertising agencies control programs. Unfortunately, Fly had not looked at programming recently with sufficient care. The fact is that the program-building function is, once more, in the hands of the networks. And the agencies are happy about the development.

The modern trend in packaging dates back to a meeting held in the offices of Bill Paley shortly after the big boss of CBS returned from his war chores. CBS' schedule had been virtually broken apart. It had lost Fred Allen, Burns & Allen, Bing Crosby, Duffy's Tavern, Life of Riley, The Hit Parade,
and other programs and stars.

Paley laid down the law. With the help of psychologist Frank Stanton, already on the way from academic research to the CBS presidency, Paley worked out three principles for bolstering his network's position. Here—for the first time in print—are those principles:

1. Control
2. Content
3. Competition

Just what those words meant was a mystery to the CBS staff. But the veil was lifted by Paley, fast. In effect, his lecture went something like this:

"We've lost control of the situation. We must regain control. How do we do this? By insuring program content. That means, we'll build our own shows—regardless of costs. Then we'll be in position to hit hard on the third principle: competition."

The word went out, down the CBS lines. Paley himself took hold of programing. Did it pay off? Here are two examples:

1. "My Friend Irma." It went on the air April 11, 1947. Cost: $3,500 a week. After 16 weeks, "Irma" was sold. Investment in sustaining "Irma": $56,000. Gross income now from time-sale for "Irma": $668,000 per year.

2. "Life With Luigi." On the air as a sustainer from September, 1948 to January, 1950, at $3,500 a week. Total cost as sustainer, including special promotion, about $200,000. Gross income from future time sales; at least $668,000 a year.

The other networks were not asleep. Adrian Samish was ABC's programing vice-president, and Bob Kintner had just assumed responsibility as executive vice-president, a job which trained him for the presidency which he holds now.

Between Kintner and Samish, ABC started working its own packaging ideas. This network had already had some experience with packages. There was "Ladies Be Seated" which started in June, 1943 and stayed as a sustainer for about two years. It wasn't an expensive show, cost only about $150,000 for the two-year period. But when the sustaining period was over, "Ladies" started to pay off in sponsorship which lasted almost four straight years, from June, 1945 to March, 1949.

Samish and Kintner put other shows into the works on their own. One of these was "The Fat Man." For a little over a year, this one rolled along without a sale. It set the network back a total of $125,000. But Norwich Pharmacal took up "Fat Man" in Feb. (Please turn to page 58).

Luigi: From Cradle to Rave

1. BIRTH: Cy Howard, having clicked with "My Friend Irma," gets another idea in spring of 1948, decides to build a program around a warm-hearted little Italian immigrant. Locale: Chicago. Tentative title: "The Little Immigrant."

2. DEVELOPMENT: Howard feels he should know more about his immigrant's background, spends summer of 1948 in Italy.

3. AUDITION: CBS cuts platter of Howard show, August 1948.

4. SUSTAINING: Show goes on air, September 1, 1948. Hooperating starts from scratch, December 1949—Hooperating has gone up to 11.5.

5. SPONSORSHIP: After network has spent about $200,000 on program, it gets sponsor, Wrigley's Gum, January 10, 1950. Cost of talent to sponsor: $3,500 a week.

Two of Nielsen top four are packages

<table>
<thead>
<tr>
<th>Program</th>
<th>Rank Year Ago</th>
<th>Rank This Report</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lux Radio Theater</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Godfrey's Talent Scouts</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Jack Benny</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td>My Friend Irma</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>Mystery Theater</td>
<td>10</td>
<td>5</td>
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<tr>
<td>Fibber McGee and Molly</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>Charlie McCarthy</td>
<td>16</td>
<td>7</td>
</tr>
<tr>
<td>Day in the Life of Dennis Day</td>
<td>20</td>
<td>8</td>
</tr>
<tr>
<td>People Are Funny</td>
<td>11</td>
<td>9</td>
</tr>
<tr>
<td>Walter Winchell</td>
<td>2</td>
<td>10</td>
</tr>
<tr>
<td>Amos 'n' Andy</td>
<td>17</td>
<td>11</td>
</tr>
<tr>
<td>Bob Hope</td>
<td>5</td>
<td>15</td>
</tr>
<tr>
<td>Inner Sanctum</td>
<td>13</td>
<td>18</td>
</tr>
<tr>
<td>Mr. District Attorney</td>
<td>9</td>
<td>19</td>
</tr>
</tbody>
</table>
Among those who snickered when the Speidel Corp. decided to try selling watchbands by radio, in the spring of 1949, was Speidel's biggest rival, Bruner-Ritter, Inc. Saul Ritter, president of the latter firm, freely admits that he shared in the majority pre-broadcast opinion: Speidel was off its rocker.

Ritter and Marvin Bruner, the company's vice president, were as wrong as everyone else—and as surprised—when Speidel's participation in Stop the Music on ABC turned out to be a phenomenal success. (SPONSOR, 28 Feb. 1949.) The fact that Stop the Music increased the sale of Speidel watchbands by more than 25% provoked much deep and sober thought in the Bruner-Ritter camp.

Two obvious conclusions offered themselves: (a) Speidel's pioneering plunge into radio had proved that it is possible to create brand-name consciousness about a watchband; (b) radio was far and away the best medium for selling watchbands by brand-name.

Bruner-Ritter Inc. was neither too proud nor too smug to borrow a leaf from the book of a competitor—even from a rival firm which it had once eclipsed as the leading manufacturer in its field. Bruner-Ritter held that distinction in the watchband world until the start of the recent war. Some time before the U.S. began hostilities, the company converted most of its factory facilities in Bridgeport, Hartford, and Montreal to munitions production. As a result, Bruner-Ritter had to relinquish its dominance of one vital part of the watchband business—that of supplying new bands to wholesalers for over-the-counter sales and repair-replacements. The company retained, however, its preeminence in the other important segment of the industry—supplying bands to the major watch manufacturers, such as Bulova, Gruen, and so on.

With the advent of peace and reconversion of industry to civilian production, Bruner-Ritter was faced, along with thousands of other manufacturers, with the problem of regaining its position in a fast-moving, highly-competitive field. In their case, the problem was how best to recapture Bruner-Ritter's pre-war leadership in the over-the-counter sale of watchbands.

Deciding on an orthodox approach, the company turned to the consumer
JEWELERS HAIL CHANCE OF A LIFETIME

Bretton “Bets Million” New Plan Doubles Jeweler Traffic!

MORE PEOPLE buy watch bands than any other single item in jewelry stores! Any plan that doubles watch band traffic, doubles retailer opportunities to sell higher-priced watches, rings, silverware—everything! This is the basic principle behind the spectacular new Bretton plan acclaimed by jewelers who previewed it.

BRUNER-RITTER FOLLOWED THROUGH ON RADIO WITH DYNAMIC PROMOTIONS WHICH BUILT DEALER INTEREST TO NEW PEAK

magazines in a effort to hypo sales of its “Bretton” line of watchbands. (The Bretton line today includes more than 60 styles of metal watchbands and bracelets, in a $3.95-$59.95 price range.) Saul Ritter and Marvin Bruner—who invested between $250,000 and $300,000 for full-page spreads in newspapers and such national magazines as the Saturday Evening Post and Life, and alerted their dealers to stand by for the rush of customers.

The stampede started by the ads would easily have overflowed a phone booth. Bruner and Ritter recall sadly. The ads were beautiful, the copy crisp and apparently compelling—but it was just so much money down the drain.

By this time the Speidel people had launched their now-historic radio campaign over ABC, and the scoffers in the jewelry business were beginning to sit up and take notice. For the first time in the memory of the oldest watchband men, customers were asking for the product by name—not for just a watchband but for a Speidel band, “the one they told about on Stop the Music.”

With complete frankness, Bruner and Ritter admit that they got into radio principally because Speidel forced them into it—that is, because the competitive pressure wouldn’t permit them to stand idly by. Bruner and Ritter were convinced at the same time that Speidel’s spectacular success with radio represented only a surface-scratching of the potential watchband market.

They felt, that is, that the watchband capacity of the nation was many times greater than any one had imagined. Bruner and Ritter agreed with Speidel that the way to sell more watchbands was to make people conscious of them as something more than a link between watch and wrist. Jewelers themselves have been selling watchbands for years by the simple expedient of polishing.

(Please turn to page 60)

WHEN "CHANCE OF A LIFETIME" IS ROAD-SHOWED, BRETTON MISSES NO BETS. WDSU HELPED PLENTY IN NEW ORLEANS

16 JANUARY 1950
BBM works in Canada

Herewith a report on a radio measurement that everybody likes

The four questions we ask are: [1] Who is the owner of the station—Is his operation successful—and what type of personnel does he employ? [2] What attention is paid to programming? [3] What are the programme popularity ratings? [4] What is the actual station coverage as shown by BBM? It is our feeling that the time will soon arrive when any station not in a position to supply BBM information will run the risk of not being included in the list of stations carrying our programmes.

HAROLD E. STEPHENSON. Advertising Manager. The Canada Starch Co. Ltd.

BBM gives essential information we can get in no other way. BBM figures are confirmed by our own survey among users of our products. BBM surveys reach residents of rooming houses who have radios, but no individual telephones; they cover village and rural residents not reached by co-incidental telephone surveys.

GILBERT TEMPLETON. General Manager. Templetons Limited

Canada may be “different.” But the fact remains that, while plans have been completed for the formal wind-up of the affairs of the Broadcast Measurement Bureau in this country on 31 December—a strife-ridden five-year career—Canada’s older and parallel Bureau of Broadcast Measurement never was more alive.

BBM is all set to undertake in 1950 its fourth biennial study. As in BBM’s Study No. 2, now being released, BBM will report for the first time not only once-a-week but six-and-seven times, three-four-and-five times, and one-and-two times a week listening. The quota will be 90,000 ballots. This sample means more than one ballot for every 40 of a total of some 3,147,000 radio homes in the Dominion.

Like BBM, BBM is a cooperative, tripartite organization engaged in measuring radio station coverage. Directed jointly (three representatives from each) by Association of Canadian Advertisers, Canadian Association of Advertising Agencies and Canadian Association of Broadcasters, it is financed, as is BBM, almost entirely by the broadcasters.

BBM was initiated by the Canadian broadcasters at their annual meeting in 1942. They suggested the formation of a tripartite committee to study current methods of measuring radio coverage. As in the United States, some stations were estimating coverage in terms of mail count; others by half-millivolt contour; still others by combinations of these and other projections. The tripartite group set out to find a fair
and uniform method for all Canadian stations.

The first biennial BBM study was made, in 1944, on the basis of these seven criteria:

“1. Impartial: It must not be controlled by interests who had something to sell, or something to be gained by publication of the results;

“2. Simple: The results and data must be easily understood and easily used;

“3. Flexible: The method must allow for future changes without affecting the value or usability of previous data and information;

“4. Uniform: The method must be the same for all stations, so that a unit of measurement applied to one station means exactly the same thing when applied to another;

“5. Comparable: Data obtained must be comparable, not only station by station but also market by market, as well as being comparable with other market facts and other media;

“6. Accurate: The method must be accurate within the commercial limits of cost;

“7. Practical: The job must be done in a reasonable time, at a reasonable cost, and by the people available.”

Ten methods were tested. Discarded promptly was the “arbitrary circle” on a map. Mail analysis and analysis of stimulated mail were dropped because it was felt they measured specific programs rather than station coverage, and because these could not provide national comparative figures. Signal strength measurement told “where the station could be heard—but not who listens” Audimeters and personal interviews were discarded because of the cost. Telephone surveys would “leave out the thousands of families who didn’t have telephones.”

A postcard popularity poll method, by which the Dominion would have been saturated with cards asking recipients which stations they listened to most, was found unreliable for several reasons—but chiefly because “it endeavors to combine a quantitative with a qualitative measurement. It scrambles total numbers of listeners with each individual’s conception of what constitutes his favorite station.”

The committee finally decided that a pretested controlled mail ballot came closest to meeting the requirements of all seven criteria. Early in 1944 it was officially endorsed by the ACA. CAAA

The data supplied by the BBM in Canada provides our Marketing, Research and Advertising Departments with a yardstick which helps to determine the approximate coverage of any radio station subscribing to the BBM whether it is used for local programmes, network programmes, or spot availabilities. Whilst having a number of limitations the service is still of definite value.

ROBIN E. MERRY,
Group Marketing Director,
Lever Brothers Limited.

To get the most for the least we must distribute our advertising investment to meet the varying circumstances in all our different markets. We find BBM Audience Reports of definite value, not only in buying radio coverage, but in checking the adequacy of our advertising penetration in relation to sales targets.

JOHN WHITEHEAD,
Advertising Manager,
Shirriffs Limited.

In our opinion BBM ranks with rating services and other radio measurement devices from the standpoint of necessity. Every choice of stations reflects an examination of BBM data if it is available. To eliminate BBM would be similar to eliminating the automobile for a return to the horse and buggy.

CARLTON W. HART,
The Procter & Gamble Co.
of Canada, Ltd.
Airlines on the air  It's ceiling zero
for many airlines in their use of broadcast advertising

Broadcasting is still a small, but a growing, factor in the promotion programs of most domestic airlines. It is attracting a higher proportion of the score of scheduled airlines than of the 135 Class 1 railroads (Sponsor, January 2).

Nearly all of the airlines are "air-minded," and most of them are now on the air. But too often these "campaigns" are only of short-term announcements, "when we have something special to talk about."

One company, however—Northeast Airlines—reports that it is allocating 50% of its entire advertising budget to radio. Others—including Colonial, Delta, National and Western—are expanding radio efforts. Several have gone into television.

But collectively the airlines still have no network program to parallel the Monday night "Railroad Hour" of the Association of American Railroads. A few years ago the Air Transport Association, Washington, considered various ideas for a network show, to supplement or replace the $600,000-a-year campaign which ATA was running in magazines through Erwin, Wasey & Co. But a short time after that the association's entire cooperative campaign was dropped.

The biggest domestic operator, American Airlines, spends only 5 to 10% of its $1,000,000-plus advertising budget for broadcasting, said J. A. Dearborn, advertising manager. "We have used only news announcements when we've had a special story to tell"—such as the "family half-fare" plan. Then American schedules (through Ruthrauff & Ryan) a total of 100 or more stations in 40 to 50 on-line cities. Such campaigns usually run only three or four weeks. American may be back in spot broadcasting in 1950, as such "special stories" materialize.

United Air Lines was "the first airline to use TV commercially—beginning in May, 1948," reported Robert E. Johnson, advertising director, "We plan to continue our present TV campaign, which emphasizes 'dependability,' in a series of one-minute spots," through N. W. Ayer & Son. These announcements run five times weekly in New York, Chicago, Los Angeles and San Francisco. Although 1950 plans had not been completed, "we may step up the intensity of our effort in the cities named, and possibly go into comparative fare advertising (air vs. rail) in Eastern cities."

Mr. Johnson reported United's results from TV as "satisfactory."

For more than four years United's news bureau in Chicago has been sending to stations throughout the country a series of weekly scripts on "Aviation in the News."

Another coast-to-coast operator, Northwest Airlines, St. Paul, replied simply: "We are not using radio or television at the present time," but
may start broadcasting, "to some extent," during 1950.

One of the comparative old-timers in the use of radio advertising is Eastern Airlines. At present, Eastern is using radio on 37 stations in 17 cities—mainly along Eastern air routes—New York, Florida, Chicago, Houston, New Orleans and Atlanta. The "Silver Fleet" is plugged via one-minute announcements and 15-second station breaks with an average total of 240 spots a week. This schedule will be continued during 1950.

On the video scene, Eastern is experimenting with a five-times-a-week five-minute live and film news program on WSB-TV. Should these prove successful, Eastern's TV advertising will expand during 1950.

TWA has "taken to the air" with a radio and TV spot campaign consisting of one-minute commercials and station breaks. Their spot radio campaign will cover 12-14 cities (primarily those along their air routes): from New York to San Francisco and Los Angeles.

TWA's television plans for the coming year call for one-minute spots and station breaks on New York and Chicago stations.

Northeast Airlines, Inc., Boston, has really tried to take hold of radio's potentialities, and is pleased with the results. A Northeast executive told a sponsor that "broadcasting accounted for roughly one-half of our advertising program in 1949." and both radio

(Please turn to page 53)
the difference is MUTUAL!
It is actually possible, contrary to a lot of recent convention oratory, to make dealers happy these days. All you do is fill their stores with customers.

Network radio, of course, is the most store-filling medium known. And there are several solid reasons why the radio network named Mutual can fill your dealers' stores with more customers (per dollar and per dealer) than any other network.

High among these reasons is the fact that on Mutual alone—at no extra cost for facilities—you can stop your listeners and tell them where to go to buy your product...with 29.5-second messages identifying local dealers by name and address. And Mutual can localize your message in almost twice as many markets as any other network.

Yes, you can tell your sales story best in network radio—but many a sales story is incomplete without this Mutual-exclusive signpost right to the dealer's door.

Obviously, this applies the power of point-of-sale merchandising to network broadcasting. Obviously, this extra, home-stretch effort makes dealers very happy indeed.

The Difference is MUTUAL!

REMEMBER THESE OTHER MUTUAL PLUS-DIFFERENCES:
Lowest Costs, Hookup by Hookup, of All Networks
Largest Audiences Per Dollar in All Network Radio
500 Stations; 300 the Only Network Voice in Town
Maximum Flexibility for Custom-Tailored Hookups
How well does your TV commercial sell?

Two recent studies show qualitative research on commercials necessary

**Two New York area studies show similar results for TV commercials:**

The Duane Jones results obtained during Nov.-Dec. 1949, are based on a return of about 1,300 questionnaires out of 5,000, the Look Hear results on 1,144 returns from 2,000 questionnaires. Product categories in the two studies do not coincide exactly in every case, but are close enough to warrant comparison.

<table>
<thead>
<tr>
<th>Product Category</th>
<th>Duane Jones Survey</th>
<th>Look Hear Survey</th>
</tr>
</thead>
<tbody>
<tr>
<td>Food &amp; beverages</td>
<td>88.0%</td>
<td>71.1%</td>
</tr>
<tr>
<td>Automobile accessories</td>
<td>25.1%</td>
<td>20.0%</td>
</tr>
<tr>
<td>Toiletries</td>
<td>23.4%</td>
<td>17.0%</td>
</tr>
<tr>
<td>Home appliances</td>
<td>23.4%</td>
<td>14.7%</td>
</tr>
<tr>
<td>Cigarettes &amp; tobaccos</td>
<td>17.0%</td>
<td>15.0%</td>
</tr>
<tr>
<td>Soaps and washing powders</td>
<td>5.0%</td>
<td>6.8%</td>
</tr>
</tbody>
</table>

Most sponsors don't try to analyze the efficiency of their sales messages in terms of results as fervently as they study the popularity of their programs, or the number of listeners to their announcements.

One of the reasons for this is lack of knowledge of the exact pulling power of individual commercials. More important, even where some knowledge of individual commercial effectiveness is revealed, as in the study sponsored last October by the commercial TV column Look Hear, the factors of frequency of broadcast, facilities used, type of commercial, etc., do not by themselves explain the astonishing differences in the selling power of various commercials.

Where external, quantitative research leaves off, qualitative techniques must be assigned the job of telling the advertiser more about the elements in his selling message that make it produce well, poorly, or not at all. This is perhaps even more important in TV than in AM broadcasting, because audio and video, instead of supplementing each other's sales punch, may actually tend to cancel each other out.

A chart accompanying this story shows an interesting agreement between a survey made last December by the Duane Jones agency of some 5,000 viewers in the New York metropolitan area and 2,000 members of the Look Hear TV Critics Club. Despite the evidence, however, of similar buying in...
similar categories of goods, that phase of the studies does not reveal the significant differences in the individual brands purchased because of television's influence.

The Look Hear sample, selected at random by the American Management Council from among members of the column-sponsored club, is confined to the metropolitan circulation area of the New York Daily News and Herald Tribune. The column appears weekly in both papers. Characteristics of the sample are given in detail in parts one and two of this series.

Slightly more than half the respondents were women, of whom about three quarters were married. Sixty percent of the men were married.

The outstanding characteristic of the breakdown by brands of each product category is the dominance by one or two brands by percentage of respondents who bought the products for the first time as a result of TV commercials. Electrical appliances, for example:

- General Electric 24.2%
- Westinghouse 12.1
- Philco 9.1
- RCA 6.1
- Admiral 6.1
- Not specified 33.3
- Miscellaneous 9.1

Three out of eight beers show some strength, although the leader is over four times as popular-sales-wise-as number three:

- Ballantine 43.5%
- Schaefer 30.0
- Rheingold 10.0
- R & H 3.3
- Piel's 3.3
- Blatz 3.3
- Kreuger 3.3
- Pabst 3.3

Lipton and Kraft products easily dominate a list of 16:

- Lipton's Products 31.9%
- Kraft Products 10.9
- Borden's Products 4.9
- Hi-V Orange Juice 5.2
- Betty Crocker Mixes 2.5
- Reddi-Whip 2.5
- Libby Foods 2.5
- Messing Bakery Items 2.1
- Swift's Peanut Butter 2.1
- Peter Pan Peanut Butter 1.8
- Jane Parker Products 1.4
- Horn & Hardart 1.4
- Spry 1.4
- Crisco 1.4
- Miscellaneous Items 18.6
- Brands not specified 5.8

Coffee purchasers gave Sanka a margin of 80.0% to 10.0% for Maxwell House, 5.0% for Old Dutch, and 5.0% for "coffee," no brand specified. Nestle's candy commercials were three times more productive with the Look Hear sample than the next three brands, Mason, Musketeer, and Bonom's, each with 11.1%. Whitman's followed with 5.5. Twenty-seven point nine percent mentioned "candy" without naming a brand.

These examples highlight the range in quantity of people who were in the Look Hear sample moved to buy a particular brand on account of TV commercials. The various objective, external factors that affect a commercial's power to move people favorably, such as time, frequency, facilities, competition, etc., are well known.

Not so well known are the new techniques being developed for studying the more subjective, qualitative elements that make a commercial sell.

Newspapers were the favorite source of program information of Critics Clubbers, as shown by the following:

<table>
<thead>
<tr>
<th></th>
<th>First Choice</th>
<th>Second Choice</th>
</tr>
</thead>
<tbody>
<tr>
<td>TV columns</td>
<td>38.5%</td>
<td>32.0%</td>
</tr>
<tr>
<td>Program schedules</td>
<td>38.7%</td>
<td>30.8%</td>
</tr>
<tr>
<td>Friend's recommendation</td>
<td>8.4%</td>
<td>9.7%</td>
</tr>
<tr>
<td>Newspaper advertising</td>
<td>4.9%</td>
<td>13.3%</td>
</tr>
<tr>
<td>Magazines</td>
<td>7.1%</td>
<td>4.8%</td>
</tr>
<tr>
<td>TV station announcements</td>
<td>2.5%</td>
<td>8.8%</td>
</tr>
</tbody>
</table>

Harry E. Garret, Professor of Psychology of Columbia University, says in his recently published book, Psychology, that an advertising reader forgets what he sees or hears 46% within two days. He goes on to say, however, that by repeating an ad or the copy appeal of a campaign at five-day intervals the average reader may recall as much as 73% after 35 days. ** * *
Critique on co-op

Lots of advertisers are doing it, but most of them the hard way

What's wrong with dealer co-operative radio advertising? Why is it so often a headache? The answer to both questions: most co-op plans are much too unwieldy, are being handled the hard way.

To reach the dealer who is his direct link with the buying public, the co-op advertiser must first clear an obstacle course of middlemen—regional distributors, state distributors, and area distributors. Each has his own slant on merchandising and advertising problems within his own bailiwick. While they bicker, the hottest campaign grows stone-cold, customers go elsewhere.

Many a dealer co-op plan that was a joy on paper collapsed at the crucial moment because of a single snag in the long line of intermediate parties linking manufacturer and dealer. On the other hand, the plan may work like a charm. The operation is a model of merchandising logistics—but the customer gets away. Who threw the monkey wrench? Nobody. But a plan worked out at a factory in Terre Haute, Ind., let us say, will not often work with equal success for a dealer in Scranton, Pa., and another dealer in Orlando, Fla.

How can such situations be improved? The manufacturer can save himself a lot of grief at the outset by the simple strategem of conducting his co-op campaign with the dealer directly, thus bypassing the regional, state, and area distributors in the middle, and saving much valuable time. Meanwhile, the manufacturer is in position for a frontal attack on one of the more valid criticisms of co-op advertising: the contention that the sales message often loses impact because it isn't localized enough.

It's common enough for dealers who participate in co-op campaigns to charge that they aren't getting a fair shake because their local identification with the nationally-advertised product amounts to a mere mention or two. Perhaps it was a line like this at the end of a one-minute announcement:

(please turn to page 55)
### Categorical Breakdown of 94 Radio Co-op Advertisers

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>ADVERTISER</th>
<th>RADIO TYPE APPRV'D</th>
<th>COST SPLIT %</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WATCHES</strong></td>
<td>Elgin Natl. Watch. Co.</td>
<td>Announcements</td>
<td>% of purchases</td>
</tr>
<tr>
<td></td>
<td>Horvel Watch Co.</td>
<td>Live Announcements</td>
<td>Fact. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>Gruen Watch Co.</td>
<td>Announcements</td>
<td>Mfr. 50, Dealer 50</td>
</tr>
<tr>
<td><strong>CLOTHING—</strong></td>
<td>A. Seiger’s Sons, Inc.</td>
<td>Announcements</td>
<td>Factory 50, Dealer 50</td>
</tr>
<tr>
<td>HOSIERY, UNIFORMS,</td>
<td>(Northcoast suits)</td>
<td>Announcements</td>
<td>Mfr. 50, Dealer 50</td>
</tr>
<tr>
<td>SPORTSWEAR, SHOES</td>
<td>NaMend Hosiergy, Inc.</td>
<td>Uspecified Announcements</td>
<td>Generally 50-50</td>
</tr>
<tr>
<td></td>
<td>White Swan Uniforms</td>
<td>Unspecified Announcements</td>
<td>% of purchases</td>
</tr>
<tr>
<td></td>
<td>Goodall Co.</td>
<td>Announcements</td>
<td>Mfr. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>F. Jacobson &amp; Sons, Inc.</td>
<td>Pgms., Announcements</td>
<td>Mfr. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>(Jayson shirts, sportswear)</td>
<td>Pgms., Announcements</td>
<td>% of grass sales volume, all products</td>
</tr>
<tr>
<td></td>
<td>Acrobat Shoe Co.</td>
<td>Pgms., Announcements</td>
<td>Mfr. 50, Dealer 50</td>
</tr>
<tr>
<td><strong>DRUGS,</strong></td>
<td>Colgate-Palmolive-Peet Co.</td>
<td>Live Announcements</td>
<td>Mfr. 50, Dealer 50</td>
</tr>
<tr>
<td>COSMETICS,</td>
<td>Colonial Dames, Inc.</td>
<td>(arranged individually)</td>
<td>Mfr. 50, Dealer 50</td>
</tr>
<tr>
<td>TOILETRIES</td>
<td>Dorothy Gray, Ltd.</td>
<td>Women’s pgm. participation</td>
<td>Mfr. 50, Dealer 50</td>
</tr>
<tr>
<td><strong>TIRES, TUBES,</strong></td>
<td>B. F. Goodrich Co.</td>
<td>Pgms., Announcements</td>
<td>Various</td>
</tr>
<tr>
<td><strong>ACCESSORIES</strong></td>
<td>Gates Rubber Co., Soles Div.</td>
<td>Announcements</td>
<td>Mfr. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>Armstrong Rubber Co.</td>
<td>Various, including sports pgms.</td>
<td>Mfr. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>Sciberling Rubber Co.</td>
<td>ETs, Announcements, Pgms.</td>
<td>Mfr. 50, Dealer 50</td>
</tr>
<tr>
<td><strong>PAINTS,</strong></td>
<td>Valentine &amp; Co. (Valspor)</td>
<td>Pgms., Announcements</td>
<td>Mfr. 50, Dealer 50</td>
</tr>
<tr>
<td><strong>VARNISHES,</strong></td>
<td>Fay Paint Co.</td>
<td>Announcements</td>
<td>Mfr. 50, Dealer 50</td>
</tr>
<tr>
<td><strong>ETC.</strong></td>
<td>Devoe &amp; Raynolds, Inc.</td>
<td>Pgms., Announcements</td>
<td>Fact. 50, Dealer 50</td>
</tr>
<tr>
<td><strong>WALLPAPER</strong></td>
<td>Moricette Paint &amp; Color Co.</td>
<td>Unspecified Announcements</td>
<td>Fact. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>Schnorn Point Mfg. Co.</td>
<td>ET Announcements, also live if preferred</td>
<td>Fact. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>Janney-Semple-Hill &amp; Co.</td>
<td>Pgms., Announcements</td>
<td>Fact. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>Notianol Lead Co. (Dutch Boy)</td>
<td>Unspecified</td>
<td>Fact. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>American Moricette Co.</td>
<td>Unspecified</td>
<td>Fact. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>(Valduera Paints, etc.)</td>
<td>ET Announcements</td>
<td>Fact. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>Sowall Paint &amp; Varnish Co.</td>
<td>Pgms., Announcements</td>
<td>Fact. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>DuPont de Nemours</td>
<td>Unspecified</td>
<td>Fact. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>W. P. Fuller &amp; Co. (paints &amp; wallpaper)</td>
<td>Announcements</td>
<td>Fact. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>Lowe Brothers Co.</td>
<td>Unspecified</td>
<td>Fact. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>Pittsburgh Plate Glass Co.</td>
<td>Announcements</td>
<td>Fact. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>Baltimore Paint &amp; Color Works (Gleem paints)</td>
<td>1-min. Announcements</td>
<td>Fact. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>John Lucas &amp; Co.</td>
<td>Announcements</td>
<td>Fact. 50, Dealer 50</td>
</tr>
<tr>
<td><strong>GASOLINE AND OIL</strong></td>
<td>Sinclair Refining Co.</td>
<td>Announcements, music, sports, news pgms.</td>
<td>Mfr. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>Standard Oil of Cot.</td>
<td>Unspecified</td>
<td>% of dealer purchases</td>
</tr>
<tr>
<td><strong>BOTTLED GAS</strong></td>
<td>Pyratex Gas Div., Carbide &amp; Carbon Chem. Corp.</td>
<td>Pgms., Announcements</td>
<td>Mfr. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>Parker Pen Co.</td>
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<td></td>
<td>G. N. Couglon Co.</td>
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<tr>
<td><strong>PENS, PENCILS</strong></td>
<td>Rhodes Pharamacoal Co. (Imdrim)</td>
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<tr>
<td><strong>DEHUMIDIFIER,</strong></td>
<td>Lon-O-Sheen, Inc.</td>
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<tr>
<td><strong>SOOT DESTROYER</strong></td>
<td>Jefferson Standard Life</td>
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<tr>
<td><strong>PHARMACEUTICALS</strong></td>
<td>Mission Dry Carp.</td>
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<tr>
<td><strong>CLEANER, SOAP POWDER</strong></td>
<td>Nosh Motors</td>
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<tr>
<td><strong>INSURANCE</strong></td>
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<tr>
<td><strong>SOFTWARE</strong></td>
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<tr>
<td><strong>DRINKS</strong></td>
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<tr>
<td><strong>AUTOMOBILES</strong></td>
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*Source: Broadcast Advertising Bureau.*

**Continued on next page**
## Categorical Breakdown of 94 Radio Co-op Advertisers (Cont'd)

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>ADVERTISER</th>
<th>RADIO TYPE APPRV'D.</th>
<th>COST SPLIT %</th>
</tr>
</thead>
<tbody>
<tr>
<td>RADIOS, TV SETS, RECORDS, PHONOGRAPHES</td>
<td>Stromberg-Carlson Co. Columbia Records</td>
<td>Live Announcements</td>
<td>Mfr. 30, Dist. 20, Deal. 50</td>
</tr>
<tr>
<td></td>
<td>RCA</td>
<td>Announcements, Pgms.</td>
<td>Mfr. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>Motorola, Inc.</td>
<td>Announcements, Pgms.</td>
<td>Mfr. 25, Dist. 25, Deal. 50</td>
</tr>
<tr>
<td></td>
<td>Zenith Radio Corp.</td>
<td>Announcements, Announcements</td>
<td>Mfr. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>York Corp. Westinghouse (Appliance Div.)</td>
<td>Announcements,Pgms.</td>
<td>Mfr. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>Leeson Steel Products, Inc.</td>
<td>Announcements, Pgms.</td>
<td>Fact. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>Easy Washing Machine Corp.</td>
<td>All Types</td>
<td>Fact. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>York-Shipley, Inc.</td>
<td>Announcements, Announcements</td>
<td>Fact. 25, Dist. 25, Deal. 50</td>
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<tr>
<td></td>
<td>Gibson Refrigerator Co.</td>
<td>Announcements, Announcements</td>
<td>Mfr. 50, Dealer 50</td>
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<tr>
<td></td>
<td>Lewyt Corp., Vacuum Cleaner Div.</td>
<td>Announcements, Announcements</td>
<td>Mfr. 25, Dist. 25, Deal. 50</td>
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<tr>
<td></td>
<td>Arvin Div., Noblitt-Sparks, Inc.</td>
<td>Announcements, Announcements</td>
<td>Deal. 50, Dist. 10, Arvin Factory Fund, 40</td>
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<td></td>
<td>Iron Fireman Mfg. Co.</td>
<td>Announcements, Announcements</td>
<td>Fact. 50, Dealer 50</td>
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<tr>
<td></td>
<td>Ironite Ironer Co.</td>
<td>Announcements, Announcements</td>
<td>Fact. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>Williams Oil-O-Matic Div., Eureka Williams Corp.</td>
<td>Announcements, Announcements</td>
<td>Mfr. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>Landers, Fray &amp; Clark Deepfreeze Div., Motor Prod. Corp.</td>
<td>Announcements, Announcements</td>
<td>Mfr. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>Crane Co. Stewart-Warner Electric Servel, Inc.</td>
<td>Announcements, Announcements</td>
<td>Mfr. 25, Dist. 25, Deal. 50</td>
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<tr>
<td></td>
<td>U. S. Machine Corp.</td>
<td>Announcements, Announcements</td>
<td>Mfr. 33 1/3, Dist. 16 2/3, Dealer 50</td>
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<td></td>
<td>Carrier Corp.</td>
<td>Announcements, Announcements</td>
<td>Mfr. 50, Dealer 50</td>
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<td></td>
<td>Barlow &amp; Seelig Mfg. Co.</td>
<td>Announcements, Announcements</td>
<td>Mfr. 25, Dist. 25, Deal. 50</td>
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<tr>
<td></td>
<td>Frigidaire Div., GMC</td>
<td>Announcements, Announcements</td>
<td>Mfr. 33 1/3, Deal. &amp; Dist., 66 2/3</td>
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<tr>
<td></td>
<td>Dexter Washing Machines</td>
<td>Announcements, Announcements</td>
<td>Mfr. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>American Stove Co.</td>
<td>Announcements, Announcements</td>
<td>Mfr. 50, Dealer 50</td>
</tr>
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<td></td>
<td>American Central Div., AVCO</td>
<td>Announcements, Announcements</td>
<td>Mfr. 50, Dealer 50</td>
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<tr>
<td></td>
<td>Dearborn Stove Co. 1900 Corp. (Whirlpool Home Laundry equipment)</td>
<td>Announcements, Announcements</td>
<td>Mfr. 25, Dist. 25, Deal. 50</td>
</tr>
<tr>
<td></td>
<td>Hotpoint, Inc.</td>
<td>Announcements, Announcements</td>
<td>Mfr. 33 1/3, Deal. &amp; Dist., 66 2/3</td>
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<td></td>
<td>Belmont Papers, Inc.</td>
<td>Announcements, Announcements</td>
<td>Mfr. 50, Dealer 50</td>
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<tr>
<td></td>
<td>Blackstone Corp. (washing machines)</td>
<td>Announcements, Announcements</td>
<td>Mfr. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>American Coolair Corp. Rheem Mfg. Co.</td>
<td>Announcements, Announcements</td>
<td>Mfr. 40, Dist. 10, Deal. 50</td>
</tr>
<tr>
<td></td>
<td>Fowler Mfg. Co. (water heaters)</td>
<td>Announcements, Announcements</td>
<td>Up to 2% of dealer’s net purchases</td>
</tr>
<tr>
<td></td>
<td>Horton Mfg. Co.</td>
<td>Announcements, Announcements</td>
<td>Fact.–Deal.–Dist., 33 1/3</td>
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<tr>
<td></td>
<td>Sealy, Inc. (furniture)</td>
<td>Announcements, Announcements</td>
<td>Factory 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>Tappan Stove Co.</td>
<td>Announcements, Announcements</td>
<td>Fact. 25, Wholesaler 25, Dealer 50</td>
</tr>
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<td></td>
<td>oolerator Co.</td>
<td>Announcements, Announcements</td>
<td>Mfr. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>Airetemp Div., Chrysler Corp.</td>
<td>Announcements, Announcements</td>
<td>Mfr. 25, Dist. 25, Deal. 50</td>
</tr>
<tr>
<td></td>
<td>Nash-Kelvinator Corp.</td>
<td>Announcements, Announcements</td>
<td>Fact. 50, Dealer 50</td>
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<tr>
<td></td>
<td>International Harvester Co.</td>
<td>Announcements, Announcements</td>
<td>Fact. 50, Dealer 50</td>
</tr>
<tr>
<td></td>
<td>General Electric Co., Appliance and Merchandise Dept.</td>
<td>Announcements, Announcements</td>
<td>Not Specified</td>
</tr>
<tr>
<td></td>
<td>Day &amp; Night Div., Affiliated Gas Equipment Co., Inc.</td>
<td>Announcements, Announcements</td>
<td>Mfr. 50, Dist. 50</td>
</tr>
<tr>
<td></td>
<td>A. O. Smith Corp., Water Heater Co.</td>
<td>Announcements, Announcements</td>
<td>Mfr. 50, Dealer 50</td>
</tr>
</tbody>
</table>

**SPONSOR**
SPONSOR IS ON THE MOVE

510 MADISON AVENUE

NORM KNIGHT/BEA TURNER
EDNA VERNON/HOPE BEAUCHAMP
BILLY ETHE/LEE LABLANG

NORM MILES GINSBERG
EDNA VERNON/HOPE BEAUCHAMP
NORM MILES GINSBERG

BILLY ETHE/LEE LABLANG

FRANK BANNISTER
FRED BIRNSBAUM

NORM MILES GINSBERG

NORM MILES GINSBERG

JOE GOULD/IRV MAEDER
ANN OSTROW

OLLIE SHERMAN

EMILY CUTILLO

VICKI WOODS

NO, 510 ISN'T OUR FREQUENCY
IT'S OUR NEW ADDRESS IN NEW YORK

16 JANUARY 1950
And now the HPL is in

January 16: Columbia's great 50,000-watt affiliate in Richmond, WRVA, became the tenth station to broadcast...

locally... radio's most sales-effective participating program—"The Housewives' Protective League."

You can get rich in Richmond. And in 77 other counties of 3 big-buying states. For WRVA—the only 50,000-watt station in Virginia—carries "The Housewives' Protective League" programs throughout a market with 190,000 radio families whose retail spending adds up to a neat $1,412,700,000 a year!

Or take all 10 of the great HPL markets. Now, with the addition of WRVA to the nine other big stations already broadcasting locally—"The Housewives' Protective League," your product-moving HPL commercials can be carried throughout 10 of the country's most important markets—covering 14,657,040 radio homes...37.3%, of the national total! And these product-consuming families buy every kind of product to the tune of $51,612,021,000 a year in retail sales. That's 39.6% of the national total!

It will pay you to take a tip from the more than 200 sales-minded national spot and regional advertisers who have had their products sponsored by the HPL during the past twelve months. Their dollars and sense testimony is proof that "The Housewives' Protective League" is the most sales-effective participating program in all radio.

For more information about the HPL on WRVA or any of the nine other great CBS stations carrying the program, get directly in touch with any of the stations, their national spot representatives, or...

THE HOUSEWIVES' PROTECTIVE LEAGUE

"The program that sponsors the product"

A DIVISION OF CBS: 485 MADISON AVE., N.Y.—COLUMBIA SQUARE, HOLLYWOOD
Richmond... on WRVA!

HPL Eastern Markets

NEW YORK (50,000-watt WCBS)

PHILADELPHIA (50,000-watt WCAU)

WASHINGTON (50,000-watt WTOP)

RICHMON (50,000-watt WRVA)

MINNEAPOLIS (50,000-watt WCCO)

SEATTLE (50,000-watt KIRO)

CHICAGO (50,000-watt WBBM*)

SAN FRANCISCO (5,000-watt KCBS)

ST. LOUIS (50,000-watt KMOX)

LOS ANGELES (50,000-watt KNX)

HPL Midwest Markets

HPL Western Markets

*The Paul Gibson Show
To Sell the Southeast

Be Sure to Include The Station That—

1. Not only covers its home market completely but reaches a vast rural audience as well in its total Georgia-South Carolina area.

2. Has more daytime coverage area than any other 5,000 watt station in the entire Southeast.

3. Offers as its best recommendation a large list of spot clients, including many of the nation’s leading advertisers.

ADVERTISERS

Are making new sales records on

WGAC

580 Kc. - ABC - 5,000 Watts

AUGUSTA, GA.

Avery-Knodel

---continued from page 2---

NBC operates experimental

UHF TV transmitter

After NBC completes its experimental operations with its satellite ultra-high-frequency television station in Bridgeport, Conn., looking toward reassignment of TV channels, it will submit the results of the experiments to the Federal Communications Commission. NBC expects to be more successful convincing the FCC to reassign TV channel frequencies than it was in its battle for color television.

Network package show
boom continues

Networks continue to promote their package shows successfully. Currently, about one-third of all the Columbia Broadcasting System’s commercial radio network time consists of sponsored CBS package shows. By the end of 1949, CBS television programing increased from 28% hours a week to 45% hours, of which 30% hours are CBS package shows. (See p. 21)

Liberty Broadcasting System will operate coast to coast during baseball season

More than a hundred stations in 28 states have signed option agreements for the Liberty Broadcasting System’s baseball broadcasts. This expanded network operation will give LBS a coast-to-coast hook-up during the diamond season.

Radio’s income increased in 1949

Gross income for the radio broadcasting industry in 1949 increased 4.5% as compared to 1948. However, operating costs for the year rose 4%. Federal taxes amounted to 16% against 17.1% for the preceding year. Total gross 1949 income for the industry was approximately $435,279,000, as compared with $416,720,279 in 1948.

Roper reports on televising

Average TV set owner watches television two hours per day, according to Elmo Roper’s latest national survey. Two-thirds see a program every day. Women spend more time televising than men; lower income people more than those in higher brackets.

$400,000,000 auto industry ad program

The $400,000,000 to be spent by the automotive industry in 1950 for advertising is a record breaking amount. Expenditures by General Motor’s Chevrolet division tops the list with $27,000,000. Ford follows with an outlay of $22,000,000.
The Maurer 16 mm. camera is the answer to your exacting TV production requirements. Designed specifically for professional use, it produces steadier, sharper and more accurately composed pictures under all conditions. Ease of operation, combined with many other unique features make the Maurer Professional tops in performance and dependability.

The 16 mm. Camera Designed Specifically for Professional Use!

For details on these and other exclusive Maurer features, Write:

J. A. Maurer, inc.
37-01 31st Street, Long Island City 1, N.Y.
Mr. Sponsor asks...

"Can advertising be expected to supply sufficient revenue to finance a television system giving complete national coverage?"

William H. Ewen  
Assistant Advertising Manager  
Borden Company, New York, N. Y.

The Picked Panel answers Mr. Ewen

Yes . . . and No. When you add the words “to the best possible programming” at the end of that question, I begin to qualify. As an analyst of programming—its techniques, talent and costs—I have watched and waited in vain for television to emerge from the restrictive patterns of radio broadcasting. To a great degree, AM radio’s label of mediocrity has been imposed by advertisers’ compromising with costs. How much more then is the quality of visual programming likely to suffer if advertisers continue to adhere to radio formulas is coping with the acknowledged many-times-higher costs of television broadcasting?

Yes, advertisers will continue to finance television because it is the best salesman they have ever had. A casebook can be built up to support this thesis. Television Advertising has proved to be Selling Advertising. It will justify increased budget appropriations by dint of the increased volume of business that it generates. And there are several possible routes open to the advertising industry in meeting the overall costs of the likeliest business giant of the new half century.

Assuming that this is the time to act, any one of the following paths are worth tackling to divorce the advertising industry from this compromising with costs:

1. Networks can follow up the explorations of DuMont and NBC in block programming. . . that is, the building and telecasting of programs to affiliates, who can sell time in and around these programs locally. DuMont’s daytime operation is directly aimed at the local merchant for whom television can be his salesman in the home. Television has already been proved to pay off in direct sales.

2. Spot Advertising—both regional and local—can assume an even more prominent role than in AM broadcasting. The use of film promises to outstrip the achievements of recorded transcriptions, and it can bring more and direct profits to both advertisers and local stations.

3. Divided sponsorship—the trend toward alternate weekly broadcasts, both as a cost saver and talent saver (Inside USA, Ford Theater, Big Story, Ken Murray, Burke?) as well as a possible alternate sponsorship of a weekly show—may enable more sponsors to “get into the medium.”

But television as a salesman warrants great improvement in television as an entertainer. If financial maintenance by advertising continues to prove a limitation on creative accomplishments through compromising with costs, then I, for one, would welcome “boxoffice television” or what have you as an adjunct. Both advertising and the motion picture industry have proved two of the dynamic influences on this country’s recent economic growth. Welding the two offers a potential prodigy that can attain new heights—economically and aesthetically—while alleviating financial worries of both parents.

I, as at least one recent study has advised, “pay as you see” television can be profitable to the motion picture industry, profitable to the broadcaster, and the advertiser by assuming a great part of television’s fixed costs, and cater to the viewer by giving him increased quality programming. I’m for making the experiment. Mr. Sponsor would be missing the boat if he didn’t hire television as a salesman. Mr. Movieman must get into television somehow. Mr. Broadcaster is obligated to pay his bills. And Mr. Viewer is owed a debt of good programming. If advertising cannot supply welcome programming while meeting television’s growing costs, I’m for giving advertising some help.

Wallace A.Ross  
Publisher  
Ross Reports on Television Programming, N. Y.

I don’t know the answer to it. I do know that the broadcasting industry had better get seriously concerned with the full implications of the question. Faught’s book makes you think about this problem. If broadcasting, as we know it, cannot provide the programs the American public wants to see, some form of boxoffice television must be found to supplement the present commercial sponsorship of commercial shows.

Wayne Coy  
Chairman  
Federal Communications Commission  
Washington, D. C.
Boiled down to its essentials, the thesis of Dr. Faught’s socio-economic analysis of “Some Billion Dollar Questions About Television” revolves around the following hypothesis: (1) assuming a theoretical nationwide network of 1,000 TV stations plus 200 satellite transmitters, the estimated annual operating cost would be over $1.7 billion; (2) this is a lot of money and, again theoretically, would require the production of an added $80 billion new business in the economy if television were to grow without doing so at the expense of other media; and (3) television has an opportunity to secure additional economic support by putting a “box office” on television receivers so that TV “could also be used to distribute and sell entertainment, education and other cultural matter.”

Estimates made now as to television’s long-range dollar volume, and of its net addition to total advertising expenditures, are more likely to be conservative than extreme. Viewed over a comparatively long-range period, television revenues are more likely to be larger, instead of smaller than expected; always assuming, of course, a continued high level for the American economy.

If there is likelihood of revenues exceeding expectations over any reasonably long-range period, there is also the certainty that Dr. Faught’s 1,000-station hypothesis, with its estimated $1.7 billion annual operating charges, will remain theoretical at least for some time to come—and this without impairing the public or advertising value of this new medium one iota.

Important has been the manner in which the nation’s radio station structure evolved during the early years. The core of this structure has always been the unlimited time, clear channel and regional stations. The clear channel stations have served both major markets and wide areas surrounding them. The regional, unlimited time-stations have been the radio counterpart of the average city daily, and serve all of our major markets and their surrounding trade areas. Their importance today can be seen from the fact that although in 1947 these

(Please turn to page 61)

Plenty When You’re Selling Chicago

And 251 Key Mid-Western Counties on WCFL!

Your sales story on WCFL goes out to Chicago and 251 Key-Counties in 5 rich, middle-western states. This actual audience coverage is based on a 30,000 letter-pattern.

8,289,763 consumers in the primary! 5,421,020 in the secondary!

A Potential $15,000,000,000 Annual Market

As the Voice of Labor, WCFL has a special tie with the well-paid craftsman and wage-earners in this prosperous, industrial area.

For full information, contact WCFL or The Bolling Company.
ART BOOK

SPONSOR: Doubleday & Co.  
AGENCY: Huber Hogue
CAPSULE CASE HISTORY: A $1.00 art instruction book was the offer on this 10 p.m., Saturday night quarter-hour "art lesson." At the end of this three-program series featuring artist Jon Gnagy, 3,066 people had sent a dollar for the book. The client was surprised at the staying power of the TV audience since the program followed two hours of continuous variety entertainment. Would-be artists are still sending in their dollars and Doubleday is well pleased with its artistic success.

WFIL-TV, Philadelphia  
PROGRAM: Jon Gnagy

CONFECTIONERY

SPONSOR: Circus Peanuts  
AGENCY: Direct
CAPSULE CASE HISTORY: The program is a half-hour show built around the circus motif. A free Bozo mask was offered at first for every vote sent in for Bozo. For Mayor—5,000 votes were received. The following spot announcement was a special test. Audience was offered a small viewer with Bozo's picture on it for two empty peanut bags plus 10 cents. In two weeks there were 540 requests and the final count reached over 1,000—all on two announcements.

KTTV, Los Angeles  
PROGRAM: "Bozo's Circus"

BAKERY GOODS

SPONSOR: Dutchess Pie Co.  
AGENCY: Walter Klein
CAPSULE CASE HISTORY: A one-minute slide announcement once weekly is worth this baker's dough. Each week the portrait of a famous man in history is flashed for five seconds. People correctly identifying the "History Mystery Man" receive a coupon for one 50c pie. This 60-second spot had a total of 651 returns in three viewings—an excellent response considering there are but 10,000 TV owners in the station's area. The cost was slightly more than 10c per response.

WRTV, Charlotte  
PROGRAM: Spots

MUSIC COMPANY

SPONSOR: Clark Music Co.  
AGENCY: Direct
CAPSULE CASE HISTORY: This sponsor normally goes in for institutional advertising on large items such as pianos and organs. On a weekly talent show, however, $15 music boxes were plugged and the cash registers were playing a merry jingle. Before the program went off the air, there were three telephone calls for positive orders. The next day showed a complete sell-out on the item with a brisk floor trade asking for the music boxes.

WHEX, Syracuse  
PROGRAM: "Command Performance"

GIFT SHOP

SPONSOR: Silard's Shop  
AGENCY: Direct
CAPSULE CASE HISTORY: Sponsor carries an exclusive line of China, porcelain and Irish belique. TV was selected because it reached the type of audience sponsor wanted. Previously, only direct mail was used. A participation was used on a late-evening live musical show and items ranging from $2.50 to $65 were used on the telecasts. Response was excellent and customers coming in to the gift shop to buy the $2.50 item spent many times that total before they left.

KDYLTA, Salt Lake City  
PROGRAM: Participation

FURNITURE

SPONSOR: Harbour Longmire  
AGENCY: Direct
CAPSULE CASE HISTORY: This firm took a five-minute spot following "The Square Dance" show to help move a supply of new-type posture chairs—and move them they did! Advantages of the chair were demonstrated and the retail price of $207 was announced. The firm later reported that 53 chairs had been sold with at least 10 of the sales definitely traced to the TV one-time shot. That's $2,070 worth of results for a satisfied TV advertiser.

WKY-TV, Oklahoma City  
PROGRAM: Spots
delivers a buying audience

WGAL-TV is the consistent choice of all viewers in prosperous Lancaster and its adjoining area. It is the only television station located in this large and thriving market. WGAL-TV presents your sales message with eye and ear appeal to an audience that's growing by leaps and bounds because of interesting, skillful local programming, and the top shows of all four television networks—NBC, CBS, ABC and DuMont. WGAL-TV is doing a good job for many advertisers. Remember, too, it is the only station that delivers you this consistent, buying audience.

Cost?—surprisingly low! Write for information.

Represented by Robert Meeker Associates
CHICAGO  SAN FRANCISCO  NEW YORK  LOS ANGELES

WGAL
WGAL-TV
Lancaster, Pa.

WKBO
Harrisburg, Pa.

WORK
York, Pa.

WRAW
Reading, Pa.

WEST
Easton, Pa.

WDEL
WDEL-TV
Wilmington, Del.
"Imitation is the sincerest form of flattery"

SPONSOR is the most imitated advertising trade publication today.

510 MADISON AVENUE
NEW YORK 22, NEW YORK
February 1950

Radio Comparograph in next issue

<table>
<thead>
<tr>
<th>SPONSORS</th>
<th>PROGRAMS</th>
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and Canada's Broadcasting industry.

When, a year later, organization work for Broadcast Measurement Bureau was under way, BBM says, the American group was "able to study BBM organization and profit from BBM experience. In return BBM developed many refinements in method and practice" which have been made available to BBM. Since BBM's Study No. 1 in 1946, and before, the two organizations have used the same system, have worked in close cooperation, and have used one another's data and technical consultants.

Advertisers and agencies in both countries have cooperated with these organizations, and have been virulently unanimous in calling both BBM and BBM needed tools for the effective buying of broadcast time.

Why, then, is BBM succeeding, while BBM has failed?

The answers will vary according to whether a Canadian of an American is giving them. They will vary also with buyers and sellers of broadcast time, on both sides of the border.

One leading American time buyer replied with some irritation: "Because American broadcasters are too damned dumb!"

From the parallel histories of BBM and BBM, however, certain facts emerge:

1. BBM has gained the support of more than 75% of Canada's 141 AM stations, as well as 50 agencies and 41 advertisers. Thirteen of the agencies and two of the advertisers—Campbell Soup and Miles Laboratories—are in the United States.

2. Whereas charges of "waste" and "extravagance" have been leveled against BBM (which has expensive quarters on Park Avenue in New York), the BBM people say they have operated on the basis of strictest economy. Nearly all who work at BBM's Toronto headquarters contribute so many hours a week to keeping BBM going. BBM has only a few paid employees.

3. Perhaps BBM has been able to meet the "gripes" of broadcasters more effectively than has BBM. L. E. Fennrna, president of BBM since 1945 (and president of Canadian Cellophon Products Company), and such veteran associates as Glenn Bannerman and Adrian Head, have worked for years to keep BBM going by keeping the broadcasters sold on it. Mr. Fennerna, who recently was given a gold medal by the Association of Canadian Advertisers for his work with BBM, or-

**SERVICE DIRECTORY**

**V. S. BECKER PRODUCTIONS**

Producers of television and radio package shows. Representing talent of distinction.

162 5th Ave., New York. Luxembourg 2-10-0

**Directory Rates on request**

**THE ONLY STATION THAT COVERS BOTH HALVES OF THE VANCOUVER AREA**

First Stations of Virginia

16 JANUARY 1950
ganized the tripartite committee two years before BBM made its first study.

BBM's research and development committee weighs suggestions for improvement in standards and services, and makes recommendations to the board of directors.

4. Measurement of station coverage in Canada would appear to be simpler, because of fewer stations and less competition between them. Canada's 13,000,000 population (less than one-twelfth of the population of the United States) is scattered across 2,500 miles from Nova Scotia to British Columbia. Only 15 "metropolitan areas" embrace other municipalities, and only three—Montreal, Toronto and Vancouver—are "primary metropolitan areas." Nearly two-thirds of the population of all nine provinces is in Ontario and Quebec.

(The 1950 study also will cover, for the first time, Canada's new 10th province, Newfoundland.)

However, as Honore Chevrier, research director of the Canadian Broadcasting Corporation, and vice-chairman of BBM's research and development committee, told SPONSOR, Canada confronts special language problems. "Four million Canadians," he said, "are of French extraction. These people have their own station listening habits. A large number of French Canadians are bilingual, speaking English as well as French, and listen both to their own and to the English language stations. Thus BBM must report by three language groups."

The problem of station participation in BBM probably is simplified by the fact that many of the stations in the Dominion are owned by Canadian Broadcasting Corporation. In the United States no network or other single group may own more than seven stations; no network numbers among its affiliates as much as one-fourth of all AM stations, and all four coast-to-coast networks together do not have as affiliates half of all the AM stations now operating.

BBM operates on an annual income of less than $100,000. Even so, in the years between the biennial studies—1949, for example—BBM is "slightly in the red." This loss is overcome in the "study" years.

But, he added, "we've no surplus for the Canadian tax authorities to worry about."

Because it costs less to send advertising messages over the air than to distribute them by mail or truck—especially to sparsely-settled areas—many Canadian advertisers have their own reasons for being sold on radio advertising, and specifically on BBM's efforts to tell them about station coverage.

One large Canadian advertiser, who preferred not to be identified, pointed out that in the breadth of Canada, "a distance hundreds of miles greater than from New York to San Francisco, there are small units of population which must be reached by small local radio stations, if at all. Because our population is small, we cannot afford to ignore scattered groups of people here and there that a national advertiser in the United States might very well pass up."

Advertising expenditures for this company's two principal products averages $1 for every 60 people in Canada. "If in a certain area there is a population of 300,000," this advertiser said.

VODKAN YOU VANT EEN MOSCOW (Ky.)?

Believe us, Comrade, you won't find better, caviar or vodka in Moscow (Ky.)! For all its capital-sounding name, it's just too small to buy much goods.

The Louisville Trading Area is Kentucky's one great thriving market for your goods. People in this 27-county area also have a 46% higher standard of living than do folks in the rest of the State. And WAVE gives you your rubles' worth in this market because we don't have to charge you for covering the collective rest of the State. Want to travel with us, Fellow?
"presumably we can spend $5,000 in that area. The figures supplied by BBM help us to decide on what station or stations to spend the money allotted to radio advertising in that area."

The $1-for-60-people ratio, he explained, "represents more in Canada than it does in the United States. Although the population of the United States is only 12 times that of Canada, the buying power of the United States is 18 times as great. Forty people in the U. S. could supply as much buying power as 60 in Canada."

But advertisers and agency executives in both countries agree on the continuing need for uniform and impartial station coverage data. With competition increasing among broadcasters, and more competition from other media, they say that the need today is greater than ever.

America's BBM may be replaced by a membership corporation, Canada's BBM will continue to go its cooperative, tripartite way.

**AIRCRAFT**

(Continued from page 29)

and newspaper efforts are being stepped up in 1950.

Northeast's broadcasting response has been especially good since it started the "Yankee Fleet" as a singing commercial. This was taken from an old New England sea chantey, "A Yankee Ship with a Yankee Crew," and was appropriate for Northeast's "Yankee Fleet." The song has been sung over networks, and the company's offices have been "deluged by requests for sheet music and records" of it.

Until recently, "by far the greater proportion of our advertising budget was devoted to newspaper and magazine advertising," said Alfred M. Hurson, vice-president for public relations of Colonial Airlines, Inc., New York. "However, during November we appropriated about $5,000 for a series of spot announcements on WJZ, New York. This is the first really concentrated radio effort we have made.

"We are more than pleased with results," but the company had not yet had time to determine the percentage of inquiries being turned into sales, nor to compare them with newspaper and magazine inquiries."

In 1948 Colonial bought a participa-

in the television show *String into Sports over WABD, New York. "This visual selling of our services to winter sports lovers," Mr. Hudson said, "helped us to get our story over. . . . We carried small 56-line ads on the sports pages of New York newspapers, calling attention to the program and at the same time selling our service."

National Airlines, Miami, intends to increase this year both its overall advertising program and the radio-TV part of it, replied John M. Stoddard, assistant to the vice-president. Broadcasting, which in 1949 represented only 1 per cent of the total, will be stepped up to 7½ per cent.

"Extremely favorable" results from spot broadcasting in test cities in 1949 have led National to plan a consistent announcement campaign. Among stations used have been those in cities served by National which are near government installations, such as army camps and navy bases. Currently, the airline is participating in a tie-in with the New York Giants baseball club on WMCA, New York, promoting travel to the Mayfair Inn at Sanborn, Fl.

Delta Air Lines, Atlanta—which operates in the Southeast and north to Chicago—is now sponsoring an un-

TWO CITIES—SOUTH BEND AND MISHAWAKA—ARE THE HEART OF THE SOUTH BEND MARKET

The city of Mishawakas begins where the city of South Bend ends. They are separated only by a street. The two cities form a single, unified market of 157,000 people.

Be sure to count both cities when you study this market. It makes a big difference. Here's how: in 1948, South Bend ranked 90th in the nation in food sales, with a total of $36,129,000. But when Mishawaka's 1948 food sales are added, the total becomes $45,389,000—and South Bend-Mishawaka jumps to 69th place! A similar picture is reflected in all other sales categories in this two-city market.

Don't forget, either, that South Bend-Mishawaka is only the heart of the South Bend market. The entire market includes over half-a-million people who spent more than half-a-billion dollars on retail purchases in 1948.

And only WSBT covers all of this market.

WSBT duplicates its entire schedule on WSBT-FM—at no extra cost to advertisers.
usual, daily 15-minute newscast on WCON, Atlanta, and expects to start telecasting on WCON-TV when that station goes on the air, probably in March.

The newscasts, explained James H. Cobb Jr., public relations and advertising director, are "actual taped interviews with passengers, made in flight, and replayed as the middle commercial." The interviews are made by Newscaster Don Elliott, who gets a two-month supply from one round-trip between Atlanta and Chicago.

Delta also uses announcements in Birmingham and New Orleans. Currently, it sponsors spots on WSB-TV, Atlanta, and it has used TV in Chicago, Dallas, New Orleans and Miami. These spots are one-minute movies, with sound on film, showing passengers boarding a Delta DC-6, being made comfortable by a stewardess, enjoying a meal . . . and then enjoying themselves at their destination.

"We believe television is especially well suited to travel advertising," Mr. Cobb pointed out, "and we expect to make increased use of this medium as audiences multiply."

Braniff International Airways, Dallas, sponsored telecasts of several news programs in 1949, an executive said, "but radio advertising has still to be considered in connection with our international advertising program."

Some aviation executives implied that the railroads were merely cutting their own throats by accepting recent fare increases. Kenneth E. Allen, advertising and publicity director of Western Air Lines, Los Angeles, expressed the belief that "we have in our family plan and coach service two good price appeal elements which can outsell the railroads any day in the week, regardless of the relative proximity of fares."

Western uses spot radio for such appeals and recently has been buying strip radio on "numerous disc jockey shows on independent stations," Mr. Allen said, "It is too early to tell the drawing power of such shows, but we are confident it is going to show some good inquiry results."

An executive of Pan American World Airways said that "our use of radio and television has been so meager that we cannot contribute anything of tangible value."

But Pan Am, TWA and other overseas lines are expected to step up promotion sharply to attract some of the

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**Let WIBW fill your Sales Silo!**

Sales Managers! Here's a tip from Kansas farmers. These far-sighted operators depend on ensilage (the stuff that's stored in silos) to keep livestock growing when there's a shortage of green stuff.

Incidentally, there's no shortage of green stuff — money, that is — in WIBW's five-state farm audience. You can count on immediate sales when you use WIBW.

At the same time, you'll be filling your sales silo with name preference and built-up demand for your product. You'll find this mighty valuable in keeping your sales growing — especially during seasons that are normally "off."

*Let WIBW Fill Your Sales Silo*

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**Top Hooperatings**

**Share of Audience**

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*First By Far!*

**WFBL**

SYRACUSE, N. Y.

Represented by
FREE & PETERS, INC.

SPONSOR
scores of thousands who will go to Rome for the Holy Year observance. The American lines also are promoting both reduced fares abroad and bigger spending power of the American dollar when one gets there.

Meanwhile, in this country, many airlines, such as Capital, regard the railroad fare increase as opening "a new market for air coach passengers on the scheduled airlines of the country." J. H. Carmichael, president of Capital Airlines, Washington, said that, as a result, "the air coach has become the closest price competitor to bus transportation." Capital intends to make promotional capital of it.

More smaller airlines also are aggressive, promotionally. John V. Weesner, president of Nationwide Airlines, Inc., Detroit (which serves only Michigan), reported that "our spot announcements now represent approximately one-quarter of our total advertising budget."
One considers that the avowed purpose of dealer co-op advertising is to move the product from dealer to customer. Its purpose is not primarily to create demand; that’s the job of national advertising. It’s true that the two forms must necessarily overlap, to a degree. But to earmark funds for a sales pitch at the dealer level and then to delegate the dealer to second fiddle in the commercial is obviously muddled merchandising—aside from the fact that it peevens the dealer.

One big reason for the general confusion about dealer co-ops is the surprising lack of information, all along the line from manufacturer to distributor to dealer, on how they are supposed to operate. The NAB’s Broadcast Advertising Bureau has taken some monumental strides toward clarifying the situation. BAB’s position on co-ops is objective. Being a part of the broadcasting industry, the Bureau is working for the best interests of radio advertising in general, and does not recommend one type of radio buy over another. But in every instance where a co-op program is in operation or is contemplated, BAB has been on hand to present radio’s case for inclusion in the campaign.

The chart which accompanies this article represents a digest, by product categories, of co-op information BAB has collected as part of its service to advertisers and stations. The chart represents most of the dealer co-op “case histories” that BAB had compiled at this writing, with other reports coming in steadily, sponsor’s chart does not purport to be the complete national picture of co-op advertising. But it is extensive enough and sufficiently representative to support some conclusions about who’s doing what in radio co-op advertising.

Co-op advertisers tend to conform to one of three general patterns in allocating their radio funds—the Straight Split, the Three-Way Split, and the Percentage Limitation. The first type is a down-the-middle division of costs, with the manufacturer paying 50% and the dealer paying 50%. The great majority of co-op deals fall into this category, as the adjoining chart illustrates. Columbia Records, Zenith Radio, U. S. Machine Corp. and American Stove Company are examples of this breakdown.

Under the Three-Way Split, costs are shared in varying ratios by dealer, manufacturer, and distributor. The most popular formula in this bracket is manufacturer 25%, distributor, 25%, and dealer 50%. Typical users are the York Corporation, air-conditioning and refrigeration-equipment; Radio Corp. of America, RCA Victor Radios, phonographs, combinations, records and television sets; and York-Shipley, Inc., oil burners and furnaces. The other three-way split most frequently encountered is: manufacturer 30%, distributor 20%, and dealer 50%. The Stromberg-Carlson Co. uses this plan for dealer-advertising its radio and TV sets.

There are a substantial number of cases where other types of three-way splits have been worked out to fit individual needs. Deepfreeze Division, Motor Products Corp., for example, splits it this way: manufacturer, 33 1/3%, distributor 16 2/3%, dealer 50%. Noblett-Sparks Industries, Inc., Arvin radios, heaters, appliances, offers the following formula: dealer 50%, distributor 10%, Arvin Factory Fund, 40%.

The other basic form of co-op cost split is the Percentage Limitation. In this setup the manufacturer bases a dealer’s advertising allowance on a percentage of his purchases by dollar volume during a calendar year. Under the Gruen Watch Company’s plan, the percentage varies from 2% for an annual volume of less than $15,000, to 8% of purchases of $500,000 and over, with a graduated scale between those extremes. The Elgin National Watch Co. has a similar plan, starting with minimum purchases of $1,500 a year.

Closely related to the Percentage Limitation plan is the Unit Allowance arrangement, used extensively by the major appliance manufacturers. Servel, Inc., follows this plan: manufacturer 33 1/3%, dealer and distributor 66 2/3%, with the proviso that the maximum expenditure by the manufacturer will be $2 per refrigerator purchased by the dealer, and 50c to $2 per water heater, depending on the model. The Ironrite Ironer Co., with a straight 50-50 split, sets up its co-op fund on the basis of $3 per ironer purchased by the dealer. The dealer must match this, which makes a total of $6 to be spent locally for promotion for each ironer delivered to the dealer.

Another type of co-op advertising used by several manufacturers on a small scale is the so-called “Factory Help” plan, in which the manufacturer contributes no money but instead furnishes prepared advertising material. Auto-Lite sends stations 15-minute transcriptions of a program called Gasoline Alley, together with a list of local Auto-Lite distributors. Window streamers and other point-of-sale material are also available. On the same basis, the Anderson Company sends stations five-minute transcriptions for its Anco windshield wiper blades.

Most co-op advertisers who use radio are very specific about the type of radio advertising they approve, stating whether live or transcribed announcements are preferred, and carefully outlining copy limitations. Most of them point out in no uncertain terms that they will share costs only of announcements devoted exclusively to their own products.

The wide diversity of advertisers who are using co-op radio is evident from a glance at the chart drawn from the BAB index cards. While a preponderance of co-op money is invested in the appliance and home equipment fields, there is no limiting categorical factor. Colgate-Palmolive-Peet uses co-op to sell tooth powder, Goodrich uses it for tires and tubes, Devoe & Ray-

---

Mr. Advertiser: YOU CAN DO IT AS WELL (Maybe Better) AND FOR LESS

with TELEWAYS TRANSCRIPTIONS

The following transcribed shows now available

AT LOW COST!

- JOHN CHARLES THOMAS 260 15-Min. Hymn Programs
- SONS OF THE PIONEERS 260 15-Min. Musical Programs
- RIDERS OF THE PURPLE SAGE 156 15-Min. Musical Programs
- STRANGE WILLS 26 30-Min. Dramatic Programs
- FRANK PARKER SHOW 132 15-Min. Musical Programs
- MOON DREAMS 156 15-Min. Musical Programs
- BARNYARD JAMBOREE 52 10-Min. Variety Programs
- DANGER! DR. DANFIELD 26 10-Min. Mystery Programs
- STRANGE ADVENTURE 260 5-Min. Dramatic Programs
- CHUCKWAGON JAMBOREE 111 15-Min. Musical Programs

Send for Free Audition Platter and low rates on any of the above shows to:

TELEWAYS RADIO PRODUCTIONS, INC.
849 Sunset Blvd., Hollywood 46, Calif.
Phone Crestview 67238—6Radish 21447

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SPONSOR
First it was 83 TV RESULTS,
then we published 99 TV RESULTS.
So far, we've exhausted three printings.
The fourth will be 199 TV RESULTS, and will
be fully categorized and indexed for
day-to-day use. You'll love this one,* even
more than you did the others.

*We're accepting limited advertising with a 10 February deadline. Regular insertion rates apply. Advertising was not available in previous TV RESULTS booklets.

SPONSOR
510 Madison Avenue, New York 22
holds uses it for paints and varnishes.

Even though there is no common denominator, product-wise, for the buyer of co-op radio advertising, there are several important factors which all such advertisers should bear in mind in order to get the best results from their co-op dollar. The first of these is simplicity—too many co-op plans are cluttered with non-essential elements which slow down the machinery, while adding to the cost. The second is flexibility—tailor the plan to the individual situation; it’s unreasonable to expect a single plan to work successfully for hundreds or thousands of dealers in all sections of the country. The third requisite is follow-through—perhaps no form of advertising demands closer supervision at every level; there are any number of directions in which it can go haywire without proper guidance. The fourth is information—once a co-op plan is organized, don’t keep the details a secret. The better informed all parties concerned, the better it will work for them.

** **

**NETWORK PACKAGES**

*(Continued from page 23)*

February of 1947 and seems still happy with it.

Not all network packaging experiences have happy endings. Last summer, for instance, NBC spent a total of $423,923 for packages, and the return as yet is not at all satisfactory in terms of dollars. But—and here is the big modifier—NBC is not discouraged. It’s going right ahead, spending more hundreds of thousands. For the summer of 1950, NBC already has lined up a total of 32 packages on a “hang the cost” basis. None of these new NBC shows will be overly-expensive. All will be budgeted at under $10,000 a week—most of them falling into the $5,000-a-week or under class. But, in all, NBC will spend at least $500,000 on these packages.

On every one of the four major networks clients can now, and will increasingly be able to, buy packages that have the following advantages:

(1) A network package show has the bugs taken out of it before it is sold. It is “tested and weeded.”

(2) It has a rating history. The client or agency does not have to guess what the show may do on the air; it buys on the basis of what the show has done. The audience has been built; in most cases, the time-slot has been fixed to the show.

(3) The client is sure that the network will give a net-owned or controlled package a lot of extra ingredients. These may include a larger orchestra, extra cast, and certainly extra push and promotion.

(4) The client is sure of the price. Since the network owns or controls the package, there is no doubt as to whether the price will vary greatly. Both ad agencies and clients welcome a deal where the financial headaches are kept to a minimum. As clients shift gears into television, this factor becomes even more important, because in video there are so many possibilities for “extras”—an extra lightman, extras for sets, extras for rights to certain literary properties, etc., etc.

After reading all this a client or agency may come up with his own $64 query: “Why are the network doing it? Are they philanthropists?”

The answer is: “No.” True, when a client buys a network package in which the chain has invested $100,000 and the client pays only so much a week, the 100-G is the network’s “loss.” But it’s only a bookkeeping minus. The CBS chief was smart enough to see that when he laid down “Paley’s Law” of “control . . . content . . . competition.”

When a network sells its own package, it gains in four ways:

(1) The show will stay on its network. It will not be built up, get audience confidence, develop stars—and then find the client shifting the show to a competing network. The show is tied to the network.

(2) The network is interested not only in selling one time-slot, but in selling all time-slots. That means the network must worry about adjacencies. It may want to build “mood” programming. It may seek a certain balance on certain nights. If the network ties the package to a definite time-slot on a definite night it controls the schedule, retains whatever “mood” it wants, and helps the shows preceding and following the net’s own package.

(3) Owning a number of packages gives the network the opportunity to lure, or retain, better manpower. This is true whether that manpower is on the commercial side, the technical, or the artistic. For instance, ABC just recently hired four writers to work on
its own packages. Those writers will be on hand for whatever other duties the network might want to allot.

14) There is one additional advantage. The network, by tying up its own packages, ties up stars and featured players who are available for big public functions as encees, guest stars, etc. The networks know they need the public’s good-will. More network-owned, network-originated, or network-controlled packages—mean more, and better, public good-will.

A check among advertising agency executives shows that most agencies appreciate the new situation. Several agency heads were willing to discuss the subject. None, however, was willing to be quoted by name. The ad men told SPONSOR they like many things about network package programming. But they are not willing to put themselves in the position where, tomorrow, their client may say to them: "Why should I buy your show, when you yourself said that the network packages are a better buy?"

One agency man handling radio and television pointed out that he not only likes network packages but helps the networks build them. Referring to a show that went on television recently (very successfully) he said he had prescribed every major ingredient that went into the program. Having done so, the ad man was willing to let the network own the program. "But," he said, "I got first crack at it, of course, and I knew what I was getting, including just how much it would cost me."

What this man said was echoed by others interviewed. Agency executives are not throwing away their privilege of building shows—but they are quite happy to let the networks do the job, as long as they get good, tried, tested shows for their clients.

Agency men pointed to good buys on every one of the networks. CBS no longer has the monopoly in the field. Mutual’s Frank White and Bill Fine shirber—having been in on the formulation of “Paley’s Law”—have made good use of the principles themselves. Kintner’s interest in program building is well known. Trammell goes to town without old inhibitions—as the new spirit blowing through NBC reveals new spending, new courage, and new imagination. The program-makers and the super-salesmen have something to sell.

They have not only programs actually on platters taken from previous airings or from auditions, but many more on the script editors’ program directors’ and salesmen’s desks. Each of the four major nets has an average of fifty such tailor-made jobs—and the know-how to build many more. Of this total, at NBC alone the buyer will find at least 27 programs on records—including 12 from the 1949 summer hiatus crop, and 15 of the 32 scheduled for the summer of 1950. CBS has an immediate availability of 41. every one of them recorded. But both these organizations—as well as Mutual and ABC where no accurate count was immediately at hand—have any number of other good, saleable items on their shelves. All the sponsor—or his agency—need do is to ask that the “goods” be shown.

The immediate advantages will be the sponsor’s—because he can, and will be able, increasingly, to buy important network shows on which “the other fellow” made the heavy initial investment and provided the buildups. But the networks stand to gain, and they know it. Some have gained in the past year or two. In 1950, they’ll spend more—but will sell more too.
the case, when a watch is brought in for repair, so that the band or bracelet looks tawdry in comparison.

There are many other such merchandising gimmicks—every trade has its own. There’s nothing new about the technique of creating public consciousness of one item or another. It’s been done with heels, with suspenders, with belts. But it had never been tried with watchbands until Speidel’s experiment—which Bruner-Ritter shrewdly emulated, with many added wrinkles and refinements.

It’s interesting to note the points of similarity—and of dissimilarity—in the approach to radio of Bruner-Ritter and of Speidel. Both chose the same network—ABC; the same night—Sunday; and the same general type of show—audience participation-giveaway. Speidel has a quarter-hour participation in Stop the Music. Bruner-Ritter, however, has a half-hour show of its own—Chance of a Lifetime.

Once the latter firm decided on radio, little time was lost in implementing the decision. After scanning network availability, Bruner-Ritter bought the 9:30-10 time slot on ABC Sunday night—a solid choice, since it follows Walter Winchell and Louella Parsons. At the same time, Bruner-Ritter bought the rights to an ABC package show called Go for the House. This was a giveaway m.c.’d by John Reed King. The show had been on as a sustainer for about a year, but had not made much of a stir and acquired only a mediocre rating.

At this point Bruner-Ritter changed agencies—the account was given to the Raymond Spector Co. The agency’s president is an old hand at radio, and this fact undoubtedly had much to do with the appointment. Saul Ritter, Marvin Bruner, and Ray Spector did a demolition job on the rickety “House” package and in its place built Chance of a Lifetime.

Said show, its creators feel, has more point, and because of that more selling power, than the average giveaway program. They have no fault to find with shows that shower contestants with mink bathmats or gold-plated lawnmowers. But Bruner-Ritter feels that its show is getting somewhat closer to reality and everyday life with the Chance of a Lifetime jackpot prize—a handsomely furnished house “built for you in any community of your choice,” and surrounded by its own lot. This and other weekly prizes are donated by the manufacturers, of course.

Before the show was launched in September, Bruner-Ritter began a vigorous promotional supporting campaign aimed at the 300 wholesale Jewelry dealers who supply some 26,000 retail jewelry stores which carry the Breton line. The first volley in this merchandising broadside was a colorful brochure describing Chance of a Lifetime and summing up thus its value to the dealer: “You know, and national surveys prove, that more people buy watchbands than any other single item in jewelry stores! Obviously, any plan that increases watch band traffic 2 to 3 times, doubles and triples opportunities to sell high-priced, high-profit watches, rings, silverware, etc. NOW—at last—here’s a unique plan, a dynamic plan, that will do just that! It’s sparked by . . . the most spectacular radio program in jewelry history!”

This optimistic trumpet blast was not mere wind, as it turned out. The year 1948 was a good one for Bruner-Ritter, profit-wise. But the first six months of 1949 were grim—sales for the first six months were 25% below the year before Chance of a Lifetime went on the air in September, and Bruner-Ritter finished 1949 “substantially ahead” of 1948—making up that big deficit and then some. Bruner and Ritter believe they were the only jewelers in the U. S. who improved their 1949 business over the year before—and credit this almost solely to their radio campaign.

“Six months ago,” said Bruner, “nobody, but nobody, asked for a Breton watchband by name.” Today, he declared, 60% of all watchbands are sold by name; of that total, seven of each ten sold are Speidel and three are Breton. The ratio is a very healthy one, Bruner feels, when one considers that Breton started from scratch in brand-name selling.

Bruner-Ritter’s merchandising support of their radio infant was not limited to rosy-colored brochures. The company was galvanized from top to bottom into a lather of activity, out of which came new product and package design, the issuance of guarantee bonds, greatly widened use of display material, and extensive publicity.

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**WMT holds the fort in Garrison (IOWA)**

... with exclusive CBS programming in Eastern Iowa ... with extra ammunition in the form of complete news coverage via AP, UP, INS, and local correspondents throughout the state ... with long range signal strength on Iowa’s best frequency, 600 kc.

There are no tremendous cities in WMT-land—just hundreds of small ones like Garrison with a combined population (within our 2.5 mv line) greater than any other station’s in Iowa. It’s an audience worth laying siege to. Ask the Katz man to shoot over the details.
**MR. SPONSOR ASKS**

(Continued from page 43)

Two groups represented only 18% of our stations, they accounted for over 55% of the revenues of all broadcasting stations in the country.

Television development will continue to occur more frequently and to expand more rapidly in our largest markets; from there it will spread to other major markets and the resulting structure will stabilize an increase in advertising effectiveness substantially before any widespread growth occurs in our smaller market areas. This will not detract one iota from the value of television as an advertising medium, for the opportunities to be seized in our major markets are sufficiently large and the probability of rate is sufficiently great to challenge private enterprise to television development.

If the above reasoning is correct, the likelihood of networks, stations and advertisers being faced with Dr. Faught's hypothetical annual $1.7 billion dollar dilemma in the predictable future is practically non-existent. Much more likely is the development of facilities roughly paralleling revenue potentialities, although the entrepreneur risks of networks and of station owners in TV undoubtedly will be considerably higher than they were in the fine, free-riding days of early radio.

A word about Dr. Faught's "box office" thesis. As I remember the various unsuccessful attempts at wired radio in this country, now extending two decades, I am convinced that such television service would be out of context with American habits and ways of thinking. I doubt, therefore, whether it ever could be made a "sizable commodity."

HERMAN S. HETTINGER  
Associate Director of Research  
McCann-Erickson, N. Y.

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**NRB's "RADIO CAMPAIGNS AND SALES KIT" is a COMPLETE SERVICE for all STATION OPERATORS**

Ishpeming, Michigan  
November 5, 1949.

NATIONAL RESEARCH BUREAU, INC.  
NRB Building  
Chicago 10, Illinois.

Gentlemen:

During the past, we have tried many Continuity services and after experimenting, we found that NRB is the most complete of them all. We, here at WIPD, especially enjoy the wide range that it covers. NRB offers everything from Programming and Sales Ideas to chatter for early morning programs. And, of course, there's the wonderful selection of Continuity to choose from. This is the most helpful aid for writing spots that we have ever had the pleasure to use.

Congratulations on your fine service!

Very sincerely,

Lois Holmgren  
Women's Program Director

One more reason for using NRB's  
"Radio Campaigns and Sales Kit"

Complete Coverage of Sales Programming & Continuity.

Write today for further particulars of NRB's "Radio Campaigns and Sales Kit" now being used by more radio stations than all other services combined. The coupon mailed today will bring you a sample copy of this money-making COMPLETE radio service.

TO: The NATIONAL RESEARCH BUREAU, INC.,  
NRB Building, Chicago 10, Illinois

Please send us a free sample and further particulars on your NRB "Radio Campaigns & Sales Kit."

My Name  
Title

Station  
City & State
Lightning That Talks

When the All-Radio Presentation Film, Lightning That Talks, is premiered before 1,000 or more leaders of the nation in New York the first of March, a new era will begin for radio advertising.

For the first time hundreds of big business executives will be introduced to the commercial importance of a great advertising medium. And with a positiveness and logic that will serve as a bedrock for individual presentations to come.

The radio advertising industry has shortchanged national advertisers by its lack of suitable presentation material for top executives. Long ago the policy of rarely approaching the advertiser himself was established: a policy partially developed by scarcity of proper presentation data, a policy at variance with the practices of other important advertising media.

Lightning That Talks is the commonsense rectification.

We say this with the knowledge that Lightning That Talks is a unique film. We know enough about it to say that its impact will surprise even its most rabid enthusiasts.

We urge the men who look to advertising to make their businesses more productive to see Lightning That Talks, either at the Waldorf-Astoria showing or at others to be held in every section of the United States.

Railroads, air lines, and air time

Sponsor has now completed its report on the use of broadcast advertising by the railroads and the air lines.

Aside from sporadic announcement campaigns, the brunt of railroad radio advertising is borne by the American Association of Railroads' "Railroad Hour" over NBC. Last season the program was 45 minutes weekly over ABC. This season it is reduced to 30 minutes. About 13% of the railroads' small $25,000,000 advertising appropriation goes to radio and television.

Aside from a newcast over WCON and a telecast over WSB-TV, both Atlanta, Sponsor's study failed to reveal anything beyond announcements carried by any of the airlines. TWA put 25% of its total budget into radio announcements last year and plans to continue. On the other hand, American Airlines, largest of domestic carriers, uses practically no radio. And second-place United Air Lines, whose radio use is light and spotty, finds it possible to get free time via its regular commentator-type release to radio stations, "Aviation in the News."

The newspapers day after day carry an impressive bulk of airline advertisements. Transoceanic lines, such as the mammoth Pan American and KLM (Dutch Air Lines), report little air advertising if any.

Each field of industry is influenced by precedent. The strong suspicion exists that radio has not sold itself either to the railroads or air lines. The precedent has never been established.

The railroads and airlines (and the bus lines as well) are watching television carefully. As one air lines official put it, "We're intrigued with the possibility of showing what places look like." We'll be surprised if 1950 doesn't develop into a big year for television travel advertising.

200,000,000 hours

You can't laugh off 200,000,000 hours.

A. C. Nielsen estimates that Americans spend 198,000,000 hours daily listening to home radios.

Add a conservative 2,000,000 hours for daily out-of-home listening and you hit the 200,000,000 mark.

That gives you a fresh approach to the importance of radio on the national scene. T. J. Flanagan, live wire managing director of the National Association of Radio Station Representatives, suggests that the radio industry cash in on its popularity by using the 200,000,000 in some phrase that will register with advertisers.

We're game.

But who's got the right phrase? Suggestions are welcome and we'll publicize the best.

If some genius can figure out a way to write 200,000,000 on an abbreviated basis we'd relish that, too.

Open season on Transit Radio

The radio industry is indebted to Radio Station WWDC and Transit Radio of Washington, which successfully defended its bus and street car franchise before the District of Columbia Public Utilities Commission.

With a precedent established, the danger to Transit Radio in other areas is appreciably lessened.

For some time it has been apparent that printed media don't welcome the encroachment of more broadcast competition, and are out to fight it. Both in Washington and New York (where the Grand Central Terminal just announced its decision to cancel its recently inaugurated broadcasts) black-and-white interests spearheaded the attacks.

On December 21 the New York Herald Tribune editorialized: "There is, we think, something to be said for the Washington protestant who foresaw the reign of rolling juke boxes. In a summer of open bus windows, and street corner stops, the bus radio can be expected to invade sidewalks and homes, in town or country."

We think that the Herald Tribune meant "rain" instead of "rein." But either way, its reasoning is all wet.

Most of the protests have been so obviously "planted" that it isn't difficult to detect the inconsistencies. As a result of the Washington action other Transit Radio groups will be in a better position to defend themselves.

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Applause

The radio industry is indebted to Radio Station WWDC and Transit Radio of Washington, which successfully defended its bus and street car franchise before the District of Columbia Public Utilities Commission.

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Most of the protests have been so obviously "planted" that it isn't difficult to detect the inconsistencies. As a result of the Washington action other Transit Radio groups will be in a better position to defend themselves.
The KMBC-KFRM Team fulfills a vital daily need in thousands of rural homes in Missouri, Kansas and surrounding states.

The Team maintains a full-time Farm Service department, under the direction of Phil Evans, nationally known expert. Innumerable experiments and developmental projects conducted on the thousand-acre KMBC-KFRM Service Farms, are passed on to rural listeners.

Evans is ably assisted by Ken Parsons, well known agronomist. Together, these two experts, with their up-to-the minute daily reports, keep rural listeners informed on latest developments in this important business of farming and agriculture.

Third member of this trio is Bob Riley, full-time marketcaster, who spends his entire working day at the Stockyards. He presents the market news several times each day direct from the Kansas City Livestock Exchange.

Other program features are presented by The Team specifically for the farm audience. As a result, The KMBC-KFRM Team is a welcome guest in the homes of those who live in the great Kansas City Trade territory.

The Team has the largest and finest group of artists ever developed by any Midwestern radio station. Pictured here is Hiram Higsby, master of ceremonies and entertainment star, heard on the nationally famous Brush Creek Follies, Dinnerbell and Western Roundup...just a few of the top-notch entertainment programs that are a daily feature of The KMBC-KFRM Team.

The KMBC-KFRM Team Serves 3,659,828* People

* 1940 Census

The 7th Oldest CBS Affiliate

Represented Nationally by FREE & PETERS, INC.

Programmed from Kansas City

For Kansas Farm Coverage

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY
A SALUTE TO 1950

and Best Wishes to Everyone in Radio—for the most prosperous New Year in Broadcasting history.

To all networks—all Radio Stations—to the N.A.B.—to Advertising Agencies and their Clients. Let’s All Tell the World in 1950 That Radio Is America’s Greatest Advertising Medium*

Represented by:
PETRY

WJR 50,000 Watts
THE GOODWILL STATION INC.

G. A. RICHARDS
Chairman of the board

CBS DETROIT

HARRY WISMER
Ass’t to the President

MICHIGAN’S GREATEST ADVERTISING MEDIUM

*It’s estimated there will be more than 90,000,000 radio sets serving America in 1950
HOW TO
HIT THE BULLSEYE
IN VIRGINIA

The marksman who wins the prize is the one who hits dead center with every shot. The bullseye in Virginia is the area some 75 miles around fast-growing Richmond. And this is the area where Havens & Martin stations, radio and television, are fully appreciated and faithfully tuned. These First Stations of Virginia, pioneer outlets for NBC, are tailor-made for top advertising results throughout Virginia's first market. Your nearest Blair representative will tell you about WMBG, WTVR, and WCOD, how they tie in with your picture.

Havens & Martin Stations are the only complete broadcasting institutions in Virginia.

WMBG AM
WTVR TV
WCOD FM

Pioneer NBC outlets for Virginia's first market, Represented nationally by John Blair & Company.
Birth rate breaks record in 1949

A Metropolitan Life Insurance report released this month showed that 3,700,000 children were born in 1949 — an unprecedented number in the country's history, and the third successive year in which the population increase exceeded 3,500,000. Children influence buying habits; they acquire buying habits...both important to advertisers. -SR-

GF still spends most for radio

The largest food advertiser, General Foods, spends more for radio than any other medium. More than half of its broadcasting budget is in daytime radio. Figures available for 1948 look like this:

<table>
<thead>
<tr>
<th>Medium</th>
<th>Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>All radio</td>
<td>$6,774,000</td>
</tr>
<tr>
<td>Daytime radio</td>
<td>4,204,000</td>
</tr>
<tr>
<td>Newspapers</td>
<td>4,313,000</td>
</tr>
<tr>
<td>General magazines</td>
<td>4,501,000</td>
</tr>
<tr>
<td>Farm magazines</td>
<td>1,280,000</td>
</tr>
</tbody>
</table>

Radio increased

Pet Milk sales 131%

The canned milk market, exclusive of government sales, increased more than 40% in the last decade. Pet Milk sales increased 131%. Most of its advertising budget has been allocated to radio. According to the most recent report (1948) Pet Milk spent $1,320,000 (time costs of advertising budget for network radio). $80,000 went to newspapers. Breakdowns of inquiry costs for magazines, newspapers and radio are virtually in the category of military secrets for most companies.

P & G, Bab-O get lowest C.P.I. from radio

Some comparative costs obtained by Bab-O and P & G illustrate as perhaps nothing else can some of radio's advantages in action.

Bab-O breakdown of inquiry costs on identical offers for three media:

- 1942 cost per inquiry in magazines: $1.44
- 1942 cost per inquiry in newspapers: .36
- 1942 cost per inquiry in radio: .08

The P&G breakdown, also on identical offers, in the same three media:

- 1933 cost per inquiry in magazines: $1.37
- 1933 cost per inquiry in newspapers: .367
- 1933 cost per inquiry in radio: .097

Women's mags second to radio for food advertisers

Food advertisers today invest more than twice as much money in network radio alone as they do in all women's magazines combined. It is impossible to get an accurate estimate of the total figure for all radio (including regional and national spot operations). Food advertisers spent in the neighborhood of $47,000,000 for network time costs (exclusive of talent) in 1948.
Campbell Soup — leader in its field — spent 52% of its budget in radio in 1938 and 66% in 1948.

"Big three" increase radio budgets 154%
The "big three" soap advertisers increased their buy of network radio time alone from $10,859,018 in 1938 to $27,570,390 in 1948. An increase of 154%.

One of the "big three" — the largest advertiser in America — P & G, spent 57% of its 1948 budget for network radio time alone. In 1936 it spent 40% of its $8,000,000 advertising budget for network radio time.

Tobacco industry ups radio spending
The cigarette and tobacco industry, from 1938 to 1948, increased its expenditure for network radio time only from about $8,000,000 to $21,000,000.

Armstrong Quaker Rugs — a "visual" item — dropped magazines in 1938, and proved it could sell colorful rugs through the spoken word. 100% of its budget is in network radio. It increased from $91,901 in 1941 to $429,133 in 1948.

Prudential boosts radio $1,385,670 over decade
Prudential Insurance Co. — largest insurance advertiser — was a newcomer to radio in 1939. Today they are one of America's 100 leading advertisers:

- 48% of its advertising budget in radio in 1939
- 81% of its advertising budget in radio in 1946
- $414,330 for radio in 1939
- $1,770,158 for radio in 1946
- $1,800,000 for radio in 1949

Benton & Bowles survey charts media rate trend
A study by Benton & Bowles shows what is happening to the cost of the gross circulation of various media:

<table>
<thead>
<tr>
<th>Media</th>
<th>Rates up</th>
<th>Circ.</th>
<th>Cost per M</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio Network Time</td>
<td>10%</td>
<td>24%</td>
<td>11% down</td>
</tr>
<tr>
<td>Women's Service Magazines</td>
<td>21</td>
<td>37</td>
<td>11 down</td>
</tr>
<tr>
<td>General Monthlies</td>
<td>16</td>
<td>23</td>
<td>6 down</td>
</tr>
<tr>
<td>Sunday Supplements</td>
<td>43</td>
<td>48</td>
<td>4 down</td>
</tr>
<tr>
<td>Daily Newspapers</td>
<td>37</td>
<td>36</td>
<td>1 up</td>
</tr>
<tr>
<td>Farm Publications</td>
<td>20</td>
<td>16</td>
<td>4 up</td>
</tr>
<tr>
<td>Radio announcements</td>
<td>37</td>
<td>24</td>
<td>9 up</td>
</tr>
<tr>
<td>General Weeklies</td>
<td>83</td>
<td>64</td>
<td>12 up</td>
</tr>
<tr>
<td>News Weeklies</td>
<td>138</td>
<td>104</td>
<td>17 up</td>
</tr>
<tr>
<td>Outdoor</td>
<td>46</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

-please turn to page 54-
UNITED STATES
In Relay Racing,-
WHEC
In Rochester

LONG TIME RECORD FOR LEADERSHIP!

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

<table>
<thead>
<tr>
<th>Time</th>
<th>Station</th>
<th>Station</th>
<th>Station</th>
<th>Station</th>
<th>Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>MORNING</td>
<td>WHEC 43.0</td>
<td>B 15.8</td>
<td>C 10.1</td>
<td>D 4.8</td>
<td>E 20.2</td>
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<tr>
<td>AFTERNOON</td>
<td></td>
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<td></td>
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<tr>
<td></td>
<td>34.4</td>
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<td></td>
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<td></td>
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<td></td>
<td>3.5</td>
</tr>
<tr>
<td>EVENING</td>
<td>37.5</td>
<td>25.5</td>
<td>6.7</td>
<td>9.1</td>
<td>11.8</td>
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<tr>
<td>OCTOBER-NOVEMBER HOOPER, 1949</td>
<td>Station Broadcasts till Sunset Only</td>
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</tr>
</tbody>
</table>

BUY WHERE THEY'RE LISTENING:

WHEC of Rochester
N. Y.
5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc., New York, Chicago, HOMER GRIFFITH CO., Los Angeles, San Francisco

30 JANUARY 1950
Radio breaks its silence
   This month LIGHTNING THAT TALKS makes its debut throughout the country 37

Facts that talk
   Items culled from the volumes of research that went into production of the All-Radio film presentation 40

Premieres don't come often
   How subscribers can arrange a successful and effective local showing 42

They had to use radio
   A carload of over-ripe peaches is a rotten liability. Here's how Me Too transformed it into an appetizing asset 44

Davison's couldn't sell diamonds
   When Davison's tried radio, selling diamonds was no longer a problem. Results came within a one-month test period 46

The big drive
   From fourth place to first . . . a San Francisco milk firm leads its competitors after using radio for one year 48

Radio opens doors
   Radio has made the Prudential agent a welcome visitor in the American home 52

8-page picture section
   Photographs of the people who produced the All-Radio film, of the sets, and of some of the actors 105

Radio helps "small business"
   What part radio played in the Taylor-Reed Corporation's 1949 $2,000,000 gross. The story of a "ten-year wonder" Feb. 13

After midnight audience
   A SPONSOR analysis of the commercial possibilities of reaching the midnight-owl millions. Facts and figures on vast potential market Feb. 13

Network or Spot?
   An analysis of the comparative virtues of the selling power for specific products of spot and network radio Feb. 13

The waiting farm market
   Farm income and demand for electrical appliances hit an all-time high, but radio is generally missing the boat
all this...

**Baltimore**

and Maryland too*

**why buy 2 or more... do one big job on "Radio Baltimore"**

*WBAL covers the rich Baltimore area, Maryland, and sizable chunks of Virginia, Delaware and Pennsylvania — an area with over 4,225,000 people who spend more than $3,290,000,000 annually in retail sales.

Represented nationally by Edward Petry Co., Inc.
THE ALL-RADIO FILM

LIGHTNING THAT TALKS is going to tell a story that has needed telling for many years. It will present in compact fashion radio's part in moving merchandise and thus contributing to a bigger, better America. The larger the number of people that sees LIGHTNING THAT TALKS, the wider will be the understanding of this medium's force in our way of living. The film has been produced under direction of a corporation staffed by broadcasters, by men who understand the subject because they are part of it. The product of their efforts will attest to their devotion to the duty of producing LIGHTNING THAT TALKS. I hope every business man in the country will see this, and I urge broadcasters to work diligently in bringing it to their attention.

JUSTIN MILLER
President
VAR
Washington, D. C.

No day passes without innumerable instances of radio's unique power to command attention and to stimulate action. Many are reported in the press, many remain unreported; but each of these occurrences has a lasting influence on those who experience it.

LIGHTNING THAT TALKS, the All-Radio promotion film, is especially significant for its manner of demonstrating that the medium's power lies in its penetration and persuasiveness. Nowhere in the film is there a shot of a studio or a microphone. It is a study of where radio goes rather than where radio originates. Its method is documentary and its mood is entertaining. It defines all of the major relations and processes by which a radio program is caused to serve the mutual interests of the listener, the advertiser, and the broadcaster. Appropriately, and inevitably, the film draws its illustrations from real life, introducing sponsor, broadcaster, sales executive, listener-consumer, and distributor of the sponsor's product.

LIGHTNING THAT TALKS is a film that says:

"This is how radio helps people, and this is how everybody, the listener, the broadcaster and the advertiser, uses..."
radio to help themselves and each other."

Because it does all of this, and does it so well, I believe this unprecedented All-Radio film can look forward to a fruitful career of showing how to make more effective use of that indispensable force—radio.

FRANK STANTON
President
Columbia Broadcasting System

We are glad to learn that you are devoting an entire issue to the organized promotional drive for radio broadcasting as an advertising medium.

The radio drive should prove important and helpful in the current need for increased advertising effort.

Advertising has the major responsibility in finding the customers for America's vast output of goods and services. Business will come to see this increasingly, we think, as each medium tells the story of advertising in its appropriate way.

It is good that radio is now solidly behind such an effort. We are glad to know you are helping to give it vigorous promotion to put the story across.

FREDERIC R. GAMBLE
President
AAAA
New York City

Radio has progressed so rapidly during the comparatively brief span of its existence that it has had no opportunity, no time to sit back and appraise its overall position in the economic scheme of things.

The All-Radio Presentation will correct this situation, for it portrays in dramatic manner how radio affects the daily lives of all the people in our country—how it influences their thinking, and how it shapes buying habits.

I also believe that a very important aspect of this undertaking is the fact that it represents a joint effort of the whole radio industry—networks, network affiliates, independent stations and station representatives—all working together for the good of their industry. Those who participated for all these elements are to be congratulated on their accomplishment.

ABC for its part gladly underwrote its share of the cost and was happy to contribute the services of our people

( please turn to page 10 )

30 JANUARY 1950
Behind the Camera

Ben Gradus, producer of LIGHTNING THAT TALKS, was looking around to cast a pair of hands that would have the pudginess of Ben Franklin's. After long investigation, he used his own.

One of Gradus' hobbies is graphology. He found it easy therefore to forge Franklin's signature. The writing of the signature had to be done with white India ink on black cardboard—but the quill scratched. Therefore, hidden inside the quill was a pen point.

In writing the film, Gradus went to Philadelphia and tried to find a replica of Franklin's key and kite. After much investigation in the Franklin Institute and the Poor Richard Club, etc., he found that "There is no proof that Benjamin Franklin ever did a lightning experiment."

Going back to the original letters of Franklin, he found that he had written: "... an experiment has been performed in Philadelphia whereby ..."

It would seem that there were 4 or 5 cronies of Franklin's who worked on these electrical experiments—and usually he wrote the initials of the men who had done the experiments in his accounts of the experiments. It was impossible to find the actual original account of the kite experiment.

It only remains that Franklin wrote to his friend, Collinson, in England who was his press agent—so to speak.

Collinson just took it for granted that Franklin had done the experiment and publicized it that way.

This made all the more interesting Gradus' visit to Franklin's grave where engraved in bronze is: "He wrested From the Skies the Lightning, and From the Tyrant, the Sceptre."

Further investigation only showed that even Carl Van Doren, Franklin's biographer, could only at best say: "... If anybody did it, it probably was Franklin ..."

And the only other man who tried it—a Russian—was killed by the electric charge.

Joe Brun, cameraman, was completely bewildered in Columbus, Georgia. Though he was born and raised in France, he is now a citizen of the U.S. and speaks English well. But, in most cases, he needed an interpreter of the southern drawl. Columbus, Ga., is almost as deep South as one can get.

At one point, he turned towards the director and whispered into his ear: "There is something wrong with the dialogue—it isn't good English to say: "Tell you what let's do . . ." Grads assured him that this was an accepted colloquialism.

There was some slight trouble with a romantic scene of the boy proposing to the girl. The scene ends in a romantic kiss and, naturally, the director was not satisfied with the way it was done. Though he weighs 200 pounds himself, Gradus took another look at the 6'3" bulk of a boy and decided that the directing had to be done without the help of demonstration.

Between the time that the script was written and the crew came down to shoot the documentary scenes, nature had taken its toll: One important actor was spraying his throat because of a bronchial condition all through the day's shooting: one woman was just getting over a nervous breakdown and through the setting up of the scene indulged in a few nips of "medicine for her cough." By the time the shooting commenced, she was barely able to say her lines. However, Gradus used a glass stare for a very successful comic effect—although he had to take her by the shoulders quite often and shake her violently to get her to listen to what he was saying. Their parted good friends.

One man who showed up for a scene one day did not show up for his following scene the next; his brother-in-law died. The script had to be rewritten in a hurry.

Another man had one line to say and they worked on that one line from 4:00 p.m. to 3:00 a.m.

Another man refused to cooperate—even though he was a key figure in a particular scene. Everyone—the station manager, store representatives, etc., ganged up on him to get him to help, but he still refused. Perhaps the personal approach would work, Gradus thought, and made a private appointment with the man. It evolved that when excited, the man stuttered and was afraid that he would do so in front of the camera. The script was rewritten so that he had only a few short sentences to say.

When the sound track came back from Ga., Walter Sachs, the production man on the film came running into Gradus' office: "What happened? . . . You must have been running the recorder at a slow speed . . ." There had been no error. This was the recording of the department store manager who speaks in a very slow southern drawl and has a deep bass voice—sounding as though a record is turning very slowly.

In the sequence of "Listening Around the Clock," the script calls for a man listening to a radio while relaxing in the park. Afraid that he could not get the scene in New York—where winter was closing in, Gradus shot this in San Francisco's Union Square. To give the scene movement and interest, he had a year and one-half old boy wade through a big flock of pigeons—supposedly to his father. Gradus used his own son for this scene—but needed a man to act as the father. As is usual, a crowd had gathered round to watch. Seeing one likely man, Gradus asked if he would play the part. The man was willing and the scene was successfully shot—using five pounds of bird seed to gather up the pigeons and a box of chocolates to get his son to walk in the correct direction. When signing the release—the paper which gives authority to the film maker to use his likeness—the man said: "Maybe you've heard of me. My name is Shipwreck Kelly." Kelly, once the husband of the socialite Brenda Frazier, was compelled to take his one dollar bill to make the signing legal.

***

SPONSOR
WORCESTER
A Test Market....
Tested and Opportune

Worcester and Central New England offer an
effective test market, completely covered by
both WTAG and WTAG-FM.

Study these Important Basic Factors!
Each one influences Test Market selections!
Again and again, for the fourth consecutive time . . . every year since joining the ABC network . . . WCAE has been selected by advertising directors and account executives as one of three ABC stations in cities of over half a million population for outstanding audience promotion. This promotion and WCAE's merchandising services will help sell your products or services. For details, consult the Katz Agency . . . then you'll agree that

**IN PITTSBURGH**

**WCAE**

*is the station that SELLS!*

NATIONAL REPRESENTATIVES—THE KATZ AGENCY

---

**510 Madison**

who worked on various committees.

Robert E. Kintner
President
American Broadcasting Company

Because I assisted in the preparation and presentation of the Retail Promotion Plan, AIR FORCE AND THE RETAILER, I feel that I can comment somewhat objectively on the All-Radio Presentation, LIGHTNING THAT TALKS. In my humble estimation, the All-Radio Presentation is the most complete and convincing sales story of broadcasting and broadcast advertising that has ever been compiled and released.

Perhaps this would be a good place to include a word of warning. LIGHTNING THAT TALKS is entertaining, but the entertainment is purely incidental to the hard-hitting and straight-forward sales story this 45-minute talking motion picture tells. Don't go to your showing expecting to be entertained by the great names of network and the popular personalities of local radio. They are there, of course, in sound only, but the sales story of radio is there in sight and sound.

As Chairman of the Committee on distribution, I want to voice special thanks to C. E. Arney Jr., NAB Secretary-Treasurer, who largely planned the distribution of the Retail Promotion plan and whose notes and files were made completely available to me in planning the distribution of the All-Radio Presentation. Special thanks are also due Gordon Gray of WIP, the patient and painstaking Chairman, and Victor Ratner of Macy's (then of CBS) a brilliant and inexhaustible creator of LIGHTNING THAT TALKS for their comments, criticisms and suggestions in connection with the distribution plan.

Actually, I feel very privileged to serve as a member on the All-Radio Presentation Committee Inc. The individual members, with the exception of the author, represented every phase of broadcasting. They represented individual attainments that were probably unmatched in any other industry-wide committee. The give and take of their discussions and their quick understanding of others' points of view

(Please turn to page 28)
KCMO

Kansas City's ONE and ONLY
50,000 watt station
810 kc

Programmed for Mid-America Audiences

National Representative — John E. Pearson Co.
BE THE

**ZIV'S NEW**

Radio's Most Entertaining Quarter-Hour Show... AT A SURPRISINGLY LOW PRICE!

*BIG-NAME SHOW!*

*SENSATIONAL SELLING PERFORMANCE!*

*AMAZINGLY LOW PRICED!*

*HIGHER HOOPERS!*

*UP TO 5 PROGRAMS EVERY WEEK!*  

*3 COMMERCIALS ON EVERY PROGRAM!*

THE CRITICS ARE UNANIMOUS

**NEW YORK TIMES**  
"Easily among... the most enjoyable items on the day-time schedule!"

**VARIETY MAGAZINE**  
"A breath of fresh air to jaded... listeners!"

**N. Y. DAILY**  
"Radio's answer to the challenge of daytime!"
"MEET THE MENJOUS"

FIRST TO GET THE STORY OF IV, SMASH-HIT, 1/4-HOUR SHOW! *

IT'S THE SENSATIONALLY SUCCESSFUL ANSWER TO YOUR DEMAND FOR A HARDER-SELLING PROGRAM!

Here's today's most refreshing, most informal, most informative show! Here's today's new listening habit—"Meet The Menjous." It's paying off for sponsors with bigger audiences,aster sales, greater profits—at lower cost! That the public prefers the new and exciting "Meet The Menjous" technique is evidenced by the instant and sensational success of this power-packed program wherever it is running!

There's magic in the MENJOU name—sales magic that enables your sponsors to capitalize on their fame. The readily-recognized Menjou faces—publicized by powerful promotion on hundreds of great Hollywood movies—lend themselves perfectly to hard-selling, localized campaigns that are hitting the jackpot for result-minded sponsors!

"MENJOU" NAME IS OPEN SESAME TO BIGGER AUDIENCES AT LOWER COST!

The combination of the increasingly popular "Meet The Menjous" programming technique, plus the terrific nation-wide acceptance for the big, box-office "Menjou" name accounts for the instant success of this sensational program! Listeners are impressed with the glamour and magic of Adolphe Menjou and Verree Teasdale Menjou—regard them as America's most happily married Hollywood couple—consistently tune in to them because they represent today's most vital and charming sounding board of American folk, fact, and fancy.

N. Y. HERALD TRIBUNE

"Conversation has been given a shot of unexpected adrenalin!"
THE FIRST 3 MINUTES ARE on the house

Telephone any housewife in San Antonio at our expense!

ASK HER ABOUT KITE
Isn't that the real proof?

If you could talk to all the housewives in San Antonio, they'd tell you an amazing story about KITE, the big 1000 watt independent that's built an enthusiasm among the local ladies that rivals the spirit of the Alamo defenders.

It's a story that began two years ago, a story that has made Hooper wonder "how come", a story built on strict block-programming, careful attention to copy, and a down-to-earth human touch: no blood, no thunder, no screams, no moans.

It's a story of a radio-man's radio station, for there are more than 50 years of Texas radio experience among the key personnel who own and operate KITE without network options or outside stockholders.

It's a story of strong listener loyalty that pays off at the cash register for KITE advertisers.

It's a story that often offers you Hooperatings as good or better than the chained stations, and always offers you more listeners per dollar.

It's a story you can get first-hand, right now—and for free—by picking up your telephone.

"the wife’s favorite station"

Represented by
INDEPENDENT
METROPOLITAN
SALES
New York • Chicago

KITE
1000 WATTS

930 on ANY dial — SAN ANTONIO

WE'RE NOT KIDDING
Any time buyer at any recognized agency can telephone a random San Antonio housewife at our expense. We'll pay for the first 3 minutes. Simply get the charges, call Jack Koste at INDEPENDENT METROPOLITAN SALES (or write KITE) and tell us the name and number of the housewife you called. We'll pay the bill.
New National Spot Business

**SPONSOR**
Bell & Co.
Carters Products Inc
Chrysler Corp
Colgate-Palmolive-Peet
Emerson Drug Co
Fitch Mfg. Co.
Kappor Co
Lehm Co
Pillsbury Mills
Ryan Candy Co
Winston Biscuit Co
Willys Overland
William Wrigley Co

**PRODUCT**
Red-Ann
Liver pills
Dodge
Bromo-Seltzer
Allwhite shoe polish
Fenzi posts Reading
Globe Mills div
Hopalong candy bar
Baked goods
Willys
Chewing gum

**AGENCY**
Redfield-Johnstone (N. Y.)
Ted Bates & Co (N. Y.)
Ruthrauff & Ryan (N. Y.)
Lennon & Mitchell (N. Y.)
BBDO (N. Y.)
Harry B. Cohen (N. Y.)
Birmingham, Castleman & Flores (N. Y.)
Schwimmer & Scott (Chicago)
L. A. Jr.
William Esty (N. Y.)
Harrington, Whitney & Hurst (L. A.)
Ewell & Therber (Toldeo, Ohio)
Arthur Meyerhoff (Chi.)

**STATIONS-MARKETS**
9 stns; 9 cites; Midwest, Balto., Phila., Schenectady, N.Y.C.
7 stns*; Alaska Broadcasting System
800 cities
Renews; N. Y. & Chi.
25 cites
12 stns*; Florida
Ark., Miss., Ala., N. C.
12 midwest markets
12 stns; CBI; Par net
4 stns*; Alaska
New England, N.Y., Pitts., Washington, D. C.
9 stns; L. A., S. F., San Diego
30 mks
WNAC, Boston

**CAMPAIGN, start, duration**
Spots; January; 26 wks for stub starting in January
Spots for 1950
Spots
Spots; 5 top mks for 52 wks; $4 new mks in March; 26 wks
Spots; January 11; 52 wks
Spots; mid-January
Spots; Dec 18; 15 wks
One-min part in farm programs
15-mn shows; February; 26 wks
"It's Fun To Be Young"; Jan. 7; 52 wks
Spots for 1950
Spots; sometime in February
Spots; Jan 16; 2 wks
Spots; January
Spots and program campaign; Jan; 13 wks

Station Representation Changes

<table>
<thead>
<tr>
<th>STATION</th>
<th>AFFILIATION</th>
<th>NEW NATIONAL REPRESENTATIVE</th>
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<tbody>
<tr>
<td>CKOK, Penticton, B.C.</td>
<td>Independent</td>
<td>Radio Representatives Ltd</td>
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<tr>
<td>KFDA, Amarillo, Texas</td>
<td>ABC</td>
<td>Branham Co, N. Y.</td>
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<tr>
<td>WAIR, Winston Salem, N. C.</td>
<td>ABC</td>
<td>Walker Co, N. Y.</td>
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<td>WDUK, Durham, N. C.</td>
<td>ABC</td>
<td>Weed &amp; Co, N. Y.</td>
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<tr>
<td>WNOX, Macon, Georgia</td>
<td>MBS</td>
<td>Branham Co, N. Y.</td>
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<td>WPTR, Albany, N. Y.</td>
<td>Independent</td>
<td>Ra-Tel Representatives Inc., N. Y.</td>
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<td>WRIF, Wooster, Ohio</td>
<td>MBS</td>
<td>Avery-Knudel Inc, N. Y.</td>
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<tr>
<td>WROI, Knoxville, Tennessee</td>
<td>NBC</td>
<td>Piochmont, Salisbury, N. C.</td>
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<td>WSAT, Salisbury, N. C.</td>
<td>Independent</td>
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Advertising Agency Personnel Changes

**NAME**
Edward G. Ball
John H. Baxter
William E. Berker
Robert Black
Joseph L. Roland Jr
Robert R. Houquet
Benjamin C. Bowker
J. W. Bradfute
Ennis Besford Jr
Frank H. Caraker
Richard M. Clement
Lawrence D'Aloise
Bartholomew Dav,
H. Kendig Eaton
George R. Eskles
Fred P. Fielding
Catherine Fimory

**FORMER AFFILIATION**
Mathison & Associates, Milwaukee, art exec
Rekert W. Orc, N. Y., vp
Chris Lykes & Assoc, S. F., art exec
Weinberg, L.A., pub rel dir
Briggs & Varley Inc, N.Y., art exec
Lever Bros., N. Y., ass't mgr in charge of Lux
Willys-Overland Motors, Toledo, dir pub rel
W. Earl Rathwell Inc, Pittsb.
NIC-TV, N. Y., dir of sustaining shows
International Rigester Co, Chi., prod-studes mgr
Veterans Administration, Phila., chief of pub rel
J. Walter Thompson Co, N. Y.
McCann-Erickson

**NEW AFFILIATION**
Same, associate
Same, dir and exec vp
William E. Gayman & Assoc, S.F., art exec
Dan B. Miner, L.A., ass't radio and tv dir
Same, dir, vp and gen mgr
Chambers & Wiswell Inc, Boston, exec vp
Boeker & Co, Toledo, gen of new adv and publ rel agency
Same, N.Y., dir research and marketing
Weiss & Geller Inc, N.Y., dir of tv
Flesher R. Richards Inc, N.Y., art exec
John LaCreda, Phils.
Doherty, Clifford & Sheenfield Inc, N.Y, copy supervisor
Schenfeld, Huber & Green, Chi., copy chief
Mathison & Associates, Milwaukee, pub rel dir
Melvin-Durville Inc, Phila., art exec
Melvin-Durville Inc, N.Y., vp
Same, vp and member of plans board
# Advertising Agency Personnel Changes (Continued)

<table>
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<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
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# New and Renewed Television (Network and Spot)

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<tr>
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<th>NET OR STATIONS</th>
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</tbody>
</table>

**NEW AFFILIATION**

Same, dir of radio and tv planning
Same, vp
Kenyon & Eckhardt, N.Y., exec
MacMillan, John & Adams, Inc, Balt., ad staff
Ward Wheelock Co, N.Y., exec
Same, vp
Demson & McAlvane Inc, Chi., exec exct
Lynn Baker Inc, N.Y., media dir
Tafford-Jolett, Chi., copy chief
Huber House & Sons, N.Y., exec exct
Modern Merchandising Bureau, N.Y., exec exct
Capser Pinker, N.Y., radio dir
Ward Wheelock Co, Phila., exec exct
Gray, N.Y., exec exct
Casper Pinker, N.Y., radio dir
Young & Rubicam Ltd, Toronto, supervisor of media
Kircher, Belton & Callcott, Det., assst to pres
Zimmer-Keller Inc, Detroit, asst exec exct
Rockett-Auril, L.A., asst radio dir
Same, vp of creative dept
Same, radio and tv dir
Dudley-Graham-Eastman, L.A., exec exct
Same, vp and head of the foreign language division
Alfred J. Silberstein-Goldsmith Inc, N.Y., vp
Same, vp in charge of medical advertising
McCaun-Erickson Inc, N.Y., mg's radio, tv time buying
Lee Kashuk, W.N.Y., exec exct
John E. Pearson Co, Chi., exec exct
Gottschal & Brenner Inc, N.Y., copy dir
O'Brien & Borr acne Inc, N.Y., radio and tv dir
Winch, N.Y., exec exct
Same, tv
Rutson, Constantine & Gardner, Portland, Ore., exec exct
Net up new station, Hal Roberts, Inc, L.A.
Henri, Hurst & Mcdonald, Chi., exec
Same, dir and assst to pres
Same, vp and chairman of plant board
Edelco, Park & Co, exec exct
Storm & Klein, N.Y., exec
Krapinez & Associates, L.A., asst exec exct
Same, pres
Same, N.Y., vp

**NEW AFFILIATION**

Same, dir of radio and tv planning
Same, vp
Kenyon & Eckhardt, N.Y., exec
MacMillan, John & Adams, Inc, Balt., ad staff
Ward Wheelock Co, N.Y., exec
Same, vp
Demson & McAlvane Inc, Chi., exec exct
Lynn Baker Inc, N.Y., media dir
Tafford-Jolett, Chi., copy chief
Huber House & Sons, N.Y., exec exct
Modern Merchandising Bureau, N.Y., exec exct
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Rutson, Constantine & Gardner, Portland, Ore., exec exct
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Henri, Hurst & Mcdonald, Chi., exec
Same, dir and assst to pres
Same, vp and chairman of plant board
Edelco, Park & Co, exec exct
Storm & Klein, N.Y., exec
Krapinez & Associates, L.A., asst exec exct
Same, pres
Same, N.Y., vp
Spot Radio Does Cost Less Today—

Startling Comparisons Prove That WHO Costs 52% Less Than In 1944!

By every standard that means anything whatsoever to forward-looking advertisers, advertising on WHO costs less today than in 1944.

Comparing figures from the 1944 and the 1949 Editions of the Iowa Radio Audience Survey,* you find that in 1949 Iowa radio homes had increased to the point where WHO cost 10.6% less per thousand radio homes than in 1944!

Even more startling, you find that in 1949, multiple-set homes had increased to the point where WHO cost 52% less per thousand radio home SETS than in 1944 — and modern research has proved that the increased number of home sets is even more important than the increase in radio homes. (Junior listens to his favorite serial program while Dad hears the evening news — Mother listens to a dramatic program while Sister is tuned to popular music — or the whole family listens to the same program, but in different parts of the house. Thus it is no longer correct to speak of "radio homes" — SETS make today's audiences!)

By applying the Iowa Surveys' percentages of one-set radio families and multiple-set radio families, against population estimates,** you find that Iowa had 769,200 radio homes in 1949, against only 596,000 in 1944. Whereas there were only 904,000 sets in Iowa homes five years ago, this number had sky-rocketed to 2,140,000 in 1949! Yet this 130% increase in radio sets is for homes alone; it omits the hundreds of thousands of sets in Iowa cars, offices, barns, stores, trucks, restaurants, etc.

The phenomenal increase in the number of Iowa's radio homes and radio sets — and the decrease in costs — boils down to this:

<table>
<thead>
<tr>
<th>Number of Iowa Radio Homes</th>
<th>Cost</th>
<th>Cost Per Thousand Radio Homes</th>
<th>Percent Decrease In Cost Per Thousand Radio Homes</th>
<th>In 1949</th>
</tr>
</thead>
<tbody>
<tr>
<td>1944</td>
<td>596,000</td>
<td>$67.50</td>
<td>$0.113</td>
<td>10.6%</td>
</tr>
<tr>
<td>1949</td>
<td>769,200</td>
<td>77.00</td>
<td>$0.101</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Number of Iowa Radio Sets (In Homes)</th>
<th>Cost</th>
<th>Cost Per Thousand Radio Sets (In Homes)</th>
<th>Percent Decrease In Cost Per Thousand Radio Sets (In Homes)</th>
<th>In 1949</th>
</tr>
</thead>
<tbody>
<tr>
<td>1944</td>
<td>904,000</td>
<td>$67.50</td>
<td>$0.075</td>
<td>52%</td>
</tr>
<tr>
<td>1949</td>
<td>2,140,000</td>
<td>77.00</td>
<td>$0.036</td>
<td></td>
</tr>
</tbody>
</table>

Note that all these figures are based only on extra sets in Iowa homes. The figures do not include hundreds of thousands of "non-home" Iowa sets, plus millions of sets in WHO's BMB secondary night-time counties — these are the reasons why WHO is today a "better buy" than ever. For additional facts about WHO's great audience-potential, write to WHO or ask Free & Peters.

*The 1949 Iowa Radio Audience Survey is the twelfth annual study of radio listening habits in Iowa. It was made by Dr. F. L. Whan of Winona University — is based on personal interviews with over 9,000 Iowa families, scientifically selected from cities, towns, villages and farms all over the State.

As a service to the sales, advertising, marketing and research professions, WHO will gladly send a copy of the 1949 Survey to anyone interested in the subjects covered.

**Sales Manager's Surveys of Buying Power.

WHO + for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager

Free & Peters, Inc.,
National Representatives
If you think your business is different, consider ours for a moment... and discover perhaps how our difference can help you with yours.

You see, we have devoted nearly 15 years to the business of being a different kind of network. This gives us quite an edge, in these times when extra-efficient, better-than-average marketing techniques are required.

And it gives you several new ways—all of them well tested—to make your dollars do double duty.
For instance...
On no other network can you raise your sales voice in 500 transmitter-markets—300 of them being the only network voice in town. On Mutual you can...The Difference Is MUTUAL!

On no other network can you enjoy maximum flexibility in selecting your station hook-up...routing your program as you route your salesmen. On Mutual you can...The Difference Is MUTUAL!

On no other network can you locally—at no extra cost—tell your customers where to buy what you are selling, as well as why. On Mutual you can...The Difference Is MUTUAL!

On no other network can you buy the proven benefits of coast-to-coast radio—and save enough to explore the high promise of television too. On Mutual you can...The Difference Is MUTUAL!

On no other network can you stretch your hardworking dollars to the point where you get six listener families for the price of five. On Mutual you can...The Difference Is MUTUAL!

These are five of the points which add up to a big plus for the Mutual advertiser. Interested in the proof of any or all of them? Let's sit down together and discuss our differences.
A DECADE IN RADIO IS EQUAL TO A CENTURY OF PROGRESS IN SOME MAJOR INDUSTRIES

WBOC
10TH ANNIVERSARY
SALISBURY, MD.

ONE OF AMERICA'S Finer STATIONS

DOMINATING MARYLAND'S SECOND MARKET
(Eastern Shore counties—plus Southern Delaware)

WBOC
AM - FM
RADIO PARK, SALISBURY, MD.

President
John W. Downing

Manager
Charles J. Truitt

NATIONAL REPRESENTATIVES
BURN-SMITH CO.
MUTUAL NETWORK

Mr. Sponsor

Victor M. Ratner
Vice-president in charge of advertising
R. H. Macy & Co., New York

(Because of Victor Ratner's part in production of LIGHTNING THAT TALKS, sponsor breaks a precedent; never before has any one been profiled twice. This is Ratner's second appearance in this space within a period of three months.)

In the early summer of 1947, the networks were searching for a trigger-minded, radio-wise promotion man to produce a special presentation for the industry. By summer's end square-shouldered, bespectacled Victor M. Ratner was working on the assignment. Then a free lance consultant, he decided to use a motion picture as the vehicle for the presentation.

When Ratner returned to the Columbia Broadcasting System, as vice-president in charge of promotion, he continued to guide the project. By this time the entire operation had been expanded. The National Association of Broadcasters, which was considering similar plans, joined forces with the networks for one huge promotion. While working on LIGHTNING THAT TALKS, Ratner constantly demonstrated his abilities as a top-flight presentation man. To help sell the All-Radio presentation idea to potential subscribers, he recorded a "radio program" as a sales pitch.

To provide a basis for the movie, Ratner wrote a prolific, three-volume report on radio called "The Sound of America." The report was heavily documented with facts and figures. Although it was not possible to use all of the report material in the film, none of its high points were left out.

The theme for the film occurred to Ratner in an interesting way. It happened while he was watching a movie in which the characters a-cend a stairway to heaven. He realized that radio is the only medium which gets into heaven (broadcast waves are dispersed upwards). This gave him the idea of using Benjamin Franklin (who is known as a pioneer student of lightning) as the unofficial narrator for the film. Franklin's hands appear in the film several times and on sponsor's cover as well.

Undoubtedly Ratner will take the message of LIGHTNING THAT TALKS to heart—and do something about it. He's in a position to do so as R. H. Macy's vice-president in charge of advertising.
KLZ
is first in Denver!

Now ... the No. 1 Hooper Station

---

KLZ's Audience Increase...
(from C. E. Hooper "Share of Audience" Index)
(Nov.-Dec.)

Morning ....................... 44.7 Increase
Afternoon ...................... 21.3 Increase
Night .............................. 41.9 Increase

all this in one year's time!

YOUR BEST BUY IN DENVER ... KLZ!

5,000 Watts — CBS — 560 kc.

Represented nationally by
THE KATZ AGENCY
WDGY extends congratulations
to THE RED ROOSTER HOUR

... a "ROOSTER" that is powerful enough to be heard every morning from Monday through Saturday on WDGY throughout the northwest empire.

"THE RED ROOSTER" is crowing about winning the National Retail Dry Goods Association's retail radio program GRAND AWARD for Schuneman's Department Store in St. Paul.

WDGY is proud to be associated with such a popular and sales-effective program as "THE RED ROOSTER HOUR."

WDGY
Minneapolis • St. Paul
50,000 WATTS
Represented Nationally by Avery-Knodel, Inc.

30 JANUARY 1950
New developments on SPONSOR stories

p.s. | See: “Commercials with a plus”
Issue: 31 January 1949, p. 28
Subject: Frequency and impact

The following excerpt from the research that went into LIGHTNING THAT TALKS adds to a topic SPONSOR covered a year ago.

Radio's schedules—which make advertisers weekly advertisers (and daily advertisers in the daytime, with programs and announcements)—achieved something which advertising itself had asked for ever since modern advertising began: repetition, repetition, repetition, consistency, consistency, consistency.

And where magazines and newspapers (because of their expense) failed to push advertisers into more “frequency of insertion” than once a month, radio came along and turned advertisers into good advertisers by creating a weekly cycle of insertion within what could be considered practical advertising budgets.

But the weekly cycle of insertions has more meaning than one simply of frequency. It gears into the basic buying cycle of the American family, which is also, on a weekly basis. A majority of families spend 75% or more of their pay-checks within 24 hours after being paid. Most pay-checks are weekly family events.

Markets exist in time as well as in space. Every sale has a date as well as a postmark. Radio makes it possible to support that market—that week's sales—with advertising. Each week's market can be protected as well as each town's market.

Daytime radio brings the advertising message not only to the place of use of the product, but can also bring it at the precise time of use of the product.

p.s. | See: Editorial
Issue: 16 January 1950
Subject: LIGHTNING THAT TALKS

When SPONSOR first announced that it would devote its entire issue of 30 January to radio's all-industry film presentation, LIGHTNING THAT TALKS, the committee in charge had tentatively planned to hold the film's New York premiere early in February. The committee was forced to move up the date of the New York premiere to the first week in March because of difficulty in obtaining large enough quarters for the expected crowd of 1,000 or more top-level advertising agencies, sponsors, governmental and radio industry executives.

Premiere showings of LIGHTNING THAT TALKS in other key cities throughout the country will be held as originally planned, most of them taking place the first week in February. SPONSOR decided to stick to its original date for the souvenir radio presentation issue in order to coincide with the many premieres being held the month of the souvenir edition's publication.

CONFLUENCE*
Where the CONFIDENCE of millions meets the INFLUENCE that sells!
The CONFIDENCE of the world's richest and largest Italian market and the INFLUENCE of the station that has been part of their lives for so many years, form a mighty resultful selling force to over more than 2,100,000 listeners.

It's the plus delivered only by WOV . . .
CONFIDENCE plus INFLUENCE giving you CONFLUENCE.

*Act of flowing together . . . the meeting or junction of two or more streams . . .
—WEBSTER'S NEW INTERNATIONAL DICTIONARY

Originators of
Audited Audiences
RALPH N. WEIL, Gen. Mgr.

WOV
NEW YORK

24
LATE AGAIN?
CALL, WIRE, WRITE FOR INFO ON RADIO'S
ONLY NEW AND PROVEN TRANSCRIBED SERIAL -
"SECOND SPRING"
Also Great Musicals
PLANTATION HOUSE PARTY  HOSPITALITY TIME  EDDY ARNOLD SHOW

RADIO PRODUCTIONS, INC.
MONOGRAM BUILDING  NASHVILLE 3, TENNESSEE
SALES AGENCY: MONOGRAM RADIO PROGRAMS, INC.
CHICAGO  AN 3-7169  NASHVILLE 4-1751

30 JANUARY 1950
DuMont believes
Radio and Television will best serve the public interest—and their own—each by seeking the field to which it is better adapted, and by doing the best job possible in that field.

We believe that DuMont has reason to be proud of its contributions to Television. DuMont’s bold pioneering of co-op and syndicated programs for the local station...DuMont’s theory, now widely put into practice, of high calibre shows at low cost to the advertiser—all are made possible by DuMont’s specialization in Television.

If it’s Television—that’s our business. Call on us freely.
enabled the production of a talking motion picture that I sincerely believe is unmatched in any trade association promotional activity.

Adequately promoted, properly presented and promptly followed, LIGHTNING THAT TALKS can enable the broadcasting industries to move into new high ground in local, network and national spot sales. May I urge you with all of the sincerity I can command to do your personal part to see that the showing of this talking motion picture in your community is presented with all the showmanship at your command.

Now, may I add a word of deep appreciation and sincere thanks to sponsor for devoting the 30 January issue to the All-Radio Presentation. It is an outstanding example of intelligent serving of industry interests.

LEWIS H. AVERY
President
Avery-Knodel Inc.

It was George F. Baker, the banker, who said "Few people can fully comprehend the meaning of a MILLION whether we are speaking of dollars or of people." Multiplied many, many times over, that has always been the nub of radio's problem: No one—not even we who are closest to it—can fully comprehend the meaning or scope of a medium which, regularly, talks to over 39,000,000 families.

I am delighted that in LIGHTNING THAT TALKS the full play of still another medium—motion picture presentation—is brought to bear on visualizing the size and impact of radio. And I feel that now, full swing in another buyer's market, is the ideal time for radio to review and recount its many advantages as a medium.

Two things about the film particularly impress me. First, I understand it is directed especially at a new market: the many advertisers who have not used radio and who may derive real benefits from its use. And, second, I understand that the effectiveness of the film is to be heightened by local showings throughout the country. As the pioneers of local penetration in network radio, we know that that is the best approach!

The American Broadcasting Com-

W

We could paint a very fancy picture of all the things that make KWKH a truly outstanding station—but it would boil down to this: a "native-son" flair for Southern programming, together with 24 years of solid radio experience in this market. Know-How, we call it...

Latest Shreveport Hoopers (Nov.-Dec. '49) prove that KWKH's formula and methods really pay off:

For Total Rated Periods, KWKH gets a 52.0% greater Share of Audience than the next station.

These figures are for Shreveport only, of course. But better yet, KWKH delivers an equally loyal rural audience throughout our prosperous oil, timber and agricultural area.

Let us send you all the facts, today!

KWKH

50,000 Watts  •  CBS

The Branham Company, Representatives
Henry Clay, General Manager
Let’s talk about COVERAGE

WOAI’s Primary Market has always been a bright spot in the nation’s economic picture. Today, day and night, a half-million families who spend over a billion dollars over grocery, drug and other retail counters, have the WOAI listening habit! (Check Hooper or BMB). • Already rich in oil, cotton, cattle and other agricultural products, WOAI’s Southwest now is one of the nation’s industrial hot spots! (Ask your Banker). • That means more people who make and spend more money on more products! There’s no substitute for WOAI’s coverage of this ever richer market. • Hooper’s latest Listening Area Index shows WOAI with two times as many listening families daytime, three times as many nighttime, as the next most listened to station. For availabilities . . . (Ask Petry).

Represented Nationally By
Edward Petry & Company, Inc.
NEW YORK • CHICAGO • LOS ANGELES • ST. LOUIS
DALLAS • SAN FRANCISCO • DETROIT • ATLANTA

30 JANUARY 1950
Because it takes good selling to make good sales...

1950, we predict, will be the best year yet for Spot Radio.

—thanks to the efforts of radio's new film presentation and the National Association of Radio Representatives

We repeat— it takes good selling to make good sales.

510 Madison

STORY NEEDED TELLING

company, the Columbia Broadcasting System and the National Broadcasting Company, the National Association of Broadcasters and the almost six hundred independent stations who are co-operating are to be congratulated.

Frank White
President
Mutual Broadcasting System

LIGHTNING THAT TALKS very ably tells the story of the impact of sound radio upon the American way of life. It shows why sound broadcasting today is a more vital selling force and a greater public service than ever before in its 30 years of existence.

The NAB, the independent stations, and the networks associated with the creation of LIGHTNING THAT TALKS are to be congratulated upon producing a film of which the industry can well be proud.

Joseph H. McConnell
President
NBC, New York

As chairman of the All-Radio Presentation committee I would first like to express my appreciation and the thanks of the other members of the All-Radio Presentation committee to sponsor for devoting its entire 30 January issue to LIGHTNING THAT TALKS.

For a long time radio was too busy to promote itself, but we feel that LIGHTNING THAT TALKS is the first step in a long series of radio promotional efforts that will be planned in the future.

The members of the committee have spent long hours and even some of their own money to see that this presentation of all radio is the best selling tool that has been so far devised in radio's behalf. The fact that sponsor has devoted an entire issue to the movie is gratifying proof that our presentation is important. We know that both the people in and out of the radio industry will agree when they see LIGHTNING THAT TALKS.

There has been a whale of a lot of unselfish cooperation on the part of this committee, which worked many, many hours to do a job for this industry, and I am personally very proud to

(please turn to page 92)

Reach more people in Hannibaland* at a lower cost per thousand with K H M O

*Hannibal is the rich 38 county area surrounding Hannibal, Quincy and Keokuk. In a recent Conlan study of listening habits, K H M O showed a larger share of audience than any of the other stations surveyed in this area. Also, K H M O's cost per 1000 families is 55.2% less than that of the closest competitive station. So for reaching and selling the people in this rich rural area of Hannibaland, buy the station that is listened to most — buy K H M O.

K H M O

Mutual Network
Hannibal, Mo.

5,000 watts 1,000 at night
1070 kc.

Representative
JOHN E. PEARSON CO.
That's the KXYZ story — as simple as that. It actually costs less money to dominate the great Houston and Gulf Coast market when you concentrate your sales effort on KXYZ.

Houston listens to KXYZ. For years, KXYZ has consistently led the morning Hooper ratings with the largest percentage of the listening audience . . . giving advertisers more for their air dollar! In addition, KXYZ blanks your advertising with a planned promotion and advertising campaign.

If you want to open the door to the richest market in the Southwest, place your message on KXYZ — and get more for your air dollar!
Today these top-notch stations are reaching 40% more radio homes than they did in 1943—and at a lower cost per thousand. Want the proof?

Free & Peters, Inc.
Pioneer Radio and Television Station Representatives
Since 1932

New York Chicago
Atlanta Detroit Ft. Worth Hollywood San Francisco
### EAST, SOUTHEAST

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Network</th>
<th>Power</th>
</tr>
</thead>
<tbody>
<tr>
<td>WBZ-WBZA</td>
<td>Boston-Springfield</td>
<td>NBC</td>
<td>50,000</td>
</tr>
<tr>
<td>WGR</td>
<td>Buffalo</td>
<td>CBS</td>
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<tr>
<td>WMCA</td>
<td>New York</td>
<td>IND.</td>
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<tr>
<td>KYW</td>
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<td>NBC</td>
<td>50,000</td>
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<tr>
<td>KDKA</td>
<td>Pittsburgh</td>
<td>NBC</td>
<td>50,000</td>
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<td>Syracuse</td>
<td>CBS</td>
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<td>WCSC</td>
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<td>CBS</td>
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<td>NBC</td>
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<td>ABC</td>
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<td>NBC</td>
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<tr>
<td>WDBJ</td>
<td>Roanoke</td>
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### MIDWEST, SOUTHWEST

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
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<tbody>
<tr>
<td>WHO</td>
<td>Des Moines</td>
<td>NBC</td>
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<td>WOC</td>
<td>Davenport</td>
<td>NBC</td>
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<td>WDSM</td>
<td>Duluth-Superior</td>
<td>ABC</td>
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<td>NBC</td>
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<td>Fort Wayne</td>
<td>ABC</td>
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<td>ABC</td>
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<td>CBS</td>
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<td>NBC</td>
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<td>NBC</td>
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<td>Beaumont</td>
<td>ABC</td>
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### MOUNTAIN AND WEST

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*CP
50,000 feet of film

Some cold and warming facts on the radio industry's presentation to advertisers

The cold statistics on Lightning That Talks are these.
The finished film runs 4,000 feet. But 50,000 feet were shot.
Director Ben Gradus and his permanent crew of six travelled 25,000 miles. They went on location to California, Georgia, Iowa, and Long Island.
In all, 60 people worked on the film.
These are the cold facts. As sponsor dug deep into the making of a movie it uncovered warmer data.
It learned heartwarming facts about men who make such things possible.
About Vic Ratner, who compiled three unique volumes of facts and figures preliminary to the writing of a script, and who spent a "vacation" in New England working on a final draft.
About Frank Stanton, who saw nothing novel in giving the industry Ratner's services, compliments of CBS, for weeks at a stretch.
About Judge Justin Miller, who saw the potential of such a film and allowed the busy Maurice Mitchell to steal time from other urgent projects in order to participate up to his neck.
These credits could go on and on. But we think we make our point about the spirit that enfuses Lightning That Talks and the radio industry.
In the pages that follow sponsor has attempted to catch the flavor of the film and hold it for the many who view the premieres and want something to remember it by. In this issue are stories on the history of the presentation and on its promotion. Four articles were devoted to the success stories documented in Lightning That Talks and sponsor's staff added details of these stories which it was impossible for the film to cover.

Guitar solo by director of all-radio film puts its two youngest actors in mood to perform
NORTH CAROLINA IS THE SOUTH'S NUMBER ONE STATE

AND NORTH CAROLINA'S No. 1 SALES MAN IS

50,000 WATTS 680 KC NBC AFFILIATE

RALEIGH, N. C.
FREE & PETERS, INC.
NATIONAL REPRESENTATIVE

* also WPTF-FM *
Radio breaks its silence

LIGHTNING THAT TALKS brings radio’s dynamic story to the nation’s advertisers

It’s here.
The All-Radio Presentation has been completed and during this month it will premiere in several parts of the country.

Those who see the movie are in for a treat (as well as a treat). Called LIGHTNING THAT TALKS, it’s a full-length documentary which tells the story of radio’s impact on the American people and has an exciting impact of its own.

LIGHTNING THAT TALKS makes history, because:
1. It’s the first presentation by any medium which uses documentary movie techniques to demonstrate the effect of the medium. Much of it was shot in the homes of radio listeners; it shows what actually happens when they hear commercials.
2. It’s the first really full-dress promotion drive in the history of broadcasting. The movie marks a new phase in the industry’s development. From now on radio men are determined to talk up after years of relative silence.
3. As an industrial movie, LIGHTNING is revolutionary. It combines fantasy with realism to tell a story which won’t preach at or talk down to its audience of business-men and advertising executives.

In a way the sponsors and advertising men at whom the movie is aimed
SPARKS FLYING FROM THE WIRE (RIGHT) WERE ONES PHOTOGRAPHED STRIKING BEN FRANKLIN'S KEY (SEE COVER PICTURE)

are themselves largely responsible for its production.

For years these users of broadcast advertising have felt that radio lagged in self-promotion. They've said so often, especially when they were faced with the problem of convincing top-level brass about the value of some specific radio project. It was this ground swell of opinion from without the industry that helped launch the issue.

But it was an idea in the back of NBC vice-president Charles P. Hammond's head that got things started.

Hammond felt that networks could tell a lot stronger sales story if they acted as a unit instead of sprinkling their individual arguments like buckshot. He went to the J. Walter Thompson agency (which represents NBC) in the summer of 1947, asked wise heads there what they thought of his idea for an all-network selling drive.

The J. Walter Thompson executives thought the idea was good and Hammond called a network meeting to suggest some kind of presentation. Those who attended that historic meeting in his office were Ivor Kenway, ABC vice-president; Dave Frederick, then advertising director of CBS; Louis Hauman of CBS; and E. P. H. James, then vice-president of Mutual.

At about the same time a similar scheme was brewing within the NAB.

But it was the network group which was first to get together on a project with a definite budget (a total of $50,000) put up by NBC, CBS, ABC. The

Gordon Gray, chairman of the All-Radio Presentation Committee

They did the work

The story presented on these pages tells the full history of the All-Radio Presentation. Here are the names of the committee members without whose efforts there wouldn't have been any story:

Gordon Gray (WIP), committee president—chairman; Victor M. Ratner (formerly CBS, now with R. H. Macy), vice president in charge of production; Maurice B. Mitchell (BAB), secretary; Herbert L. Krueger (WTAG), treasurer; Ivor Kenway (ABC); George Wallace (NBC); W. B. McGill (Westinghouse Radio Stations, Philadelphia); Lewis Avery (Avery-Knodel, Inc.); Frank E. Pellegrin (Transit Radio, Inc.); F. E. Spencer, Jr. (George P. Hollingbery Co.); Ralph Weil (WOV); Leonard Asch (WBCA); Will Baltin (TBA); Bond Geddes (RMA); Ellis Atteberry (WJBC); Harry Maislish (KFWB); Irving Rosenhaus (WAAT).
networks at that stage had no idea as to what form their presentation would take. Their first problem was to get the right man to produce it. They wanted someone who knew radio but was not of it, someone who could look on radio problems with perspective.

Victor Ratner got the job. For many years he'd been an outstanding promotion man for CBS. But in 1947 he was out of the radio industry and running his own public relations and promotion business. For these reasons the network group felt his background was ideal and retained him to produce their presentation.

Ratner went to work for the networks in the summer of 1947, immediately suggested the presentation be given in the form of a movie. That was about as far as he got before he was back right smack in the middle of radio as vice-president in charge of promotion for CBS. It was agreed, however, that he would go on with production of the network presentation in his spare time and without a fee.

Meanwhile, NAB plans also were coming to a head.

The chairman of the Sales Managers Executive Committee of the NAB for 1947 was Gene Thomas, now general manager of WOIC, then with WOR. Thomas knew that sentiment at that time was running high among NAB members for some kind of all-radio promotion drive. Recognizing this desire on the part of the membership, he

Scene from film (below left) shows journalism professor giving talk which slights radio advertising. Maurice Mitchell makes rebuttal (below right)
Radio in the United States, like government in the United States, derives its great power essentially from the people, and nowhere else. People have accepted radio overwhelmingly as a dominant habit in their lives.

It is more intimately associated with more people than movies, magazines and newspapers, bathtubs, or telephones. This and much more is summed up in the All-Radio film, LIGHTNING THAT TALKS.

But the true experiences depicted in the movie in which radio sells diamonds in a department store; builds a chain of supermarkets; puts a milk company in business (and makes it a leader in its area); opens doors to insurance salesmen, these typical success stories do not "tell all."

Thousands of man-hours of research went into the preparation of data from which the presentation was finally strained. Following are some of the highlights presented in the film either directly or by implication. The theme might be "America the Market Place—How Radio Reaches and Sells It."

* * *

The market place is people. Since 1930 alone, 20,000,000 more of them. In 1930: 123.0 millions; 1943 (Oct.): 150.0 millions.
Families grow still faster. In 1930: 29.9 millions; 1943: 38.6 millions.

The market place is land. America's great regions are almost nations in themselves. Each has marked, homogenous characteristics of its own: Far West, Mountain States, Southwest, South, Middle West, New England, Middle Atlantic States, etc. The land has so much climate it's always summer somewhere in the United States.

America is the greatest market place on earth. It has been able to develop its resources far more than any other area in the world. And there's a reason. It's not in our vast land area or natural resources (other nations had more of both).

Not in the increase of our population (other nations have more). Not in our isolation from other countries during our formative years (others have been more isolated).

The answer lies in all these things plus something else — something that Ben Franklin helped to design and start — our political democracy. This greatest of all experiments in self-government made unique economic patterns in America, too.

It stimulated more people to produce more wealth. It spread the forces of competition over more products . . . stimulated more people to produce better values . . . distributed more wealth over more people.

The Mass Production Of Customers
Mass production of goods is meaningless without mass consumption — just as it is helpless without mass distribution and voiceless without mass advertising. We have created customers faster in the past twenty years than at any other time in our history. In 1906 Woodrow Wilson said: "Nothing has spread socialist feeling in this country more than the automobile . . . they are a picture of the arrogance of wealth with all its independence and carelessness."

But socialism didn't come — people got automobiles instead . . . and refrigerators, electric toasters, washing machines, telephones, etc. The mass pro-

(Please turn to page 121)
Premieres

don’t come often

How to make the most of your local showing
of LIGHTNING THAT TALKS
ly growing medium. George Denny, moderator of the American Broadcasting Company's program "Town Meeting of the Air," will preside.

A number of foremost Americans are to precede the session with brief topic summaries. They are: Henry Ford II; Harvey Firestone, Jr.; David Lilienthal; Harold Stassen; and others.

Through hard-hitting promotions the All-Radio Committee is arousing strong national interest in the film. The approximately 600 stations planning to show the movie in their communities will find an eager, receptive audience of local businessmen.

Subscribers have found that there are many advantages in holding collective showings. Expenses are lighter; the presentation bigger. The combination of working facilities and top brains can produce the promotion with least effort. More high ranking business people are reached. Although the cost for a single organization is relatively low in a collective showing, the total expenditure is a sizable amount.

Many communities have only one subscriber station. Such stations have found it advisable to invite non-subscribers to participate in the premiere. Here, too, expenses are shared and the operation expanded. The guest lists are increased; more advertisers are reached more easily.

Subscribers scheduling individual premieres favor the use of 20-minute condensations cut from the master film. There are two such condensations. One shows the social benefits of radio in America. The other emphasizes success stories and is intended as a sales clincher.

Plans for many local showings are already concrete.

In Charlotte, North Carolina, stations WBT, WSOC, WAYS, and WIST are co-sponsoring the presentation for the city's key business people. A second showing is planned for owners of small businesses, many of whom are potential sponsors.

The Phoenix, Arizona, showing coincides with the Board of Directors meeting of the National Association of Broadcasters. President Justin Miller and the entire Board will attend this premiere.

Baton Rouge, Louisiana, businessmen are to see the film at a special luncheon. Stations WAFB, WJBO, WLCS, and WLCA are getting this showing into shape. The premiere will

(Please turn to page 62)
What would you do with a carload of over-ripe peaches?

Here's how Me Too handled the problem

They had to use radio
"What made this happen?"
A mass of people jamming the streets around the ME TOO supermarket in Cedar Rapids, Iowa. A long line of people stretching clear around the block. Head of the line at a truck of peaches in front of the store. People buying crates of fruit directly off the open back of the truck.

Ben Franklin, coming upon this scene in LIGHTNING THAT TALKS, wonders in astonishment what's behind it. As a matter of fact, the truck and people weren't "props" and "extras"; the buying and selling wasn't just acting for the camera.

This was the real thing.
The cameras actually caught the opening of business one morning at Bill Drake's ME TOO No. 1 supermarket. And it happened because of a radio program. (The same thing happened simultaneously at eight other Drake stores in the area.)

For Bill Drake, in 1936, there weren't any supermarkets. He operated Drake's Store in Blairstown, near Cedar Rapids, and four small stores in nearby towns. Then Weaver Witwer, Drake's wholesale grocery supplier, bought the old Post Office building in Cedar Rapids with the idea of converting the lower floor into a grocery. He thought his aggressive, up-and-coming friend Bill Drake was just the man to break into the fiercely contested Cedar Rapids food market. With Witwer's blessing, Drake was willing to try.
The store was ready for business in August, 1937. Meanwhile, salesmen from the Cedar Rapids Gazette and station WMT had been assiduously wooing Drake. On their side, the newspaper salesmen had the force of tradition. Newspaper space was the natural medium for any retail outlet, particularly a food store. It gave the housewife-shopper an opportunity to study the "record" of items and prices offered, etc.

At that time the now famous Lazarsfeld study comparing the effect of newspaper ads and radio commercials (Please turn to page 66)
LIGHTNING THAT TALKS makes the point that radio can sell anything. To help prove that point the movie includes a sequence about an air campaign that sold diamonds—diamonds by the dozens. The sequence concerns a department store manager who made an exacting comparison test of radio versus newspapers. He spent $400 in newspaper advertising one month, then matched it another month with $400 on the air and got this result:

The black and white ads sold only two diamonds in a month.

The radio commercials sold over 100 diamonds in two weeks, later accounted for many more.

Locale for this fascinating advertising experiment was Columbus, Georgia. An industrial center with a population of 175,000, Columbus is on the state’s western border and can draw business from many counties in Alabama as well as from nearby Fort Benning, the world’s largest infantry training camp. The second biggest department store in this active business town is the one that sold diamonds on the air—Davison’s.

Davison’s in Columbus is one of a chain of four stores (formerly Davison-Paxon) in the South (other three are at Atlanta, Macon, Augusta). All of the Davison stores are affiliated with R. H. Macy & Company.

The Columbus branch opened just
couldn’t sell diamonds

Then along came an enterprising radio station president who asked for $400 and just one month

about a year ago in a brand-new building with a modernistic front. There was something new inside as well. For the first time in the history of department store operation in that part of Georgia, the new store had an expensive jewelry department. Previously department stores in that sector had sold only low-cost costume jewelry.

To start his jewelry department off with what he hoped would be a bang, the manager of Davison’s began a daily newspaper campaign. Each day for a month he placed twenty to thirty inch displays in the two local papers pushing the jewelry department. Cost at the Davison’s discount rate was about $1.00 a column inch and the total black and white bill for a month came to $400.

But instead of a bang there was a fizzle. In a month only two diamonds were sold. Although other jewelry items did move, slowly, diamonds were the important thing. They are the big mark-up items on any jewelry counter. Bill Byrd, Davison’s manager, knew what the trouble was. People in that area just weren’t used to going into a department store for diamond rings and bracelets. He had a job of education on his hands.

Actually, Byrd seemed to have everything in his favor. He could offer diamonds at ten percent below rates of local jewelers; his store in general was doing a good business, had acquired a fine reputation. But newspaper ads had failed to ram his story home. Byrd called in a friend from the local Kiwanis organization and asked for suggestions. It was a wise move.

The Kiwanis brother was Allen Woodall, president of WDAK, a Columbus 250 watt station, which was then an ABC affiliate (NBC affiliated since September 1, 1949). The conversation Byrd and Woodall had at that time is reenacted in part in LIGHTNING TALKS. It was significant because it shows how a reasonably typical local merchant who knows how radio extensively reacts and thinks as he prepares to go into broadcast advertising. Here’s about the way it went:

Byrd: “You know I’ve got a sick baby on my hands. You’ve been telling me I ought to use radio since we opened up. Maybe this is the time.

(Please turn to page 96)
The big drive

In San Francisco, Marin Dell milk shot from fourth to first place in one year. And radio gets the credit

The people of San Francisco county bought enough Marin Dell milk in that cooperative’s first year of operation to make it the number one distributor of milk in the county. That was in 1935.

Today, 14 years later, Marin Dell is still the leader. And it didn’t take a miracle to keep it that way.

In the teeth of fierce competition from long established regional and national distributors—more than a dozen of them originally—it seemed that the Marin Dell Milk Company would need a miracle even to break into the San Francisco market.

But a certain Thomas Foster didn’t look at it that way. He knew that retail outlets would have to take the Marin Dell line if enough of their customers asked for their products by name. And he figured the “miracle” to make that happen had already come to pass. It only required, as he saw it, adaptation to the Marin Dell problem.

Members of the newly formed dairy cooperative elected Foster general manager back in 1935 not just because he had a reputation for getting things done and because he knew the problems of milk distribution. He was also a man with ideas. They called him “progressive.”

So when KFRC’s commercial manager Merwyn L. McCabe huddled with him over the problem of cracking the tough San Francisco market, Foster didn’t wince at McCabe’s recommendation that he allocate 100% of his relatively small advertising budget to one medium—radio.

In 1935 radio’s power to force distribution, then keep on selling, no longer seemed a miracle to those who had learned to use it. Marin Dell would set up no house-to-house routes, employ no house-to-house canvassers. They had to persuade retailers to make room on their already crowded refrigerator shelves for another brand of milk. Dealers weren’t going to be happy about it. This distribution would have to be forced. This was a job for a radio station.

McCabe felt KFRC had an answer. He recommended KFRC’s talented m.c., Dean Maddox, as the man who could engineer enough enthusiasm from housewives and others to make retailers take on the new line. Maddox, or Buddha as he called himself professionally, had a program known as “Budda’s Amateur Hour.” It was an hour-long show aired from 3:00 to 9:00 on Saturday nights.

One of the earliest and best of the local amateur talent shows, it had a big following, then as now. Success of the program, as with all shows of this type, depended mainly on the personality of the m.c.

Listeners liked Buddha in the intimately personal way peculiar to radio. The feeling of viewers for television stars is not comparable to the feeling of rapport between a listener and his favorite radio performer. Because people liked Buddha they liked to buy what he recommended. So Foster bought Buddha. He stipulated that Buddha do the commercials.

(Please turn to page 95)
for Marin Dell: A single truckload of dairy products heads out of San Francisco to San Jose 40 miles away. It's new territory for Marin Dell, which just got flash competitor was about to beat them in. Other pictures on these pages show what happened. Truck arrived on time to beat competitors, was waiting with early customers in front of some stores before opening time.

shoppers assure Marin Dell representative and retailer they'd like to buy Marin Dell products.

family which has enjoyed Marin Dell show discusses company's milk. Radio helped to boost product.
Here's a Proved Theory of Relativity that you can Understand
Ever since the early part of the twentieth century when commercial broadcasts first began, advertisers and their agencies have sought a formula that would assure maximum sales results from the use of radio.

Today, after proving this formula for a period of over twenty-three years, Fort Industry has put it on paper so that it may be readily understood. Here’s how it works:

The “C” in the above formula represents Coverage, which all Fort Industry Stations deliver in generous amounts. The “GP”, quite logically, represents Good Programming. On-the-spot Alert Management is represented by the symbol “AM”, and “Og” stands for Over-all Guidance by experience-equipped management.

“BPI” represents the most important part of the equation—Broadcasting In The Public Interest and community service—factors which have given character to each individual Fort Industry Station, and earned for each the status of a local institution, affectionately regarded, and believed in by local listeners.

“7S” for seven Fort Industry Stations is preceded by a multiplication sign, and we arrive, finally, at our goal, LISTENERS PLUS SALES. This conclusion is extremely important because, attracting listeners is one thing, but sales results are another.

So it’s the sum of all the ingredients in the equation which enable all Fort Industry Stations to deliver listeners who respond. Q.E.D.

THE FORT INDUSTRY COMPANY

WSPD, Toledo, O.  •  WWVA, Wheeling, W. Va.  •  WMMN, Fairmont, W. Va.
WLOK, Lima, O.  •  WAGA, Atlanta, Ga.  •  WGBS, Miami, Fla.  •  WJBK, Detroit, Mich.
WSPD-TV, Toledo, O.  •  WJBK-TV, Detroit, Mich.  •  WAGA-TV, Atlanta, Ga.

National Sales Headquarters: 527 Lexington Ave., New York 17, Eldorado 5-2455
Success Story No. 4.

Radio opens doors

When a Prudential agent goes a-calling,

he knows the welcome mat is out

Only a few seconds of LIGHTNING THAT TALKS are devoted to the scene in which a Prudential Insurance Company agent gets his foot inside a kitchen door (see pictures). Yet that short film sequence tells the basic philosophy of Prudential radio advertising: “prepare the way for our agents.”

It was included in the movie to show how an outstanding advertiser uses broadcasting to help market an intangible product.

Prudential, like other successful air advertisers among insurance companies, does not try to sell insurance over the air. Instead, it aims at selling the company, tries to build a positive reaction to the Prudential name. The company feels that insurance is actually a custom-tailored product, tailored to the income, family size, and standards of each family; and that merchandising this highly flexible item in terms of a soap-salesman’s hoopla would be foolish. The basic objective of its radio advertising is to get its agents through the door. Then the selling begins.

How does the Prudential (Pru for short) know whether or not it has gained its lofty objectives? If it isn’t after direct sales, doesn’t claim many such for its radio programs, how can it tell what it is getting for each of its radio dollars?

The answer, Pru executives would tell you, is that the company definitely can’t measure its radio successes—not directly. There’s no microscope for measuring prestige. But there are many, many tell-tales signs of what radio has accomplished for Prudential. Taken together, these little signs add up to convincing evidence that radio has done the intended job for Pru.
For example, there's the time Prudential's good name helped win a law case against overwhelming odds.

A policy-holder had died what seemed to be an accidental death and the widow applied for double indemnity, as allowed for accidental death under the terms of this particular contract. Company investigators made a routine check and came up with definite evidence that the policy-holder actually had committed an elaborately camouflaged suicide. Pru took the case to court.

Usually, the odds are strongly against an insurance company in such cases. The jury listens to the evidence and whatever the facts its sympathies are with the poor widow, against the wealthy corporation. But in this case Pru quickly won a unanimous verdict in its favor.

The Prudential lawyer got to talking with the jurymen after the case was all over and one man volunteered this information: “We all know the Prudential wouldn't try to cheat that woman. I've been listening to the 'Prudential Family Hour' for years and I'm sure that the Prudential is an honest company.”

Insurance company execs aren't noted as raconteurs but they can tell dozens of such little human-interest anecdotes showing the effect of radio on their business. Another interesting proof of the faith radio can build was reported to company headquarters in Newark a short time ago.

A wealthy man died, leaving his affairs in the hands of an incompetent lawyer. The lawyer managed to jumble up the dead man's papers sufficiently so that there was a delay of several months before a claim was filed with the Prudential. Soon after, the agent who had sold the policy went to visit the widow with the check due her. He felt rather apprehensive, was sure the widow would be put out over the delay and blame Prudential.

But the lady was gracious and friendly, although completely unaware that the lawyer was to blame for the delay. “I've just waited patiently,” she said, “because I knew Prudential wouldn't have taken all this time unless there was a good reason.” It turned out the widow and her husband had listened to the “Family Hour” together for years. Obviously she had taken its commercials to heart.

(Please turn to page 75)
Radio audience turnover builds circulation

Magazines have been talking about their "audience" figures (not ABC circulation figures) — the number of different people who read a given issue of a magazine in a month. Unlike the magazine calculation, radio listeners, most of them, have heard the same program two or three or four times in that month. This is the "turnover" factor. The CBS study "Roper Counts Customers" found that in 1940, 17 individual programs on CBS alone had net audiences larger than LIFE's total "monthly audience" (26,000,000) in 1948! The same study showed:

- 26 CBS programs had a monthly audience of over 10,000,000 people
- 19 had a monthly audience of 20,000,000
- 12 had a monthly audience of over 30,000,000
- 5 had a monthly audience of over 40,000,000

"Turnover" sells goods

The "turnover" concept is extremely important to advertisers. Roper showed that most people listened two or more times to the same program in the month, and that even the people who listen less than every week buy more goods because of the program.

Listeners wrote 70,000,000 letters last year

The people's attitude toward radio is expressed in the way in which they correspond with it. Last year more than 70,000,000 letters (exclusive of premium and direct mail orders) found their way to sponsors, networks, and stations. One of them to a network came from a housewife in Michigan and sums up what radio means to America:

"My radio is my teacher. I am an ordinary housewife with five little pairs of hands tied to my apron strings, so plays, concerts, books and newspapers are not for me, but thanks to my radio, life is not too hum-drum.

"While mending, dusting or washing dishes, commentators and book reviewers keep me posted, or talented announcers intrigue me with quiz questions. I am constantly learning. Music, all kinds — and I have my choice.

"Wonderful to enjoy all this with little effort. I sincerely believe that God has led men to develop radio to use as one of the most powerful forces in shaping his destiny."
WCAO has the biggest audience\textsuperscript{*} of any radio or television station in Baltimore!

\textsuperscript{*}Hooper Station Audience Index for the City of Baltimore, November-December, 1949; Total Rated Time Periods.

"The Voice of Baltimore"

CBS BASIC • 5000 WATTS • 600 KC • REPRESENTED BY RAYMER
Mr. Sponsor asks...

"In addition to LIGHTNING THAT TALKS, what can be done to help sell broadcasting as an effective advertising medium?"

George J. Abrams | Advertising Manager of Block Drug Inc., Jersey City, N. J.

The Picked Panel answers Mr. Abrams

A continuing series of clinical studies of radio's effectiveness for a variety of types of basic advertisers—food, drug, clothing, furniture, automotive, etc.,... Industry support for the best modern radio textbook at the high school level, to train the next generation of advertising people...

A revival of BMB or its equivalent, to provide standard, uniform research on all basic phases of radio rather than just one side of the industry...

An industry drive to stop the chisel deal, the per-inquiry racket, destructive rate-cutting and internee cut-throat competition among stations...

A solemn pact among all radio stations, networks, reps and others to sell radio, and if they feel a compelling urge to compete, to take it out on other advertising media...

A campaign to enlist the same cooperative cooperation from other retail trade associations as is now being given by the NRDGA...

Permanent support on an annual basis, equal to that given this past year to the All-Radio Presentation, for the industry's most vital and energetic organization today—the BAB...

A drive to enlist closer and permanent participation of all others who live in whole or in part off the radio industry—program producing companies, record manufacturers, music libraries, news services, set manufacturers, and even the radio departments of advertising agencies...

Peabody awards for the best commercials of the year...

Frank E. Pellegrin, Vice-President, Trans-Radio Inc., New York

Lightning That Talks is an excellent springboard for radio—a wonderful opportunity for the industry to increase its tempo. However, to maintain its continuing progress, the radio people and particularly the local stations must make plans for a follow-up promotion.

I have no doubt that the All-Radio Presentation film will generate a favorable state of mind for radio. It is up to the hundreds of stations all over the country to maintain this condition. This can only be done by a continuing series of promotions designed to show businessmen, be they radio advertisers or non-advertisers, the benefits of radio as a "selling" medium.

In the future, when any salesman goes to sell he should have a planned presentation ready to show to people who have seen the film. He must show how program and time can be harnessed to the particular advertiser's purpose. Radio is a versatile, powerful and persuasive medium and the advertiser who doesn't use radio must be shown what radio can do.

Radio can sell and it can serve. It is up to the industry to prove it.

W. B. McGill, Advertising & Sales Promotion Mgr., Westinghouse Radio Stations Philadelphia

The job to be done is to sell everyone on the gigantic power of radio as an advertising medium and to sell it to those who have not been sold before. LIGHTNING THAT TALKS will help but it can't begin to do the job alone. It must be merchandised to all as a backdrop for individual presentations by networks, spot radio, individual stations, representatives, etc. Of course, the story of the film should be told in booklet form as planned... and given the widest circulation possible. In addition, the networks must continue to sell radio hard in collaboration with agencies and all other interested groups. BMB must furnish a constant flow of success stories. The industry generally—stations and probably networks—must overhaul their thinking about point-of-sale merchandising of radio programs because it is vital to the success of a show once it is on the air. The program people must also overhaul their ideas about program techniques to meet changing conditions and competition. And, finally, the industry should concentrate on documenting the sales effectiveness of radio. All factors should get behind this enormously im-

56
Watch the New WDSU

Sponsors in New Orleans Have "Seen the Light"-ning!

- Over 60 leading local firms and more than 45 national advertisers "saw the light"-ning during the past year and became new WDSU sponsors.

- While pioneering TV in the Deep South, we are ever mindful of the continuing impact on radio and have greatly increased our AM facilities; completely new and up-to-the-second radio studios will soon be in use.

- WDSU is building a greater future for both AM and TV in the South's Greatest Market!

Ask Your JOHN BLAIR Man!

At the very inception of the All-Radio Presentation back in 1947, it was felt by the original group that the proposed film LIGHTNING THAT TALKS should not be the only joint effort to be undertaken.

It is true that LIGHTNING THAT TALKS is more than a one-shot promotion. After initial showings across the country, city by city, under the sponsorship of local station groups there will be, I hope, intense activity as presentations are made by individual
stations to individual prospects—a great many of whom I also hope will be concerns who have never used radio as an advertising medium.

But after a certain period of time—perhaps six or eight months—will come the need for new and continuing promotion. I think it is not too early to start making our plans now for that period in the latter half of 1950.

IVOR KENWAY
Vice-President
American Broadcasting Co.
New York

THE RICHMOND, VIRGINIA
MARKET IS BETTER
THAN EVER BEFORE!

According to the
U. S. Department of Commerce, the national
merchandiser will find a good market in this area.
The diversification of industry is broader than might be
imagined and payrolls are prosperous.*

WRNL saturates this steady, growing 3-
QUARTER BILLION DOLLAR MARKET
where EFFECTIVE BUYING INCOME, RE-
TAIL SALES, and POPULATION (the fig-
ures you live by!) continue to grow at a rate
which exceeds both state and nation!

WRNL's 50-to-100% BMB coverage of this
30-county area means high-powered sales
impact in 115,630 radio homes—and the fa-
cilities of WRNL's magnificent Radio Center,
encompassing the very last word in technical
equipment and construction, staffed with
competent, trained personnel, give you the
FINEST in quality of broadcast!

*New Publication, "County Business Patterns," by
Office of Domestic Commerce.

To get the MOST for your money, buy WRNL in Richmond Va.

5000-WATT ABC
AFFILIA TE
WRNL
RICHMOND, VIRGINIA
REPRESENTED BY EDWARD PETRY & CO.

It may seem strange to take an
objective look at the
question of
how to sell so
well proven an
advertising med-
ium as radio at
so late a stage in
the game ... it's
almost like telling a
Notre Dame
football team how advantageous it is
to "go out there and win." But as foot-
ball has progressed a long distance
from the "flying wedge days" so has
radio advertising metamorphosed to
what it is today, and it deserves a re-
inspection by everyone in the industry.

Radio advertising today must be
sold in the strictest of business-like
terms. With the widespread accept-
ance of advertising and market-analy-
sis techniques applied to this medium,
the simple passage of time and the
measurment of advertising's new glamour
girl, television, radio has ceased being
the darling of the well-heeled sponsor.

This all reduces radio to a com-
patively even footing with the other me-
dia. Well, where's broadcasting's plus
factor? It's in dealer and point-of-sale
merchandising and promotion,

Many times in the past year I have
known of decisions in favor of radio
and in favor of one station or network
over another where it was not so much
wattage, BMB studies, production fa-
cilities and the like that clinched the
deal; rather, it was the amount and
kind of merchandising and promotion
assists guaranteed by the station or
network. This is the new dimension
in radio advertising; coverage and
program is no longer enough; more
must be done to clinch sales. WLW,
Cincinnati, was a pioneer in this plus
service; a casual examination of their
available time for sale is proof enough
of how important this service becomes
to advertisers.

Recently, in behalf of our client,
Helbros Watches, we contracted for the
"Richard Diamond, Private Detective"
program, starring Dick Powell, over
NBC. Many fine program properties
and good time segments, all at the
right price, were offered to us. What
decided us in favor of "Diamond" and
NBC was the terrific merchandising
and promotion campaign we were able
to set-up through NBC and Powell.
Not only will the network give a con-
sistently heavy national push, but they,
with us, are themselves going to pro-
mine to the dealers and the consumer,
as will each of their member stations
on the local level.

Of course, a watch is a product ad-
mirably suited to this kind of treat-
ment; but there is no advertiseable
product in existence, from corn flakes
to Abasian saddle-soap, that won't
show a noticeable sales bump with this
kind of coordinated advertising.

HOWARD G. BARNES
Vice President
Radio & Television
Dorland, Inc.
ONE OF THE GREATEST LITTLE STATIONS IN THE NATION!

99.8% RENEWALS!

SANDUSKY OHIO

PROMOTION!
POPULATION COVERAGE!
PROGRAMMING!

<table>
<thead>
<tr>
<th>MON. THRU FRI.</th>
<th>WLEC</th>
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<td>8 TO 12 NOON</td>
<td>41.6</td>
<td>29.2</td>
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<td>8.5</td>
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<td>12 TO 6 PM</td>
<td>48.5</td>
<td>25.3</td>
<td>12.4</td>
<td>6.1</td>
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<td>6 TO 8 PM</td>
<td>35.9</td>
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<td>8 TO 10 PM</td>
<td>26.1</td>
<td>38.2</td>
<td>18.1</td>
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* WINTER 1949 HOOPER INDEX

JUST ASK EVERETT-McKINNEY AND LEARN ONE OF THE GRANDEST VALUES IN RADIO ADVERTISING TODAY!

30 JANUARY 1950
Late in 1946 sponsor hopefully published the first issue of a unique magazine devoted 100% to helping advertisers and advertising agencies appreciate, evaluate, and effectively use radio and television advertising.

Every year since its inception sponsor has issued a report to its readers describing its state of health, its growth, what it has done, what it intends doing. When a magazine serves an industry we believe that its readers are entitled to such information.

Herewith are some facts of particular interest.

As of the issue of 30 January, 1950, sponsor had published 4,424 pages. Of these, 744 pages were printed in the first year, 1,494 pages in the second, 2,186 pages since.

About 53% of the total linage has been devoted to editorial, 47% to advertising.

Sponsor started with a staff of eight. One year later it had twelve. Today it has twenty.
SPONSOR began its career as a monthly. When the need for more frequent publication became apparent it shifted to bi-weekly operation (every-other-Monday), a schedule that it has maintained since the beginning of 1949.

Simultaneous with going bi-weekly, sponsor was granted second-class mailing privileges. In slightly over two years sponsor has succeeded in converting considerably more than 50% of its guaranteed 8,000 copies to paid circulation—at the highest subscription rate in its field.

Today sponsor has more paid subscriptions among national advertisers and agency executives than any other trade publication devoted to radio and television. It has more than twice the total advertiser and agency circulation of its nearest competitor.

During the problem-rift year 1949 sponsor’s opportunity to serve the broadcast advertising industry hit its full stride. Before the Broadcast Advertising Bureau became a reality sponsor editorialized time and again on the urgency of an industry promotion-and-selling bureau. The Big Plus. Radio Is Getting Bigger, Let’s Sell Optimism (adopted by hundreds of stations and reprinted by the thousands) were created and published during 1949. sponsor aimed its “pictorialized facts-and-figures technique” on timely subjects. In addition to its regular issues it produced, during the year, the Summer Selling Issue, Fall Facts Issue, NAB Evaluation Issue, 99 TV Results (three printings), Farm Facts Handbook.

These are some sponsor contributions, over and beyond its normal activity, to its readers.

We believe that sponsor’s growth is in proportion to its fulfillment of outstanding industry service.

In this crucial year 1950 we believe that sponsor is on the road to greater achievement.
PREMIERES
(Continued from page 43)

be widely publicized.
Joint showings are scheduled in Ma-
con and Columbus, Georgia, and in
Cedar Rapids, Iowa.
No audience will be left untapped
by subscribers. Many stations are
placing prints in libraries and univer-
sities on the theory that the student of
today is the advertiser of tomorrow.
To insure safe and punctual delivery
of the film to subscribers, BAB has
hired Modern Talking Pictures; this
outfit will work out distribution.
BAB's Maurice Mitchell and his sec-
retary, Virginia Rolls, got things roll-
ing by telling MTP's executives about
presentation dates of subscribers.
MTP determined the number of prints
to be placed with each of its 26 film
exchanges: these are located in the
major U. S. cities. In areas where
the demand for prints was heavy, the
exchange nearby received many films
and vice versa.
Subscribers who need both a print
of the movie and a projector can get
help from Modern. The firm has 160
projectionists located in various
parts of the country. The projection-
ists will provide projector, screen, and
print at the designated place and time.
Mitchell has urged subscribers to make
use of these services, cautioned them
against hiring amateur projector op-
erators. An interrupted showing due
to some technical mishap can ruin an
entire presentation.
Subscribers who have their own
projector and screen equipment, or-
dered prints of the movie only. Prints
are sent to subscribers from the near-
est exchange. When subscribers con-
clude their premieres they return the
film to the exchange. There it is
cleaned, inspected (see pictures) and
then sent on to the next subscriber.
The overall success of LIGHTNING
THAT TALKS, explains Maurice
Mitchell, depends on the considera-
tion and cooperation of all the subscribers.
Late film returns mean cancelled presen-
tation dates.
Should a subscriber fail to return
a film, or lose it, BAB has reserve
prints available. LIGHTNING THAT
TALKS is the industry's most im-
portant selling tool to date. And every-
thing possible is being done to make
sure subscribers can use it on time
and in the right atmosphere.  *  *  *

WWRL
NEW YORK
WILL BEGIN OPERATION
on
5,000 WATTS POWER
ON OR ABOUT FEBRUARY 15

WWRL delivers its selling signal to 9,005,442 potential
buyers in the rich, greater New York.

WWRL covers America's Greatest Buying Market at the
Lowest Cost.

WWRL specializes in foreign languages and the Negro
market.

1600
"The HIGH Spot on the Dial"
WJJD

Chicago’s BEST
50,000 Watt BUY

A MARSHALL FIELD STATION
REPRESENTED
NATIONALLY BY
avery-knodeL
$5,000,000

Lang-Worth Member Stations to Share in Rich Bonanza of Sponsors’ Gold during 1950

A Nation-wide survey, just completed, conclusively proves that advertisers and agencies are supporting Lang-Worth’s plan to increase local station income. This plan, initiated July 1947, was designed to promote a greater use of the Lang-Worth Library Service among advertisers and agencies—to facilitate the use of this service over Lang-Worth member stations and capture advertising money that heretofore was directed to local newspapers and other non-radio media.

160% DOLLAR INCREASE

According to signed reports from Lang-Worth station members, advertisers and their agencies spent $3,521,430 during the 12 months of 1949 sponsoring Lang-Worth production programs. This represents an increase of 160% over 1947, the year the plan was started, and 66% increase over 1948.

Reports from member stations and interviews with agencies all point to a still greater commercial use in 1950, making the estimate of $5,200,000 most conservative (see graph).

573 STATIONS POLLED

The figures used in this statement are based upon signed reports received from 573 Lang-Worth stations (92% of the total). Every type of station was represented. From 50 KW’s in major markets to 250-watt outlets in suburban areas, 55% were network, 45% independent.

I feel it important to emphasize that this statement is restricted to income received solely from a special group of shows conceived and written by our program department and made available to advertisers and agencies for sponsorship over Lang-Worth member stations. It does not include several million dollars of additional revenue from participating and disc jockey programs built from the Lang-Worth Library by the member stations, but not reported in this survey.

The Lang-Worth shows included in station reports were: The Cavalcade of Music, Mike Mysteries, Through the Listening Glass, The Emile Cote Glee Club, Meet the Band, Riders of the Purple Sage, The Concert Hour, Blue Barron Presents, Keynotes by Carle, The 4 Knights, Drifting on a Cloud, Salon Serenade, Airline Melodies, Pipes of Melody, Time for 3 Time and Your Community Chapel.

WHY $5,000,000 FOR ’50

The normal trend of advertisers toward an accelerated use of Lang-Worth Service during the past 3 years (see graph), coupled with “inner-circle” reports from advertising agencies and station representatives, more than justify the statement that “$5,000,000 for ’50” is a modest estimate.

However, Lang-Worth will not sit by placidly and rest on yesterday’s laurels. Rather, we are now geared to use these success records as the impetus for an even greater effort towards fulfilling tomorrow’s prophecy.

Lang-Worth Program Service will be still more attractive to advertisers in 1950. New and outstanding name talent is making our present production programs even more inviting to
sponsors' gold. New IDEA programs, half-hour and 15 minutes across-the-board, with separate voice tracks and personalized announcements are in the works . . . plus an abundance of production aids and gimmicks which are made possible only through the amazing NEW Lang-Worth 8-inch Transcription.

NEW 8-INCH TRANSCRIPTION
Advertising agencies have a reputation to protect and must exercise extreme caution when recommending a product for their client's use. The NEW Lang-Worth 8-inch Transcription has received the enthusiastic endorsement of every advertiser and agency who attended the special auditions held throughout the country.

Beginning April 1, 1950, all Lang-Worth member stations will be equipped with full service of the NEW Lang-Worth 8-inch Transcription. Not only is the product superior in tonal fidelity . . . not only is the signal to noise ratio greatly increased, but now, for the first time, agencies can guarantee to their clients brand-new, crystal-clear transcriptions. Now, for the first time, agencies may recommend with complete confidence a still broader use of the Lang-Worth Program Service.

$5,000,000 for '50 is a pushover! Personally, I anticipate a 100% dollar increase in 1950 over 1949.

C. O. Langlois, President

LANG-WORTH
FEATURE PROGRAMS, Inc.
113 WEST 57TH STREET, NEW YORK 19, N. Y.
ME TOO

(Continued from page 45)

(see sponsor for 12 September, 1949) had not been made. WMT commercial manager Lewis Van Nostrand had no controlled experimental evidence to show (as the Lazarsfeld study later did) that radio commercials have a decided edge over newspaper ads in their power to get attention, inspire remembrance and liking, etc. But he did have plenty to say about the flexibility, frequency, and impact of radio as revealed by WMT success stories.

Drake had never used radio. He wasn’t convinced.

But the Gazette suddenly found itself reaching for a hot potato. The theory behind ME TOO was that no other food store could undersell Drake—he would say “me too” to any advertised price. This was to be the theme of the small boxed-type ads with which he proposed to herald his opening. The Gazette, mindful of other food accounts, said “Not us.”

As a result the big supermarket opened almost cold. Five one-minute announcements on WMT (cost then about $40) with about the equivalent amount of space in the Gazette comprised the pop-gun opening announcements.

That was enough to bring people for a look at the new store, and for the next nine months Drake, with the assistance of Witwer, relied on smart merchandising and word-of-mouth advertising to spread the word about ME TOO shopping advantages.

In May, 1939, WMT convinced Drake that he could vastly strengthen ME TOO sales by a regular schedule. Drake decided to start with five 100-word announcements a week.

The copy explained the store’s name and sold an occasional special. From the very start the specials zoomed store traffic. Overall sales were always up on “special” days. In addition to making new customers, this was a basic aim of the “special” idea.

Within a few weeks Drake had no more doubts that the impact and memory value of the spoken word could move housewives to his sales floor—literally in droves. He was ready to accept the station’s next recommendation when it came.

The station believed that a ME TOO program to which housewives could listen at the same time of day, week in and week out, would help establish the business as a personality. And it would cultivate regular listening. The vehicle chosen was “Crimson Trail,” a transcribed cliffhanger produced by C. P. MacGregor. “Crimson Trail,” featuring exploits of the Canadian “Mounties” was aired Monday, Wednesday, and Friday, 5:30-5:45 in the afternoon, until the end of 1938.

By this time Drake had thoroughly tested his formula for the “radio special.” It was an instrument destined to make ME TOO No. 1. Perhaps the largest single grocery store operating between Chicago and Denver. It built two additional supermarkets in Cedar Rapids and a third in nearby Marion, Iowa. It lifted Drake’s five older stores from so-so operations to highly profitable producers (their potential doesn’t warrant expansion to supermarket status).

ME TOO No. 1 now grosses over $1,000,000 a year and the three other supermarkets average close to that. Drake’s Store in Blairstown (population 500), and the outlets in Marengo, Belle Plaine, South English, and Williamsburg, Iowa, together gross about $1,000,000.

The secret of the daily radio special was, and is, to make certain that the radio bargain represents a genuine money-saving value. At the get-together of store managers in Drake’s modest Blairstown office every Thursday, one of the questions thrashed out is the next group of specials.

The items are chosen as much as two months in advance. Two weeks is about the least time in which a deal can be arranged. Individual store managers must have time to place their orders; radio copy prepared, etc. Suppliers in some instances need more than a few days’ advance notice in order to make shipments.

The late afternoon “Crimson Trail” made friends for the ME TOO chain and its associated stores. Its three-week messages made the daily specials the hottest grocery merchandising gimmick in the chain’s trading area. But Drake decided, at the end of 1938, to step up the tempo of his advertising pressure to six days a week. It also made sense to spot his copy in the morning early enough to catch the family marketers before they made up their lists for the day.

WMT’s morning schedule included two 45-minute musical clock type programs running from 7:15 to 9:00. These periods included popular music, time signals, temperature and weather reports, etc., and were conducted by

(Please turn to page 65)
There is one important conclusion that we at WING would like to draw from our 25th anniversary which we celebrate this year. We have continued operating for a quarter century because we have continued to bring a solid value to our community and to our advertisers.

This year, as in years past, we offer quality programming, quality merchandising assistance, and excellent coverage of the valuable Dayton, Ohio market.

1950 . . . Our 25th Anniversary Year

30 JANUARY 1950
ME TOO

(Continued from page 66)

WMT's are morning m.c., Howdy Roberts. The periods are sold in 15-minute segments. ME TOO became sponsor of the 3:30-3:45 quarter-hour, beginning in 1939.

A daily deal often sells from a minimum of a thousand up to five thousand units. It isn't unusual, however, for a popular deal to sell many more.

For example, last May an offer of three bars of soap for a dime resulted in 8,400 sales. Last November a Jell-O special at a nickel a package brought 5,700 sales. Sometimes a special purchase will enable Drake to run a hot radio special and come out very well financially at the day's end.

It is an absolutely unbreakable rule, however, to make no attempt to dilute the established value and acceptance of the ME TOO radio specials by slipping an occasional fast one over on the buyer. This is perhaps the greatest single factor in the unbroken success of the gimmick over the years.

A novice would probably call the radio copy written in Blairstown by Drake's assistant, George Haloupek, "unprofessional." But Haloupek knows his listeners. His very direct copy is the kind often labeled "straight from the shoulder." The selling is hard, but the copy is direct talk about things housewives are vitally interested in: details on price and quality; information on why the ME TOO and affiliated stores are good places to shop.

The station has the privilege of editing the copy, but as a matter of practice they don't. Roberts, an announcer with the "common-touch," often adlibs around the commercial. The program is also used to push some ME TOO label products, such as flour, coffee, and salad dressing. Sometimes a contest, or other promotional gimmick, is used in this connection. The meat and fresh vegetable departments are frequently pushed. But never at the expense of the radio special.

All stores display the radio special each day and use carnival type posters to tie in with the WMT program. At present the Cedar Rapids Gazette has a contract for about five or six inches a week through the year.

This space is used in various ways: institutional plugs; the radio special; other items. In most instances the small ads feature one good item each day, following a WMT recommendation.

(Please turn to page 70)
A STATEMENT FROM

We believe that a radio station has a duty to its advertisers and to its listeners. We believe that, every once in a while, it is a radio station's duty to restate its principles, to review its purpose for being, and to advise its advertisers and listeners of the company they are keeping.

At WGAR, our actions are governed by certain beliefs that we feel are important for the good of listeners and for the benefit of our clients.

1. We have one rate card. All WGAR advertisers pay the same amount of money for similar services. And we do not accept P. I. advertising.

2. We believe that any attempt to buy listening by offering prizes as a reward is a deception not in the public interest. Our high listenership is created and maintained through the exceptional entertainment and informational value of our programs.

3. Every day, Cleveland's Friendly Station is invited into hundreds of thousands of homes in Northeastern Ohio. Therefore we strive to act as a becoming guest. No advertising matter, programs or announcements are accepted which would be offensive, deceptive or injurious to the interests of the public.

4. We believe in fairness to responsible people of all convictions. Those of different religious faiths broadcast freely... and free... over our facilities. Balanced controversies are aired regularly without charge. We practice freedom of expression without penalty to those whose opinions differ from our own.

5. We believe that we serve our advertisers more effectively by broadcasting no more than a single announcement between programs.

These are but a few of the principles by which WGAR lives. For more complete information, write for a printed copy of WGAR's code of operating rules and advertising standards. It is a guide that results in listener belief in us... and helps us to best serve them and our advertisers.

And there are more of both... listeners and advertisers... than ever before. In 19 years, we have grown from 500 watts to 50,000 watts. Our business in 1949 set an all-time record.

If you are not advertising on WGAR, we invite you into the good company of those who are.

50,000 WATTS CLEVELAND

Represented Nationally by Edward Petry & Co.

Radio—America's Greatest Advertising Medium

30 JANUARY 1950
THE SOUTH BEND MARKET MUST BE COVERED...AND ONLY

WSBT COVERS IT!

WSBT completely covers this market—and what a market! Its heart is South Bend and Mishawaka, two adjoining cities with a combined population of 157,000. The total population of the South Bend market is over half-a-million, while 1948 retail sales totaled more than half-a-billion dollars!

In addition to its complete coverage of the South Bend market, WSBT's primary area includes another million people who spent 911 million dollars in retail purchases in 1948!

The South Bend market is one of America's biggest and best. It must be covered! It is covered by one station—and only one. No other station, Chicago or elsewhere, even comes close.

WSBT duplicates its entire schedule on WSBT-FM—at no extra cost to advertisers.

To Cover the Greater Wheeling (W.Va.) Metropolitan Market Thoroughly

YOU NEED WTRF AM-FM

Proof...

Consult the Hooper Area Coverage Index, 3-County Area 1949, and see how well WTRF covers the Wheeling Metropolitan Market of Northern West Virginia and Eastern Ohio.

Studios and Transmitter: WOODMONT, BELLAIRE, OHIO

Represented by THE WALKER CO.
HOME SWEET HOME

THAT'S WEXL

"HOME STATION" in the Detroit area

For more than half the total radio homes in Michigan.

"Home"

For the most loyal listeners in Detroit.

"Home"

For the lowest rate per 1,000 listeners in Metropolitan Detroit area.

"Home"

Phone Jordan
46523
Royal Oak, Michigan

WEXL

A.M. 1340 K.C.
F.M. 104.3 M.C.

REPRESENTED NATIONALLY BY THE FRIEDENBERG AGENCY, INC.
In the long run, it's results that count ... solid, measurable results that have linked these national advertisers to NBC year after year, together with dozens of other leaders now building up similar long runs ... obvious effectiveness that in 1949 won 24 new network sponsorships for NBC ... busiest network in America.

The National Broadcasting Company

A service of Radio Corporation of America
on NBC for more than 20 years:
The American Tobacco Company
Bristol-Myers Company
Cities Service Company
General Foods Corporation
General Mills, Incorporated
Standard Oil Company of California
National Dairy Products Corporation
The Procter & Gamble Company
Radio Corporation of America
Sterling Drug, Incorporated
Sun Oil Company
on NBC for more than 10 years:
Brown & Williamson Tobacco Corporation

Advertising Medium

on NBC for more than 15 years:
American Home Products Corporation
B. T. Babbitt, Incorporated
Colgate-Palmolive-Peet Company
The Firestone Tire and Rubber Company
S. C. Johnson & Son, Incorporated
Miles Laboratories, Incorporated
Philip Morris & Company, Ltd., Inc.
Campana Sales Company
E. I. du Pont de Nemours & Company, Inc.
Lever Brothers Company
Lewis-Howe Company
Liggett & Myers Tobacco Company
Manhattan Soap Company
The Pure Oil Company
R. J. Reynolds Tobacco Company
Skelly Oil Company
During the past season, Theatre Guild on the Air reached a new peak in listenership. This is particularly gratifying to all who have participated in attaining this goal.

For our part, we'd like to take time out to say "Thanks" to the outstanding stars of stage and screen and all others who have helped us present full-hour programs of top-flight entertainment to our many new and old friends across the nation.

We plan to continue to present radio drama at its best—over the 164 coast-to-coast stations of the NBC network.
Continued from page 53

In addition to hundreds of case histories like these, Pru has other direct evidence on which to base faith in its radio approach. Several years ago the company did a coast-to-coast survey, asking 2,000 families to name the radio program they regarded as most educational. The “Prudential Family Hour,” which was basically entertainment, had made such a good impression that it came out second. Obviously, by convincing listeners that your program is worthwhile, you go a long way toward impressing them with the company’s quality.

A more recent and more extensive survey by Prudential asked radio listeners which of the insurance companies had radio programs. Far more people knew about the two Prudential programs than about the various programs of competitors.

In terms of sales radio has obviously paid off as well. During recent years Pru’s sales have mounted steadily, and the company is pulling ahead of Metropolitan in some insurance categories. Met, until the time Pru went into radio strongly, had led in sales for most types of insurance.

Prudential has been making fast friends over the radio ever since 1939 when it went on the air as the first sponsor of “When a Girl Marries.” Pru kept the soap opera for two years, then dropped it when it had already built up a vast audience.

Why?

Simply because a soap opera, even if it has tears, and troubles, and sex appeal, hasn’t got what it takes to put the right aura around the Prudential Insurance Company. For, as Benton & Bowles vice-president Michael Carlock put it recently, “The whole program is the commercial.”

Benton & Bowles, as Pru’s agency, got the company into radio with “When a Girl Marries” as a starter, then suggested a shift in course toward a program with subtler, richer overtones: the “Prudential Family Hour.” (“When a Girl Marries” soon found another sponsor, went on to become one of radio’s most successful soap operas.)

“The Family Hour” starred Deems

W-I-N-D

3rd in CHICAGO

IN TOTAL AUDIENCE

JULY THRU DEC., 1949
6 AM–MIDNIGHT
7 DAYS A WEEK

LEADING 2 NETWORKS
AND ALL OTHER
INDEPENDENTS

SOURCE: PULSE OF CHICAGO

THIRD IN TOTAL AUDIENCE—FIRST IN AUDIENCE PER DOLLAR

WIND-CHICAGO • 24 HOURS A DAY • KATZ AGENCY, INC., REPRESENTATIVE

30 January 1950
Taylor and Gladys Swanbott. It was a Sunday afternoon show (CBS, 5:30) featuring ballads and light opera—music for middlebrows. Pru Hooper was only middling, too. It hovered between 6 and 8 for years. In the course of years, the program's stars changed but its format remained the same.

Then, in the fall of last year, Pru made a big switch. Drama replaced the middlebrow music. Reasons:

1. Listening was falling off: competition on that time spot had stiffened since 1941 with appearance of other big Sunday programs:

2. There seemed to be a trend in popular appeal toward dramatic shows.

In making the change Pru didn't throw its advertising principles overboard. The new program, called the "Family Hour of Stars," stayed on a high entertainment level, kept the same time and network. It presents adaptations of good plays like "Elizabeth the Queen," "Mary of Scotland," and "Winterset," or of good books, like "The Great Gatsby." It doesn't go in for radio reproduction of Cecil B. DeMille epics or other such flimsy Hollywood fare.

So far, Hooper ratings of the show have not been high. But they are running 19 percent over the last ratings of the musical program. And it's hoped that they'll run higher still as word about the program slowly gets around.

Those last three words, incidentally, are significant ones in Pru advertising. Pru commercials don't hit you where you breathe. They don't make you run to your nearest insurance agent. But slowly they help the word get around about Prudential and attempt to build trust in the company and its thousands of agents all over the U. S.

Prudential has three basic commercial approaches:

1. It explains the variety of means by which insurance can provide for a family's security, describes the many different types of Pru policies and specialized riders;

2. It explains the valuable benefits provided for in various contracts—urging present Pru policy holders not to overlook them.

3. It builds confidence in Pru agents by explaining that they're handpicked, highly trained.

Lately, the company has also started to take listeners behind the scenes, explaining how Prudential works. They are told that present rates for insurance would be impossible without Prudential's business investments. They hear human interest stories about small businessmen who were granted long-term loans by Pru. Or how Pru takes policy holders' money and uses it to vitalize the American economy, lending it out to small home builders and companies clearing swamps for land development. By emphasizing that its money gets out to help small businessmen, Pru helps build the impression that it is a kindly, warm company rather than a distant institution.

Since 1941 Pru has balanced its Sunday afternoon program with a five-a-week, 15-minute morning show (NBC, 11:30). This show features Jack Berch, a whimsical and incredibly corny, though likable singer and crackcr-barrel philosopher. Berch, whose voice, even when he's speaking, pract

(Please turn to page 76)
HOOPER proves WHIO AM-TV

FIRST in the

DAYTON, OHIO MARKET

On the average, when sets are tuned to Dayton AM Stations, 3 are tuned to WHIO for every 2 tuned to all other Dayton stations.

<table>
<thead>
<tr>
<th>Time</th>
<th>Homes Using Sets</th>
<th>WHIO Station B</th>
<th>WHIO Station C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Rated Time Periods</td>
<td>24.3</td>
<td>31.1</td>
<td>12.7</td>
</tr>
<tr>
<td></td>
<td></td>
<td>31.1</td>
<td></td>
</tr>
</tbody>
</table>

Hooper Station Audience Index October-November, 1949

WHIO-TV has a bigger share of the TV audience than any other TV station in the Dayton, O., market (32,000 TV sets in this market according to distributor's estimates, January 1, 1950. By the time you read this, there should be considerably more).

<table>
<thead>
<tr>
<th>Night</th>
<th>B'cast Aud.</th>
<th>Radio Aud.</th>
<th>TV Aud.</th>
<th>Share of TV Audience (Base: TV Homes)</th>
<th>Share of Broadcast Audience (Base: Random Homes)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>WHIO-TV</td>
<td>Sta. B</td>
<td></td>
<td>WHIO-TV</td>
<td>TV Station B</td>
</tr>
<tr>
<td>Average</td>
<td>35.7</td>
<td>28.6</td>
<td>7.1</td>
<td>50.2</td>
<td>10.0</td>
</tr>
<tr>
<td>Sun. thru Sat.</td>
<td></td>
<td></td>
<td></td>
<td>39.2</td>
<td>7.8</td>
</tr>
</tbody>
</table>

Hooper TV Station Audience Index Evening 6:00-10:00 PM October-November, 1949

For maximum results at minimum cost—for sustained listener loyalty—for faster sales and increased profits, join those in the know—buy WHIO-AM and TV.

THOSE IN THE KNOW BUY

Affiliated with
The Dayton Daily News
and the Journal-Herald

WHIO-AM Represented nationally by G. P. Hollingbery Company
WHIO-TV Represented nationally by the Katz Agency, In
A new advertiser, without previous radio experience, bought a participation on WIP’s “Dawn Patrol” (1:00 A.M. to 6:30 A.M.) . . . and six weeks later he wrote his agency . . .

“Our service department has picked up considerably and last week we sold four of the five cars we advertised . . . we would like you to examine the possibility of ADDITIONAL RADIO TIME.”

Yes, WIP is . . . LIGHTNING THAT TALKS—profit!

PRUDENTIAL

(Continued from page 76)

tically begs for guitar accompaniment, complements the “Family Hour of Stars” perfectly. He takes care of the lower brows for Pru, was put on the air with the special aim of reaching the thousands of “industrial” insurance buyers in the country (industrial insurance is the kind with weekly premiums payable in amounts as small as a dime).

The Berch show has a Hooper of between 4 and 5. Add this to the approximately 6 of the “Family Hour of Stars” and you still have what seems a relatively small audience. But, a Nielsen combination study shows that over a period of eight weeks, taking every other week, the total audience reached by the two shows added up to 53.2 percent of all radio homes in the entire country.

That ain’t hay.

In fact, it’s a sign the two shows are far more effective working together than a quick look at their raw ratings individually would indicate. The two programs show an audience duplication of only 15 percent over the four alternate weeks referred to above, which helps account for the high total audience. And a high total audience over a period of weeks is more important for Pru than for a soap company, which has to drive its selling message home often and steadily. Pru wants to deepen an impression, can do so by reaching its audience from time to time (at intervals of several weeks).

Pru’s radio investment is relatively low in cost. Benton & Bowles has run several surveys to determine the relative standing of Pru’s shows cost-wise. Of seven non serial morning shows, the Jack Berch program cost per 1,000 listeners was lowest. Among ten “institutional” programs, the “Family Hour” was second lowest in cost per 1,000 listeners, ahead of the “Telephone Hour,” “Theatre Guild,” and “Cavalcade of America” (the shows selected for comparison are those for which figures could be obtained).

Sponsor identification figures for the Pru shows are also good. A Hooper survey found that among the five insurance company programs Jack Berch was first and the “Family Hour” second in sponsor identification.

In proportion to the number of lis-

(Continued from page 76)

(Continued from page 76)
If you SELL GROCERIES in Southern California
...here's dramatic news about a CONTINUOUS PROMOTION of KFI-advertised GROCERY PRODUCTS by SOUTHERN CALIFORNIA'S Leading FOOD RETAILERS

Los Angeles is the nation's second largest market for grocery products. Now, 50,000-watt KFI makes Los Angeles an even more fabulous market for its advertisers through the most dramatic tie-up in the history of Western food merchandising.

WHAT IS IT?
KFI and leading food retailers are cooperating in a continuing program of KFI Value Weeks. During each of these weeks one of these food chains will promote KFI-advertised products by pricing and mass displaying, by hefty point-of-purchase and newspaper support, by special sales meetings for supervisors and managers, and by a number of other individual selling devices. Each KFI Value Week will be heavily promoted on the air for the entire seven-day period.

WHO BENEFITS?
Everyone...the stores, KFI, and—most of all—KFI advertisers who will be assured continuous, powerful assistance throughout 1950. The stores will be stimulating the sales of all of KFI's local and national spot advertisers whose products they sell. This includes cleansers, tobacco products, and most confectionery items as well as foods.

WHO IS PARTICIPATING?
Already eight of the nation's largest grocery merchandisers are cooperating with KFI. Included are multiple store operators like Alpha Beta, Mayfair, Market Basket, Von's—known all over the country for their shrewd and powerful merchandising of groceries.

WHAT'S THE COST?
Not an extra cent for KFI grocery advertisers. This is a bonus for them—an effort on the part of KFI to make certain that there is a ring-up at the grocers' checkstands every time a KFI sales message enters a Southern California home.

WANT MORE INFORMATION?
We will be delighted to give you more of the details, copies of the point-of-purchase material, dates of the various KFI Value Weeks in specific stores. Just ask us by letter, wire, or in person.
On the air in Scranton, Pa.—April 1

WQAN

operating in conjunction with WQAN-FM

630 kc.

John P. McGoldrick
General Mgr.

Frank S. Blair
Commercial Mgr.

owned and operated by the Scranton Times

PRUDENTIAL

(Continued from page 78)

teners, the Jack Berch show gets a
good mail response. Recently Berch
told his audience about a sick young-
ster, urged that they write him encour-
aging messages. The child received
thousands of letters and made the front
page of the New York Daily News (a
paper which knows a good bandwagon
when it sees one).

Taking advantage of Berch’s ability
to pull letters, Pru frequently makes
air offers on his program. This past
Christmas the company offered a book-
let containing the words to Christmas
carols. Some 15,000 listeners wrote
for it within one week. From time to
time Berch also plugs Pru’s health
booklets. Berch and the Family Hour
together received a quarter million
pieces of mail during 1949.

While the “Family Hour” is aired
on Sunday to make sure that it reaches
a high percentage of men who are at
home, Berch’s show has a workday
function. It catches the housewife at
her chores 11:30 every morning just
when many agents are making calls.
In LIGHTNING THAT TALKS a
Cedar Rapids, Iowa, agent is shown
gaining entry to a home where he’s
unknown by mentioning the Jack
Berch show to a housewife. Many
agents use this technique, though Pru-
dential has no special sales strategy
built around the show. (Equitable
Life, on the other hand, provides
agents with letters referring to their
show which they mail out to clients
prior to a call. Equitable in recent
years has claimed that ten percent of
its annual business is attributable di-
rectly to its show and this procedure.)

Pru has its own smooth method of
using Berch for actual sales leads.
When a housewife writes in for a
health booklet, it’s a district agent who
delivers it to her and not Uncle Sam’s
mail man. On occasion Berch himself
goes out on the rounds with agents,
shakes hands with Pru policy holders
in their own homes. After each such
visit, Berch sends an autographed pic-
ture of himself.

Leads Berch produces often end up
as sales. Just how many each year?
Pru officials wish they knew but agents
are busy people, don’t have the in-
stincts of census takers. They rarely
write memos explaining how a sale
came about.

But apparently Prudential, under its
advertising-wise president Carroll M.
Shanks, thinks radio does an effective
sales and name-building job. Pru-
dential spent about $1,300,000 on
broadcasting in 1949 ($1,000,000 for
Berch, the rest for the Family Hour).
This is a good deal more than it spends
on newspaper and magazine advertis-
ing combined.

In the years since Prudential began
to stress radio advertising its sales have
been going up constantly, breaking
past records. And in the year just past
sales reached an all-time high (9 per-
cent above 1948). This fact more
than any other is the clincher for Pru-
dential in its judgment of radio’s effec-
tiveness. They figured it would open
doors and it has.

Just as sponsor went to press there
was a rumor that Pru might drop the
“Family Hour of Stars.” Indications
are this move would be followed by in-
ception of another program with simi-
lar thinking behind it; Pru’s basic
radio philosophy remains unchanged.
WTIC DOMINATES THE PROSPEROUS SOUTHERN NEW ENGLAND MARKET

WTIC DOMINATES THE PROSPEROUS SOUTHERN NEW ENGLAND MARKET

Paul W. Morency, Vice-Pres.—Gen. Mgr.

WTIC's 50,000 WATTS REPRESENTED NATIONALLY BY WEED & CO.

30 JANUARY 1950
RADIO BREAKS ITS SILENCE
(Continued from page 39)
appointed a subcommittee charged
with this mission: to give radio long-
overdue means for selling itself.
The subcommittee consisted of Gor-
don Gray of WIP as chairman; Frank
Pellegrin of Transit Radio Inc. (then
head of the Department of Broadcast
Advertising of NAB); and Thomas
himself.
Gray's committee started work in
December, 1947 and learned about the
network project. A merger followed—
probably the most important promo-
tion development in the history of
broadcasting. The argument that con-
vinced the networks, and it wasn't
hard to do since they were receptive
from the first, was this: "We told
them," in the words of Gordon Gray,
"that if we sold radio well from the
glass roots up, we'd be doing the job
for everybody, for networks as well as
small independent stations. If the lo-
cal tire distributor, grocer, drug-
gist, and department store manager is
sold on radio, that's all you need to
keep the ball rolling for everybody."

Following this merger, the entire
radio industry was ready to start sell-
ing itself, after many years of silence.

Just why was this vital step taken in
1947 and not in 1940 or 1937? What
finally made radio's far-flung and of-
ten antagonistic elements finally get
together? The answer isn't simple. But
basically, the All-Radio Presentation
has come along as a natural outgrowth
of the industry's maturity.

For a quarter of a century, from
1920 on, radio grew like Topsy. The
attention of station managers was fo-
cused on FCC regulations rather than
for sales; they spent far more time
in Washington than they did in New
York and Chicago, where new business
came from. Despite this, their stations
prospered. Sales came almost sponta-
neously. Industrywide promotion
could wait for tomorrow.
But after the war the FCC adopted
an expansion policy, licensed hundreds
of new stations quickly. For estab-
lished stations all over the country that
meant a smaller cut of the pie and a
decline in profits; the industry's peri-
od of painless growth was over. It
wasn't surprising, therefore, that by
1947 there was strong feeling for an

---

the Long Island story

CONLAN RADIO REPORT

SUMMARY

<table>
<thead>
<tr>
<th></th>
<th>Morning Periods</th>
<th>Afternoon Periods</th>
<th>Entire Survey</th>
</tr>
</thead>
<tbody>
<tr>
<td>BASIC CALLS</td>
<td>2,519</td>
<td>2,802</td>
<td>5,321</td>
</tr>
<tr>
<td>LISTENING HOMES</td>
<td>477</td>
<td>528</td>
<td>1,005</td>
</tr>
<tr>
<td>% OF POTENTIAL AUDIENCE</td>
<td>18.9%</td>
<td>18.8%</td>
<td>18.9%</td>
</tr>
</tbody>
</table>

DISTRIBUTION OF LISTENING HOMES AMONG STATIONS:

<table>
<thead>
<tr>
<th></th>
<th>&quot;A&quot; NETWORK 50,000 W.</th>
<th>&quot;B&quot; NETWORK 50,000 W.</th>
<th>&quot;C&quot; NETWORK 50,000 W.</th>
<th>&quot;D&quot; NETWORK 50,000 W.</th>
<th>OTHERS-FM-TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHLI</td>
<td>24.1</td>
<td>24.6</td>
<td>24.4</td>
<td>9.8</td>
<td>11.3</td>
</tr>
<tr>
<td>&quot;B&quot; NETWORK 50,000 W.</td>
<td>11.3</td>
<td>8.3</td>
<td>17.2</td>
<td>9.7</td>
<td>11.3</td>
</tr>
<tr>
<td>&quot;C&quot; NETWORK 50,000 W.</td>
<td>17.2</td>
<td>19.5</td>
<td>19.5</td>
<td>11.8</td>
<td>10.2</td>
</tr>
<tr>
<td>&quot;D&quot; NETWORK 50,000 W.</td>
<td>9.7</td>
<td>11.8</td>
<td>10.7</td>
<td>11.8</td>
<td>10.7</td>
</tr>
</tbody>
</table>

Survey Periods: Sunday through Saturday—8:00 A.M. to 4:30 P.M. Hempstead, New York.

"THE VOICE OF LONG ISLAND"

WHLI 1100 on your dial
WHLI-FM 98.3 MC
HEMPSTEAD, LONG ISLAND, N.Y.
ELIAS I. GODOFSKY, President

WINSTON-SALEM, N.C.

Is the Leading
Industrial City
in the South

National Rep: The Walker Co.

SPONSOR
In addition to her NEW YORK broadcast . . . NOW BRINGS THIS NATIONALLY KNOWN PROGRAM TO THE MIDDLEWEST ON WGN 9:15-10:15 A.M. MONDAY thru FRIDAY

Now, your products can be sold by Mary Margaret McBride in the great WGN listening area. Her 15 years in radio have been years of radio's most successful selling . . . See what her sponsors say:

- "In my entire twenty years' experience as president of an advertising agency, I know of no sponsored program that can accomplish such phenomenal results." — Agency

- "Nothing we have done has produced such widespread and favorable general comment on the part of both consumers and dealers, as our association with you." — Sponsor

- "Since you started broadcasting, our sales have pretty nearly doubled. Our increase one year was better than 65%." — Advertiser

IN OTHER WORDS: IT'S RADIO'S MOST FABULOUS PROGRAM!

Participations in the program are limited

Call your WGN representative for complete details today

A Clear Channel Station . . . Serving the Middle West

Chicago 11
Illinois
50,000 Watts
720
On Your Dial

Eastern Sales Office: 220 East 42nd Street, New York 17, N. Y.
West Coast Representatives: Keenan and Eickelberg
2976 Wilshire Blvd., Los Angeles 5 • 215 Montgomery St., San Francisco 4
710 Lewis Bldg., 333 SW Oak St., Portland 4

30 JANUARY 1950
For a Lasting Impact on a Productive Market... It's WSPR: AM; FM

"The Friendly Voice of Western New England"

And

The Dominant Full Time Network Station
in Springfield, Massachusetts

Represented By
George P. Hollingbery Company
Basic ABC
Bertha Bannan (Boston)
WSPR Building
Springfield 5, Massachusetts

Want market facts and figures?

All the basic information market and media men use regularly in selecting the markets for any consumer product is wrapped up in CONSUMER MARKETS.

Here you find clearly detailed the market characteristics, conditions, and trends in every state, county, and city of 5000 or more in the U. S., U. S. Territories and Possessions, Canada, and the Philippines.

In addition, you'll find much useful qualitative information in media Service Ads, like the Portland, Oregon Journal's reproduced here, which supplement and expand the CM market data with facts that only individual media can offer.

All SRDS subscribers have CONSUMER MARKETS and hundreds of others have purchased copies at $5.00 each.

This is one of the 238 Service Ads that supplement market livings in the 1949-1950 Edition of CM.

A Section of Standard Rate & Data Service
Walter E. Bottrif, Publisher
333 North Michigan Avenue, Chicago 1, Ill.
New York • Los Angeles

An equally important factor at that time, especially as far as the networks were concerned, was the widespread promotional activity among newspapers and magazines. In 1947 Life magazine, for example, produced a presentation which was shown in 60 cities before more than 175,000 people. Characteristically, Life used beautiful pictures to tell its story, caught the attention of outstanding figures in business and government. Newspaper publishers, too, were extremely active. People in radio felt that the industry had to do something to match the powerful efforts of the print promoters.

Television hadn't begun its zoom toward the big time in 1947; yet, it too was probably in the back of many minds. All of these factors coming together made 1947 the kick-off year.

Despite the favorable climate of opinion, it wasn't easy to develop a presentation. The first step after the merger of the network and NAB efforts was to organize a large committee to represent all of the elements in radio, the All-Radio Presentation Committee; it was later incorporated.

Think about all the elements in the radio industry, Then you'll have some idea of what the work of the All-Radio committee entailed. Its job was to adequately present a sales story for 50 KW network and non-network affiliates, for 5 KW and 250 watt stations as well, for daytime only, foreign language, FM, and farm stations, for small town and big city stations. And, most important, money had to be raised among all of these scattered branches of the industry.

Ironing out all the problems of organization and figuring out how to go about telling the tremendous story of the industry as a whole took up a lot of time initially. As a result, it was not until 1949 that LIGHTNING THAT TALKS reached the actual production stage.

For production of the movie and for its promotion and distribution, a budget of $135,000 was raised. The money came from all of the networks, from 560 stations all over the country, and from radio representatives.

The story of how the committee started out with this relatively small sum to spend and evolved a dynamic way of telling its story is a fascinating
First it was 83
TV RESULTS,
then we published
99 TV RESULTS.
So far, we've exhausted
three printings.
The fourth will be
199 TV RESULTS, and will
be fully categorized
and indexed for
day-to-day use. You'll
love this one,* even
more than you did the others.

*We're accepting limited advertising with a 10 February deadline. Regular insertion rates apply. Advertising was not available in previous TV RESULTS booklets.
He Pulls Lumber Sales Out of Thin Air

Says Mr. O. T. Griffin, President of the Griffin Lumber Co., to Station WWSC, both of Glens Falls, New York: “We are glad to send you our signed renewal contract for our sponsorship locally of the Fulton Lewis, Jr. program for another year. We have been thoroughly convinced by results in sales of items promoted through this program that this tie-in with Fulton Lewis, Jr. is a most valuable medium to get our messages across. . . . We know that we must have the local audience because definite tests on merchandise advertised on this program have shown increases in sales . . . and we wouldn’t trade the program for any other one on the air locally available.”

Currently sponsored on more than 300 stations, the Fulton Lewis, Jr. program offers local advertisers network prestige at local time cost, with pro-rated talent cost.

Since there are more than 500 MBS stations, there may be an opening in your city. If you want a ready-made audience for a client (or yourself), investigate now. Check your Mutual outlet—or the Co-operative Program Department. Mutual Broadcasting System, 1140 Broadway, NYC 15 (or Tribune Tower, Chicago 11).

one. At the outset there was the problem of what form the presentation should take. But, taking up where the network group had left off, the All-Radio Committee agreed a movie was superior to slides, charts, or exhibits and lectures. Ratner remained production head of the project and Frank Stanton allowed him to spend full weeks on it even though he was on the CBS payroll at the time.

Arguments in favor of a movie, by the way, were these:

1. It would be uniformly good wherever it was shown, whereas other types of presentation are necessarily only as good as the man who gives them;

2. A movie can present the maximum amount of information in a minimum of time.

But what kind of a movie, the committee members asked themselves. Should it be the typical institutional film with scattered sequences of the industry at work, shots of Radio City, scenes inside radio stations, and so forth? The answer to this one was a resounding NO. The committee members wanted to do something that was truly original and dramatic. Moreover, they didn’t want to describe the inside of the radio industry. They wanted to show where radio went and not where it came from. The movie they finally came up with does not have a single shot of the interior of a studio.

Prior to the merger of the network and NAB presentations, Victor Ratner had prepared a three-volume mimeographed report on the radio industry; it was to serve as a factual basis for the network promotion. This report was carried over for use by that all-radio group. Called “The Sound of America,” it is probably the most complete compilation of facts and figures about the industry ever prepared in its history (see article called Facts That Talk for excerpts).

LIGHTNING THAT TALKS doesn’t follow Ratner’s report line by line. Instead it makes entertainment out of it. Ratner, with the help of committee members, took the raw facts in his report and wrapped them up in an interesting narrative.

In brief, the story line is this. At the picture’s opening Benjamin Franklin is shown up in heaven where he’s continuing his famous kite experiments with lightning. Suddenly, Franklin hears a radio announcer’s voice coming out of the key tied to the end of
The basic facts about
CANADIAN NETWORK RADIO

The moment Canadian Radio enters your advertising plans, you should have this book. It’s the only book of its kind! Based on the 1948 Survey of the Bureau of Broadcast Measurement, it puts you completely “in the picture” about Canadian Network Radio Coverage.

You’ll find in this concise reference guide:

- Comprehensive breakdown of network circulation by provinces, in the areas covered by the three Canadian Networks—Trans-Canada, French and Dominion.
- Three big, easy-to-read maps, showing locations of basic and supplementary stations of the three Canadian Networks in the markets they serve.
- Network Stations, power, frequencies and time zones.

Yes, this book is invaluable to every radio advertiser and agency interested in Canada! Write for a copy now . . . and if you have any additional questions on your mind about the use of Canadian Network Radio, send them along, too. Ask for “Networks Coverage—1949.”

CANADIAN BROADCASTING CORPORATION
COMMERCIAL DIVISION

354 Jarvis Street
Toronto 5, Ontario

1231 St. Catherine Street West
Montreal 25, Quebec

30 JANUARY 1950
his kite string, "What?" he asks, "have they made lightning talk?" and sets off for the earth to find out.

In the course of his exploration, Franklin travels the country, sees four successful radio campaigns in action. He also visits Proctor & Gamble headquarters in Cincinnati and examines charts which tell the overall story of radio in the U. S. At one point he listens in on a speech by a professor of journalism which slights the role of radio in the American economy; then he hears an effective rebuttal of the professor's point of view (by BAB's Maurice Mitchell) and returns to heaven convinced that radio is America's most dynamic selling medium.

The movie is an unusual blend of fantasy and realism. Though Franklin and his descent from heaven are as imaginative as you can get, all of the rest of the picture is as down-to-earth as a newsreel. Actually, Benjamin Franklin and the professor of journalism are the only actors in it. All of the other performers are ordinary people playing their real life roles. Thus, in an experience sequence filmed at Columbus, Georgia, a department store manager is shown talking to a radio station manager about the possibility of selling diamonds over the radio. These two men are merely re-enacting before the camera an actual conversation which had taken place a few months before. They used the same words, too, as nearly as they could recall.

The professional movie man who's company filmed LIGHTNING THAT TALKS is Ben Gradus, president of the International Movie Producers' Service (IMPS). Gradus is a top-notch documentary man. He's worked with Willard Van Dyke, famous documentary movie pioneer who filmed "The City"; and with Joseph Von Sternberg, the Hollywood producer who discovered Marlene Dietrich. He knows how to handle people who aren't actors and make them feel comfortable in front of the camera. This knack was essential for the success of LIGHTNING THAT TALKS.

When Roberto Rosellini (of "Open City" and Ingrid Bergman fame) goes out to do one of his documentary-style movies most of the actors are non-professional. But at least Rosellini has only a single cast to deal with at one location (like the Island of Stromboli). Gradus, on the other hand, couldn't stick to one place and one set.
Strange though it seems, two toys had much to do with television as you now enjoy it! As “stand-ins” during television’s early days, Mickey Mouse and Felix the Cat helped RCA scientists and engineers gather priceless information.

Choice of this pair was no accident. Their crisply modelled black-and-white bodies were an ideal target for primitive television cameras. The sharp contrast they provided was easy to observe on experimental kinescopes.

Would living actors have done as well? No, for what RCA scientists were studying—as they trained their cameras on the two toys—was the effect of changes and improvements in instruments and telecasting techniques. With living actors it could never have been absolutely certain that an improvement in the televised image came from an improvement in equipment and techniques—or from some unnoticed change in an actor’s appearance, clothing, make-up. Mickey and Felix provided a “constant,” an unchanging target which led to more exact information about television . . .

Problem after problem was met by RCA scientists, with the results you now enjoy daily. For example: In the “Twenties” and early “Thirties,” there were still people who argued for mechanical methods of producing a television image, despite the obvious drawbacks of moving parts in cameras and receivers. Then Dr. V. K. Zworykin, now of RCA Laboratories, perfected the iconoscope, to give television cameras an all-electronic “eye”—without a single moving part to go wrong. Today, this same all-electronic principle is used in the RCA Image Orthicon camera, the supersensitive instrument which televisions action in the dimmest light!

Also developed at about this time, again by Dr. Zworykin, was the kinescope. It is the face of this tube which is the “screen” of your home television receiver, and on its fluorescent coating an electron “gun”—shooting out thousands of impulses a second—creates sharp, clear pictures in motion. Those who may have seen NBC’s first experimental telemcasts will remember the coarseness of the image produced. Contrast that with the brilliant, “live” image produced by the 525-line “screen” on present RCA Victor television receivers!

Credit RCA scientists and engineers for the many basic developments and improvements which have made television an important part of your daily life. But don’t forget Mickey Mouse and Felix. They helped, too!
of amateur actors. To tell radio's story well, LIGHTNING THAT TALKS had to show several different radio campaigns taking place in widely separate parts of the country. There are sequences showing how radio helped sell peaches and insurance in Cedar Rapids, Iowa; one showing how diamonds were sold in Columbus, Georgia; and another in San Francisco on the success of a milk company's radio advertising campaigns.

Experience stories shown in the film, incidentally, were selected from several hundred collected by Maurice Mitchell. They make up a balanced cross-section of radio advertising: every category of things to sell is covered—from overripe peaches which class as perishables to imperishable diamonds, from a tangible every-day item like milk to an intangible like insurance.

To get background information for each of the experience stories, Gradus made a 25,000-mile trip around the country this summer. At Columbus, Georgia, for example, he interviewed over fifty residents, asking them how they had been influenced by the radio campaign for diamonds. Gradus picked the most interesting and representative people to appear in the movie. There was the boy who got up enough nerve to propose to his girl while they were both listening to a commercial for diamond rings; and air copy persuaded several already married couples that the wife just had to have an engagement ring even years after the marriage itself (a situation reminiscent of Clarence Day's "Life with Mother" where the whole plot revolves around Mrs. Day's lack of a suitable engagement ring).

After completing this trip, Gradus reported what he'd seen to Ratner who wrote the final script. Then, when Gradus took his cameras on the road, he found himself with dozens of unforeseen problems to solve. Mainly it was his amateur actors. Some of them turned out to be prima donnas in the rough. You couldn't keep them from over-acting. Others were so shy they couldn't speak their lines coherently. But Gradus managed to draw convincing and natural performances out of even the hammiest and most introverted people.

Some of his worst troubles came in Cedar Rapids. There several of the people Gradus had selected for the cast wanted to back out. An octogenarian who looked as if he'd just stepped out of a Grant Wood painting and was ideal as a typical middle westerner couldn't remember his lines. A young boy who had agreed to play in one scene during the previous summer was back in school—and his teacher wouldn't let him miss classes. Gradus managed to straighten things out, though. He gave the grandpa a silent part, talked the youngster into playing hookey for a short time.

Because scenes had to be shot over and over again till the amateur actors did them perfectly, Gradus used a total of 50,000 feet of film to get 4,000 usable feet. But costs in general were held to a minimum. The film was made for $85,000, a relatively low figure. This includes both a full-length version of LIGHTNING THAT TALKS which runs to 45 minutes and is on 35mm and 16mm film and two shorter versions on 35 or 16mm which are intended for school and business lunch-con showings. Both editions of the film have synchronized sound tracks. In the short or long version, LIGHTNING should delight most viewers.

Despite its excellence, LIGHTNING THAT TALKS is not expected to actually sell one minute of time for anybody.

NO P.I. DEALS!... One Rate For All!

WE DO NOT ACCEPT P.I. PROPOSITIONS

It's a matter of principle. We make our money from the sale of time — and we do well. We refuse to enter into competition with any manufacturer or advertiser, or any dealers or agents representing them. We sell for YOU — Mr. Advertiser — NOT US! We're in the business of entertainment and service to the public, providing YOU a great audience for YOU to reach with YOUR sales message.

Any Hooper report will prove that we consistently accomplish that job. Our never-longer-than-now list of clients proves that most advertisers recognize and appreciate that.

WE DO NOT CUT RATES ... WE DO NOT VARY RATES

We have one rate — and one rate only. No one can buy time on KRNT cheaper than you. No one pays more than you. It's one rate for all. This is a long-established policy. There's no such thing as "get it for me wholesale". Everyone can earn the same low-rate-per-impact.

Our Listeners and Advertisers Have Long Since Learned That Our Principles Are Not for Sale. And That's One of the Reasons That KRNT Is One of the Nation's Most-Used, Most-Believed-In, Most-Prroved and Highest-Hooperated Stations.

KRNT

DESMOINES — THE REGISTER AND TRIBUNE STATION REPRESENTED BY THE KATZ AGENCY

The station with the fabulous personalities and the astronomical Hoopers

90

SPONSOR
More facts make more sales

THE KATZ AGENCY, INC.

station representatives

DETROIT
SAN FRANCISCO

NEW YORK • CHICAGO
KANSAS CITY • ATLANTA
LOS ANGELES • DALLAS
As Victor Ratner explains it: “The picture isn’t designed to clinch sales. It’s ‘the door opener’—opening up people’s minds to a fuller realization of how big and strong radio has become. After potential clients have seen the film, it’ll be up to individual station and network people to get in and tell their own specific sales stories. No presentation can substitute for direct salesmanship. But we think that LIGHTNING THAT TALKS puts over for all kinds of businessmen, from the Henry Fords to the small dealers, our basic point: that radio, all of it from morning till night, in small towns, cities, and in the country, is the most effective advertising medium there is.”

The members of the All-Radio Presentation Committee, who worked like Trojans for over two years to see the job through, hope that LIGHTNING THAT TALKS won’t be the last all-industry promotion effort. The committee will remain in existence with the expectation that new members will come in and take up where the present members leave off. It definitely looks as if radio will keep talking up for itself from now on.

**510 Madison**

Now that the All-Radio Presentation is a reality, many broadcasters are asking themselves this question: “Just what will the promotion do for me?” I think the answer is most important. The broadcaster who doesn’t understand the potential in a promotion effort is the man most likely to miss out on results inherent in the project.

All the broadcasters and specialists who worked together to produce LIGHTNING THAT TALKS agree on this one thing: “This All-Radio promotion movie was not designed to make advertisers or prospective advertisers leap out of their seats, rush to their desks and sign a 52-week radio contract.” Instead, it was designed to do what any intelligently planned sales promotion is designed to do—warm up the prospect.

LIGHTNING THAT TALKS should be used by broadcasters with this reasoning in mind: it can deliver to them the prestige that comes from association with a medium which looks and sounds the way radio does in this film. It can deliver to them a background of acceptance that is portrayed in the film and by association with the scenes and sounds in the movie. It can make a local broadcaster appear to be a result-producing, widely-accepted, well-liked, advertising counselor.

His next step must be to present his own local selling story in such a fashion that the client signs his contract.

**MAURICE B. MITCHELL**
Secretary
All-Radio Presentation Committee

We in Canadian broadcasting have always felt the affinity of commercial radio on both sides of the border.

Therefore, on behalf of the complete membership of the CAB, we welcome a sales tool as important as LIGHTNING THAT TALKS. You may be sure that this magnificent documentary film will be shown to advertisers and agencies throughout the Dominion.

**T. JIM ALLARD**
Pat Freeman
Canadian Association of Broadcasters
"Ugh... no (sob) ... KJR"

KJR doesn't reach everybody!

But KJR does blanket the rich western Washington market, where 1,321,100 radio listeners enjoy one of the world's richest-per-capita incomes.

Best of all, KJR's 5000 watts at 950 kc. cover the important area that any 50,000 watts would reach (check your BMB).

And "the beauty of it is"—it costs YOU so much LESS!
Talk with AVERY-KNODEL, Inc., about KJR!

for Western Washington... An Affiliate of the American Broadcasting Company
Service to the broadcaster

Service is one of the basic theme songs of BMI. The nation's broadcasters are using all of the BMI aids to programming...its vast and varied repertoire...its useful and saleable program continuities...its research facilities...and all of the elements which are within the scope of music in broadcasting.

The station manager, program director, musical director, disc jockey and librarian take daily advantage of the numerous time-saving and research-saving functions provided by BMI.

Along with service to the broadcaster—AM, FM, and TV—BMI is constantly gaining new outlets, building new repertoires of music, and constantly expanding its activities.

The BMI broadcast licensee can be depended upon to meet every music requirement.

EVERYBODY EVERYWHERE PERFORMS BMI-LICENSED MUSIC

BMI-Licensed Music has been broadcast by every performing artist, big name and small name, on every program, both commercial and sustaining, over every network and every local station in the United States and Canada. Every concert Artist, Vocalist and instrumentalist, and every symphony orchestra in the World has performed BMI licensed music.

Broadcast Music, Inc.

580 Fifth Avenue, New York 19, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL
The BIG DRIVE
(Continued from page 43)

The star didn't stop with reminding his fans they had to buy Marin Dell milk to keep him on the air. He insisted they demand Marin Dell products from their retail stores. They did.

It is impossible to reconstruct in exact detail either the quality or the quantity of personal, individual impressions that made people, more and more people, ask for Buddha's products. Technically, yes, it was the "Marin Dell Amateur Hour." But to his fans (the potential Marin Dell customers) the hour was strictly Buddha's. Price and taste of the product were indistinguishable from competing items. Buddha alone was the difference. That and the miracle that projected his warm laughter, his nonsense, his milk toasts to the community's great and near great on Saturday nights.

There came a day when Tom Foster got wind that one of their strongest competitors, Carnation, was about to get the jump on them in San Jose (in nearby Santa Clara County, population 65,000), where neither company had distribution. If Carnation got there first, it would be just that much harder for Marin Dell to force their own distribution later on.

What happened when Carnation's carefully guarded secret leaked to Foster gives an idea of how quickly, how decisively, the impressions possible to radio can crystallize into action (see pictures, pages 42, 49).

When the flash on the Carnation threat came, Foster routed his plant superintendent, MacDonald, out of bed — there were no extra drivers available — to take an early morning truck into San Jose. DeBorba, a salesman, went with him. It was their job to hit key outlets ahead of Carnation, make a deal with them on the spot.

Listeners in this area had never been urged to ask their dealers for Marin Dell products. For the company was not ready to go into Santa Clara County. But when the big emergency arose, Marin Dell was able to sell dealers on the fact that their customers knew Marin Dell products, through the radio.

WE GOT IT

IF you want sales from 80% of Pennsylvania's Eastern Area radio listeners . . . .
Sell through WAZL.

IF you want to have the assurance of using a station whose General Manager has been in the radio business for 27 years . . . . Sell through WAZL. Our Vic Diehm has been with radio practically from its infancy. He has the know-how that will bring you direct sales gains for your advertising dollar.

And don't forget . . . .

we're NBC and MBS.

WAZL
HAZLETON, PA.

Robert Meeker Associates, National Representative
NBC - AFFILIATE - MBS
One manufacturer increased his business 20% with one 15-minute TELEWAYS show per week. YOU can do the same!

TELEWAYS Transcriptions are NOT expensive!!!

Get the low cost for the market or markets where you need a top radio program.

The following transcribed shows now available:
- TOM, DICK & HARRY
  156 15-Min. Musical Programs
- MOON DREAMS
  156 15-Min. Musical Programs
- BARNYARD JAMBOREE
  52 30-Min. Variety Programs
- DANGER! DR. DANFIELD
  26 30-Min. Mystery Programs
- STRANGE ADVENTURE
  260 5-Min. Dramatic Programs
- CHUCKWAGON JAMBOREE
  131 15-Min. Musical Programs
- JOHN CHARLES THOMAS
  260 15-Min. Hymn Programs
- SONS OF THE PIONEERS
  260 15-Min. Musical Programs
- RIDERS OF THE PURPLE SAGE
  156 15-Min. Musical Programs
- STRANGE WILLS
  26 30-Min. Dramatic Programs
- FRANK PARKER SHOW
  112 15-Min. Musical Programs

TELEWAYS RADIO PRODUCTIONS, INC.
Send for Free Audition Platter and low rates on any of the above shows to:
8949 Sunset Blvd., Hollywood 46, Calif.
Phones CRExview 67238—BRadshaw 21447

WOC FIRST in the QUAD CITIES

In Davenport, Rock Island, Moline and East Moline is the richest concentration of diversified industry between Chicago, Minneapolis, St. Louis and Omaha. The Quad Cities are the trading center for a prosperous two-state agricultural area. Retail sales, total buying and per capita income rate higher than the national average, according to Sales Management.

WOC-AM
5,000 W. • WOC-FM
1420 Kc. • 47 Kw.
103.7 Mc.

WOC delivers this rich market to NBC Network, national spot and local advertisers... with 70 to 100% BMB penetration in the two-county Quad City area... 10 to 100% in adjacent counties.

WOC-TV
Channel 5
22.9 Kw. Video • 12.5 Kw. Audio

On the Quad Cities' first TV station NBC Network (non-inter-connected), local and film programs reach over 5,000 Quad Cities' sets... hundreds more in a 75 air-mile radius.

Basic NBC Affiliate
Col. B. J. Palmer, President
Ernest Sanders, General Manager

DAVENPORT, IOWA
FREE & PETERS, Inc.
Exclusive National Representatives

program, even though they had never seen them in the stores.

DeBorba was able to cite hundreds of letters from San Jose written to Budda, most of them saying the writer would buy his products if his sponsor expanded to San Jose. When filmmaker Ben Gradus was in town arranging for scenes to illustrate Marin Dell's successful sortie into San Jose, he was able to talk with, and later find, people who had written Buddha to ask why Marin Dell didn't come to their town.

Dealers who refused to be convinced that first day, or during that week, went on to work the following Saturday night. He told his San Jose friends that Marin Dell was there — urged them to ask tardy dealers who hadn't stocked his products to do so right away.

It took about four broadcasts to enable Marin Dell salesmen to crack the major outlets they wanted. After that it was easy.

Achieving distribution in areas where the program is heard outside San Francisco County presents no serious problem. Buddha merely has to advise his friends in those areas that Marin Dell is moving in. Listeners then go to work on the retail outlets.

Some of Marin Dell's competitors have used radio off and on in the past. Some are using it now. But none has applied Tom Foster's most open secret: consistent broadcasting without a break since the day he went on the air 14 years ago.

Ninety percent of the advertising budget now goes to radio. The 10% remaining is divided between car cards and trade magazines, such as Grocer's Advocate. At the start of business in 1933, Marin Dell was worth $30,000. Now its worth is more than $4,000,000. Via thousands of letters, listeners in Alameda, Contra Costa and other counties are clamoring to boost that $4,000,000—they want to buy Marin Dell products in their stores, too. • • •

DAVISON'S
(Continued from page 47)

What could you do for my jewelry department?

Woodall: "Hanged if I know."

Byrd: "What do you mean you don't know?"

Woodall: "Give me some facts to go on—and some time. You say you've got a sick baby. Well, if I were a doc-
"Here's a place that's really radio-active"

Write and ask about Associated "Shows That Sell" • Radio planned features which today are building station audience, sales and profits in markets like yours . . . everywhere

• Yes—Associated IS radio-active.

Associated

THE BASIC RADIO PROGRAM SERVICE

ASSOCIATED PROGRAM SERVICE, 151 West 46 Street, New York 19, N.Y.

30 JANUARY 1950
tor you'd give me all the facts so I could make a diagnosis."

At this point Byrd disclosed exactly how badly the jewelry department had fared and Woodall promised he would either come up with a campaign he thought could sell diamonds or refuse to take the account. Then he went back to his office to think.

For Woodall this was an important account to get and keep. If he could do well for Davison's, other local merchants would hear about it, express renewed enthusiasm for radio. If he flopped, Bill Byrd and other merchants in Columbus would be radio haters for a long time to come.

Woodall was a man with a problem. The whole WDAK staff was turned loose on the problem—from the station manager to the switchboard girl. Woodall wanted some program—or slogan—that would get across the idea that Davison's was now the place to go for expensive diamond rings.

One June evening just before Father's Day, Woodall retired to his room thinking about the Father's Day presents he might expect from his two young sons. All that day he had been exposed to one-minute Father's Day announcements over his station. The subject kept running through his head.

"Dad also means Diamonds At Davison's," he thought to himself.

That's how Woodall began to develop a slogan and an advertising approach that cured Byrd's sick baby.

Before long, Woodall's full plan was this. He conceived a teaser campaign built around the word dad. Ten times day and night, between station breaks on WDAK, an announcer would shout: "D—A—D. Not dad but D—A—D." This was intended to go on for several days. On the fifth day the teaser announcements, now more explicit, would urge listeners to tune in on a 15-minute program scheduled for that evening. This would be the tipoff program. Following, both the short teaser announcements and daily 15-minute programs would continue until one month had gone by. Meanwhile there was to be no money spent for newspaper advertising of the diamonds.

Cost for the whole radio campaign would be exactly $400.

Byrd quickly agreed to try Woodall's scheme. As an additional sales gimmick, Woodall suggested that Davi-

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**KQV's switchboard lights up like a Christmas Tree after Bill Burns' Noon News each day. There's ample reason for this since Bill is the town's most alert reporter. In two months, he doubled the station's Hooper 12 Noon to 12:15, and during 20 broadcast days in December, Bill sold 1,822 Toy Carnivals at a dollar each. Burns is available now, Weed & Company will be glad to give you the details.**

---

**The City Market**

Topeka — a 24-county market that has 88% of the state's effective buying power and 22% of all Kansas families.

*Audit Bureau of Circulation

WIBW is the station "listened to most" by buyers in the Topeka Market... three times more listeners than all other Topeka stations put together.

*Kansas Radio Audience 1949

**The Farm Market**

WIBW's farm market is made up of big-buying families on farms and in agricultural communities in Kansas and adjoining states.

*Consumer Markets, 1949

Here again, WIBW is the "most listened to" station having ten times as many listeners throughout Kansas as all other Topeka stations combined.

*Kansas Radio Audience 1949

Just one station — WIBW — gives you the hardest hitting selling force in both city and farm markets.

For the CITY Market

For the FARM Market

**WIBW**

SERVING AND SELLING

"THE MAGIC CIRCLE"

WIBW - TOPEKA, KANSAS - WIBW-FM

Rep: CAPPER PUBLICATIONS, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN

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98
Reminder, for an AUTOMOBILE manufacturer:

SPOT RADIO keeps sales a-rolling...along every highway and byway of the country!

Nowadays, it's the sales force that keeps auto production lines busy. And nowadays, many an auto salesman finds Spot Radio his hardest-hitting, farthest-reaching selling tool!

Automakers use Spot Radio to break fast with news of new models. They use it to bolster weak dealers, to give strong ones deserved support. They use it to strike home repeatedly with facts about features...to make millions of prospects ripe for sales!

Your John Blair man has ready now a plan for selling automobiles profitably with Spot Radio. He's also prepared to make Spot Radio pay off for any other product...whether it sells for thousands of dollars or just a few cents. Ask him about it!

REPRESENTING LEADING RADIO STATIONS

JOHN BLAIR & COMPANY

Offices in CHICAGO • NEW YORK • ST. LOUIS • DALLAS DETROIT • SAN FRANCISCO • LOS ANGELES

30 JANUARY 1950
son's advertise $25 discount certificates on diamonds over the 15-minute program. The give-away would take the form of prizes in a music quiz so easy that only listeners recently arrived from Tibet could fail to guess the answers. (The "mystery" tunes included: "Home Sweet Home," "You Are My Sunshine," and "Sweet Adeline").

On most diamond rings or bracelets a $25 discount means little since the diamond mark-up is high. Recognizing the psychological force that possession of a $25 discount slip could exert, Byrd approved the discount gimmick as well.

Excurs quickly proved the soundness of the campaign's approach. Within two weeks Davison's jewelry department had sold over 100 diamonds. (None of these stones was valued at under $100; most cost more.) Byrd was so enthusiastic that he asked Woodall to continue the D—A—D saturation campaign and the music quiz for two weeks beyond the month scheduled in original plans.

Ben Gradus, the movie producer who filmed LIGHTNING THAT TALKS, is not a native of Columbus. Yet he knows more than does any man in Columbus, what the real effect of the Davison radio campaign was. For Gradus did a one-man survey of Davison diamond customers last summer to find out just how radio had influenced them. It was by this grass-roots approach that he selected performers for LIGHTNING.

Gradus interviewed over 50 people at length in and around Columbus. One thing that struck him right away was the effectiveness of the $25 discount. People who had called up the station to name the mystery tune felt that they had actually won a valuable though frustrating prize. Their fingers itched to turn the prize from paper into a $25 savings on a diamond.

One thirteen-year-old girl was among the over 4,000 Columbus residents who got a discount slip. She went to her father, urged that she be allowed to buy a diamond ring.

"No," roared the father, the first day she pleaded with him.

"Absolutely not," he said the second day.

When Ben Gradus interviewed the young girl, she was careful to hold up her hand so that he couldn't miss the dinner ring she eventually cajoled out of poppa on an economy platform.

One man Gradus interviewed was so anxious to get a $25 discount that he bucked a busy signal for over one hour to phone in his mystery tune answer. This was a common experience for listeners since WDAK has only three incoming trunks; they were all in use from the moment the Davison show went on the air till an hour afterwards. (There were 150 calls each day for the first few days and an average of 100 calls a day over a 6-week period.)

The thing that astounded Gradus most about the diamonds campaign was the number of married men who bought engagement rings for their wives after listening to air copy. The commercials were slanted so as to appeal to every conceivable type of customer: engaged couples; married couples who hadn't had money for rings until recently; crafty couples who might be tempted by the point that diamonds won't decline in value, may grow in worth over the years.

During the time that the radio campaign was in effect, only one customer came in to buy a diamond without a discount certificate. Since the certificates were given away only to those who phoned the radio station, this is impressive evidence that the great ma-
This may be news to you—but the happy fact is that the famous Quiz Kids program may be sponsored by you in your territory! (Of course, the great national show goes merrily on... in its tenth year for the same sponsor.)

It's as simple as A-B-C! Local Quiz Kid shows are easily produced with letter perfect scripts and complete promotion kits produced by the network Quiz Kids staff. All you have to do is choose the children and the emcee!

If you'd care to know how these local Quiz Kids programs are doing, just look over the record below. And then get in touch with us. The cost is extremely modest.

### THESE ARE RESULTS!

**NEW YORK CITY, (WNBC)** Savings Bank Association of Greater New York.
Highest rating in its time slot in competition with 9 other stations.

**EAU CLAIRE, WISCONSIN, (WEAU)** A. F. Schwahn Sausage Company.
60.9% of all listeners at end of first month.

**BATON ROUGE, LA., (WJO)** Jack's Cookie Company.
Highest rating in its time slot in competition with Baton Rouge station and New Orleans stations.

**ROCHESTER, MINN., (KROC)** Good Foods, Inc. (Skippy Peanut Butter).
In face of nation-wide decline in peanut butter sales, Skippy sales increased 6 per cent in Rochester area.

**ELKHART, INDIANA, (WTRC)** 1st National Bank.
Ending second year for same sponsor.

**WICHITA, KAN., (KANS)** Henry Clothing.
Sponsor well pleased and theater from which show originates reports big box office increase on those nights.

**LITTLE ROCK, ARK., (KARK)** Colonial Baking Company.
Following highly successful series last year with top rating in its time slot renewed this year under same sponsorship.

**LAUREL, MISS., (WAML)** Carter-Heide Dept. Store.
Same sponsor completing second year.

**SYRACUSE, NEW YORK, (WSYR)** Banking Association of Greater New York.
Started after same sponsor's success in New York City.

**SAN DIEGO, CALIFORNIA,** Dairy Mart Farms.
Sponsor very happy with program and show assured a long life.
majority of sales during that period were due to the radio campaign.

To back up this conclusion, here's what Ben Gradus says: "When I asked people why they hadn't bought diamonds at Davison's previous to the radio campaign they said they'd never noticed the ads in the newspapers. But they all said they had been prompted to direct action by radio."

One of the important factors in the success of the radio campaigning was its timing. Though Byrd was anxious to get started right after Woodall outlined his D—A—D idea, the campaign was delayed several days. It had to start near the end of the month at the right time to impress soldiers stationed at Fort Benning as well as others on monthly payrolls.

Time for the 15-minute music quiz show changed on alternate days from 1:45 to 6:30 and back. This caught women at home after lunch on one day and men at home for supper the next.

In other words, first the ladies got a chance to fix their sights on a diamond ring. Then the next day hubby was exposed to Davison's sales talk over the supper table. This helped wives set up little selling campaigns in their own homes. Naturally, commercial copy for the afternoon and evening shows varied accordingly. By day the ladies were given fashion points. By night, the men heard about permanent value.

Time for the Sunday show was just before Drew Pearson.

The total number of diamonds (over one hundred) sold by the D—A—D campaign is a merchandising secret. As Bill Byrd tells Allen Woodall in LIGHTNING THAT TALKS, "Does Macy's tell Gimbel's?"

But Byrd was so pleased with the total that he decided Davison's should go into radio advertising strongly. He went to the Atlanta office of R. H. Macy to tell officials there about his new enthusiasm for broadcasting.

Probably this is what the executive there told him: "Man, what's the matter? You been in the sun too long?"

At any rate, Byrd returned to Columbus without a go-ahead for more radio, made up his mind to get more facts and figures before selling his superiors. (This kind of thing, incidentally, has come up often in the history of broadcasting. It's one of the big reasons for a promotion effort like LIGHTNING THAT TALKS.)

To get his data, Byrd had a secretary at the store sit down and do nothing for several days but call up residents of Columbus and nearby areas. She identified herself as being from a radio survey organization and asked if the residents knew what D.A.D. meant.

Better than 85 percent of those called knew.

Armed with this fact, Byrd went back to Atlanta, got permission to go into radio on a regular basis. In fact, Davison central office execs were so impressed that they decided to try the same campaign in other Georgia towns where Davison's has stores. It worked well in Macon (WBLM) last December.

Davison's is now in radio heavily. The store sponsored a musical quiz program (with tough questions and valuable prizes) for several months this past summer. As much as a thousand dollars worth of merchandise and other items were given away on a single program; it was the biggest quiz show Columbus ever had.

At present Davison's schedule calls for one-minute announcements scattered throughout each day whenever there's a sale or some special at the store. And it's not only WDAK that gets the gravy. Davison's now uses several of the Columbus stations.
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

Represented, individually and as a group, by  
THE KATZ AGENCY, INC.
Some sales are more profitable than others.

...So sell hardest where you sell best!

NO MATTER WHAT YOU HAVE TO SELL

ABC COVERS AMERICA'S BEST MARKETS—EFFICIENTLY

American Broadcasting Company
Film's heaven scene was shot on this set
Reach the
40 MILLION
RADIO LISTENERS
Who Trade on
Main Street
AMERICA'S RICHEST MARKET

The MAIN STREET Market represents 56% OF ALL RETAIL OUTLETS AND 43% OF ALL RETAIL SALES . . . .

This is much too big a market for any manufacturer who wants sales volume to neglect. The KBC Network reaches this market at the local level of “neighborliness” where radio advertising is a friendly, believable and responsive buying influence. America's brand name manufacturers are becoming more keenly aware of these facts every day. May we show you how to gain sales volume in this rich market?

ONLY ONE ORDER REQUIRED FOR ALL OR ANY PART OF THIS 385 STATION NETWORK

KBS is the ONLY established and growing Transcription Network covering small town and rural areas exclusively.

IN OPERATION SINCE 1940

KEYSTONE
BROADCASTING SYSTEM

New York  580 Fifth Ave.  Phone Plaza 7-1460
Chicago  134 N. LaSalle St. Phone STate 2-4590
Ben Franklin motif runs through film

Benjamin Franklin is the unofficial narrator of LIGHTNING THAT TALKS. His voice is heard many times through the film. His hands and ornately laced sleeves are seen several times. His famous key and kite appear. Yet a full view of sage old Ben never appears; sage young (32) Ben Gradus and others who prepared the film script felt Franklin should remain just out of view of the audience to build up a fantasy effect. The pictures on this page show the various props which hint of Franklin’s presence. Above is the model heaven from which Franklin descends. Two pictures (left) show a seamstress preparing period jacket with lace cuffs; and production men cutting out replica of Franklin kite. Below is a hand signing Franklin’s name.
STRIKING COINCIDENCE?

In the history of marketing and merchandising, the brightest chapters have been written right here... in America... during the last 30 years.

Is it pure coincidence that these 30 years coincide with the growth of the radio broadcasting industry? No!

Radio has helped tremendously in shaping the course of American distribution. Radio is doing a huge job today... and can do an even bigger job tomorrow.

To get full benefit from this great and growing medium, count on Westinghouse stations... powerful, popular voices in six rich market-areas. Here you'll find selling experience stemming all the way back to the birth of the radio industry. Here, too, you'll find programs whose real ratings are expressed in terms of merchandise sold... regardless of figures in listener surveys. Where the target is sales, Westinghouse stations hit the mark!

KDKA
Pittsburgh 50,000 Watts

KYW
Philadelphia 50,000 Watts

WBZ
Boston 50,000 Watts

WBZA
Springfield 1,000 Watts

WOWO
Fort Wayne 10,000 Watts

KEX
Portland, Ore. 50,000 Watts

WBZ-TV
Boston

WESTINGHOUSE RADIO STATIONS Inc
National Representatives, Free & Peters, except for WBZ-TV; for WBZ-TV, NBC Spot Sales
Three key production men at work

Walter Sachs, film crew production chief, holds slate in front of camera

Gene Forrell, the music director, makes sound effects with special mike

Jean Oser, editor of the movie, smokes without fear (note signs right corner). No danger of fire because new type of safety film was used.
DETROITERS have the money now

TEN CONTINUOUS YEARS of full employment for over a million workers have made Detroit America's most prosperous major market. With auto manufacturers planning to EXCEED last year's record production of 6,240,400 cars, the 1950 outlook is exceedingly bright. Looks like another three-billion-dollar year for Detroit's retailers!

WWJ-TV has the audience now

THE 150,000 TV sets now in the Detroit market are concentrated within easy range of WWJ-TV's strong, clear signal. Lion's share of this audience belongs to WWJ-TV, first television station in Michigan . . . two years ahead of Detroit's other two, in TV know-how and programming.

ADVERTISERS are doing the business now

1949 WAS A GOOD YEAR for WWJ-TV advertisers. Naturally, 1950 is proving even bigger. Aggressive advertisers seeking increased sales in this fabulously wealthy market can achieve them through WWJ-TV.
Dramatic shadow picture (above) was taken in the darkened building where heaven scenes were filmed. The shadows were cast by Gradus and Walter Sachs as they consulted on a take behind cheesecloth "clouds." Below are pictures of two down-to-earth figures in the All-Radio film, the journalism professor and Maurice Mitchell. Microphone prof uses is for public address system, not for a broadcast.
CAMERA IN DEPARTMENT STORE (ABOVE); HIDING A MIKE IN TREE; SMILES AFTER THE FIRST PREVIEW OF FILM FOR STAFF
COMPLETELY LOGO

FIVE STATES—BIG AGGIE LAND
A Major Market... 308 BMB counties accounting for
$4-billion in 1948 retail sales... with a buying in-
come of more than $6-billion.

POWER AND FREQUENCY—5000 AT 570
A 227-foot, half-wave tower
(America's tallest), plus the
nation's highest soil conductivity
carry Big Aggie's voice to
one-tenth of the nation.

BIG AGGIE
means Big Agriculture. Big Aggie Land last year accounted
for nearly $3-billion in net farm income. It's the world's
richest agricultural area, served only by WNAX.

OWNED AND OPERATED
by Cowles—one of
America's great names in
radio and publication.
Affiliated in management
with the Des Moines
Register & Tribune,
Minneapolis Star & Trib-
une, Cowles Magazines,
Inc.

CALL LETTERS—SIGNAL OF SERVICE
to the Midwest Farmer for more
than 27 years. A 1948 diary
study showed that listeners in
80 counties of 5 states liked WNAX
best 90% of all quarter hours.

*Represented by Katz.

WNAX
A Cowles Station
570 KC • 5,000 WATTS

SIoux City - Yankton AFFILIATED WITH THE AMERICAN BROADCASTING CO.

30 JANUARY 1950
announcement:

1,000 transit vehicles radio equipped now!
in big St. Louis

KXOK-FM radio equipped buses and streetcars are now carrying over a million rides per day. This great "going to buy" market is served by KXOK-FM, Transit Radio in St. Louis.

Riders enjoy KXOK-FM's "music-as-you-ride" . . . like the news, sports, and special features . . . and act on Transit Radio sales messages. Of 17 advertising contracts expiring in December, 1949, 16 advertisers renewed. 94% renewals is proof positive of the sales effectiveness of this exciting medium.

Now is the time to discover the power of Transit Radio . . . a point of purchase medium that has proved fast, effective, and economical for local and national advertisers. Write, wire, phone, for details.

Represented by Transit Radio, Inc.

NEW YORK
250 Park Avenue
Murray Hill 8-8780

CHICAGO
55 E. Wacker Drive
Financial 6-4881

CINCINNATI
Union Trust Building
Dunbar 7775

Other Transit Radio Markets

St. Louis, Mo.
Cincinnati, Ohio
Washington, D. C.
Baltimore, Md.
Kansas City, Mo.
Houston, Texas
Tacoma, Wash.
Evansville, Ind.
Topeka, Kans.
Omaha, Neb.
Des Moines, Iowa
Allentown, Pa.
Huntington, W. Virginia
Wilkes Barre, Pa.
Covington, Ky.
Bradbury Heights, Md.
Flint, Michigan
Pittsburgh Suburbs, Pa.
LITTLE GIRL DRAWING PAIL OF WATER FROM BACKYARD WELL APPEARS IN PART OF FILM WHICH SHOWS DIVERSITY OF U. S.

DIVERSITY OF RADIO LISTENERS IS INDICATED IN SCENES WHICH SHOW YOUNG AND OLD LISTENING INDOORS AND OUT

30 JANUARY 1950
Do you want a superb film at significantly lower prices?

IMPS
producers in 1949 of
LIGHTNING THAT TALKS
for All-Radio Presentation Committee, Inc.

TELEVISION TODAY
for the Columbia Broadcasting System

CAREER DECISION
for the U. S. Army and U. S. Air Force Recruiting Service

AROUND THE WORLD WITH FORD
for Ford International

TV SPOTS for BRISTOL-MYERS CO.,
COLUMBIA RECORDS, INC., etc.

International Movie Producers' Service
515 Madison Avenue, New York 22, N. Y.
Eldorado 5-6620
Studios: Glen Cove, L. I.
Cable Address: IMPSERVICE
The happy life of a movie-maker: cameramen pull switch and smile (above); Ben Gradus pulls own switch (below), stands in front of eight-ball. Man in checked shirt in top picture is Joseph Brun, A.S.C., chief cameraman. He won membership in A.S.C. (movie honor society) recently.
Watch for the

WCFL

COST STORY

WCFL, Chicago
1000 on the dial

Represented by the Bolling Company
**Horrors, what's happened?**

Humorous scenes in film show furniture, other objects flying out of journalism prof's home. Prof's wife above is registering shock. Presumably she is even more shocked later on when her clothes as well start flying out of the house.
There's a popular outdoor movie place just outside Bloomington, Indiana, on state road 37. We never took an actual traffic count past the place, but we know it's terrific! And, the screen is visible for hundreds of yards each way from the highway.

When the movie closed for the winter season it hurt us, no end, to see all that screen space going to waste. So, we made arrangements to paint a big WTTS and WTTV in the space.

It just goes to show what extent we go to keep people constantly reminded of WTTS and WTTV.

Ever since WTTS went on the air, we've promoted it heavily, using all kinds of promotional plans. The cost sometimes scares us, but we've accomplished what we set out to do. We're leading the field. Continuous merchandising—with balanced programming—has set us up in the enviable number one spot in the Bloomington market.
FACTS THAT TALK
(Continued from page 41)

duction of customers is one of the greatest of all American inventions!

America's market place has never before been so much of a challenge—a market really worth competing for. Basic figures (in billions) look like this:

<table>
<thead>
<tr>
<th>Year</th>
<th>U.S. National Income</th>
<th>U.S. Disposable Income</th>
<th>Personal Consumption Expenditures</th>
</tr>
</thead>
<tbody>
<tr>
<td>1929</td>
<td>87</td>
<td>220</td>
<td>79</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year</th>
<th>U.S. National Income</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1948</td>
<td>2,000</td>
<td>509</td>
<td>178.1</td>
</tr>
</tbody>
</table>

This is the most significant part of the story to business men, to advertisers: In 1935 five-sixths of U.S. families had incomes under $2,000 a year. Ten years later more than half of U.S. families had incomes over $2,000. In the same period families with incomes of $5,000 and over increased 455%. Families with incomes between $3,000 and $5,000 increased 150%. In 1936 the percent of U.S. families with incomes above subsistence levels was only 26.7%. Their total non-subsistence spending was $21.1 billions in that prewar year. By 1950 the 26.7% of families with incomes above subsistence levels had jumped to 62.4%, and their total non-subsistence spending was $51.0 billions—a big piece to eat.

The people who make these figures have not only raised their standard of living enormously since the people of Ben Franklin's day. Their choice of kinds and brands of goods, even since 1920, has increased amazingly. All this means that American business is geared to making its profits on volume, not on price.

The key sales problem is to reach as many different families as possible, as cheaply as possible. In the late 30's, 50% of all new automobiles were bought by families with incomes under $2,000 a year—as was most of the soap and food and watches and all other advertised goods. That was because 30% of American families had incomes under $2,000 a year; there weren't enough "rich" families to produce volume sales!

This is the widening of the market place that keeps our mills and factories and transportation systems busy, our retail system spreading wider and deeper into the country.

The Voice Of the Market Place

What is advertising, anyway? It is selling at a distance ... selling people before they get to the store ... bringing them into the store. Advertising reaches out to people and turns them into customers wherever the people are.

As the markets get bigger, advertising becomes more and more profitable to business. As markets get more competitive, advertising becomes more and more essential to business.

Competition is the prime mover. Of this fact top management is quite aware, even when it does not have a strong sense of advertising (this often happens because top management so frequently has its roots in production and finance rather than in sales).

Where does the primary power of advertising come from? Why, from the people themselves. Our greatest characteristic, stemming right out of our democracy, is to want something better. Better jobs, better food, better home furnishings, better services.

Everybody wants them, not just a chosen few. And advertising sells to everybody! People set the objective. Advertising tells them how they can achieve it: what to get, where to get it. It is sometimes objected that advertising makes people buy goods they don't want or need. But when the product is sampled, the product takes over, largely. The second sale depends mainly on the product, and it is the second sale that makes the profits!

Advertising appeals most to people who are most prone to try something new and better. It sells them. Then they, to an important degree, help to sell their neighbors.

Advertising picks out the "class market" of America in every income level. These most responsive people listen most to radio! Radio, more than any other medium, covers advertising's "class market", up and down the income-scale. The three charts accompanying this feature illustrate this in...
“Imitation is the sincerest form of flattery”

SPONSOR is the most imitated advertising trade publication today.

510 MADISON AVENUE
NEW YORK 22, NEW YORK
Advertising’s Role Varies

Advertising plays less of a role in the sale of an automobile than of a cake of soap. That’s why an automobile manufacturer can be very inefficient in his use of media and still stay in business. Why he can, for example, concentrate his advertising on “class” markets instead of “mass markets,” even though his sales depend on mass-market purchases.

If a soap company made such a basic mistake in its media strategy (when its competitors did not), it would instantly levy for the rocks.

Yet advertising plays an essential role in the sale of an automobile as well as of soap. Items of frequent consumption, generally low-cost and bought often by lots of people commands heaviest advertising, it is true. Yet even products of less frequent consumption, and far more cost, depend on volume of sales for their profits.

Because they are not high frequency purchases advertising plays a highly significant role. An automobile company can sell a new car to a family normally only once in two or three years. If it wants to sell more cars that year it must reach more families.

When a soap company makes a customer through advertising, it continues to get profit out of repeat sales to that customer. But when an automobile company makes a customer, it loses him for that year, and the next and the next. Similarly for refrigerators, watches, silverware, life insurance, etc. The only way they can maintain their volume of sales is to reach lots of different families.

People don’t make snap decisions about an “important” product that isn’t bought very often. There is usually a long “incubation period.” (Three months, it is estimated, for an automobile.) Advertising can tell the sponsor’s story over and over until a final decision is made to buy.

Formal advertising isn’t as good in some ways as the informal variety. It isn’t spontaneous; it is more impersonal. But in some ways it is better.

It is uniform comment. It is simultaneous, authoritative comment. It is controlled comment. It is widespread. It gets people to know about a product just the way the manufacturer wants them to hear about it.

Advertising’s Steady Pressure

Advertising isn’t a buttonhole grabber. It soaks. One advertising impact tends to be like one drop of water. It’s the steady pressure that makes it most effective in finally building impulses into action.

Conscious, half-conscious, quarter-conscious. . . advertising doesn’t work only by its conscious effect on people. Very often, a person doesn’t know just why he buys a particular brand of goods. His purchase is the sum total of all the influences on him.

This has been demonstrated, to some degree, in surveys which have shown that people who “don’t know” the product advertised in a radio program—yet who do listen to the program—are generally found to be significantly greater users of the product than non-listeners to the same program.

They “didn’t know” what was being advertised. But the program got them to buy the product just the same!

How Does Advertising Work?

Ben Franklin would be fascinated with the media through which advertising exerts its force today. One of them, he would find, is the biggest thing in all America, except for the people themselves: 94% of the American people own and use radios.

The older indices of the American way of life, the automobile, the movies, the telephone, the plumbing—none of them are so characteristic of America today as radio: 94% as big as the United States itself.

It is interesting to note that any advertising medium—radio, newspapers, magazines—is a product, bought and sold in the open market place against competition like any of the products it sells to readers or listeners.

The distribution it gets depends on its own “product appeal,” on how successful a product it is.

The distribution it gives depends on the same thing. The distribution of its advertising messages depends on the “product appeal” of the medium, not of the product it is helping to sell.
That's why it is so important to an advertiser to pick a medium whose "product appeal" is as good or better than the appeal he wants his own product to generate.

Radio is a solvent that has largely dissolved the old divisions between markets, the "class" and "mass" distinctions that are so exaggerated by more limited media. People are wiping them out in their purchasing habits.

Radio Ownership
There are now 40,000,000 U.S. radio families:
94% of U.S. families own radios
65% have bathtubs
66% have automobiles
52% have telephones

Saturation everywhere but in the South:
99% ownership in Northeastern U.S.
95% in North Central
97% in the West
87% in the South (all the families with money!)

Saturation everywhere but on the farm:
96% ownership in cities over 500,000
96% in cities 100,000 to 500,000
95% in cities 25,000 to 100,000
95% in cities 2,500 to 25,000
93% in rural non-farm homes
85% in farm homes (but all farmers with money)

Not much difference by income levels, but with the emphasis on high incomes;
98% of the "top third" in income have radios
97% of the "middle third"
86% of the "low third"
Only the poorest farmers, mostly in the South, don't own radios.

Some Interlocking Markets
Socially and statistically, the American family has long labelled itself by its possession of an automobile and a telephone. People who own one or both are the prime markets for all nationally advertised goods. Note how thoroughly radio saturates markets:

As early as 1937 . . .
95% of all urban automobile homes could be reached by radio . . .
95.7% of all urban telephone homes could be reached by radio.

The same saturation figures hold today for families with refrigerators, washing machines, etc. Radio delivers the complete market.

Other media, magazines particularly, are fond of pointing out that "90% of our circulation owns an automobile, and so forth."

But this is a very different story than radio, which can say that "95% of all urban automobile families can be reached by radio.

Magazines reach splinters of these markets. Radio reaches the whole market through the U. S.

Multiple Set Growth
Between 1944 and 1947 the U. S. families with more than one set almost doubled: 13% in 1944, 34% in 1947.

Automobile sets climbed from 4,500,000 in 1937 to 9,300,000 in 1948. This multiple-set ownership is another indication of something not often emphasized: radio's saturation of the upper-income markets.

Radio's virtual saturation of all income levels often obscures the demonstrated fact that radio first appeals to families with money. In 1930, when only 40.3% of U. S. homes had radios, there were sets in:
70% of all AA homes (income over $10,000)
73.7% of all A homes ($5,000 to 10,000)
66.3% of all BB homes ($3,000 to 5,000)
54.2% of all B homes ($2,000 to 3,000)

In 1933, when 56.2% of all U. S. homes had radios, there were radios in:
47.8% of all AA homes
45.5% of all A homes
30.7% of all BB homes
72.0% of all B homes
57.3% of all C homes ($1,000 to 2,000)

Why is Radio So Effective?
A clue: at Deshon General Hospital, the U. S. Army asked a group of blind and deaf veterans which of the two senses they would sooner have restored, if they could have only one.
HOW FAR CAN JARO HESS GO?

He’s gone too far already, say some. There’s the station manager in North Carolina who wrote that he got so steamed up looking at the representation of the “Station Manager” that the print burst into flame. And the New York radio director who locked his copy of the “Account Executive” in his desk because one of the agency account big-wigs “was kind of sensitive.” So it’s wise to calculate the risk before decorating your office with these five provocative, radio-ribbing Jaro Hess drawings. They’re 12” x 15”, reproduced on top-quality enamel stock, ideal for framing.

Besides the Sponsor there’s the Timebuyer, the Station Manager, the Account Executive, the Radio Director. While our supply lasts the set is yours—free with your subscription to SPONSOR. Write to SPONSOR, 510 Madison Ave., New York 22.

FREE, with your subscription to SPONSOR ($8.00 per year)

If you think the sponsor is out-of-this-world, then wait ’til you see the four others. Jaro Hess caricatures are available only with your subscription to SPONSOR. Extra sets, available to subscribers, at $4.00 each.

"It’s a good thing advertising men don’t bruise easily because these Jaro Hess satires really rib the business."

Louis C. Pedlar, Jr.
Cahn-Miller, Inc.

"The pictures by Jaro Hess are splendid and I’m delighted to have them."

Niles Trammell
NBC

"I am 100% satisfied with your excellent caricature titled Sponsor never satisfied."

The Toni Company
Don P. Nathanson

"During each busy day I make it a point to look at them just once. They always bring a smile and relieve tension."

Dick Gilbert
KRUX
Eighty percent said they would sooner hear again.

A moment's contemplation suggests why. They felt more "cut-off" from people, more lonely, when they couldn't hear human voices than when they couldn't see human faces.

Merely to look at a person is to see only the outside...to hear someone speak is to get a message from within, to establish a deep contact with another personality. More than sight of other people, more than the written word, the sound of other people talking brings people together.

We respond more to speech than to the written word. This is one of the great roots of radio's power.

One Month's Audience

In a month, a top radio program will be heard by 50% of all the adults in the U.S.; the vast majority of them hearing it two or three times in the month. Consider the "Lux Theatre of the Air," for which listening data is available, as of January, 1940:

- 48.8% of all U.S. people over 18 heard it in a month
- 55.1% of all people with some college education
- 56.2% of all people with some high-school education
- 34.2% of all people without high-school education
- 47.6% of all A income people
- 54.1% of all B income
- 52.1% of all C income
- 40.4% of all D income

This is for one program, not for a schedule of programs.

Inherent Selling Qualities

Sales come out of impact, not out of geography. Not alone "how many," but "how hard you hit 'em" is the truer measure of success for any advertising medium. Despite radio's astonishing horizontal stretch ("how many"), it is the vertical impact—"how hard you hit 'em"—that forms radio's bedrock of value to advertisers.

Radio's "great numbers" are the result of its impact, both in programing and advertising, not the cause of it. An advertising medium must be judged by this equation: Sales value equals circulation times frequency times impact. It is in the powerful combination of these three elements, each increasing the value of the other two, that radio runs away from the field.

The Living Voice

Every salesman, politician, and dictator knows that what Pliny, the Younger, said over 1,800 years ago is true today: "We are more affected by words we hear, for though what we read in books may be more pointed, there is something about the voice that makes a deeper impression on the mind."

People read alone. But they listen together. Each person tends to a greater response because response is infectious. Any automobile or insurance salesman would much rather sell a husband and a wife at the same time than try to sell each one individually.

Radio's Pictures

Radio has pictures, of course—the pictures people paint in their own minds. They are the greatest advertising illustrations in the world.

More Personalized, Provocative

Radio pictures are more personalized and provocative because they are not
limited by the details of printed pictures, which tend to freeze the imagination to specific details shown. The Claird Co. found this out in a magazine campaign for a woman’s hair shampoo preparation.

The black and white campaign was so successful it “progressed” to four-color illustration. Sales effectiveness immediately dropped off. They found out that a woman looking at a black and white illustration could more easily identify herself with the picture, whether she was blonde, brunette, or red-head. Any color used in the illustration which differed from the hair color of a reader made it harder for her to identify herself with the picture!

The history of the Toni Company, which had spectacular success in selling home permanent wave kits, is almost entirely a radio success story. It showed the other side of the coin: how effectively radio’s “pictures” get women to buy!

Message and Program Linked
In space advertising the magazine or the newspaper gets the credit for the information and entertainment in its columns. In radio, it’s the sponsor who gets it. It is “The Lux Theatre of the Air.” Or Eversharp brings you “Take It or Leave It,” etc. Sponsors have an element of audience good-will that is without parallel in space media.

Only in radio can the advertiser make a sharp pre-selection of the editorial frame and mood that will surround his sales message. In radio, the product gets its own frame—built to order in every case!

In radio there is no competition from editorial content, because the advertiser controls the editorial content which surrounds his sales message.

Sales Talk Gets Spotlight
Once the audience is collected and entertained and the time has come to sell, the program is removed, taken off the stage . . . only the sales message is there . . . the only thing on the stage. This is of great importance to advertising. Instead of the prospect’s having to exert himself to focus first on editorial, then advertising content, radio does it for him. It’s easier for the listener to hear the sales message than to avoid it!
TALKS, you consider it something special, you may want to remember that there was something special behind it.

Gradus was a man with a mission.

**How to sell an advertiser**

LIGHTNING THAT TALKS represents a serious attempt by broadcasters to bring advertisers—national, regional, and local—face to face with key facts about their medium.

Such a presentation is long past due. For years advertisers have been hampered by a lack of understanding of the advertising importance, impact, and versatility of radio. Nobody gave it to them, except in dribs and drabs.

For lack of such a presentation millions were lost to broadcasters.

The shoe-merchant who was burnt by radio advertising after using three announcements back in 1932, never came back. The newspaper boys told him why he shouldn’t. The radio boys never convinced him he should.

The large automotive manufacturer who invests huge sums in every form of advertising, except radio, might quickly have changed his mind if he had been given the wherewithal to recognize that the persuasiveness of radio—its intense human appeal—works just as well for autos as it does for soaps and cigarettes. This industrialist is too busy to give much time to consideration of specific advertising problems, but little by little he picks up an appreciation of media. Radio was one that didn’t get through to him.

The department store with the radio taboo certainly would take a longer look if its owners knew the basic direct-selling job that Schumeman’s in St. Paul, WCMI in Salt Lake City, Polsky’s in Akron, and other progressive stores assign to radio—and with what effect.

LIGHTNING THAT TALKS will guarantee an initial interest... and at least the beginning of appreciation of radio by thousands of advertisers who had none before.

But SPONSOR hopes that what this unique documentary develops will be only a start. Now comes the real work.

It’s up to broadcasters to follow with individual showings of the film, perhaps in its briefer versions: by personal solicitation; by well-planned presentations pinpointing radio’s place in the advertiser’s scheme of things.

We recommend that this Souvenir Issue of SPONSOR, prepared as a fact and figures supplement to the film, be used to the fullest.

The forces that bring about as important a presentation as LIGHTNING THAT TALKS augur well for the future sales aggressiveness of radio. Radio is a great medium... and it will be greater for remembering that there’s no substitute for constructive selling.

**How to see the film**

The word is spreading that radio has something in LIGHTNING THAT TALKS. During the past week or two inquiries have been received at SPONSOR from advertisers and agency executives who want to see the film and wonder how that can be arranged.

On page 42 of this issue is a story describing the industry’s plans for showing the film to sponsors, prospective advertisers, and advertising agency personnel. As SPONSOR went to press the dates of area showings were not sufficiently defined to be published. These will be released by the BAB.

Stations in your own area will be glad to provide further information on showings, SPONSOR will be happy to answer questions and to dig up any data available on dates of showings in specific areas. The BAB office, 270 Park Avenue, New York City, is acting as clearing house for showing dates.

**Applause**

**Awareness of radio: 1950**

Long before the first showing of LIGHTNING THAT TALKS, national and local advertisers and agency executives were asking when and where they might see the film.

Many such queries came to SPONSOR.

To us this wave of interest represents several things.

It indicates a keen awareness of radio: 1950 variety. It reveals the commercial vitality of the most extensive advertising medium available.

It expresses the urgent need for radio presentation material that will help advertisers appreciate the importance of the medium.

It represents a basic interest in all advertising, and a deep desire on the part of advertisers to place the several mediums in their proper perspectives.

LIGHTNING THAT TALKS will contribute substantially to a better understanding of radio.

SPONSOR is pleased to note the widespread receptivity to its message.
ROPED!
TIED!
READY FOR BRANDING!

That’s the breezy Arizona way of telling you that more than

**HALF A MILLION ARIZONANS**
who, annually, spend more than

**HALF A BILLION DOLLARS**
in KOOL’s retail trading area provide a ready-made, loyal audience

for **YOUR SALES MESSAGE**
— made doubly responsive by KOOL’s active showmanship and local promotion

+ the consistently top-Hooperated

**COLUMBIA NETWORK PROGRAMMING**

Key Station of the Radio Network of Arizona.
KOOL, Phoenix
KCKY, Coolidge
KOPO, Tucson
100% coverage of Arizona’s richest area comprising 75% of the State’s population.

Your **COLUMBIA Station**
**IN ARIZONA**

5,000 WATTS DAY and NIGHT 960 KCs

Phone, wire or write for availabilities today

NATIONAL REPRESENTATIVES
George P. Hollingberry Co.
NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO • ATLANTA
Makes You Stronger!

The right kind of food builds you up. And so does Radio Sales research.

Take the case of the food sponsor who wanted to be stronger in Intermountain America. A Radio Sales Account Executive—backed by the most resourceful research department in spot radio—showed him how he could get 3 times as many listeners at less than one-third the cost-per-thousand. By switching to KSL in Salt Lake City. So he did.

You, too, can make your advertising so powerful it’ll pick up extra-heavy profits...in 13 of your most important markets. Just call...

RADIO SALES Radio and Television Stations Representative...CBS
Representing WCBS, WOR, WABC, WNYC, WHTI, WBBK, WOR, WORC, WNYC, CBS, KFSI, WBBK, WBBK, WORC, WNYC, WHTI, WBTV, WAPM-TV, KRL-TV, KITV and the Columbia Pacific Network.
Spot, network, or both? — p. 17

Monica Lewis is Chiquita number 3 — page 20
WHAS-TV . . . soon on the air . . . will be represented nationally by Edward Petry and Company.

Petry has represented WHAS since 1933.
Tide promoted as non-rinse detergent after Surf's lead

P&G's Tide, previously advertised without any non-rinse attribute, is now being sold nationally as a non-rinse detergent. Idea was first used by Lever Brothers' Surf and in three major cities. Sales equalled Rinso's one month after inception of advertising. Lever is producing Surf in limited quantities; Tide is being manufactured for national distribution.

Will station experts pool talents?

Election of Vic Diehm, veteran broadcaster-owner of WAZL, Hazleton, Pa., to vice-presidency and directorship of WHOL, Allentown, Pa., indicates possible trend toward pooling of station know-how in growing competitive era. With too many stations in practically every market, it's survival of the fittest.

Son helps hypo Crosby's Hooperating

When Bing Crosby's youngster appeared on his show 18 January, he gave papa's rating a boost. In the 17-24 January poll, Bing jumped from seventh place to third. Jack Benny, without offspring but with wife, continues to hold top position.

BMB's second study reveals in-town station gains

Study number two, released early in February, points up gains by in-town stations. BMB headquarters' services are available to advertisers and agencies in analyzing and processing BMB material. (See page 26.)

Railroad execs interested in TV advertising

Successful use of TV by Santa Fe has been a source of encouragement to other railroad companies. Most of 90 RR ad managers attending annual conference in Chicago expressed definite interest in television.

Networks expand sales research facilities

Both NBC and CBS are gearing for more intensive sales efforts with expanded sales planning and research operations. George Wallace heads new four-division NBC radio set-up dealing with sales planning and presentations. He will work closely with Harry Kopf, vice-president in charge of sales. At CBS E. P. J. Shurick, formerly with Free & Peters, will move into network sales research under supervision of John Karol, sales director.

Transit radio gathers proof of results

Transit radio is compiling numerous examples of outstanding results for national and local advertisers. Antagonism to newest radio medium stems mainly from printed media sources anxious to stifle a growing competitive threat.
Negro disc jockeys number over 80

Newly compiled list of Negro disc jockeys shows rapid increase in programming for colored audiences. Earlier list contained less than 50 names; new one has more than 80.

1950 looms as big year for spot

Early forecasts of increasing use of spot radio in 1950 are materializing. Responsible spot sources report substantial increase in January spot radio advertising over previous year, with new auto and anti-histamine announcements leading the parade. During early February trend continuing. Medium's flexibility is appealing factor in face of changing conditions.

Colgate-Palmolive-Peet buys fifth African program

Colgate continues to make effective use of radio in foreign markets. Company has bought fifth South African program: "King Cole Court," a 15-minute transcribed musical. Programs and spots give Colgate national coverage in South Africa.

Lever Brothers to spend $2,500,000 for TV in '50

Lever Brothers will allocate $2,500,000 for television advertising in 1950. Money is to be added to annual ad budget. Allocations for other media will not be reduced to include new medium. P&G has appropriated $1,500,000 for TV on an experimental basis.

Miles anti-histamine candidate sponsors three net shows

Miles Laboratories anti-histamine product Tabein is being plugged on three network shows: "Edwin C. Hill"; "One Man's Family"; "Ladies Fair." Tabein is advertised on 11 broadcasts a week. Two of programs are on Monday-Friday.

NBC's "Saturday Night" Big Business

NBC's 2½ hour Saturday night TV stint looms as a $4,560,000 annual business. That's gross takes when "Saturday Night" is sold solid to 15 advertisers. Cost to each is about 35 percent of weekly full page schedule in LIFE. Twenty-two stations will be included in network. Program starts mid February.

$200,000 for Phonevision films

Boost for E. F. McDonald's (Zenith) Phonevision, prior to FCC approval of pay-as-you-use telephone-TV system, is decision of moviemaker James A. FitzPatrick to spend $200,000 of his frozen European funds making two-reel Phonevision subjects on Continent. Fitz-Patrick plans production in March if FCC okays system.

Group stations establishing New York sales offices

Westinghouse Radio Stations is newest group to establish sales office in New York. Eldon Campbell, sales manager of Kex, Portland, is National Sales Coordinator starting 15 February. Two years ago Fort Industry Stations opened similar New York office with Tom Harker in charge, and Fort Industry success is setting pattern. New York sales offices work closely with national representatives.

—please turn to page 34—
The Second Report on OUT-OF-HOME radio listening in New York, just released, clearly establishes the stability of the OUT-OF-HOME audience. It was almost as large in November, when this study was conducted, as it was in August, the period covered in The First Report.

The constancy of this audience, as well as its vast size—_one_ out of every _two_ New York families had members listening to the radio OUT-OF-HOME _daily_ in November—further emphasizes the common sense of radio's _counting its entire house, AT-HOME_ and OUT-OF-HOME listeners.

The Second Report makes this TOTAL count a practical reality. For the first time _ratings_ are now available for OUT-OF-HOME listening by _1/4_ hours from 6 a.m. to 12 midnight, _exactly_ as in the standard monthly AT-HOME rating studies. These OUT-OF-HOME figures can legitimately be combined with the AT-HOME ratings to determine the TOTAL radio audience by stations for any _1/4_-hour. Both surveys are by PULSE, conducted simultaneously and using the same sample.

There are vital facts for radio time buyers and advertisers in The Second Report. OUT-OF-HOME listening habits do not always conform with AT-HOME radio preferences. _Certain_ times and _certain_ programs are greatly enhanced in value, while others benefit little. _Every_ time period needs to be re-evaluated!

A limited supply of "The Second Report" is available. Write for it to WNEW, 565 Fifth Avenue, New York 17, N. Y. Or ask a WNEW representative for a copy.
## SPONSOR

**Vol. 4 no. 4**  
**13 February 1950**

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- **How to crack a stone wall**  
  What part radio played in Taylor-Reed Corporation's 1949 $2,000,000 gross. The story of a "ten-year wonder"  
  **Feb. 27**

- **Markets on the move**  
  Transit radio, currently in 19 areas, piles up exceptional results  
  **Feb. 27**

- **Women's participation shows**  
  Women's programs are proving slick salesmen of products ranging from mops to mink coats  
  **Feb. 27**

- **The waiting farm market**  
  Farm income and demand for electrical appliances hit an all-time high, but radio is generally missing the boat
To fulfill many requests which we have had from advertisers, and their agencies, to study the distinguished television commercials produced by Sarra, Inc. for leading television advertisers, we have prepared a special film featuring 10 of television’s most successful commercials. This film is available for you to have and study right in your own office for as long as you want it. Others will follow periodically. All you have to do is fill out the coupon below and send it to our nearest studio. We will immediately make this film of 10 successful television commercials available to you.

Please send me the free film featuring 10 of television’s most successful commercials.

NAME.................................................. TITLE ..................................
COMPANY.................................................
STREET..................................................
CITY....................................................

I would like to study this film for ....... weeks. Dept. 5

PHOTOGRAPHIC ILLUSTRATIONS • MOTION PICTURES • SOUND SLIDE FILMS • TELEVISION COMMERCIALS

13 FEBRUARY 1950
We should like to receive your booklet entitled "99 Case Histories" which deal with a large variety of television successes.

If there is any charge for this booklet please let us know at once and a check will be sent along, although we understand it is available to subscribers.

John T. Farquhar
Devereux & Company Inc.
Utica, N. Y.

We are currently planning a TV pitch to one of the big department stores down here and need as much background material and success stories as we can possibly get.

I am sure that in the last year you folks have run a number of background stories as well as success stories on department stores and specialty shops in TV. I would certainly appreciate your sending along any material that you have.

Robert S. Maurer
Television Director
Henry J. Kaufman & Associates
Washington, D.C.

I am interested in obtaining a copy of your "99 Case Histories" covering TV successes on the part of department stores. If there is any charge for this pamphlet, please bill me personally.

W. Arthur Fielden
Detroit Manager
Radio and Television Department
Campbell-Ewald Company

I have been an avid follower of your magazine since its first issue, and find it extremely helpful. Recently my only copy of your TV Success Stories was lost, stray or more probably stolen. No doubt more of your TV case histories have developed since that printing. I would appreciate your sending me the original 83, and any supplements that have been printed by sponsor publications in the time that has elapsed since then.

B. J. Stapleton
Television Director
Barlow Advertising
Syracuse
In cooperation with our local department stores we are endeavoring to accumulate a list of successful television shows that have been used by department stores or any type of retail establishment. We are specifically interested in the format of the particular show and if possible any examples of concrete results.

**Dan Starr**
**KING**
**Seattle**

Several significant department store TV successes are recorded in "99 TV Results." A new edition of "TV Results" containing 199 results will be published late in February. This will be a "bonus" to SPONSOR subscribers.

**KIDDING MR. HOOPER**

Just thought the following might be of interest to you, as a little short note kinda' kidding Hooper and Conlan:

**ATTENTION MR. HOOPER AND MR. CONLAN**—In a recent campaign conducted in the city of Hannibal, Mr. Herb Tuttle, manager of the Gamble-Skogmo Store made his own survey. The campaign consisted of station-break announcements over Radio Station KHMO, advising listeners on the merits of Coronado appliances, and to be on the look-out for "the Friendly Gamble Man when he called at their door." In the follow-up, the appliance man made 27 calls and in all 27, was received with the information that the housewife had heard the announcements.

**Wayne W. Cribb**
**General Manager**
**KHMO**
**Hannibal, Mo.**

**HONEST REPORTING**

Timed as it is, just before our 4th survey, and just before BMB's release of its current reports, the article in your 16 January issue entitled "BBM Works in Canada" will do a fine hit of selling for BBM and some much needed needling for those stations in the United States who are slow to see the definite benefits of BBM (or its successor).

We would be the first to agree that station audience measurement has not reached the ultimate. There will always be changes of one sort or another. But we are sure most everyone will concede that constructive steps have been taken, and that given time, all difficulties can be ironed out.

*(Please turn to page 62)*
Cigar manufacturers look to spot radio to spur sales

In 1920, over 5,000,000 cigars were sold. Last year, with the above-14-year-old population 20,000,000 higher, only 5,600,000,000 cigars were smoked. The total dropped 200,000,000 from 1943. To combat this alarming decline, radio spot advertising will be emphasized. Meanwhile, the American Cigarette and Cigar Company, which was counting on its half-hour weekly CBS program starring Joan Davis to boost sales of its Roi-Tan cigars, is discontinuing the show after 3 March.

Supreme Court may rule on TV film censorship

Like many a movie company, TV and commercial film makers are being plagued by state and local film censors. To rectify this threat to free speech, a Federal court has decided that, since TV is in interstate commerce, the FCC is in full charge. The Supreme Court may rule next on this decision.

FM stations showing increase not decline

With Transit radio, Storecasting, and other functional forms as stimuli, FM is not yet ready to be counted out of aural broadcasting. As of 12 January there were 733 FM stations on the air in contrast to 704 in January, 1949.

Larger screen trend seen in TV tube sales

With falling prices and an increase in TV set production, the purchasing trend is toward larger screen sets. Equipment manufacturers report that of all the television-type cathode ray tubes bought recently over half were over the 12-inch size.

Out-of-home listening bonus to be explained

The sizable advertising bonus that radio sponsors have received for years via auto radios; restaurant, beauty parlor, and barber shop listening; beach and outdoor entertainment audiences will soon be explained. Pulse studies, now made for WNEW, Southern California Broadcasters, and others, reveal the advertising importance of radio’s “Big Plus.” During 1950 the full extent of radio’s audience will be brought home to advertisers. Further light on this important subject will come from studies showing times of day when out-of-home listeners are at their peak, what types of audiences predominate at specific periods. Rate cards may, in some cases, be adjusted when full scope of uncounted audience is determined.

Frozen milk concentrate looms as future industry

Because of the boom in frozen orange juice, many companies are now working on methods to put frozen milk concentrate into cans. The frozen milk, cheaper than fluid milk, may be available to retail customers in about two years. Meanwhile, Minute Maid Corporation, which makes frozen juices, plans to spend some $2,000,000 in advertising. This will include a heavy radio spot campaign.

Radio, TV sales hit a new high in 1949

Dollar sales of radio and television sets hit a new high last year of $850,000,000. This is a 13 percent increase over 1948 sales. With an increase in radio receiver sales and the selling boom on TV sets, 1950 looks as another banner year for manufacturers.

Brazil and Canada plan TV stations

A Brazilian radio network plans to construct a TV station in Sao Paulo which is expected to go on the air next summer. In Canada, plans for stations in Toronto and Montreal are in progress. It won’t be long now before American advertisers are able to plug their products via video in the rich Brazilian and Canadian markets.

Radio-in-every-room can be important selling point in 1950

Of the 3,000,000 radio sets sold in 1949 (at $320,000,000 retail) 6,000,000 were table models mostly for the “radio-in-every-room” market. This could be the radio manufacturers’ best market in 1950, too. With daytime TV programming still in the experimental stage, radio can easily monopolize the daytime audience while battling video for the evening listener (viewer). A radio-in-every-room for the children, the busy housewife, or one for Dad to hear his favorite program can be the “gimmick” to increase radio set sales.

Commercial shortwave source of revenue for stations

Privately owned shortwave stations can look to American industry having factories abroad to advertise via their wavelengths. Station WRUL (Boston) 250,000 watt has signed International General Electric Company as its first client. Success of this venture may encourage other industrial firms to beam commercial programming abroad.

1950 prospects given for radio, TV set sales

Total radio, TV and record player purchases for 1950 are estimated at $74,000,000,000 or an average of $17.60 per family. This is 7.5 percent of the national total to be spent for all product groups.

Used-car dealers plan 1950 radio promotion

With the auto industry stepping up its 1950 advertising budget, local used-car dealers hope to keep pace with their promotional efforts. Present plans call for the used-car dealers to spend $15 per car sale for radio promotion.
Products are accepted at once as friends in the millions of Chicago-Midwest homes where they're introduced by the WLS personalities who visit these homes every day—and bring the friendly kind of radio service for which WLS has always been noted.

In 1949, more than 100 famous names in food store products used WLS as a sound way to make friends and step up sales among the substantial, home-loving families of Chicago and its surrounding 4-state area...the big region where people in city, town and farm depend on WLS for accurate information, for dependable advice and for clean, family-style entertainment.

High on the loyal listening list is WLS Feature Foods, unique in its friendly, informal selling of grocery-store products. The WLS sales manager or your John Blair man can tell you more about how you, too, can use WLS personalities to increase your sales in this market WLS has always programmed for. Meantime, send for your free copy of the information-packed Feature Foods booklet, "How to make this WLS-Chicago market your market." Address Sales Manager, WLS, Chicago 7, Illinois.
"Mr. President" and Willie WISH have just been re-elected by a landslide vote.
Yes, Morris Plan, one of the leading financial institutions in the Indianapolis market, has just renewed the popular "Mr. President" program for a third term. This is typical of many successful firms that have found that long term advertising on WISH does the job.

Extra!!

that powerful puller in Indianapolis...

WISH
OF INDIANAPOLIS
affiliated with AMERICAN BROADCASTING COMPANY
GEORGE J. HIGGINS, General Manager
New on Networks

SPONSOR
Anheist
Hewey's Dari-Rich
Columbia Recordings Inc
Doubleday & Co
Doubleday & Co

AGENCY
Foote, Cone & Belding
Sorocovas & Co
McCann Erickson
Huber Howe & Sons
Huber Howe & Sons

NET STATIONS
MBS 555
MBS
CBS 58
NBC 43
ABC 61

PROGRAM, time, start, duration
True or False; Sat 5-5:30 pm; January
Radio Harris Hollywood News; Sat 5:30-4:45 pm
The L P Record Parade; Sun 4:30-5 pm; Feb 5; 13 wks
Edwin C. Hill Facts Unlimited; Sun 4-4:30 pm; Jan 18; 13 wks
Jacques Prey (Movie) Sidney Walton (News) Sat—two 15-minute segments immediately after the Metropolitan Opera
Fun To Be Young; Sat 2:30-3 pm; Jan 7; 52 wks
Mark Trail; MFT 5:30-6 pm; Jan 30
Ladies Faire: MFT 2:15-3 pm; Feb 6
Your Home Beautiful; Sat 11:11:15 am; March 4
Grady Cole & The Johnson Family; MFT 2:21:15 pm; Jan 6; 52 wks
Laurence Childs; T. Th 2:2:15 pm; Jan 16; 52 wks
Fun To Be Young; Sat 2:30-3 pm; Jan 7; 52 wks
Get More Out of Life; Sun 12-12:30 pm; Jan 22; 13 wks

Renewals on Networks

SPONSOR
Albers Milling Co
Norwich Pharmaceutical Co
Seeman Brothers Inc

AGENCY
Erwin. Wasey
Repton & Bowles
Wm. H. Weintraub

NET STATIONS
NBC 13
ABS 232
CBS 170

PROGRAM, time, start, duration
Aunt Mary; MFT 3:30-45 pm Par time; Jan 13; 26 wks
The Fat Man; F 8:30 am; Feb 10; 52 wks
Allan Jackson & The News; Sat 11-11:05 am; Jan 28; 52 wks

National Broadcast Sales Executives (Personnel Changes)

NAME
Isabel Bishop
John C. Cole
James Crawford
John Rhys Evans Jr
Frank Falknor
Albert E. Foster
William C. Gittinger
Robert P. Hille
Howard E. Key
Marion Lennox
Ivan Linger
Norman Lawau
Sackett Miles
Arthur Mundoff
Victor T. Norton
Frank J. Reed
Hubbell Robinson Jr
Ralph A. Sarens
James M. Seward
Frank Shakespeare
Franklin B. Small
Alexander Stronge Jr
Karl R. Stutphin
Charles Vanda
J. E. Van Valkenburg

FORMER AFFILIATION
MBS, N. Y., continuity acceptance dept
WMVY, Pitts., sls eve mgr
WBRM, Chi., gndl mgr
Lee & Brothers, N. Y., dir of media
CBS, N. Y., vp in charge of AM network sls
CBS, N. Y., head of documentary unit, exec prod
ABC, N. Y., traffic & stat rel dept
MBS, N. Y., continuity acceptance dept
WXYZ, Detroit, prom-publ dir
KRON-FM, S. F., contml rep
Fiske & Seehyng, N. Y., statistician
WPTS, Paterson, N. J., asst vp
NBC, N. Y.
CBS, N. Y., vp in charge of network programs
KFW, Phila., contml mgr
CBS, N. Y., vp in charge of operations
WTHR, N. Y., head of radio sls eve
Professor 'Quiz' radio program, managing dir
ABC, N. Y., mgr of tv programs
ABC, Chi., central division, sls prom mgr
CBS, western division, exec prod (H'wood)
CBS, N. Y., vp in charge of tv operations

NEW AFFILIATION
Same, ast dir of religious programs
Same, acct exe
WPEN, Phila., sls mgr
KOMO, Seattle, acct exe
CBS, N. Y., vp in charge of program operations
WLAW, Lawrence, Mass., smn mgr
Same, vp and acct to pres
Same, N. Y., dir of programs for radio network
WFIL-TV, Phila., charge of tv sls eve
Same, ast dir of continuity acceptance dept
ABC, Chi., central division, sls prom mgr
KRON-TV, S. F., sls mgr
NBC, N. Y., mgr of AM sls eve
WOR, N. Y., sls dept, acct exe
NBC, N. Y., vp for administration
Same, tv sls eve dept mgr
Same, supervisor of all radio and tv programming
WMBW, Miami Beach, acct exe
Same, vp in charge of business affs, network programs
WOWC-TV, Washington, D. C., unitl spsls and vehr ppr (Mr. Shakespeare will work out of WOR's N. Y. office)
WXIR, Sterling, vp in charge of sls
Same, ast dir of tv programs
Same, acct exe
WCAU-TV, Phila., dir of tv
Same, vp in charge of network sls

13 February 1950
Sponsor Personnel Changes

NAME

Donaldson, James W.
Gelder, Walter Henderson
Silver, Fred
Silver, R. Griffiths
Silver, A. Stanley Kramer
Morton, John F.
Olshak, Samuel
Sanford, Charles
Scher, Martin L.
Bauer, G. E.
White, Chandler T.
Wylie, William

FORMER AFFILIATION

Standard Brands Inc., N.Y., eastern regional sls mgr.
Aero Mfg. Corp., Cincinnati, works mgr of Crosby div.
Hunts Foods, Fullerton, Calif., gen sls staff.
International Silver Co. of Canada Ltd., sls exec.
Hitchcock-Garfield Inc., N.Y., ass't exec.

Air King Products Co Inc., Brooklyn, counsel sales mgr
American Maize Foods Co., N.Y., ass't sls mgr.
Admiral Corp., (N.Y., distribution division) genl sls mgr.

General Alline Works' division of General Alline & Film Corp., N.Y.

NEW AFFILIATION

Same, asst to genl mgr.
Same, L.A., asst merch mgr.
Same, asst to vp.
Same, dir and vp in charge of sls.
Burlington Mills Corp., N.Y., adv dir.
adv and sls prom mgr.
Same, adv and sls prom mgr.
Same, mgr of bulk sls dept.
Motorola, N.Y., gen sls mgr.
P. Ballantine & Sons, Newark, N.J., ass't genl sls mgr.
Same, vp.
Same, mgr of central div package sls dept.

New Agency Appointments

SPONSOR

Adams Corp, Beloit, Wis.
Albione Foods Corp., Lodi., N.J.
Ashley Automatic Wood Stove Co., Columbus, O.
Camco Curtains Inc., Chi.
Colonial Airliners Inc., N.Y.
Cott Beverage Co., New Haven
Dubuque Amber Corp., N.Y.
Allen B. DuMont Labs Inc., Clifton, N.J.
The Eastern Wine Corp., N.Y.
Farmers' and Consumers' Dairy, Marvinsown, N.J.
Female Foundations, N.Y.
Franz Laboratories Inc., N.Y.
Garfield Tea Co., Brooklyn
Jean Great Inc., N.Y.
Griffiths Inc., Rochester
Greenman Sherrill Furniture Corp., N.Y.
Gravston Papers Co., Gravston, N.H.
Hoffmaster & Co., Boston
Handford Hotel, Mason City, Iowa
The Hubbel Paper Co., Cincinnati, O.
Ideal Macaroni Co., Cleveland, O.
Jell-O Island Packing Co Inc., Brunswick, Georgia
Lever Brothers, N.Y., (John F. Jelke division)
Light Grain & Milling Co., Liberal, Kan.
Lokomotivindustriens O. S. A. Inc., N.Y.
Miracloud Inc., Seattle
C. A. Masse Co., Chicago
Peg Newton, N.Y.
Owens Krake Inc., Rochester, N.Y.
Parfums Charboring Inc., N.Y.
Pepex Mfg. Co., Shrewsbury, Iowa
Pettijan Co., Milwaukee
Quaker Oats Co., Chicago
Regina Cigar Co., Philadelphia
P. J. Rieter Co., Brockton, N.J.
Ryan Candy Co Ltd, N.Y.
Rumbold House of Design, N.Y.
M & C Foods, Chicago
Louis Sherry, N.Y.
Silkin Paper Corp., N.Y.
Steelite Cheese Co., Chicago
The Sterling Insurance Co., Chi.
Sylvania Electric Products Inc., N.Y.
Leg Corporation, Dallas
Leone Perk Biscuit Co., Nashville
Iru Cante Manufacturing Co., N.Y.
Ufita Drop Forge & Tool Corp., Itaca, N.Y.
Wood Paper Co., Merrill, Wis. (Division of Avery Corp., Chi.)
White Star Mills, Staunton, Va.

PRODUCT (or service)

Korn Kurls
Food service
Wood burning stoves
Curtains
Furniture
Air travel
Rooftops
Cameras
Receivers sls div.
Chateau Martin wines
French food
Grilles
Shampoos
Tea
Girard-Perregaux watches
Cameras
Furniture
Paper products
Pitchfork ale
Hotel
Beer
Macaroni
Pastry
Margarine
Pancake & waffle mix
International travel insurance

“Miracle”
Antiseptic
Fashions
“Sark” cross word cards
Perfume
Starch and bleacher
Powdered meat tenderizer
Piper Cols
Ann Semiona ready mixes
Cigars
Food packers
“Houplang Cassidy” candy
House furnishings
Food distributors
Preserves
Paper products
Cheese
Insurance
Electric products
“Teg” glazed inhaler
Baked goods
Master Glass Floor polish
Food manufacturers
“Lastex” butcher
“Melrose” flour

AGENCY

Earl Ludgin, Chicago
Chambers & Wissell Inc., N.Y.
Hugn A. Beadlesky, Charlotte, N.C.
Phillips, Brabant & Seygour Inc., N.Y.
Wadell & Briggs, Chi.
Redfield-Johnstone Inc., N.Y.
Johnson & Waid Inc., Boston
Perks, N.Y.
Campbell-Ewald Co. Inc., N.Y.
H. C. Morris & Co., N.Y.
Terry, Kent & Co., N.Y.
B. W. Fairlax, N.Y.
Buckman Co., S.F.
Artwell Co., N.Y.
N. W. Ayer, N.Y.
Cecil & Prebrey Inc., N.Y.
Victor A. Bennett Co., N.Y.
John C. Dodd Inc., Boston
Alley & Richards Inc., N.Y.
Schoenfield, Huber & Green, Chicago
Stockton, West & Burkart Inc., Cincinnati
The Carpenter Co., Cleveland
Lewis Edwin Ryan Inc., Washington, D.C.
BBK&J, N.Y.
The Paul A. Linco Inc., Wichita, Kans.
Victor A. Bennett Co Inc, N.Y.
J. Walter Thompson, N.Y.
Strong & P smear, Seattle
Street & Finney, Chicago
Bay-Bireh Co., N.Y.
Hutchinson, Rochester, N.Y.
H. W. Fairlax, N.Y.
Buchanan-Thomas, Omaha, Nebraska
Audrec, Milwaukee
De Garne Inc., N.Y.
Price, Robinson & Frank Inc., Chicago
Gresh & Kramer, Philadelphia
Laub & Krone, Phila.
Blaker, N.Y.
Victor A. Bennett, N.Y.
Moses F. Swaney Inc, Chicago
Bobley Co Inc., N.Y.
Batsford, Constantine & Gardner, S.F.
Smith, Beason & McChure Inc, Chicago
Beckner, Meyer & Blum Inc, Chi.
Cecil & Prebrey, N.Y.
E. R. Henderson, Dallas
L. W. Ronch Co, Nashville
Getchel & Richard Inc., N.Y.
Wilson, Blythe & Welch, Hartford, Conn.
Richard H. Ready Co, Stevens Point, Wisconsin
Courthoud B. Ferguson Inc, Richmond, Va.
ARE YOU FooLED BY GIMMick HYpoED SuREyS?

(OR ARE WE MEANIES FOR BEING SNITCHERS?)

There is only one measuring stick, KMLB believes, in evaluating listeners—and that's by having a KNOWN consistent audience built by sound, progressive programming. Most time-buyers evaluate stations on this basis—and buy radio time accordingly, even when stations bellow, "Hooper says I'm high," or "Conlan says I'm first."

True, audiences are fickle. But never fickle enough to stray from its strongest source of attraction which has been developed by years of painstaking cultivation.

KMLB is 20 years young—the youngsters, the oldsters, the newcomers, the city folks, the farmers, all KNOW KMLB as well or better than their closest of kinfolks. You might as well knock the props from under the Louisiana State capitol as try to seduce KMLB's faithful audience.

Agreed, some like to hear the jingle of "mike" dollars on silly gimmick programs. And they even turn away from KMLB just long enough to see if they will be called to answer "How old are you?" for a dollar. But when the give-away gimmicks have spun their wheel of chance, they turn to the station they have been trained and cultivated to listen to—KMLB.

It is on this basis of reasoning that we know KMLB is first in the "ears of its countrymen," even in face of a current Hooper survey which lowers our listening temperatures in "SPOTS" to only slightly below that of our competing station.

WE didn't jingle give-away dollars 15 TIMES A DAY in our audience's ears DURING THE SURVEY to make our enviable showing—(now aren't we the meanies for being snitchers?)

So all we ask is—reason it out—GET THE TRUTH. KMLB will always be first as long as it keeps faith with its loyal audience by better programming.

KMLB-KMFM

5000 WATTS-AM 17,000 WATTS-FM

MONROE, LOUISIANA

Affiliated with AMERICAN BROADCASTING CO. Represented by TAYLOR-BORROFF CO.

13 FEBRUARY 1950
Charles Erwin Wilson, president of General Motors Corporation, is selecting advertising media with special care this year. The automotive industry's backlogs and waiting lists are part of a past era. Today, he is selling his cars in a buyer's market.

Wilson is largely responsible for shaping the overall policies of his division chiefs; it's he who keeps them hitting on all cylinders. From his office in Detroit's General Motors Building, he directs the operations of the GM empire with calm and searching deliberation. In contrast to his dynamite predecessor the late William S. Knudsen, he dislikes making snap decisions. Wilson rarely relaxes, often remains at his office through an entire night clearing up urgent matters.

Wilson made up his mind early. From the time he flipped his first light switch, he knew he wanted to be an electrical engineer. And he turned out to be a crackerjack. At 18 he had completed a four-year course at Carnegie Tech in three years and landed a job at Westinghouse. (Salary: 13 cents an hour.) By the time he was 22, he had designed the firm's first auto starter motor.

After the first World War Wilson accepted a job as chief engineer and sales manager of Remy Electric Company, a GM subsidiary. He became a GM vice-president nine years later; five years after that he was Bill Knudsen's right-hand man. When F. D. R. appointed Knudsen to the State Department in 1940, Wilson took over the Corporation's top job. Since then the snowy-haired, slow-talking GM boss has deftly accomplished two major feats: rallying the vast GM facilities for war production; and reconverting plants at war's end. Of General Motors' estimated $10-12,000,000 annual advertising budget, $2,000,000 is spent for radio. The bulk of its air expenditures is allotted to spot. GM sponsors only one AM network program, a weekly newscast by Henry J. Taylor. To supplement its radio advertising, the firm has waded deeply into television. For Chevrolet, leader in the low-price field, GM has two network telecasts: "Chevrolet Tele-Theatre"; and "Inside USA." In addition, it sponsors a thrice-weekly TV newscast. In 1950 GM expects to make substantial gains in the competitive battle for bigger sales. (See story elsewhere in this issue for an overall analysis of automotive advertising.)
New developments on SPONSOR stories

P.S. | See: “Baseball Listening continues to spiral”
---|---
Issue: May 1948, p. 23
Subject: Winter sportscasting

For the Tide Water Associated Oil Company sponsoring sporting events has been a profitable project. Associated is one of the leading radio and television sponsors of collegiate football and basketball games in the far West. Its current schedule of basketball broadcasts is the biggest ever to be aired to Pacific Coast listeners.

This year the games are being carried on more stations covering a wider area than in previous seasons. The expanded station list means Associated’s commercials are being heard by thousands of new listeners in territories which the firm has never reached before. The games are carried over the Intermountain Network of Idaho and Utah. In addition, thirty-two prominent independent stations are airing the hoop clashes. Associated will sponsor a total of 253 games during the regular season.

The firm’s television efforts have been equally as vigorous. Associated is sponsoring the first basketball telescasts in Northern California. Stanford and California Universities have granted the company TV rights for several of their conference games. During the past football season Associated contracted for more than 110 broadcasts and eleven gridiron telescasts. The season was highlighted by its sponsorship of the nationally famous Shrine East-West football classic, over KGO-TV, San Francisco.

Said Harold R. Deal, Associated’s advertising and sales promotion manager, who directs its AM broadcast and television activities:

“Our sportcast schedule takes on increasing significance as a major medium of advertising as we participate in a competitive race for business during 1950.”

P.S. | See: “What it costs to use TV”
---|---
Issue: December 1947, p. 18
Subject: Simulated television

How do you show an advertiser what his film commercial will look like on a TV screen without tying up the broadcasting facilities of a station?

Many an agency faces that problem. But the Petry Company has licked it now. Petry uses a mockup of a TV set with a movie projector placed inside behind the screen. Turn out room lights, flick a switch . . . zip, the sponsor can sit back and make his decision on the film. The system’s called “simulated television.”

“Simulated television” will accelerate the sale of TV film commercials and shows to prospective clients. It eliminates several major roadblocks. When films are shown on large projection screens, clients often delay making their final decision until they can see them on a TV screen. The agency then has to arrange a showing at a television station; this can only be done when the station is not operating, resulting in further postponement of the sale.

The first installation of “simulated television” has been set up in Petry’s Chicago office. Windy City advertising men, who have brought their clients to the company’s viewing room, are convinced of its value. They agree that this method eliminates the cost and inconvenience of station previews. It is a boon to TV sales.
WEED
and company

RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK • BOSTON • CHICAGO
DETROIT • SAN FRANCISCO
ATLANTA • HOLLYWOOD
Spot, network, or both?

Some simple rules to help you decide how to use your national radio budget

Spot radio advertising is to net advertising what newspapers are to national magazines. With sizable increases in advertising forecast for 1950, advertisers will do well to ponder the basic rules which indicate whether the major radio expenditure should be allocated to network or spot advertising . . . or both.

The basic rules listed on this page are fundamental, and almost 100 percent applicable. The very fact that they seem uncomplicated may be misleading. Most have ramifications; each should be sifted carefully.

To assist in this sifting process, Sponsor has prepared this article with the cooperation of network and spot specialists. It is readily admitted by spot spokesmen that there are certain functions that only a network program can fulfill; and the conviction works both ways. It is admitted, also, that the two overlap and supplement each other. There are cases where a salesman of one will advise his client to buy the other. This isn’t altruism. It’s simply smart business. A successful spot user often becomes a hot prospect for network advertising. Forced into the webs prematurely, he may cease to be a radio user at all.

Let us examine briefly the accepted rules governing the decision to buy network and/ or spot; note examples of successful usage; then continue to a discussion of disputed points and those needing amplification.

Examine NETWORK if your product . . .

1. Has national distribution (this does not preclude spot, but is requisite for net use)
2. Has year-round market
3. Has even, high consumer appeal (not affected by regional likes and dislikes)
4. Has large volume of sales
5. Has large advertising budget
6. Needs prestige of big-name entertainment
7. Needs heavy merchandising
8. Needs large-scale institutional advertising

Examine SPOT if your product . . .

1. Has national distribution (see point no. 1 under network)
2. Has spotty distribution
3. Is seasonal
4. Has distinct variation in regional consumer acceptence
5. Is new or speculative
6. Has limited budget
7. Needs a pickup in specific markets
8. Needs to reach a specific audience at peak listening time
National advertisers in a wide range of products, including food, drugs and tobacco, fulfill all positive points for using network. Cigarettes, for example.

Cigarettes have national distribution, and popular appeal not seriously affected (excepting Salt Lake City) by regional or sex differences. Certain consumer variations do exist. In metropolitan Philadelphia, for instance, 46.7 percent of the women smoke; in medium-sized Milwaukee, 37.6 percent, and in the comparatively small town of Modesto, Calif., 30.3 percent. In rural and farm areas, percentages are still lower. Such fluctuations, however, are so small as to be of little importance. A large portion of the audience are potential smokers, and the good-will angle alone is worth using blanket coverage. Philip Morris gracefully nods to this portion of its audience by suggesting that, even if you are a non-smoker, it’s gracious to have Philip Morris in the house for guests who do smoke.

Cigarettes have a steady, year-round market, and tremendous volume of sales. Manufacturers’ sales reach astronomical figures. In 1949, the estimated dollar volume of the Big Five was: American Tobacco ($575,000,000; R. J. Reynolds (Camel), $740,000,000; Liggett & Meyers (Chesterfield), $565,000,000; Philip Morris, $260,000,000, and P. Lorillard (Old Gold), $160,000,000.

Because of this volume, cigarette manufacturers have a large advertising budget. With such high-ceiling expenditures, cigarettes can also cater to all audience tastes, as witness Camel with its Bob Hawk quiz show, Jimmy Durante comedy show, Screen Guild dramatic interlude, and the Vaughn Monroe musical stanza.

(While on the subject of tobacco, it is not amiss here to underscore a point made by several spot spokesmen: network is a poor buy for products faced with a diminishing market, such as plug tobacco and cigars . . . high program ratings to the contrary. Latest to substantiate this is American Tobacco’s Joan Davis program for Roi Tan cigars. Despite one of the heftiest ratings on the CBS Friday night schedule (11.6, topped only by Oxydol’s 12.01), the company will not pick up its option when the initial 26-week cycle ends 3 March. It is apparent that the audience is being sold on Miss Davis, but not on cigars. Such sponsors, to recoup consumer demand, should move into high potential markets with a program aimed directly at men.)

Because of keen competition, cigarettes need heavy merchandising and prestige to hold brand preference gains.
Network advertising lends itself to both with a minimum of effort. While a regional or local favorite has excellent pulling power, national names do a comparable job on a coast-to-coast basis. Names featured in most programs are as familiar to listeners as their own; their faces are recognized in the remotest hamlets. And merchandising potentialities are ace high. What better brand promotion than the Bob Hope, Jack Benny, and Arthur Godfrey pictures on holiday cartoons?

Cigarette manufacturers, then, fulfill seven of the eight positive points listed for going network (institutional advertising will be dealt with separately). Does this mean that spot advertising is not a valid, valuable medium for the sale of cigarettes? Definitely not. Top ranking manufacturers in this and other fields are turning to spot (particularly daytime) in increasing numbers to buttress their network activities. It does mean that if your product does not possess these prerequisites, network advertising is generally a risky and wasteful choice.

As for institutional advertising... Spot is invaluable for its ability to move in and bolster weak public relations in a given area. For clarifying labor relations in trouble spots, getting the straight story across in cities where the truth has become distorted by rival factions. But for consistent institutional advertising, network gets the vote. The established listening power, the loyalty built by weekly impact are the cement which binds together consumers, dealers, employees. When a "family friend" tells his audience each week of the philosophy behind his product he carries more weight than does a flurry of activity only when and where public relations are strained.

To mention just two institutional programs, neither 21-year-old "Voice of Firestone" (which has never deviated from its original format) nor duPont's 14-year-old "Cavalcade of America" attempts product sales. The latter often mentions products in its "better things for better living" pitch which are not even available to consumers. Entertainment-wise they do a job, too. Firestone's Hooper for the first week this year was 8.4, duPont's, 7.1. Average rating of all programs for the period was 10.4.

Even with all these positive points met, network is often a tough climb. Audiences don't mushroom overnight. It takes what one spokesman terms "the proper temperament," the main ingredient of which is stick-to-itiveness. Johnson's wax had all the

(Please turn to page 47)
No siesta for Chiquita

How a synthetic senorita educated and expanded the banana market

Chiquita Banana, United Fruit’s golden bonanza gal, is one of advertising’s busiest and best liked personalities.

She has guest starred on the Fred Allen, Edgar Bergen, Dinah Shore, RCA Victor, Coca-Cola, Ellery Queen and Alec Templeton programs; appeared before Ohio State University’s Institute for Education by Radio; and with the Boston Symphony Orchestra.

She’s turned up in the Harvard Lampoon and the New Yorker; in the editorial columns of Time magazine and the Christian Science Monitor; served as the text of a sermon at the Euclid Baptist Church in Cleveland; and was parodied to get out the political vote at Newton Center, Mass.

She’s hopped to Hollywood for a bit part in “This Time for Keeps,” with Xavier Cugat and Esther Williams. Today she’s a movie queen in her own right, having appeared in a series of 30-second Technicolor shorts in 450 theatres throughout the U. S. During the presidential elections, she made her informal TV debut, livening up returns via CBS-TV in Boston.

She has lent a helping hand to starving kids abroad. To get a plea for food relief to the greatest audience, United Fruit not only yanked all commercial announcements, it also added 80 stations in 38 cities to its regular schedule of broadcasts.

As this article went to press, Chiquita was worried about the New York water shortage; she recorded a jingle along these lines: “Here’s Chiquita to say something we should remember each day. Our H2O supply is getting very low. Don’t use water unless you think you oughter.”

She likes to applaud and enhance the other fellow’s success, and has spent considerable time plugging other fruits.

During National Apple Week, she was
heard over a national hookup with a
jingle starting:
"I'm Chiquita Banana and I've got
a bean,
A chap from North America you
ought to know.
His name is Mr. Apple, and he has
such taste,
He's a fav'rite at whatever table
he's placed . . ."

Chiquita, the gal who never rests,
has done big things for UF. Demand
for the company's bananas is now run-
ing 20 percent ahead of supply. And
the company is so sold on Chiquita's
power to influence listeners and view-
ers that it has decided to allocate $200,-
000-$300,000 to AM and $250,000 to
TV out of a $1,500,000 advertising
budget for 1950. This represents a
$100,000 increase in the broadcasting
budget over 1949. (Remainder of the
ad budget is spread over newspapers,
magazines, motion pictures, cooking
schools, demonstrations, luncheon ser-
vice, cooperative advertising, conven-
tions, and publicity.)

Here's what motivates UF's whole-
sale use of Chiquita, as explained by
R. G. Partridge, advertising manager
of United Fruit: 1) long-range vision
and planning; 2) a refreshing adver-
tising philosophy; 3) a conviction that
education can be fun for teacher and
pupil.

"We aren't trying to sell bananas in
place of other fruit," says Mr. Par-
tridge. "We're trying to do a job for
the entire industry. The cooperation
we have received from other fruit and
food industries, in return for our own,
is one of the most satisfying results of
our entire campaign. Too, we aren't
thinking just of today, but of tomor-
row. Chiquita and I are having so
much fun, that even if I had an inde-
pendent income, I could still enjoy do-
ing this job for the sheer love of it."

All during the years when the Great
(please turn to page 40)
TV dictionary for sponsors

first of three parts

TV director Herbert True compiles video definitions

A

ACTION—Any movement that takes place before camera or on film.

ANGLE SHOT—A camera shot taken from any position except straight on the subject.

ANIMATIONS—Mechanical or moveable devices which in various ways succeed in giving the effect of motion to inanimate or still subjects. CARTOON ANIMATION: Animated movies shot from cartoon-type drawings. CYCLIC ANIMATION: Set of drawings repeated over and over to create action. LIVE ANIMATION: Animation of objects or products. MECHANICAL ANIMATION: Drawings made to move with a rig.

ASPECT RATIO—Proportional relationship of the width of the TV picture to the height. In TV as in motion pictures, the aspect ratio is 4 to 3.

AUDIO (1)—That part of TV transmission pertaining to sound.

BACKGROUND—Any material, drops, sets, furniture, etc., used behind actors or other foreground subjects.

BACKGROUND PROJECTION—A special technique whereby a wanted scene drawn from stock library is projected on a translucent screen which acts as a background for a studio set.

BCU—Extremely narrow angle picture. Big close up. Usually just features of a person or a whole subject.

BLIZZARD HEAD—Any blond.

BLOOP—A splice bump that causes a dull thud in sound reproduction.

BLOW-UP—Photographic or photostatic enlargement of written, printed or pictorial matter in order that they may be more effectively transmitted through TV.

BOOM (2)—A mechanical device used for lowering, raising and projecting a microphone or a series of microphones.

BREAK—Time out. Break in rehearsal.

BREAK—Term used by TV director to tell cameramen to move camera to another location.

BRIGHTNESS CONTROL—Adjustment on receiver which varies amount of illumination of the reproduced image.

BROADS (3)—A unit or battery of incandescent, fluorescent, or freigh lights.

BUCKLING—Film entangled in camera or projector because of improper threading or heat.

BUSINESS—Minor action or devices used to add atmosphere and interest to major theme of program.

BUSY—Describes a setting or background that is too elaborate and competes or obscures the viewer's attention from the actors.

SPONSOR
C

CAMERA (4)—Unit containing optical system and light sensitive pickup tube which transforms the visual image into electrical impulses.

CAMERA or CUE LIGHT—Red reflector light on front of camera and also on top which is on only when the camera is on the air.

CAMERA REHEARSAL—Similar to a dress rehearsal in stage vernacular where all talent is present and in costume and the complete production is shot by cameraman for final checkup before telecasting.

CANS (5)—Receivers and head phones worn by cameramen, stage manager, technical director, etc., in the studio and engineers on remote.

CARRIER WAVE—Electronic wave over which TV impulses are sent. TV utilizes two waves; one for sight, and one for sound.

CENTERING CONTROL—Adjustments on television receiver or monitor for framing the picture properly on TV screen.

CHANNEL—Specific wave lengths “a band of frequencies for transmitting TV.”

CIRCLE IN—A film effect wherein an image disappears as it is replaced by another image from the center out.

CIRCLE OUT—A film effect wherein an image becomes visible as it replaces another image from the outside in.

CIRCULATION—Potential audience in terms of families owning receivers. One family for all practical purposes regardless of the number of sets it owns equals one unit of circulation.

COAXIAL CABLE—Specially constructed cable used for transmission of TV signal because of its low loss of power at higher video frequencies.

COLOR CORRECTION—The altering of the tonal value of colored objects by the use of filters, lights, shades, etc.

COMMERCIALS—FILM: The commercial recorded on film either with sound on film, or silent, or live studio narration. LIVE: Acted and narrated directly in front of television camera. SLIDES: Still photographs, illustrations or posters, usually used as part of a live commercial. COMBINATION: Any combination of the above.

CONTINUITY—Usually refers to audio or voice part of TV spot or program, but can also mean the complete script.

CONTRASTS—The brightness relationships between the different elements of a TV picture.

CONTRAST CONTROL—Adjustments on TV receivers and monitors for adjusting the range between highlights and shadows in picture.

COSTUME DEFINITION—Qualities in texture and design that make costumes stand out distinctly from backgrounds and surrounding objects.

CROWFOOT—Device, usually three-legged, placed under camera and tripod to prevent slipping.

CU—Close-up shot. Narrow angle picture. Usually bust or head shot of person.

CUE—A signal or sign for the start of shooting, music, narration, action, etc.

CUT—An order to stop all action or specific action such as “Stop camera.”

CUT A WAX—To make a record or disc.

CUT BACK—To return back to something previously shown.

CUTTING—The elimination of undesirable motion, film or action to reach finished product.

D

DEFINITION or RESOLUTION—Degree of reproduction of the detail of an image, scene, sets and/or background after transmission through complete TV system to receiver or monitor.

DEPTH OF FOCUS—The field before the camera that registers in sharp focus.

DIORAMA—Miniature setting usually complete in perspective used as a means of establishing large locations, impossible of construction in the studio.

DIRECTOR—The individual in charge of all composition and action in a TV production.

DIRECT VIEWING RECEIVER—Most prominent type of TV receiver where picture is viewed directly on the end of the kinescope tube.

DISH PAN—TV slang for the large circular object used in microwave relay.

DISSOLVE—The overlapping fadeout of one picture and fade-in of another.

DOLLY—A movable carriage usually mounted on four wheels, which carries either camera, or camera and cameraman.

DOLLY IN—To move in from distance for close up by means of a camera mounted on dolly.

DOLLY OUT—Reverse of dolly in.

DOLLY SHOT—Shot taken while camera is in motion.

DRESSER—Individual responsible for the delivery, checking, and handling of talent’s costumes and personal props.

DRY RUN—Those rehearsals previous to camera rehearsals where business, lines, sets, etc., are perfected.

DUBBING—Mixing several sound tracks and recording on a single film.

DUPE—A duplicate negative film print made from a positive.

(to be continued in next issue)
Auto advertisers can do better

Shrewd use of radio can spell success for car manufacturers in 1950’s tough buyers’ market

Estimated auto ad expenditures: 1948 (source: NARSIR)

<table>
<thead>
<tr>
<th>MANUFACTURER</th>
<th>RADIO NET</th>
<th>NEWSPAPER</th>
<th>MAG, FARM PAPER</th>
<th>TOTAL</th>
</tr>
</thead>
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<tr>
<td>Chrysler Corp.</td>
<td>$ 819,297</td>
<td>$2,341,585</td>
<td>$4,473,128</td>
<td>$7,634,010</td>
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<tr>
<td>Crosley Motors</td>
<td>None</td>
<td>101,704</td>
<td>145,086</td>
<td>246,790</td>
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<td>Ford Motor Co.</td>
<td>1,629,102</td>
<td>5,763,933</td>
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<td>Gen. Motors Corp.</td>
<td>1,976,769</td>
<td>15,282,575</td>
<td>9,293,670</td>
<td>26,553,014</td>
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<tr>
<td>Hudson Mot. Car Co.</td>
<td>None</td>
<td>1,107,552</td>
<td>552,472</td>
<td>1,659,924</td>
</tr>
<tr>
<td>Kaiser-Frazer Corp.</td>
<td>957,708</td>
<td>2,808,661</td>
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<td>Nash-Kelvinator</td>
<td>775,449</td>
<td>844,340</td>
<td>1,955,330</td>
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<td>Packard</td>
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<td>Studebaker Corp.</td>
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<td>Willys-Overland</td>
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Total: $7,208,093* $31,123,514** $23,090,297*** $61,421,904

Note: Radio totals do not include spot expenditures, which are considerable. No reliable figures exist for total spot radio spending by the automotive industry.

*P.B.B. estimate, based on one time rates. Frequency discounts balance out talent costs.
**Projected from Media Records measurements of national advertising.
***P.B.B. estimate.

Auto manufacturers may know all there is to know about making cars, but they are missing the bus on broadcast advertising. In this year of decision in the automotive industry, with all of the leaders struggling for position, a majority are handicapping themselves by a horse-and-buggy approach to broadcast media which will have a distinct bearing on their sales records for 1950.

The question is not only “Are they spending enough money in radio and television?”, but also “Are they spending it judiciously?” The answer to both questions, sponsor feels, is “no.” The sleek new 1950 automobiles went on public view a few weeks ago like a crop of dew-eyed debutantes. And like the young ladies of the Blue...
Book, all of them were lovely to look at and doubtless wonderful to own. Yet some will win popularity polls while others, perhaps equally desirable, will only be also-rans. There are more cars this year than customers. Manufacturers have two gentile buzzwords for this sad state of affairs: buyers’ market.

In any such situation, advertising is usually the decisive factor. The honeymoon is over for the automotive industry, but the romance is just beginning. The loved one is the man with a fistful of cash—the potential car buyer. Yesterday he got the brushoff, but that was yesterday, when car production still lagged far behind demand. Present output rates, if maintained, are expected to top the all-time peak of 1949, when 6,250,000 cars and trucks rolled off assembly lines.

Thus yesterday’s sad-sack, the would-be car buyer, is today’s hero. More than a dozen manufacturers are bowing low and spreading their wares before him. How is our hero treating all this? He is dazzled, confused, and coy. He is sure he wants a new car, but which of these beauties should get his nod? It’s a point of delicate balance. Intelligent radio advertising can tip the scale.

As it happens, intelligence has not been a quality of the automotive industry’s use of radio. The only common denominator of current automotive advertising is inconsistency. The only pattern visible is one resembling a smashed egg. The vast motorcar empires which are among the keystone industries of the nation’s economy, have traditionally approached radio with a Milquetoast mixture of timidity and vacillation. Much of this seeming diffidence undoubtedly is due to the natural conservatism of big outfits dealing in the mass market.

The automotive industry, in its bare 50 years of existence, has managed to clothe itself in such an air of antiquity that one might think Detroit and Dearborn date from the invention of the wheel. Obviously, though, even genuinely great age is no deterrent to successful use of radio—many heavy and consistent radio advertisers have been in business for over a century (P. Lorillard, Curtis Publishing Co., du Pont, etc.).

In a broad sense, the automotive industry over a period of years has merely been flirting with radio in much the (Please turn to page 30)

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**Current automotive broadcast advertising, by types**

<table>
<thead>
<tr>
<th>MANUFACTURER</th>
<th>AGENCY</th>
<th>NET RADIO</th>
<th>SPOT RADIO</th>
<th>NET TV</th>
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X — Represents use of medium
Yardstick number two

reveals you can’t judge 1950 listening by 1946 statistics

BMB radio station coverage data will have given up some of its secrets of changed listening patterns by the time this story goes to press. Yet much analysis remains before the full implications of the 1949 study begin to take shape. Certain trends, however, are already discernible, as indicated by maps illustrating this story. Others will be revealed in the text.

As kits of raw data taken directly from the tabulating machines began moving to subscribers, the great importance of certain aspects of the new report already stood out clearly. In summary, these factors are:

1. Availability for the first time of coverage information on non-subscriber stations.
2. More definitive breakdowns of listening frequency.
3. Revelation of numerous changes in listening patterns.
4. More intense interest on the part of advertisers and agencies.

Numerous agencies and advertisers have awaited the new BMB audience figures as eagerly as any of the 680 subscribing stations. Agencies receiving the complete subscriber data, under the BMB plan, are members of the American Association of Advertising Agencies.

The Bureau has so far sent over 150 copies of the report to AAAA agencies with radio accounts. Any member, however, may receive the complete reports, free of charge, on request. There are 246 member agencies.

About 190 copies have gone to principal and branch offices of the radio-television group of the Association of National Advertisers. Just as with the AAAA, any ANA member (there are about 500) may receive a free copy of the report by asking for it. The AAAAs, ANA, and National Association of Broadcasters are the sponsors of Broadcast Measurement Bureau.

Other advertisers and agencies may obtain the regular report on request at the cost to BMB of 40c per single copy, or $8.50 for a complete set.

For the first time non-subscriber data are available. Any advertiser (as well as any subscriber station) can now get a fuller picture of radio coverage in any market than heretofore possible with earlier data.

Only organization authorized to obtain non-subscriber coverage data from BMB are subscribers (stations are the only subscribers). Therefore, to obtain information on a non-subscribing outlet, any agency or advertiser (including AAAA and ANA members) must obtain it through a subscriber-station.

Any advertiser, agency, or station can call on BMB for aid in analyzing data of special interest. BMB will make studies involving special tabulations of any station or group of stations. This will be done at cost.

Cost of coverage information for non-subscribing stations depends on the number of radio homes credited to each station. The fee runs from $50 for an outlet with a weekly audience of 50,000 families to $450 for an audience of 3,000,000. Each home is represented by an IBM card. Only a few stations have audiences totaling 3,000,000 or more.

The most significant refinement of the new report is the breakdown of weekly listening into three categories instead of the single one-time or often-lister in the 1946 study. In addition
to the 1-2 listing, the 1949 breakdown includes listening on a basis of 3-4-5 and 6-7 days a week. The figures are tabulated for both day and night listening, and coverage maps, which are now following the raw data already in the hands of subscribers, will show day and night coverage patterns separately (as in maps on this page).

The figures in the three frequency-of-listening columns add up to a station’s total weekly audience. This figure is directly comparable to the total weekly audience figure in the first study, but the new breakdown is more definitive. Two stations, for example, might each have a weekly audience of 50%. It could make a big difference to an advertiser whether the greater proportion of the audience in either case were 1-2, 3-4-5, or 6-7 times a week listeners. It wasn’t possible to determine this from the 1946 report.

The new study does not, however, report the average daily audience for any station. BMB believes it should report only listening facts. In the eyes of many subscribers a calculated “average daily audience” is too interpretive. BMB also had a feeling that to report such a figure might in the eyes

(Please turn to page 59)
A growing number of wide-awake advertisers are cashing in on the sleeplessness of several million radio listeners. The after-midnight or all-night show, far from being a fleeting phenomenon, is solidly rooted and developing lustily.

The stay-up-late audience is apparently here to stay. And it's a big, well-heeded, loyal audience, that can be sold for a fraction of the cost of standard-hours radio—in many cases for only one-half the usual rate.

Just how big is this audience? In the New York area alone it's computed as close to a half million. Elsewhere it's bigger than most advertisers think. Of course, an advertiser doesn't reach all those potential customers unless he buys time on all of the after-midnight stations, whose total post-midnight audiences were lumped to reach those figures. It's likelier that he'll buy one station, or just a few, at the outset. That being the case, his best source of information on coverage is the station itself, or its national representative.

Practically every station which broadcasts after midnight has coverage facts and figures available on its post-midnight audience, as distinct from the standard-hours operation.

The radio advertiser who folds his tent at 10:30 or 11 p.m. and silently steals away is turning his back on a multi-million dollar market, whose potentialities have barely been scratched.

The list of firms which have used the after-midnight air with notable success includes all sizes and shapes—from a "hole-in-the-wall" restaurant in Washington, D. C., to "the world's largest store," New York's R. H. Macy & Co. Product-wise, the list runs from mink coats (I. J. Fox, Inc.) to chewing gum (Wm. Wrigley Jr. Co.) to razor blades (Marlin) to beer (Budweiser). Some others are Phideo Distributors, Paradise Wines, Roma Wines, Virginia Dare Wines, RCA Victor, Bulova, Schaeffer Beer, Breyer's Ice Cream, Strauss Stores, (The Pep Boys), B. C. Remedy Co., Stanback, and the Illinois Meat Co. All of these concerns have a firm grip on the principles of profit and loss, and none is given to scattering its advertising dollars around with abandon.

The fact that after-midnight radio is not peculiar to any one section of the country is evident from a glance at the partial station list: WWDC, Washington; WIP, Philadelphia; WJR, Detroit; KPRO, Riverside, Cal.; WOR and WNEW, New York; KFEL, Denver; WNOE, New Orleans; KXLA, Pasadena, Cal.; WPAT, Paterson, N. J.; WKBW, Buffalo; WCKY, Cincinnati; KGFJ, Hollywood.

Among the many widespread misconceptions about the after-midnight audience is the notion that it's made up largely of bachelors, cab drivers, and night watchmen. Surveys show that such nocturnal types do listen to the all-night shows—but they are greatly outnumbered by those who listen at home. A Pulse survey for WNEW disclosed that nine out of ten listeners to "Milkman's Matinee"—one of the oldest all-nighters—tune in at home.

**After Midnight**

Big-time advertisers can cash in on small-hours programming.
Why are all these householders astir in the tiny hours? For any number of reasons, most of them legitimate. A great many people just hate going to bed at an orthodox hour, and put it off as long as possible. And then there are the insomniacs—a sizable group in any community—who stay awake because they have no alternative. (This group is one of the hardest cores of the average all-night audience.) Outside the home, there are thousands of persons who spend the night hours not in kicking the gong around but in blameless labor.

The latter group includes, in addition to the cabbies and night watchmen, such solid types as bakers, photo engravers, building maintenance crews, railroad, airline, and bus terminal employees. The night shift has become a permanent part of the American industrial scene. Thus, on the job or at home, it is no longer a symptom of eccentricity or turpitude to be up and about at 2, 3, 4, or 5 a.m.

The booming sale of small radios and portables in recent years has added vastly to the after-midnight audience. Millions of families have two or more sets in the house, which may be placed strategically for early-hour listening without disturbing sleepers. Portable radios are often taken to work at office or factory along with the coffee thermos and sandwiches.

Among other data on the kind of people who listen to the radio after midnight, contained in the Pulse study for WNEW, was the disclosure that more than half of them in the survey group were men—55.7% of the total. This is in marked contrast to the usual radio audience, which is predominantly female. "Milkman’s Matinee" listeners are youngish — more than 76% were under 40 at the time of the Pulse poll — and make more money than the average citizen. Most of them had progressed beyond the wage scale which entails clock-punching at 8:30 a.m. or thereabouts. Thus they were able to stay up later listening to their radios. More important, their average buying power was far greater than that of the budget-ridden housewife, for instance, who is the mainstay of daytime radio.

An earlier study of the after-midnight audience, made by Crosley, Inc., at the beginning of the war, foreshadowed many of the listening trends illuminated by the Pulse report. The Crosley survey covered three urban but non-metropolitan centers in addition.

(Please turn to page 55)
D-day at the Waldorf

Nation's leaders will attend
LIGHTNING THAT TALKS
premiere 1 March

First to request film showings

Maurice B. Mitchell, director of the Broadcast Advertising Bureau, who as secretary of the All-Radio Presentation Committee is helping spark the LIGHTNING THAT TALKS project, has released a list of markets in which showings of the film have already been scheduled. Dates had not yet been assigned as this issue went to press.

New York
Los Angeles
San Francisco
Philadelphia
Boston
Montgomery, Ala.
Huntington, W. Va.
Canon City, Colo.
Silver City, N. M.
Keene, N. H.
Provo, Utah
Honolulu, T. H.
Fayetteville, Ark.
Oscoola, Ark.
Macomb, Ill.
Duluth, Minn.
Lafayette, Ind.
Cedar Rapids, la.
Garden City, la.
Hopkinsville, Ky.
Lexington, Ky.
Macon, Ga.
Gastonie, N. C.
Columbia, Tenn.
Bogalusa, La.
Charlotte, N. C.
Asheboro, N. C.
Santa Barbara, Cal.
San Rafael, Cal.
Spokane, Wash.
Salem, Ore.
Missoula, Mont.
Aberdeen, Wash.
Eugene, Ore.
San Jose, Cal.
Livingston, Mont.
Sioux Falls, S. D.
Sweetwater, Tex.
Deadwood, S. D.
Grand Junction, Colo.
Casper, Wyoming
St. Johnsberry, Vt.
Ware, Mass.
Harrisburg, Pa.
Fulton, N. Y.
McKeensport, Pa.
Burlington, Vt.
Lexington, Va.
Brockton, Mass.
Minneapolis
New Orleans, La.
Baton Rouge, La.
Indianapolis
Nashville
Kansas City, Mo.
Denver, Colo.
Providence, R. I.
Canton, O.
Cleveland
Battle Creek, Mich.
Omaha, Neb.
Rocheester, N. Y.
Kalamazoo, Mont.
Fort Dodge, la.
Newport, R. I.
Scott City, la.
Marquette, Wis.
Jamestown, N. Y.
Lawton, Okla.
Lebanon, Pa.
Lewiston, Me.
Hornell, N. Y.

New York’s famous Waldorf-Astoria has formed the backdrop for many important events and personages during its glittering history. But probably none of those events held as much significance for as many people interested in radio as the one scheduled for 1 March—the premiere of LIGHTNING THAT TALKS. This full-length documentary film will portray graphically the vital role of radio in American life and the effectiveness of radio as a sales medium.

The Waldorf premiere will be followed by local showings in some 430 communities throughout the U. S., with local stations acting as hosts to audiences of business and civic leaders. The initial showing in New York will have the showmanship of a Hollywood premiere. A blue-ribbon audience of 1,200 has been invited to attend. Gen. Dwight D. Eisenhower is tentatively scheduled to deliver a distinguished layman’s forecast of what lies ahead of the radio industry during the 20th century. Later, top radio pro-

(Please turn to page 59)
Use the 2 best persuaders West of the Pecos

to cover the 2 biggest markets in the West

Economy, Complete Coverage, 25 Years of Successful Selling—All Yours with these Key Stations of DON LEE—the Nation’s Greatest Regional Network.

Represented Nationally by JOHN BLAIR & CO.
There are two pictures on this page: the one you are looking at; and the one they are looking at (which you can't see).

To you the important picture is the people in front of the television screen. It is a picture of the special impact achieved only by this medium, yet which goes far beyond the novelty of television.

But we are equally concerned with the picture on the screen. For it is the result of creative programming which alone can sustain this kind of impact...building into every program the magic that holds the largest audiences week in and week out.

It is now clear that CBS is the richest source of such programming in television today; that CBS consistently has more of the most popular programs than any other network; and that most of these programs have been created or produced by the Columbia Broadcasting System.

This picture of television's impact is a picture any advertiser can create—but he needs the magic of CBS to hold it.

CBS TELEVISION
BE SURE
to include the
station that—

Has more daytime cov-
erage area than any
other 5,000 watt station
in the entire Southeast!

Not only completely
covers its home market
—one of the Nation’s
first 150 — but reaches
and sells a vast rural au-
dience as well in its
total Georgia-South
Carolina area!

Offers as its best re-
commendation a large list of
the Nation’s leading ad-
vertisers regularly
reaching WGAC’s 83,000
farm and 75,000 urban-
small town families.

ADVERTISERS
Are making new sales
records on

WGAC
580 Kc. - ABC - 5,000 Watts
AUGUSTA, GA.
Avery-Knodel

-continued from page 2-

Additional funds for BAB’s
LIGHTNING THAT TALKS
Additional funds from 25 new subscribers to the
All-Radio film have raised BAB total receipts to
$140,000. Surplus money will be used to make extra
prints for conventions, dealer meetings, and other
groups of national importance.

Zenith to increase
TV set production
After it stops manufacturing automobile radios,
Zenith will use plants to expand television set
production. For fiscal year ending 30 April 1949,
automobile radio sales totaled $77,146,861.

American consumer in
good financial shape
The American consumer has plenty of purchasing
power. Despite record spending in post-war era,
last year individuals owned $132,000,000,000 in
liquid assets; $20,000,000,000 in currency.

TV sets flood country
There are too many sets on the market. Many brands
have been forced to cut profit margins to the bone.
Overstocked TV dealers took big losses on 1949
models. Most 1950 sets are selling for 20 percent
less.

Premiums aid soap
sales in ’49
Lever Brothers considers the increased use of
premiums major factor in boosting soap and detergent
sales last year. Nation used 505,000,000 more pounds
in 1949 than 1935-39 average; an increase of 16
percent.

Free offer of TV’s ten
most successful film commercials
Advertisers and agencies can study ingredients of
ten successful TV commercials in special film pre-
pared by Sarra, Inc., N. Y.

Music Libraries are
growing and growing
There’s nothing small about radio station music
libraries. Impetus of saleability of library-
prepared scripts is one cause of substantial
growth. Lang-Worth has grown from $1,000,000 in
1946 to $3,500,000 in 1949. World, Associated,
Standard, Capitol, RCA Thesaurus are all doing
boom business.

SPONSOR
The prairie wagon which carried goods and settlers to California... the original “Snowshoe Express,” 10-foot skis with a single pole... the Hangtown stagecoach which ran the tortuous course from Hangtown (Placerville) to Carson City... an engine reminiscent of those which met at Promontory Point for the Golden Spike ceremony... an early San Francisco cable car...

The old paddle-wheeler on the Sacramento River. These were familiar sights in the early days of northern California. Today 28-year-old KNBC is as familiar to the people of northern California as were the wagons and steamboats of the 1850’s. It is northern California’s best buy.
Mr. Sponsor asks...

“What are the factors contributing to the increased use of spot radio?”

Harry W. Bennett | Advertising Manager, Jelke Good Luck Products Division, Lever Brothers

The picked panel answers Mr. Bennett

According to recently published figures, spot radio showed an increase of over $7,000,000 in the year 1949 as compared to 1948.

A large part of this figure is, no doubt, accounted for by the fact that new products, such as the anti-histamines, made their first public appearance. However, two other factors were undoubtedly important in making 1949 the peak year, so far, for spot radio, namely: 1) the uncertainty of business as to actual sales potential, coupled with the exit of the so-called “seller’s market” and the entrance of the “buyer’s market”; 2) television.

At the start of 1949, many national advertisers were unwilling to commit themselves to large and inflexible advertising budgets until they had more indication of what kind of business year 1949 would turn out to be for their products. As the year wore on, labor problems were mainly adjusted satisfactorily and sales, by and large, seemed to be holding up fairly well, with the exception of certain cities or regions where increased local competition was forcing down the sales curve of the national advertisers. The obvious remedy was to increase the advertising effort in such markets in order to get a larger share of local sales. Consequently, spot radio as well as newspaper lineage benefited.

Likewise at the start of 1949, many advertisers were experimenting with television and were reluctant to commit themselves heavily in other directions until they were satisfied that this medium had been given a thorough trial. At the same time, most of the advertisers in this category were fully aware of the fact that television alone could not give their products the necessary support, and consequently, they turned to spot radio as a means of supplementing their television coverage in many markets.

To sum up, spot radio showed itself as being extremely flexible, and this flexibility was just what many advertisers needed in 1949. That this quality is extremely important seems to have been recognized by two of the networks, at least, in the recent short-term deal with Ford for a large number of sustaining programs; it is my opinion that an awareness and appreciation of the flexibility of spot radio by everyone concerned cannot but help make 1950 a banner year.

Charles M. Wilds
Timebuyer
N. W. Ayer
New York

Certainly 1949 was an interesting year for those of us in radio. One of the outstanding trends was the increase in use of daytime spot radio by both large and small advertisers. In the case of large advertisers, the daytime spots were used to supplement the nighttime network programs, while the small advertiser centered his entire appropriation around the use of spots.

During 1949 network evening time became scarce and the rating picture became more competitive, with the result that even good network programs found it difficult to maintain the previous high ratings enjoyed during the war and post-war years. The shifts of major programs from one network to another completely changed the evening network rating picture, not only in the major markets, but in the smaller outlets as well. Thus, some advertisers dropped their programs and purchased spots during the day in order to try to capture a completely new audience. Such advertisers as cigarette companies and beer and soap manufacturers went into daytime spots, with money saved by dropping a low-rated evening program.

The advertiser with a limited budget purchased more spots because he could enter spot agreements and get good adjacencies to the increasingly popular daytime shows, and at the same time take advantage of the change in trend of listeners from one network to another. The small advertiser could not tie up too much money in advance during 1949 and, thus, could advantageously use spot on a two-week cancellation basis thereby not tying up his advertising plans for an expensive 13-week cycle.

It is my hope that 1950 will result in the spoken and visual advertising media reaching all time highs, whether it be network or spot. My slogan now is, “Radio and television look nifty for 1950.”

George M. Burbach, Jr.
Ass't VP—radio and TV
Federal Advertising Agency
New York

SPONSOR
Whether the use of spot radio is actually increasing is a debatable point. A number of timebuyers have expressed the opinion that it is easier to buy spot announcements currently than it was, say, three years ago. However, there are many reasons for the use of spot at any time and especially at the present.

One reason, which is probably temporary, is a reflection of current business conditions. Many advertisers are reluctant to make the large-scale, long-term commitments necessary for the use of network radio and have, therefore, turned to spot. I believe that networks have recognized this particular condition, and some of them have recently abandoned or modified the long-standing network policy of selling time only on a 13-week cycle base.

Another reason for the use of spot is its flexibility. Spot radio permits the advertiser to vary his advertising pressure by seasons of the year and by geographic areas. In some cases advertisers desire to concurrently promote different products in different areas. The high cost of network cutting makes this difficult to do on the networks but it is a simple process when spot radio is used. National advertisers are also turning increasingly to the use of spot radio to supplement regular network efforts in areas where there are special marketing problems or where network coverage is, for one reason or another, weak.

TV will have an increasing effect of the use of spot. It is to be expected that as large advertisers take over the sponsorship of network TV programs, they will use spot radio to round out advertising support in non-TV areas. It may be, of course, that all networks will modify network requirements in such a fashion as to permit this type of complementary radio advertising to be done on a network basis.

Finally, improved sales methods employed by local stations and their representatives have resulted in the use of spot radio by an increased number of local and regional advertisers.

Mr. Kemp

Plenty When You're Selling Chicago And 251 Key Mid-Western Counties on WCFL!

Your sales story on WCFL goes out to Chicago and 251 Key-Counties in rich, middle-western states. This actual audience coverage is based on a 30,000 letter-pattern.

8,289,763 consumers in the primary! 5,421,020 in the secondary!

A POTENTIAL $15,000,000,000 ANNUAL MARKET

As the Voice of Labor, WCFL has a special tie with the well-paid craftsman and wage-earners in this prosperous, industrial area.

For full information, contact WCFL or The Bolling Company.

Frank B. Kemp
Asst Media Director
Compton Advertising
New York
OFFICE SUPPLIES

SPONSOR: Fastener Corp.  AGENCY: Direct
CAPSULE CASE HISTORY: This firm, selling pen-size Duo-Fast pocket staplers, was able to nail up a very favorable sales record with the aid of TV. Six spots were used on the Dr. Fixum Show, and during this time Marshall Field & Co. was the retailer. During the four weeks that the department store had this product on hand, they sold out completely three times. Proving once again, TV can sell anything that's worth buying.

WENR-TV, Chicago  PROGRAM: Spots

DEPARTMENT STORE

SPONSOR: D. H. Holmes Co.  AGENCY: Direct
CAPSULE CASE HISTORY: Here is food for thought for potential TV advertisers. This New Orleans department store recently allocated one commercial on its regular variety program to its catering department. Following the telecast, orders were received for complete catering service at seven social functions. All seven callers said that until they had seen the video plug they were unaware that the store offered such a service. Further proof to the Holmes Company that it pays to advertise — on video!

WDSU-TV, New Orleans  PROGRAM: Variety Show

SPORT STORE

SPONSOR: Chicago's Last Sports Store  AGENCY: Direct
CAPSULE CASE HISTORY: This store is located 15 miles from Chicago's Loop in a wilderness of industrial plants but here is their amazing TV story. In less than ten weekly telecasts of 45 minutes in length, every item visually advertised on the program was sold out within five days of the telecast. Store traffic increased 40 percent. Customers appeared from towns in a radius of 200 miles of Chicago. All this with the store so far removed from the center of things; but video brings them in.

WBKB, Chicago  PROGRAM: Wrestling

PAPER GOODS

SPONSOR: Home Containers Corp.  AGENCY: Guild, Bascom & Bonfigli
CAPSULE CASE HISTORY: These manufacturers of Press-2-Seal fresherators relied solely on TV to bring in the sales and they were not disappointed. As a result of a one-month test campaign and no other media used, the firm reported a sale of almost 40,000 units. The company says the results of the TV demonstration were astonishing since the 40,000 units were distributed in only 150 stores. The firm is now sold on video.

KGO-TV, KRON-TV & KPIX, S.F.  PROGRAM: Spots
The always-rich Wilmington market has heartily welcomed the only television station located in the state of Delaware—WDEL-TV—on the air since June 30, 1949. Viewers are enthusiastic about this, their own television station. Already, tuning WDEL-TV is a fixed habit—and set sales are showing a tremendous growth every month. This is due to the clearer picture this local outlet brings, the resourceful and varied local programming and NBC network shows. Be sure your sales story is effectively seen and heard in the Wilmington market where residents enjoy far above average per capita income—fifth in the nation. Enjoy as do many foremost advertisers, new, profitable business this year from selling on WDEL-TV. Write for information.

Represented by Robert Meeker Associates

CHICAGO  SAN FRANCISCO  NEW YORK  LOS ANGELES

STEINMAN STATIONS

CLAIR R. McCOLLOUGH, General Manager

WGAL  WGAL-TV  WGAL-FM  
Lancaster, Pa.

WKBO  
Harrisburg, Pa.

WDEL  WDEL-TV  WDEL-FM  
Wilmington, Del.

WRAW  
Reading, Pa.

WORK  
York, Pa.

WEST  WEST-FM  
Easton, Pa.

13 FEBRUARY 1950
CHIQUITA

(Continued from page 21)

White Fleet was in war service, long-range thinking was going on in the United Fruit conference room at Pier 3, North River, New York. Ships were not available to move the banana crop, but the far-flung plantations were kept free from jungle growth against the day when they could produce again.

Bananas are an excellent baby food. The baby crop would sprout after the war. UF reasoned that the demand for bananas would top the normal pre-war volume of 100,000,000 bunches a year. (That is still the volume shipped, but improved agricultural methods have increased the weight.)

"By mid-summer of '44," Mr. Partridge said, "the war clouds were lifting and we felt that we should get started on our educational job. We all agreed people hate to do things because it's good for you." But it was important that consumers know two things: bananas make best eating when they are flecked with brown; to get them that way they should be allowed to ripen at room temperature.

"We had done radio advertising previously. Before, and during the early part of the war, we sponsored 'The World Today', a 15-minute newscast on the CBS network. We had also sponsored sporadic spot campaigns and, particularly, participation in women's homemaking programs—always on an educational basis. This time we were prepared to make our educational approach more personal, and to spend more money than ever before to back an extensive, highly integrated and hard-hitting campaign."

UF took its problem to BR&D. In September, two slightly groggy young men emerged from the music room with Chiquita Banana, Garth Montgomery, lyricist, handed the script to a vocal office girl, swept a handful of paper clips into a Dixie cup to simulate a maraca, and composer Len MacKenzie whammed out the catchy score.

The agency went overboard. So did UF when orchestra leader Ray Bloch and Patti Clayton, the original Chiquita, put on a dress rehearsal and gave out with:

"I'm Chiquita Banana and I've come to say Bananas have to ripen in a certain way...

Bananas like the climate of the very, very tropical equator.

So you should never put bananas in the refrigerator..."

Listeners to the jingle, aired on 75 stations, were more reserved. "For six months," Partridge recalls, "nothing much happened. Then a woman phoned, begging for a record of the jingle, even a cracked one. She was worn out dialing around all day trying to catch Chiquita for her youngster."

After that, things began to happen in the volume indicated at the beginning of this article.

By November, 1945, the jingle was being heard over 138 stations in the U.S. in 55 markets; and over 24 stations in Canada in 21 markets, five of which used a French version which the agency produced and Chiquita learned and recorded in Montreal.

Peak radio advertising was reached during 1945 and 1946 when the jingle was aired in the U.S. and Canada over 400 stations on a budget exceeding $1,000,000. Currently, it is scheduled over the Key-stone Network, plus 12 major markets for a combined total of approximately 150 stations. There is no guarantee, however, that this schedule will still be in effect as you read this. Both UF and BR&D are demanding flexibility, and markets are
Announcing

a new
eyeline for
the San Antonio skyline

KEYL

THE NATION'S NEWEST TV STATION
—FIRST ON THE AIR IN FIFTY!

top television entertainment
for Texans in the
San Antonio trade territory

Channel 5

AFFILIATED WITH DUMONT,
PARAMOUNT FILM NETWORK
Represented Nationally by
Adam Young Television, Inc.

San Antonio Television Company
Business Office, Studio and Transmitter
atop the Transit Tower, San Antonio, Texas

13 FEBRUARY 1950
Top-Selling Disc Jockeys in the Detroit Market!

THE TOBY DAVID MORNING SHOW

EDDIE CHASE'S MAKE BELIEVE BALLROOM

HAL O'HALLORAN'S DAWN PATROL

- Based on actual results for their sponsors, these men are hitting new highs in popularity. From early morning to late at night, selling products or service via CKLW is an easy, thrifty proposition!

50,000 WATTS, MIDDLE OF THE DIAL AT 800 KC.

CKLW

Guardian Building - Detroit 26

MUTUAL SYSTEM

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

-Chiquita’s effect has been widespread; she’s even influenced the comics. When Frank King, creator of Gasoline Alley, showed a baby sitter raiding the refrigerator—which contained bananas—he was deluged with indignant letters. “You don’t do that to bananas,” howled his readers. A chagrined King hadn’t time to pull the faux pas out of the dailies, but the Sunday strip had no bananas in the refrigerator.

By this time, Chiquita had rung up another first in an increasingly long list. Recorded by at least nine different companies, the tune was being played on juke boxes all over the nation. By popular demand, UF published the song in sheet music form in the American Weekly.

Now came the problem of showing what Chiquita looked like. “As part of our long-range program,” says Partridge, “we wanted eventually to go into television, too. But it was a costly proposition, and we had a valuable property. What if the transition from vocal to vocal-visual was a let-down to viewers who might have their own mental picture of Chiquita? We decided an actual person wouldn’t do; it would have to be a drawing.”

Over 155 designs were considered. Most were gay and ingratiating, but somehow they all looked like a Latin lovely you’d seen somewhere before. They weren’t Chiquita. Then Partridge had a happy thought. “Look,” he said, “we’re trying to make Chiquita look like a person. She’s a person, all right, but she can’t look like anyone else: she’s a banana. What’s wrong with a banana in human form?”

Obviously, nothing. With the final cartoon approved, UF plunged, not into TV, but into the toughest market of all — commercial films.

“We knew film houses generally don’t go for commercial movies, and it’s understandable. After all, a customer pays his money to be entertained. But we thought we could make it light and amusing enough so that the educational part would be fun, too.”

The education was designed to teach the audience new uses for bananas. As a vegetable, for instance, in broiled, fried, or baked form. Forty percent of the 30-second film is devoted to recipes.

John Sutherland was contracted to produce the so-called “minute” movies: Monica Lewis (Chiquita number three) was to be the voice. Altogether, a series of 23 experimental films were...
Best eye and ear specialist in town!

That’s what *both local and national* time buyers say about WCAU’s radio and television stations.

1. WCAU-AM has been first in every Philadelphia audience-measurement survey ever made. That kind of history speaks for itself.
2. WCAU-TV outpaces the other Philadelphia stations in local program popularity.*

WCAU—CBS radio and TV network affiliate—brings you the top stars... a growing parade from Benny to Bergen and from Waring to Wynn.

Wherever you are, if you want to sell Philadelphia, you want WCAU-AM and WCAU-TV.

*Telepulse

13 FEBRUARY 1950
produced. All followed the same pattern. The opening, an amusing situation. Then enter Chiquita who saves the day with a suggestion. After a graceful exit, two or three voices break in with the recipe. In some scenes dishes are shown being prepared with real ingredients by human hands because food loses its appeal when shown in cartoons.

The good taste of the films helped them crack 375 out of 850 theatres which had never before shown a commercial film.

Chiquita was ready for TV at long last. Or so UF and BBDO thought.

A screening of the Technicolor shorts over a closed video circuit disclosed that the recipe scenes did not televise clearly. It was difficult to distinguish, for example, the various items used in a salad plate. On the screen, the salad appears rich and appetizing in color; on TV it transmitted as a dark mass with little or no definition between ingredients.

To improve matters, the agency decided to make a black and white print from just one of the three color negatives used in printing the movies. The green negative was chosen because it was the predominant color in the majority of the playlets. Results are excellent. The live food sequences, in particular, are bright and clear.

In the middle of November, Chiquita Banana started a 13-week test campaign on all New York and two Boston TV stations (these cities being home offices of UF, and among their largest selling areas). Because of its unorthodox 30-second length, the spots are placed primarily in participation periods, mostly around the dinner hour, and in several instances in one-minute periods where the preceding program can be cut to accommodate it.

In the middle of January, additional TV spots were added when UF bought twice daily participation for Chiquita in the 15-minute human interest program "Stranger than Fiction" via WYAO-TV, Boston.

United Fruit has never offered a premium itself. But the Kellogg Company, in conjunction with UF, used six color transfer pictures of Chiquita and a rag doll version of the young lady, as a premium to help sell its cornflakes.

There's no guarantee that UF won't handle a premium itself in the future.

"Chiquita's an unpredictable personality," says Mr. Partridge, whose offices are overflowing with premium ideas.

"We operate," he concluded, "on the idea that if we can create sales and good will for ourselves and allied concerns, we're doing the job we set out to do. Flexibility and mobility in our own advertising, and the feeling we are contributing something to the overall advertising picture which will educate the consumer to a healthier, happier life, just about covers it.

"What Chiquita has done for sales is, of course, impossible to say because of the great demand. As for what she has accomplished in the way of good will, the record speaks for itself.

"We are firmly convinced that every medium serves a purpose; that one does not detract from, but rather strengthens, the power of the others. There is no set allocation of our budget to any one of them. That is why our radio-TV figures for 1950 are arbitrary and preliminary, subject to change at any time. We're like an organist who pulls out the stops that will make the tune sound best."

Right now, after five years of Chiquita, the tune still sounds mighty good.

***
Watch for the

WCFL

COST STORY

WCFL, Chicago
1000 on the dial

Represented by the Bolling Company
He's gone too far already, say some. There's the station manager in North Carolina who wrote that he got so steamed up looking at the representation of the "Station Manager" that the print burst into flame. And the New York radio director who locked his copy of the "Account Executive" in his desk because one of the agency account big-wigs "was kind of sensitive." So it's wise to calculate the risk before decorating your office with these five provocative, radio-ribbing, Jaro Hess drawings. They're 12" x 15", reproduced on top-quality enamel stock, ideal for framing.

FREE, with your subscription to SPONSOR ($8.00 per year)

If you think the sponsor is out-of-this-world, then wait 'til you see the four others. Jaro Hess caricatures are available only with your subscription to SPONSOR. Extra sets, available to subscribers, at $4.00 each.

"I am 100% satisfied with your excellent caricature titled Sponsor never satisfied."

The Toni Company
Don P. Nathanson

"It's a good thing advertising men don't bruise easily because these Jaro Hess satires really rib the business."

Louis C. Pedlar, Jr.
Cahn-Miller, Inc.

"The pictures by Jaro Hess are splendid and I'm delighted to have them."

Niles Trammell
NBC

"During each busy day I make it a point to look at them just once. They always bring a smile and relieve tension."

Dick Gilbert
KRUX
prerequisites plus an unshakable belief that network advertising was its proper medium) when it signed the modest-cost Fibber McGee & Molly to a 26-station NBC Blue Network in 1935. And it needed plenty of that unshakable belief, too. After 15 months, their Hooper was as modest as their budget: 7.0. By April, 1937, it was 12.3. In 1944, it hit 33.5 to become the highest-rated comedy team on the air, and in second place on audience preference lists. Last year it was in third place with a substantial rating of 24.9.

What S. C. Johnson accomplished by staying with its network decision is two-fold. It sold America generally on wax for a variety of uses, and on Johnson wax particularly. Johnson’s wax outsells all other brands put together.

What of spot radio advertising?

As previously indicated, spot can be highly effective for a national advertiser. And for a seasonal product, or one with spotty distribution, or something new or speculative, or for a limited budget, it can’t be overlooked. It is the best national product proving-ground in radio advertising. Because of spot’s flexibility and mobility, astute advertising managers can manipulate their campaigns much in the manner of a general deploying his forces. If a product is new, and consumer acceptance yet to be gained, it is as much an advertising error to pit it against an established product as it would be a tactical error to order green troops to battle seasoned veterans.

The new anti-histamine products are a good case in point. It would be foolhardy to attempt to establish these products, while they are still comparatively new, via network advertising. The same goes for king-sized cigarettes. Embassy, Fatima, Cavalier, Life, Pall Mall and Regents are heavy spot users. They are gaining their objectives step by step. As a result they are able to analyze the opposition’s strength and so conclude when to move into a market, when to sit tight until enough force is mustered to strike. Is a specific market lagging; is his product moving sluggishly off dealers’ shelves in certain areas; do distributors need a shot in the arm in others? The advertiser can shift markets almost as easily as the general moves the pins on his map.

No more orderly progression towards its objective comes to mind than the case of Rosefield Packing’s Skippy Peanut Butter. No brand of peanut butter had been established nationally or in volume when Skippy decided it could be done. (Previously, the product had been sold and named regionally by local packagers.)

Network was out of the question. The budget was too small, the risk too great. Starting in one city with a spot campaign eight years ago, Rosefield Packing concentrated on wholesale and retail outlets, building up distributors. It was tough, pioneering work. But it was done so realistically and well that the program was extended to 52 markets.

For the past seven years, “Skippy Hollywood Theater” has been the vehicle... a comparatively low-cost transcribed show from Hollywood featuring minor screen names and experienced radio talent; it was created by transcription producer C. P. MacGregor in cooperation with Rosefield and its agency, Garfield-Guild. (Since 1943, Young & Rubicam, San Francisco, has handled the account.)

As the show rolled up audiences, Skippy invaded market after market, always preceded by the program. Following its uncompromising “hands off low-audience, poor listening-time buys,” the product never entered a market until good evening time on a top-rated station (preferably a 50,000-watt) was available. In every market it entered, Skippy not only started right up the sales ladder, but upped peanut butter consumption generally. With the groundwork solidly established via spot, Rosefield Packing put Skippy on 62 CBS stations in December, including two in Hawaii.

The story of Bulova Watch, second largest spot user (Colgate-Palmolive-Peet is first), reads like a textbook on successful spot use. It started in 1927, when time signal spots were placed with WWJ, Detroit. That year the Biow Co. (still Bulova’s agency after 25 years) spent $30,000; in 1939 it spent $3,500,000 on over 250 stations and in every TV market with 10 and 20-second announcements and some time signals.

The format is simple and frequent: telling people the time, spelling out B-U-L-O-V-A for remembrance value; buying spots before and after leading...
network shows.

Bulova learned a lesson after the stock market crash of 1929, when the widespread panic influenced them to relinquish a majority of spots. It was a heartbreaking job getting them back.

While many watch companies cut ad budgets during the war (when their factories were largely engaged in production for military use), Bulova remembered '29 and hung on. Spot is Bulova's only radio advertising, and sales are directly traced to the market through the simple device of altering the watch names.

Stimulating, too, is the experience of Ajax Cleanser, which started out three years ago to crack one of the most competitive of all markets. Spot radio and newspapers were chosen exclusively to carry the product across country. The agency (Sherman & Marquette) will not reveal its method of buying spot radio, but conceives it has done "a terrific job" in jockeying sales to top position in many markets. Ajax, currently number two seller in the field, is scuttling the heels of longtime leader Bal-O.

This leaves two points in strownos's roundup of spot's positive factors: products which have a high regional variation in consumer acceptance; products which need to reach a specific segment of the audience at peak listening time.

These are hotly disputed points, with spokesmen for network and spot claiming superiority in tailoring campaigns to fit those product and consumer characteristics. The arguments advanced must be reviewed searchingly for not all considerations are immediately apparent.

Without exception, network executives say that by buying a network of selected markets a manufacturer can achieve results comparable to the use of spot stations. The perplexity in this argument revolves around three points: (1) the regional variation in consumer purchases, (2) the regional variation in listening habits (see charts on page 19) and the fluctuation in listeners' program tastes between markets.

An advertiser buying selected network stations or a regional network buys a single type of program to appeal to a highly diversified audience: one with such elemental differences in product acceptance, listening habits, by time of day and night, and program preference, as to be startling.

The variations, regionally, in consumer product acceptance and peak listening periods are too clearly set forth in the accompanying charts to need reemphasis here. But consider a small sample of the fluctuation of listeners' tastes between markets, based on C. E. Hooper's winter-spring reports for 1949:

Arthur Godfrey—Peoria, 23.3: Fort Worth, 3.5
Pepper Young's Family—Fort Worth, 13.9: Syracuse, 5.5
Wendy Warren—Syracuse, 11.2: Oklahoma City, 1.4
Young Dr. Malone—Cleveland, 10.3: Fort Wayne, 2.4
Portia Faces Life—Oklahoma City, 12.3: Cleveland, 3.7
Ladies Be Seated—Fort Wayne, 11.3: Fargo, 3.5
Ma Perkins—Fargo, 20.2: Peoria, 1.0

Does it seem wise judgment to buy a single type program to appeal to these very individualistic markets, and the people who make up those markets—especially when local programs, with their intensely loyal audiences, are available for the job? It's an old advertising axiom that when you set out to clinch a sale, speak the other fellow's language. There are relatively few universal languages which network can use to do this; spot does it by appealing knowingly to listeners' likes and dislikes.

Comparative-cost pros and cons, of course, are a moot subject. So complex is this question that an entire article could be devoted to it without nearing a clear-cut decision. The networks offer package programs which, on a nationwide basis, are generally less expensive than individual programs on a number of stations. Yet, Capitol, Lang-Worth, World, RCA Thesaurus, Standard Radio and other music libraries offer scripts for spot broadcasting to fit varied budgets. And Ziv, Tsl. Goodman, MacGregor, Fells, and other transcribed-program firms can furnish standardized programs often the equal of network fare.

It boils down to what the advertiser wants, and what he has to spend.

strownos has no brief in favor of buying network or spot or vice versa. It definitely holds the belief, however, that 1950 can be a red letter year for manufacturers who will study their broadcast advertising problems and goals objectively...and stick to their conclusions.
For all the favorite NBC network television programs...and really good local productions...everybody's watching KRON-TV...exciting new "Clear Sweep" television station that...

MAKES THE SAN FRANCISCO BAY AREA A "HOT"

TELEVISION MARKET

• Represented nationally by FREE & PETERS, INC., New York, Chicago, Detroit, Atlanta, Fort Worth, Hollywood, KRON-TV offices and studios in the San Francisco Chronicle Building, 5th and Mission Streets, San Francisco
same way as other industries are firing with television today. The car makers, in effect, are about 10 years behind the pack.

They started out boldly enough, a glance at the record shows. Back in January, 1927, Henry Ford sponsored the hour-long “Old Fashioned Dance Program” on NBC, spending $10,000 for two shots. General Motors, following Ford’s lead, in March bought the first of its once-monthly “Cadillac Concerts” on the late NBC Blue Network. In July, GM aired a one-shot for Buick on NBC—“Roxy and His Gang.” By September, cautious Chrysler was in the thick of it with “The Dependable Hour of Music” on CBS.

In November, General Motors returned to the air with the “General Motors Family Party,” which ran through 1929. During the next five years, almost every major automaker—including some firms since defunct, like Graham-Paige, Franklin, and Durant—took a flyer in radio. Unfortunately, most of them made their bid on a much too tentative and fleeting basis.

By the mid-thirties, some of the automotive leaders were emboldened to the point of staying with a show for more than one or two programs. Ford inaugurated the “Fred Waring Show” and the “Ford Sunday Evening Hour,” Chrysler, breaking away for the first time from the straight musical format, made radio history with the “Major Bowes Amateur Hour,” which set an all-time record as the highest-rating commercial network show.

The increasing importance of the local dealer in automotive merchandising began to make itself felt by 1935. In that year, Chevrolet bought a transcribed World Broadcasting System show, “Musical Moments,” on 200 stations. This was the largest selective radio campaign of its day, and firmly established in automotive air advertising the theme of “see your local dealer.”

After the U. S. entered the war, the auto makers, like other industrialists, switched to the production of guns, aircraft, tanks, munitions, and other matériel. Automobile advertising either was suspended entirely or reverted to the purest type of institutional selling, calculated to keep the manufacturer’s name before the public. When the war ended and reconversion began, the pent-up demand for new cars continued to be so strong that the gist of most automotive advertising had to be, “Keep your shirts on.”

Customers’ shirts, it would appear, are on to stay. Thus, automobile advertising has had to be reconver ted to meet the new market situation just as the auto plants were reconver ted at the war’s end. But the automobile industry, dragging its feet as usual in radio, has been uncommonly slow in its reaction.

The Ford Motor Co. (agency: J. Walter Thompson) awoke with a start last January, shot a worried glance at the calendar, and bought $500,000 worth of AM and TV shows in advance of the new-car showings. Although this was the first time that Ford had bought network programs on a short-term basis, it doesn’t necessarily follow that it presages a revolution in automotive advertising on the air. While the short-term buy may indeed color Ford’s subsequent use of network radio, there is no reason to suppose that the rest of the industry will follow suit.

Gordon C. Eldridge, advertising manager of the Ford Division, said of the short-term buy: “... It presents a greater flexibility for the advertiser. It’s roughly equivalent to buying newspaper pages in publications for specified dates of issue, and hence it permits closer timing with an overall advertising campaign.”

Ford has been as willy-nilly about radio in the past as any other car maker, but in this instance at least, the company acted promptly and on a broad enough scale to accomplish its objective.

Chevrolet (agency: Campbell-Ewald), on the other hand, has made a major effort in television. Chevvy’s video schedule includes the “Television” on NBC: “Inside USA” on CBS-TV; local sponsorship of the “Pantomime Quiz” by the Chevrolet Dealers Assn. of New York, New Jersey, and Connecticut; the Roller Derby on WJZ-TV; “Famous Jury Trials” on WABD; “Winner Take All” on CBS-TV; Golden Gloves on WPX, and TV announcements in 25 markets.

The Chrysler Corp. (agencies: Ruthrauff & Ryan; BBDO; N. W. Ayer),
On the occasion of its Twenty-fifth Anniversary Station WTIC extends warm greetings to the many artists, agencies and advertisers with whom it has been associated over the years.
Late in 1946 sponsor hopefully published the first issue of a unique magazine devoted 100% to helping advertisers and advertising agencies appreciate, evaluate, and effectively use radio and television advertising.

Every year since its inception sponsor has issued a report to its readers describing its state of health, its growth, what it has done, what it intends doing. When a magazine serves an industry we believe that its readers are entitled to such information.

Herewith are some facts of particular interest.

As of the issue of 30 January, 1950, sponsor had published 4,424 pages. Of these, 744 pages were printed in the first year, 1494 pages in the second, 2186 pages since.

About 53% of the total linage has been devoted to editorial, 47% to advertising.

sponsor started with a staff of eight. One year later it had twelve. Today it has twenty.
Sponsor began its career as a monthly. When the need for more frequent publication became apparent it shifted to bi-weekly operation (every-other-Monday), a schedule that it has maintained since the beginning of 1949.

Simultaneous with going bi-weekly, Sponsor was granted second-class mailing privileges. In slightly over two years Sponsor has succeeded in converting considerably more than 50% of its guaranteed 8,000 copies to paid circulation—at the highest subscription rate in its field.

Today Sponsor has more paid subscriptions among national advertisers and agency executives than any other trade publication devoted to radio and television. It has more than twice the total advertiser and agency circulation of its nearest competitor.

During the problem-rift year 1949 Sponsor's opportunity to serve the broadcast advertising industry hit its full stride. Before the Broadcast Advertising Bureau became a reality Sponsor editorialized time and again on the urgency of an industry promotion-and-selling bureau. The Big Plus, Radio Is Getting Bigger, Let's Sell Optimism (adopted by hundreds of stations and reprinted by the thousands) were created and published during 1949. Sponsor aimed its "pictorialized facts-and-figures technique" on timely subjects. In addition to its regular issues it produced, during the year, the Summer Selling Issue, Fall Facts Issue, NAB Evaluation Issue, 99 TV Results (three printings), Farm Facts Handbook.

These are some Sponsor contributions, over and beyond its normal activity, to its readers.

We believe that Sponsor's growth is in proportion to its fulfillment of outstanding industry service.

In this crucial year 1950 we believe that Sponsor is on the road to greater achievement.
Clients keep renewing because . . . they're getting

SALES

RESULTS

Ask your Headley-Reed man about the best buy in . . .

Charlotte, N.C.

1st in the South—sixth in the nation in effective buying income per family.

W Kore

AM 1240 KC FM 105.3 MEG

WAV

WSOC in Charlotte

has been sponsoring the "Groucho Marx Show" for DeSoto-Plymouth on CBS, although at this writing the program had been cancelled temporarily because of a strike at the DeSoto-Plymouth plants.

Packard (agency: Young & Rubicam) recently signed for sponsorship of a new half-hour variety series over ABC-Television, starring Edward Everett Horton, to begin March 23. This show will mark Packard’s debut in network television.

Buick (agency: Kudner), out of network television since its sponsorship of the Olsen & Johnson show last summer, has bought an extensive national schedule of radio and television announcements.

Dodge (agency: Ruthrauff & Ryan) has been using television on a local level. In Detroit, for example, Dodge dealers since Jan. 15 have been sponsoring a 15-minute sports newscast program on Sunday night.

Kaiser-Frazer (agency: Morris F. Swaney) will introduce its new low-priced line early in April, heralded by one of the biggest advertising drives in the history of the industry. Heavy use of radio and television is anticipated, with the accent probably on announcements. Packard likewise has launched an extensive announcement campaign, which got under way Feb. 1. Studebaker has been using announcements over a wide area on a continuous basis. To return to the broader, industry-wide picture: local dealers can teach the average car manufacturer a great deal about the effective use of radio. While the manufacturer is only now narrowing his sights to the direct selling range, the dealer has always had a sharp head on the ultimate target. He knows the market at first hand because he lives in it. And his knowledge of what the competition is doing is necessarily more realistic than that of the boys in the board room.

Thus the manufacturer, when planning his radio strategy with his agency advisors, would be wise to give his dealers a bigger voice in top-level advertising policy than they are getting today. They, after all, will be making most of the final sales.

What line will automotive advertising on the air take in ‘50? Sproson's probing of that question indicates that institutional advertising will not be out, as one might think at first consideration, but it will certainly be sec-

ondary. No matter what the product, whenever one is merchandising an item in the four-figure price range, a feeling of confidence in the maker must be planted and nurtured.

The state of the automobile market being what it is, however, the first requisite of all its advertising will be hard and direct selling. Claims and counter-claims will shower down like confetti, and superlatives will float through the air with the greatest of ease. Thus, much will be heard about the "higher (inside), wider, longer Dodge," with its "knee-level" seats, and "picture windows"; Lincoln-Mercury will bear down hard on "ease in steering"; and "increased driving smoothness"; the new DeSoto is "longer, lower (outside) and wider"; Packard is calling attention to specific features, such as its "Ultramatic" transmission.

As this winter wears into spring and the heavy saturation selling linked with the arrival of the new models lessens, it’s likely that the trend toward the use of programs rather than an-

WANNA WHITTLE AWAY AT BARLOW (Ky.)?

If you've got a yen to carve out big sales in Barlow (Ky.), Gents, don't use WAVE; our signal isn’t sharp enough or strong enough to reach that Mississippi bottomland.

But like unto ye mighty two-edged sword, WAVE, can—and does—cut a swath through the Louisville Retail Trading Zone. This is the richest and most important slice of Kentucky. Families living here are 49% better off than folks in the rest of the State. And boy, how we throw 'em down!

So how about it?—don't you like our brand of cutlery the best?

LOUISVILLE'S WAVE

NBC AFFILIATE 8,000 WATTS 970 KC

FREE & PETERS, INC.

National Representatives

SPONSOR
nouncements will be more evident. There is no set formula for choosing the kind of radio program that will sell cars. Ford, for example, in its big buy on Mutual and CBS, chose mystery dramas, audience participation shows, newsreels, dance music interludes, and comedy. Ford bought more mystery shows than any other type, as it happens, but only because there were more mystery shows available.

Ford's time choices are more significant—all of the shows were spotted between 7 and 11 p.m., peak hours for family listening. The company's motive in picking up the tab for these network sustainers was not philanthropic. Ford was aware that, year in and year out, many sustainers are among the best shows in radio, with huge and loyal audiences. A sponsor who is shrewd enough to buy an established sustaining program is getting, in effect, a going concern, with a ready-made clientele. The spadework involved in building an audience has been done before he arrives on the scene, and thus he gets real circulation for his first dollar.

As for television, if the automotive industry's radio history were the only yardstick, one could expect the car makers to get rolling in video by about 1960. But even Rip van Winkle, once roused, stayed awake. The automobile manufacturers have been quick to recognize the value of television as a sales medium for a product which sells largely on visual appeal. By a twist of the dial, the living room can be transformed virtually into a dealer's showroom.

While the car makers are steadily increasing their TV spending, there is no evidence that this means a cutback in radio. It does mean a more careful integration of media than heretofore. It means thoughtful planning, a lack of which quality has characterized automotive broadcasting in the past. There is no percentage in going into broadcast advertising blindfolded through a revolving door.

AFTER MIDNIGHT
(Continued from page 29)

The study, which was commissioned by WOR, showed that 43% of those polled listened at home. About 36% listened
in their cars while going to or coming from work. 14½ listened while at work, and the remaining 3½ listened in restaurants.

A later Crossley check for WOR in Greater New York alone showed that some portion of the station's programming between 2 a.m. and 6 a.m. was heard in 200,000 homes. WOR boosted that figure to 350,000 homes on the basis of a similar survey a year later.

Anyone who thinks that after-midnight listening is strictly a big-city proposition is badly misinformed. It's true that many of the 24-hour stations are located in the larger cities—New York, Chicago, Detroit, Washington, Philadelphia, Los Angeles, and so on. On the other hand, some of the most loyal all-night radio fans are farmers, living in solidly rural areas far from the "asphalt jungles."

A typical example is the rich southern California fruit and truck produce area served by the Broadcasting Corp. of America stations—all five of which are on the air all night. It gets so hot there during the day that much of the farm work is done after dark, when the mercury drops sharply. It's a common sight to find a farmer in the Imperial Valley or the Palo Verde Valley running his tractor all night, with a radio beside him.

The five BCA stations are neatly situated to blanket this area. KPRO, Riverside, serves as the key station, feeding programs to the farm belt outlets: KPOR-FM, San Bernardino; KROP, Brawley-El Centro; KREO, Indio-Palm Springs, and KUCB, Blythe. BCA officials claim that on most nights there are just about as many people awake and listening to their radios in this section as there are during the day. It appears that those who aren't ploughing the south pasture to music, or listening at home, are listening on the highways.

The area is traversed by three of the main transcontinental traffic arteries—Highways 60, 70, and 30, and by a major north-south road, Highway 99. Checks at traffic control points disclosed radios in 83½% of the 52,000 cars travelling these roads on an average day. An estimated one-third of these cars are on the highways between midnight and 3 a.m. Moving targets, to be sure, but nonetheless potential customers with money to spend.

BCA is so completely sold on the richness of the after-midnight market and the profitability of the all-night operation that the firm plans a wide expansion in that direction. By spring, BCA expects to be able to pipe all-night programming to stations throughout California and Arizona.

Great reductions in time rates are one of the brightest aspects of the after-midnight picture, from the advertiser's standpoint. At WNEW, for example, rates for time between midnight and 5 a.m. are cut nearly in half—$150 for a single half-hour that would cost $300 at 10 p.m. and the same deal on spots. Other all-nighters slashes their rates similarly after midnight.

WWDC, the only round-the-clock station in Washington, D. C., charges only $20 for six one-minute spots, or $70 for 29 one-minute spots. This station, which began all-night operations in January 1944, has been outstandingly successful as an after-midnight sales medium—and in a city not particularly noted as a stay-up-late center.

One of WWDC's first after-midnight sponsors was the small beancounter mentioned earlier. Within a year the business had expanded sufficiently to main ten a fleet of jeeps equipped with hot plates, which delivered orders phoned in by hungry listeners pegged on by the WWDC plugs. Other sponsors on WWDC's all-night "Yawn Patrol" during the past year have been night clubs, theaters auto dealers, breweries, record shops, taxi companies, and surplus sales stores. Having the all-night field to itself in the capital, the "Yawn Patrol" has an exclusive estimated audience of 10,000 on weekday nights and up to 20,000 on Saturday night. (Estimates by the American Research Bureau, Washington.) These figures do not include taxi cab (9,000 Washington cabs have radios) or automobile listening.

The bargain rates available on after-midnight shows are even more enticing when one considers the truly amazing "bonus" coverage that usually goes with them. As the night wears on and more and more limited-time stations across the country sign off, those that remain on become veritable one-station networks, beaming through the unchurched ether to points hundreds or even thousands of miles beyond their normal signal areas. This is true even of the smaller outlets—250-watt WWDC has received listener mail and telegrams from 43 states during the early morning hours.

---

Up On Stilts? No, Sir! Miami’s Rapid Growth Into One Of Dixie’s Key Markets Is Solid, Sound and Healthy!

Greater Miami’s population is made up of honest-to-goodness, root-growing, year-round residents...plus thousands of tourists from everywhere, who come back year after year as regularly as the swallows to Capistrano!

By telling your story with regularity over WIOD...which covers this expanding Key Market as completely as Florida’s Sun...you can get and hold your share of sales!

For detailed information and proof of our selling ability...call our Rep.

George P. Hollingbery Co.

James M. LeGate, General Manager
5,000 WATTS • 610 KC • NBC

FIRST IN MIAMI

WWOD

SPONSOR
CHIQUITA BANANA®

United Fruit Company's First Lady of television film commercials and minute movies.

A recent independent audience reaction study proved that Chiquita Banana was the most popular of ten TV film commercial spots tested:

<table>
<thead>
<tr>
<th>PARAMETER</th>
<th>CHIQUITA BANANA</th>
<th>HIGHEST RATED COMMERCIAL TESTED TO DATE</th>
<th>AVERAGE OF ALL TV COMMERCIALS TESTED TO DATE</th>
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<tr>
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<tr>
<td>EFFECTIVENESS QUOTIENT</td>
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<td>79</td>
<td>68</td>
</tr>
</tbody>
</table>

* © United Fruit Co.

Stories created by Batten, Barton, Durstine & Osborn, Inc.

Directed and Produced by

JOHN SUTHERLAND PRODUCTIONS, INC.

NEW YORK

13 FEBRUARY 1950
how big can a
5,000 watt be?

Plenty big...if the station has one of the half-dozen best frequencies in U.S. radio.

that's WMT -- 600 k.c.

Plenty big...when ground conductivity and freq. combine to push the 2.5 mv. line way out

that's WMT -- with a 2.5 mv.

Plenty big...when there are people living in all those square miles

that's WMTland -- a "city" the size of Washington, D.C., spread out over the richest land in the world

WMT adds up to the kind of a station an advertiser needs to cover Eastern Iowa economically!

Now in our 27th year

BASIC COLUMBIA NETWORK

CEDAR RAPIDS

The Case of the SKEPTICAL BUYER

His product was home insulation — big stuff.

When a KDYL salesman said, "Let's pitch that to our big morning audience," the man was skeptical . . . but said he'd try it.

He sold three insulation jobs within a week as a direct result of a few morning spots.

That's when he called the KDYL salesman and said, "Run, don't walk, down to my place so I can sign a long contract!"

Another satisfied KDYL client.

And of course KDYL-TV brings the same kind of results!

Powerful WJR. Detroit, operating with 50 kilowatts on a clear channel, has pulled replies from virtually every state in response to its "Goodwill Dawnbuster" program, aired from 2 a.m. to 5 a.m.—and also from Iceland, Cuba, Puerto Rico, Australia, New Zealand, and Alaska. Save-By-Mail, Inc., bought six announcements on WJR at 2 a.m. between Dec. 6 and Dec. 11, announcing a special Christmas offer of giant animal toy balloons. The spots pulled 331 orders from many states, at a cost to the advertiser of 12.62 per order. The company had allocated 250 per order and would have thought it a good buy even at that price.

Still more spectacular was a mail test made over WJR last winter by the Chrysler Corp., which sponsored "One Hour of Entertainment" from 1 to 2 a.m. Monday through Saturday. An offer of a free automatic pencil drew a total of 17,129 requests from 42 states and six Canadian provinces, all post-marked within 24 hours of the announcement as stipulated.

The unique quality of after-midnight programming undoubtedly has had much to do with its outstanding success as a sales medium. This is relaxed, shirt-sleeves radio, in sharp contrast to the frenetic, always-punching daytime variety. The pressure is off, and all the listener need do is listen, with a minimum of mental effort.

It's axiomatic in after-midnight radio that "the more music and the less talk, the better the show." Obviously, the kind of music played is important, too. The smarter all-night disc jockeys eschew the blazing "One O'Clock Jump school for less bucket-footed fare — Strauss waltzes, light classics, and the like. Sometimes there is a noisy minority of listeners who seem to prefer loud and hot hits even at 3 a.m., but firm handling usually sways them.

Alain-Cummings, all night disc jockey for WWDC, Washington, took a drastic step along this line some weeks ago. He played eight different renditions of "Male Train," flooding the capital with whip-cracking and clippety-clopping for a solid half-hour. This was a reverse-English approach. "I wanted to play the tune to death in the shortest possible period," Cummings said.

Newscasts are standard on most after-midnight shows, usually in shots of five minutes or less, together with weather reports. Late sports results are a fixture on many such programs.
Others feature one or more interviews each night with recording artists or other show business luminaries. There is often a tendency to overdo such programming, however. This should be guarded against lest the show become too talky.

Mood is practically everything in the after-midnight field, and the big thing is to avoid jarring it. The relaxed listener is an ideal sales prospect. The more adroit after-midnight announcers and disc jockeys are artists at inducing just the right degree of semi-somnolence—a state difficult to achieve during standard broadcasting hours, when there are any number of distractions.

But the trick of turning the all-night audience into gold isn’t really alchemy. It’s a formula that any thoughtful advertiser can master, as thousands already have.

D-DAY AT THE WALDORF
(Continued from page 30)

Professionals such as Bing Crosby, Bob Hope and Fred Waring will appear. Following is the suggested agenda, which may be a model for showings in other parts of the U. S.

The film will be shown in the Waldorf’s Grand Ballroom, starting about 6:30. Dinner will follow. After dinner, such public and industry leaders as Henry Ford II, Harvey Firestone, Jr., David Lilienthal, and Harold Stassen will speak briefly. Culminating the evening, George Denny, moderator of ABC’s “Town Meeting of the Air,” will preside over an open discussion of radio cued by the film showing.

The first rough-cut full-length version of Lightning That Talks was viewed on 2 Feb, in New York by a group of network, station, and trade press representatives. The showing, held in NBC’s Johnny Victor Theater, was in the nature of a sneak preview and the film will undergo further editing and modification before making its formal bow at the Waldorf. The finished product will be available for local showings in 16 mm. or 35 mm., each running about 45 minutes. Two 20-minute condensations of Lightning That Talks are also being produced, one emphasizing radio’s position in the American social scheme, the other built around four radio result stories touched on in the film.

YARDSTICK NUMBER TWO
(Continued from page 27)

of critics seem to encourage its possible misuse.

For example, an average daily audience statistic might be used to bolster weaker days and some other figure, as a telephone coincidental, used to sell stronger days.

The three-category breakdown offers an operator interesting possibilities in finding some instance in which he can claim leadership for his outlet. And he only has to lay his rate card down beside each column possibly to multiply his chances of finding a case in which he can claim leadership.

The 1949 report, a $1,200,000 effort, got under way in November, 1948 when a sample of 652,000 names was selected. Ballots were mailed in the spring of 1949 to families in all counties. A return of 53% (357,000 ballots) formed the basis for tabulating one of the most comprehensive media-impact studies on record.

Television and FM effects since Spring, 1949, can not be exactly calculated, but the current study reveals, according to Dr. Baker, some coverage dents attributable to this influence.

BUT ONLY ONE...

WSM
NASHVILLE
CLEAR CHANNEL 50,000 WATS

Agency time buyer or Advertiser. How does this sound to you? Radio programming facilities unrivalled outside New York or Hollywood production centers. A 200 person talent staff including some of America’s biggest name entertainers. And to reach the booming Central-South market the most powerful signal now authorized any American radio station — 50,000 watts on an interference-free Clear Channel.

That’s what you get when you buy WSM. That’s why with 2612 stations in this country there is still ONLY ONE WSM.

SALESMAKER TO THE CENTRAL-SOUTH
But the single most important factor affecting the 1949 coverage picture is the advent of 1,200 new stations (predominantly locals) since the 1946 study. In their communities they have picked up local audiences and popularity, much as would a new local daily or weekly newspaper. The bulk of fringe audience losses of big power stations were gains of these small local outlets. In many instances this kind of audience loss has been negligible. And other factors have contributed to increasing audiences generally since 1946.

Quite apart from power increases, network changes, increasing popularity of a network, more aggressive management policies, better programming and promotion, etc.—all of which could result in bigger station audiences—the following factors have added tremendously to radio listening:

1. Between 1946 and 1949, radio families increased by 5,233,000.
2. The increase in radio families combined with the extra time spent listening by families generally resulted in an increase of home-hours of listening from 56,000,000 in 1946 to 99,600,000 in 1949 (Nielsen Radio Index figures).

And this doesn’t take into account the important factor of out-of-home listening.

A check of 139 stations, selected at random, whose BMB counties are contained in a single state, reveals increased audiences for low-power, in-town stations. Most of these stations were new in 1946, and the check only confirmed what was naturally anticipated.

Changed listening patterns since 1946 make the current study an even more indispensable aid to advertisers in analyzing both network and spot coverage for maximum audiences.

The special tabulations obtainable on request will be a must for national advertisers concerned with selecting radio coverage in connection not only with competing stations, but with other media, especially where newspaper, magazine, and other advertising may be a factor. The three subscribing networks, ABC, CBS, NBC, will be provided complete sets of BMB cards covering their own affiliates for use in helping clients plan network coverage.

Dr. Baker has emphasized that the new data does not reveal how many minutes a person listens. It does tell age or sex of the listener. It does sum up weekly audiences on the frequency-of-listening basis of 1-2: 3-4-5: 7-6 times a week breakdown. Further studies might refine the data reported to a still greater degree. Proposals for morning, afternoon and night breakdowns among others have been strongly urged, in the event of a third BMB survey.

The ballots for the present study, as a matter of fact, included space for questions covering time of residence in neighborhood, number of radios in working order, people in home, auto and telephone ownership, etc. But to obtain this information a subscriber would have to order a special tabulation, which like coverage tabulations would be done at cost.

Dr. Baker emphasizes that the factors he named (summarized in a box at the beginning of this article) as influencing a station’s BMB audience can not be used as a rule of thumb for predicting the nature of changes in BMB coverage. What competing stations do, Dr. Baker points out, as well as such impacts as shifting populations, may exert as great an influence on a station’s audience as a new station in the market.

It is the present feeling of Dr. Baker, subject to modification as the result of further analysis, that a 3 times or of tener a week listening figure may be most comparable to ABC circulation figures. The impact of a station may be best estimated by what percentage of its total audience is composed of listeners who tune it 6-7 times a week.

This figure approximates a real “daily audience,” though it is obviously lower than a figure including for each day the correct proportion of listeners who tune 1-2 or 3-4-5 times a week. The BMB report explains a method for weighting and computing an average daily audience from the listeners reported in the three columns referred to.

The 6-7, or “every day,” listening to a station is probably the best indication of audience loyalty. BMB will study its findings to ascertain what figure represents a fair audience loyalty index. This figure will be derived from a study of the relationship of the 6-7 listeners to the station’s total weekly audience.

In its upcoming issue (27 February), SPONSOR will report specific instances and applications of BMB data by agencies and advertisers.
199
TV RESULTS

First it was 83
TV RESULTS,
then we published
99 TV RESULTS.
So far, we've exhausted
three printings.
The fourth will be
199 TV RESULTS, and will
be fully categorized
and indexed for
day-to-day use. You'll
love this one,* even
more than you did the others.

*We're accepting limited advertising with a 10 February deadline. Regular insertion rates apply. Advertising was not available in previous TV RESULTS booklets.

SPONSOR
510 Madison Avenue, New York 22
Oh, Doctor!

The 4 Equations

\[ g_{ik} \cdot l = 0; \quad \Gamma_i = 0; \]

\[ R_{ik} = 0; \quad g_{is} = 0 \]

No, we aren't entirely conversant with the good Doctor Einstein's latest theory either, but we do know that the simplest arithmetic will prove the effectiveness of KATL's new 5000 Watt Coverage in the South's richest market area. Call or write Jack Koste, Independent Metropolitan Sales, for the FACTS.

Houston’s Oldest Independent

KATL
HOUSTON, TEXAS

Mr. Advertiser:

TELEWAYS TRANSCRIPTIONS
are NOT expensive!!!

Get the low cost for the market or
markets where you need a top
radio program . . .

The following transcribed shows
are now available:

- TOM, DICK & HARRY
  156 15-Min. Musical Programs
- MOON DREAMS
  156 15-Min. Musical Programs
- DANGER! DR. DANFIELD
  26 10-Min. Mystery Programs
- STRANGE ADVENTURE
  260 5-Min. Dramatic Programs
- CHUCKWAGON JAMBOREE
  131 15-Min. Musical Programs
- JOHN CHARLES THOMAS
  260 15-Min. Film Programs
- SONS OF THE PIONEERS
  260 15-Min. Musical Programs
- RIDEERS OF THE PURPLE SAGE
  156 15-Min. Musical Programs
- STRANGE WILLIS
  26 10-Min. Dramatic Programs
- FRANK PARKER SHOW
  132 15-Min. Musical Programs

TELEWAYS RADIO PRODUCTIONS, INC.
Send for Free Audition Platter and low rates on
any of the above shows.

510 Madison

(Continued from page 7)

To be useful and reliable it is most
important, to our way of thinking, that
a measurement of any medium should
have the validation of the advertiser
and his agency.

SPONSOR always receives careful at-
tention in this office. It is one of the
few trade papers that speaks out fear-
lessly and gives all the arguments on
both sides of a question.

H. N. STOVIN
Vice-President
BBM
Toronto

PLEASE AIR EXPRESS COLLECT
IMMEDIATELY TEN COPIES YOUR
ISSUE SECOND JANUARY. YOUR
CONTINUOUS, STRAIGHTFORWARD
HONEST REPORTING OF TRANSPORT
RADIO NOTED, QUOTED, APPRE-
CIATED.

L. H. HOGGINS
Manager, KTNT
Tacoma

I am one of those persons who is
very negligent in writing complimen-
tary expressions. I do want to compli-
ment your publication on the "per in-
quiry" and "direct mail" story. I am
particularly pleased because you
quoted my statements accurately. Too
often publications like to reinterpret
and amplify statements by individuals
to the point where the true concept is
garbled. You folks did an excellent
job.

WILLIAM A. McGUIRE
Commercial Manager
WGN
Chicago

- These three letters from readers all hearing
  on trade paper accuracy and impartiality arrived
  in a single day.

200,000,000 HOURS

Aren’t your editorial on the “200,-
000,000 Hours” — how about “223
Centuries Every Day”?

The mathematics are obvious, I
think, and it could lend itself to a lot of
treatments.

JACK BOYLE
Daniel Starch & Staff
New York

... Re your poser in lead editorial 16
January issue: H 200 M equals 200,-
000 does 200 M M equal 200,000,000
radio hours.

HOWARD KLARMAN
WMCA
New York

- SPONSOR asked editorially for suggestions on
  how to get across the fact that 200,000,000
  hours are devoted to radio listening daily—and
  how to say “200,000,000 hours” more easily.
  Here are some answers.

THAT JARO HESS

Early in the year 1948 your publica-
tion sponsored a series of illustrations
by one Jaro Hess. If memory serves
one right, this series of illustrations
consisted of caricatures entitled “Spon-
 sor,” “Time Buyer,” “Station Manager,” and “Radio Director.”

We are interested in securing at least
one copy of each of these illustrations.
Please advise the writer where these
would be obtainable and the cost in-
volved.

RALPH D. HERBERT
Advertising Executive
Ross Juryne & Associates
Salt Lake City

- The Jaro Hess pictures, suitable for framing,
  are free with a subscription to SPONSOR. Extra
  sets cost $2.50.

AUTO REPAIR AND PARTS

I’ve just finished reading the 16
January issue of SPONSOR. The article
on co-op advertising is all that any
time salesman could ask for. You have
covered the subject in your usual thor-
ough manner.

Lately I have taken to reading
Motor magazine which is directed to
auto dealers and garage men. They
run a continuing series on advertising
and devote the major part of their
efforts to direct mail and newspaper
advertising. They feel that radio is not
a good form of advertising for garages
although they have recommended it by implication. This repair bureau is a big one. They expect to do better than $4,000,000,000 (FOUR BILLION) worth of business in 1950. Also some of the manufacturers of replacement parts spend large amounts for advertising, with budgets that run from $400,000 and up. Why can’t they be shown low radio would help them? Companies such as Gabriel, Whitaker etc. use magazines like the Saturday Evening Post, why not radio?

Armand Terl
WFBR
Baltimore

MUSIC LIBRARY COMMERCIALS

Being enthusiastic readers of sponsor we were particularly interested in the “Mr. Sponsor Asks . . .” column relative to the possibility of a national advertiser being able to build a profitable program by using a station transcription library. The three answers in the affirmative confirmed our own feeling, naturally. But what delighted us especially was that two out of the three letters were written by Associated subscribers who have been more than successful in merchandising Associated’s commercially planned “Shows That Sell,” Mr. Winslow T. Porter of WINC, Winchester, Va., has 14 shows built out of his Associated Library. And while we knew that Mr. Green had initial success in selling “The Stars Sing” when it was originally produced, it was an unusual pleasure to learn through a major publication such as yours that one’s own show has been successfully renewed four times for additional 26 program cycles (I promise to read sponsor thoroughly 100 times).

I notice in your open letter to Gordon Gray you are planning a souvenir edition for 30 January devoted to LIGHTNING THAT TALKS. We believe that this lightning is talking with a greater force than ever before, largely because of such outstanding efforts as the All-Radio Presentation, Mitch Mitchell’s BAR and sponsor’s new, re-freshing, and effective approach to radio. Therefore, on your souvenir edition, congratulations and good luck.

Leslie F. Biehl
Program and Promotion Manager
Associated Program Service
New York

READING VS. LISTENING

I am interested in obtaining reprint copies of “Seeing vs. Listening” by Paul Lazarsfeld. The article appeared in sponsor several months ago.

I have contacted Mr. Glynn here in Chicago, who tells me he does not have copies available. Would you be able to send me two copies of this study?

Therese Maguire
Foote, Cone & Belding
Chicago

- Reprint copies of reading vs. listening are still available in limited quantity.

KUKLA LIKES IT ON NBC

That was a splendid article on Mr. Leroy A. Van Bode on page 16 of the 2 January issue of sponsor, but the last paragraph made us a little sad. Kukla, Fran and Ollie are on NBC television and we’re so proud and happy for and about them that this particular typo depressed us no end.

Sydney H. Elges
Vice-President
NBC
New York

NEGRO DISK JOCKEYS

It appears sponsor is the only source which has a compiled list of Negro disc jockey shows by stations. We’d like very much to have such a list, and will be glad to reimburse you for charges, if any.

Incidentally, I would like to add my comment that sponsor is doing a particularly fine job in providing valuable and interesting material for the trade. Congratulations on an outstanding job!

Vernon L. Morelock
Vice-President
Welnus-Brandon Co.
St. Louis

In some manner the issue containing Part 1 of your article “The Forgotten 15,000,000” is missing from our files.

We would like to have this complete article for one of our clients and would appreciate your sending us a set of tear sheets or a complete copy of sponsor carrying this part of the article.

William R. McHugh
Robert Kottowitz Advertising Inc.
New Orleans

- “The Forgotten 15,000,000,” dealing with the negro radio market, appeared in sponsor issues of 16 and 24 October, 1949. A few copies of these issues are still available.

DO YOU NEED A VICE PRESIDENT IN CHARGE OF THE FUTURE?

Seasoned Business Forecaster can help you plan your future moves.

Experienced . . . trustworthy interpretation of current events . . . realistic appraisal of what’s coming—are the qualities which have contributed — over the past 18 years — to my success for and with:

A $100 Million Dollar Dept. Store;
A Television Network:
The Largest Specialty Steel Fabricator;
A Leading Rayon Yarn Producer:
An Outstanding Electronics Company

. . . and a host of others

For an interview, please address Box 16, SPONSOR

13 February 1950
Motorists love to listen

Whether a man earns $3,000 or $30,000 it’s only human nature to follow the leader.

Some categories of industry, notably food and drugs, were propelled toward radio as a logical and dominant advertising medium many years ago. Such astute advertisers as General Foods, Lever Brothers, Procter & Gamble, General Mills, and Campbell Soup discovered, year after year, that it did nice things to their sales curve to put the bulk of their media dollars into air advertising.

Most soft goods national advertisers have since caught on.

The new car field is different. With few exceptions, the automobile manufacturers have been as hesitant and dubious in their long-range broadcast thinking as have the railroads.

We attribute that to example. In the automotive field, nobody set it.

Chevrolet nearly did a number of years ago with a transcribed series over 300 stations. Studebaker has shown air leadership and is reaping a reward. Oldsmobile, Ford, Chrysler, Kaiser-Frazer, and Chevrolet have, from time to time, poured substantial sums into the air media.

But no pattern of constructive thinking has emerged. Nobody set it. Most of the efforts are short term and short-sighted. The patience and fortitude that C. S. Johnson displayed during the years that it took for Fibber McGee & Molly to jell is nowhere evident.

The saddest factor in all this is that broadcast advertising has proved itself an ideal salesman under the conditions that the auto manufacturers currently face.

The general buying public concedes the engineering excellence of practically all American models. Styling is uniformly good. Prices are highly competitive. The manufacturers understand this and groove much of their advertising to specific tastes.

To a startling degree, today’s auto advertising resembles cigarette advertising in its emphasis on incidentals.

Radio is a remarkably successful personal salesman. The manufacturers will learn how successful by reference to their dealers throughout the nation. Radio is a friend in the home. It’s a part of most women’s lives, most children’s, and of many men. With the distinction between models so delicately balanced it doesn’t take much to sway a prospective buyer in the direction of the car his radio favorite recommends.

Auto manufacturers will use radio and TV during 1950—a great deal of it. But it would be gratifying to note that it’s no-in-and-out activity, that auto manufacturers are using the power of the air to build good will over the long haul.

This year we suspect that two or three leaders may set the example.

Since the pre-war time when auto manufacturers last looked to advertising for sales, radio has been growing ... and piling up sales results. Radio is in a better position than ever before to help Detroit sell its cars.

**TV on its own**

A growing number of the nation’s leading advertisers are affirming their regard for television as a distinct and separate advertising medium.

In an interview with **SPONSOR**, a Lever Brothers spokesman reported that although Lever has earmarked $1,500,000 for TV in 1950, none of this money would be taken from other media. The advertising budget has been expanded to accommodate a new medium which does not substitute for any other.

The 2 January **SPONSOR** reported a similar policy by Procter & Gamble (see page 62). Although P&G will expand its use of TV in 1950, chiefly on an experimental basis, it will analyze the needs of each of its many products medium by medium to decide where the TV money should stem from. After analysis, it may come from newspapers, or magazines, or radio—or perhaps from a completely new source.

This trend is good news to radio. Throughout most of 1949 advertisers were too frequently getting their baptism in TV at the unwarranted expense of the aural medium. Some of this will naturally continue, but the signs are clear and bright.

After all, does an advertiser necessarily reduce his schedule in Life because there’s a job to be done in the Denver Post?

**Applause**

* A job well done

It’s unusual for a publication to publicly commend its own staff.

But **SPONSOR** has never been known for faithfulness to tradition.

The yeoman service rendered the radio industry and this publication by Miles David, managing editor, and Frank Bannister, senior editor, in the preparation of the Souvenir Issue of LIGHTNING THAT TALKS WARRANTS comment.

Starting from scratch early in December, David and Bannister undertook the intricate task of building a standout issue around a single subject. They were detached from other duties and assisted by other members of the editorial department. But the planning and followthrough was theirs.

They worked early and late. Their ingenuity was amazing. Now that the issue is out the result of their efforts can be assessed. We’ll wrap up the many enthusiastic comments in the words of one industry leader: “I didn’t know an issue could be this good. This will drive the printed media boys crazy.”

The industry is now making full use of the Souvenir Issue as a “take home” keepsake of the film. And the 3,000 copies added to **SPONSOR**’s normal press run will soon be exhausted. The boys can be proud of their efforts.
Kansas City's rectangular Primary Trade Area, as shown on the maps, has been established by the Chamber of Commerce of Kansas City. The natural flow of trade to and from this area is dependent on Kansas City, the Trade capital. As a result, The KMBC-KFRM team has been custom-built to provide complete, effective and economical radio coverage of the Primary Trade area, without waste circulation! That's why The KMBC-KFRM Team is your best buy in the Heart of America! Contact KMBC-KFRM or any Free & Peters "Colone!" for full details.
Several million people know that a good way to get away from it all is to flip a radio switch and listen to "Escape."

For "Escape" is a one-way ticket away from the humdrum. It's high adventure in far places, as told by the world's best tellers—in the tradition of Kipling, Conrad, Bierce, Stevenson, Poe.

All this comes tidily wrapped in a CBS Package that's been steadily snatching high ratings right out from under the nose of top-Hooper comedy.

Very good for a sponsor who likes to get away from it all—at a profit.
The farmer wants to buy—p. 19

Even TV plugs out-of-home listening—See digest page
HOW TO PLOW AND PLANT IN RICHMOND

It took a lot of plowing and planting, tilling and toiling to harvest the bumper crop of listeners the Havens & Martin stations deliver in Virginia's first market. Pioneers in radio and television both, WMBG, WTVR and WCOD are as much a part of prosperous Richmond as its traditions and landmarks. They are as close to its people, their likes and tastes, as you'd want your national sales message to go. A Blair representative will be glad to amplify the facts.

Havens & Martin Stations are the only complete broadcasting institutions in Virginia.

WMBO AM
WTVR TV
WCOD FM
FIRST STATIONS OF VIRGINIA

Radio growing faster than newspapers

Morning and evening newspapers currently printed total 52,271,000, according to N. W. Ayer & Son's Directory of Newspapers and Periodicals. This is 6% increase since war's end, but radio's growth quadruples that with about 25% set increase in same period. RMA estimates radio set output in 1949 at 8,000,000. Listening averaged 156,000,000 hours daily during January-March 1946; jumped to 200,000,000 hours during January-March 1949.

—SR—

Pepsodent president follows Luckman lead

As this issue went to press H. F. Woulfe, Pepsodent president, had handed his resignation to one of Lever Brothers British directors who had accepted Charles Luckman's resignation several weeks earlier.

—SR—

Arthur Godfrey: sponsor extraordinary

Latest radio salesman to join sponsor ranks is Arthur Godfrey, who will endorse Hi-V Corporation frozen orange juice and food concentrates not only as a user but a manufacturer as well. Both Godfrey and his manager are newly elected directors of company. Competitive angle looms with Bing Crosby in identical role for Minute Maid. Trend is indicative of unique selling value of air personalities.

—SR—

Fresh fruit packers revamping sales-ad techniques

Radio-sparked success of frozen orange juices (Minute Maid and others) is arousing competitive urge of fresh fruit packers in California. As defensive measures, packers are overhauling sales and advertising methods, intensifying efforts, maybe on cooperative basis.

—SR—

National rep realignments

1950 looms as year of station representative readjustments. First is formation of H-R Representatives Inc., offshoot of Headley-Reed, affiliate of newspaper rep firm Kelly-Smith. Authoritative representative source states that at least two more schisms are in the making. H-R Representatives, headed by Frank M. Headley and Dwight Reed, start with three stations, including KMPC. With some 25 contract expirations among Headley-Reed list during 1950, there are plenty of targets to shoot at.

—SR—

March month of film showings

Gordon Gray, president of the All-Radio Presentation Committee, Inc., has been invited to speak at one of the earliest "Lightning That Talks" area filmings, at Kansas City, 7 March. Judge Justin Miller, president of NAB and Maurice B. Mitchell, BAB head, have been invited to Cleveland showing, 20 March. Other area premiers will attract industry leaders.

Jerry Glynn Heads Walker Company Chicago Office

Jerry Glynn has resigned as Chicago manager of SPONSOR PUBLICATIONS to take charge of the midwest office of The Walker Company, station representatives. Miss L. Most, who assisted Mr. Glynn, will take charge of the Chicago office until further notice.

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1950 year of "biggest" budgets among advertisers

Evidence piles up daily that firms are out to do biggest ad job in 1950. Example: single morning's mail contains Conoco release on $3,000,000 advertising appropriation (largest in history). Radio campaign including announcements on 97 stations in major markets and "March of Time" TV movie is largest for company history. Mastic Acres Inc., Long Island real estate development firm, announces $200,000 advertising budget (largest in history). Campaign includes announcements on radio and TV, foreign-language programs. Ford Theatre goes from biweekly TV schedule to weekly. Oakite Products Inc. will use 20 radio and 3 TV stations this spring (largest schedule in history).

-SR-

Sindlinger on radio in TV homes

Sindlinger Radox system, on constant watch in Philadelphia radio-TV homes, reports this three-point transition after TV enters the picture: (1) radio listening stops almost completely; (2) after six months radio starts coming back, mostly music listening; (3) after one year radio resumed on definite but selective and limited pattern (same applies to TV).

-SR-

What makes Resistab sell?

Kenyon Research Company, adjunct of K&E, traces first sales for Bristol-Myers' antihistaminic cold tablets Resistab chiefly to radio advertising, newspaper advertising, new product articles. Some 18% of people interviewed in Columbus, Ohio and New York City specified radio as reason they bought. Wallace Drew, Resistab ad manager, calls this proof of impact of large scale radio advertising.

-SR-

TV freeze may end around April

Despite vehement protests of Senator Johnson, best informed industry sources believe lengthy TV station freeze will end sometime in April. While FCC is wary of crossing Johnson congressional committee, feeling is that public pressure will force early lifting of ban. At least one commissioner has come out publicly for more stations. Color question is chief reason for congressional holdback.

-SR-

Benny formula key to stardom

Jack Benny technique of carefully planned spontaneity, called by some art of being entertainingly natural, is bringing Benny proteges stardom in own vehicles. Dennis Day and Phil Harris have succeeded in mastering the prepared ad-lib. Now Rochester is branching out with CBS with 5-weekly series, probably for Franco-American.

-SR-

Thursday night is tops for listening

Nielsen extra-week report for 8-14 January reveals Thursday top listening night in week with five of top 20 programs. Sunday and Wednesday tie with four. Monday and Tuesday tie with three. Saturday has one, Friday none. Eight of the top 20 are mystery drama. All 20 reach over 6,000,000 homes, with No. 1 Lux Radio Theatre exceeding 10,000,000.

-SR-

Howdy-Doody bonanza

Mars Inc. (Three Musketeers Candy Bar) corralled 240,000 dimes and wrappers as result of two 90-second sales talks on Howdy-Doody TV program over NBC-TV offering cardboard model of Howdy. Mars plans new premium promotions via Grant Advertising.

Please turn to page 36
The 1926 Dempsey-Tunney fight drew 120,757 fans. Their famous "long count" 1927 fight rang the cash register for $2,658,600 ... these two records have never been topped since!

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings have never been topped since!

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

<table>
<thead>
<tr>
<th>STATION</th>
<th>STATION</th>
<th>STATION</th>
<th>STATION</th>
<th>STATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>MORNING</td>
<td>WHEC</td>
<td>B</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>8:00-12:00 Noon</td>
<td>43.5</td>
<td>14.3</td>
<td>12.2</td>
<td>3.4</td>
</tr>
<tr>
<td>AFTERNOON</td>
<td>35.5</td>
<td>23.5</td>
<td>9.2</td>
<td>14.8</td>
</tr>
<tr>
<td>12:00-6:00 P.M.</td>
<td>Monday through Fri.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EVENING</td>
<td>37.9</td>
<td>24.3</td>
<td>7.4</td>
<td>7.8</td>
</tr>
<tr>
<td>6:00-10:30 P.M.</td>
<td>Sunday through Sat.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

November-December Hooper, 1949
Latest before closing time.

*Station Broadcasts till Sunset Only

BUY WHERE THEY'RE LISTENING:

WHEC

OF ROCHESTER


27 FEBRUARY 1950
FEATURES

Sponsor Reports 1
510 Madison Ave. 6
On The Hill 8
New and Renew 13
Mr. Sponsor: O. Parker McComas 16
P.S. 17
Mr. Sponsor Asks 38
TV Results 40
Sponsor Speaks 64
Applause 64
Cover
Cover this issue does double duty: it shows typical women's TV show on KNBH, Hollywood, and out-of-home radio listening. (Stories on pages 26 and 24.)

ARTICLES

The farmer wants to buy
With 5,270 rural homes electrified each day, appliance dealers are overdue on radio. They are passing up huge potential market 19

How to crack a stone wall
What part radio played in Taylor-Reed Corporation's 1949 $2,000,000 gross. Story of two Yulemen who crashed the New York market with a dessert product 22

The big plus
Out-of-home listening is a factor sponsors must take into account now that detailed research figures are becoming available on regular basis 24

How TV sells women
Day and night programs do effective job for wide range of products 26

BMB posers for sponsors
Three top questions on how to use the new radio measurement 28

Markets on the move
Transit radio, currently in 19 areas, piles up exceptional results 30

TV dictionary
Part two of the most complete compilation of TV terms and definitions gathered to date. Herbert True was the compiler 34

IN FUTURE ISSUES

Keep your program natural
Planned spontaneity is a fine art with many a sponsor and station March 13

Radio is backslap-happy
Peabody award tops SPONSOR's ballot, but there's no redwood in the forest of radio awards March 13

Department store radio
Department stores in many parts of the country are using radio... with great results. This refutes an old "tradition"

U. S. Steel on the air
Theatre Guild programs make friends for an industrial giant
all this...

Baltimore

and Maryland too*

why buy 2 or more...
do one big job on "Radio Baltimore"

*WBAL covers the rich Baltimore area, Maryland, and sizable chunks of Virginia, Delaware and Pennsylvania — an area with over 4,225,000 people who spend more than $3,290,000,000 annually in retail sales.

Represented nationally by Edward Petry Co., Inc.

WBAL
50,000 Watts
NBC Affiliate

27 FEBRUARY 1950
"Hollywood Theater of Stars is an excellent buy"....

say sponsors.......

A. B. SMITH CHEVROLET CO.
Portland, Oregon

and agencies...

POWELL GRANT Advertising
Detroit, Michigan

and stations.......

Hugh B. Terry, KLZ
Denver, Colorado

HOLLYWOOD THEATER OF STARS is building outstanding sales records for local sponsors in many markets. Its top talent, scripting, and production may be available for sponsorship in your market area. Check your local station for availabilities and costs .... or write direct to:

C. P. MacGREGOR
RADIO'S OLDEST SYNDICATED PROGRAM SERVICE
729 South Western Ave. Los Angeles, California
342 Madison Avenue New York City, New York

510 Madison

FARM COMMERCIALS STUDY

In your Farm Facts Handbook there is an article on pages 26, 27 and 28 called "The Faltering Farm Commercial." In this article you write about radio commercials PGR tested by the University of Oklahoma.

Since two of the commercials listed were on Nutrena Feeds for our client, Nutrena Mills Inc, we are interested in learning more about this study and the conclusions reached by Mr. Sherman P. Lawton. Where can we get more complete information on this study, such as separate ratings on each commercial, and a comparison with other commercials tested?

JOHN C. HARVEY
Bruce B. Brewer & Co
Kansas City, Missouri

WHAS NOTES AN OMISSION

In your 2 January issue on "Louisville's Mr. Sponsor" you stated in several different places that the Greater Louisville Association started in radio back in 1925, but you never said which station.

C. W. SANDERS
Publicity Director
WHAS
Louisville

LIGHTNING THAT TALKS ISSUE

Please accept my most sincere congratulations on your souvenir issue of 30 January dealing with LIGHTNING THAT TALKS.

This issue contains so much pertinent and valuable information about the movie as to become almost a handbook on it and, as a matter of fact, it inspired me to write today to Maurice Mitchell asking if there will be such a handbook available for giving away in connection with showings of the film.

In any event, I would appreciate it very much if you could arrange to send me two extra copies of this 30 January issue as straight sales ammunition.
Sponsor is so thoroughly read marked, learned and inwardly digested around here that I find it difficult to keep our file of copies complete since the boys are all too inclined to stash away really valuable issues at home. One such issue was your 12 September issue of last year in which you dealt with the Lazarsfeld study on the comparative effect of newspaper ads and radio commercials. If you have available an extra copy of that issue I would like to have it too, or failing that, information on where we might secure a copy of the actual study itself.

Again please accept my congratulations on the latest of the series of top notch industry jobs.

G. F. Keeble
Station Manager
CFCF
Montreal

GROOVIE'S BOOGIE IN GROOVE

I read with great interest your recent articles on the forgotten 15 million and how some stations had cashed in on the potential buying power of the Negro population.

I am sorry you did not query KWKH because we could have contributed a great deal to your article in the way of facts and figures resulting from our 45-minute record show in the late afternoon called Groovie’s Boogie. This show features one of our staff announcers who portrays a Negro disk jockey and does a bang-up job of it. Once each year this disk show is put on at the Louisiana State Fair on Negro day and the crowds are so large they are unmanageable. He receives 200 to 300 requests per day and when a special request is made it is not unusual to receive anywhere from 500 to 1,000 letters per day. The success stories of the products advertised on this program are terrific.

Henry B. Clay
General Manager
KWKH
Shreveport

RADIO STILL THE BASIC BUY

It is my feeling that radio and television must both be considered in the same budget thinking—that one does (Please turn to page 42)
Color TV hearings resume on 27 February

The FCC will resume its hearings on comparative color TV transmitting systems on 27 February in Washington. Involved are Color Television Inc., RCA and CBS. The CTI system, like RAC's, works in black and white without a converter; it delivers usable black and white pictures to existing sets. The CBS system delivers a black and white picture only if an adapter is used on the receiver.

FTC finds few radio commercials questionable

The Federal Trade Commission reports on its continuing survey of broadcast ad practices after having examined 493,523 commercial radio continuities. Of these, only 12,879 broadcast scripts, or about 2.6 percent, were marked as having made questionable representations.

Dairy interests may seek legal aid against oleo

The dairy senators do not intend to let their "butter interest" constituents down. Their next move may be to get legislation empowering the FTC to act against oleo manufacturers who say ad-wise that oleo is a dairy product. Look for a butter vs. oleo radio ad battle.

RMA opposed to TV excise tax

The Radio Manufacturers Association is opposed to a ten percent excise tax on TV sets. Reason: it will retard the industry. The Association points out the present ten percent excise tax imposed on radios. It was levied in 1941 as a national defense measure, justifiable at the time, but still hasn't been lifted.

Treasury Department comments on quiz prizes

The Treasury Department reports that radio quiz prizes should be included in taxable income at fair market value (the average price of the prize) and not necessarily at the higher value advertised on the program. Break The Bank, Hit The Jackpot, Stop The Music winners and countless other radio quiz winners can pay heed.

Wants to give FCC power to prohibit horse race broadcasts

A measure to give the FCC power to ban broadcasts 30 minutes immediately before and after horse races if they conflict with state laws has been introduced by Representative Charles E. Bennett (D-Fla.). Proposal is designed to cover wire communications and would attempt to lessen illegal gambling activities. The FCC, not the legislation, would outlaw the broadcasts.

TV set sales hampered by illegal practices

The National Television Dealers Association reports that thousands of television dealers face financial ruin because of alleged malpractices. The association will complain to government authorities. Among the charges are complaints of tie-in sales, discriminatory discounts, and competition from direct factory dealers.
LISTENING HABITS

In Conlan’s on-the-spot study—NOT A MEMORY TEST—proves the bulk of listeners in 22 Iowa Counties prefer KXEL—prefer its fine programs—its warm personalities—its strong signal that assures easy, relaxed listening. Sales of smart KXEL advertisers show that KXEL-endorsed products out-sell in this rich Iowa market.

No other radio station delivers as many listeners in this great rural area for SO FEW DOLLARS.

The truth that hurts is brought out in Iowa's largest, most complete, most recent listener study... that without KXEL you pay a high price for “listeners” who aren’t there! Ask your Avery-Knodel man to see the NEW CONLAN.

Radio Time Buyers—aren’t fooled by a SIMPLE Simon MEMORY TEST! Get the Simon-pure facts on Listening Habits in Iowa and you too will buy KXEL.

Look what has happened in these 22 Iowa Counties.

### Waterloo Metropolitan Area

<table>
<thead>
<tr>
<th></th>
<th>Morning Periods</th>
<th>Afternoon Periods</th>
<th>Evening Periods</th>
<th>Entire Survey</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>KXEL</strong></td>
<td>37.9</td>
<td>35.2</td>
<td>33.5</td>
<td>35.0</td>
</tr>
<tr>
<td>Des Moines—NBC—50,000 Watts</td>
<td>11.6</td>
<td>20.3</td>
<td>26.7</td>
<td>21.2</td>
</tr>
<tr>
<td>Cedar Rapids—CBS—5,000 Watts</td>
<td>22.2</td>
<td>15.3</td>
<td>34.1</td>
<td>24.9</td>
</tr>
<tr>
<td>Waterloo—Station A Independent</td>
<td>17.6</td>
<td>16.1</td>
<td>0</td>
<td>9.5</td>
</tr>
<tr>
<td>Waterloo—Station B</td>
<td>7.1</td>
<td>5.8</td>
<td>0</td>
<td>3.6</td>
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</tbody>
</table>

### Rural Area

<table>
<thead>
<tr>
<th></th>
<th>Morning Periods</th>
<th>Afternoon Periods</th>
<th>Evening Periods</th>
<th>Entire Survey</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>KXEL</strong></td>
<td>29.8</td>
<td>28.8</td>
<td>25.6</td>
<td>27.8</td>
</tr>
<tr>
<td>Des Moines—NBC—50,000 Watts</td>
<td>18.9</td>
<td>21.7</td>
<td>25.6</td>
<td>22.5</td>
</tr>
<tr>
<td>Cedar Rapids—CBS—5,000 Watts</td>
<td>21.0</td>
<td>19.8</td>
<td>26.2</td>
<td>22.6</td>
</tr>
</tbody>
</table>

Distribution of Listening Homes. Figures taken from November 1949 Conlan Study of Listening Habits—in Metropolitan Waterloo and 22-county area. EMBRACING 52,033 INTERVIEWS.
See what else the South's Greatest Salesman gives you:

Advertising for our advertisers every day 24 sheet posters, streetcar dash signs, full-page newspaper advertisements, store displays, work with jobbers and leading retailers—WWL uses all of these—the greatest audience-building program in the South.

He racks up leading Hoopers—gets biggest share of audience

Latest Hooper shows WWL share-of-audience ahead of any New Orleans station. Nighttime WWL has greater share than next 2 stations combined!
South's Greatest Salesman Helps Raise Better Crops

Farmers in 7 states profit from WWL's varied farm program. WWL helps them harvest bigger, more profitable crops—and sells them all the while! Only WWL directs herd improvement contests, provides weather and market reports, on-the-scene rural broadcasts, 4-H Club programs.

He's a favorite all over the map

WWL primary coverage covers a two-billion-dollar trading area. 50,000 watts, clear channel, and top programming makes folks turn first to WWL.
The

PAUL H. RAYMER COMPANY

proudly announces

the appointment of

REYNOLD R. KRAFT

as Vice President and Manager of Television

For over 18 years Ren Kraft has been a leader in the sales and advertising field—13 of these years being spent as a specialist in Radio and Television.

During the past 5 years—as Sales Manager of NBC’s network and local television sales—Mr. Kraft played a pioneering role in the development of the basic sales policies, rate structures, program approaches and other problems during Television’s tender, formative years.

Today the Paul H. Raymer Company is proud to make his services...and his outstanding experience freely available to television stations...advertising agencies...and television advertisers.

We are happy to welcome Mr. Kraft to our organization. And we pledge that our Television Department will give to Television the same practical, efficient service that, for the past 17 years, has made the Paul H. Raymer Company a leader in radio station representation.

PAUL H. RAYMER COMPANY, Inc.

Radio and Television Advertising

New York  Boston  Detroit  Chicago  Hollywood  San Francisco
New and renew

New National Spot Business

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>AGENCY</th>
<th>STATIONS-MARKETS</th>
<th>CAMPAIGN, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Block Drug Co</td>
<td>Annu-Dent</td>
<td>Cecil &amp; Purchers (N.Y.)</td>
<td>13 cities in N.E., Midwest and Pacific Coast</td>
<td>Test campaign: Jan 23; 13 wks</td>
</tr>
<tr>
<td>Ben-Ami</td>
<td>Cleanser</td>
<td>BBDO (N.Y.)</td>
<td>10 markets</td>
<td>Some markets 15-min women's programs are used on a 52-wk contract; spots in other markets on a 26-wk basis</td>
</tr>
<tr>
<td>California Fruit Bread</td>
<td>Baked goods</td>
<td>J. B. Kreider Inc (L.A.)</td>
<td>1 market; Pacific Coast</td>
<td>Spots</td>
</tr>
<tr>
<td>E. I. DuPont</td>
<td>Nylons</td>
<td>BBDO (N.Y.)</td>
<td>60 spots; 10 markets</td>
<td>Spots: Jan 23; 13 wks</td>
</tr>
<tr>
<td>Fleisch</td>
<td>Shampoo</td>
<td>BBDO (N.Y.)</td>
<td>23 cities east of Rockies</td>
<td>Spots: March 13; Early morning dive jockies and women's shows participation: April; 13 wks</td>
</tr>
<tr>
<td>Glass Container</td>
<td>Bottles</td>
<td>Campbell-Milch</td>
<td>14 midwest markets</td>
<td>Spots: Feb 27; 13 wks</td>
</tr>
<tr>
<td>Gold Seal Co</td>
<td>Glass Wax</td>
<td>BBDO (Chicago)</td>
<td>over 100 markets</td>
<td>Spots: Feb 15; indefinite period</td>
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<tr>
<td>Maritime Co</td>
<td>Eye lotion</td>
<td>R. R. Atkinson Co (L.A.)</td>
<td>29 cities; West</td>
<td>Spots: Jan 16; 32 wks</td>
</tr>
<tr>
<td>O'Keefe &amp; Murrill Co</td>
<td>Cos ranges</td>
<td>J. Walter Thompson (L.A.)</td>
<td>Seattle</td>
<td>Spots: partie, Feb 15; 6 wks</td>
</tr>
<tr>
<td>Southern California</td>
<td>Frozen orange juice</td>
<td>Detroit, Clifford &amp; Shenfield (N.Y.)</td>
<td>Nat'l; 20 major markets</td>
<td>Onomun spots and chainbreaks; Feb 61; 16 wks split into two eight-week cycles separated by a four-week hiatus</td>
</tr>
<tr>
<td>Citrus Foods</td>
<td>Minute Maid orange juice</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Xavon Foods</td>
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Station Representation Changes

<table>
<thead>
<tr>
<th>STATION</th>
<th>AFFILIATION</th>
<th>NEW NATIONAL REPRESENTATIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>KMBC, Rochester, Minnesota</td>
<td>NBC</td>
<td>Ra-Tel Representatives, N.Y.</td>
</tr>
<tr>
<td>WQNU, Eau Claire, Wisconsin</td>
<td>KBS</td>
<td>Ra-Tel Representatives, N.Y.</td>
</tr>
<tr>
<td>WDEE, Duluth, Minnesota</td>
<td>NBC</td>
<td>Ra-Tel Representatives, N.Y.</td>
</tr>
<tr>
<td>WPNC, Lafayette, N.C.</td>
<td>MBS</td>
<td>Ra-Tel Representatives, N.Y.</td>
</tr>
<tr>
<td>WGGN, Wilmington, N.C.</td>
<td>MBS</td>
<td>Ra-Tel Representatives, N.Y.</td>
</tr>
<tr>
<td>WGTO, Greenville, N.C.</td>
<td>Tabasco</td>
<td>Ra-Tel Representatives, N.Y.</td>
</tr>
<tr>
<td>WHBT, New Bern, N.C.</td>
<td>MBS</td>
<td>Ra-Tel Representatives, N.Y.</td>
</tr>
<tr>
<td>WHLO, Virginia, Minnesota</td>
<td>NBC</td>
<td>Ra-Tel Representatives, N.Y.</td>
</tr>
<tr>
<td>WISC, Madison, Wisconsin</td>
<td>MBS</td>
<td>Ra-Tel Representatives, N.Y.</td>
</tr>
<tr>
<td>WJMC, Lakeview, Wisconsin</td>
<td>MBS</td>
<td>Ra-Tel Representatives, N.Y.</td>
</tr>
<tr>
<td>WJNC, Jacksonville, N.C.</td>
<td>NBC</td>
<td>Ra-Tel Representatives, N.Y.</td>
</tr>
<tr>
<td>WMHT, East Liverpool, Ohio</td>
<td>MBS</td>
<td>Ra-Tel Representatives, N.Y.</td>
</tr>
<tr>
<td>WMMF, Hibbing, Minnesota</td>
<td>Independent</td>
<td>Ra-Tel Representatives, N.Y.</td>
</tr>
<tr>
<td>WRAI, Raleigh, N.C.</td>
<td>NBC</td>
<td>Ra-Tel Representatives, N.Y.</td>
</tr>
<tr>
<td>WTHK, Durham, N.C.</td>
<td>Tabasco</td>
<td>Ra-Tel Representatives, N.Y.</td>
</tr>
</tbody>
</table>

Advertising Agency Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>S. James Andrews</td>
<td>Paramount Pictures, H'wood., prod-dir</td>
<td>Maxon Inc., N.Y., aet to pres in charge of radio, tv</td>
</tr>
<tr>
<td>Bill S. Ballinger</td>
<td>Chicago tv dir and prod</td>
<td>Campbell-Ewald Co., N.Y., head of new programming department</td>
</tr>
<tr>
<td>Edith Dunn Boyle</td>
<td>John A. Calman &amp; Co Inc., N.Y., fashion publicity</td>
<td>Same, dir of pub</td>
</tr>
<tr>
<td>Robert Buchanan</td>
<td>Northwestern U., Evanston, radio pub rel dir</td>
<td>Young &amp; Rubicam, Chi., radio supervisor</td>
</tr>
<tr>
<td>Homer L. Buckley</td>
<td>Homer J. Buckley &amp; Associates, Chi., pres</td>
<td>Same, chairman of board</td>
</tr>
<tr>
<td>Story E. Chappell</td>
<td>Cunningham &amp; Walsh, N.Y., copy dept</td>
<td>Maurice C. Coleman &amp; Assoc., Atlanta</td>
</tr>
<tr>
<td>Albert M. Chap</td>
<td>WATL, Atlanta, mgr</td>
<td>Deke, N.Y., aet exec</td>
</tr>
<tr>
<td>Maurice C. Coleman</td>
<td></td>
<td>Lynn Baker Inc., N.Y., dir of radio, tv</td>
</tr>
<tr>
<td>John Crain</td>
<td></td>
<td>Essel Mogul Co., N.Y., cret exec</td>
</tr>
<tr>
<td>Robert W. Day</td>
<td></td>
<td>Zimmer-Keller Inc, Detroit, aet exec</td>
</tr>
<tr>
<td>Samuel Frankel</td>
<td>Lawrence Bees, Hibbs Inc., N.Y., vp</td>
<td>Louis Mark &amp; Assoc., Milwaukee, vp</td>
</tr>
<tr>
<td>Robert H. Gass</td>
<td>Evans-Winter Co, Detroit, adv and sl prom mgr</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Ruth Goren</td>
<td>Kenyon &amp; Eckhardt, Chi., prod and traffic mgr</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Bob Greene</td>
<td>Kastner, Farrell, Chesley &amp; Clifford Inc., N.Y., aet exec</td>
<td>Same, vp</td>
</tr>
</tbody>
</table>

In next issue: New and Renewed on Networks, Sponsor Personnel Changes, National Broadcast Sales Executive Changes, New Agency Appointments
### Advertising Agency Personnel Changes (Continued)

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>James E. Hanna</td>
<td>N. Y., Avery, N. Y., vp and mgr radio dept</td>
<td>Same, vp in charge of radio, tv</td>
</tr>
<tr>
<td>T. King-Hodglinger</td>
<td>Palm &amp; Patterson Inc., Cleve., copy chief</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Lawrence R. Leach</td>
<td>Lever Bros., N. Y., brand ad mgr</td>
<td>Benten &amp; Bowles, N. Y., acct exec (General Foods)</td>
</tr>
<tr>
<td>Frank Linder</td>
<td>McCann-Erickson, Bogota, Colombia, mgr</td>
<td>Same, N. Y., service supervisor</td>
</tr>
<tr>
<td>L. C. Wortclough</td>
<td>Gardner, St. L., exec vp</td>
<td>Kidder, N. Y., acct exec</td>
</tr>
<tr>
<td>Harry W. Morris</td>
<td>K&amp;O, S. F., sls</td>
<td>Vernon, S. F., acct exec</td>
</tr>
<tr>
<td>Alfred S. Moss</td>
<td>Tracy, Kent &amp; Co., N. Y., acct exec</td>
<td>Gordon &amp; Radwell, N. Y., vp</td>
</tr>
<tr>
<td>Julian G. Murphy</td>
<td>National Association of Home Builders, Washington, D. C.</td>
<td>Grant, N. Y., dir of pub rel</td>
</tr>
<tr>
<td>John Newman</td>
<td>International Artists Corp., N. Y., adv and publ dir</td>
<td>TV-Programs Inc., N. Y., dir of adv and prog prom</td>
</tr>
<tr>
<td>Harry A. Palmer</td>
<td>Foreign Advertising and Service Bureau, N. Y., acct exec</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Carl Press</td>
<td>W&amp;K, Cincinnati, pub rel dir</td>
<td>Chester C. Moreland, Cincinnati, vp</td>
</tr>
<tr>
<td>Richard E. Richman</td>
<td>Lew Lasky, acct exec</td>
<td>Same, dir publicity</td>
</tr>
<tr>
<td>Scott Robertson</td>
<td>Homer J. Buckley &amp; Associates, Chi., exec vp</td>
<td>Same, pr</td>
</tr>
<tr>
<td>Don Ross</td>
<td>Head of own personal management business</td>
<td>TV-Programs Inc., N. Y., dir of sls</td>
</tr>
<tr>
<td>E. E. Rothman</td>
<td>Campbell-Ewald Co., N. Y., vp</td>
<td>Same, genl mgr</td>
</tr>
<tr>
<td>Karl Schullinger</td>
<td>Pedlar &amp; Ryan, W. L., mgr</td>
<td>Young &amp; Burdeman, N. Y., radio, tv supervisor</td>
</tr>
<tr>
<td>James C. Shelby</td>
<td>McCann-Erickson, Chicago</td>
<td>Same, radio, tv dir</td>
</tr>
<tr>
<td>Robert Shelby</td>
<td>Norse Industrial, N. Y.</td>
<td>Corbydon M. Johnson Co., Bethpage, N. Y., acct exec</td>
</tr>
<tr>
<td>Hubert C. Sherk</td>
<td>Maxson Inc., N. Y.</td>
<td>Bnow Co., N. Y., acct exec</td>
</tr>
<tr>
<td>C. L. Smith</td>
<td>Ruthrauff &amp; Ryan, acct exec</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Pat Sweney</td>
<td>Dancer-Fitzgerald-Sample, N. Y., pub rel and prom dir</td>
<td>Opened own firm to service agencies with pub rel counsel, N. Y.</td>
</tr>
<tr>
<td>Jack Swoyer</td>
<td>KLZ, Denver, special events and promotion</td>
<td>Hal Niemann &amp; Associates, Denver, exec</td>
</tr>
<tr>
<td>Richard E. Tewie</td>
<td>Benton, Sugg, Testi &amp; Walden, partner</td>
<td>Knollin, S. F., acct exec</td>
</tr>
<tr>
<td>J. William Wade</td>
<td>John A. Catanz &amp; Co. Inc., N. Y., dir of pub rel</td>
<td>Same, merchandise mgr</td>
</tr>
<tr>
<td>Kenneth H. Ward</td>
<td>Schoenfeld, Huber &amp; Green, Chi., acct exec</td>
<td>Pollyea Inc, Terre Haute, acct exec</td>
</tr>
</tbody>
</table>

### New and Renewed Television (Network and Spot)

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET OR STATION</th>
<th>PROGRAM, time, start format</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Cigarette &amp; Cigar Co Inc</td>
<td>Sullivan, Stauffer, Calboll &amp; Bayles</td>
<td>WNET, N. Y.</td>
<td>Film spots; Jan 31; 13 wks (r)</td>
</tr>
<tr>
<td>American Tobacco Co</td>
<td>BBKXO</td>
<td>WNET, Wash.</td>
<td>Film spots; Feb 4; 8 wks (n)</td>
</tr>
<tr>
<td>Benrus Watch Co</td>
<td>Farcher</td>
<td>WNET, N. Y.</td>
<td>Film spots; Feb 1; 35 wks (n)</td>
</tr>
<tr>
<td>Berol Co</td>
<td>Young &amp; Rubicam</td>
<td>WZTV, Boston</td>
<td>Film spots; Jan 5; 52 wks (t)</td>
</tr>
<tr>
<td>Buick Motors Div of Gen Motors Co</td>
<td>Kundner</td>
<td>WNET, N. Y.</td>
<td>Film spots; Feb 1; 9 wks (n)</td>
</tr>
<tr>
<td>Calaba Watch Co</td>
<td>Biew</td>
<td>WNET, Wash.</td>
<td>Film spots; Feb 1; 52 wks (r)</td>
</tr>
<tr>
<td>Cameo Curtains Inc</td>
<td>Phillips, Brandon &amp; Sargeant</td>
<td>WZTV, N. Y.</td>
<td>Film spots; Feb 12; 13 wks (n)</td>
</tr>
<tr>
<td>Clark Candy Co</td>
<td>BBKXO</td>
<td>WZTV, N. Y.</td>
<td>Film spots; Jan 31; 13 wks (r)</td>
</tr>
<tr>
<td>Damblys &amp; Co</td>
<td>Hugh</td>
<td>CBS-TV net</td>
<td>You Are An Artist, Mon 11:11:15 pm; Feb 6; 13 wks (t)</td>
</tr>
<tr>
<td>Duffy-Mott Co Inc</td>
<td>Young &amp; Rubicam</td>
<td>WNET, Wash.</td>
<td>Film spots; Jan 20; 52 wks (t)</td>
</tr>
<tr>
<td>Electric Autolite</td>
<td>Cunningham &amp; Walsh</td>
<td>CBS-TV net</td>
<td>Suspense, Tu 9:30-10 pm; Feb 28; 52 wks (r)</td>
</tr>
<tr>
<td>Ever-Harp Inc</td>
<td>Young &amp; Rubicam</td>
<td>WNET, N. Y.</td>
<td>Film promo; Jan 29; 52 wks (n)</td>
</tr>
<tr>
<td>Gen Foods Corp</td>
<td>BBKXO</td>
<td>CBS-TV net</td>
<td>Film spots; Jan 11; 17 wks (r)</td>
</tr>
<tr>
<td>H. J. Goodrich &amp; Co</td>
<td>Aver</td>
<td>WNET, N. Y.</td>
<td>Celebrity Time; Su 10:10:30 pm; Apr 1; (n)</td>
</tr>
<tr>
<td>Gordon Baking Co</td>
<td>Young &amp; Rubicam</td>
<td>CBS-TV net</td>
<td>Hopalong Cassidy; Su 5:30-6 pm; Jan 29; 52 wks (n)</td>
</tr>
<tr>
<td>H. F. Matt Inc</td>
<td>Warwick &amp; Lever</td>
<td>WNET, N. Y.</td>
<td>Film spots; Feb 2; 52 wks (t)</td>
</tr>
<tr>
<td>Paletti-Beck Co</td>
<td>Biew</td>
<td>WNET, N. Y.</td>
<td>Boxing; Wed 10:15 pm; March 1; 9 wks (n)</td>
</tr>
<tr>
<td>Pepsi-Cola Co</td>
<td>Biew</td>
<td>WNET, N. Y.</td>
<td>Film spots; Jan 9; 35 wks (r)</td>
</tr>
<tr>
<td>Peter Pan Inc</td>
<td>Biew</td>
<td>WNET, N. Y.</td>
<td>Film spots; Feb 3; 26 wks (n)</td>
</tr>
<tr>
<td>Philip Morris Tobacco Co</td>
<td>Biew</td>
<td>BBKXO</td>
<td>You Are An Artist; Mon 9:00-10:30; March 6; 52 wks (r)</td>
</tr>
<tr>
<td>Pioneer Scientific Corp</td>
<td>Biew</td>
<td>CBS-TV net</td>
<td>Mystery Is My Hobby; Fri 11:11:30 pm; Feb 17 (n)</td>
</tr>
<tr>
<td>Pond's Extract Co</td>
<td>Biew</td>
<td>WNET, N. Y.</td>
<td>Film spots; Jan 9; 20 wks (n)</td>
</tr>
<tr>
<td>Resonant Art Metal Works Inc</td>
<td>J. W. Thompson</td>
<td>CBS-TV net</td>
<td>Film promo; Jan 3; 26 wks (r)</td>
</tr>
<tr>
<td>C. S. Swanson &amp; Sons Inc</td>
<td>Greer</td>
<td>WNET, N. Y.</td>
<td>Film spots; Jan 10; 13 wks (n)</td>
</tr>
<tr>
<td>United Fruit Co</td>
<td>BBKXO</td>
<td>WNET, N. Y.</td>
<td>Film spots; Feb 8; 14 wks (n)</td>
</tr>
<tr>
<td>J. B. Williams</td>
<td>Thompson</td>
<td>WNET, N. Y.</td>
<td>Say It With Arting; Su 6:30-7 pm; Feb 19; 26 wks (r)</td>
</tr>
<tr>
<td>Zippe Products Inc</td>
<td>Martin</td>
<td>WZTV, Boston</td>
<td>Film spots; Jan 3; 52 wks (n)</td>
</tr>
</tbody>
</table>
National Safety Council Honors WHO for Fourth Consecutive Year!

WHO's selection for the National Safety Council's Public Interest Award marks the fourth consecutive year in which this 50,000 watt Clear Channel Station has been cited "for distinguished service" . . . "for exceptional service" to safety on the farm.

Proud as we are of this Award, we are more proud of the people on our staff who helped us win it—the script writers, music arrangers and producers—the announcers, the guest speakers, the civic organizations who co-operated to make broadcasting realities from farm-safety ideas.

The Award is further proof of WHO's public-spirited programming, its awareness of community responsibility, its desire to furnish "Iowa Plus" listeners with the finest radio service in America. For advertisers there's an added significance—WHO's consistent leadership means greater advertising values for any product, in any season, at any time of the day or night.
THE CLEVELAND TELEPULSE

was published on February 25, 1950, and will be available monthly thereafter. Each report will cover a full week's television viewing from 12 Noon to 12 Midnight. Each daily 1/4 hour rating will be based on 150 television homes (Monday - Friday ratings on 750 Homes).

* Other available TelePulse material includes monthly reports in:

BOSTON
CHICAGO
CINCINNATI
LOS ANGELES
NEW YORK
PHILADELPHIA
WASHINGTON

* The Multi-Market TelePulse gives weighted ratings of network programs in these cities, and is also issued monthly.

* For information about these and other Telefacts... Ask The Pulse

THE PULSE Incorporated
ONE TEN FULTON STREET
NEW YORK 7, N. Y.

Mr. Sponsor

Oliver Parker McComas
President
Philip Morris & Co., Ltd., Inc., New York

Back in 1945 sales were sagging for Philip Morris. The firm's gross dropped from $20,925,000 to $11,164,000 between October and November. PM's long-faced executives realized they had to take serious action to prevent a debacle. They wanted a man with a blend of administrative skill and Wall Street savvy to help PM's energetic president Al Lyon rebuild the organization. Lanky, mild-mannered O. Parker McComas got the job.

For McComas the job was a challenge. He felt that the company's ills could be cured by sound business treatment. And he was certain he would be happier doctoring a sick company than running a healthy corporation.

He went to work in October, 1946 as PM's vice-president and director. His first job was to reconstruct the sales division which had dwindled from 600 salesmen to 60. By year's end he had the problem licked. His new system of recruiting and training sales personnel was functioning smoothly and efficiently. To reduce the 200 percent yearly turnover of the sales force he adopted several additional employee benefits paid for by the company: higher salaries, life, retirement and hospital insurance; and longer vacations. Philip Morris employees responded swiftly to the innovations. A short time later the New York office reported that more business was being handled by fewer workers. For his part in rebuilding Philip Morris he was elected president in April, 1949.

By 1949 the Philip Morris company had returned to financial health. PM's sales amounted to 9.4 percent of all the cigarette business done last year. While unit sales dropped for other leaders, PM sold four and one-half billion more cigarettes in 1949 than in 1948; this meant a sales increase of 154 percent.

Radio had played an important role in the company's convalescence. Of its estimated $8,000,000 1949 ad budget, the firm spent roughly $5,000,000 for AM advertising. In 1950 the ratio of expenditures will be about the same. The company is currently sponsoring the following AM shows: This Is Your Life; The Original Youth Opportunity Program; Ladies Be Seated; One Man's Opinion; Crime Photographer. PM's sole TV program is Candid Camera.
New developments on SPONSOR stories

p.s. | See:  “Soft Drink Leadership”  
    | Issue:  January 1948, p. 27  
    | Subject:  Distribution in 13 areas

You can buy a Coke anywhere.
That’s even truer today than when SPONSOR reported on the influence of radio on soft drink leadership in its January 1948 issue. A recent Scripps-Howard Grocery Product Distribution Survey gives a detailed breakdown of beverage distribution.

It shows that in only one of the 13 markets surveyed did Coca Cola drop below a 90 percent representation in the refrigerators of local outlets. This kind of distribution throughout the country justifies network radio (see “Spot, Network, or Both?” SPONSOR, 13 February, p. 17); and Coke now sponsors The Edgar Bergen Show and The Morton Downey Show on NBC.

Pepsi Cola has 90 percent or higher distribution in only six of the markets surveyed. Pepsi went into network radio for the first time in October, 1948, when the company started sponsoring Counter-Spy, an ABC mystery-action thriller. Before this Pepsi had relied mainly on spot announcements including the Pepsi jingle.

Pepsi distribution is 90 percent or better in Birmingham, Cincinnati, Cleveland, Denver, Indianapolis, and Pittsburgh. It’s best in Cincinnati with 97 percent, lowest in San Francisco, with 79 percent. San Francisco is also Coke’s low spot among the markets surveyed, but its 83 percent was still high for all colas sold in San Francisco. Coca Cola had 100 percent coverage in Birmingham, Cincinnati, Houston, and Knoxville.

Field work for the Scripps-Howard study was completed in June 1949, and covered the following cities: Birmingham, Cincinnati, Cleveland, Columbus, Denver, El Paso, Fort Worth, Houston, Indianapolis, Knoxville, Memphis, Pittsburgh, and San Francisco.

While these markets don’t represent national coverage, solid distribution in such markets as these does illustrate the kind of coverage necessary to get the most out of network radio. No soft drink dominates a major market today without using some form of radio.

p.s. | See:  “D-day at the Waldorf”  
    | Issue:  13 February 1950  
    | Subject:  LIGHTNING THAT TALKS

LIGHTNING THAT TALKS, the All-Radio Committee’s film presentation, will have simultaneous local premieres on Monday, 6 March, in several sections of the country. This is a departure from the original plan, whereby Lightning was to tee off with a world premiere at New York’s Waldorf-Astoria on 1 March, with local showings to follow. The Waldorf event, to be attended by 1,200 distinguished guests, will be held at a later date which had not yet been set at this writing. The film showing in the Waldorf’s Grand Ballroom will be followed by dinner, after which a panel of prominent speakers will assay radio’s future.

NEW YORK HAS MORE IRISH THAN DUBLIN

A RAMBLE IN ERIN

Pat Stanton

and WOV has a brand new radio show for everyone who loves Irish music

Write, phone or wire for details.
Ralph N. Weil, General Manager

WOV
NEW YORK

27 FEBRUARY 1950
NORTH CAROLINA
IS THE SOUTH'S
No. 1 STATE
AND
NORTH
CAROLINA'S
No. 1
SALESMAN
IS
50,000
WATTS
680 Kc.
also WPTF-FM
RALEIGH, North Carolina
National Representative FREE & PETERS INC.
The farmer wants to buy

With 5,270 rural homes electrified daily, appliance makers are overdue on radio

The farmer, no stranger to hard work, has long been a potential purchaser of labor-saving devices. But till recently, two things held him back: lack of ready cash, and lack of electricity.

Today things are different.

Today farmers are richer than ever before. And with rural electrification moving as fast as a prairie fire, buying plans for 1950 are focused largely on electrical appliances and farm machinery. Purchasing potential is in the billion-dollar class.

But radio stations are getting only the humming-bird's share of the advertising dollar. Just why, will be explained later in this article.

In the time it takes you to read two paragraphs here, electric service will...
be installed for the first time in five farm and rural non-farm homes. Electrification is going on at an average of 11 farms and homes per minute, 660 per hour, and 5,270 per day!

By the end of 1949, an estimated 93 percent of all rural non-farm dwellings were wired; 85 percent of all farms were electrified.

By 1951, rural electrification will be practically complete, except for about 400,000 dwellings so isolated as to be beyond feasible reach of power lines.

The U. S. Census of 1940 reported that 60 percent of rural families owned radio sets; at the end of 1949, the figures had risen to 83.6 percent for farm families; 94.5 percent for rural non-farm families.

In 1949, assets of farmers rose to an unprecedented $122 billions; farm debt in relation to value dropped to an all-time low. Savings of all kinds are about $22 billions; the collective farmer carries an estimated $3,000,000 around in his jeans.

The farmer is feeding 40 million more people than at the end of World War I, and 14 million more than in 1940. The overall population is growing faster than ever before in our history. So is the farm population, not only because of bumper baby crops, but because improved methods have taken the drudgery out of agriculture, and are luring back many boys who went to the big city. Too, the average American is eating better than ever; this factor is equivalent to a 16-million population increase.

U. S. Department of Commerce studies reveal that farming families...
generally listen to their radios a greater number of hours than do urban dwellers; they are more dependent on the medium than are people exposed to the greater number of distractions of city life. To farm families, radio is a welcome friend, the most important of all the advertising media.

It would seem, then, that radio stations reaching farm audiences would be jam-packed with electrical appliance and farm machinery advertising; that manufacturers, dealers and distributors would be jumping feet first into one of the hottest markets existing today. Such is not the case. It's a rich and fertile field, true, but radio advertising is working it over with all the efficiency of a one-horse plow.

In the Standard Advertising Register for 1949, there are listed 277 manufacturers of electric farm equipment: electric motors, dairy plant and poultry equipment, heaters, freezers, milking machines and similar heavy installations. Here is a breakdown of media used: farm papers—219; trade papers—190; magazines—146; daily newspapers—55; business papers—30; radio stations—26.

Radio is last on the list, too, of 36 manufacturers of such electric equipment as ranges, hot water heaters, water coolers, air conditioning, radio and TV sets: trade papers—27; magazines—25; daily newspapers—17; farm papers—9; business papers—9; radio stations—6.

In the lighting category, including 10 manufacturers of bulbs, fluorescent lighting and small appliances, radio's story is a little brighter, but not much: trade papers—39; magazines—23; business papers—14; daily newspapers—8; radio stations—6; farm papers—4.

(WP) Please turn to page 46
Yalemen Taylor and Reed won their letters in the dessert field on the first try with radio's help

The results were somewhat less than electrifying. Back in 1941, when a pair of young hopefuls named Malecon Taylor and Charles M. D. Reed bought three weekly participations on Martin Block's Make Believe Ballroom over WNEW, New York, for their new pudding, Tumbo.

Block had already made his reputation as one of radio's hottest salesmen, but the New York market can't be cracked like a piggy bank. And yet, Taylor and Reed reasoned, if they could get a New York toehold for Tumbo they would have hurdled the toughest obstacle between them and their goal of national distribution. Mac Taylor, energetic president of the Taylor-Reed Corp., personally led a flying wedge of salesmen around town to line up the dealers. The idea was to get Tumbo on the grocers' shelves in time to cash in on the radio pitch.

It was tough selling. After three weeks Taylor and his salesmen had signed only a handful of dealers. The average jobber took the view that he needed another brand of pudding like he needed another thumb. And a ton-}

cent pudding at that—against well-established nickel competition.

Taylor and Reed saw their slender advertising kitty—$5,000 in toto—melting away alarmingly, and Tumbo hardly a household word. Going into a quick huddle with Frank Kent—head of their New York agency, Tracey Kent—they decided that the fault lay not with radio, or with the station, or with the show—but with the market. It was crawling with competition, and Tumbo was getting lost in heavy traffic.

The partners and their agency counselor concluded that a quick hypo was needed to keep the campaign alive. They came up with an old reliable, a premium offer: one phonograph record in exchange for one Tumbo wrapper. It worked like a shot of adrenalin. Block's first announcement of the record offer pulled more than a thousand requests, each with a Tumbo wrapper.

The letters themselves were a revelation to Taylor and Reed. One lady wrote crossly that she had called on 24 grocers before finding one who stocked Tumbo. Other listeners wrote of similar frustrations. Taylor and Reed were delighted. Not being the type to be hit by falling houses, they went into action posthaste. At the time of the Make Believe Ballroom record offer not more than 1,000 of New York's 25,000 grocers had Tumbo on their shelves. Within a few weeks, the figure was up to 3,000, and Taylor-Reed's overworked distribution staff was hard put to supply all of the grocers who were literally besieged by hundreds of radio-lured customers.

By that time, thousands of housewives had sampled Tumbo pudding for the first time. Taylor and Reed believe that, while the record offer undoubtedly lit the fuse, word-of-mouth recommendation did much to fan the blaze from that point onward. National distribution of Tumbo was achieved within a few months of the original broadcast by WNEW's Martin Block.

The Make Believe Ballroom success represented the firm's first radio venture—in fact their first consumer advertising of any kind save point-of-sale. The Tumbo campaign, aside from its direct material returns, pointed a host of valuable lessons for the young partners which have colored their entire business philosophy.

Sponsor
Taylor and Reed admit that they were remarkably audacious at the outset, as a very young and barely solvent firm, in attempting to crash the formidable New York market with a new food product. But they point out that they could not afford to ride with a long-term buildup period. (They started their business in 1938 with $7,200.) They needed quick returns, and they got them—after just a little wobbling at the start.

The Martin Block buy formed a pattern for radio success which Taylor-Reed has duplicated many times in its several years of existence. The hub of it is this: when you've chosen your market, latch on to a firmly-established “personality” show serving that area, and stay with it for at least one or two 13-week cycles.

Mac Taylor puts it this way: “Radio provides a wonderful opportunity to add to your product the prestige and additional sell of an established radio personality and program, to help induce the consumer to buy your product, rather than that of a competitor.”

With the initial Tumbo radio lesson pasted firmly in their hats, the partners hastened to broaden the base of their operations. They bought participations for Tumbo on such solidly accepted homemaker shows in the New York market as Adelaide Hawley, Martha Deane, and Alma Kitchell. For a frequency yardstick they followed the three-a-week format they had used so effectively on Make Believe Ballroom. (Please turn to page 52)

9 BIG NAME RADIO SHOWS
on the Air every week!
Nothing is left undone to capture the housewife's interest! The audience reached by these NINE BIG RADIO SHOWS means sure-fire increase in sales. They tune in—you cash in!

Walter Kiernan in
“Kiernan’s Korner”
Walter Kiernan, author, lecturer, international traveler, top radio reporter, will ring the bell for you in a hundred ways!

Nancy Craig, popular
“Woman of Tomorrow”
Radio Show
Women everywhere follow Nancy Craig’s advice: Cash in on Nancy’s terrific appeal!

PATT BARNES
“People and Things”
Super salesman Patt Barnes is still another terrific bell-ringer selling Taylor-Reed products. Tie in with his magic personality!

Singin’ Sam...
Everyone’s Favorite!
When it comes to boosting sales, ever-popular Singin’ Sam is tops! Take advantage of this fast and let him boost YOUR sales!

Plus...
Timely Radio Spots
On Important Stations Throughout the Nation!

To Help Your COCOA MARSH Sales Zoom
Mutual Network — Coast to Coast
5 PM
HOP HARRIGAN
America’s Own of the Airwaves
Star of COMICS — MOVIES — RADIO

New Hop Harrigan 5 PM Signal
Hop Harrigan’s new 5 PM signal offers two things: first, the most powerful spot for Coca-Marsh sales promotion ever offered, and second, a tremendous driving force for all additional product sales. Harrigan offers you guaranteed coverage in both the 30 and 60 second period, with 42 days out of 52. A sound, incondesbable sales combination! For all details send for Harrigan facts, with Quaker samples.

To View This Page Go To The Library Of Congress And Search The Name "Taylor-Reed Radio" For Relevant Information.

SOLID DAYTIME PARTICIPATIONS ARE BACKBONE OF TAYLOR-REED RADIO. ONLY NETWORK FLYER WAS HOP HARRIGAN (MBS)

27 FEBRUARY 1950
The big plus

An important factor for sponsors is being measured accurately for the first time

Jack Benny says he's being short changed.

At a recent meeting of the Radio Executives Club in New York he commented that many of his friends heard his program via their car radios; yet he doesn't get credit for this listening. Turning to C. E. Hooper he asked, "What are you going to do about that?"

Mr. Hooper hasn't done anything yet, but another rating service has.

Last November in New York Pulse made the complete survey of out-of-home listening in radio's history. The Pulse survey was the first ever to tabulate the combined at-home and out-of-home audience. It showed that at some hours of the day as much as 21 percent of the radio audience in New York listens away from home.

And now other surveys have indicated that this holds approximately true in large cities across the country.

Pulse has completed extensive research on out-of-home listening in Southern California, Boston, and Chicago. From coast to coast sponsors and agency personnel are catching glimpses for the first time of the full audience they can expect to reach for their radio dollars.

Already sponsors have begun to take out-of-home audience figures into account when buying time. Last summer the makers of Rialto cigars were interested in sponsoring a well-rated sports program. They had checked the ratings of all such shows in New York and found WOR's Stan Lomax on par with other similar shows. But when WOR showed the prospective client the results of an out-of-home survey, the sale was in the bag. It revealed that Lomax had 48,000 daily out-of-home listeners.

Until recently sponsors were in the dark about the size of the out-of-home audience. Then Pulse director Dr. Sydney Roslow changed things. In the summer and winter of 1949 he proved out-of-home listening was not to be shrugged off as negligible. His current studies make it even more definite that sponsors must take out-of-home diaries into account. (For several months prior to initiation of Pulse's out-of-home rating service in August, 1949, WNEW had commissioned Roslow to do experimental out-of-home studies.)

People listen to the radio away from home while in cars, at work, while visiting, at bars and at restaurants. During the warm weather months you can spot a portable radio outdoors as frequently as a sweater girl. The Pulse studies showed that this out-of-home listening is a daily habit; and that the pattern of listening is similar throughout the country.

As advertisers become more conscious of "the big plus," there will be a greater demand for out-of-home audience measurement. Dr. Roslow is currently processing a recently completed out-of-home survey made in metropolitan Chicago. This spring he will conduct a similar study in Los Angeles. He has no definite plans beyond that. However, he is confident that in a short time advertisers through the country will be clamoring for this information. For, in the future, commercials will be geared to include the out-of-home listener. And when, how, and where they listen will be vital information.

The November Pulse surveys on out-of-home listening in New York (re-

Over-all
ferred to above) is the most comprehensive yet completed. For the first time the combined number of at-home and out-of-home listeners has been tabulated by 15-minute periods.

According to the study, more than one out of five people listen to the radio outside of home every day in New York. This is a gigantic extra dividend—more than 2,000,000 people.

"What medium, aside from economical radio, could dismiss audiences of this magnitude as bonus circulation?" asks NBC's director of research, H. M. Beville. He points out that newspapers don't discount reading that occurs on subways, commuter trains, streetcars, and busses; and that the figures produced by the Magazine Audience Group are greatly increased by surveying barber shops, beauty parlors, and other public places.

Because the November study in New York points up facts sponsors all over the country should know, this article will discuss in detail. And, to round out the picture, facts gathered in November will be contrasted with earlier Pulse data compiled last August.

The November report showed that out-of-home listening was as high in cold weather as in warm though the average weekly audience was slightly lower in November than in August, 1949 when Pulse made its first study. On Saturdays listening was 23.6 percent compared to 18.7 percent of the total audience in August; Sunday 20.1 percent against 29.3.

Apparently men make up the bulk of the out-of-home listening audience. A special automobile listening study made for WOR in May, 1949 revealed that they comprise more than 75 percent of the car listening audience, and in both the November and August Pulse studies more than one-half of the out-of-home audience was male. In November male listeners totaled 59.3 percent; in August 54.3 percent.

The highest percentage of out-of-home listening occurs in the 20-34 age bracket. Members of this group spend most of their leisure time pursuing social activity. Consequently they are out of the home frequently. In November 34.2 percent of out-of-home listeners were in this age group; in August 30.2 percent.

Out-of-home listeners have a high potential purchasing power. In the

(Please turn to page 62)
Last year, when television was young, it was often said that the medium had a dismal daytime future—busy housewives couldn't sit still long enough to focus on the screen.

That may be true of many, but it's untrue of enough to make a considerable impact on the sales curve of daytime advertisers bold enough to gamble on the unpredictability of a woman.

The impact is being made... and the sales curve is unmistakably up.

To corral the facts, SPONSOR has just completed a study of women's participation programs on TV and arrives at such conclusions as these:

Daytime participation programs are on the increase throughout the country. They are coralling viewer loyalty for stations, impressive sales results for advertisers. An even more remarkable fact is the impact of the nighttime versions of such shows (which have no radio counterpart). They equal daytime program results, and are almost equally interesting to a male audience.

Of 19 programs examined, 11 are daytime, six nighttime, while one is telecast both daytime and evening. Thirty minutes is the average length, though three are 15-minute and one runs a full two hours. All but one are emceed by women; four use models regularly; none have guests.

The shows are of many types including audience participation, cooking, homemaking, interviewing, gardening, shopping, and women's magazines of the air. And the products plugged are as diverse as the program formats. Two things all have in common: (1) they are handled by personalities with solid backgrounds, either in radio, or specialized fields such as home economics, fashions, dramatics; (2) they rank among the most convincing salesmen (pardon, saleswomen) ever to get their foot inside the front door.

For the guidance of advertisers and their agencies, SPONSOR presents the
following program by program breakdown of format and results covering 19 women’s TV shows across the country. It is probably the most complete survey of its kind published to date.

**DAYTIME PARTICIPATION PROGRAMS**

**AUDIENCE PARTICIPATION**
The Fifty Club, Monday through Friday, 12 noon to 1 p.m., WLW-T, Cincinnati (point of origination), WLW-C, Columbus, and WLW-D, Dayton, Ohio.

Ruth Lyons, radio writer, director-producer, who joined WLW in 1942, handles this one—the only one of its kind to turn up in sponson’s round up. Miss Lyons lunches daily with 50 women, who later join her in the studio for interviews, contests, games, group singing, and stunts.

Tab for the meal and video debut is $1.25. Last June, a single announcement sold out all tickets for 1950, and the first half of ’51. Prizes are given for letters about the show; letters averaged 1,500 per week.

**COOKING**

Magic Tele Kitchen, Monday through Friday, 1 to 2 p.m., WLW-T, Cincinnati (point of origination), WLW-C, Columbus, WLW-D, Dayton, Ohio.

Products of six regional sponsors go into the meals prepared by Homemaker Catherine Beck, assisted by Patricia Tess. Lucky guy who gets to eat them is announcer Bob Merriman.

A recent survey by Crosley Broadcasting’s research department for a canned goods participant revealed that viewers bought $2,383 worth of the product than non- viewers; the sponsor was getting back $22 in additional sales for every dollar spent.

**Penny Pruden**, Monday through Friday, 12 noon to 1 p.m., WLW-T, Cincinnati, Ohio.

With 15 years in radio behind her telling listeners how to make a house a home, Penny sailed into the new medium full tilt. Tossing comments on homemaking in with her cooking ingredients, she comes up with a meal a day and plenty of sensible hints.

The show, which went on with the opening of the station in July, 1949. (Please turn to page 54)

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>DAY, TIME STATION</th>
<th>TYPICAL RESULTS</th>
<th>RATES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kathi Norris, Your Television Shopper (shopping)</td>
<td>M-F, 11-12 noon; WAAB</td>
<td>nylon hose: 2,258 pairs @ $8c, one announcement; doll sets: 296 @ $3.00, one announcement; sewing aid: 300 Jiffy-Stitchers @ $2.95, two announcements</td>
<td>$100 per participation; flat rate</td>
</tr>
<tr>
<td>Fifty Club [audience participation]</td>
<td>M-F, 12 noon-1; WLW-T</td>
<td>guest tickets: one announcement sold out tickets ($1.25) for 1950, first half of ’51</td>
<td>$20 for WLW-T: $15 each for WLW-T, WLW-C, 26 times; higher discounts during summer</td>
</tr>
<tr>
<td>Vanity Fair [women’s TV magazine]</td>
<td>M-F, 12:30-1; CBS-TV</td>
<td>Norge Cabins: 700 mail inquiries, one announcement</td>
<td>$328 per participation, 26 times</td>
</tr>
<tr>
<td>Penny Pruden [cooking]</td>
<td>M-F, 1-2; WLW-T</td>
<td>sandwich grill; single showing exhausted store’s stock</td>
<td>$20 per participation; flat rate</td>
</tr>
<tr>
<td>Magic Tele Kitchen [cooking]</td>
<td>M-F, 1-2; WLW-T</td>
<td>canned food: viewers buy $2,393 worth more than non-viewers</td>
<td>$20 per participation; flat rate</td>
</tr>
<tr>
<td>Market Melodies [women’s TV magazine]</td>
<td>M-Sa, 2-4; WJZ-TV</td>
<td>reconditioned vacuum cleaner: 284 @ $15, one announcement</td>
<td>$114 per participation, 26 times</td>
</tr>
<tr>
<td>Kitty Dierken Shops for You [shopping]</td>
<td>M-F, 2:30-3; WAAM-TV</td>
<td>various items: phone calls average 900 per week; sales, $400</td>
<td>$60.80 per participation in both daytime and nighttime programs, 26 times</td>
</tr>
<tr>
<td>What’s New in the Home (homemaking)</td>
<td>M-F, 3:45-4:15; WTMJ-TV</td>
<td>furniture store: one free offer of broom exhausted supply of 3,300</td>
<td>$55 per participation; flat rate</td>
</tr>
<tr>
<td>A la Mode [interviews]</td>
<td>W, 5-5:30; WDSU-TV</td>
<td>soft drink: 3,000 requests for Royal Crown Cola prize, three announcements</td>
<td>$30 per participation; flat rate</td>
</tr>
<tr>
<td>A Dish a Day (cooking)</td>
<td>Tu, Th, 5-5:30; WDSU-TV</td>
<td>foods, appliances: advertisers’ demand doubled program schedule</td>
<td>$30 per participation; flat rate</td>
</tr>
</tbody>
</table>

**TYPICAL WOMEN’S DAYTIME TV PARTICIPATION**

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>DAY, TIME STATION</th>
<th>TYPICAL RESULTS</th>
<th>RATES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kitty Dierken Shops for You (shopping)</td>
<td>M-F, 6:30-7; WAAM-TV</td>
<td>see results for this program listed under daytime</td>
<td>see daytime listing</td>
</tr>
<tr>
<td>Hi Lights [interviews]</td>
<td>Tu, 6:45-7:15; WICU-TV</td>
<td>dresses: Darre’s seasonal sales increased by more than one half</td>
<td>$37.60 per participation, 26 times</td>
</tr>
<tr>
<td>KPX Teleshopper (shopping)</td>
<td>F, 7:15-7:45; KPX-TV</td>
<td>refrigeration dishes: 50,000 Fresh erators, four announcements</td>
<td>$37.50 per participation; flat rate</td>
</tr>
<tr>
<td>The Floral Trail (gardening)</td>
<td>M, 7:30-7:45; WDSU-TV</td>
<td>magazine: 20-25 subscriptions per week</td>
<td>$30 per participation; flat rate</td>
</tr>
<tr>
<td>The Model Speaks (fashions)</td>
<td>M, 7:40-8; WFIL-TV</td>
<td>furs: mink coat @ $3,200 from single showing</td>
<td>$60.80 per participation, 26 times</td>
</tr>
</tbody>
</table>

**TYPICAL WOMEN’S NIGHTTIME TV PARTICIPATIONS**

Camera moves in for Del Monte commercial on the Peggy Towne Show. Ruth Crane (not participating) pioneered phone shopping in capital
BMB posers for sponsors

Three top questions on how to use the new radio measurement

Despite the fact that most subscribers hadn't received their printed report as this was written, it is already apparent that BMB study number two will do much more than the first one to help advertisers buy more for their money. Key to this is the new breakdown of listening into 3-5 and 6-7 times per week in addition to the one or more reported in the previous study.

This finer definition of coverage has numerous applications. Many of them are not yet apparent. Among those which have been discussed already are the three presented here. These questions are really posers because until stations, agencies, and advertisers have a chance to use the BMB figures nobody can give any definite answers.

The questions are discussed here to emphasize their relation to the outstanding new feature of this BMB report, and to indicate briefly some possible applications. Other problems which the new listing breakdown will help solve, for example, are the relation between BMB figures and other radio rating figures; relation between BMB figures and the various networks; to station power, to different days, etc.

The question of BMB area reports won't be up for final discussion until the Board of Directors meets in March or April. Some agencies used the 1946 area reports almost exclusively, others used them little. This time there are more than twice the number of stations, only about 1/3 are subscribers. It would, of course, mean making non-subscription data public. The cost would probably come to more than $2,000 per book. It already grows late to start such a production, so its chances don't look good.

1: Can buyers use BMB to compare radio costs with other media?

Yes. The total weekly circulation of a station or network may be compared with the ABC net-paid circulation of magazines and newspapers. ABC figures tell how many people buy (use) the magazine. BMB figures tell how many families use a station. Neither measurement tells how much time is given to reading or listening. But where magazine and newspaper readership studies are used to supplement circulation figures for printed media, program ratings supplement data BMB data for radio. The new BMB listening breakdown makes still finer comparison possible.

It is a fact that throughout the country leading stations in any market consistently show an advantage over printed media in cost per thousand. One factor is the "use" of the station (or network) as compared to printed media. For example, note the total weekly nighttime audiences of the following stations in their home counties as compared with the ABC circulation of Life and the Saturday Evening Post in the same counties. Radio audiences are given in round thousands.

<table>
<thead>
<tr>
<th></th>
<th>Boston</th>
<th>Minneapolis</th>
</tr>
</thead>
<tbody>
<tr>
<td>WGBZ</td>
<td>215,000</td>
<td>Life 53,626</td>
</tr>
<tr>
<td>WEEI</td>
<td>212,000</td>
<td>WCCO 188,000</td>
</tr>
<tr>
<td>WNEC</td>
<td>174,000</td>
<td>Life 203,903</td>
</tr>
<tr>
<td>WJZM</td>
<td>1,118,000</td>
<td>Life 114,998</td>
</tr>
<tr>
<td>WMAQ</td>
<td>1,117,000</td>
<td>SEP 133,038</td>
</tr>
<tr>
<td>WGN</td>
<td>1,055,000</td>
<td>&quot;X&quot; 170,000</td>
</tr>
<tr>
<td>WLS</td>
<td>961,000</td>
<td></td>
</tr>
</tbody>
</table>

In the five boroughs of New York City, WOR has a total weekly audience of 2,949,640. Life's ABC circulation in the five boroughs is 300,145; SEPs, 203,903. The Life figures are based on a one-day check in November, 1946, and they have increased about two percent since then. SEP figures were checked in March, 1948, and have since increased about ten percent.

But the most important thing an advertiser buys is impressions—not just advertising. From this standpoint the facts look bad for printed media. They discovered two percent readership of a 70-line newspaper ad; five percent readership of a full page black and white advertisement in Life. That story is so thin compared to the counted audiences exposed to radio advertising that it has never been told to thousands of advertisers, large and small. (Please turn to page 60)
2: How will BMR help pattern stations for spot campaigns?

In areas where coincidental, diary, meter or other audience information isn't available, BMR coverage data is virtually the only source of detailed information that will tell an advertiser whether he's buying a "rich" or a "poor" weekly audience to which to project his message. The addition of 3-5 and 6-7 times-per-week listening breakdowns in the new study will provide an invaluable tool for obtaining optimum coverage patterns in any area.

One problem always has been that of matching coverage with distribution. The first BMR report gave sponsors a tool for this purpose. It was admittedly crude, but it was better than anything they had until then. The new report, while nobody's dream of perfection, is a realistic step toward enabling advertisers to buy more clearly defined coverage than ever before.

A part of the job of matching coverage and distribution has always included finding and plugging holes in coverage that didn't show up in the study of audience data available for the area under consideration. Most advertisers have probably had the experience of having dealers in some area to which distribution has just been expanded complain they needed more radio support.

The advertiser, with announcements or programs on a station whose signal came into the new market area quite adequately, may have had no way of knowing, without BMR, that strong loyalty to another station was responsible for the hole in his own station's coverage. The new breakdowns will help him avoid a still greater degree those holes that fail to coincide with his distribution.

The new study offers not so much basic new uses as it does opportunities to use old applications more effectively. In connection with making distribution and coverage coincide closely are special product problems. For example, wine sales have their own pattern. There are wet and dry states; local option; large cities where sales are good; rural areas, that aren't worth covering. The finer listening breakdown enables an advertiser to select his stations county by county for the most profitable coverage pattern, where, in this case, a high power station might be wasteful.

The coverage of higher power stations outside their primary areas has proved highly profitable to certain kinds of advertisers. Just how far does a density of listening extend that makes further distribution or more merchandising profitable? The new study can help make the decision.

(Please turn to page 60)

3: Should the BMR County base be 50%?

The new times-per-week breakdown of listening puts a new face on the "audience level" concept. The "level" that buyers of broadcast advertising have used most often since the first BMR study as a basis for accepting or rejecting radio coverage is a total weekly audience of 50 percent of the radio families in a given county, or area.

But the 1946 BMR figures didn't say how often, beyond 1-2 times weekly, a family tuned any station. The 1949 report tells the user what percentage of radio families times a station or group of stations 3-5 and 6-7 times a week in addition to the old figure of 1-2 times a week. Still, this analysis of the weekly audience of a station or network doesn't so much affect the question of buying radio coverage on one or another arbitrary level. What it does affect is the flexibility with which a buyer uses the "levels" concept in buying coverage.

Knowing what percent of radio families dials a station 1-2; 3-5; and 6-7 times a week throws an entirely new light on the otherwise enigmatic total audience figure. Suppose two rival stations each have a weekly audience of 60 per cent of the radio families in their primary coverage areas. It would make a big difference to the advertiser whether he were buying coverage divided 20-20-20 among 1-2; 3-5; 6-7 times-per-week listeners, or divided, say 20 per cent who tuned as many as three times or oftener each week, and 40 per cent who listened six or oftener times each week. Base for all these figures is total radio families.

Some stations with 40 per cent coverage levels composed of a majority of dealers in the 3-5 category could be better buys than stations with 50 per cent coverage levels composed mainly of 1-2 times per week dealers. According to the new report, roughly 15 per cent of all radio stations can't claim "primary coverage" on a 50 per cent basis.

About eight per cent show primary coverage of their own city. These are other examples of instances in which the three-way listening breakdown will affect the audience levels concept in buying radio.

Specifically, whether 50 per cent is the best breaking-point is a question with many ramifications. Some research has been done to indicate this is too low in many cases, and SPONSOR will explore this question in a future article. It is obvious, however, that the type of product, kind of program, location of the market, radio competition, etc., may drastically influence the situation. Under some conditions
Markets on the move

Transit radio, currently in 19 areas, piles up exceptional results

Transit radio is 19-market* medium

<table>
<thead>
<tr>
<th>CITY</th>
<th>VEHICLES EQUIPPED</th>
<th>TOTAL TO BE INSTALLED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allentown, Pa.</td>
<td>68</td>
<td>98</td>
</tr>
<tr>
<td>Baltimore, Md.</td>
<td>60</td>
<td>600</td>
</tr>
<tr>
<td>Cincinnati, Ohio-Covington, Ky.</td>
<td>475</td>
<td>500</td>
</tr>
<tr>
<td>Des Moines, Ia.</td>
<td>50</td>
<td>200</td>
</tr>
<tr>
<td>Evansville, Ind.</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>Flint, Mich.</td>
<td>90</td>
<td>90</td>
</tr>
<tr>
<td>Houston, Tex.</td>
<td>250</td>
<td>400</td>
</tr>
<tr>
<td>Huntington, W. Va.</td>
<td>35</td>
<td>80</td>
</tr>
<tr>
<td>Kansas City, Mo.</td>
<td>30</td>
<td>800</td>
</tr>
<tr>
<td>Omaha, Neb.</td>
<td>20</td>
<td>225</td>
</tr>
<tr>
<td>Pittsburgh, Pa. (suburban lines)</td>
<td>150</td>
<td>150</td>
</tr>
<tr>
<td>Jacksonville, Fla.</td>
<td>200</td>
<td>200</td>
</tr>
<tr>
<td>St. Louis, Mo.</td>
<td>1,000</td>
<td>1,000</td>
</tr>
<tr>
<td>Tacoma, Wash.</td>
<td>131</td>
<td>131</td>
</tr>
<tr>
<td>Topeka, Kan.</td>
<td>53</td>
<td>53</td>
</tr>
<tr>
<td>Washington, D. C.</td>
<td>225</td>
<td>1,500</td>
</tr>
<tr>
<td>Bradbury Heights, Md.</td>
<td>35</td>
<td>35</td>
</tr>
<tr>
<td>Wilkes-Barre, Pa.</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>Worcester, Mass.</td>
<td>225</td>
<td>225</td>
</tr>
</tbody>
</table>

*Negotiations are underway for Transit Radio franchises in over 100 cities.

Ipuna was the product. Its share of total dentifrice sales in the test market shot up 47 percent in 10 weeks.

For an old, established brand, a brand already heavily promoted nationally, that seemed phenomenal. Evansville, Indiana, was the scene of the test.

The medium was "transit radio." "Transit radio," or "bus radio," as it is called in some localities, means much more than an installation of FM receivers in buses and trolleys. It is a special system of broadcasting with programs and commercials evolved specifically for transit riders.

It is definitely emerging from the test stage in many of the 19 cities where facilities are now available. Advertisers report instances of immediate sales impact in the best tradition of broadcast advertising.

Transit radio offers advertisers some unique features. If it did not, it might not have much of a claim upon their budgets as an added broadcast service.

Bristol-Myers, one of the oldest and biggest users of radio and television, and their agency, Doherty, Clifford, and Shenfield, decided to test the effectiveness of radio programed for bus and trolley riders. They chose Ipuna. That made the test a hard assignment, because Ipuna already ranked among the top three in sales volume.

Evansville was selected for the test because the market is small enough to allow detailed checking of results. It
Many stops are located in shopping centers. Radio gives buying hints

would not be strongly affected by other Ipana promotions.

In each city where the transit company has a tie-in with a local FM station for equipping their buses and trolleys to receive programs, the station itself is solely responsible for the programming, for commercial standards, etc. Each station handles its own local sales.

The 19 stations now operating transit radio facilities, however, are all represented for national advertising by Transit Radio, Inc., the same organization from which they obtain the highly specialized equipment necessary for the operation.

In Evansville, the Transit Radio station is WMML. Bristol-Myers started last October with fifteen 25-second transcribed announcements per week for Ipana. This was the only local promotion used for the product.

WMML, in order to measure results more accurately, conducted bi-weekly sales audits of Ipana and competing brand sales in a panel of 15 drug stores properly cross-sectioned by size and location. Audits were made during September, for the base of comparison.

At the end of the tenth week the score for the four leading brands in terms of increase or decrease in dollar sales looked like this:

- **Ipana**: up 16%
- **Pepsodent**: down 26%
- **Colgate**: down 10%
- **Amm-i-dent**: down 36%

In terms of increase or decrease of each brand's share of total dollar sales, score at the end of the tenth week was:

- **Ipana**: up 47%
- **Pepsodent**: up 5%
- **Colgate**: down 10%
- **Amm-i-dent**: down 20%

As a result of this showing, Bristol-Myers went into another market early in December for further tests which are still to be reported.

Miles Laboratories gave bus music and news perhaps the toughest product on its roster to test—Nervine, Cincinnati, where Nervine was a negligible factor in the field of first aid for jittery nerves, was the market.

Setting the stage, a pre-advertising store audit of Nervine sales was taken over a four-week period, 5 June to 2 July, 1949. This was done through the WCTS-FM Drug Store Panel consisting of 24 cross-section drug outlets in Cincinnati. The unit sales of Nervine for these four weeks served as the base for comparison with unit sales during the period of transit radio advertising. The first cycle ran from 5 July to 19 October, with 17 announcements per week.

Using 100 as the base index representing pre-transit radio average weekly sales, results for a six and a 12-week test period were as follows:

<table>
<thead>
<tr>
<th>Sales Index (100 base)</th>
<th>Weekly Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Average weekly sales</td>
<td></td>
</tr>
<tr>
<td>in 6-week test</td>
<td>117.71</td>
</tr>
<tr>
<td>Average weekly sales in 12-week test</td>
<td>224.3</td>
</tr>
</tbody>
</table>

Miles renewed the WCTS-FM schedule and placed a 26-week contract with KXON-FM in St. Louis, also calling for 17 announcements per week. (Additional experiences will be aired in this report.)

Programing for bus riders owes its

_Movie-bound, but sponsor still gets in a word_

(5 Please turn to page 60)

Transit music, news is heard at home as well
This is CBS...the Columbia Broadcasting System

...where night after night the greatest stars in radio
deliver to advertisers the largest audiences
at the lowest cost of any major advertising medium.
1. The Edgar Bergen–Charlie McCarthy Show
2. Inner Sanctum
3. Beulah (Hattie McDaniel)
4. Lux Radio Theatre (William Keighley)
5. My Friend Irma (Marie Wilson)
6. The Bing Crosby Show
7. You Bet Your Life (Groucho Marx)
8. Mr. Keen, Tracer of Lost Persons (B. Kilpack)
9. Jack Benny (Mary Livingston, Rochester)
10. Mystery Theatre (Alfred Shirley)
11. The Burns and Allen Show
12. Lowell Thomas
13. Edward R. Murrow with the News
14. Eric Severeid and the News
15. Meet Carlisle Archer (Janet Waldo)
16. Amos 'n Andy
17. Arthur Godfrey's Talent Scouts
18. Carnation Contented Hour (Ted Dale)
19. Suspense
20. The Bob Hawk Show
21. Dr. Christian (Jean Hersholt)
22. Mr. & Mrs. North (Alice Frost, J. Curtin)
23. The Goldbergs (Gertrude Berg)
24. The Jack Smith-Dinah Shore-Margaret Whiting Show
25. Hallmark Playhouse (James Hilton)
26. Crime Photographer (Staats Cotsworth)
27. My Favorite Husband (Lucille Ball)
28. Skippy Hollywood Theater
29. Leave It To Joan (Jean Davis)
30. Our Miss Brooks (Eve Arden)
31. Dick Haymes' Club 15 starring Andrews Sisters, Evelyn Knight
32. Gangbusters
33. The Vaughn Monroe Show
34. Family Hour of Stars (Kirk Douglas, Jane Wyman, Donna Andrews, Lorena Young, Irene Dunne)
35. The Gene Autry Show
36. Mr. Chameleon (Karl Swenson)
37. F.B.I, in Peace and War (M. Blaine)
38. The Horace Heidt Show
39. Sing It Again (Don Seymour)
40. Life With Luigi (J. Carrol Naish)
41. The Red Skelton Show
TV dictionary for sponsors

TV director Herbert True compiles video definitions

“Get the juicer to kill the flood, and then freeze it.” An innocent advertiser who happened to walk into a video studio on those words might deduce that he had blundered into the playroom of an asylum for the mechanically-minded. But the foresighted fellow who had bone up on the definitions in sponsor’s “TV Dictionary” would neither falter nor blanch. He would merely say to himself: “It’s elementary, really. The television director wants the electrician to turn out the kleig light, after which the scene is to be executed as planned.”

Below sponsor presents the second in a series of three installments of a TV lexicon compiled by Herbert True, radio and television director of the Carter Advertising Agency, Inc., Kansas City. Advertisers and agency men alike will find it invaluable.

E
EDITING—The final arranging, shortening and eliminating of scenes in a film and synchronizing them with the sound track.
EFFECTS—Tricks or techniques used in changing film scenes, usually with the use of special cards, plates, etc., on a film negative.
ELECTRON BEAM—A stream of electrons focused in the shape of a beam by external electrostatic or magnetic fields. Also known as the cathode-ray beam.
ELECTRON GUN—A system of metallic cylinders arranged in the narrow ends of both the camera and receiving tubes, in which is formed the electron beam which is ultimately used for scanning the image before the TV camera and for reproducing it in the TV receiver.
EXPANDING SQUARE—Film effect wherein an image becomes visible as it replaces previous picture from small expanding square out.

F
FADE IN—The TV screen is dark and the picture gradually appears to full brightness.
FADE OUT—From full brightness a picture disappears gradually until the screen is dark.
FADER or POT—Instrument used to lower or raise sound level.
FAKING—Arrangement of articles or material in an unnatural manner that when photographed passes as authentic.
FALSE CEILING—Term used to describe devices such as partial ceilings, etc., which are used to create the effect of a room completely enclosed from above without affecting an actual covering which would prevent effective overhead lighting.
FIELD PICKUP—The transmission of out-of-studio events by a mobile unit, and cameras.
FILM PICKUP—The electronic transmission of motion pictures from 16 or 35 mm films by means of television.
FILM STRIP—A sequence of several 35 mm. frames shown individually. Also called slides.
FILTERS—TV lens filters used to eliminate or reduce glare, or a portion of light spectrum.

FIXED INSTALLATION—Permanent set such as kitchen, bedroom, etc.
FLAG—Large sheet used to shade light from cameras.
FLASH—An extremely short scene.
FLASH BACK or CUTBACK—To return to a previously shown action.
FLAT—Lack of contrast in screen image.
FLOOD—Single kleig light or scoop used to illuminate wide areas.
FLOOR PLAN—Scaled print or plan of studio or stage upon which are marked the location of walls, settings, doorways, sound effects, working areas, etc. This floor plan is a prerequisite to all developments and is used by the producer-director to plot action and business prior to rehearsals in the actual setting.
FOLLOW FOCUS—To change the focus of the camera while it is on the air, in order to produce a constantly sharp image of an object that is moving toward or away from the camera. This technique is nearly always used with a Zoomar lens, especially in picking up sporting events.
FRAME—A single complete picture containing the American standard of 525 lines.
FRAME FREQUENCY—The number of times per second the complete frame is scanned.
FREE HEAD—A TV camera tripod or mount that swings freely in all directions.
FREE PERSPECTIVE—The deliberate falsification of normal perspective in the painting and/or construction of TV settings with the intention of achieving a seemingly greater depth or distance.
FREEZE IT—Terms used to indicate that arrangements, designs and set or other production facilities are approved and should be executed as planned.
FULL SHOT—A distant view which should include full length view of actors or talent.
F.U.O.P.—Fix up printer. Have trick man get effect of size or animation by optical printing or illusion.
FOCUSHING CONTROL—Adjustment on receiver and monitor used for bringing the picture into sharper definition.
GHOST—An undesirable image which appears in your television picture, which is usually a result of a reflection or several reflections of the transmitted signal.

GIZMO—Generic term. In TV something for which a more technical definition is lacking or else has been forgotten altogether by the speaker.

GIVE—Order to actors to become more a part of their character and to get into their parts and act more convincingly.

GROUND GLASS—The glass in the TV camera viewing system on which the picture is projected for viewing by cameraman.

GROUND ROW—Any natural materials placed in front of fake backgrounds to make a scene more real.

HALATION—A blurred or halo effect that sometimes occurs surrounding bright or shining objects.

HAND PROPS—Moveable materials of all kinds which are used by actors in their respective roles, or other small items used to dress a set.

HEAD ROOM—Area between the actor’s head and the actual top of set. This area is important in relation to the amount of upward camera movement possible without overheating sets.

HOT—Too much light on talent, set, etc.

HOT LIGHT—Also pinpoint spot. A concentrated beam of light used in emphasizing features, profiles or contours.

ICONOSCOPE—The earlier camera pickup tube used in the RCA TV system.

IMAGE—The photographic likeness as recorded on TV tube.

IMAGE-ORTHICON—The current super-sensitive camera tube developed by RCA which is capable of picking up scenes in semi-darkness or without excessive lighting.

INKY—Usually pertains to any incandescent lamp.

INSERT—Any explanatory item, usually a CU, and written, such as a letter, sign, trade mark or label.

INTERFERENCE—Disturbance of TV reception caused by undesirable signals such as airplanes, automobiles, FM radio stations, and hams.

INTERLACING—Technique in which each picture in two sets of alternating lines is synchronized and flicker is eliminated.

IN THE CAN—Completed TV film, program or commercials that have been checked, found O.K., and are in metal containers ready for shipping.

IRIS IN—Also circle in. The gradual appearance of a picture from a small spot until it fills the picture through constantly enlarging circle.

IRIS OUT—Reverse action of the above in which the circle closes down until it disappears.

JUICER—An electrician.

JIC—Just in case.

KEY NUMBERS—Footage numbers marked along edge of film at intervals.

KEY LIGHTS—Sufficient illumination.

KINESCOPE—The tube currently used in receivers or monitors on which the television picture is reproduced. Trade name as developed by RCA.

KINESCOPE FILM—Technique developed by RCA to record on film complete TV programs. Costs for 30-minute kinescope film usually around $50 for first, and about $25 for each additional print.

KILL—To strike out or remove.

KLEIG LIGHTS or SCOOPS—A patented type of lights, famous because of their long use on the stage, now used in TV.

LAP D’SOLVE—Cross fading of one scene or image over another. Momentarily both pictures are visible. One picture disappears as another picture appears.

LEADER—Term used to describe special portion of film commercial which is used at beginning of library or stock film.

LENS TURRET—A plate on TV camera on which are fastened several lenses (wide angle, narrow angle, telescopic, etc.), and which can be rotated to facilitate rapid interchanging.

LIP SYNC or LIP SYNCHRONIZATION—Direct recording of sound from scene that is being photographed. This term usually pertains to film commercials where you can see actors and their lips moving.

LIVE TALENT—TV broadcast as it originates with live subjects or animation.

LIVE TITLES—Title material which is televised directly in the studio rather than supplied from slides, or film.

LOCAL—Restricted to local TV station as opposed to network or kinescope film.

LOCATION—Any location outside of TV studio where you are televising.

LOSE THE LIGHT—Term used in directing cameraman as “move to next position when you lose the light.”

L.S.—Long shot. A full view of set or background usually including full length view of actor or actors.

MAGNISCALE—An object produced in larger than actual size in order to make clear details that would otherwise be ineffective or indistinguishable on TV.

MAKE UP—Facial makeup, etc., on talent.

MASKING PIECE or WALL—Section arbitrarily used to provide a backing for sharp or definite changes in camera angles.

MCU—Medium close-up. A shot that cuts off actors or talent just above the knees.

MINIATURE—Any small model of houses, cities, automobiles, etc.

MIST SHOT—A TV shot or still photo that is taken through gauze or with lens out of focus to achieve soft or blurred effect.

(to be continued in next issue)
Radio and TV contribute to democracy

Public service awards by National Conference of Christians and Jews went to WMAQ, Chicago; WBAL and WBAL-TV, Baltimore; NBC and CBS. This marks first award to a TV station.

NBC now covers Alaska

10,000 watt KFAR, Fairbanks and 5,000 watt KENI, Anchorage, together with six affiliates of the Alaskan Broadcasting System, have become NBC stations on a unique basis. Most programs will be recorded in Seattle on tape and air expressed to Alaskan stations. Unusual interest programs will be transmitted via shortwave through facilities of Alaska Communications System. KFAR and KENI will reciprocate with special programs on same basis. Fabulous Captain Austin E. Lathrop owns KFAR and KENI.

Transit Radio finds another foe

Newest threat to Transit Radio of Washington, D.C. is bill before the District House Committee. Aimed at stifling commercially-sponsored transit radio, action could set precedent for local legislatures. Measure imposes fine of $1,000 per day for broadcasts on street cars or buses. Considerable doubt exists as to chances for enactment.

KXOK to give expanded transit-radio service

KXOK-FM, only commercial station in St. Louis broadcasting completely independent FM service, received formal FCC approval of expansion plans 10 February. Commission okayed sale, by KWK, of a 574-foot tower, transmitter, and equipment. Expansion will enable KXOK-FM to produce radiated power of 70,000 watts in a 17,500 square mile area.

1949 third best year for earnings

Estimated 1949 corporate earnings during 1949 were off 21 percent, after taxes, from 1948 figures, but total added up to third best year in our history. Despite drop, business was still generally encouraging, though spotty throughout the nation, and earnings were about twice those of 1929, the most profitable pre-war period. Spottiness is attributed to high labor costs, strikes, price-cutting and advertising intensification to meet increased competition.
In Detroit, WWJ is more than a great radio station . . . more than a source of entertainment for the nearly one million homes in the Detroit area. WWJ, Detroit's FIRST station, has consistently been the leader in community service and enterprise.

Its acceptance by advertisers is indicative of the faith Detroit has in its voice. One of America's leading advertisers has consistently employed WWJ daily with an hour-long program for 16 years.

When you give your product story the benefit of WWJ's community acceptance, it receives added prestige, more attentive ears, less selling resistance . . . resulting in increased sales in a market that did three billion dollars retail business last year!
The picked panel answers

Mr. Shapiro

I do not believe that the stations throughout the country could possibly build a strong enough case to warrant an increase in rates. A few reasons against such an increase are:

1. A recent Nielsen survey shows the loss of six percent in listening during evening hours in the metropolitan radio homes. This has been traced to the ever growing number of TV sets. For example, during June and July, 1949, between the hours of 8:00 and 11:00 p.m., homes-using-radio levels were off 17 percent from 1943. A similar study in the New York area showed it to be off 21 percent. In the face of an increasing television market, with a subsequent decrease in radio listening in these homes, an increase in radio rates based on a “suddenly” discovered out-of-home audience is simply not logical.

2. The basic media market which an advertiser pays for is people. Since about 94 percent of all homes in the United States already have a radio, the out-of-home audience is basically the same as the home audience. An increase in rates would be asking an advertiser to pay more for the audience he is already paying for.

3. The growth of second and third radios in homes can be used just as logically as a basis for an increase in rates since the opportunities for listening within a family have increased with the addition of a new radio. Out-of-home radios increase opportunities for this listening but do not increase the total number of people in an advertiser's market.

4. Advertisers are not likely to go along with such an idea when they have been reaching this out-of-home audience for years, especially during a period when all media costs based on more tangible grounds, have risen rapidly.

The loss in present day listening (this is sure to become greater as TV sets increase) and the very small number of out-of-home radios that are unduplicated seem to be a major fly in the ointment.

Philip Leshem
Time buyer
Grey Advertising Agency
New York

Last night I saw upon the stair,
A little man who was not there,
He was not there again today,
He is an out-of-home listener.
The above just about sums up what I think of your so-called "additional" audience. It's actually no more than a "substitute" audience. The advertiser is already paying for the little man who's not at home. He shouldn't have to pay for him twice.

Of course, the stations are NOT entitled to any increase in rates because of out-of-home listening. Their rates are presumably based on circulation. If they can prove there is enough out-of-home listening to make up for the lack of in-home listening, then the rates are justified. If they can't, then a decrease in rates is very much in order.

Reggie Schuebel
Director of Radio & TV
Duane Jones Company
New York

Mr. Boggs

Mr. Drench

The "revelation" about radio's out-of-home audience—though heartily acknowledged—gives us no cause to alter station rates. This is a giant step in the refinement of radio research and audience definition. Rather than delivering a new source of purchasing power, the radio industry now confronts its sponsors with a new challenge in copy appeal.

The out-of-home has always been there—in his automobile, office, tavern, etc. Along with the "conventional" living room listener, he has tuned in his favorite programs, listened to the advertising message, has changed his smoking, clothing, eating habits depending on the strength of that commercial. When the final results of a radio advertising campaign have been computed—increased business against advertising dollars spent—purchases by the out-of-home listener have been, and remain, very much in the picture. Those sales have always been counted towards a renewal or cancellation.

That's the real clue to the development of "realistic" and saleable radio rates in American broadcasting. Station men can run Friedens into nervous breakdowns with myriad station claims. But when the Missouri-bred advertiser checks you with direct sales, premium offers etc., rates must stand up—against other stations and other

Mr. Sponsor asks...

When the out-of-home audience is tallied will it entitle stations to increased rates?

Morris Shapiro

President in Charge of Advertising
Triumount Clothing Co., Inc., Boston
media. It's all a matter of price or programs. Both can be adjusted until a station has won its largest possible share of listeners (regardless of location) for the lowest cost to the advertiser and yet at a rate high enough to create a permanent rate card and satisfy station stockholders.

Our personal results with Tune-O (aimed at an afternoon woman's audience) wherein factory and office workers participate so keenly that several have won jackpots suggests that copy problem to advertisers and copywriters. No longer can we talk to the "ladies" during the day. Or the householder alone at night. The sponsor would do, well to keep in mind the definition of radio's audience. The unseen listener is no longer a nebulous character in "blue sky." He has taken shape, his position fixed. The advertising message must reach out and sell all of these listeners or the sponsor is coasting along on six cylinders when the Cadillac is willing and anxious to deliver the power of eight.

Norman Boggs
Executive Vice-President
WMCA
New York

In spite of the fact that recently everyone is referring to the out-of-home radio listenership as a newly found audience, I do not feel that it is newly found at all. Actually they are the same listeners in the radio homes being reached while away from home sets.

Of course, an advertiser is reaching more of the potential audience in a market through out-of-home listening. However, I think we have all been conscious of this audience for several years and stations have been selling it as a plus on which they had no definite data. Simply because this audience is now more clearly defined does not, in my opinion, justify a rate increase. Rather than a rate increase, why not use this new audience as a new selling point... an audience television cannot reach?

Frank A. Daniel
Chief Timebuyer
Lennen & Mitchell Inc.
New York

WDSU·TV
hits a new note...

HIGH "SEE"!

ONE 3-MINUTE SPOT SELLS OVER $1500.00 TO TV-WISE NEW ORLEANIANS!

Inexpensive upholstery fabrics were featured in a 3-minute spot by a local department store. No other advertising of any sort was used. RESULTS: Sales of over $1500.00. WDSU-TV HITS AGAIN WITH HIGH "SEE"!

Ask Your JOHN BLAIR Man!

27 FEBRUARY 1950
DEPARTMENT STORE

SPONSOR: D. H. Holmes Co.
AGENCY: Direct

CAPSULE CASE HISTORY: On a 15-minute telecast featuring concert music, a three-minute commercial was devoted to drapery fabrics. During the following week, 72 persons called on the drapery department and specifically asked to see “the draperies advertised on television.” No other advertising of any sort was used. As a result of the heavy response to the TV spot, $1,565.60 worth of the fabrics was sold. The sponsor knows now that buyers stop, LOOK and listen when goods are shown on video!

WDSU-TV, New Orleans

PROGRAM: Concert music

JEWELRY

SPONSOR: Kranich Brothers
AGENCY: Direct

CAPSULE CASE HISTORY: This sponsor was left with time on his hands until he used TV. Some 500 Hoody Doody watches were purchased and advertised through the usual channels with very poor response. Then three 20-second TV announcements adjacent to the Hoody Doody Show were used. All the watches were sold within a week. The Kranich Brothers are quite convinced that TV can tick off sales like clockwork and they are now year-round advertisers via video.

WGAL-TV, Lancaster, Pa.

PROGRAM: Announcements

AUTOMOBILES

SPONSOR: Motor Sales
AGENCY: Brant Gums

CAPSULE CASE HISTORY: These sponsors made a huge profit on one program and it was done as easily as this: A 1946 Dodge for $995 was shown as a special on a silhouette quiz program. Less than an hour later, the car had been sold; this was before it reached the showroom. Five others wanted to buy the automobile on the spot. Less than 48 hours later, five more used cars were sold as a direct result of the show.

WAAM-TV, Baltimore

PROGRAM: Shadow Stampers

CONFECTIONERY

SPONSOR: Bishop Candy
AGENCY: Franklin Bruck

CAPSULE CASE HISTORY: Video is a sweet medium for this manufacturer. His Hail the Champ show features a write-in contest allowing children at home to win prizes. They send in a candy bar wrapper along with their contest answer. The first show drew 700 wrappers—reached 15,982—and is steadily increasing. The client reports that sales have increased over 500 percent. Recently, another Bishop product was plugged and an immediate sales increase was the happy result.

KLAC-TV, Hollywood

PROGRAM: Hail the Champ

SCHOOLS

AGENCY: Moss Associates

CAPSULE CASE HISTORY: The sponsor got an “education” from his use of video. Four one-minute film commercials were used in the second portion of Wrestling From Chicago. On a single Saturday evening, a booklet was offered. Combined phone and mail response reached 200. Enrollments reached 76 for a week—an all-time high. As a result of their TV activity, the school has increased both the number of classes in each course and the space for same.

WABD, New York

PROGRAM: Wrestling From Chicago

HANDICRAFT

SPONSOR: Burgess Battery Co.
AGENCY: Ross Roy-Fogarty

CAPSULE CASE HISTORY: TV brought some high voltage results for the Burgess Battery Co. The program consists of interviews with famous and interesting hobbyists with a hobby demonstration by the MC. In one week, the show had increased battery sales as much as 155 percent with mail response hitting as high as 2,000 letters and postcards in one week. The show’s producers expect response to be even better this spring with the show’s action being stepped up for the “younger audience in the formative buying stage.”

WGN-TV, Chicago

PROGRAM: Hobby Parade

SHOES

SPONSOR: National Shoes
AGENCY: Emil Mogul Co.

CAPSULE CASE HISTORY: Sponsor and agency figured on 1,500 replies to a test order and got 7,772 letters. The offer consisted of a certificate entitling sender to a 20 percent discount on national merchandise. A time limit of 48 hours was imposed to minimize mail from people who had been informed of the offer by someone else. Only two brief mentions were made during the firm’s hour-long Western film telecast and 7,772 letters and postcards poured in. Actual sales because to profit by the offer customer had to buy.

WATV, Newark

PROGRAM: Western feature
WDEL-TV advertisers are certain of three important things. First, they are assured the clearest picture for their products. Second, they reach the entire Wilmington, Delaware market—the chemical capital of the world. Third, their advertising is seen and heard by an established, enthusiastic audience showing a consistent and phenomenal growth. NBC network shows and versatile local programming make WDEL-TV a necessity in this market. Write.

WDEL-TV is an advertising must in the large, prosperous Lancaster, Pennsylvania market. It is the first and only television station in the area, no other TV station reaches this important section. The number of its viewers is showing an amazing growth. Audience loyalty and appreciation are assured through skillful local programming and the top shows of all four television networks—NBC, CBS, ABC and Dumont.

No matter what your product—if you want to sell this extensive Pennsylvania area you need WGAL-TV. Write.

Represented by Robert Meeker Associates

STEINMAN STATIONS
Clair R. McCollough, General Manager

WGAL WDEL-TV WDEL-FM
WGAL-TV Lancaster, Pa.
WGAL-FM
WKBO Harrisburg, Pa.
WRAW Reading, Pa.
WDEL WDEL-TV WDEL-FM
WDEL-TV Wilmington, Del.
WDEL-FM
WORK York, Pa.
WEST-FM
WEST-FM Easton, Pa.
afect the other. All media affect each other when you have money to spend. Television takes away more from radio listening than from other media and, therefore, with the growth of television there must come a retrogression of radio. All this does not mean that 1950 will not be a good year for radio. Television has a long way to go. Radio is still the basic buy.

The advertiser who takes his radio money and throws it in television is naturally not getting the homes per dollar that radio gives him. The way I feel, a certain percent of the dollars you spend on television should be actual advertising budget money. The rest of what you spend on television should come out of a fund set up for an investment in the future. In other words, if you have a four million dollar budget and can afford to spend $400,000 of your budget on television, you might well go as high as $600,000 or $700,000, but be careful to take the money out of profits and future and not from other media.

I eventually see radio networks as supplementary buys to a television network for nighttime purchases. What happens in the daytime is anybody’s guess right now.

Don P. Nathanson
Director of Advertising
Toni Company
Chicago

COMMENTS ON BMB

I have noted your BMB editorial in a recent issue.

Let me hold up a red light before you fall into an error that many have stumbled into. You lament the fact that BMB has lapsed into a measure of popularity instead of staying in the circulation field. You call the program ratings measures of popularity. They are. But so is BMB. Every measure of circulation is a measure of popularity.

People don’t buy a newspaper unless they like it.

People don’t buy your magazine unless they like it.

People don’t listen to a radio station unless they like it.
CIRCLE Four... CHANNEL Four... Four O'CLOCK

This brand can pull audience for your brand in Washington, D. C. Just a few short weeks ago, (five, to be exact) WNBW began the "Circle Four Roundup," providing an organized vehicle for Western movies at four o'clock each afternoon, Monday through Friday. To prove audience and measure reaction, WNBW offered the "Circle Four Roundup Rangers" membership card to youthful viewers.

The results have been literally overwhelming. Over 20,000 members have written in to date. The one-hour-and-fifteen-minute period holds a 24 rating, ten times the highest rated competition on three other stations at the time.* These loyal WNBW fans are waiting for your message. Participation in regular meetings of the "Circle Four Rangers" are available. Call WNBW salesmen, or NBC Spot Sales.

Reasons for the sensational audience acceptance of "Circle Four" promotion and programming hint of other choice locations. A hard-hitting threesome is yours on WNBW...habit viewing, strong promotion and choice programming. In a recently concluded survey,* it was not by chance that WNBW, with at least two other stations on the air, held 76% of the 149 quarter-hour periods rated as either first or second in popularity.

*American Research Bureau

NBC TELEVISION IN WASHINGTON
ARE YOU DYING TO GET READY (Ky.)?

If you just can't wait to get Ready (Ky.) — well, we'll see you afterwards! No, WAVE ain't willing, or able, to get Ready!

But we've already got the Louisville Trading Area, without primping or fussing, and Louisville is one place in Kentucky where realization is a lot better than anticipation! It's a 27-county area where the people are 46% better off than their country cousins in the rest of the State.

WAVE gives you this neatly prepared package, and at a price that makes sense! So what say; are you still itching to get Ready — or would you rather get results?

LOUISVILLE'S WAVE
N.B.C. AFFILIATE
FREE & PETERS, INC.
5000 WATTS . 970 KC
NATIONAL REPRESENTATIVES

Conclusion: "Circulation" and "Popularity" cannot be separated. Circulation is a reflection of popularity.

The technical question boils down simply to a matter of whether, in his reporting of stations used, the listener is unduly influenced by his most favored programs. The comparisons we have made with diary studies and with telephone coincidentals indicate he is not. But we also know we have to be careful in the wording of the question in order to get valid results.

I think this adds up to the fact that circulation-wise and popularity-wise the network affiliates will usually draw down the larger audiences. The exception, of course, will be those times of the day and those seasons of the year when the independent programming excels the network programming in quality and audience acceptance.

KENNETH H. BAKER
Broadcast Measurement Bureau Inc.
New York City

99 TV RESULTS

I am very much interested in obtaining a complete file of all of the television success stories which you have published. I think you have done an outstanding job in the field, and you certainly have won the acclaim of the entire television industry.

I would like to get a copy of the brochure which you had made up including a great many of the television success stories, as well as any of the subsequent issues of Sponsor which contained additional television success stories.

Please bill the station for whatever charges are involved for this material on TV results.

ALBERT J. GILLEN
WSYR-TV
Syracuse, New York

On page 7 of the 16 January issue, I read that you have a report on "99 TV Results," and that a copy is available. I would appreciate one of these very much.

C. E. RICKARD
Executive Vice-President
Clark & Rickard Inc
Detroit

* "99 TV Results" will be off the press next month. It is an expansion of the original report. It will be completely indexed and categorized.
Memo From Alaska

TO: All NBC advertisers
FROM: KFAR and KENI

Effective immediately, KFAR and KENI are affiliated with NBC and our facilities are available to NBC advertisers.

You should know that KFAR in Fairbanks is 10,000 watts on 660 kc and KENI in Anchorage is 5,000 watts on 550 kc—Alaska’s two great stations selling Alaska’s two largest markets!

To buy sales in Alaska we suggest you contact the NBC Sales Department or your Adam Young office.

KFAR
Fairbanks

KENI
Anchorage

Represented by Adam J. Young, Jr. — New York and Chicago

National Advg. Mgr.—G. A. Wellington
822 White-Henry Stuart Bldg.
Seattle 1, Washington

27 FEBRUARY 1950
FARMER WANTS TO BUY

(Continued from page 21)

One tack apologists for radio's neglect take is this: that manufacturers of farm equipment have cut advertising budgets because demand has consistently exceeded supply. The facts do not substantiate this.

According to F.I.B. reports, such manufacturers spent $40,091,329 for newspaper and magazine advertising in 1915; $13,662,362 for radio. In 1949 (at this writing, figures for 1949 have not been broken down), they spent $79,655,393 in magazines and newspapers, an increase of 96 percent. That same year, expenditures allocated to radio were $19,128,150, an increase of only 40 percent. It is impossible to report what percentage of the radio figure was spent in direct appeal to the farm potential, but all indications are that it was so nominal as to be practically non-existent. Heaviest increases were in the automotive industry, via network radio, with no hard-hitting, direct selling to the farmer.

W

With incomes far higher than the national average, our wealthy Red River hayseeds have all the dough they need for lux-your-ious living! ARE YOU GETTING YOUR SHARE?

There's a sure-fire way to sell our high-spendin' farmers. It's WDAY, Fargo. This remarkable station got the nation's highest urban Hoopers (for Total Rated Periods, Dec. '48-Apr. '49) and in addition, WDAY has a phenomenal rural coverage of the whole Red River Valley!

Our wealthy hayseeds and "city-folk" not only listen to WDAY about five times as much as to any other station; they also buy the products they hear advertised over WDAY!

Write to us or ask Free & Peters for all the facts about this fabulous station!

WDAY
FARGO, N. D.

NBC • 970 KILOCYCLES • 5000 WATTS

FREE & PETERS, INC., Exclusive National Representatives

And Farm Journal figures show that 75 percent of the entire new potential customers live on farms and non-rural farms . . . that 60 percent of the waiting markets exist where only 40 percent of the people live.

According to an estimate based on the results of a sampling survey completed late in 1949 by the Edison Electric Institute's Farm Section, three-quarters of a billion dollars is the immediate market for electrical appliances on the American farm.

There are 200 separate uses for electricity on the farm, including household appliances; 90 for electric motors used outside the home. Frank Watts, executive assistant of the Farm Journal, has done exhaustive studies on the farmer and how he plans to spend his money in 1950; he states that there is a farm appliance and working equipment potential of $1,226,367 for every working day!

Interviews with 2,377 farm electric customers in 19 states representing every section of the country indicate an average retail market for electrical appliances of about $150 per customer. The survey was conducted among farm customers by 26 electric operating companies.

It shows more than 40 different types of electrical equipment are desired immediately: home freezers, electric water systems, and ranges respectively lead in demand. The study, projected on the basis of the total number of electrified farms, indicates that nearly a quarter of a billion dollars in retail sales is represented by the demand for food freezers; and over $90,000,000 would be expended for the pumps alone in water system installations. With 41 percent of rural customers already cooking with electricity, an additional 12 percent want electric ranges.

Fourth in demand are electric water heaters, representing about $70,000,000 in dealers sales. Over $50,000,000 worth of electric refrigerators is also indicated, despite the fact that about 35 percent of farm customers have them already.

The survey further reveals that 36 percent of farm electric customers cook with wood, coal, oil or kerosene, while 23 percent use bottled gas. Electric water systems are being used by 65 percent of these customers. In the number of such systems already sold to those interviewed, the greater number of sales were made by hardware
all time buyers get into fixes like this
And use SRDS to help get out of them

Late one afternoon the agency’s top client phoned. Would the Time Buyer ready a list of station recommendations in 22 cities by the next afternoon? The client had just got wind of a competitor’s plan to break a test in those cities and wanted to get in at the same time to jam it. Had to work fast!

The Time Buyer buckled down to a double day’s work. No time to call the reps. No time for looking up information. No time for any help, except his own long experience and the Radio Section of SRDS.

The next afternoon his recommended list was approved.

Many radio stations help Time Buyers working under such pressures by supplementing and expanding the information in their SRDS listings with Service-Ads, like the WHDH Service-Ad shown here.

“When I’m using STANDARD RATE,” one Time Buyer tells us, “I’m looking for certain things. I’m not reading. But, if I see an ad which gives station coverage or other useful facts not in the listing, I make it a point to check it. I have to be familiar with each station. That’s what makes SRDS so important to me.”

When you’re comparing stations, make sure to check the station Service-Ads as well as their listings in SRDS.
dealers, with plumbers second and electric appliance dealers third.

Of the 1,754 customers having water systems, only 224 had been solicited by the dealer for their business. There's nothing wrong with over-the-counter business, but think how much brand impetus could be gained by speaking directly to the farmer, in his own language, on the cherished, established farm programs.

An extensive survey of its farm audience was recently completed by the WLW Research Department to appraise what the WLW-farmers plan to buy; and how much they plan to buy in 1950. The survey covered 458 farm families and verifies the larger surveys:

<table>
<thead>
<tr>
<th>Farm Consumer Market</th>
<th>Percent of Farm Families Planning to Buy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. home freezer</td>
<td>22.9%</td>
</tr>
<tr>
<td>2. electric hand iron</td>
<td>11.5%</td>
</tr>
<tr>
<td>3. vacuum sweeper</td>
<td>11.1%</td>
</tr>
<tr>
<td>4. electric range</td>
<td>10.8%</td>
</tr>
<tr>
<td>5. wringer type washing machine</td>
<td>9.9%</td>
</tr>
<tr>
<td>6. new refrigerator</td>
<td>9.6%</td>
</tr>
<tr>
<td>7. television set</td>
<td>7.3%</td>
</tr>
<tr>
<td>8. fully automatic washing machine</td>
<td>4.8%</td>
</tr>
<tr>
<td>9. automatic ironer</td>
<td>2.9%</td>
</tr>
<tr>
<td>10. spinner type washing machine</td>
<td>1.9%</td>
</tr>
</tbody>
</table>

Farm Industrial Market
1. fencing 49.6
2. new farming implements 35.1
3. paints:
   house 27.9
   barn 15.1
   outbuildings 17.2
4. trucks 7.4

In terms of number of farm families planning to buy, this totals 690,000 in the WLW listening area. In terms of cash—based on estimated unit prices obtained from dealers and distributors—it adds up to $900,000.00.

Yet Donald L. Miller, WLW Director of Research, has this to say:

"I am sorry that we are not able to relate... any 'success stories' as regards advertisers taking advantage of this great, new farm market which has just opened up to them. Our sales department advises me that they have not. It seems to me that advertisers are missing a good thing, when a regional station such as ours, with emphasis on rural coverage, cannot point to increased advertising of electrical appliances to the farm and rural market."

Using home freezers as a yardstick, let's see how the national picture looks. The Big Five of home freezer manufacturers are, in ranking order, General Electric, Frigidaire, Westinghouse, and Deepfreeze (Division of Motor Products Corp.)

General Electric used no radio during 1949 to plug freezers generally or directly to the farm audience. None is planned for 1950. Freezers were advertised on GE's House Party via CBS, but the program went off the air in December of 1948.

Frigidaire occasionally plugs refrigerators and freezers as a participant on the Don McNeil Breakfast Club on ABC, but this is directed to the general audience. No increase in radio advertising is planned during 1950.

Westinghouse, too, has no plans for the farm market, via radio.

Deepfreeze spent $500,000 in 19 media during 1949, but none of it for radio, and use of the medium is not planned this year.

Other home freezer manufacturers listed in the Standard Advertising Register last year stack up like this (figures and breakdowns are given wherever available):

Amana Society Refrigeration—total of $150,000 in 13 media, includ-
Real-life examples of how to make a TIME sale

Example 1:
A large beer distributor using a list of New England stations carefully analyzed a SPONSOR round-up story titled “Beer on the Air.” Result: it increased its radio appropriation 100% on every station over which it advertised.

Example 2:
A 50,000-watt station in North Carolina advertised an available daily program via a full page in SPONSOR. Result: the advertising manager of a large drug firm contacted his advertising agency and requested that they buy it. They did.

Example 3:
Two advertising agencies in a large city told an identical story. In both cases a client had curtailed radio advertising for the 1949 summer. In both cases the agency gave its client a copy of SPONSOR’s summer-selling issue. Result: in one case $12,000 of radio advertising was reinstated; in the other $45,000 was reinstated in one area alone.

Example 4:
A station in Virginia had failed to dispose of its expensive baseball package and the season was about to start. Then the manager received his current SPONSOR containing an article on baseball sponsorship. Result: over the weekend he showed a prospect the SPONSOR “evidence” and landed his contract.

These are only several of the many scores of sales which have been reported to SPONSOR as a result of its “use value” concept of publishing. One third of all radio stations contacted during a thirty-day across-the-desk survey reported one or more sales that had come about, directly or indirectly, through the use of SPONSOR.

SPONSOR is 100% devoted to the use-interest of broadcast-minded agency and advertiser executives. Its paid subscriptions among broadcast-minded buyers is the largest in its field. Its pinpointed appeal, bright format, and easy-to-read pages insure intensity of readership. Whether your list permits only one magazine or several, SPONSOR is the buy.

SPONSOR
For buyers of Radio and Television
Mr. Advertiser:

TELEWAYS TRANSCRIPTIONS

One manufacturer increased his business 20% with one 15 minute TELEWAYS show per week. YOU can do the same!

The following transcribed shows now available:

- TOM, DICK & HARRY
  156 15-Min. Musical Programs

- MOON DREAMS
  156 15-Min. Musical Programs

- DANGER! DR. DANFIELD
  26:30 Min. Mystery Programs

- STRANGE ADVENTURE
  260 5-Min. Dramatic Programs

- CHUCKWAGON JAMBOREE
  132 15-Min. Musical Programs

- JOHN CHARLES THOMAS
  260 15-Min. Hymn Programs

- SONS OF THE PIONEERS
  260 15-Min. Musical Programs

- RIDERS OF THE PURPLE SAGE
  156 15-Min. Musical Programs

- STRANGE WILLS
  26 30-Min. Dramatic Programs

- FRANK PARKER SHOW
  132 15-Min. Musical Programs

Send for Free Audition Platter and low rates on any of the above shows to:
8949 Sunset Blvd., Hollywood 46, Calif.
Phone CREative 67236—WRAD 21447

TELEWAYS RADIO PRODUCTIONS, INC.

ING RADIO.
American Refrigerator—10 media; no radio.

Coolerater—17 media, with $150,000 allotted to magazines; $25,000 to trade papers; $100,000 to farm papers, and $75,000 to miscellaneous; no radio.

Schafer Co.—nine media; no radio.

Sub-Zero Freezer Co.—trade papers only.

Whiting Corp.—newspapers, business papers, and magazines only.

Wilson Refrigerator—trade and farm papers only.

The tenor of WLW's comments to sponsors are echoed by the majority of farm stations. There are exceptions, of course, and when they occur they stand out brightly in a dull picture.

The WNAX (Yankton) Farmstead Improvement Program is paying off on its basic idea of "stimulating the imagination of farm families in achieving a more gracious way of life on the Midwest farmstead." Currently participating are General Mills Tru-Heat irons; Utility sanders-polishers; Westinghouse coffee makers, electric griddles and toasters; Waters-Conley home pasteurizers; Speed Queen washers and ironers, and Tokheim air compressors. In addition, there is a daily news program sponsored by the Crescent Electric Co. (GE distributor). D. K. Baxter Co., sponsors a 15-minute strip for Frigidaire's International Harvester used a substantial announcement schedule to promote their new line of refrigerators and home freezers.

WGY and WRGB-TV, Schenectady, noted an increase in such advertising, but on a pre-Christmas level.

WMIT, Cedar Rapids, currently has 10 appliance sponsors: one national manufacturer, three distributors, and six dealers. Three of the dealers specifically bought farm time; two of the remaining three have so-called general time when a farm audience is available.

Writes Bill Quarton, WMIT's general manager. "When you say there is a tremendous made-to-order market on the farms, you are putting it mildly! The electrical appliance people seem to be catching on—finally. Now, if we can just get the farm machinery manufacturers started, we will have accomplished a great deal."

But, as we say, these are exceptions. More typical are these, picked at random from the several dozen received by sponsor.

KAYX, Waterloo: "Although we have experienced a small increase in volume of business from electrical appliance dealers, which is all cooperative on the part of the manufacturers, these increases, in our opinion, have not been proportionate to the increased demand or ability to buy, especially on the part of our farm listeners."

WGAR, Cleveland: "As of this date, none of the manufacturers, distributors, or dealers of electrical appliances have advertised on either our own farm broadcasts or those of other stations in this area...though it is obvious there is a strong market."

WPTF, Raleigh: "Generally, advertising for electrical appliances has not kept up with the demand for these items. The reason for this is partly our own failing. Advertising money is handled largely by the distributors. Most of them have preferred to spend this money through their dealers. A 50,000 watt outlet doesn't get much of this. Guess it is just going to take time to wear out their resistance."

KDKA: "From my contact with many farmers in our 117-county area, I personally feel that the buying power is very high. We feel that sellers, dealers, and distributors are not taking advantage of this situation."

WFBM, Indianapolis: "I would say that the sellers, dealers and distributors are NOT making capital of the situation."

KMA, Shenandoah: "During the past four years, KMA has received less time orders for electrical appliances, but more for hardware, poultry and hog feeds. In 1916, we had approximately 200 minutes of appliance advertising every week. Today we have 100 minutes, a 50 percent decrease. Yet the increase in income and rural electrification shows the manufacturers are missing the boat."

"More than that, here's an example of what can be done in farm radio: Continental-Keller Co. (retail store in Council Bluffs, Iowa) started with a small spot schedule on KMA 10 years ago and grossed $200,000 a year. Today they're across-the-board with our 7,45 to 8 a.m. newscast and last year grossed over $1,000,000. The company president, Julius Rosenfeld, credits KMA with this remarkable increase, and their advertising is done solely on home appliances."

Why this low-vitamin revenue diet in the midst of plenty?
Off-the-record comments among advertising men connected with large manufacturers point the finger toward the front office where, they say, a lot of “hide-bound thinking” and “old-fashioned selling ideas” are entrenched in the driver’s seat. Most manufacturers think in terms of the overall, national picture, second-handyly of regional markets. They expect the distributor to carry the load locally. Manufacturers, they continue, just can’t be convinced a customer will buy his product sight unseen, hence concentrate on pictorial papers and magazines. One company man thought it “would be a heck of a fine idea” to hit the farm market by radio, but wasn’t hopeful of selling the idea.

If the manufacturer remains unconvinced, what’s being done now to change his mind? Actually, very little. Radio has done a crackerjack job of developing farm programs; of winning the loyalty of the most individualistic segment of American listeners. But when it comes to selling the manufacturer on taking advantage of that made-to-order audience, it’s another story. Some stations admit they haven’t tried hard enough; that their efforts have lacked consistency and drive.

One station representative expressed it this way: “There’s a big selling job to be done which isn’t being done. Reps are aware of the tremendous potential market, have talked about it, but are ‘too busy’ to make the necessary consistent client calls. It’s an industry job, and it’s difficult—physically, financially, and because of inevitably directed interests—to do an institutional job.

“The networks are too busy knocking themselves out competing with each other to develop this and other markets, and most agencies and reps are following the same line of least resistance.”

Consensus is that the BAB is the agency for the job, though it is working on a relatively small budget (ANPA, which does a constructive sell for newspapers, has a yearly budget of $1,000,000.) “Once the BAB has the time and backing to operate to its full potentials,” added another representative, “we can look for them to carry the farm and other stories to the top and, with no axe to grind, talk in an unbiased manner with no station or group of stations in mind—something no station rep or network

He Fences In
All Types of Homes

His audience is as wide as the country; he appeals to housewives in Oregon, farmers in Texas, laboring men in Michigan. Says Mr. D. W. Thompson, Secy-Treas. of the Angelina County Lumber Co., Lufkin, Texas, to Station KTRE:

“Mr. Lewis’ stand on old-time Americanism is just what this company likes to keep before the public. We are pleased to tell you that his program has a very wide listening audience in all types of homes; that is, among the laboring class, as well as among the business-men and management, and farmers. Our company owns forestlands in other counties . . . and the wide coverage afforded by KTRE facilitates our taking to the people a very fine daily news commentary.”

Lively, stimulating, widely followed, the Fulton Lewis, Jr. broadcast is currently sponsored on more than 300 stations. It offers local advertisers the prestige of a network feature, at local time cost with pro-rated talent cost.

Since there are more than 500 MBS stations, there may be an opening in your city. If you want a ready-made audience for a client (or yourself), investigate now. Check your local Mutual outlet—or the Cooperative Program Department, Mutual Broadcasting System, 1140 Broadway, NYC 13 (or Tribune Tower, Chicago 11).
BAB has already started the ball rolling in this direction. The Bureau is currently working with International Harvestor on a cooperative rate card for its Cub, Farm-All and other farm tractors. The card will bring to field men, dealers, and member stations full information about cooperative radio advertising available on a short-time basis in an effort to stimulate dealer use of broadcasting. In the planning stage are similar cards for Firestone Tire & Rubber, Montgomery Ward, and Sears, Roebuck.

Whatever the solution, radio is still asleep at the electric switch. The farm market is waiting—but not indefinitely.

**CRACK A STONE WALL**

(Continued from page 23)

They also bought a Saturday participation in Quincy Howe's news program.

For added incentive, they buttressed these shows with a letter-writing contest—"I like Tumbo puddings because—", awarding cash prizes to the winners. To keep their radio salesmen on their toes, Taylor and Reed used the transparent but highly effective device of pinning them against each other. The competitive urge, thus channeled, paid off handsomely in rising sales curves. Each radio pitchman with a Tumbo commercial outdid himself in his zeal to keep up with the Joneses on a neighboring frequency.

By January, 1948, when Taylor-Reed hit the market with its new product, Q-T Frosting for cakes and pastry, the firm was able to flex its biceps a bit radio-wise. Instead of a niggling 85,000, the partners earmarked $50,000 for radio alone. "But we still felt—as we do today," Mac Taylor says, "that we had to make every dollar spent for advertising jump through the hoop two or three times."

For Q-T Frosting, the partners bought participations in nine shows in separate markets across the country, plus a scattering of announcements. They bought "Mr. President," the Edward Arnold dramatic series, in Detroit, Chicago, and New York; Herb Sheldon, Maggie McNellis, Nancy Craig, and Walter Kiernan in New York; "Breakfast in Hollywood" in Los Angeles, Detroit, New York, and Chicago; the FitzGeralds, in New York; Singin' Sam and Abbott & Costello, in Detroit.

The company also scheduled a heavy spot concentration in Boston, placing Q-T Frosting announcements on WBZ, WNAC, WHDH, and WEEI. Taylor and Reed credit their Boston campaign with doubling Q-T sales in that area within a 60-day period. The giant Kroger grocery chain, after a test in a Pittsburgh store, accepted Q-T for national distribution through all of its branches—and backed it up with a thorough-going promotion campaign. This including newspaper ads, point-of-sale cards and window streamers, and store demonstrations.

Taylor-Reed itself, meanwhile, carefully integrated its radio activity for Q-T—this campaigns in other media, including newspapers, consumer and trade magazines, car cards, outdoor posters, and even a blimp—a Douglas Leigh "spectacular." American Express truck placards were added to the Q-T schedule in 1949.

The Q-T campaign again underlined Taylor-Reed's radio credo—that participations in established programs always pay off. As for ratings, they feel that a good show deserves their continued support—and will do a solid selling job for them—even if its Hooper is a source of embarrassment. (The Q-T campaign, incidentally, was included by the Harvard School of Business in one of its standard textbooks as a model of merchandising—a point of quiet satisfaction to Yale men Taylor and Reed.)

The firm's most ambitious single radio campaign was launched in support of its first product—Cocoa Marsh, a chocolate mixture for enriching milk. In January, 1947, the partners bought a 15-minute kid show, "Hop Harrigan, Ace of the Airways," three times weekly on the full Mutual network. A premium offer of a Hop Harrigan Movie Scope for 25¢ and a Cocoa Marsh label pulled more than 100,000 replies.

Taylor and Reed were obliged regrettfully to ground Hop Harrigan after 26 weeks, because of a low budget ceiling. They were happy with the show, however, and believe that it sold a lot of Cocoa Marsh; they were unable to determine just how much because the chocolate syrup market was in a murky state at the time, from an inventory standpoint. Looking back on Hop Harrigan, they feel that probably they had bitten off a little more than they could.
The way your station coverage information arrives on a time buyer's desk makes a big difference in the way it is used... and if it is used at all. No matter how impressive your story might be, a poor presentation of these important facts can often mean a lost sale.

The correct interpretation and presentation of station coverage figures is just one of the reasons more and more stations of all sizes are turning to O’Brien & Dorrance. With a staff of experienced radio and TV promotion experts, O’Brien & Dorrance, Inc. is equipped to handle all phases of station promotion and advertising... from the design and production of direct mail folders, rate cards and trade magazine ads... to the dramatic, salesmanlike presentation of BMB, half-millivolt or mail-count coverage figures.

When you're ready for searchlight promotion at candlelight costs, think of... write to...

O’BRIEN & DORRANCE, inc.

ADVERTISING  -  SALES PROMOTION
160 East 56th Street, New York 22, N. Y.,
Plaza 9-5120
chew at that point. Since then Cocoa Marsh advertising has been restricted to printed media—mainly point-of-sale material and grocery trade publications.

Taylor-Reed’s advertising budget last year was “over $250,000,” with about one-third of that total invested in radio. (The company’s gross sales in 1949 approximated $2,000,000.) As for printed media, Taylor-Reed has been running full-color ads for Q-T Frosting in such newspaper supplements as This Week and Parade, and black-and-whites in Family Circle and Western Family. Although a big piece of Taylor-Reed’s advertising dollar is spent in printed media, the company’s radio planning outlay has climbed steadily since the initial $5,000 plunge. Taylor and Reed are planning increased use of radio this year, and further exploration of television.

Like many another firm, Taylor-Reed has only been playing footie-footie with video thus far, but they have already found it to be a “surprisingly effective” sales medium. They discovered, for instance, after four or six announcements on a run-of-the-mill WIZ-TV opus, that results per dollar spent compared very favorably with those of their highest-rated AM shows.

On another occasion the partners bought a five-minute slice of a WNB puppet show, and were amazed at the number of Q-T labels which descended on them in response to an offer of a simple paper cutout. They are especially intrigued by television’s ability to demonstrate their products—such as Q-T Frosting: it can be prepared before the camera in almost the time it takes to read the label. They have been probing the film commercial field, but at this stage are still wary of production costs.

The key fact about Taylor-Reed’s outlook on TV is that they are genuinely open-minded about it: they are perfectly willing to be shown how they can increase their sales. This attitude is a clue to the youthful partners’ dazzlingly rapid rise in a field in which most of their competitors trace their history by generations rather than by mere few years.

It’s a matter of record that Mac Taylor and Charlie Reed began their business in 1933 with an untried formula for Cocoa Marsh, an oversize cooking pot, and $7,200. They’d been at preschool and at Yale together, and while still at New Haven planned a joint business career. After their graduation in 1933, each went his separate way for a time, with an eye to backing some business experience and some cash before joining forces for a stab at the brass ring on their own.

When that day came, both Taylor and Reed were on the downhill side of 27. They sandbagged friends and relatives into investing in their new enterprise, split 60 percent of the stock between them. Taylor became president of the corporation, with full responsibility for sales and merchandising; Reed, who is board chairman, handled production.

Mac Taylor and Charlie Reed have definite ideas about expansion, as they do about radio advertising and everything else connected with their business. They want their business to grow, of course, but not too much. They don’t want the Taylor-Reed Corp. to get so big and unwieldy that they can’t keep a close personal tab on things. Nonetheless, the company’s testing kitchens always have an idea or two for a new Taylor-Reed product on the fire. When they are ready to start serving, it’s a safe bet that radio will get its share.

HOW TV SELLS WOMEN

(Continued from page 27) has 11 sponsors, eight of whom are renewals. Recently, a local store with doubts about the effectiveness of TV, bought one announcement to introduce a sandwich grillier. The stock was cleaned out the same day.

A Dish a Day, Tuesday and Thursday, 5.30 to 6 p.m., WDSU-TV, New Orleans, Louisiana.

The delectability of their cuisine is a point of pride with New Orleansians. To further prove the point—and the claims of its advertisers—WDSU-TV chose one of the South’s best-known Negro cooks and gourmets, Lena Richard, as her daughter, Marie, and ad-libber Woodrow Leafer, she turns out meals and laughter with equal skill. Because of a waiting list of food and appliance sponsors, the show recently went from a one-a-week to twice weekly schedule.

HOMEMAKING

What’s New in the Home, Monday through Friday, 3.45 to 4.15 p.m., WMJ-TV, Milwaukee, Wis.

Veterans Breta Griend and Connie Daniell put this show through its paces.
"Imitation is the sincerest form of flattery"

SPONSOR is the most imitated advertising trade publication today.

510 MADISON AVENUE
NEW YORK 22, NEW YORK
covering cooking demonstrations, household hints, home planning, interior decorating and interviews. With over 30 years' experience in the nutrition field—and no newcomer to the airwaves—Mrs. Griem has been a head woman on the show since it started in June, 1948. Currently, it has 16 sponsors. One of them, Helenstreit Furniture Co., which has been with it since its inception, offered a whisk broom to viewers. It took just one announcement to exhaust the supply of over 2,300 brooms. It took two announcements to persuade the audience to stop writing the station. A series of announcements to plug frozen chicken turn-over upped the sponsor's turnover from 60 to 300 sales a day inside of two weeks.

INTERVIEWS

Just Make It Music, Monday through Friday, 4 to 4:30 p.m., KSD-TV, St. Louis, Mo.

To sponsor's knowledge, the only male to invade the female domain thus far is Russ Serverin, who started a disk jockey show last May. Gradually, it evolved its present format; interviews and demonstrations of sponsors' products. The ten-quar-ter-hour segments are sponsored by nine advertisers, all renewals.

A la Mode, Wednesday, 5:50 p.m., WDSU-TV, New Orleans, L.a.

Interesting vocations and avocations are the theme of this show, which features Joyce Smith, Director of Women's Programs for the station. (She also handles The Floral Trail evening program.) Guests range from poets to FBI men, and each is chosen with an eye to visual interest. Thus the chef carves, the artist brings his etchings.

Among many success stories to its credit is that of Royal Crown Cola. Not satisfied with results of a premium offer, ad agency Whitlock-Swigart decided to experiment with TV. Two days later, it had orders for 1,000 beans (30c plus a specified number of bottle caps); in four days, over 3,000 orders—and this on a program definitely not slanted to small fry.

WOMEN'S TV MAGAZINE

Market Melodies, Wednesday through Saturday, 2 to 4 p.m., WJZ-TV, New York, N. Y.

To help the housewife lighten her chores, Anne Russell and Walter Herlihy give efficiency hints. Then the show breaks into strictly professional entertainment sprinkled with fashion shows, dancing lessons, hair styling and suchlike, demonstrated by talent from radio, stage and night clubs.

Show was hatched full-grown in May, 1949, with a saturation schedule of five sponsors five days a week. (Schedule was subsequently cut to four days in line with ABC's general program curtailment.) Sponsors were Stahl-Meyer meats, Hills Bros, Dromedary Mixes, Brooklyn Union Gas, Snow Crop Orange Juice and Foremost Ice Cream. Of these, three have renewed on a full schedule, with Snow Crop participating on a reduced schedule. Foremost Ice Cream, a seasonal advertiser, went off the air with the advent of cool weather.

Market Melodies reports these sales results: Over 700 sales of $2.95 set of plastic Christmas tree ornaments from five announcements; over 300 sets of $1.00 toy balloons from one announcement; and requests running into the thousands for free samples. Weekly mail averages 5,000 letters and postcards.

Vanity Fair, Monday through Friday, 12:30 to 1 p.m., CBS (New York, Philadelphia, Washington, D. C.)

Big in concept as well as coverage, Dorothy Dean's program believes that modern woman wants to know how to live happily and usefully in the modern world instead of attempting to escape from it. In audience appreciation and sponsors' sales results, it has been proving the soundness of that conception since November, 1948.

Guests discussing such subjects as racial discrimination and civil rights have included Mrs. Franklin D. Roosevelt, Fanny Hurst, Mrs. Alfred Gwynne Vanderbilt, Walter White and Ralph Bunche. Guests on topics more mundane have been stylists Sally Victor and John Frederics, chef Louis Diat of the Ritz, hair stylist Victor, and decorators and designers like Theodore Muller and Elizabeth Draper.

Typical comments on the effectiveness of Vanity Fair are: "Simply overwhelmed by response from over 1,000 people" (Creative Playthings). "The mail was over 1,500 . . . beyond description" (Fur Craftsmen & Stylists). "There were approximately 1,000 inquiries from New York, Connecticut, New Jersey, Pennsylvania, Maryland and Delaware . . . about $3,500 worth

GETS NETS SETS!

In Worcester, more and more sets are being tuned to independent WNEB! Look over the latest Hooper Index. See for yourself that both MORNINGS and AFTERNOONS, WNEB has

MORE LISTENERS THAN THREE NETWORK STATIONS COMBINED!


<table>
<thead>
<tr>
<th>TIME</th>
<th>WNEB</th>
<th>Network Station A</th>
<th>Network Station B</th>
<th>Network Station C</th>
<th>Network Station D</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weekday Morning 8 A.M.-12 noon</td>
<td>30.8</td>
<td>11.3</td>
<td>1.9</td>
<td>16.7</td>
<td>38.0</td>
</tr>
<tr>
<td>Weekday Afternoon 12 noon-6 P.M.</td>
<td>34.5</td>
<td>4.4</td>
<td>6.0</td>
<td>8.6</td>
<td>41.1</td>
</tr>
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</table>
of Phenoplast sold” (Phenoplast Co.).

Current sponsors are Maidenform and Air Wick (William Weintraub agency), Monday, Wednesday, Friday; Fashion Frock (just renewed by Franklin Bruck agency), Tuesday and Thursday.

**DAYTIME SHOPPING PROGRAMS**

*Virginia Patterson Shops*, Monday through Friday, 3:30-4, WLT-D, Dayton, Ohio.

When the station decided on a video shopping program in October, 1949, it was trying the unknown in the Dayton market. Armed mostly with enthusiasm, the sales force went to work. And they did such a bang-up job that even before the debut of the show, it was completely sold out. Mrs. Patterson’s easy combination of conversation and music has kept it that way ever since. The program has 14 sponsors who participate from one to five times a week. Each offers one TV-special a week, and sellouts are the rule rather than the exception.

*Kitty Dierken Shops for You*, Monday through Friday, 2:30 to 3 p.m. and 6:30 to 7 p.m., WAAM, Baltimore.

Innovation on this show last September occurred when m.e. Kitty Dierken (fashion commentator, actress and entertainer) offered to take telephone orders for the merchandise demonstrated. There were seven calls, resulting in the sale of a cake sheer and one ash tray — considered quite a showing. These days, weekly phone calls average 900; sales have hit an average of $400, and the barometer is rising.

Bright idea, too, was the decision to give the business girl a break by televising a similar show in the evening, using the same merchandise. The feminine grapevine of daytime viewers is no small item in building the evening audience.

To date, 21 local advertisers have used the show, together with six national sponsors: Ideal Toy & Novelty Co., Ward Baking, Brown & Williamson for Kool cigarettes, Reddi Wip, Pequot Mills, and Zippy Products for starches. All report sales increases, and Hooperatings show that Miss Dierken’s 6:45 p.m. share of the audience is 44.8 percent, substantially higher than either of the competing shows.

*Kathi Norris, Your Television Shopper*, Monday through Friday, 11 a.m. to 12 noon, WABD, New York, N. Y.

It took a Gotham gal to crack one of the traditional holdouts of airborne advertising — the department store. When Saks-34th decided to try video last November, it was no secret at the huge store that some of the advertising brains weren’t exactly enthusiastic. Almost overnight, they became rooters for the store’s sponsorship of the first half-hour of Kathi Norris.

In a speech before the National Retail Dry Goods Association in January, sales promotion manager Arthur See said: “We have just completed the first 10 weeks of sponsorship... and I can say with dead earnestness that TV looks to me like a natural for retailers who want to sell merchandise hard, and move merchandise quickly. Let me give you the best for-instance that proves my point: on one program our Kathi Norris devoted about three minutes to a $6.95 dress. We sold 110 dresses directly traceable to the program. Another day she showed men’s overcoats— even put one on her husband, Wilbur Stark, and brought his enthusiasm into the sale. At the close she told the audience, ‘Call your husband now, and tell him to go over to
Saks-34th on his lunch hour and get one of these coats.' That afternoon five men showed up and each bought a $59 overcoat. All five said their wives had called them after seeing the TV program.

"... We're behind OUR television shopper 100 percent. We've backed up the program by setting aside one of our windows to plug the show... circulars have been distributed throughout the store and dropped into all outgoing packages: we run a line or two in nearly every ad..."

Other Saks-34th sales results which followed single pitches include: 2,258 pairs of nylon hose sold at 78c; 141 bras at $4.00; 57 knit dresses at $10.95; 296 six-piece doll sets at $3.00; 300 children's dresses at $2.96; two fur coats at $299.

Part of the Kathi Norris success is undoubtedly due to her infectious personality and unusually photogenic face and figure. But the showmanship behind the program must also be credited for the fact that it is considered one of the hottest properties in TV; it has a long waiting list of sponsors, and Kathi has had invitations from other video stations to "please come to our city and do likewise."

In addition to its topflight selling job, the show is very effective public relationswise. Originally it had no sponsors; it was designed as a public service for viewers, who had only to call or write to have Kathi purchase items for them and mail them off. At that time, it was a one-woman proposition; now there is a staff of seven to handle mail orders and help hunt up non-sponsored items to feature on the program. Kathi loses money on the deal—but certainly no audience loyalty, nor potential sponsors. Of the more than 3,300 items displayed during its first 11 months on the air, about 3,600 were non-sponsored.

Another bit of showmanship which lends intimacy and salesmanship is the occasional appearance of Kathi's husband. Friend hubby says she got into the picture as a "sort of human cough drop," to give Kathi's throat a rest during the full hour she's on the air. His unaffected interest in the products is a distinct advantage.

Over 50 advertisers have participated in the show, and more than 70 percent have renewed. Current sponsors include, in addition to Saks-34th, A & P for Jane Parker bakeries (Paris & Pearl); Sunkist Oranges (Foote Cone & Belding); Goodman Noodles and Claridge canned hamburgers (Al Paul Leighton); Yodora (J. D. Tarcher); Fashion Frocks (Franklin Bruck); Swanson Chicken Mix (Capes Co.); Gravymaster (Samuel Crook); Moeller Manufacturing for bottle stoppers (Cramer-Krasselt); and Spin detergent (W. S. Hill Co.)

Space prohibits a roster of sales figures for the show, but a small sample is indicative of the overall picture. Fashion Frocks, a Cincinnati dress manufacturer who hires women to sell dresses directly to other women, signed more agents per dollar of advertising than the company had in over 40 years of magazine, newspaper and radio advertising; and the company shows a net profit of $27,000 directly traceable to the program.

As a test, Coty, Inc. agreed to let Kathi offer a perfume sample—one—and set aside 500 samples to cover requests. The company was pleasantly disconcerted when it was deluged with 12,262 requests—but not too disconcerted to sign a renewal contract immediately.

The West Coast manufacturer of
Jiffy-Stitcher, a hand gadget retailing for $2.95 which speeds up sewing time, report 156 phone orders and $400 in immediate sales from one participation. In two days, the program sold over 300 machines totaling $885. The company says, "This is the greatest volume of results per dollar spent than from any other television or radio used in the country."

**NIGHTTIME PARTICIPATION PROGRAMS**

**FASHIONS**

*The Model Speaks*, Monday, 7:40 to 8 p.m., WFIL-TV, Philadelphia.

Violet Hale, former Powers model, charm authority and first president of the Models Guild of Philadelphia, presents two models each week to demonstrate and discuss the costumes and accessories being shown.

Current sponsors are Corliss Furs, Scotch Tape (national account), and Gruber's Ginger Ale. Most spectacular sale: a mink coat, at $3,200, which the customer said she first saw on the program. Seller Corliss Furs is a $120-per-week participant.

**GARDENING**

*The Floral Trail*, Monday, 7:30 to 7:45 p.m., WDSU-TV, New Orleans.

Joyce Smith, leading garden expert of the South (who also telecasts the station's daytime *A la Mode*) is a virtual encyclopedia on what the gardener should know. She really digs into her subject, too, showing viewers how to plant and transplant anything from a seed to a large shrub. The oldest participating show on the station, it recently celebrated its first birthday; it averages 200 letters a week. One of its sponsors, a garden magazine, averaged 20 to 25 subscriptions a week.

**INTERVIEWS**

*Hi Lights*, Tuesday, 6:45 to 7 p.m., WICU-TV, Erie, Pa.

Miss Hy Yaple, society editor of the *Erie Dispatch*, is mistress of ceremonies of this show, which features interviews with business girls, career women, college girls and Junior League presidents.

It carries two regular sponsors, both of whom have renewed since it started in September, 1949. One, the Allen & Morril Bauman Co., local upholsterers, furnished a living room set for the show. The other, the Darne Shop, an exclusive shop for women's wear, supplies three models, with outfits, for each show, and reports seasonal sales have increased by more than half.

*The Peggy Towne Show*, Wednesday, 7:30 to 7:45 p.m., WFIL-TV, Philadelphia, Pennsylvania.

Featuring the actress and fashion authority of that name, this show is built around interviews with local and visiting celebrities.

Current sponsors are Scotch Tape, Magic Wrap, Del Monte foods and Quaker State Mushrooms. The latter sponsor credits the program with increasing sales of his own brand, and extending general consumption of mushrooms.

**WOMEN'S TV MAGAZINE**

Designed for Women, Friday, 8:30 to 9 p.m., KNBI, Hollywood, Calif.

This video potpourri pivots around Lee Hogan, erstwhile NBC fashion editor who entered radio some ten years ago. But far from being limited to fashions, it runs the gamut of sports, education, food, music, and the family. In more serious mood, it presents reporters who uncover some of the darker side of L.A. life, such as the housing and blood bank situations.

And although it is designed for women, letters prove it has a loyal male following. Sold out almost continuously, the show is currently sponsored by MJB Coffee, Safeway Stores, and Sears, Roebuck.

**NIGHTTIME SHOPPING PROGRAMS**

*KPX Teleshopper*, Friday, 7:15 to 7:45 p.m., KPIX, San Francisco, Calif.

Comparative newcomer to the TV ranks is Bunty Fabian, whose weekly video visits climax daily shopping tours. Along with good buys culled from her browsing, Bunty gives viewers advice on home decorating and budgeting, fashions, styles and charm. She brings along a guest, too... usually an expert on the subject at hand.

Most outstanding sales record hung up by the four-month-old program was for Fresherator Co., manufacturers of a refrigerator dish. Four weekly announcements sold 50,000 dishes; were the only form of advertising used during that period.

*Window Shopping*, Tuesday, 7:35 to 8 p.m., WFIL-TV, Philadelphia.

A show window type of presentation, with models "coming to life" in view of women shoppers, is handled by Violet Hale (also of the station's The...
MR. ADVERTISER:

Did you see page 13 in the February 13 issue of Sponsor?

Check back and read it.

To Cover the Greater Wheeling Metropolitan Market Thoroughly YOU NEED WTRF AM-FM

Proof . . .

Consult the Hooper Area Coverage Index, 3-County Area 1949, and see how well WTRF covers the Wheeling Metropolitan Market of Northern West Virginia and Eastern Ohio.

Studios and Transmitter: WOODMONT, BELLAIRE, OHIO

Represented by THE WALKER CO.

Model Speaks). Sponsors include Car- liss Furs, Scotch Tape, Gruber's Ginger Ale, Guitare Lipstick, and a local hairdresser.

Ruth Crane's Shop by Television (Tuesday, 7:30 p.m., WMAL-TV, Washington, D. C.) is not a participating program like the others described here. It has one regular sponsor. But its format resembles that of several participating shows.

Miss Crane, Director of Women's Activities for the station since 1944, was the first woman to step before the cameras on a regular schedule in the nation's capital, and pioneered in shopping programs . . . particularly in the technique of having viewers phone in and actually place orders for the items being demonstrated (see picture page 00). Sponsored by the Hecht department store, the program plugs numerous low-cost items: calls run to nearly 150 a week; sales average over $300.

The conclusion to this roundup of facts and figures is: If you want to sell a woman, get another woman to do it—and getting her to do it on TV doesn’t hurt either. * * *

BMB POSERS FOR SPONSORS

(Continued from page 28, 29)

QUESTION 1

very bigness of the radio coverage picture makes many advertisers imagine it to be equally expensive. The fact is that it is the least costly of any major media. The new BMB study will help demonstrate that.

QUESTION 2

Outside densely populated areas, particularly, there is the question of evaluating a better time availability against a better BMB. The new study offers more concrete help in deciding the best buy.

QUESTION 3

ten per cent might be a very satisfactory level.

BMB has always discouraged the idea of arbitrary levels in buying radio coverage, and buyers (and sellers) have gone right on their arbitrary way. This was both natural and inevitable. BMB doesn't claim statistical accuracy within five per cent either way. Knowing that borderline cases could just as well be included or excluded, BMB has officially frowned upon arbitrary divisions. Despite this stand, nobody

(Please turn to page 63)

MARKETS ON THE MOVE

(Continued from page 31)

emergence to the commercially significant fact that 82 percent of the adult population rides public transportation in urban centers. This is the public that likes radio, both at home and in transit, when radio-as-you-ride is properly programmed.

The basic ingredient in transit radio programming is music. Extremes are avoided. Preferred are "listenable" popular tunes of today and yesterday—musical comedy, Hawaiian, organ, novelty, and ballad.

News is universally popular, but is limited to capsuled, headline items, with heavy accent on local material. The local slant has proved popular. Other favored breaks in the musical fare are provided by weather reports, time signals, sports scores, etc.

Commercials are usually spaced a minimum of five minutes apart, but may average as many as 13 in an hour. Transit radio in all 19 transit radio cities is the province of FM stations, whose static-free signals make possible this kind of broadcasting. Homes equipped with FM sets get the same programs. They generally report that the combination of music, short features, and commercials make easy listening.

But it is the moving market, the bus and street car audience, which is the immediate concern of transit radio sponsors. This is a "counted" audience. Transit companies know the approximate number of riders on their system during any hour or half-hour in the day. An advertiser knows how many ears he is buying for a given series of announcements.

Of equal import, the sponsor knows who is hearing his message. Each station (with the aid of transit statistics) can furnish detailed breakdowns on rider occupations, income, and ages—and when they ride. This makes it possible to time and slant copy to a sponsor's natural prospects with a remarkable degree of precision.

The statistical pattern varies from city to city. But in general the picture looks about like this: At 6:00 in the morning, laborers and factory workers start for work. By 7:30, the white collar workers, including men and women office workers, are on their way.

At 8:15 the passengers include a high percentage of the upper income
levels—business executives, professional men and women (the group who reach their offices between 9:00 and 9:30).

About 8:45, the riders are heavily sprinkled with teenagers and college students (tomorrow's key customers as well as current specialized buyers). By 9:30, and continuing to around 4:00, the transit audience consists mainly of housewife shoppers on their way to market—purses and shopping bags packed in evidence. Most of these women ride alone; then they're better listening prospects.

In mid and late afternoon Mrs. Housewife treks home, followed by the various groups who preceded her on their way to work that morning. From about 7:00 to midnight the transit audience consists chiefly of people entertainment-bound and returning home.

One group of riders in this mass daily movement has more than ordinary interest for the transit advertiser anxious to sell women.

For the most part this group is not available to daytime radio. It can be reached by available media—but many national advertisers (see "Facts That Talk," sponsor, 30 January, page 101) have found that the impact of the human voice is their most effective advertising medium.

The group referred to consists of women employed outside their homes during the daytime. Married and unmarried, mothers, daughters, widows—they are not only consumers, but in a great many cases also buyers for their families.

It is known in Cincinnati, for example, that on an average weekday there are over 76,000 women riders alone homeward bound after work. Between 4:00 and 4:30 in the afternoon 13,000 of them start trips that last for an average of 26 minutes. By 5:00 the total jumps to nearly 23,000.

Nighttime listening by this group has certain advantages, but it's expensive for a specialized audience. An advertising impression intended to make a woman remember to buy a product "the next time she is out shopping" can be particularly important in the case of employed women: for they usually make a great many purchases during their lunch hour and while they are in the city. Thus announcements timed to catch a woman going to and from work are distinctly advantageous.

The basic commodity of any transit radio station is the 50-word announce-

ments. The rate for such announcements is calculated by most stations on the basis (at maximum frequency) of $0.75 to $1.00 per thousand riders during class "A" time (rush hours) and $1.00 or more for "B" and "C" time (shopping and entertainment hours and Sundays). One-time announcements would be proportionately higher.

While each station sets its own time classification, "A" time is normally the period when 75 percent or more of the transit vehicles are in use. "B" time is period when 40 percent or more are in use: "C" time when less than 40 percent are in use.

Here are other transit radio success stories.

Swift started a campaign of 12 announcements per week on Wednesday, Thursday and Friday for Jewel Shortening on KRQC-FM, Houston in May of last year. In the index, March-April sales in 24 chain supermarkets are used as a comparative base (Jewel vs. a leading rival brand).

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<th>Month</th>
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<tr>
<td>March-April</td>
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July 132 65
August 188 108
September 185 132
October 171 120
November 189 87

Over the seven-month transit radio period Jewel scored a sales increase of 51%: brand "A" without transit radio, increased sales 27%.

A downtown St. Louis women's specialty store advertised a $69.00 fur-trimmed coat in both newspapers and on transit radio. KYOK-FM engaged the market research firm of Edward G. Doody and Company to check the effectiveness of the transit advertised sale. The Doody representative interviewed 116 women from Thursday through Saturday (10-13 August) who approached coat racks marked for the sale. These women were asked, "How did you hear about this fur-trimmed coat for $69.00?" Half said they heard it advertised while riding a bus or streetcar.

The following sales were traced directly to transit radio listeners:

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<th>Quantity</th>
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<td>Thu.</td>
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June 1, 1949

CONSUMER MARKETS makes basic market measurement data for every state, county and city easily get-atable. Its 773 pages of facts and figures are so arranged that you can easily extract any single index you may want; or get a complete statistical picture of any consumer market in the U.S., U.S. Territories and Possessions, Canada, or the Philippines.

Conveniently located Service-Ads like The Cleveland Press' shown here, supplement and expand the listed data with information about the market coverage of individual media.

"CONSUMER MARKETS is a quick, easy, informative reference," says one agency executive, "A delight to any media or market research department."

If you are not using the 1919-1950 Edition of CM, send for Full Explanation Folder detailing the information it makes available to you.
Nearly half of the 53 persons who heard about the sale through transit radio had not been in Garland's for periods ranging from two months to five years. Another 13.8% said they couldn't remember when they had visited Garland's last.

What department stores have accomplished with promotions for special items gives more than a faint clue to what nationally advertised brands can accomplish in special promotions for their own brands. In Cincinnati, the John Shillito Company used eight announcements to sell $5.95 washable junior size dresses. No other media were used. One hour and 20 minutes after the store opened (12:30 p.m. on Mondays) the entire stock of 250 dresses had been sold and the balance of the schedule had to be hurriedly cancelled.

In Houston the Danburg chain of 11 neighborhood department stores featured seven items on transit radio for only three days. All stores sold out all seven items. And it rained all three days!

Foley's Department Store, Houston, selected sport shirts, pillow cases, and diapers for promotion on transit radio only, and did not display these sale items in the store; customers had to ask for them specifically. Monday, following Father's Day (normally a slow day), was test day. Only $61,00 worth of announcements were used. At the close of business Tuesday all shirts were gone (630 units); pillow cases were gone (720 units); diapers sold, 59 dozen.

The Fanny Farmer candy stores in Cincinnati recently reported that before their campaign began, sales were running about 7% below last year. After 12 weeks of bus and trolley radio, sales are averaging 7% above last year's. Cincinnati is currently the leading city in the Fanny Farmer district, which includes Detroit. This leadership is considered unusual by the candy chain's management, because many of the other cities in the same district have no competing chains, while in Cincinnati both Maud Muller and Mary Lee chains battle Fanny Farmer for business.


Do riders like it?

In no city have more than 10 percent of the riders expressed disapproval. In most cities approval has ranged from 95 percent up. But radio-as-competition is encountering enough opposition. In St. Louis, it's the Post-Dischatch, in Washington, D. C., the Post and in the New York Grand Central Terminal fight it was the editor of The New Yorker. Thus, much of the disapproval stems from printed-media efforts to strangle the newly-born medium before it can grow. The Grand Central Terminal operation, however, should not be confused with transit radio. The former utilized not radio, but a public address system and was not programed by radio people.

Among riders, those who don't like transit radio are mainly the vocal minority who don't like radio—period. But it will take more than the protests of competing media, the disgruntled complaints of the minority, to permanently stunt this new mode of radio application.

Negotiations are in progress by Transit Radio Inc. in about 100 of the country's leading markets for additional transit radio systems. Many of these markets will be added during 1950 to the 19 now open to advertisers.

**THE BIG PLUS**

(Continued from page 25)

new study the middle and upper income groups comprise 73 percent of the audience compared to 70.1 percent in August.

Listening at work moved up to second place in the November study. It ranked third in August when the at-work audience is cut into by vacationing employees. The at-work audience increased to 25.1 percent in November from 20.8 percent in August.

A small increase was registered in November for out-of-home listening while visiting. People spend less time outdoors during cold weather, more time visiting friends and relatives.

Increased listening in restaurants and bars reported in the November survey is attributed to the absence of TV baseball broadcasts in winter.

Where does all of this "big plus" listening take place?

The lion's share of it is done in automobiles. Since more than one-half of the 43.3 million families in the U. S. own cars, there obviously remains a tremendous number of uncoun ted listeners. The November study showed that 41.2 percent of the out-of-home audience in metropolitan New York listened in cars.

An automobile audience survey taken by Pulse 10-16 December for the Southern California Broadcasters Association throws additional light on auto listening: it showed that 72.5 percent of the 3,903 autos polled were radio equipped; the survey took in eight counties. Listening was at its peak at 2:15 p.m. with 36.5 percent of all car radios turned on. High for the evening was 39.6 percent registered at 7 p.m. During an average day people listened to car radios 32.8 percent of the time they were driving.

A WRC study showed that approximately 136,000 persons listen to automobile radios in Washington, D. C. Average on-the-road listening time was

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**COMMERCIAL MANAGER**

Progressive, personable, married, educated, experienced young man available for Sales or Commercial Manager of sound established station. Experience includes production and air work; Sales manager, Commercial manager and General manager of 250 watt radio station, and two years Printing and Publishing Company executive. Best of professional and personal references available upon request. Write H. J. Forbes, 103 Holland Ave., Morgantown, West Virginia.
about 50 minutes daily.

At the time this article went to press Dr. Roslov had not completed processing an out-of-home listening survey of metropolitan Chicago. However, he did reveal that 32.9 percent of all Chicago families reported some out-of-home listening every day. He added that there were considerably more men in the out-of-home audience than women. The 20-34 age group was again the largest in the out-of-home audience.

Often the big plus is a vital factor in transforming a negligible program rating into an impressive one. For WNEW's 3:30 period on Friday the at-home rating was 2.3, or about 110,900 listeners. Adding its out-of-home rating of 1.4 boosted the program mark to 3.3. The show was actually reaching 143,900 listeners.

WNEW has long been aware of the value of the plus audience. For the past several years it has aired shows designed to interest such listeners.

Programming for the out-of-home audience is not exclusively a New York technique. Station KCBC, Des Moines, has had phenomenal out-of-home success. It uses a minimum of voice, and a maximum of music with news broadcasts on the hour and frequent service spots through the day. KCBC has had an average audience increase of 97 percent since it adopted this music and news format. When a local Ford dealer made a car listening survey in Des Moines, he discovered that its big plus was tremendous.

But out-of-home programming isn't restricted to musical shows. The WMCA, New York, giveaway show Tune-O is geared to snare a large share of the at-work listening group. The program is heard Monday-Friday from 1:30-2 p.m. After two weeks there were two out-of-home winners: one from a factory, the other from an office.

In the future out-of-home listening figures will be one of radio's biggest selling tools. This segment of listeners will remain comparatively unaltered by the influx of new media. It is unlikely that television sets will be installed in automobiles; and for obvious reasons TV will not replace radio at work. In the November study these two categories amounted to 66.3 percent of the total out-of-home audience. It is apparent that millions of out-of-home listeners remain uncounted. When they are, advertisers will have an accurate estimate of the total radio audience for the first time.

BMB POSERS FOR SPONSORS
(Continued from page 60)

knows better than BMB that there are practical considerations which in some instances make the divisions into primary, secondary, and tertiary coverage, based on arbitrary listening levels, the only realistic way of doing business.

Whether 50 per cent should be the line of demarcation between primary and secondary coverage is obviously a question on which unanimous agreement isn't possible. Coverage levels are a matter of practicality. If 50 per cent weren't the bottom level for intense coverage, it would be some other figure.

This is particularly true for big power stations and network stations generally. Timebuyers and others want to visualize the area of a station's primary coverage. They can then go to the detailed county figures for the solution of special problems.

For numerous smaller stations the cost of producing a coverage map on any other than a "levels" basis would be prohibitive. Nevertheless, the new listening breakdown will enable buyers to cut right across arbitrary levels in obtaining the best coverage patterns. When an advertiser or agency asks for coverage data, he should receive not just the minimum "levels" data, but the complete story. Too much vital to the interests of the man who pays the bills is hidden in the county listening breakdowns.

In order to maintain comparability with 1946 coverage maps, the Columbia Broadcasting System tentatively plans to use the same basis for its new map. In the market data box it will show 1-7: 3-7: 6-7 times-per-week listening figures.

The thought to showing listening on a 3-7 basis may indicate a feeling known to be shared by some others in the industry, that in some instances the 6-7 figure may be cutting it a little too fine. One instance in which it could be unrealistic would be listening to a single program 6-7 times a week. A great many programs command that kind of listening.

Without audience or popularity measurements in many areas, advertisers have little other than BMB data on which to base plans for merchandising programs. It isn't detailed data in these cases, but an arbitrary coverage division that is needed.
199 TV results

Since its creation SPONSOR has been dedicated to the concept that the best way to help the broadcast advertiser was to ferret out meaningful facts and figures—and best of all conclusive results.

Nearly two years ago the first batch of TV results were published in SPONSOR. We kept them brief and we kept them factual.

When we printed 99 TV Results, in booklet form, early in 1949, the first edition went faster than we thought possible. The next printing was also exhausted in record time. Our third printing was larger, but now that is nearly sold out.

We’re printing a much larger supply of 199 TV Results, to be off the press next month. The expanded edition will be indexed and categorized. How fast copies move should be a fair indication of how fast television is moving.

We think they’ll go like hotcakes.

BMB permissions and prohibitions

If you’re thinking of publicizing your BMB statistics, here are several basic points to bear in mind:

1. Station and network subscribers must use the latest published reports, although previous BMB reports may be used for purposes of comparisons and trends.
2. You may publicize your own BMB data by name, but not comparisons with other named stations or networks.
3. Interpretations, mathematical calculations, conclusions, and inferences based on BMB reports must never be attributed to the Bureau, must always be attributed to the subscriber.
4. Maps and tables based on BMB data must not be used to imply an average or uniform penetration throughout a reported area.
5. Where maps or tables are limited to portions of the full report, both maps and tables must be restricted to the same areas and the restrictions must be noted. Further, complete BMB report data must be offered without charge on request, even though only partial data is published.

Radio is getting bigger

The out-of-home audience is radio’s ace in the hole.

Radio’s uncounted millions are beginning to be counted. The net effect will be bonafide evidence to the advertiser that he’s getting a bonus audience of anywhere between 2 percent and 25 percent (depending on the time of day) with his purchase of time.

Imagine the newspaper statisticians failing to include the barber shop copies, the street car and bus riders, the numerous out-of-home places where newspapers are read. Magazines not only count all the reception room copies, but multiply by three, four, five, and sometimes ten to get their projected readership.

Radio has been counting radio homes . . . and that’s that. The industry has even failed to take credit for the multiple listening that has come into being in recent years with the “radio in every room” concept. And that’s a factor worth calculating.

Radio has been a sales-naive medium. Its rates are based on what it counts . . . and radio is just learning to count.

In New York, Los Angeles, Chicago, Baltimore, Boston, Des Moines and a few additional areas the out-of-home tallies are being made. Before long more markets will come in for similar treatment. Such enterprising organizations as Pulse, WNEW, Southern California Broadcasters, KCHC, WTH, and WOR, who are inspiring and bank-rolling the big plus analyses, are real industry pioneers. Their lead will be eagerly followed.

Advertisers and agencies, contrary to the expectations of some, are delighted with the additional arithmetic. They like to know what they’re getting. In the grand tradition of American enterprise, they’re willing to pay for it.

When the counting is on a scientific basis, the net result will be more business for radio and a healthier respect for the medium. Out-of-home listening is only one phase of the counting. Multiple sets in the home is another.

Radio is getting bigger.

Demonstration

Radio's out-of-home audience is growing...
Paxton and Gallagher, makers of Butternut Coffee, began an advertising schedule on WNAX January 2, 1939. Recently they began their twelfth uninterrupted year on WNAX, with a 52-week renewal of a Class A quarter-hour news strip.

Like many other blue chip advertisers, Butternut has found that WNAX advertising is a continuing good investment. These advertisers renew their WNAX schedules year after year because they get a consistent return on every advertising dollar invested with Big Aggie.

Big Aggie Land, a Major Market, served only by WNAX embraces more than a million radio families in 308 BMB counties of Minnesota, the Dakotas, Nebraska and Iowa.

In 1948, folks in Big Aggie Land with a buying income of nearly $5-billion—greater than Milwaukee, San Francisco or St. Louis... accounted for $4-billion in retail sales—greater than Los Angeles, Philadelphia or Detroit.*

Ask your Katz man to show you how WNAX can produce good will, increase sales of your product or service.

*Compiled from 1949 Sales Management Survey of Buying Power.
If WWDC did a selling job with 250 watts, what do you think it will do for you with 5000 watts? This new power means new listeners for your message on WWDC—250,000 of them! It means more value, more results from every advertising dollar you spend on WWDC, now more than ever Washington's big independent. Get the whole story from your Forjoe man today.

*WWDC-FM — 20,000 WATTS — THE TRANSIT RADIO STATION FOR WASHINGTON*
Multiple sets in the home—p. 27

Casting American-ism pays off for sponsor—See p. 4
Facts and Facilities
on that bright new picture
in Louisville

General
Frequency: Channel 9—Power: 9.6 kw video
GE 12-boy high gain antenna, 529 feet above
average terrain

Studio Facilities
Two studios, 40' by 62' and 30' by 50'
Two cameras
Complete studio kitchen
Complete film camera chain
Two 16 mm film projectors
Standard 3½" x 4½" slide projector
Opaque projector

Programming
CBS network and local live programming
in the WHAS tradition

Movie Production Facilities
(silent)
Bell & Howell model 70H 16 mm movie camera
with allied equipment
Bell & Howell model 153 movie camera
with allied equipment
Facilities for cutting and editing 16 mm movie film

Remote Facilities
Mobile unit
Two cameras
Microwave equipment
Zoomar lens

WHAS-TV
Louisville, Kentucky

Coming March 20: Television in the WHAS Tradition

Represented nationally by Edward Petry & Co. • Primary Affiliate CBS Television Network
Associated with the Courier-Journal & Louisville Times
Confusion ends with sale of national Hooperatings

Confusion era of national radio and TV ratings appears over now that Nielsen has acquired national Hooperatings. Lines now firmly drawn in broadcast measurement field with Nielsen national authority and Hooper confining activities to local level from which he has been deriving some two-thirds of his revenue. Diminishing radio network market reported to be basic reason for Hooper's exit. Hooper feels that future of audience measurement is in TV though his national TV ratings have also been sold to Nielsen. National Hooperating subscribers numbering about 100 will receive Nielsen service after brief transition period.

-SR-

Kaiser-Fraser launches vigorous spot drive

Latest Kaiser-Fraser cars were given good kickoff to New York buyers with high-powered spot campaign on seven AM stations and three TV outlets. In all, William Weintraub & Company, K-F agency, placed 118 radio and 29 TV announcements—a forerunner of similar campaigns in other cities when new models are displayed.

-SR-

Interest in spot continues at record pace

Spot enjoyed record month in January; trend continues. Borden Co.'s plan to use extensive spot campaign in 80 markets through Young & Rubican is new indicator of advantages spot offers certain kind of advertisers. In case of Borden, its Country Fair network show, which will be allowed to expire April, achieved purpose sought nationally. That purpose was brand-name recognition. The flexibility of spot will enable it to combat competitive factors as they arise. Since Borden Co. is not a national advertiser in the sense that General Motors or General Foods are, company feels that spot will better serve its hard, down-to-earth sales needs.

-SR-

$100,000 for Army recruiting drive

That's only the spot figure that has been allocated for use in 52 key cities to advance the Army reserve program. Close to 40 percent of the Army-Air Force recruiting budget is earmarked for radio and TV (about $636,000). Broadcast Advertising Bureau and correspondence from station management have served to make Army aware of radio's advertising potential. (See SPONSOR 27 February, page 8.)

-SR-

Family income on rise

Eight million families had incomes over $5,000 in 1948, according to Census Bureau income study. Ten million families had incomes under $2,000. About half of latter families were headed by farmers or laborers. Buying power of farm families is understated, however, since report covers only cash income, Census release warned. Median income of U. S. families was $3,200, an increase of $150 over 1927. In the over $5,000 bracket, more than a third of the families were headed by professional or semi-professional workers, proprietors, managers, or officials. Complete details are given in Census Bureau's "Current Population Report", No. 6.
Transit radio business booming

More national business signed on transit radio in past two months than during entire previous 14 months of its national sales activity. Manhattan Soap, through Duane Jones, has signed for six transit markets starting in mid-April. Other recent national accounts include General Foods for Birdseye frozen foods through Young & Rubicam; Bower & Black for Blue Jay through Henri, Hurst & McDonald and Seeck & Kade Inc. for Pertussin through Erwin, Wasey Inc. Latest additions to transit radio markets are Minneapolis and St. Paul.

Report on TV network sponsor mortality

Of 37 national advertisers on television networks in 1948, 14 continue on the air today, according to Rorabaugh Reports on television advertising. Two of these are CBS-TV's Ford and Lipton accounts and the following going strong on NBC-TV: Chevrolet, Colgate, Firestone, General Foods, Gillette, Texas Co., Kraft, Liggett & Myers, Philco, Procter & Gamble, RCA and R. J. Reynolds Co.

General Foods steps up its ad campaign

General Foods has announced plans to expand its advertising in the major media including radio and TV; Minute Rice, Birdseye Frozen Orange Juice, the Swans Down Mixes, Maxwell House Tea and some of Post cereals expected to come in for extra-heavy advertising promotion.

TV accounts decline in January, up in February

Number of TV accounts in two categories showed a decline in January over preceding month. This can be attributed to Christmas business which saw many TV outlets breaking new records. Network TV showed gain with 93 accounts against 89. Spot accounts declined from 427 in December to 399 in January while local retail accounts totaled 1,687 in January against 1,800 in December. Increased activity reported in February.

Radio listening continues in TV homes

In their eagerness to find out what's happening in radio listening when television enters a market, agencies and advertisers have all but overlooked a very important fact. To wit, a good deal of radio listening goes on simultaneously with TV viewing. In a current report (The Television Audience of Today—No. 12) Advertest Research reveals that in 10.8 percent of radio-TV homes in the New York market both radio and television sets are in use between 9-9:30 p.m. Monday through Friday. Between 11-11:30 p.m. the drop is only slight, to 9.9 percent. Peak of simultaneous use of radio and TV sets comes earlier on Saturday and Sunday, with 16.3 percent and 15.6 percent for the first and second half hours. The survey was made the first week in February with a sample of 546 television homes distributed in New York's five boroughs and ten counties of Northern New Jersey. Radio listening in TV homes is coming back strong between hours of 4 and 7 p.m when kiddies are monopolizing TV viewing of puppet shows and cowboy thrillers. Mama and Papa are resorting to radio to renew their acquaintance with such adult fare as soap operas, music, news.

(Please turn to page 42)
On MARCH 25th

WHEC ROCHESTER

Anniversary

Celebrate its 25th Anniversary

IN ROCHESTER we are properly marking this Anniversary by showing, in varied ways, our gratitude to our listeners . . . for this IS "the station listeners built"!

ON THIS PAGE we want to express to sponsors, their agencies and our other friends in broadcasting circles nationwide our sincere appreciation for all your favors during these twenty-five eventful years!

General Manager,
For the Staff of WHEC, Rochester, N. Y.
How many radios in your home?
The trend toward radio in every room listening gives advertisers multiple impressions. This is one of radio's major developments in the past ten years

Steel melts the public
Over 50 percent of U. S. Steel's advertising budget goes toward winning friends, especially stockholders and employees. US$ to spend $1,267,000 on air in 1950

Keep your program natural
Planned spontaneity is a fine art with many a sponsor and station. Seemingly off-hand programs have been among the most successful

The seafaring coffee merchant
Radio sold more "26" Coffee for Isbrandtson & Sons in 30 days than newspapers had in one year. Spunky steamship line knows how to sail into new sales territories

The d.j has a big responsibility
Unless every record is judged on its programing merit, the sponsor and listener are being shortchanged. SPONSOR reveals some disk jockeys are influenced by record companies

TV dictionary
Final part of most complete compilation of TV definitions gathered to date. SPONSOR has published the dictionary in booklet form as an added service

Radio is backslap-happy
Peabody award tops SPONSOR's ballot, but there's no redwood in the forest of radio awards

Department store radio
Department stores in many parts of the country are using radio . . . with great results. This refutes an old "tradition"

Music library service
Commercial use of transcribed music programs built from music libraries will reach an all-time high of over $25,000,000 in 1950

Foreign language broadcasting
You can talk turkey to potential customers no matter what language they speak . . . as many an advertiser has discovered
WHEN you get right down to it, programming Know-How is what makes the difference between a great station and "just another station." And this difference is what makes great stations outstanding advertising values!

We of KWKH have had 24 years' experience in our Southern market. As a result, we've got a "native-son" approach to the Southern mind, heart and ear—a knack for programming that's unmatched in this area. The proof? Latest Shreveport Hoopers (Dec. '49-Jan. '50) credit KWKH with top ratings in all periods—

KWKH is 70.9% higher than the next station for Total Rated Periods—is actually 118.9% higher, weekday Mornings!

BMB and mail-pull figures prove that KWKH does an equally superior job in rural areas too. . . . Let us send you all the facts about KWKH's sales-influence in the prosperous New South!

50,000 Watts  ·  CBS  ·

The Branham Company
Representatives

Henry Clay, General Manager
These big advertisers have already signed up for valuable Television franchises in the Norfolk Metropolitan Market. They are going on the air with WTAR-TV on April 1st.

WTAR-TV is the first and only television service for this big, eager, and able-to-buy market of 150,000 families.* Inter-connected to supply full NBC service. With a new $500,000 TV and Radio Center and a completely equipped RCA Mobile Unit, WTAR-TV can put your products in the selling picture. Act now, call your Petry man for quotation of the few choice franchises still available, to start April 1.

*Sales Management, Survey of Buying Power, May 10, 1949
For... complete coverage

...look to WHTN

WHTN’s .5 mV/m contour wraps up the rich Huntington market better than any other station, regardless of power. Cost is lower, too. Add to this an FM bonus on WHTN-FM, most powerful FM station in the Central Ohio Valley, and you’ve got a low-cost, high power medium for tapping the gold in these hills. Take a look at the Huntington Market...$300,000,000 in retail sales...then make up your mind to get your share by using WHTN and WHTN-FM.

The Popular Station

WHTN

AM

FM

HUNTINGTON, W. VA.

For availabilities rates and other information, wire, write or phone
Pace-Wiles, Inc., Advertising
Huntington, West Virginia

National Representatives

very beautiful and effective LIGHTNING
THAT TALKS edition.

JIM O’BRAYON
Mutual Broadcasting System
New York

JARO HESS FANS

I subscribe to sponsor at two of my three stations; in fact I’m now a sponsor advertiser—but to date have not received a set of your Jaro Hess caricatures. Am I not entitled to a set?

DAVID M. SEGAL
KFTS
Texarkana, Texas

I did not receive the last two issues of sponsor—just received the 13 February issue. Was particularly interested in getting the LIGHTNING THAT TALKS issue which was scheduled for 30 January. Please send along that copy anyway.

I am enclosing a check for $2.50 for set of Jaro Hess pictures. On page 46—13 February—it says $4.00 but I didn’t see that; I could only see the one on page 62 where it says $2.50.

BILL WINSETT
Station Manager
WDTX
Jackson, Tennessee

I happened to see your Jaro Hess cartoons in Sid Strotz’s office and was very amused by them.

Since our office receives three copies of your magazine, I wonder whether it would be possible for us to get a set of these cartoons.

CHARLES CHAPLIN
Brisacher, Wheeler & Staff
Los Angeles

We have noticed your offer of drawings which appeared on page 125 of your 30 January issue. We have been subscribers for some time but I cannot recall that we have ever received a set of these drawings.

We would like very much to receive such a set.

CHARLES E. ANDERSON
Knox Reeves Advertising
Minneapolis, Minnesota

(Please turn to page 61)
Radio audience increase indicated for late afternoon, early evening hours

Audience measurement surveys now being made will show listenership on the increase for radio's late afternoon, early evening shows. With Junior monopolizing the TV, mom and dad are turning to their radio sets for adult fare.

Negro market a replacement for foreign language audience

Big city stations can look for the Negro audience to replace the foreign language audience should need arise. Americanization of foreign born listeners; their gradual assimilation; lack of interest amongst second and third generation Americans to Old World folkways may mean a decline in foreign language listeners. Commercials and programs slanted to the Negro market ("The Forgotten 15,000,000," 24 October sponsor) could replace a declining foreign language group.

Papaya juice to vie with frozen juice concentrates

Frozen orange juice has boomed with the aid of spot radio; sales are high for Minute Maid, Hi-V, and Snow Crop. Now, frozen papaya juice is due to get into the act. Two Hawaii businessmen are turning out a thousand cases a day; the two men expect to flood the mainland with the nectar by this spring. Look for a radio campaign to start shortly.

Auto manufacturers may plug trucks instead of passenger cars

The big auto makers (Ford, General Motors, Chrysler Corporation, Hudson) have used spot radio effectively to spur 1950 car sales. Now they may give some of the air time over to hyping truck sales. Although Chevrolet, Ford and Dodge report their best January truck sales in history, the industry generally believes it will sell fewer trucks this year than last. Price cuts, automotive changes, and increased heavy model ads may be the solution.

Home builders may set record for 1950 construction

Ground was broken for 30,000 houses and apartment dwelling units this past January—30,000 more than in January, 1949—and 1950 looks like a record year. While trying to lower building material costs, construction men are using radio to appeal to the mass market. Among the users of spot radio was the Levittown development. Now, Mastic Acres Incorporated, another Long Island project, is turning to radio and TV spots with a $200,000 budget. Home builders throughout the nation will follow suit.

NAB, foreign language stations to aid the census taker

More than 200 foreign language stations throughout the country will help the census taker on 1 April. Spots and five-minute features are being prepared for distribution to these stations by the NAB Foreign Language sub-committee to help the new citizen understand the first census in ten years. Community leaders will read foreign language scripts which ask listeners to welcome the census taker as a friend. Among the New York stations participating will be WOV, WBXX, WWRL, WLIB and WHOM.

Anti-histamine ad barrage may lag this spring

The anti-histamine manufacturers are still spending millions of dollars in advertising; but they may decrease their ad tempo. One reason may be the investigations by the Food and Drug Administration and the American Medical Association; other reason is the advent of spring weather. First to drop out of radio is Anabhist. Their two Mutual programs, True or False and The Falcon bowing out on 1 April and 26 March respectively.

1950 ad battle looms between transportation services

Airline business increased slightly while rail and bus transportation faltered a bit. Continuing the battle for passenger traffic, the railroads and airlines will maintain or increase ad budgets. New York Central System's ad outlay may be near $600,000 with radio spots used extensively. Airlines, meanwhile, are becoming increasingly aware of value of spot radio.

Hollywood starting to recognize radio as ad medium

The movie moguls may be wiseing up to the fact that radio ads can bring people into theatres. Long identified with newspaper ad lineage, Hollywood is now turning to spot radio to bolster sagging attendance figures. Eagle Lion has plugged several pictures on the Yankee network; 20th Century Fox used radio for "12 O'Clock High" and RKO got on the radio bandwagon with a spot campaign for "Stromboli." Look for the practice to continue: popcorn alone can't combat the video menace.

Radio and TV set sales continue upward climb

The usual after-Christmas drop in demand which characterizes radio and TV set sales has not materialized. Radio sales are doing well and TV set sales have totalled more than 400,000 for four consecutive months including January.

Alaska fertile field for U. S. radio

American advertisers are invading Alaskan territory. Recent advertisers include Anheuser-Busch Inc. for Budweiser beer; Best Foods for Nucoa margarine; and Pillsbury Mills. Recent affiliation of KFAR, Fairbanks, and KENI, Anchorage, with NBC should point up to U. S. sponsors territory's value saleswise.
97% depend on WLS for live stock markets

Recent study shows penetrating power of WLS friendly service

Powerfully demonstrating how friendly, year-round service brings complete market dominance to one radio station, the study just completed by the Chicago Producers Commission Association brought answers from 1,086 leading Midwest live stock producers—with 97% mentioning WLS among the stations they depend on for live stock market reports.

77% Say WLS First

The question asked in the independent survey was: "What radio stations do you depend upon for live stock market reports? Please list these stations in order of their importance to you."

28.8% gave only one station—WLS. Another 49.1% put WLS first among the stations listed, making a total of 28.8% plus 49.1% or 77.9% who rank WLS first!

Pioneering Pays

It was in 1924 that WLS first pioneered in live stock market reports by radio and that same year brought several letters from farmers who had increased their profits by following the new radio reports.

Continuing through two and a half decades, WLS has maintained and vastly improved its service, not only to live stock producers, but to grain farmers, dairymen, fruit growers, poultrymen—the whole business and agricultural backbone of the rich Chicago Midwest served by the WLS 50,000 watt, clear channel signal.

WLS for the Family

With daily service building the confidence and listening loyalty of Midwest farm and business men, the station's entertainment has been geared to hold the interest of all the family, so that WLS broadcasting attracts the solid family population that is the basis of Midwest growth and prosperity.

In 1949, 772,775 people saw WLS entertainers at state and county fairs, theaters and community events—while the same entertainers and air personalities were drawing more than a million letters. Every Saturday night sees the Eighth Street Theater sold out for two performances of the WLS National Barn Dance.

This combining wholesome, family entertainment and the service Midwest agriculture and business need every day of the year, is unique with WLS—no other radio station duplicates this programming that goes right to the hearts of Midwest folks in city, town and farm.

For example, in the recent live stock producers survey, with WLS being ranked first by 77% of all those responding, the nearest other station was first choice with only 12.4%—less than one-sixth as many. WLS received almost as many mentions as all the other 73 radio stations combined—showing again the penetrating power of well-established, well-planned radio service.

To find out more about how WLS programming can reach this market for your product, see a John Blair man or write:

WLS, the Prairie Farmer Station, Chicago 7, Illinois. 50,000 watts, clear channel, ABC network.
THERE'S A SPECIAL COVERAGE PROBLEM ON THE PACIFIC COAST, TOO!

We have a special problem out here on the West Coast because we're different—geographically and geologically. The Pacific Coast is a big area. It's broken up by mountains as high as 14,495 feet, and the marketing areas are far apart.

The great distances between markets, the mountains, the low ground conductivity—all make long-range broadcasting impractical. Yet Don Lee is the only network out here that does not rely on long-range broadcasting. Only Don Lee is especially designed for the Pacific Coast.

Only Don Lee offers a radio umbrella for each of 45 local markets—a local network outlet of the proper size to completely cover that market for the least possible amount of money.

Equally important, with Don Lee—and only with Don Lee—you can get radio coverage to meet specialized distribution requirements. You buy all or part of Don Lee's 45 stations to get coverage of all or part of 45 local marketing areas—with no waste.

LEWIS ALLEN WEISS, Chairman of the Board • WILLET H. BROWN, President • WARD D. INGRIM, Vice-President in Charge of Sales
1313 North Vine Street, Hollywood 28, California • Represented Nationally by JOHN BLAIR & COMPANY
On the Pacific Coast, about 14 million people spend 15½ billion dollars per year. Only Don Lee sells them where they live, and Don Lee sells them from their own local network stations with all the local selling influence enjoyed by such a station.

If you're selling Pacific Coast consumers (whether you're selling all or some), remember our specialized coverage. Use the only radio network especially designed for the Pacific Coast: Don Lee.

Don Lee Stations on Parade: KPRL—PASO ROBLES, CALIFORNIA
A glance at a topographic map of California will show you why KPRL is important to the rich agricultural area of northern San Luis Obispo County. The trading center of this area, Paso Robles, is completely surrounded by mountains and KPRL is the only network station within easy tuning distance. Folks in the Paso Robles area depend on KPRL for network and localized radio service. You can depend on all 45 Don Lee stations to deliver your sales story to 99.8% of total Pacific Coast population!

The Nation's Greatest Regional Network

Mutual
DON LEE
BROADCASTING SYSTEM

13 MARCH 1950
Willie Wish's sponsor...

Marott’s Shoe Store, says this about that powerful puller in Indianapolis:
“We like being on the spot —”
For the past two years Marott’s has sponsored 8 spots a week selling shoes to every member of the family.
This is one of many successful firms who have found that consistent use of spot announcements over WISH pays off.
Ask any Free and Peters “Colonel.”

that powerful puller in Indianapolis...

wish
OF INDIANAPOLIS
affiliated with AMERICAN BROADCASTING COMPANY
GEORGE J. HIGGINS, General Manager
New on Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brock Candy Co</td>
<td>Lillie, Neal &amp; Battle</td>
<td>CBS 60</td>
<td>Sunshine Spot; Sat 7:30 pm; April 1; 13 wks</td>
</tr>
<tr>
<td>Cakato-Palmella-Post</td>
<td>William T. Ey</td>
<td>CBS 23</td>
<td>Program unnamed; M-F 4:30 pm; April 3; 52 wks</td>
</tr>
<tr>
<td>General Mills</td>
<td>Knox-Reeves</td>
<td>CBS 173</td>
<td>Wheatley Welcome Back Baseball; Sat 10-10:30 pm; April 15; one-time shot</td>
</tr>
<tr>
<td>Green Spot Inc</td>
<td>Phillip J. Meaney Co</td>
<td>ABC 70</td>
<td>Surprise Package; Th 11:30 am; Apr 23; 3-3:15 CST (81 spot); March 21; 18 week extension of last program</td>
</tr>
<tr>
<td>Hot Point</td>
<td>Maxon</td>
<td>CBS 173</td>
<td>Program unnamed; Mon 5-6 pm; April 9; one-time shot</td>
</tr>
<tr>
<td>Liggett &amp; Myers</td>
<td>Cunningham &amp; Welch</td>
<td>CBS 172</td>
<td>Godfrey Digest; Sat 9:30-10 pm; Jan 28; 52 wks</td>
</tr>
<tr>
<td>Phillips Petroleum</td>
<td>Lambert &amp; Frey</td>
<td>CBS 61</td>
<td>Rex Allen Save; Fri 10-10:30 pm; March 17; 52 wks</td>
</tr>
<tr>
<td>Pillsbury Mills</td>
<td>Leo Burnett</td>
<td>CBS 173</td>
<td>Arthur Godfrey; M, F alternate 11-11:30 am; April 10; 8 wks</td>
</tr>
<tr>
<td>Sterling Drug Inc</td>
<td>Dance-Fitzgerald/Coon</td>
<td>CBS 151</td>
<td>Sing It Again; Sat 10:45-11 pm; March 11; 52 wks</td>
</tr>
</tbody>
</table>

Renewals on Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>George A. Hormel &amp; Co</td>
<td>Erd&amp;Ho</td>
<td>ABC 224</td>
<td>Made With The Girls; Sun 9:30-7 pm; March 12; 52 wks</td>
</tr>
<tr>
<td>Johnson Wax</td>
<td>Needham, Louis &amp; Brandy</td>
<td>NBC 163</td>
<td>Fibber McGee &amp; Molly; Tu 9:30-10 pm; March 28; 9 wks</td>
</tr>
<tr>
<td>Lever Brothers</td>
<td>Russell &amp; Ryan</td>
<td>CBS 96</td>
<td>Aunt Jenny; M-F 1:15-30 pm; March 28; 52 wks</td>
</tr>
<tr>
<td>Mall Pouch Tobacco</td>
<td>Charles Hott</td>
<td>MBS 150</td>
<td>Sports For All; Th 8:30-55 pm; March 23; 52 wks</td>
</tr>
<tr>
<td>Pillsbury Mills</td>
<td>Lee Barnett</td>
<td>CBS 154</td>
<td>Grand Central Station; Sat 12:30-3 pm; Feb 25; 14 wks</td>
</tr>
<tr>
<td>Procter &amp; Gamble</td>
<td>Beaton &amp; Haines</td>
<td>CBS 146</td>
<td>Perry Mason; M-F 2:15-30 pm; April 3; 52 wks</td>
</tr>
<tr>
<td>Christian Science Monitor</td>
<td>B. R. Humphrey</td>
<td>ABC</td>
<td>The Christian Science Monitor Views The News; Th 9:30-45 pm; 52 wks</td>
</tr>
<tr>
<td>William H. Wise &amp; Co</td>
<td>Twining &amp; Allison</td>
<td>ABC 142</td>
<td>Get More Out Of Life; Sun 10-15:30 pm; (was on a one-time basis Jan 22) extended 12 more weeks</td>
</tr>
<tr>
<td>Williamson Candy Co</td>
<td>Aubrey, Moore &amp; Wallace</td>
<td>MBS 143</td>
<td>True Detective Mysteries; Sun 5-5:06 pm; March 5; 52 wks</td>
</tr>
</tbody>
</table>

National Broadcast Sales Executives

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kelly Anthony</td>
<td>KFI-TV, L.A., dir</td>
<td>Same, asst to gen mgr</td>
</tr>
<tr>
<td>Lance Ballon Jr</td>
<td>NBC, N.Y., adv &amp; prom dept</td>
<td>Same, superv of ds planning div</td>
</tr>
<tr>
<td>Claude Barrere</td>
<td>WIKY, Evansville, sls mgr</td>
<td>Foreign Language Quality Network, N.Y., gen mgr</td>
</tr>
<tr>
<td>John E. Barrett</td>
<td>WMCA, N.Y., sel mgr</td>
<td>Same, mgr of operations</td>
</tr>
<tr>
<td>Norman Bangs</td>
<td>WQOW, Washington, D. C., dir of prom and pub sy</td>
<td>Same, exec vp and member of board of dir</td>
</tr>
<tr>
<td>Vincent F. Callahan</td>
<td>WCCO, Minneapolis, gen mgr</td>
<td>Same, sls dir</td>
</tr>
<tr>
<td>Wendell Campbell</td>
<td>Backman &amp; Co., N.Y., exec vp</td>
<td>CBS Network Sales, Chicago, Western sls mgr</td>
</tr>
<tr>
<td>Douglas Bay</td>
<td>SRC, N.Y.</td>
<td>Du Mont, N.Y., dir of adv of ts receiver sls div and network company owned stns (threatending division)</td>
</tr>
<tr>
<td>Jacqueline L. Dodge</td>
<td>KFBK, Omaha, nait sls</td>
<td>WOW, Pitsch, acct exec</td>
</tr>
<tr>
<td>Robert M. Dolley</td>
<td>WRAL, Raleigh, NC &amp; TV prog mgr</td>
<td>WOW, Omaha, nait sls mgr</td>
</tr>
<tr>
<td>Willis K. Fassett</td>
<td>Freelance in Chicago</td>
<td>Same, WRAL-TV sls mgr</td>
</tr>
<tr>
<td>James C. Fassett</td>
<td>WFL, Phila., charge of new sls development</td>
<td>WMFC, N.Y., acct exec</td>
</tr>
<tr>
<td>Rockey J. Morrison Jr</td>
<td>WMBQ, WRMF/M, WMRI, N.Y., acct mgr of stns</td>
<td>NBC Spot Sales, N.Y., acct exec</td>
</tr>
<tr>
<td>Donald A. Nurnberg</td>
<td>Owen &amp; Chappell, N.Y., acct exec</td>
<td>Same, sls dir</td>
</tr>
<tr>
<td>Bernard H. Birtz Jr</td>
<td>Westinghouse Radio Stations, Phila., mgr of industrial relations</td>
<td></td>
</tr>
<tr>
<td>L. B. Rawlings</td>
<td>KING, Seattle, acct ex</td>
<td>NBC Spot Sales, N.Y., acct exec</td>
</tr>
<tr>
<td>Roger D. Rice</td>
<td>Fortune Magazine, N.Y., adv dept</td>
<td>KYW, Phila., mgr</td>
</tr>
<tr>
<td>Francis F. Sanford</td>
<td>WJEN, Jannetown, N.Y., sls</td>
<td>Same, nait sls mgr</td>
</tr>
<tr>
<td>Neville Shacksman</td>
<td>WSUA, Bloomington, gen mgr</td>
<td>WMBC, N.Y., acct exec</td>
</tr>
<tr>
<td>Al Tyler</td>
<td>WQOW, Washington, D.C., radio sls</td>
<td>WKBW, Buffalo, sls</td>
</tr>
<tr>
<td>Perry Wilkey</td>
<td>WCCO, Minneapolis, asst gen mgr</td>
<td>WKY, Evansville, sls mgr</td>
</tr>
<tr>
<td>Chris J. Witting</td>
<td>Du Mont, N.Y.</td>
<td>WTIG-TV, Washington, D.C., sls exec</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same, gen mgr</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same, gen mgr of ts network</td>
</tr>
</tbody>
</table>

**In next issue: New National Spot Business: New and Renewed on Television: Station Representation Changes: Advertising Agency Personnel Changes**
Sponsor Personnel Changes

NAME
George F. Atkinson
Belva Briner
Harold F. Farris
William Faversham Jr
R. E. Goodman
George B. Hanks
Charles B. Kilbey

FORMER AFFILIATION
Glidden Co (Durkee Division), Louisville, mgr
Marshall Field & Co, Chicago
Tea Co, N.Y., natl. dlv. mgr
Stahl's Electric Co, Portland, gen mgr
Brown-Forman Distillers Corp, Louisville, district mgr
Westchester Electric Corp, Pitts., district dlv. prom mgr
Marshall publications, N.Y., space dlv

NEW AFFILIATION
Same, exec. ass't to pres
Mark International, N.Y., vp
Avco Mfg Corp, Connecitcut, Indiana, merch. mg of
Same, administrative asst to vp
Same, asst. mgr of the industrial products advertising and sales promotion department

The Diamond Match Co, Etern representative of natl. book match adv dept

New Agency Appointments

SPONSOR
Aleister Glove Corp, Gloversville, N.Y.
Autolite Lubricants Co, Denver
Beach Foundry Ltd, Ottawa
Belden & Brook, Brooklyn
Bermont Insr, Burlington, Vt.
Coleman Lamp & Stove Co, Toronto
Contour Chairs Insr, N.Y.
The Cracker Box, Washington, Delaware
Dobbs Products Inc, N.Y.
Draper Woolen Mills, Canton, Mass.
Dreher Realty & Cheese Co, Wapakonetta, Ohio
Franklincloth Brewing Co, Franklin, Minnesota
Guitare Inc, W.wood
Hickory Valley Farms, Stroudsburg, Pa.
In-V Corp, N.Y.
Holode-Cabin (division of National Pneumatic Co Inc, Boston

PRODUCT (or service)
Gloves
Air-conditioning agent
Gas ranges
Chocolate
Fire-fighter units
Safes
Chairs
Dinner and glassware
Presto Whip
Liners for men's outerwear
Cheese foods
Brewery
Lipstick
Smoked meats

MANUFACTURER
Alyce Glove Corp, Gloversville, N.Y.
Autolite Lubricants Co, Denver
Beach Foundry Ltd, Ottawa
Belden & Brook, Brooklyn
Bermont Insr, Burlington, Vt.
Coleman Lamp & Stove Co, Toronto
Contour Chairs Insr, N.Y.
The Cracker Box, Washington, Delaware
Dobbs Products Inc, N.Y.
Draper Woolen Mills, Canton, Mass.
Dreher Realty & Cheese Co, Wapakonetta, Ohio
Franklincloth Brewing Co, Franklin, Minnesota
Guitare Inc, W.wood
Hickory Valley Farms, Stroudsburg, Pa.
In-V Corp, N.Y.
Holode-Cabin (division of National Pneumatic Co Inc, Boston

MANUFACTURER
Allied Casualties Insr Co, N.Y.
Howard D. Johnson Insr Co, N.Y.
B. Kahneman & Co, N.Y.
Linton's Friendly Restaurants, Philadelphia
McCormick Ltd, London, Ontario
Medie Lakeview Mfg Co, Chicago
Midwest Dried Milk Co, Dundee, Illinois
Mynex Co Ltd of Canada, Chicago
Naum Hearst Inc, Rochester, N.Y.
Northern Huddleston Co, Berkeley
Northrop & Co, Spring Valley, N.Y.
Ogilvie Co, Beverly Hills
Ogilvie Players, N.Y.
Owen-Illinois Glass Co, Toledo (American Coating Mills Division)
Packard Bell Co, L.A.
The Paperclip Shop, N.Y.
Pet Food Co, Portland, Oregon
Pharm-Drift Corp, N.Y.
Plymouth Textiles, Brooklyn
Pontiac Insr Co, N.Y.
R. Panzer Insr Co, N.Y.
Republic Television Corp, Brooklyn
Roberts Industries, Durham, Conn.
Rosenber Co, N.Y.
Saracco Conclave Works, Boston
Sealander Mills Insr Co, N.Y.
Schlattebeck & Foss Co, Portland, Maine
D. A. Schuelke Insr Co, N.Y.
Charles Scribner's Sons, N.Y.
Shawell Mfg Co, Chicago
Shreve Optical Co, Geneva, N.Y.
Speidel Corp, Providence, R. I.
St-Cabin Co, N.Y.
Stuart Corp, L.A.
Tabacco Picker & Co, Chl.
Television Insr Inc, Long Island City, N.Y.
Treasurer's Case, Paris, Ill.
United Rice Milling Products, New Orleans
Williamson Mills, New Bedford, Mass.

AGENCY
Lester Harrison, N.Y.
Bill Boshell, Denver
Walsh, N.Y.
A. B. Landau Inc, N.Y.
Townsend, Burlington, Vt.
Spiri & Mills, Toronto
Cooze, N.Y.
Kates-Hagg, Wilmington
Ralph W. Sharpe & Associates, Detroit
Sterling, N.Y.
Ben Kemper Co, Dayton
Ruthrauff & Ryan, Detroit
The Beggars, L.A.
Gordon & Rudick, N.Y.
Franklin Bruck, N.Y.
Henry A. London, Boston

Lodgewood Co, N.Y.
Cowan & Doudor Inc, N.Y.
N. W. Ayer, Phila.
Ben Sackheim, N.Y.
W. Wallace Orr, N.Y.
Walsh, Toronto
George N. Kahn, N.Y.
DeMoss & McGuiness, Chicago
O'Neill, Larson & McAlmon, Chicago
Charles L. Rosvoll & Co, Rochester
Byrd & Ingram Ltd, Oakland
Edwards, Harkensack, N.J.
Ted H. Factor, L.A.
Chernow Co, N.Y.
Schneefeld, Blumer & Green, Chicago

Elsed J. Robinson & Co, L.A.
A. B. Landau Inc, N.Y.
William Kester & Co, L.A.
Ruthrauff & Ryan, N.Y.
Wilson, Hale & Welch Adv, N.Y.
Robey Co, N.Y.
H. W. Hauptman Co, N.Y.
Robert Whitehill Inc, N.Y.
Gordon & Rudick, N.Y.
Hodson-Gardell Inc, N.Y.
Harold Cabot & Co, Boston
Bermingham, Castleman & Pierce, N.Y.
Netherlands, Haskett, Chicago

Lynn Baker Inc, N.Y.
Ceil & Parry, N.Y.
Reinke, Meyer & Finn, Chicago
Charles L. Rosvoll & Co, Rochester
Sullivan, Stagner & Bewley Inc, N.Y.
Ray, American & Associates, N.Y.
Glasser-Gailey, L.A.
Fletcher E. Richards, Chi.
Low Kishon & Sun, N.Y.
Melamed-Hubbins Inc, Wools
Lloyd Mansfield, Buffalo
Stone-Stevens Inc, New Orleans
McConnaughy, N.Y.

New and Renewed 13 March 1950
The RFD mail wagon which brought the only news of the outside world to remote sections of northern California...the security box from a Wells-Fargo stagecoach...a mailbox from the 1850’s...an early telephone...the semaphore on San Francisco’s Telegraph Hill...Pony Express riders who speeded communications between the east and west...ox bells used by highwaymen as a ruse to stop the stagecoaches...

...the flag of the California Republic...an old telegraph key. All these were vital communications in the early days of northern California. Today there is one, and only one, way to reach all of northern California at one fell swoop—KNBC. It is northern California’s best buy.

KNBC

THE STATION OF NORTHERN CALIFORNIA
50,000 WATTS 680 K.C.
13 MARCH 1950

Represented by NBC Spot Sales
W. Alton Jones, president of Cities Service, has always enjoyed tackling a tough project. He got one in 1942. That year the government was sweating over the problem of piping Texas oil into industrial centers of the East. F.D.R. asked 11 executives of the country's top oil companies to pick a man for the job; their choice was Jones. The executives chose wisely.

He completed the task in 350 days at enormous savings to the government. For his outstanding achievement he was awarded the nation's highest civilian honor: the Medal of Merit.

In 1920 Cities Service vice-president Frank Frueauff spotted Jones as a hot executive prospect. Frueauff asked him to become his assistant; Jones accepted. A short time later Frueauff died and Jones became vice-president.

The new veepee was eager to build Cities Service into a major organization. The bulk of the company's income was then derived from the distribution of gas, light and power. Jones considered this a small operation, wanted to expand. After studying the company-owned subsidiaries, he made his biggest decision: Cities Service was going into the petroleum business. He believed that this would fan the firm's business from a steady blaze into a roaring bonfire. He was right. By 1 January 1947, Cities Service had a record cash balance of $169,000,000. In 1940 Jones was elected president of the company.

Broadcasting helped Cities Service up the ladder.

Cities Service has been using radio for 24 consecutive years. The firm sponsored its first program in 1927. Last year the company sponsored a simulcast of its current program Band of America. Of its estimated $1,000,000 annual ad budget, in 1949 the firm spent more than $600,000 for radio and $41,125 for TV.
WFMJ
Youngstown, Ohio

is now broadcasting on 1390 with

5,000 watts

(50,000 watts on 105.1 FM, duplicating AM programs)

Cover Youngstown, Ohio, the nation's fourth largest steel center and Ohio's third market, ranking next to Cleveland and Cincinnati because of the closely built up territory all around Youngstown, with . . .

WFMJ
Basic ABC Station

News of the Associated Press, United Press and the Youngstown Vindicator

Headley-Reed Co., National Representatives

13 MARCH 1950
New developments on SPONSOR stories

P.S.  See:  "Out Of The Beauty Parlor Into The Home"
Issue:  March 1948, p. 31
Subject:  Homemade Hair Waves

"Which twin has the Toni?"
The repetition of this simple question over the air has paid off
for Toni; and soon the company launches a new radio campaign.
As SPONSOR reported in its story "Out of the beauty parlor into
the home," Toni spent $5,000,000 for advertising as far back as
1947 . . . $3,500,000 of it in broadcasting.
Recently Toni set 26 March as the kick-off date for a new adver-
tising drive. The nationwide campaign will promote Toni's new
product for short haircuts, the Midget Spin Curlers. A new kit with
six midget curlers has been designed and will retail for $1.33.
Still relying heavily on radio, Toni plans to use its three CBS
network shows—Give and Take, This Is Nora Drake, Arthur Godfrey
Show—to help it introduce and publicize the new product.

P.S.  See:  "Before You Junk Your Commercial"
Issue:  2 January 1950, p. 32
Subject:  TV Critics Club

A new survey shows that TV commercials can increase repeat
sales of a product.
Recently SPONSOR ran "Before You Junk Your Commercial," a
story based on data taken from the first Look Hear study. Maxine
Cooper (author of the television column Look Hear) conducted the
study, came up with some impressive information on the buying
habits TV commercials develop.
Results are now in for the Look Hear study number two. They
indicate that a high percentage of those who have bought a product
for the first time as a result of a TV commercial repeat their pur-
chase. Of the original 2,000 names used in the first study, 300 were
interviewed in the second study. The latter was conducted mid-
January; and 66.6 percent of the questionnaires were returned.
A breakdown of the 62.5 percent of the respondents who regularly
view the Sanka-sponsored Goldbergs is as follows:
Viewers who have purchased Sanka .......................... 83.7%
Non-viewers who have purchased Sanka ...................... 16.3%
Total viewers who buy Sanka ............................. 25.6%
Total non-viewers who buy Sanka ..................... 6.6%
Among those who bought Sanka for the first time as a
result of TV commercials:
Did repeat purchase ........................................... 61.5%
Did not repeat purchase ................................. 38.5%
While 77.7 percent of the regular Goldbergs viewers repeated
their purchase of Sanka, only 25 percent non-viewers repeated the
purchase. If you take from the sample the names of all Sanka re-
peaters, among them are 87.5 percent who are Goldbergs fans.
Among respondents who had bought Old Gold cigarettes for the
first time as a result of TV commercials, all repeat purchasers were
women. Non-repeat purchasers were equally divided between men
and women.
Did repeat purchase (all women) .......................... 27.3%
Did not repeat purchase (men and women) .............. 72.7%
It's clear that in the cases cited the influence of TV on viewers' 
buying habits didn't end with the first purchase.
to our Executive Representatives will be highly beneficial for you and deeply appreciated by us. We proudly introduce...

JIM EELLS. Hard-hitting counterpart of Bruce, Iowa-born Jim is highly experienced in all phases of radio station operation. Knows and satisfies station needs—lucratively.

BRUCE EELLS. No swivel-chair general, our top executive is happy only in the field. Says helps him survive Hollywood artificiality.

JEAN ARMAND. For many years management counsellor to station operators throughout the U. S. and Canada, Jean says the Program Library Service is the first big price and quality break operators have ever been furnished in transcriptions.

WADE CROSBY. Reared in top advertising agencies, versatile Wade has appeared in many Bob Hope pictures, starred in the famous "Frontier Town" western radio series, aspired to represent overall Bruce Eells interests in the field.

PARKER STOUGH. Marshalltown-bred and WLW-trained, Parker enthusiastically quit an important mercantile post to carry the new Program Library information to broadcasters; dispell the natural "too good to be true" reaction of the cynical ones.
WEED

and company

RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK • BOSTON • CHICAGO

DETROIT • SAN FRANCISCO

ATLANTA • HOLLYWOOD
How many radios in your home?

Trend to radio in every room

listening gives advertiser

multiple impressions

Junior: "Gee whiz, Mom, do we have to listen to that love mush? I bet Jack Armstrong wouldn't stand for anything that corny. Can I tune him in?"

Mom: "Junior, hush. Gloria Gush is coming on next, and I certainly don't intend to miss her. You'd think I didn't live here. Your father was glued to the baseball game all yesterday afternoon."

That was radio, prewar vintage.

The 1950 picture is different.

How different is a matter of great significance to advertisers.

Yesterday's picture was one of a single advertising message shared by a family. Today's picture is one of listening by individuals; of multiple advertising impressions within the several rooms of a single home.

Multiple-set listening is one of the major radio developments of the past decade. Its importance to sponsors and stations can hardly be overestimated when the possibilities are studied. Postwar momentum of the trend toward multiple sets in the home is creating a bigger, more potent broadcasting industry.
And hot on the trail of the multiple-set-development, are researchers, manufacturers and industry leaders. The awakening to its implication didn’t come overnight, but the story of radio’s long disregarded out-of-home listening seems likely to save multiple set ownership from a similar fate.

It is only recently that time salesmen have been able to impress advertisers on the extent of out-of-home listening—on the basis of fact, not theory. Even now, despite the overdue research on listening in autos and public places, salesmen refer to it as a “bonus” audience. Newspapers and magazines have never been known to consider bus, train and subway readers as “bonus circulation.” They’ve got their readers counted and classified, and they sell them as a sum total.

That listening has become a personal matter means much more to the advertiser than the fact that set ownership has increased 15.5 percent in the past year. The full meaning of more sets in the home can only be realized, and utilized when the effect it has on degree and intensity of listening is analyzed.

Family listening means distractions. Compromise on program choice results in a less intense, less interested audience. The collective folk listen with one ear; the advertisers’ message gets similar attention.

Now dad listens to sports in his den; mom washes dishes in the kitchen to the tune of her favorite orchestra. Junior has his set—and Jack Armstrong—all to himself. All of which makes for attentive dialers.

In a report prepared especially for sponsor, Albert E. Sindlinger, head of Radox, gives findings of a multiple-set sampling in Philadelphia. Radox monitors every set within the home, and more than 100 homes in the sample have been fitted with this check system for over 15 months.

According to Mr. Sindlinger, there are few homes in the Philadelphia area without secondary sets; most extra sets are located in the kitchen or bedroom. (Favorite locations are indicated in more detail by E. C. Hooper and Iowa Radio Audience Survey figures in the box shown elsewhere in this article.)

“About 20 percent of our homes,” says Mr. Sindlinger, “have the secondary set more than the living room radio. Most of the secondary listening takes place during the day. We have seen many examples of daytime listening where a kitchen radio was on for two or three hours, then a bedroom set will come on at a later hour, similarly tuned in. Bedroom listening later in the evening is primarily to music—except in children’s rooms.

“We sometimes get multiple-set ratings which are as high on secondary sets as on the primary sets for certain programs. In the evening, we find many homes listening to two different programs.

This last point underscores the element of personalized listening. Program preference and loyalty is so decided that the family gives up the desire for companionship to satisfy it.

Sidelight findings on what happens to radio listening with the advent of a TV set in the home are included in the report. According to Radox monitoring, listening reduces to a near vanishing point for six months after the installation of a television set in the home. After six months, secondary sets come back into the picture, the majority dialed to musical programs. Within one year, listening habits start forming a definite pattern on kitchen and bedroom sets.

Hugh Beville, Director of Research for NBC, commented on the current multiple-listening pattern at a Pulse luncheon several months ago.

“As radio has moved out of the parlor into the bedroom, the den, the kitchen, and other rooms throughout the house, techniques which were primarily developed to measure family listening based on a single home receiver in the living room have proved inadequate to meet the changing situation.
"Here is just one example. A special study by Hooper revealed that a rating for a juvenile program more than doubled when additional questions were asked to find out from the telephone respondent whether or not listening was taking place in other sets within the home."

It is true that some techniques have not been refined for maximum usefulness. Some have shown a tendency to stop short of the individuals surveyed. It is not denied by various researchers that dealing in percentages instead of persons weakens the punch of current studies.

But to balance this existent negative factor, there is a heartening positive one.

The Iowa Radio Audience Survey is an excellent example. Conducted for the past 12 years by Dr. F. L. Whan of Wichita University for WHO, Des Moines, it is based on personal interviews with over 9,000 Iowa families, scientifically selected from cities, towns, villages and farms throughout the State.

The 1949 survey, released in March, showed that 47.5 percent of all Iowa families have two or more radios; 51.9 percent, auto radios; 9.7 percent of trucks are similarly equipped. (Particularly interesting, as a reflection of the extent to which multiple sets have been purchased—Please turn to page 41)

### Homes with two or more sets, 1940-1949*

<table>
<thead>
<tr>
<th></th>
<th>1940</th>
<th>1949</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percent of all homes owning radios</td>
<td>90.8%</td>
<td>98.6%</td>
</tr>
<tr>
<td>Percent of homes owning:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>only one set</td>
<td>81.8%</td>
<td>54.3%</td>
</tr>
<tr>
<td>two sets</td>
<td>13.8%</td>
<td>33.3%</td>
</tr>
<tr>
<td>three or more sets</td>
<td>4.4%</td>
<td>12.4%</td>
</tr>
<tr>
<td>Total—all radio homes</td>
<td>100.0%</td>
<td>100.0%</td>
</tr>
</tbody>
</table>

*Based on the Iowa Radio Audience Survey (WHO)

### Number of sets in home by place of residence, 1949*

<table>
<thead>
<tr>
<th>Percent of homes with:</th>
<th>All Homes</th>
<th>Urban Homes</th>
<th>Village Homes</th>
<th>Farm Homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>one set</td>
<td>54.3%</td>
<td>47.5%</td>
<td>60.4%</td>
<td>58.8%</td>
</tr>
<tr>
<td>two or more sets</td>
<td>45.7%</td>
<td>52.5%</td>
<td>39.6%</td>
<td>41.2%</td>
</tr>
<tr>
<td>Total</td>
<td>100.0%</td>
<td>100.0%</td>
<td>100.0%</td>
<td>100.0%</td>
</tr>
</tbody>
</table>

*Based on the Iowa Radio Audience Survey

### Rooms in which sets are located:

<table>
<thead>
<tr>
<th>Location</th>
<th>Percent, according to Hooper diary survey</th>
<th>Percent, according to Iowa survey</th>
</tr>
</thead>
<tbody>
<tr>
<td>living room</td>
<td>79.3%</td>
<td>68.0%</td>
</tr>
<tr>
<td>kitchen</td>
<td>25.5%</td>
<td>36.2%</td>
</tr>
<tr>
<td>bedroom</td>
<td>20.7%</td>
<td>21.2%</td>
</tr>
</tbody>
</table>

13 MARCH 1950
As Theatre Guild on the Air passes the midway point of its fifth season, there is no evidence that the show has sold as much as a thimble’s weight of steel for its sponsor, the United States Steel Corp.

Yet U. S. Steel will shell out more than $1,267,000 for the program during 1950. Add to that the $5,000,000 that USS has spent on Theatre Guild since 1945. Consider the fact that not even the world’s largest steel corporation can afford to throw good millions after bad. It follows that Theatre Guild on the Air is not supposed to sell steel. It’s supposed to sell U. S. Steel—not the product but the company. The story of how well it is succeeding is one that advertisers in general, and institutional advertisers in particular, can profitably study.

Budget-wise, with more than a million and a quarter dollars earmarked each year for radio, U. S. Steel spends perhaps another million for advertising in magazines and other printed media, mainly on an institutional line. But it’s radio that does the big job.

U. S. Steel went into radio primarily to “humanize” itself to the public—to change the popular concept of this giant corporation to something less intimidating than that of a shapeless but vaguely sinister mass. As the Investment Dealers Digest pointed out in a recent issue: “U. S. Steel not so

Steel melts the public

Over 50 percent of U. S. Steel’s ad budget goes to winning friends, especially stockholders and employees

many years ago was the butt of political cartoonists, rabble-rousers, Congressmen. It was the embodiment of all that is considered reprehensible in business. Today Big Steel is regarded benevolently by a large portion of the public. This change is due almost entirely to highly intelligent public information activities. Recently we had occasion to comment on the commercials of U. S. Steel’s radio program, Theatre Guild on the Air—brief, honest, reserved, homespun—public relations at its finest...”

J. Carlisle MacDonald, assistant to Irving S. Olds, USS board chairman, modestly concurs in these judgments. MacDonald is in overall charge of U. S. Steel’s public relations program, of which Theatre Guild on the Air (representing more than half of the advertising budget) is the core. Another unsolicited testimonial that Olds and MacDonald found especially heart-
warning is this excerpt from a recent column in the Pittsburgh Post-Gazette by that newspaper's sports editor, H. J. Boyle: "... It is a pleasure to find the (radio) industry coming up with the sort of program the USS sponsors —good plays, serious and comic, by capable performers. Even the commercials involved are not only in good taste, but they are interesting and informative, and because they are both of these, they are convincing.

"... Certainly the USS which has its roots in Pittsburgh... is building up a good will by a subtle, indirect approach as shown by these friendly words from this Pittsburgh observer who was born and raised with steel workers... and who finds reasonableness, plausibility and sympathy arising from the program content and the way the whole thing is handled."

The Pittsburgh Post-Gazette sports editor concluded: "I am not at all certain that the program in question will cause Aunt Edna to specify that her next washtub must bear the imprimatur of the U. S. Steel Corporation. But catching Aunt Edna probably is a minor aim compared to the larger one of convincing the public at large, and particularly that part of the public which works for the corporation, that directorships and management have a respect for the good opinion of all and (Please turn to page 49)"
The best ad libs in radio are usually in the script. That's the story behind many of radio's top commercial successes. Shows like Fibber McGee and Molly, The WLS National Barn Dance, WWV A Barn Dance, Grand Old Opry, We the People, You Bet Your Life seem natural... sparkling; but the spontaneity is carefully planned.

Planned spontaneity yields big dividends—in pleasure to the listener and dollars to the sponsor. It's been one of the most important ingredients of programming since crystal-set days. And its importance has grown through the years. In fact, radio's great commercial success as an advertising medium is based on the warm and natural friendliness of its unseen voices.

Back in the early days, radio's spontaneity was an accident. As George C. Biggar, National Barn Dance director at WLS puts it: "In the 1920's we turned a bunch of dancers and fiddlers loose in the studio and let them have..."
program natural

Planned spontaneity is a fine art

with many a sponsor and station

at it.”

But that didn’t work. Shows were often poorly balanced. Without a script to follow, the master of ceremonies often faltered. There were awkward pauses between numbers. Shows seemed amateurish rather than natural.

Then the reaction set in.

WLS and a host of other stations made complete scripts mandatory. Every call, every chuckle, every bit of byplay was written down. As a result the informality of shows like the National Barn Dance was lost.

But the next step took care of that. National Barn Dance and other top-flight programs developed the planned spontaneity formula. It combined the best aspects of “a bunch of dancers and fiddlers loose in the studio” and a completely written show.

Today, The National Barn Dance has the various elements of the show carefully scheduled in the script to give the overall effect of spontaneity. But there’s provision left for apparently casual interludes.

When Bill Bailey introduces a tune, Captain Stubby may step forward suddenly and shout, “Let’s all join in and sing this one, folks.” The brief community sing ‘wakes up’ the audience, gives them a feeling of participation. This feeling is communicated to the listeners at home.

Sponsors of the National Barn Dance have proved that when an audience feels itself part of the show, product and sponsor identification zoom.

** * * **

The sponsor of Grand Ole Opry, Prince Albert Tobacco, knows how closely product and program should be welded. Prince Albert has sponsored this folksy offering since 14 October, 1939. Along with a host of regional advertisers, Prince Albert has found that planned spontaneity keeps both the audience and the sponsor happy.

The Opry script is used for guidance and timing only. The show is neighborly, unpretentious—never slick or glib. Folk songs, gags, and humorous situations lend down-to-earth appeal.

** * * **

One of the foremost members of the lets-be-ourselves fraternity is Jack Benny. The seemingly off-hand humor of his program is painstakingly rehearsed: the integrated Lucky Strike commercials are carefully plotted.

Other advertisers were quick to realize that what Benny did for his sponsor could also be done for them. Thus, many members of Benny’s cast—all masters at the art of being natural—now have programs of their own.

The Ronald Colman’s are sponsored by the Schlitz Brewing Company on Halls of Ivy. Colgate Dental Cream and Palmolive Peet bankroll Dennis Day in A Day in the Life of Dennis Day. Phil Harris and Alice Faye sport the Rexall banner.

These advertisers knew that the sup-permission to turn to page 56.}

Novelty race on Truth or Consequences (see text) Nat'l Barn Dance makes spontaneity an art

Brush Creek Follies on KMBC attracts vast audience of fans as do barn dance shows on WRVA, WSM, WWVA
The seafaring coffee merchant

Radio sold more "26" Coffee for Isbrandtsen
line in 30 days than newspapers had in a year

When "26" Coffee was introduced in 1943, there were already more than 65 other brands on the Eastern market. Many of the competing brands were cheaper: all were well-established.

The average grocer's shelves sagged under the weight of a dozen or more brands of coffee, each in several different grinds. It was, on the whole, the kind of competitive situation that turns brave merchandising men pale.

Being new to the coffee business, Isbrandtsen & Sons, Inc., makers of "26", weren't aware of the hazards of the trade. The company merely turned to radio and almost overnight achieved two objectives that made old coffee campaigners look like neophytes: they got "26" Coffee down from the shelf and into a position of prominence in the retail store; they induced grocers themselves to declare publicly that "26" was the best coffee they'd ever tasted, the brand they used in their own homes. In one test market radio sold more coffee in 30 days than newspapers had in a year.

Isbrandtsen managed this twin killing by means of a unique "Grocer Participation Plan," which will be described in detail.

Radio did such a phenomenal job for Isbrandtsen's "26" Coffee that today virtually all of the firm's $100,000 advertising budget is invested in that medium, with a small residue devoted to "reminder" advertising in newspapers. The current "26" spot schedule, which became effective 1 March, covers 11 AM stations and one television station in New York, Connecticut, and
Massachusetts. The schedule, with the number of weekly announcements, follows:

Bridgeport, Conn., WNAB
10 one-minute announcements
Hempstead, N. Y., WHTI
five one-minute announcements
New Haven, Conn., WELI
15 one-minute announcements
Springfield, Mass., WSPR
10 one-minute announcements
Waterbury, Conn., WATR
10 one-minute announcements
Worcester, Mass., WNEB
15 one-minute announcements
Stamford, Conn., WSTC
10 one-minute announcements
New London, Conn., WNLG
15 one-minute announcements
Buffalo, N. Y., WYOL
three one-minute announcements
Buffalo, N. Y., WYOL
two participations
Rochester, N. Y., WHEC
five chainbreaks
Syracuse, N. Y., WOLF
12 one-minute announcements
Syracuse, N. Y., WFBL
two 35-word chainbreaks
Troy, N. Y., WTRY
15 one-minute announcements
Utica, N. Y., WIBX
five 50-word announcements


The company prefers announcements to participations, finding them "cheaper in the long run," and generally more flexible and easily adapted to fluctuating market conditions. Isbrandtsen regards one year as the minimum campaign period for any single market; the company has never made a practice of cutting a campaign short after the initial 13-week cycle.

The spots themselves sell hard around the angles of brand identification and superior quality. Typical copy themes are "The best coffee you can buy is your best buy," and "The coffee with a number for a name."

The numerical name, incidentally, is derived from the address of the parent corporation, the shipping firm of Isbrandtsen & Co. of 26 Broadway, New York. Isbrandtsen is the largest independent freighter line in the United States, with more than 50 vessels carrying its flag all over the world. The company became page one news some months ago when one of its vessels, the Flying Arrow, was shelled by a Chinese nationalist gunboat while attempting to enter the blockaded port of Shanghai.

Four other Isbrandtsen ships plying Far Eastern waters have since figured in similar incidents. The Isbrandtsen management in each case has protested to the U. S. State Department with characteristic vigor. To underline its points, the line also bought full-page newspaper advertisements setting forth the legal aspects of the incidents in exhaustive detail for the information of the public.

Barrage of postcards kicks off pitch to grocers to get them on air with testimonials for "26"
The D. J. has a heavy responsibility

Unless every record is judged on its merit, the sponsor and listener are being shortchanged

 Disk jockeys are often great local personalities and salesmen. Advertisers and stations both profit from that. But both can lose heavily in the long run if the success of the disk jockey leads the station management to abdicate control and supervision of the content of the record sessions. There's plenty of evidence that this often happens.

It's natural for station managers and program people to assume that periods filled mainly with the d.j.'s talk and recordings of his choosing call for little attention. The very ease and simplicity with which the d.j. programs his time seems to defy any need for supervision.

But during the last two years enough d.j. sessions have gotten far enough out of hand for several reasons to worry a lot of station managers. They know that whatever hurts their program structure hurts their advertisers too. And many d.j.'s just aren't programing in the best interests of the listener or the advertiser.

This article will cite abuses of programming privileges among d.j.'s. It will also suggest how disk jockey programs can be improved for the benefit of sponsors and everyone else concerned.

It's no secret in the trade that popular d.j.'s in many markets are paid to push their labels by record companies, or perhaps in even more cases by local distributors. The extremity to which this "pushing" is carried varies with the d.j. He may get as little as $10 a week. Some popular and prosperous d.j.'s are known to bank a sum considerably in excess of their salaries.

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D.j.'s are popular salesmen, but need programing supervision by station brass.
money in the record industry to subsidize all the most important d.j.'s in all the most important markets. But gifts, dinners, and other forms of flattery are another matter.

This flanking movement on the d.j. by field representatives of record firms, song publishers, etc., may actually influence many a record jockey to an extent of which he is quite unaware. It's so easy to play a "good guy's" disk without bothering to compare it with other music.

Some d.j.'s take the matter of flattery and attention very seriously, if they consider they have been slighted in some way, they will refuse to play the music from the source of their affront (real or fancied). Such statements have, in fact, been made publicly and aren't as rare as you might think.

Only determination by the station management to reassert its basic responsibility for programing can prevent such abuses.

So simple a thing as a regular check of the program log can keep a station or program manager informed about the music being played, warn him if things are getting out of line.

A program set-up in which d.j.'s are allowed to operate without supervision of program content inevitably leads to growth of the "big-shot" complex in a certain number of cases. This is just as true on small stations as on larger ones. Many a band leader could duplicate in essence the story told recently by a well-known musician.

He had been making a series of one-night stands, hadn't slept in two days, and was dragging with weariness. But he wasn't too numb to miss taking the popular local d.j. to dinner. The record spinner was a youngster who had come up fast and was eager to make the most of his local fame. He asked the band leader to appear in person on the next day's show. "At what time?" he asked, hoping the kid had an afternoon show. When the kid said "6:00 a.m." the band leader tried to beg off. The d.j. looked him straight in the eyes and said, "If you don't I'll never play another record of yours." And he meant it.

This is not to say that the majority of d.j.'s aren't as modest as the next professional, or that they don't operate as intelligently as they can, and

(Please turn to page 48)
Pick of the
Pick Radio Sales to show you how to go places in television, and you’ll get the pick of the field. Because each Radio Sales TV Account Executive is firmly grounded in television. He knows (from first-hand experience and down-to-earth research) all there is to know about the six TV stations Radio Sales represents—the cream of the crop in New York (WCBS-TV), Philadelphia (WCAU-TV), Los Angeles (KTTV), Charlotte (WBTV), Salt Lake City (KSL-TV), Birmingham (WAFM-TV)...Together serving 1,744,000 homes...43.8% of the nation’s TV total. If you’re getting ready to take-off in television—or even if you’ve already logged a lot of TV air-hours—use Radio Sales and you’ll go far. At jet-propelled speed!

RADIO SALES
Radio and Television Stations Representative...CBS

Representing WCBS-TV, New York; WCAU-TV, Philadelphia; KTTV, Los Angeles; WBTV, Charlotte; KSL-TV, Salt Lake City; WAFM-TV, Birmingham; radio stations WCBS, WBBM, KNX, WCAU, WCCO, WEEI, KMOX, KCBS, WBT, WRVA, WTOP, KSL, WAPI and the Columbia Pacific Network.
This is the third and last installment of the TV dictionary compiled by Herbert True, radio and television director of the Carter Advertising Agency, Inc., Kansas City. As an additional service to readers SPONSOR has published the complete TV dictionary in booklet form. Single copies are available to subscribers without cost on request; for bulk copy prices, please write to TV Department, SPONSOR, 510 Madison Avenue, New York 22. The dictionary booklets are in handy pocket-size.

M
MIX—To combine by recording or re-recording various sounds to blend them together.
MOBILE UNIT—Field television equipment as mounted in trucks, and/or trailers, and generally used for sports, special events and other shows not in studio.
MONITOR—A control kinescope used by personnel (producer, switcher, technical director) to check and view camera pickups or on-the-air pictures.
MONITOR (verb)—To check show and actions as they appear on a kinescope.
MONTAGE—Series of pictures or images to create a unified effect or impression.
MOVIOLA—Special machine for viewing film in small size.
MURAL—A photographic enlargement of a scene used to give the impression that the scene actually exists in the studio.
MS—Medium shot. A relative term halfway between a CU and a LS.
35 mm.—Standard motion picture size film. Runs 90 ft. to the minute, 30 ft. to chain break.
16 mm.—Small size film currently being used for most film commercials in the smaller TV stations. This is about one-third as expensive to use as 35 mm., and as reproduced on TV, video-wise, is comparable to 35 mm.; however 16 mm. suffers greatly audio-wise on TV.

N
NARRATOR—An off-camera or background voice.
NARROW ANGLE LENS—Picks up small portion of set or action.
NOODLE—To play a few bars of background music usually behind titles; known as noodling.
OFF-SCREEN NARRATION—Any narration that is not lip sync.

ON THE AIR—Program in process.
ON THE NOSE—Slang denoting perfection in timing, focus, etc.
OPEN END—A TV film, program or commercial that leaves space or time at the end for personal or specific local identification.
OPTICAL LENS—Lens focusing the image of the scene to be televised on the light-sensitive plate of camera tube.
OPTICAL PRINTER—A gadget used to get a positive film that varies in speed and size from the action originally recorded on the negative. Also used in making wipes and other effects.
OPTICAL VIEW FINDER—Device on a TV camera used by the cameraman to accurately frame and focus the scene to be televised.
ORTHICON—Extra light-sensitive RCA camera tube currently being used in field cameras for most outdoor pickups.
OUT SYNC—When the TV image on a receiver screen is seen to roll vertically or horizontally. It is usually the result of the receiver circuits being out of synchronization with the transmitted signal.

P
PAN—To follow action to right and left or up and down. A gradual swinging of the camera in any direction. To swing camera across a scene.
PANORAMA SHOT—"Pan left or pan right."
PARABOLA SHOT—A special direction microphone mounting, usually circular in shape used to pick up crowd noise, band music, etc.
PICTURE—The image telecast.
P.L.—Private line.
PLATTER—A recording usually used as the audio portion of a film commercial.
POINTILLAGE—Refers to a painting technique whereby a plane surface is built up.
POSITIVE—A projection print from negative film. The true picture.
POT—TV slang for a fader or the instrument used to lower or raise the sound level.
PRACTICAL—Real. Actually to be used in opposition to something fake, or that is installed for purely aesthetic purposes.
PRE-SCORING—The recording of sound prior to the shooting of the picture.
PRINT—A positive copy of a film from the original film negative.
PROCESS SHOT—Film combining real photography with projected backgrounds, or model set or drawing.
PRODUCTION—Another generic term, usually refers to the TV show and all details involved.

PROJECTION TYPE RECEIVER—A TV receiver using optical projection from a kinescope tube on to a large screen.

PROPERTIES—All physical materials used in a scene, i.e. furnishings, decorations, or articles utilized by actors in portraying their respective roles.

RECORDING—Means of recording visual and/or audio action and sound on film or phonograph discs.

REEL—Spools on which film is wound. One 35 mm. reel is 1,000 feet. One 16 mm. reel is 400 feet.

RELAY STATION—A radio frequency transmitter usually located some distance from the main transmitter from which TV signal is transmitted to a more distant point.

RELEASE PRINT—Final print of commercial, film, or kinescope to be delivered to TV station, client, or agency.

RELEASE STUDIO—Expression used by director or producer to talent and studio personnel indicating end of rehearsal or broadcast.

RESOLUTION or DEFINITION—Degree of reproduction of the detail of an image, scene, sets and/or background after transmission through complete TV system to receiver or monitor.

REVERSAL—Film process that results in a positive print without the use of a negative. Usually restricted to home movie 16 mm. production; however, upon occasion reversal prints are used in 35 mm.

REWIND—To rewind a projected film in order that it is ready for reshowing.

RIG—Machine used to hold, move or control object televised.

RING MIKE—Microphone installed over boxing, wrestling or such events to pick up audio or sound portion of TV picture.

ROLL IT—Gue to projectionist for him to start film projector.

ROLL UP—Trick effect used to change from one scene to another wherein first picture begins to roll from the bottom, revealing second picture.

RUNNING SHOT—Picture in which the camera is dollied along with the action.

RUSHES—First prints from a film usually developed overnight so the producer or client can examine film production of previous day.

SCANNING—The electronic analysis of the optical TV image into a series of parallel horizontal lines traced from left to right in sequence from top to bottom.

SCENE—A single sequence in a TV production which may consist of one or more shots.

SCENARIO—A complete written guide of a TV show describing story and action. Usually applies to a TV film rather than live show.

SCOOPS—Large kleig lights used in TV studios.

SCORE—The music for a TV commercial or show.

SCRATCH PRINT—A rush or quick print that is used for editing.

SCRIPT—A complete written guide for a TV commercial, film, or live show. Synonym for continuity. Term is generally used in preference to scenario.

SET—A TV scene used or constructed in the studio where action takes place and is shot. A film camera.

SCRIPT GIRL—TV director's assistant handling script preparation, clearance, editing, etc.; and frequently timekeeper and prompter in dry runs and camera rehearsals.

SET-UP—The installation of set, props, backgrounds, etc., in studio, plus the necessary televising equipment, i.e., cameras, lights, mikes, etc.

SHADING TECHNICIAN or ENGINEER—The individual who regulates the brightness and detail of a TV image or picture before it is transmitted.

SHADOWING—To simulate by trick effect a natural shadow what cannot effectively be created through the use of TV lighting alone.

SHOOTING OFF - OVER—To take in areas in a given camera shot that are not wanted or that are beyond the horizontal or vertical limits of the established set.

SHOT—A single continuous run of the TV camera.

SIGNAL—Any transmission of the TV picture and sound.

SIMULCAST—A combination AM radio and TV show; in other words, to broadcast a TV show at the same time that it is being televised.

SINGLE SYSTEM—Sound and picture recorded on the same film at the same time. Also frequently known as lip sync.

SLIDE—A title or picture on a single frame of 35 mm. film that is projected into the camera.

SLOW MOTION—The slow movement of objects which are produced by photographing on film more frames per second than are projected per second.

SNAP—A descriptive term defining right proportion of contrast and sharpness in a TV picture.

S.O.F.—Sound on film.

SOUND TRACK—That portion of 16 or 35 mm. film that is devoted to the recording of sound.

SPECIAL EFFECTS—Miniatures, dioramas, and various electrical and mechanical devices used to simulate impressive backgrounds, massive titles, etc. Any trick device used to achieve scenic or dramatic effects impossible of actual or full-scale production in the TV studio.

SPECIAL EVENTS—TV programs of great news interest, usually not regularly scheduled, e.g., sporting events, meetings, parades.

SPICE—To join together two pieces of film with film cement.

SPLIT FRAME—A composite print of two separate actions on the same frame; in other words, two different pictures combined into one picture.

SPOTS—Spotlighting used on TV sets or stage.
STAGING PLAN—A scaled print or plan of the studio, set or stage upon which are recorded the location of walls, furniture, property, talent, etc.

STAND BY—Announcer, film, etc., held in reserve for emergency use.

STAND BY (verb)— Cue to talent, cast or crew that TV program is about to go on the air.

STILL—A still photograph or other illustrative material that may be used in a TV broadcast.

STOCK SHOT—A scene not taken especially for the production but from film files or film library, i.e., Eiffel Tower, Statue of Liberty, frequently inserted for atmosphere.

STOP—The degree of opening of the lens of a TV camera.

STOP MOTION—Film taken by exposing one frame instead of many frames at a time. Object or objects are usually moved by hand a fraction of an inch for each exposure according to a predetermined pattern.

STORY BOARD—A set of drawings used to show sequence of a production. Idea being to have one drawing for every change of action or scene, usually including both pictures and script.

STRETCH—Instruction given to cast or crew to stall for time.

STRIKE—To take down set or scene and to remove it from the stage.

SUPER-IMPOSE or SUPERIMPOSITION—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.

SWITCH—A change from one camera, lens or camera angle to another.

SYNCHRONIZATION—To maintain synchronous perfection between the scanning motions of the electron beams and the camera tube and in the cathode ray tube in the receiver or monitor.

SYNOPSIS—TV commercial, program or story written in action sequences but without full technical data, directions of the continuity, or script.

SYNTHETIC DISTORTION—To impart by various techniques a seeming irregularity to lines and services that are actually smooth and rectangular.

TAKE—A single shot picture and/or sound. Sometimes specifically a satisfactory or usable shot. Other variations or takes are made with same camera set up and actors going through identical business.

TAKE (verb)—Switching directly from one picture or camera to another picture or camera, as "take one, take two."

TAKE IT AWAY—Directions to talent, announcer, etc. "You're on the air."

TALK BACK—Phone circuit or cans from director to announcer or other crew.

TECHNICAL DIRECTOR—The director of all technical facilities and operations, lighting, cameras, sound, switching, in a studio production.

TELECAST—A television broadcast.

TELEPHOTO Lens—A very narrow angle lens which produces large size images at extreme distances, frequently used at sporting events, etc.

TELEVIEWS—A member of the television audience.

TELEVISION—The transmission and reproduction of a view, scene, image or person by an apparatus that converts light rays into electrical impulses in such a manner that those same objects may then be transmitted and re-converted by a receiver into visible light rays forming a picture.

TEST PATTERN—A specially made design of numerous lines and/or circles transmitted for the purpose of correctly setting the focus and tuning of an image on a television screen.

TEXTURE—An impression of depth and irregularity that is given to a plane surface by using paints or other decorative materials.

THREE SHOT—TV shot of three performers, etc.

TILT—Slow camera movement, up or down.

TITTLE MUSIC—Background music behind opening and/or closing titles and introductions.

TITLES—Any title used on a TV program. Can be motion picture film, card, slides, etc.

TRACK—The film or section of a film used for the sound recording.

TRANSPARENCY—A technique whereby illustrative or written material is placed on a transparent surface through which background material may be seen as the transparency is photographed by the TV camera.

TREATMENT—An intermediate step between synopsis and script where the complete TV story, commercial or production is completed.

TRIPOD—A three-legged TV camera mount.

TRUCKING—A movie term meaning a traveling shot in which the camera moves position during the exposure. Similar to dollying in TV terms.

VIEWER—A machine used to examine TV film for editing or cutting.

VIEWING LENS—The lens on a TV camera used by the cameraman to view field of action.

VIDEO—From Latin meaning to see. Pertains to the television broadcast of images. Usually used as a noun to denote sight broadcasting as opposed to sound broadcasting.

VIDEO SIGNAL or PICTURE SIGNAL—That portion of the product of the television camera that is the electrical counterpart of the scene televised.

VOICE OVER—Narration type recording as opposed to lip sync or live sound.

VOX POP—A spontaneous radio or TV interview.

WALL TREATMENT—A technique used to simulate numerous surfaces on the walls of a set such as wallpaper, bricks, stucco.

WIDE ANGLE LENS—A lens of very wide angle of projection which is used to pick up a large portion of the set, talent, audience, etc., at a short distance.

WILD—A film or picture which is taken to fit pre-recorded narration or sound.

WIPE—A transition from one scene or image to another in which a new scene gradually replaces the old one in some gradually increasing geometric pattern, i.e., circle [circle in, circle out], square [expanding square], fan, roll, etc.

WIPE OVER—Optical film or printing effect by which one scene or image moves into another geometrically.

WOOF-TV slang signifying "on the nose" or "okay."

WOMP—A quick flare-up of light or brightness in a TV picture.

WORKPRINT—A print (frequently a rush) used in editing and cutting to determine the final composition of the finished film.
The MAURER 16 MM
designed to keep production costs DOWN!

The many exclusive features of the precision-built Maurer 16 mm. camera make it ideal for low-budget films for TV and general release. The flexibility and simplicity of operation give it unmatched adaptability to all types of production... under all conditions.

This is truly perfection and dependability in camera manufacture. Consistent performance and quality results have been proven over the years in its increased use by the industry's leading technicians. This is the professional 16 mm. camera for your diversified motion picture requirements.

The 16 mm. Camera Designed Specifically for Professional Use!
For details on these and other exclusive Maurer features, write:

J. A. Maurer, inc.
37-01 31st Street, Long Island City 1, N.Y.
Cable Address: JAMAIER

13 MARCH 1950
The picked panel answers Mr. Anderson

Mr. Sponsor asks...

Are give-away programs declining in popularity?

Edwin J. Anderson | President Goebel Brewing Company, Detroit

Mr. MacCracken

Mr. Manilla

Everything happens in cycles. I'd say that the radio give-away cycle which started with Horace Heidt and the Pot o' Gold, achieved its golden age with Stop the Music. And I believe the cycle of the give-away program on television is now on the decline.

The novelty of the Pot o' Gold was not only great enough to establish the give-away trend, but it was even strong enough to sustain a large number of imitators—for a long time.

When Stop the Music came along, the novelty of the give-away was not enough to make it a high rating show. Not even the addition of the interrupted melody or the obscure-tune gimmick would have been enough. But Stop the Music is in itself a fast-paced, exciting show. It's good entertainment, and that, I believe, is the heart of the matter. Most give-aways are not en-

The Hooper figures show that quiz and audience participation shows have declined in popularity during the past two years as have some other show types. However, this question requires a "Yes, but..." reply.

It has been popular to classify almost any program on which people compete for prizes as a give-away. If our question covers all audience participation and quiz shows, as I understand it, the term "give-away" is, in my opinion, a misnomer.

There are some programs on which very little effort is required to win a prize. However, if you ever watched contestants on Break the Bank, for which our agency is responsible, you know they aren't "getting something for nothing," as the term give-away implies. Early questions for lower amounts, are relatively easy. But if you're going to get into the money, you have to know your subject, and work for your reward.

The bad publicity given to "give-away" shows by the FCC, and picked up by many columnists, had harmful effects. Many people have the feeling that to admit they enjoy a good quiz show reflects on their taste or mental stature. But these programs as a class still do enjoy mass popularity. Measured on a cost per 1,000 listeners basis, they are likely to show relatively low costs, for they are inherently comparatively inexpensive to produce.

Radio program types show a tendency to follow a rough cycle pattern. One quiz becomes a fad. Immediately, a number of others of the same general pattern appear. Millions of radio listeners enjoy these shows. But they don't want an exclusive diet of such fare. As the number of shows of the type increased, people had more opportunities to enjoy this kind of entertainment. Consequently, the listening to certain individual shows did decline.

I doubt that many new such programs will appear during the next year or two. However, I believe that we will always have a certain number on both radio and television, not merely because they can be produced at low cost, but for a much more important reason: They represent a basic type of entertainment.

Answering questions, in one form or another, is a type of game that has been popular for centuries. And "playing a game" is what these programs offer. Hearing people win hundreds or thousands of dollars in cash or merchandise isn't the whole attraction for listeners. It's the fun of listening to see if you can answer the questions, the challenge of pitting yourself against the contestant on the show.

Plus, of course, the enjoyment you get from the master of ceremonies and other elements on any given show.

One final point: There are few, if any, types of programs on that exude such a feeling of friendliness and good fellowship; that send out the contagious feeling of people having a good time. There always will be many, many lonely people who will enjoy the opportunity of being able, merely by turning on their radio or television set, to bring a gay, happy, friendly party into their homes; a party in which they can participate.

To summarize: "Yes, somewhat." But don't sell these shows short. They will fill a popular need; they will always have a place in the entertainment pattern.

Chester MacCracken Vice-president—radio & TV Doherty, Clifford & Shenfield New York

Mr. Manilla

Every new program that comes along has to fight for the remaining audience. But I don't think there will ever be a time when the give-away programs of radio and television will disappear entirely. They have a place and they will always exist.
The end of the give-away cycle is the give-away devoid of novelty and devoid of entertainment. Oh, the unadulterated give-away will continue on a local option basis. But for the networks—the old order give-away giveth way to the new. The new what—I don’t know; but the give-away’s successor will have novelty value and/or novelty plus entertainment.

Parenthetically, I don’t argue as to whether the give-away was a good device or bad one for a sponsor. To be crassly pragmatic, it’s a rare sponsor who objects to the program content of his own high rating show.

JAMES N. MANILLA
TV Director
Cunningham & Walsh
New York

Mr. Monroe

No, give-aways are not declining in popularity. Programs fluctuate, like every type of entertainment, but there is no discernible lessening in the inherent attraction. And as long as there is the human equation, there won’t be.

People want something for nothing. Blunt, but true. It can’t be white-washed or disguised. There is the possibility of getting something for nothing in give-aways with the investment of nothing but time. And time isn’t important to the average listener. Even if the radio listener doesn’t win—and the chances are remote that he ever will—he gets a vicarious and dramatic thrill when someone else does. A kick that very few entertainments can equal.

The only drawback to present day give-aways is that most are cut from the same stencil. As soon as one show becomes popular, it is aped, except for a few minor details in presentation. But despite the sameness, they are thriving and will continue to do so. The augury is bright now, and will be more rosete when give-aways are given the fillip of originality or novelty.

BOB MONROE
Owner of Robert Monroe Productions
New York

THE STORY OF

A REAL BUY

YOU CAN REALLY BUY!

This is no mouth-watering story about some other advertiser’s impressive rating on a show you can’t buy. It’s factual information about 15-minute programs you can actually buy on Chicago’s increasingly productive Voice of Labor—WCFL. It’s an opportunity to buy tuned-in radio homes to the tune of only 82 cents per thousand!

It’s WELCOME TO HOLLYWOOD
(formerly Breakfast in Hollywood)
with Jack McElroy
Monday through Friday, 1:00 to 1:30 p.m.

with a ready-made

Chicago Pulse of 2.2

And remember that WCFL, despite its amazingly economical rates, delivers 50,000 Watts, at 1000 KC, in the Center of the Dial.

WCFL’s Pulse is Beating Faster—in fact there’s been a 30% rating increase since WCFL inaugurated 50,000-watt operation. And there’s growing strength in response from throughout WCFL’s primary area, which has 2,724,406 radio homes. Ask your Bolling Company representative for the WCFL story.

Or, if it’s spots your interested in, WCFL offers one-minute availabilities reaching tuned-in radios at a cost of only 48 cents per thousand.

WCFL
50,000 watts • 1000 on the dial
The Voice of Labor
666 Lake Shore Drive, Chicago, Ill.
Represented by the Bolling Company, Inc.
An ABC Affiliate

13 MARCH 1950
Radio results

SPONSOR inaugurates a new department. It will tell the result story of local radio

With this issue SPONSOR inaugurates its Radio Results department—designed to tell the result story of local radio. A glance at the reports on this page will show what you can expect to find in this space every other issue: cut-to-the-bone capsules that tell how radio has sold for sponsors all over the country.

SPONSOR hopes the new department will foster renewed awareness of radio’s great selling strength on a local level.

Suitable material should be addressed to Radio Results, SPONSOR, 510 Madison Avenue, New York 22.

CORN CRIBS

SPONSOR: Carlson Crib AGENCY: Meneough, Martin & Seymour

CAPSULE CASE HISTORY: The sponsor started a campaign just before and during the corn harvest. Listeners were urged to request a visit from their nearest Carlson Crib dealer. The weekly Sunday Visit program, supplemented for a short period by daily spots at 6:05 a.m. brought 143 responses. While increasing their sales, sponsor also encouraged interest in more and better storage. The moral: sow via radio and ye shall reap.

WMT, Cedar Rapids PROGRAM: Sunday Visit

FOOD

SPONSOR: Brumfield’s Market AGENCY: Direct

CAPSULE CASE HISTORY: The owner-manager of this large meat market sold sausage at 25c a pound and told people about it via a Friday night high school football game. By noon Saturday, three tons of sausage had been sold. When the store closed that evening there was left only a beef and a half and three hams. That isn’t all. The demand for sausage continued during the next few days, so six more tons were prepared—and sold! A very meaty radio result for Mr. Brumfield.

WPLH, Huntington, West Va. PROGRAM: Football Game

DEPARTMENT STORE

SPONSOR: Greenberg’s AGENCY: Direct

CAPSULE CASE HISTORY: The store manager did not think radio would pull but decided on a trial of the medium. Some 300 sweaters, ranging from $2.98 to $3.98, were set aside to be sold for $1.00. Only one 50-word chain break was used at 7:45 a.m. An hour-and-a-half after the store opening (10:30 a.m.) the original 300 sweaters offered for sale plus an additional hundred were sold. Sold, too, on radio was the previously skeptical store manager.

WSTC, Stamford, Conn. PROGRAM: Spot

AUTOMOBILES

SPONSOR: Parsons Inc. AGENCY: Direct

CAPSULE CASE HISTORY: This company found itself with a high inventory of used cars on its hands. Broadcast advertising was given the opportunity to move these cars—and more them it did. An intensive spot and participation campaign was used for a three-week period. One hundred high priced units were sold with a new volume record established. Client is now completely sold on radio since radio sold for him.

WCCS, Amsterdam, N. Y. PROGRAM: Spots and Participations

BANK

SPONSOR: Local Federal Savings AGENCY: Direct

CAPSULE CASE HISTORY: This bank has been an air advertiser for 13 years. Since 1945, it has sponsored a 3 p.m. newscast. The bank president’s quote speaks for itself: “We have made hundreds of home loans and received thousands of dollars in savings as a direct result of these newscasts. Their effectiveness seems to increase each year.” Radio’s ability to “sell” there’s something dubious potential advertisers can bank on.

WKY, Oklahoma City PROGRAM: News cast
What shape are you in St. Louis?

M. L. P. D. are the four letters we've borrowed from the alphabet to tell KXOK's outstanding story of results. They stand for More Listeners Per Dollar! Check the Hoopers . . . check the time costs . . . check the extra reach of KXOK's clear signal at 630 on the dial . . . and it all adds up to KXOK's top-rung position as the No. 1 Buy. KXOK is the answer to putting your sales (and your advertising budget) in better shape in the St. Louis Area Market.

KXOK

St. Louis' ABC Station • 12th & Delmar, CH. 3700
630 KC • 5000 WATTS • FULL TIME

Owned and operated by the St. Louis Star-Times • Represented by John Blair and Co.
This is the Spot

Where— 133,000 rural and small town homes are added to a city market where retail sales are up 12%.

*BMB
**Dept. of Commerce

Where— This one station has more day time coverage than any other 5,000 watt station in the entire Southeast!

Where— A large and growing list of the nation's leading advertisers use WGAC regularly to reach this vast market!

Yes---!

Advertisers Make New Sales Records With

WGAC

AUGUSTA, GA.
580 Kc. - ABC - 5,000 Watts
Avery-Knodel

RTS... SPONSOR REPORTS...

(Continued from page 2)

Revised edition of broadcasting history

"The First Quarter Century of American Broadcasting," published in 1946, is now being revised, according to Arthur B. Church, KMBC president, E. P. J. Shurick, who compiled the original volume, has also edited revised edition. Mr. Shurick joined CBS on 1 March as market research counsel.

BMB study big help to spot buyers

Timebuyers at agencies who have seen portions of 1949 BMB study generally feel new audience composition figures will be highly useful in solving coverage problems. This particularly true in planning spot campaigns. But it also applies to such network problems as where (and whether) to add to station lineup. About 20 new subscribers came into fold during February. BMB expects that figure to be multiplied many times during March and ensuing months as agencies have chance to study full report.

Multiple-set ownership is upping listening

The Iowa Radio Audience Survey shows that multiple-set families listen more than one-set families. Findings show number of extra listening hours is in almost direct proportion to number of sets in home. In homes having four or more sets, average of multiple-sets tuned in simultaneously totals more than one hour. This hour should be taken into consideration by advertisers.

Candid camera commercials click

Check on believability of Philip Morris TV sales talks by Schwerin Research Corp. reveals that Alan Funt's candid camera commercials are two and a half times more effective than any other FM commercial in conveying credibility of ad claims.

Non-set owners swell TV coverage

TV audiences may represent as high as 25 percent more coverage than sponsors count on when buying video. Trend to increased viewing by non-owners of TV sets is indicated by studies of New York market by Advertest Research and Gilbert Television Research, and by American Research Bureau in Washington, D. C. According to an ARB diary survey just completed in 1,000 Washington homes, nearly 13 percent of non-TV set owning families view television regularly each week for an average of 3.4 hours per person per week.
Daytime listeners prefer WGAR. Hooperatings (Dec. '49-Jan. '50) show that from 8 A.M. to 7 P.M. weekdays, WGAR has the first five top rated shows... and 12 of the top 15! WGAR programs are first in 28 out of the 44 quarter-hour periods!

Popularity goes hand in hand with promotion. WGAR paid for linage on station and program promotion appears regularly throughout the year in 15 leading northern Ohio newspapers. One copy of each of these newspapers with a WGAR ad, stacked together, would tower 18 feet! WGAR believes in advertising!

in Northern Ohio...

WGAR

the SPOT for SPOT RADIO

Don Hyde with "This Is Cleveland" is one example of a WGAR program available for sponsorship. "This Is Cleveland" features Clevelanders in the news and life in the city from an unusual angle. It includes such on-the-spot tape-recorded events as a jury-fix and the confessions of a dope addict.

Right: Mr. William E. Hunger, President and Treasurer of the Union Oil Company of Ohio, member of Cleveland Petroleum Club, Ohio Petroleum Marketers Association, Cleveland Rotary Club and Cleveland Chamber of Commerce. Left: Mr. L. L. Altman, Vice President and Secretary of the Union Oil Company, member of Cleveland Petroleum Club, Ohio Petroleum Marketers Association and National Paint, Lacquer and Varnish Association. Union Oil is a WGAR advertiser.

RADIO... America's Greatest Advertising Medium... WGAR... CBS... 50,000 watts... Represented Nationally by Edward Petry & Company

13 MARCH 1950
HOW MANY RADIOS?
(Continued from page 23)

come part of the home-front, is the fact that 12.5 percent of all barns have radios.

Does multiple set ownership increase the amount of listening done in the home?

To learn the answers, the Iowa survey placed particular emphasis on this phase of the subject. Findings showed that the number of extra listening hours is in almost direct proportion to the extra number of sets. In homes having four or more, for example, an average of 67.7 percent of the families use two sets simultaneously, daytime, as against 26.4 percent with only two sets.

The average Iowa multiple-set home daily uses sets simultaneously more than four quarter-hours. In 71 percent of the cases, different programs are tuned in. Comments Dr. Whan, "This additional hour of listening ... represents 'extra listening' not usually measured by radio audience research limited to analysis of use of the 'family set.' It represents a sizable audience which should not be ignored in the future. . . ."

Facts and figures of the Iowa survey, reproduced in charts accompanying this article are precise and pointed.

WHO makes specific use of this data. The station consistently points out in its advertising to the trade that it is no longer correct to speak of "radio homes . . . sets make today's audience."

And it backs up that statement with figures which show that during the past year, in its area alone, multiplet set ownership has increased to the extent that radio advertising costs 52 percent less per thousand radio home sets than in 1941.

Further, WHO makes its findings available to other stations and interested parties as a public service for the benefit of the entire industry. This, too, is a healthful development, and one which is spreading. (Several station and network surveys on multiple-set ownership are currently under active consideration. Discussion of them would be premature, but sponsor will follow their progress as part of a continuing study.)

An A. C. Nielson study conducted in 1948 also concerned itself with a comparison of listening between single-set and two-set homes. The survey chronicled listening from 18 January through 24 in all Nielson Radio Index

SOUTH BEND IS A MARKET—
NOT JUST A CITY—AND
WSBT COVERS IT ALL

South Bend is one of the biggest, richest, and most responsive markets in America. Its heart is two adjoining cities—South Bend and Mishawaka—with a combined population of 157,000. The entire South Bend market contains more than half-a-million people. In 1948, retail sales were over half-a-billion dollars!

WSBT—and only WSBT—gives you thorough coverage of this great market. Plus this, the rest of WSBT's primary area gives you an additional million people whose retail purchases in 1948 amounted to $911 million.

You need the South Bend market. You get it—all of it—only with WSBT.
When is a dot not a dot?

Look carefully at the pictures on this page, to see how television creates an image.

No. 2 in a series outlining high points in television history

Photos from the historical collection of RCA

As parlor magicians say: "The hand is quicker than the eye!" But modernize the statement so that it becomes: Television magic is quicker than the eye—and that's why you see a photographic image in motion...where actually there is only a series of moving dots!

To explain this to laymen, ask them to examine a newspaper picture through a magnifying glass.

Surprisingly, few people know that newspaper pictures are masses of tiny dots "mixed" by the eye to make an image. Even fewer know that the same principle creates a television picture...and, when picture after picture comes in rapid succession, the eye sees motion.

Devising a successful way to "scan" an image—to break it into dots which could be transmitted as electrical impulses—was one of television's first basic problems. Most of the methods dreamed up were mechanical, since electronics was then a baby science. You may remember some of the crude results transmitted mechanically.

Television as we now know it, brilliant images on home receivers, begins with the invention of the iconoscope tube by Dr. V. K. Zworykin of RCA Laboratories. First all-electronic "eye" of the television camera, this amazing tube scans an image—"sees" it even in very dim light—translates it into thousands of electrical impulses which are telecast, received, and re-created as sharp, clear pictures in black-and-white—on the phosphorescent screens of today's home television receivers.

And, just as the first flickering "30-line" pictures—produced mechanically—eventually became our present sharp 525-line images, so the iconoscope itself was improved until it became today's supersensitive RCA image orthicon television camera. All-electronic, the image orthicon peers deep into shadows, needs only the light of a candle to see and transmit dramatic action.

But every single television development made by scientists at RCA Laboratories depends, in the end, on a basic physiological fact: When the human eye sees a series of swift-moving dots on a television screen, it automatically "mixes" them into a moving photographic image!
Prior to 10 a.m., radio usage is lower among multiple set homes. This, Nielson believes, possibly reflects the later-rising tendency in the more selective economic group. By 10 o'clock, 26.5 percent of single set homes were turned on, 27.3 percent of multiple sets. From then until 11 p.m., multiple listening occurred with progressive hourly increases with the exception of 1 p.m. and 4 p.m. Multiple-set listening was heaviest at 8 p.m., with a dual audience of 55 percent as compared with 46.3 percent for the single receivers.

Nielson attributes the increased evening listening to three factors: 1) bigger families interested in a variety of programs broadcast at the same time; 2) more of the family at home; and 3) accessibility to radio when not in the living room (accounting, also, for peak listening in the kitchen during the daytime, bedroom listening late in the evening).

On a bimonthly basis, C. E. Hooper does a diary survey of some 4,300 families. In the winter of 1948, the average home, according to the Hooper survey, possessed 1.34 sets; in the spring of 1949, the average had risen to 1.35 percent.

Radio set manufacturers must be given a generous measure of credit for the increase in multiple set ownership. By improving quality and reducing costs, they have taken extra sets out of the luxury class. Junior's request for his own set for Christmas no longer causes budget-minded parents to shudder.

Aiding and abetting the manufacturers' efforts towards greater multiple-set ownership is the broadcasting industry itself. The hard-hitting teamwork of NAB and RMA, led by Westinghouse Radio Station's W. B. McGill, is responsible for an annual radio week. The slogan, "A Radio in Every Room—A Radio for Everyone, for Everyone," are Sam and Lillian Ulrich (five of their 10 radio sets are pictured on pages 22-23). No matter where an Ulrich may happen to be in their Jamaica, Long Island, home, a radio is never far away.

When asked how he happened to accumulate 10 sets, Mr. Ulrich said this:

"Some years ago I bought one or two sets, and have been buying them off and on ever since—one in one year, another in some other year. I might have been attracted to a new model by its appearance, or its tone, or perhaps to its new features. Whatever the reason, I bought . . . including one television set. I never disposed of a set once it was in my home; just put it in another room when the new set arrived."

Today every room in the Ulrich home has its own radio, plus one portable for the children. The Ulrich family has gone further than most, but everywhere the trend towards many radios in a home is growing rapidly.

With advertisers alert to the importance of multiple sets in the average home, the future looks decidedly brighter for radio. Multiple-set ownership, like out-of-home listening, is a Big Plus not previously counted. Radio's future is linked with its ability to accurately count its audience—all of it.

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"Maurice, 'Hot Rod' Hubert, another of many good reasons why WDIA's Negro programming* is 'the sensation of the nation.' Hubert's 'Tan Town Jubilee,' 6:30 AM Mon.-Sat., took 43% share of audience per Hooper, Oct.-Nov., 1949. Participations now available in this same sepia star's great show. 'Sweet Talkin' Time, 11-12 AM Mon.-Sat. Find out how WDIA does a real job for such advertisers as Calumet Baking Powder."

*Metropolitan Memphis Retail Sales to Negro.

WDIA, Memphis, Tennessee, Bert Ferguson, Mgr., Harold Walker, Com't Mgr., John E. Pearson, Rep."
An Amazing Vote of Confidence in WOW!

Here's The Story...

WOW'S "Third Annual Farm Study Trip" was announced on January 11 on the "Farm Service Reporter" Program, (6:30 to 7 a.m. weekdays).*

Farm Director Mal Hansen simply said that the trip would be to the "New South"; would last 15 days, and would cost about $500.00 per person.

On that information ALONE, within one week 54 farmers responded—WITH CASH! 204 others in the same period wrote for information and application blanks.

So large and instant a response PROVES that the great WOW-LAND farm market is solidly behind WOW—and WOW's farm listeners are today the WORLD'S FINEST CUSTOMERS for any goods or services.

For availabilities call the nearest John Blair Office or telephone Johnny Gillin at Webster 3400, Omaha.

*Co-sponsored by:
Garst & Thomas, Coon Rapids, Iowa, Pioneer Hybrid Corn; Handled by the Compton Agency; and the Walnut Grove Products Company of Atlantic, Iowa; Ross Wallace Agency.

John J. Gillin, Jr., President & General Manager
John Blair & Company, Representatives
THE D.J.'S RESPONSIBILITY
(Continued from page 31)

without subsidies from specially interested parties. But there is ample evidence that many d.j.'s through lack of proper supervision are allowed wittingly or unwittingly to short-change the listener. That in the long run short-changes the sponsor.

One of the unwitting ways in which lack of program control prevents the best d.j. programming in the sponsor's interest has to do with the concept of building a musical program. The program manager of a leading station once went to his d.j. with 13 weeks of programs outlined in advance. He wanted to let the sales manager know specifically what he was trying to sell a prospect.

The d.j. protested vigorously that he had no regular format for his show, that he would fall flat on his face if he attempted to follow the format worked out by the program manager. The latter showed the d.j. how he had analyzed the jockey's own log for several months. Without realizing it, the d.j. had followed a very definite (and very good) pattern, which the program manager had merely duplicated.

Most record programs aren't built with a conscious purpose, and too few such programs stumble into as successful a format as did the one cited above. Some program managers have built very bad shows (music and otherwise) and many d.j.'s have built consistently good music sessions. The basic reason why a representative of station management should know what's going on in his record shows is to check abuses, intended or unintended, like those already cited.

But there is another very positive reason: it enables planning for better shows than is usually possible for the average d.j. who has inherited the current tradition. This tradition is more notable for what it does not include than for its positive elements. It is a truism that no program can please everybody. It is then highly important that a music show, no less than any other show, have a clearly and carefully defined format.

This will allow slanting to a pre-determined group known to like a specific format and content. Any canny

WIBW is heard most...
...where herds mean most

Out here in Kansas, herds of dairy and beef cattle mean big profits. The farmers who raise these herds prefer WIBW to any other station.

Dr. F. L. Whan's statewide interviews analyzing the Kansas Radio Audience for 1949, show WIBW the outstanding favorite in farm homes. WIBW led its nearest competitor by a 3 to 1 margin.

It's so easy to make your product first choice among these prosperous Kansas families. Just use the station that's their first choice—WIBW.

WIBW

SERVING AND SELLING
"THE MAGIC CIRCLE"
WIBW - TOPEKA, KANSAS - WIBW-FM

Rep: CAPPER PUBLICATIONS, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN

YOU WON'T GET FIR IN PINE KNOT (Ky.)!

No kiddin', Pine Knot (Ky.) may be oozin' with resin, but it just can't offer much business, for gosh all hembloch.

That's why WAVE keeps spruced up for the Louisville Retail Trading Zone, exclusively. And everything's "oak" between us and our advertisers, because we deliver a concentrated audience that has an $1139 greater Effectiveness Buying Income per family than folks out in the tall-timber parts of the State.

So pine not for Pine Knot; instead go with the grain in Kentucky—with WAVE!

LOUISVILLE'S WAVE

FREE & PETERS, INC.
National Representatives

SPONSOR
program man knows how to go about finding out what his listeners like. Here is the place the commercial manager should be brought into the picture. He knows the kind of people his clients or prospects want to reach.

It is a mistake to believe that people who like operatic and symphonic music like nothing else, or that devotees of pop tunes never listen to anything heavier.

There are tricks to building music programs just as to putting together a comedy show. One of the tricks concerns the relation and proportion of talk to music. Several stations have been experimenting in recent months with a format which concentrates on building the musical mood rather than breaking it up with irrelevant chatter.

They report that this technique seems to make the commercial stand out much more impressively. Coincidental ratings have soared. The stations referred to had previously allowed their very successful d.j.’s to play music as they fancied it, with the typical in between chatter. The idea for experimentation came after the station managers and commercial managers decided to take a hand in program strategy.

Musical appetites change — both in communities as a whole, and within groups in the community. By himself, the average d.j. is not prone to follow these changes quickly. This is another reason why management must fulfill its program responsibility by keeping informed on changing listening habits. Astute program people know that requests alone are no true measure of music desired even by a single segment of listeners. Although this makes for easy programming, it by no means guarantees the best listening.

If the d.j. conscientiously selects music based upon the best information he can get about the listeners he wants to reach, he’ll do right by his sponsors. And have many more of them. * * *

**STEEL MELTS THE PUBLIC**
(Continued from page 25)

a desire to win good will."

The Pittsburgh sports editor put his finger on the nub of it. U. S. Steel is interested less in Aunt Edna’s bathtub than in Aunt Edna herself—how she feels about the corporation. More than a half-million persons have a direct stake in U. S. Steel—230,000 em-
ployees and more than 225,000 stockholders.

USS alone produces one-third of the nation’s steel supply. (The corporation’s gross income in ’49 was $2,302,443,094.) To any organization of this size and scope, public opinion is infinitely more than a handy phrase. In a labor crisis, for example, it can be all-important. It might conceivably also color the attitude of the Federal Government, which shows signs of increasing restiveness about Big Business in general.

Irving Olds slants U. S. Steel’s slant on radio this way: “USS has devoted a portion of each full-hour broadcast to brief, interesting commentaries on its operations and the accomplishments of its more than 280,000 men and women employees. These weekly messages have been accorded high praise in many quarters for the variety of their themes and the sincere, straightforward manner in which they are presented. Through them, USS feels that it has been able to create a better general understanding of its affairs and policies. Furthermore, the messages have served to bring about a greater appreciation of the part played by USS and other American industries in the nation’s economy.”

radio stations everywhere...

But only one...

You can’t catch a mermaid with grubworms. And you can’t land your full share of profits in the booming Central South market unless WSM carries your advertising.

With radio stations everywhere WSM remains unique in its ability to reach—to sell an area. Two of the reasons: 50,000 watt I.A. Clear Channel power...production facilities and a staff of 200 entertainers programming local origination to hold an audience of highly specialized radio tastes.

Successful advertisers know—you land the Central South’s most desirable sales-fish by using WSM.

Along with its higher aspirations for its own and the nation’s economy, USS is of course concerned with selling steel. But the closest approach to direct selling on Theatre Guild is an effort at creating a brand consciousness about USS products.

This takes the form of an occasional line or two like these in a commercial: “When you buy anything made of steel for your home, look for the USS label. Remember—that symbol, USS, is your assurance that the steel is good.” The effectiveness of such comparative underselling was shown in a sponsor identification survey made for U. S. Steel in November by C. E. Hooper. A total of 51.4 percent of the group sampled were able to identify Theatre Guild with U. S. Steel—substantially above the figure of 40.3 percent for the average evening program.

A number of the radio commercials have highlighted the activities of individual U. S. Steel subsidiaries, such as Cyclone Fence Div., American Bridge Co., and others. Taken as a whole, the Theatre Guild commercials themselves and the way they are handled are well worth close analysis.

**HEALING POWER**

If your client’s product suffers from the dreaded malady “Slow Movement” KATL’s new 5000 watt coverage will issue complete recovery at reasonable cost. Write, wire, or phone Independent Metropolitan Sales at:

**Houston’s Oldest Independent**

KATL
HOUSTON, TEXAS

50
Since the program's debut in 1945, all U. S. Steel commercials have been read by George Hicks, "U. S. Steel's radio reporter." Hicks is a veteran broadcaster whose distinguished radio reports for ABC from overseas during the war won him a lasting reputation and a Pulitzer prize.

On D-Day in Normandy, Hicks described an enemy aerial attack on the ship from which he was broadcasting with such utter detachment that he might have been telephoning a friend to confirm a lunch date. The same complete lack of awe characterizes his delivery of the Theatre Guild commercials. In a quiet, almost apologetic voice, he "throws them away" in masterly style. Hicks actually gets stacks of fan letters each week from listeners expressing their gratitude for commercials that soothe rather than flail.

USS shrewdly capitalizes on Hicks' strong personal following by angling the commercials from a first-person viewpoint. Thus Hicks murmured diffidently on a recent broadcast: "Tonight we want you to meet the owners of the U. S. Steel Corporation—the people whose invested savings provide the essential tools of production and make possible the employment of hundreds of thousands—including myself. We're sorry we won't be able to introduce each of these owners to you by name because there are exactly 225,000 of them—98,979 women, 94,214 men and the balance institutional stockholders, such as banks, insurance companies, schools, colleges and hospitals. But I can tell you this much about these more than 225,000 owners of U. S. Steel. They represent a good cross-section of America—they may be found in every part of the country.... Among these stockholders may be your next-door neighbor, your grocer, your doctor or your insurance company... millions of Americans have a direct or important indirect interest in the affairs and the progress of U. S. Steel."

This concern with Americans in the mass was a major factor influencing the corporation's entry into radio. Even before that time U. S. Steel was no newcomer to institutional advertising. But its top executives felt a need for something warmer and more penetrating than magazine advertising, which represented the bulk of U. S. Steel's institutional promotion until
You can't buy TIMEBUYER quotes like these:

**Foote, Cone & Belding**

“SPONSOR is the brightest newcomer to the field of advertising publications in many a long day.”

*Fairfax M. Cone, Chairman of Bd.*

**Biow**

“SPONSOR really keeps us posted on what’s going on in radio and television advertising.”

*Ethel Wieder, Timebuyer.*

**Erwin, Wasey**

“The SPONSOR method of presentation was long overdue. I feel that SPONSOR greatly deserves the important part it plays on the agency scene.”

*Ray Sims, Chief Timebuyer.*

**Beaumont & Hohman, Inc.**

“We hear nothing but complimentary remarks about SPONSOR within the agency trade. It is definitely on my ‘must-read’ list regularly.”

*Clarke Trudeau, Media Director.*

**Benton & Bowles**

“SPONSOR has been on my list of home must reading for a long time. I find it interesting as well as informative.”

*George Kern, Head Timebuyer.*

**N. W. Ayer**

“Everyone connected with Radio and Television advertising should read SPONSOR. We at N. W. Ayer read it regularly because it keeps us posted on the latest radio and television activities.”

*Paul Kizenberger, Timebuyer.*

**Ruthrauff & Ryan**

“SPONSOR presents the type of factual information helpful to the agency and client in dealing with radio and television problems. It receives thorough readership in our firm.”

*Ross Metzger, VP & Radio Director.*

**Kenyon & Eckhardt, Inc.**

“SPONSOR is well-named for it is the only book that really gets down to cases with the problems directly concerning sponsors. We find it a valuable source of ideas and facts.”

*Philip Kenney, Radio Timebuyer.*

**B. B. D. & O.**

“Because SPONSOR fills a need covered by no other trade paper, all of our timebuyers get SPONSOR at home where they can read it in peace and quiet.”

*Frank Silvernail, Chief Radio Timebuyer.*

**Kudner**

“I read SPONSOR regularly to keep up to date with the happenings in the radio and television field. I consider it an excellent medium for people who are interested in this phase of the advertising business.”

*Dan J. Pykett, Media Director.*
William Esty Co.

"SPONSOR talks our language and gives us invaluable and current information. Our office file of back copies of SPONSOR has proven invaluable."

Kendall Foster, Director Television Dept.

Sherman & Marquette

"SPONSOR is given careful reading each issue by most of our key personnel. Moreover, it contains much information which is of permanent reference value."

Lou Tilden, Radio Director.

Doherty, Clifford & Shenfield

"SPONSOR seldom fails to provide some newer, fresher, approach to an industry story or problem."

Helen Wilbur, Radio Timebuyer.

Honig-Cooper

"SPONSOR contains more meaty case histories of advertising in action than any other trade publication in the field."

Louis Honig, Vice President.

Maxon

"SPONSOR is a regular in our Maxon radio and television departments. It's solid reading from cover to cover."

Ed Wilhelm, Timebuyer.

Schwimmer & Scott

"SPONSOR to me is the best in the field. As a matter of fact, I have almost all the copies in my files from the day it started publication. For radio and TV news, it can't be beat! I find myself constantly referring to back issues for information of all kinds—most particularly for TV growth and acceptance."

Evelyn R. Vanderploeg, Head Timebuyer.

Sullivan, Stauffer, Colwell & Bayles

"For up-to-date complete information we consider SPONSOR a must on our reading list of radio publications."

Frank Minehan, Vice President & Media Director

Compton

"SPONSOR's the answer to a need in trade papers. Everyone here reads it that should."

Henry Clochessy, Head Radio Timebuyer.

J. Walter Thompson

"SPONSOR is a must on the recommended reading list. Its total audience at J. Walter Thompson far exceeds the number of subscriptions."

Linnea Nelson, Head Timebuyer.

McCann-Erickson

"Reading SPONSOR is a must with me. It has to be, with so many of my associates and clients always quoting it. Besides, it's good reading."

Bill Dekker, Dir. Radio Serv. & Station Relations.

SPONSOR

The Magazine That Broadcast Buyers Read and Use

13 MARCH 1950
WOC FIRST in the QUAD CITIES

In Davenport, Rock Island, Moline and East Moline is the richest concentration of diversified industry between Chicago, Minneapolis, St. Louis and Omaha. The Quad Cities are the trading center for a prosperous two-state agricultural area. Retail sales, total buying and per capita income rate higher than the national average, according to Sales Management.

WOC-AM 5,000 W. • WOC-FM 47 Kw. 1420 Kc. 103.7 Mc.

WOC delivers this rich market to NBC Network, national spot and local advertisers...with 70 to 100% BMB penetration in the two-county Quad City area...to 10 to 100% in adjacent counties.

WOC-TV Channel 5
22.9 Kw. Video • 12.5 Kw. Audio

On the Quad Cities' first TV station NBC Network (non-interconnected), local and film programs reach over 7,500 Quad Cities' sets...hundreds more in a 75 air-mile radius.

Basic NBC Affiliate
Col. B. J. Palmer, President
Ernest Sanders, General Manager

Davenport, Iowa
FREE & PETERS, Inc.
Exclusive National Representatives

3 MINUTES on the house
PHONE ANY HOUSEWIFE IN SAN ANTONIO AT OUR EXPENSE
ASK HER ABOUT KITE!

No kidding! Just send her name, number, and the charge to Jock Kost or Indie Soles 'er to KITE: We'll pay for the first 3 minutes from any recognized time buyer!

Here's real proof of preference by the gals who spend 85% of every retail dollar...and backed by Hoopers that deliver more listeners per dollar...every time!

Get the up-to-date San Antonio story first-hand, and for free, by picking up your telephone!

"the wife's favorite station"
1000 WATTS
930 on ANY dial
SAN ANTONIO

Represented by
INDEPENDENT METROPOLITAN SALES
New York Chicago

ask
John Blair & Co.
about the
Havens & Martin Stations
in Richmond
WMBG-AM
WCCD-FM
WTCR-TV
First Stations of Virginia

1945.
The decision on the type of radio show grew out of conferences between Carlisle MacDonald and other USS officials and the corporation's agency, Fluten, Barton, Durstine and Osborne. It was decided that there was a vacant niche in radio for a top-drawer dramatic program—as distinguished from the daytime serials and the Hollywood opuses heavily freighted with big names and little else.

The program's association with the Theatre Guild, it was felt, would strike a high prestige note at the outset. The Guild, under Lawrence Langner and Theresa Helburn, has long been synonymous with the best offerings of the American theatre. An agreement was reached whereby the Guild would appoint a special staff to handle all matters of production and direction for Theatre Guild on the Air, under the general supervision of Langner and Miss Helburn.

The show is budgeted at $12,500 weekly for talent, and $20,255 weekly for time, on a 39-week basis. The first radio play, "Wings Over Europe," went on the air over ABC on Sept. 9, 1945, from 10 to 11 p.m. Productions of "Jacobowsky and the Colonel," "John Ferguson" and "The Guardsmen" were given on succeeding Sunday nights.

It was thought at first that the show could build a solid rating by presenting expert adaptations of proven plays of the legitimate theatre, without undue emphasis of big marquee names. The competition of other network shows with entertainers of star caliber proved too tough, however. After the first season "Theatre Guild on the Air" blossomed out with stars as glittering as anybody's—Charles Laughton, Judith Anderson, Burgess Meredith, Maurice Evans, Bert Lahr, James Cagney, the Lunts and Betty Field, among many others.

In May, 1946, "Theatre Guild" gave way to a summer replacement for USS—"Hour of Mystery." MacDonald felt that the show's rating had not fattened enough to be hurt appreciably by a hiatus. Still he deemed it wise to maintain contact with the listening audience during the summer months, and decided that a low-budget replacement was the answer.

When "Theatre Guild" returned to the air for its second season in September, 1946, a survey by A. C. Nielsen for USS showed that the program had
picked up nearly two million additional listeners—5,551,224 against 3,011,350 during its first year. (At the beginning of the current season Neilsen estimated the show’s audience at 10,575,710. See chart.)

At the start of the 1947 season Theatre Guild moved from its original time period of 10 to 11 p.m. into the 9:30-10:30 p.m. slot on ABC. U. S. Steel was happy about the move on two counts—the obvious advantages of the earlier scheduling, and the proximity to Walter Winchell, whose 9 o’clock news show exerts a strong listener pull felt by all his network neighbors.

It was around this time that both NBC and CBS began ardent courtships designed to lure USS and its lush billings away from ABC. USS emphasizes that it was very happy with the latter network, but admits there was a desire for a bigger audience. NBC and CBS bore down heavily on that point. NBC, which offered the 3:30-9:30 slot on Sunday night, got the nod. USS felt the time was just about ideal, and was also anxious to continue the show’s Sunday night tradition.

As a further clincher, NBC played a trump card—a 13-week summer series of broadcasts by the NBC Symphony, featuring guest conductors. USS decided that the potent audience pull of such a program would more than offset the normal summer listening slump.

The last three weeks’ commercials of the NBC Symphony series reminded listeners that Theatre Guild would be back on the air at a new time and on a new network, come September. Since the start of this season the shows have originated from NBC’s Belasco Theatre studio, in the heart of the Broadway theatre district.

USS has given its radio show strong promotional support ever since its inception and the networks have followed through on their end. Each fall Theatre Guild’s return to the air is heralded by large newspaper ads in cities across the country. Smaller ads on the radio page or elsewhere are scheduled each Sunday. NBC meanwhile schedules dozens of transcribed and live “coming attraction” spots starting each Thursday and increasing in frequency until shortly before the show begins on Sunday night. The transcriptions are customarily cut by the stars themselves during rehearsals.

Additionally, for productions it con-
"Peaches," said the Musical Clock...

- In 1938 three carloads of Colorado peaches consigned to WMT TO-1049 were delayed en route to Cedar Rapids; the fruit arrived ripe. It had to be sold in one day.
- It was—by noon.
- Announcements on a single WMT program—the Morning Musical Clock—did it.
- The story of ME TOO, a regular WMT advertiser since the first store opened in 1937, is told in Lighting That Talks, the All-Radio documentary film which depicts radio's impact on the U.S.A. The peach sale is no joke; ME TOO's daily radio specials sell from 1,000 to 5,000 units. Last May 8,000 sales resulted from a three-for-a-dollar offer; last November Jell-O at 5c brought 5,700 sales. No attempt is ever made to trade on the established worth of ME TOO specials by trying to slip over a mediocre buy. Each special is an outstanding value. The ME TOO marketing philosophy is simple: buying and selling food at the right prices—plus smart radio.

In Eastern Iowa smart radio means WMT. Ask the Katz man for full details.

ART OF BEING NATURAL

(Continued from page 27)

supporting stars on the Benny show could be converted into salesmen on their own shows if the same methods of casualness, good taste, and planned...
spontaneity were followed. In each case the pupil has been a credit to the teacher.

The Chrysler Corporation is another sponsor of a program which depends on naturalness for its success—Groucho Marx in You Bet Your Life on CBS.

This DeSoto-Plymouth show has been a vast audience and immeasurable goodwill for the sponsor. In 1949 one of the Peabody awards went to Marx for “outstanding entertainment and drama.”

Groucho has a library of gags in his head. But he doesn’t depend on this alone. In advance of the program, he chooses contestants likely to prove suitable foils for his wit. (In all fairness, it should be added that he is among the select few radio performers who can be authentically funny with an actual ad lib.)

In a typical Marx show, three couples are selected from the studio audience. The romantic angle may be stressed with the first pair. The second stanza might be a friendly tilt with a couple whose occupations are only vaguely similar. In the third spot, a housewife faces the mike with a trades-

---

**20 Years is 20 Years**

No matter how you look at it, 20 years of radio experience, plus television, means a lot in station management circles.

... especially when it includes just about every chore from local announcing and network programming to station general manager.

I couldn’t buy this experience, but you can—for $10,000 a year.

My background and ideas may be what you’re looking for. May I visit with you and compare notes?

**SPONSOR**

Address Box 9

---

**WGY** is the big audience coverage station of the Great Northeast

**16 to 1** in your favor, for with WGY an advertiser can actually cover sixteen metropolitan markets with ONE station!

**WGY** and only WGY can deliver audiences in so many individual markets!

**WHERE? . . . IN NEW YORK**

<table>
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<tr>
<th>Albany</th>
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**IN MASSACHUSETTS**

North Adams  Pittsfield

**IN VERMONT**

Rutland

... And all the territory in between

**HOW? . . . COVERAGE** 50,000 power-full watts serving 16 cities with a metropolitan population of 1 million, 247 thousand. This 16 city area alone can claim retail sales of 1 billion, 162 million, 225 thousand dollars. A Hoofer Survey just completed proves that WGY reaches 35% more evening radio listeners in the 16 markets than the next best station.

**WHY? . . . WGY** is the only clear channel station serving the area...50,000 watts power on a low frequency!

**WGY** has been a listening habit since 1922!

**WGY** is the ONLY NBC station in the area. Other network audiences are divided among: 3 stations for CBS, 5 stations for NBC, 6 stations for MBS.

**WGY** is owned and operated by the General Electric Company, thus assuring finest station operation in the area.

**WHEN? . . . RIGHT NOW** if your product is distributed in upstate New York and Western New England. Your message on WGY will assure you of domination of the listening audience in the area, because WGY provides:

More Markets than any other upstate New York station.

Larger Audiences than any other station in the area.

Wider Coverage than any other station in the area.

Lower Cost than any combination of stations in the area to reach the 16 markets.

For the complete story on WGY, its programs and availabilities, call your nearest NBC Spot Salesman

---

Represented Nationally by NBC Spot Sales

---

13 MARCH 1950
Those in the audience are made to feel that they're part of the show. Even though the contestant may be a target of the Marx wit, he knows it's being done good-naturedly. He is being treated as "one of the boys" so to speak.

It all adds up to entertainment, fun for all, and good will for sponsor, product, and program.

* * *

Gulf Oil and General Foods noted these important ingredients when they undertook the sponsorship of *We The People.*

Now a Gulf Oil simulcast, it has for 13 years featured just plain people. Since June, 1948, it has become a simultaneous digger into the past and a teller of the news as it occurs.

Gulf Oil sponsored the program on CBS from April 26, 1942, to October 25, 1949, continued its sponsorship when the show moved to NBC. General Foods was the sponsor from 1936 to 1942.

Currently in the public eye is Noah Roudene, a hermit from up-state New York who is also distinguished as the only man who has ever been permitted to *ad lib* on *We The People.* Noah hides out in a Catskill cave during the summer months and hibernates during the snowy season in the woods near Saratoga. He has made three appearances on *We The People* and has *ad libbed* quite successfully each time. He'll be back for a fourth try soon. Other less individualistic guests on *We The People* are required to memorize versions which have been written.
Leadership

For them. M.C. Dan Seymour is an expert at prompting guests who forget lines. He keeps the show moving, helps make speeches seem natural.

* * *

On the sport scene, WMGM's spontaneous Marty Glickman gives the audience and the sponsor a break.

Listeners to Glickman's basketball reporting get a vivid play-by-play account of the game with the commercials painlessly but profitably (for the sponsor) inserted so as not to impede the court action.

Listeners are happy because the action isn't interrupted by an ill-timed blurh. Sponsors are pleased because they know that when Marty delivers his sales talk, the listener will be receptive since it is tactfully delivered.

When a team scores, Marty notes that the shot is good—good like Nodicks. Or a player may score and the word hit is used. A player "hits"—and "Adler Shoes are a hit, too."

One commercial that was particularly successful last year was the phrasing of a successful shot at the basket as being good as gold—an Old Gold.

Many of the commercials at a college game bring in the college style angle. "These college boys at tonight's game are style leaders and many of them wear Adler Shoes, style leaders in their field."

Buddy Lee gets into the basketball game via this introduction: "He scores like a Buddy Lee suit—the suit that gives you style and class."

* * *

KMBK-KFRM (Kansas City, Missouri) and WRVA (Richmond, Virginia) have also found ways to please the audience and the sponsor at the same time.

The Brush Creek Follies, one of the Midwest's biggest stage shows, is now in its 14th year. Twice this fall attendance records have been broken at the combination radio-stage appearance of the Saturday night Follies with attendance averaging more than 2,000 per performance.

Each act on the two-hour program prepares an outline in advance of the show. The master of ceremonies also has his own outline. But, from beginning to end, the show's spontaneous with no script except for the commercials.

* * *

WRVA's Calling All Cooks has a quiz-type program where contestants...
WSYR-TV means
Bright, Clear, Consistent PICTURES
From its antenna atop Sentinel Heights, 1,200 feet above Syracuse and vicinity, WSYR-TV's full radiating power of 23,500 watts on Channel 5 assures Central New Yorkers clear, steady reception of the outstanding TV shows—on NBC—exclusive.
the Only COMPLETE Broadcast Institution in Central New York
WSYR Syracuse
AM • FM • TV
NBC Affiliate in Central New York
Headley-Reed, National Representatives

Mr. Advertiser: TELEWAYS TRANSCRIPTIONS are NOT expensive!!!
Get the low cost for the market or markets where you need a top radio program...

The following transcribed shows now available:
- TOM, DICK & HARRY 156 15-Min. Musical Programs
- MOON DREAMS 156 15-Min. Musical Programs
- DANGER! DR. DANFIELD 26 30-Min. Mystery Programs
- STRANGE ADVENTURE 260 5-Min. Dramatic Programs
- CHUCKWAGON JAMBOREE 131 15-Min. Musical Programs
- JOHN CHARLES THOMAS 260 15-Min. Hymn Programs
- SONS OF THE PIONEERS 260 15-Min. Musical Programs
- RIDERS OF THE PURPLE SAGE 156 15-Min. Musical Programs
- STRANGE WILDS 26 30-Min. Dramatic Programs
- FRANK PARKER SHOW 132 15-Min. Musical Programs

TELEWAYS RADIO PRODUCTIONS, INC.
Send for Free Audition Platter and low rates on any of the above shows to:
8949 Sunset Blvd., Hollywood 46, Calif.
Phone CLastview 67238—BRahshaw 21447

NEW YORK JUST ISN'T WORTH IT
Illness Is Very Expensive, Too
An advertising agency outside of Gotham can undoubtedly use, perhaps as account executive, a man*, who during his 15 years, has directed buying of network and spot time and programs, managed a newspaper representative office and sold time and space.
He has also written magazine and newspaper articles, radio scripts and commercials and promotion material. Valuable time has been lost but there are many, many productive years ahead.
SPONSOR, BOX 11
Horton Mallinson

give the commercials on an ad lib basis. Each contestant chooses a product being advertised on the show. This makes the commercial sound more convincing since it comes from a member of the audience.
WRVA's program service manager, Sam Carey, says: "We have not yet had a bad one." At the conclusion of these unprepared comments, the announcer goes into his prepared commercial.
This method helps to get away from the run-of-the-mill interviewing that slows down most shows and, at the same time, it is more valuable as a completely spontaneous testimonial for the chosen product.

The Duz program, Truth or Consequences reverses the spontaneity procedure by letting the studio and home audience in on the gags but springing the surprise on the contestants.
The Duz people are well pleased with their spontaneity approach. They've sponsored the Ralph Edwards show since August 17, 1940, when the program came to NBC from CBS.
Stunts on the zany Duz program are planned and thought out by Ralph Edwards and a staff of five men.
Although the audience is told what's up, the contestants never know what will happen next, and it is this unknowing spontaneity on their part which adds to the zest of the program.
Two recent unsuspecting contestants have been pledged to race each other via pogo stick and airplane.

An old-timer, It Pays To Be Ignorant, showed that it helps to be spontaneous as well—provided your spontaneity is planned. From 1941 to 1948, intermittently, Philip Morris bankrolled the program.
While gags and half-witticisms were handled back and forth with apparent casualness, the major portion of the program was actually scripted. From February, 1948, to February, 1949, the program was aired on a cooperative basis with Tom Howard, George Shelton, Lulu McConnell, and Harry MeNaughton continuing on their way via planned bullfourey.
These and scores of other successful programs have proven it doesn't pay to be ignorant about an important part of radio programming—planned spontaneity. It's a time-proven formula that can be profitable for agencies and sponsors.
199 TV RESULTS

Will you please be good enough to send us two copies of your pamphlet giving the television sales results on 133 programs?

We are particularly interested in learning more about the sales results achieved through televised commercials on the Pacific Coast.

We should also like to be informed as to the date when televised commercials were first launched on the West Coast, and in other parts of the country.

SARA YORK SCHOEGEN
Office of Belgian Ambassador

We would like to receive your booklet "99 Case Histories" on television successes. If there's any charge, please bill me. This organization is a regular subscriber to sponsor and we find it most informative and interesting.

DAVID P. THOMAS
Radio Department
Kal, Ehrlich & Merrick
Washington, D.C.

"199 TV Results" will be published early in March. In the meantime, a small supply of "99 TV Results (3rd printing) is still available.

AFTER MIDNIGHT

How long is all night?

"After Midnight" as the title of your fine article says?

If so, let's be correct and amend your statement that WWDC has the "all-night field to itself in the Capital."

WTOP takes a 50,000 watt slice (and has the 1500 k.e. hand up and down the East Coast) from 12:30 to 2:00 a.m., six nights a week.

The man is Gene Klavan—the late-night humorist who is proving that a humorist can catch the ear of the Eastern half of the U.S. at this hour.

CODY PFEANSTIELL
Director of Promotion
WTOP
Washington, D.C.

TV DICTIONARY

This is just a note to express my appreciation to you for publishing my TV Dictionary in three parts, the first beginning in your 13 February issue of sponsor.

In tribute to sponsor's extensive coverage and very appreciative audience, you will be glad to hear that I have already received numerous compliments by mail, phone and wire on the first issue.

HERBERT TRUE
Radio & TV Director
Carter Advertising Agency
Kansas City, Missouri

I was delighted to see the television dictionary printed in recent issues of sponsor. I wonder if you are planning to have it printed in a booklet. We have had a number of calls for such material here and it would seem to be a good promotion idea.

AGNES LAW
Chief Librarian
CBS Reference Department
New York

- SPONSOR is currently publishing the complete TV Dictionary in booklet form. Single copies available to subscribers on request; write for full bulk rates.

OLDSMOBILE ON AIR

No mention of Oldsmobile spot radio, net television and spot television in your chart on page 23, and article on page 24, 13 February issue.

How come?

CARL GEORGI JR.
Vice-President
D. P. Brother & Co.
Detroit, Michigan

I feel it my duty to mention that I saw an Oldsmobile ad on KSTP-TV from Minneapolis recently.

LOWELL T. CHRISTISON
Continuity Director
WRFI
Eau Claire, Wisconsin

- SPONSOR's face is red. We knew about Oldsmobile's use of radio and TV, but inadvertently omitted this information in the process of completing our story.

Excuse, please

Our attention is called to sponsor's infringement of copyright of BAB dealer co-op material in a recent issue. We regret our failure to check BAB before publication in this instance and shall make every effort to comply with NAB requirements on future assignments.

13 MARCH 1950
THE PULSE OF ST. LOUIS

Available March, 1950, the first Pulse radio report for the St. Louis metropolitan area.

This radio report will be issued bimonthly hereafter, and becomes number ten in the list of Pulse radio reports. The others are Boston, New York, Northern New Jersey, Philadelphia, Washington, D. C., Chicago, Cincinnati, Los Angeles and San Francisco.

For radio and television facts
ASK THE PULSE

THE PULSE Incorporated
ONE TEN FULTON STREET
NEW YORK 7, N. Y.

"26" COFFEE
(Continued from page 29)

conventional approach, perhaps, but again it illustrates the directness of the company's thinking.

It was direct thinking that put Isbrandtsen into the coffee business. Isbrandtsen vessels had been carrying green coffee as part of their cargoes for many years, and delivering it to coffee importers in the U. S. All they had to do was to set up a roasting and packing plant of their own and they were in business—with a decided advantage over competitors because of the huge saving on shipping charges.

A total of $55,000 was earmarked for advertising "26" Coffee the first year, with $20,000 devoted to radio. With the aid of its advertising agency, Cowan & Dangler, New York, the Isbrandtsen company set into operation the "Grocer Participation Plan." The plan is simple in its essence and yet works so effectively that it is well worth describing in detail.

The local station starts the ball rolling by sending to grocers on a prepared mailing list a form letter prepared by the agency for "26." Here, for example, is the one sent out by WNBF, Binghamton, N. Y., on Sept. 19:

Dear Mr. Grocer:

Do you enjoy coffee, America's national beverage? Do you appreciate good coffee? Whether your answer is "yes" or "no," here's how you can advertise YOUR store as GOOD coffee headquarters at no cost to you.

Starting Monday, Sept. 26, continuing on for two and three times a day—12 times a week—radio station WNBF will advertise that delicious Isbrandtsen "26" Coffee over the air with hard-hitting radio announcements that are loaded with a new and unique selling message about "26" Coffee and about leading grocers in the Triple Cities and surrounding areas. Here's where you cash in: the "26" Coffee people are going to advertise over Station WNBF the names and addresses of grocers who handle "26" Coffee. That means you, Mr. Dealer, and your store, will be mentioned by name and address on the air over WNBF. You will be advised by postcard in advance of YOUR BROADCAST so you and all your customers can hear your radio announcement.

That, very briefly, Mr. Dealer, is what "26" Coffee is going to do to help grocers in the Triple Cities and beyond who cooperate with this distinctly different "26" Coffee advertising campaign. When the "26" Coffee salesman stops in to see you, he'll outline exactly how you can have announcements for YOUR own store on the air over WNBF. Please give him your attention when he calls on you. He has a very profitable deal for you.

Cordially yours,

E. RAY MCCLOSKEY,
Promotion manager
WNBF, Binghamton, N. Y.

The initial test of this plan, according to the Isbrandtsen company, "sold more coffee by radio in 30 days than had been sold in the test markets by newspapers in 12 months."

The letter reprinted above is followed by a series of four or more teaser postcards (such as the ones shown) which nibble away at the idea—"Why not advertise your store as good coffee headquarters—free? Ask the United Wholesale Grocery Co. salesman (followed by the jobber's address and phone number).

After a grocer has agreed to stock "26" Coffee in conjunction with the radio merchandising plan, the local "26" jobber sends him a postcard notification of the day and time his store will be featured in a "26" Coffee commercial on the local station, and adds this reminder: "Be sure to have a prominent counter or window display (of "26" Coffee) and cash in on this effective advertising. Don't forget to tune in and hear the announcement that (the jobber) has arranged for your benefit."

Then comes the clincher: participating grocers are asked to sign a waiver authorizing the use of their name in a first-person commercial featuring their store.

These spots are done on the air with two voices of contrasting levels, one
the regular announcer and the other
an announcer impersonating a grocer.
Here is a sample:

Announcer: "Knowing when to ad-
vice a customer is a might important
thing. Some customers like it, and
some don't. The genial proprietor of
(name of grocery) at (address) puts
it this way."

Grocer: "If you walk into my store
you'll see seven brands of coffee. Six
of them are for customers who haven't
asked for my advice. The seventh brand
is '26' Coffee, and that's the one I
sell to customers who ask me which
brand is best. I don't give advice
where it isn't wanted, but if you
haven't tried Isbrandtsen's '26' Co-
ffee, you've missed the best coffee
money can buy."

To make doubly sure that the gro-
cer participation plan works smoothly,
the Isbrandtsen agency sends partici-
pating stations a seven-point check list
pinning down the operation step-by-
step. It reads as follows:

"This station is launching an
ouncement campaign for "26" Co-
fee. The plan to be used embodies
some special twists which have been
usually successful when applied by
other media but which are compara-

tively new to radio. . . . For your con-
venience these operations are listed.

1. Provide Porter F. Leach, care of
Gowan & Dengler, 527 Fifth Ave.,
with a retail grocers' list applicable to
your coverage area.

2. Prepare and send our announce-
ment letter and a government penny
postcard to retail grocery prospect list
announcing the "26" Coffee radio ad-
vertising plan (postcard plate fur-
nished by client).

3. Contact the "26" Coffee jobber
(his name and address) at regular in-
tervals to be sure that he keeps for-
warding lists as fast as his salesmen
make new placements.

4. Each Friday, assign an imprint
(grocer's permission to use his name)
to each announcement to be broad-
cast during the following week. (Sug-
gest mimeographing imprint forms to
be filled in and tipped on to the copy
page by rubber cement.)

5. Furnish local "26" Coffee jobber
each Friday with a typewritten list of
the announcement times and the im-
prints which will be used at each of
the times for the following week, sug-
gesting that he post the list at the load-
ing platform or where his driver sales-
men can note information regarding
imprints of their own retail grocery
customers and carry a copy with them.

6. Phone local grocers, and address
mail notification postcards to out-of-
town individual grocers three days in
advance with notification that his an-
nouncements will be broadcast at a
specified time. . . ."

The Isbrandtsen company intends to
use the same plan for its new products
"26" Tea, which has just been in-
roduced, and "26" Chocolate Syrup,
to be introduced this spring. Radio
of course, will carry the ball for both,
as it has done so spectacularly for "26"
Coffee. As for television, Isbrandtsen
is already using participations on
WBEN. Buffalo for "26" Coffee, and
probably will do the same in New Ha-
ven.

From a distribution standpoint, the
company's coverage thus far does not
extend beyond the East and New En-
gland. But with radio as a springboard,
the "26" label before long may reach
more distant market areas. For in the
coffee business as on the high seas—
as Hans Isbrandtsen has pointed out
rather sharply to Dean Acheson—the
name "Isbrandtsen" stands for energy,
initiative, and resourcefulness. 

---

Experienced Station
Executive Available

A hard-hitting, conscientious
worker with experience as
manager and program direc-
tor desires happy association
with station or agency. Came
up hard way as announcer,
writer, promotion manager,
salesman, etc. Idea man, suc-
cessful record, highest char-
acter, best references. Finan-
cial requirements reasonable
suggest interview to allow
him to show you how he can
be a valuable asset. Box 20,
Sponsor.
count their readers reached a fine art. More important, they sold advertisers on accepting a count that included every last copy in every last location . . . and in many cases on a projected reader basis. Printed media rates have been based on a count of every last issue.

Radio rates are based on homes. When the full count is in, advertisers will see that, despite the inroads of television in many markets, radio is a bargain medium.

Because of its previous inability to count, radio today presents a bonafide argument for securing more of the advertiser’s dollar than ever before.

The healthier rating picture

For a half million dollars, more or less, C. E. Hooper has sold his U. S. Hooperatings, Program Hooperatings, Pacific Program Hooperatings, and TV Network Hooperatings to A. C. Nielsen.

Today the national radio and TV program rating picture is clearer. For the first time in many years the national advertiser and his advertising agency will be able to make decisions on the basis of a single yardstick rather than on two that don’t measure the same way or give the same answers.

The economics of present-day radio induced Hooper to sell his national interests and concentrate on his local ones. He found a willing buyer in Art Nielsen, who had made no secret of his intense desire to dominate the national scene. The diminishing network radio market couldn’t continue to support both.

But there was another reason why Hooper cheerfully abdicated the network scene. For the past year his public utterances have left no doubt that TV is his oyster. He would have preferred to have continued his TV Network Hooperatings, but Nielsen would have none of that. Hooper will become increasingly active in the TV markets, although for some time he can have his radio City Hooperatings will constitute his basic income.

With 2,000 audimeters located in 1,500 homes spotted strategically throughout the United States (except the Mountain Time Zone), Nielsen feels he is in an advantageous position to render a scientifically accurate rating. He has no plans to increase his sample, but he is speeding up delivery with a new-type “Mailable Audimeter.” Two-week service of the New York TV sample has been achieved through use of the new instruments.

Nielsen will not desert the local field, which he is only serving sparsely; but Hooper will not again enter the national one. So the changing times eliminate one of broadcast advertising’s most annoying problems. Henceforth national sponsors should find it easier to evaluate and use the air media.

Only tools predict

Our “stick-out-the-neck-off” department makes this prediction.

By the end of March the much reviled (before being shown) industry film, LIGHTNING THAT TALKS, will be fervently sought for gala, club, and station showings throughout the U. S.

By the end of March stations taken in by the antifilm propaganda (and who thereby cancelled their priorities) will be scrambling for dates again.

By the end of March you’ll know how accurately sponsor prognosticates.

Tools for the trade

This is our thanks to an industry which, out of necessity but also out of initiative, provides sponsor with the ingredients for an NAB issue right down the “dollars-and-cents” alley.

Sponsor’s 1950 NAB issue will be devoted to a summary of all the tools provided by sellers of broadcast advertising to help advertisers and agencies evaluate and profitably use the air media.

Until this year sponsor never felt that such a compilation would have sufficient meaning to warrant publication.

The 1950 picture is different. Today the BAB, BMB, national representatives, transcription companies, rating services, library services, news services, research organizations, networks, and trade magazines (plus many more) are offering aids to the radio and TV advertiser in quantity and quality.

The keen awareness of broadcast advertising that it must fight for its dollars has brought this about.

Thus, sponsor’s NAB issue has significance tuned to the concept around which sponsor is published: to help the broadcast advertiser get the most for his money; to encourage him to more fully and effectively use broadcast advertising.

Sponsor’s NAB issue will be dated 10 April.
Accepted studies show Kansas City's Primary Trade area to be rectangular, as illustrated. Kansas City is the natural capital for all trade and commerce in this vast territory. The KMBC-KFRM Team has been custom-built to serve this area—without waste circulation!

The KMBC-KFRM Team is your best buy in the Heart of America because it provides complete, effective and economical coverage. Contact KMBC-KFRM or any Free & Peters' "Colonel" for complete details.

The True Area is an East-West Rectangle and...

Only
The KMBC-KFRM Team
Covers it Effectively and Economically

The KMBC-KFRM Team
6TH OLDEST CBS AFFILIATE — PROGRAMMED BY KMBC
Radio's bright comic, Robert Q. Lewis, made a brilliant move by assembling a rich parade of promising talent: clowns and torch singers, rhythm groups and acrobats, future Hamlets and Pagliaccis.

As they go through their acts for a solid hour every Friday night before the microphone, they are watched closely by the nation's famous talent buyers looking for just the right people for the right spot in their shows. And they find them!

The next move is up to you. With *The Show Goes On* you can profitably "mate" one of radio's "most buzzed-about" comedians with a big and loyal audience.

*The Show Goes On* is also broadcast every Thursday night on CBS Television.
After two years, television has lost none of its magic in Richmond, though much of its mystery. From the moment WTVR, the South's first TV station, was unveiled it became the most sought-after guest in more homes than set makers could frequently supply.

Today, more than 22,300 Richmond homes are television-equipped and the number continues to grow in beanstalk-like fashion.

In Richmond your most important step for national sales is to get in step with the Havens & Martin stations, pioneers in AM, TV and FM. Ask your nearest Blair man for particulars.

Havens & Martin Stations are the only complete broadcasting institutions in Virginia.

**WMBG AM**
**WTVR TV** FIRST STATIONS OF VIRGINIA
**WCOD FM**

Radox to get financial facelift? Albert E. Sindlinger, head of Radox research, was negotiating as SPONSOR went to press, with at least two groups of investment interests, one of them Drexel & Company, Philadelphia, for big money. Object: expanding from Philadelphia the business of electronically scanning the tuning of radio and TV sets. Radox has insisted before it was about to move into New York and other major markets. But that can't be done with peanuts. Report now is the money is seeking Radox, instead of vice versa.

Bulova repeat strategy? Bulova has quietly started dropping stations around the country and isn't replacing them. Neither agency nor company high command will confirm, but it looks as if Bulova is out to duplicate their early astute move into radio by buying up choice spots on TV for Bulova time signals while competitors are still waiting for more sets to produce "better buys". When that time comes, it may be too late.

Department store interest in TV growing Latest department store in New York to show interest in television is Sears Roebuck which has been conducting customer survey on daytime viewing. Woodward & Lothrop in Washington, and Wanamaker's in Philadelphia also scheduled for TV. New York's Saks 34th, Washington's Hecht Co., and Philadelphia's Lit Bros. have been showing way with successful promotion of department store items via television.

Petry decision expected in April New York Court of Appeals expected to hand down final decision in mid-April deciding whether five or four-man board will govern Edward Petry Company. If five-man board, Ed Petry will maintain control; if four, authority will be split between warring partners.

National advertisers emphasizing aggressive sales Recent shifts in agencies made by important national advertisers emphasize current competitive era of selling. As one advertiser with big radio-TV billing put it, "For first time in long, long while, top brass is asking in precise terms: 1) Just how I expect to spend dough they're giving me; 2) Whether the three or four top advertising experts our agency sold us when we bought their services are creating our sales pitches". Answer to second was an embarrassed no.

Les Blumenthal to CBS Television

Les Blumenthal, for three years advertising director of SPONSOR, has resigned to accept a position with the Columbia Broadcasting System. He will serve as an account executive in CBS Network Television Sales. SPONSOR takes this opportunity to commend him for the contributions he has made to the growth and progress of this publication.
SPONSOR

Record advance audience for WTAR-TV  When television comes to Norfolk 2 April, it will be received by largest number of sets ever to welcome new medium; it is estimated that six to seven thousand receivers will be in area when WTAR-TV, the 102nd TV station, takes to air.

-SR-

Saturday night barn dance is common denominator Amid problems and changes, popularity of radio's Saturday night barn dances grows and grows. Stations like WLS, WHO, WSM, WDAY, WRVA, WWVA, KMA, WNAX have made doe-see-doe universal favorite. WAVE-TV and ABC-TV are representative of many who find barn dance good TV programing. WKHH "Louisiana Hayride" is latest barn dance to branch out. Half hour of three-hour hillbilly session goes over 23 stations in Louisiana, Oklahoma, Arkansas, and Texas. WSM "Grand Ole Opry" personnel, recently back from European tour for Air Force, are now in Alaska on similar mission.

-SR-

Coy opposes program censorship in Oklahoma speech FCC Chairman Wayne Coy did not threaten censorship of programs by FCC during his recent University of Oklahoma speech as has been widely reported. Although severely condemning trend toward poor taste, especially on TV, and over-abundance of crime programs, he said he would never approve of FCC program censorship while he is on commission. Listeners, he said, are the censors. They turn the dials. On speaker's panel with Coy was Norman Glenn, SPONSOR editor-publisher. Glenn stressed radio's growing strength in speech to university radio seminar. He cited growth of multiple sets, transit radio, and other phases of industry.

-SR-

Nashville to get TV by summer Nashville should have television by late summer. FCC recently granted WSM-TV modification and extension of construction permit. Soon after station is slated to go on air it may be broadcasting network shows. Coaxial cable scheduled to reach Louisville in October and WSM-TV will have microwave relay hooking it to Louisville. The WSM-TV microwave system is one of first of its size installed by single station.

-SR-

Will Nielsen keep pace with multiple-sets? Rapidly growing trend toward multiple-sets in home poses problems for Nielsen. National researcher wants to cover every set in every home he samples. Yet each added $20 set means several hundred dollar audiometer installation.

-SR-

BMB reports go to AAAA, ANA groups Full BMB Station Audience Reports began flowing to AAAA agencies and members of Radio and Television Group of ANA recently. Bureau already has many requests from agencies for more information on special tabulation projects. Steps taken will provide every possible facility for servicing the study. Example: tabulations of audiences of any combination of stations are available provided identity of non-subscribing stations is not revealed. By special arrangement with firm which tabulated study, millions of punched cards are on tap for analyses and integration with market data from other sources. Work will be done at cost.

(Please turn to page 36)
STRIKE IT RICH IN '50

OVER 100 ORDERS IN LESS THAN 3 WEEKS

STATIONS HIT THE "SPOT" JACK P ot.

You Get 4 Top Programs at a Cost of Only 2

ALAN LADD "BOX 13"
52 Half Hour Mystery Adventure Shows

DAMON RUNYON THEATRE
52 Half Hour Dramatized Famous Runyon Stories

THE UNEXPECTED STAR-STUDDED CAST
39 Quarter Hour Ironic Twist Dramatic Programs

"BEHIND THE SCENES" with Knox Manning
89 Five Minute Narrative Human Interest Stories

YOU BUY THESE

YOU GET THESE AS A BONUS

Prices Like These:

Population
UP to 25,000 $15.00 for both Ladd & Runyon
25,000 to 50,000 22.50 for both Ladd & Runyon
50,000 to 75,000 25.00 for both Ladd & Runyon
75,000 to 100,000 27.50 for both Ladd & Runyon
100,000 to 150,000 30.00 for both Ladd & Runyon
150,000 to 200,000 35.00 for both Ladd & Runyon

Larger Market Quotations Upon Request

You Get Free...

39 Episodes of "The Unexpected" and 89 episodes of "Behind the Scenes" as a BONUS on buying Alan Ladd and Damon Runyon on a 52-week, non-cancellable basis.

Plus 25% Discount...

If all or part of either the "Box 13" or "Damon Runyon Theatre" series has been used in your market, you will receive a big 25% discount on these programs used.

NETWORK CALIBRE Programming to Fit Local Sponsors' Pocketbooks

Box 13—Successfully used on some 400 U.S. and Canadian stations, with ratings high as 19.2. Being rerun in some 20 markets including New York, Los Angeles, San Francisco, Denver, etc.

Damon Runyon—Features John Brown ("Digger O'Dell" of "Life of Riley" and "Al" of "My Friend Irma"). Already being used in some 100 markets in less than one year after its release. After only the 8th program and with no promotion, received a 12.1 rating in Los Angeles (44.2% of the audience).

The Unexpected—Each program a complete episode. Features such stars as Marsha Hunt, Lyle Talbot, Jack Holt, Jackie Cooper, Binnie Barnes, Barry Sullivan, etc.

Behind the Scenes—Featuring the voice of Knox Manning, one of radio's greatest personalities. Manning narrated the best documentary film made in 1945. It won an Oscar. It was his voice you heard in the Academy Award Winner, "A Boy and His Dog," and "Facing Your Danger." Aside from such outstanding radio series as "Sherlock Holmes," and "Hollywood Preview," Knox Manning has had more than 500 movie credits.

Mayfair TRANSCRIPTION CO.
8511 Sunset Boulevard
Los Angeles 46, California
Sponsor Reports 1
P. S. 6
510 Madison Ave. 7
On The Hill 8
New and Renew 13
Mr. Sponsor: Fowler McCormick 16
Mr. Sponsor Asks 38
TV Results 40
Sponsor Speaks 64
Applause 64

Cover shows family listening intently to
Italian language broadcast. Interest like
this is expressed in sales. (See story
page 24.)

Department stores discover radio
Big store use of air is moving out of the stepchild class and proofs are many.
Take Polsky's in Akron or Miller and Rhoads in Richmond . . .

They love their native tongue
Did you know that foreign language listeners prefer name brands . . . like
anyone else? This and other facts spotlight one of America's great markets.

Music library shows
The new completely scripted program now put together by music library serv-
ces are a low-cost blessing to sponsors.

Radio is backslap-happy
Peabody award tops SPONSOR'S ballot, but there's no red-wood in the forest
of radio awards. The industry needs an award like the Oscar.

Lydia Pinkham's radio recipe
This 75-year-old firm maintains an old-fashioned facade but it spends $500,000
on the air each year with modern precision.

How many viewers are you selling?
A new TV research method gives sponsors a full count of advertising impres-
sions . . . for the first time. Device called Videometer does the trick.

Radio gives advertisers the tools
To spend money effectively, advertisers need tools . . . research aids, market
figures, etc. This year the radio industry furnishes a multitude of such tools.
The NAB issue (10 April) will feature a capsule cross-section of the industry's
tools for advertisers.

Radio is a growing industry
Dire predictions about radio's future were all wet. An upcoming industry
story will explain why.

Aid for timebuyers
Valuable method of judging station's share of audience from new BMB ratings
has been developed. It should be an aid to sponsors planning spot campaigns.
THIS WEEK,

"THE EARLY BIRDS"
are celebrating

20 YEARS

ON WFAA-820 DALLAS

Radio's oldest breakfast-time show (7:15-8:00 a.m., Monday through Saturday) has MORE LISTENERS than ever—is doing an unparalleled SELLING job for


And soon—WFAA-TV! WFAA now owns KBTV, Dallas, and plans to present television in the traditional WFAA manner!
New developments on SPONSOR stories

P.S. See: Farm Facts Handbook
Issue: SPONSOR publication; November 1949
Subject: Farm service features

Farm programming is going ahead.

Stations throughout the country continue to build the standings of their farm service departments; and while accomplishing their agricultural benefit aims, promote loyalty to themselves. More information can be added to that which SPONSOR previously presented in its Farm Facts Handbook, last published November 1949 (still a limited number of copies available on request).

Here's how one station, WWL, New Orleans, does it on their annual Livestock Improvement Contest. Begun in 1916 as part of the station's drive for agricultural progress in the Deep South, the contest now ranks high on the list of Louisiana farm activities. Each year WWL offers prize animals of thoroughbred strains to young 4-H Club members who have done the best work during the year with their herds. The judges pick a winner from each of the three livestock divisions: beef cattle, dairy cattle and swine. In four years, the station has awarded more than $15,000 worth of livestock in prizes.

The contest has permanent far-reaching effects. Not only are thousands of youngsters stimulated in their interest in improvement of livestock, but better herds and higher livestock income are developing for the whole area.

The FAA and 4-H Farm Safety Contest is an important feature of KLZ's farm service department, Denver. KLZ sets the cash value of five prizes in each division, and allows the winning clubs or chapters to choose the article within that value: the station then purchases and mails it on to them.

KMOM in St. Louis sponsors an annual Soil Conservation Field Day: a complete day spent in competitive events and educational demonstrations. WIBW, Topeka, awards an annual $250 scholarship to the outstanding 4-H boy or girl in Kansas in recognition of leadership and service.

Progressive stations continue to march forward in their farm services programing. Their investment, and that of their advertisers, in the agricultural areas, is sound in the dollars and cents loyalty of the farming community.

P.S. See: "Those rod and gun millions"
Issue: June 1947, p. 35
Subject: Hunting and Fishing Club of the Air

Mail still arrises at Mutual addressed to the Hunting and Fishing Club of the Air—and this in spite of the fact that the name of the program, and its format, were changed over six months ago.

In "Those rod and gun millions" (June 1947), SPONSOR described the listeners of the original show as "a vertical group, intense in their loyalty to the show and to the sport. A successful program, with a microscopic rating, based upon the theory of intensity of listenership."

Soon after hiring their new agency, Charles W. Hoyt Co., Mail Pouch changed the name of the program to Sports For All, presented by The Fishing and Hunting Club of the Air. The format was changed to include all sports. The reason behind the change was the desire to broaden the base of the program; to open the program to the millions of sports hobbyists previously excluded.

The company recently initiated a new TV show (DuMont). It follows the same lines as the current radio show, and is able to go one step further in visually demonstrating many of the sports under discussion.

The Mail Pouch radio contract went into effect on March 23rd...marking its renewal for the fourth consecutive year.

FOR THE 8th AND 9th TIMES!

- 1st Award—to Station WOV for the 8th time for PUBLIC SERVICE PROMOTION
- 2nd Award—the 9th Billboard Citation for SALES and AUDIENCE—SALES PROMOTION
- In the 12th National Competition conducted annually by BILLBOARD for Non-Network Stations in the 5000-20,000 Watts Group.

JOHN E. PEARSON COMPANY, National Representatives

RALPH N. WEIL, General Manager • ARNOLD HARTLEY, Program Director • ANNE C. BALDWIN, Director Press Relations

SPONSOR
TV SELLS WOMEN

May I congratulate you on the 27 February issue of sponsor. The article on “How TV Sells Women” is most instructive and helpful. Thanks for rendering such a distinct service as this article does.

R. G. Partridge
Director of Advertising
Fruit Dispatch Company
New York

PONTIAC ALSO ON TV

In regard to your 13 February issue, on page 24 and 25, titled “Automobile Advertisers Can Do Better” I notice you have Pontiac Motors handled by our agency as only using spot radio.

Last fall when we introduced the 1950 cars we spent a total of $263,044.99 on spot radio and $71,902.39 on spot TV as well.

In all future campaigns you may rest assured that TV will play a proportionate part with AM in spot advertising.

Sherwood Reekie
Director of Radio & Television
MacManus, John & Adams Inc.
Detroit

LIGHTNING AND JARO HESS

I have just finished a delightful month in the hospital and I am catching up on back issues of everything. Only yesterday I completed a cover to cover reading job on your LIGHTNING THAT TALKS special edition which I found not only most interesting but also filled with plenty of real ammunition which is, of course, of great use.

I should like to have five extra copies for my sales force, and if you will see that they are sent on and bill me for same, I shall be very pleased.

Also, I should like to have copies of the five Jaro Hess prints. We have them at WING, but for some reason have never gotten them at WIZE and since we are and have been loyal subscribers to SPONSOR along with TSI, I feel that we are entitled to same and would appreciate them very much.

Charles Evans
Commercial Manager
WIZE
Springfield, Ohio

TRANSPIT RADIO

I swore that I would not order any more magazines. There are entirely too many on the market now.

However, the last edition of your magazine enabled me to find a long lost friend, and also had a very good article on transit radio; so put me down on the book for a year’s subscription and bill my company.

James L. Howe
WCTC
New Brunswick, N. J.

FORGOTTEN 15,000,000

That “Forgotten 15,000,000” story in your October issue of SPONSOR is something I need more than one of.

If you still have a few reprint copies on hand, how about sending me two sets. WGST-Atlanta has a late evening show and WVEZ-New Orleans an afternoon feature directed primarily to the “Forgotten etc.” I’m sure your article will help me in selling time in these shows.

Dan Schmidt, III
George P. Hollingbery Co.
Atlanta

* A few reprint copies of the article Mr. Schmidt mentions are still available.

STATION REP LISTING

Your 27 February issue of SPONSOR incorrectly lists our firm as representatives of a number of stations affiliated with the Tobacco Network.

Actually, our firm represents only the Tobacco Network, and not the individual stations of the network.

We will appreciate your correcting the error at your earliest convenience.

Joseph Bloom
Forjoe & Co Inc
New York

I noticed in looking over your listings for Station Representation Changes that both WRAL, Raleigh, N. C. and WTAK, Durham, N. C. are listed as being represented by Forjoe & Co.

I believe this confusion may have arisen because Forjoe represents the Tobacco Network. However the Pearson Company represents both WRAL and WTAK individually.

Charles Evans
Commercial Manager
WIZE
Springfield, Ohio

Russ Walker
John E. Pearson Co.
New York

(Please turn to page 63)
Cigarette tax slash would mean more work for net “salesmen”

If the tax cut pondered by the House Ways & Means Committee goes through, it’ll mean more work for cigarette salesmen Arthur Godfrey, Perry Como and Bing Crosby. The move cutting the seven-cent a pack tax on cigarettes to 4.9 cents on packs selling for 12 cents or less will give brands like Twenty Grand, Marvels and Dominos a sales hypo.

Institutional ad increase seen as weapon against anti-trust drives

The big companies will probably increase their institutional advertising as a means of winning over public favor. With the government battling big business, U. S. Steel, A & P, General Motors and other industry leaders will probably increase the tempo of their public relations campaigns designed to offset adverse criticisms. The Federal Trade Commission will, in the next 12 months, publish a series of reports criticizing the large corporations.

U. S. manufacturers worried about increase in import volume

As though native competitors weren’t enough trouble, manufacturers are now worried about the flood of European imports. Among the items from overseas competing with American-made goods are Dutch and British candy; Danish and Polish hams; British and Czech shoes; and Irish linen. Add to this the International Trade Fair and U. S. producers have a hard row to hoe. U. S. toy manufacturers, extremely edgy, started a Buy American campaign. Most recently the coal industry has joined petroleum producers in demanding oil imports to United States be restricted.

Coffee manufacturers against higher coffee prices

The coffee-drinking public is not alone in its anger against mounting coffee prices. During recent hearings on food price rises, a General Foods vice-president told the Senate investigators that high prices reduce demand and the Maxwell House division of G. F. will show a decreased profit.

New cheap converter may aid commercial color TV

Color TV advocates are certain now that they have enough force mustered to put down any anti-color movement. Helping the pro-color forces, is a report that the FCC will get data soon on a new cheap converter. The information is from a New York manufacturer who claims to be able to convert “adapted” TV receivers to CBS color for about $9.95.

Oleo industry now readying for an educational campaign

The margarine association is readying an “educational” campaign for the oleo industry but by next year a product acceptance campaign will be stressed. The margarine industry, with federal taxes lifted, will probably wage an intensive ad campaign. Forerunner of such a campaign was waged by oleo manufacturers in Ohio when state margarine restrictions were lifted in December, 1949. Dairy interests may up advertising appropriations to help balance magazine campaigns. Since 1948 more than $1,000,000 has been spent by both sides on legislation battle, mainly for lobbying.

Census takers will get figures on radio, TV set ownership

When the census takers get under way on 1 April, they will garner information of value to the radio and TV industry. Included in their poll-taking chores will be a tabulation of the number of radio and TV sets owned by the American public. Figures will show the tremendous number of multiple set owners in the country. (“How many radios in your home?” 13 March SPONSOR.)

Facsimile may be in news spotlight this year

If the FCC puts its approval on proposed rules for facsimile transmission, the new medium may be in public use within a year. The latest development, multiplex, allows an FM broadcaster to transmit fax at the same time regular programs are being broadcast. Fax up to now has made little commercial progress.

TV manufacturers hope to beat 10 percent excise tax

TV manufacturers still hope to escape the 10 percent excise tax which was imposed on radio manufacturers as a wartime tax measure. A good omen for the television manufacturers comes from the House Ways & Means Committee. They’ve approved a resolution saying excuses would be cut more than the $655 million recommended by President Truman.

Anti-trust division helps little businesses

Publicized chiefly as a bugaboo or menace to monopolies, the anti-trust division of the Department of Justice also lends the little business man a helping hand. Legal advice is available to any small manufacturer or business outfit that thinks it is being pushed around.

Sponsor
Last Summer, sixty national spot and local advertisers (25% more than the year before) used WCCO all Summer long. Just as they did all year round. Many for the tenth straight year.

They have found that Summer campaigns on WCCO make their sales grow. Because during June, July and August their customers in WCCO territory spend more than $686,000,000 on all kinds of retail products.

Better still, WCCO produces big Summer profits at a low Summer cost-per-thousand. In fact, since 1946, WCCO’s average daytime Summer Hooper has jumped up 38.3%. And the cost-per-thousand has dropped 29.3%!

To be sure your sales grow all year round, join WCCO’s sixty year-round sponsors. Just ask us or Radio Sales about a hot sales-personality (like Bob DeHaven, for one). You’ll find WCCO sends sales UP with the temperature!
SOUTH'S WINS
GREATEST SALESMAN
THE HOOPERS!

Latest Hooper proves WWL outranks all New Orleans stations in share-of-audience. Evenings, WWL takes a greater share than next 2 stations combined!

...and South's Greatest Salesman delivers you a Great Multi-State Audience, too

Of all New Orleans stations, WWL, alone, gives you this dominant coverage of the rich Deep-South market:

<table>
<thead>
<tr>
<th>Coverage Level</th>
<th>Counties</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTENSE PRIMARY</td>
<td>114 Counties</td>
</tr>
<tr>
<td>PRIMARY</td>
<td>128 Counties</td>
</tr>
<tr>
<td>PLUS</td>
<td>401 Counties</td>
</tr>
<tr>
<td>TOTAL</td>
<td>643 Counties</td>
</tr>
</tbody>
</table>

HE HELPS YOU MERCHANTISE, TOO

You get still another valuable plus from WWL—effective promotion for advertisers. Through personal calls on distributors and jobbers, widespread use of point-of-sale material, and other activities, WWL gets you plenty of action on the selling front—more by far than any other New Orleans station.

South's Greatest Salesman

WWL

NEW ORLEANS

50,000 WATTS CLEAR CHANNEL CBS AFFILIATE

A DEPARTMENT OF LOYOLA UNIVERSITY REPRESENTED NATIONALLY BY THE KATZ AGENCY
In Detroit, WWJ is more than a great radio station . . . more than a source of entertainment for the nearly one million homes in the Detroit area. WWJ, Detroit's FIRST station, has consistently been the leader in community service and enterprise.

Its acceptance by advertisers is indicative of the faith Detroit has in its voice. One of America's leading advertisers has consistently employed WWJ daily with an hour-long program for 16 years.

When you give your product story the benefit of WWJ's community acceptance, it receives added prestige, more attentive ears, less selling resistance . . . resulting in increased sales in a market that did three billion dollars retail business last year!
New National Spot Business

<table>
<thead>
<tr>
<th>SPONSOR &amp; PRODUCT</th>
<th>AGENCY</th>
<th>STATIONS-MARKETS</th>
<th>CAMPAIGN, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cross &amp; Blackwell</td>
<td>Van Sant Bogdala (Baltimore)</td>
<td>Baltimore</td>
<td>Testing a giveaway show</td>
</tr>
<tr>
<td>Falstaff Brewing Corp</td>
<td>Davesault-Hoegh-Sample (N.Y.)</td>
<td>10 station package in 20 states</td>
<td>Meredith Willson Show; April 3</td>
</tr>
<tr>
<td>Gipps Brewing Corp</td>
<td>Kaufman &amp; Associates (Chicago)</td>
<td>12 central Illinois stations</td>
<td>Spot; station breaks, newscasts and programs: March 1-31</td>
</tr>
<tr>
<td>Mastle Acres Inc</td>
<td>Direct</td>
<td>WINS, WOR, WHOM other foreign language stations</td>
<td>Spots; March 5 through October</td>
</tr>
<tr>
<td>Minute Maid Corp</td>
<td>Dabbert, Clifford &amp; Sheenfield (N.Y.)</td>
<td>8 stations: California</td>
<td>This Is Bing Crosby; March 6</td>
</tr>
</tbody>
</table>
| New York Herald Tribune | Durante & Co (N.Y.) | 3-9 N.Y. stations | Spots; March
| Park & Tilden | Norn & Klein (N.Y.) | Various | Spots; late February to to run for 10 weeks |
| Pharmacal Inc | Danno Jones (N.Y.) | 15 markets | Spots; March 6 and 13; 13 wks |
| Tho Clark Brothers | McCaughan-Eckern (N.Y.) | 25 markets | Spots: up to 30 weeks |
| Chewing Gum Co | Kohlb, Landis & London (N.Y.) | 3 cities in Florida | Chainbreaks; Feb 21 |

Station Representation Changes

<table>
<thead>
<tr>
<th>STATION</th>
<th>AFFILIATION</th>
<th>NEW NATIONAL REPRESENTATIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>KVOE, Santa Ana, California</td>
<td>MBS</td>
<td>Western Radio Sales, S. F. (Pacific Coast); Ronald Cooke Inc, N. Y. (rest of country)</td>
</tr>
<tr>
<td>KGFG, Kelamassou, Miek</td>
<td>ABC Radio—NBC; TV—ABC, CBS, DeMont &amp; NBC Independent</td>
<td>Hill &amp; Rubenstein Inc, N. Y.</td>
</tr>
<tr>
<td>WHAM &amp; WHI TV, Rochester, N. Y.</td>
<td>Independent</td>
<td>Charles L. Romrell, Rochester, N. Y.</td>
</tr>
<tr>
<td>WHMJ &amp; WHIM-TV, Lansing, Michigan</td>
<td>Radio—ABC—NBC</td>
<td>Hill &amp; Rubenstein Inc, N. Y.</td>
</tr>
<tr>
<td>WQV, New York, N. Y.</td>
<td>Independent</td>
<td>John E. Pearson Co, N. Y.</td>
</tr>
<tr>
<td>WBR, Raleigh, N. C.</td>
<td>MBS</td>
<td>John E. Pearson Co, N. Y.</td>
</tr>
<tr>
<td>WTIC, Durham, N. C.</td>
<td>Tobasco</td>
<td>Radio Representatives, N. Y.</td>
</tr>
<tr>
<td>WYOK, Birmingham, Alabama</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

New and Renewed Television (Network and Spot)

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET OR STATION</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlantic &amp; Pacific Tea Co</td>
<td>Direct</td>
<td>WNBT, N. Y.</td>
<td>Film spots; Feb 22; 52 wks</td>
</tr>
<tr>
<td>Benson Watch Co</td>
<td>Tacher</td>
<td>WNBT, N. Y.</td>
<td>(n)</td>
</tr>
<tr>
<td>Benson &amp; Hedges</td>
<td>Kudner</td>
<td>WNBT, N. Y.</td>
<td>Film spots; Feb 1; 35 wks</td>
</tr>
<tr>
<td>Border Co</td>
<td>Young &amp; Rubicam</td>
<td>WNBT, N. Y.</td>
<td>(n)</td>
</tr>
<tr>
<td>Bowman Gun Co</td>
<td>Brack</td>
<td>WPTZ, Phila.</td>
<td>Film spots; Feb 27; 18 wks</td>
</tr>
<tr>
<td>Cat Products Co</td>
<td>Coleman-Jones</td>
<td>WKTU, L. A.</td>
<td>(n)</td>
</tr>
<tr>
<td>Cameo Curtains Inc</td>
<td>Philben, Brandon &amp; Sargent</td>
<td>WBNK, Cleve.</td>
<td>Film spots; Feb 25; 33 wks</td>
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<tr>
<td>Celenese Cove of America</td>
<td>Ellington</td>
<td>WSNY, N. Y.</td>
<td>(n)</td>
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<tr>
<td>CertiFresh</td>
<td>Bugettes</td>
<td>KTTY, L. A.</td>
<td>Film spots; Feb 15; 26 wks</td>
</tr>
<tr>
<td>Chevrolet Dealers Association</td>
<td>Campbell-Ewald</td>
<td>KTTY, L. A.</td>
<td>(n)</td>
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<tr>
<td>Coast Van &amp; Storage Co</td>
<td>Landis &amp; Halpin</td>
<td>KTTY, L. A.</td>
<td>Film spots; March 6; 13 wks</td>
</tr>
<tr>
<td>Duffy, Matt</td>
<td>Young &amp; Rubicam</td>
<td>WNET, N. Y.</td>
<td>(n)</td>
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<tr>
<td>E. W. Fitch &amp; Co</td>
<td>Cohen</td>
<td>WPTZ, Phila.</td>
<td>Film spots; March 31; 13 wks</td>
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<tr>
<td>Gun Foods Corp</td>
<td>Young &amp; Rubicam</td>
<td>KNBH, Hollywood</td>
<td>Film spots; March 1; 26 wks</td>
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<tr>
<td>Jules Montainger Inc</td>
<td>Ludgin</td>
<td>WRS-TV, N. Y.</td>
<td>(n)</td>
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<tr>
<td>Peacock &amp; Ford Inc</td>
<td>BB&amp;B</td>
<td>WRNB, Wash.</td>
<td>Film spots: Apr 1; 13 wks</td>
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<tr>
<td>Phillips Corp</td>
<td>Hutchies</td>
<td>WNBT, N. Y.</td>
<td>(n)</td>
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<tr>
<td>Prince Marmalade</td>
<td>Rossi</td>
<td>WBZ-TV, Boston</td>
<td>Film spots: Jan 24; 52 wks</td>
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<tr>
<td>Ryan Candy Co</td>
<td>Blacker</td>
<td>WRGR, Schen.</td>
<td>What's My Line; Wed 9-9:30 pm</td>
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<tr>
<td>Summit Appliance Stores</td>
<td>Marel</td>
<td>WCRS-TV, N. Y.</td>
<td>Apr 12; after wks</td>
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</table>

- In next issue: New and Renewed on Networks, Sponsor Personnel Changes, National Broadcast Sales Executive Changes, New Agency Appointments
New and Renewed Television (Continued)

Advertising Agency Personnel Changes

NAME                  FORMER AFFILIATION
___________________  __________________________
William Aben               Peterson Tractor Co., S. F., adv mgr
Z. C. Barnes               Calkins & Holden, N. Y., partner
Richard S. Beam            Tool Co., St. Paul
Don Branson                New York Sun
Hudson Budd                Sears & Roebuck, Philadelphia, prod mgr
Albert H. Byers            Benton & Bowles, N. Y., vp
M. E. Carlock              Publisher of 23 Chicago north side newspapers
Orie Carson             Calkins & Holden, N. Y.
James A. Clarke           Calkins & Holden, N. Y., secretary-treasurer
Raymond P. Clayberger
John Cale
Robert Calhounson         TeleVisions Magazine, adv mgr
George L. Cummings
John de Garne
Jack Donovick             Kaster, Farrell, Cherly & Clifford, N. Y., art dir
Thos. Erwin                Birds Eye-Snider division of General Foods Corp.,
Hal Falesy                    N. Y., art to sl prom mgr
Theodore G. Fisher         BBDO, N. Y., acct exec
Robert V. Free             Eiscold Robinson, L. A., copy chief
Neil Gallagher             Albatrt Kinchla Co Inc, Chicago, vp, gen mgr
Robert R. Gray             W. W. Carroon, Chicago, copy chief
John Eugene Hays          Podlar & Ryan Inc, N. Y., vp, media dir
Harold Hudelson            Station WJXT (experimental tv) Jacksonville, N. Y.
Ralph E. Hess             Caster, Tempest & Handford, Rochester, N. Y.
Lenora R. Jurich           WRBB, Chicago, tv dir
Reynold R. Kraft          Cax & Tan, Philadelphia, continuity dir
Stephen P. Lewis           Freelance consultant
Bernard H. Longberg
Harold L. McClinton
Fred B. Manchee
Michael Motera
Mary B. Mickle
John Munsatrat
Chet Oehlce                RCA Victor, adv mgr of custom products dept
Charles J. O'Malley
Robin L. Orr               Joseph, Cincinnati
Ray Ovington               Joseph R. Mickle Co, Philadelphia, space buyer
Charles Patrick          NBC, N. Y., sl mgr to network sales
Charles Pickman          Deutsch & Shra, Philadelphia, media dir
Donald J. Powers          Cax & Tan, Philadelphia, media dir
Richard J. Reynolds
William J. Reynolds
Charles A. Rheinstrum     R. H. Butler Co, Inc, N. Y., acct exec
William Glenn Rollby
John Schuman
Walt Seller
James G. Smith
J. Sherwood Smith
Paul Smith
Jackson Taylor
Beverley Walden
Jim Wells
John F. Wilson
Jeff York

INDEX

AGENCY                  NET OR STATION
___________________  __________________________
BBDO                  WBBY, Boston
J. W. Thompson        WNBT, N. Y.
O'Leary                WRGB, Schen.
Snedheid & Gudley

PROGRAM, time, start, duration
Film spots; Feb 6; 14 wks (n)
Film spots; Feb 7; 52 wks (f)
Film (pas); Feb 14; 12 wks (tu)
After Hours; Fri 11:15 pm; Mar 3; 26 wks (n)

NEW AFFILIATION

Hooser, Povin, Illinois, (head of L. A. office)
Calkins & Holden, Carlock, McClinton & Smith Inc, N. Y., partner
Podlar & Ryan Inc, N. Y., media dir
O'Leary & Foster, Wmpfs, pro, dir of pub rel
Tracy, Kent & Co Inc, N. Y. dir of merchandising
Reynolds & Hughes, Philadelphia, prod mgr
Calkins & Holden, Carlock, McClinton & Smith Inc, N. Y., partner
Weiss & Keller Inc, Chicago, exec
Calkins & Holden, Carlock, McClinton & Smith Inc, N. Y., partner
Erwin, Wasey & Co, Wmpfs, radio dir
Erwin Co Inc, Beverly Hills, acct exec
Same, vp
de Garms Inc, N. Y., mgr of merchandising
Same, vp
Mayers Co Inc, L. A., acct exec
Erwin, Wasey & Co, Chicago, vp
Fulmer & Smith & Ross, Chicago, acct exec
Same, acct exec in charge of Consup and other P & G interests
J. Walter Thompson, N. Y., dir of tv and radio
Charles L. Rumrell & Co, Rochester, N. Y., acct exec
Krause & Associates, Chicago, vp
Reynolds & Hughes, Philadelphia, continuity dir
J. Walter Thompson, N. Y., copy group head
Alfred Auerbach Associates, N. Y., adv and publ exec
At Paul Lefton Co Inc, N. Y., acct exec
Reynolds & Hughes, Philadelphia, media dir
Paul H. Rasmussen, N. Y., vp
Moore & Hamon Inc, N. Y., acct exec
Reynolds & Hughes, Philadelphia, head of radio, tv and sales
Calkins & Holden, Carlock, McClinton & Smith Inc, N. Y., partner
Same, acct exec in charge of marketing and merchandising
Same, acct dir
Reynolds & Hughes, Philadelphia, vp and acct exec
Geyer, Newell & Ganger Inc, N. Y., acct exec
Same, vp
Ollman, Chicago, vp
Ad Fried, Oakland, California, acct exec
Hirsch-Hardfield Inc, N. Y., radio, tv dir
Donahue & Co Inc, N. Y., acct exec
Head of Pinkham Analysis of Advertising Efficiency, N. Y.
Same, vp in charge of Chicago office
Same, director of films, radio and tv
Vice-president and treasurer of new Reynolds & Hughes agency, Philadelphia
J. Walter Thompson, N. Y., exec
President and board chairman of new Reynolds & Hughes agency, Philadelphia
Same, vp in charge of copy and service
Ryer & Bowman, Columbus, Ohio, pub rel staff
Same, member of the board of directors
Calkins & Holden, Carlock, McClinton & Smith Inc, N. Y., partner
Calkins & Holden, Carlock, McClinton & Smith Inc, N. Y., partner
LeBenn & Mitchell, N. Y., acct group supervisor
Hewitt, Ogilvy, Boosm & Mather Inc, N. Y., acct exec
H. J. Weil Inc, Buffalo, vp
Same, vp
Roch-Ekkhoff & Associates, Wmaod, acct exec

New and Renewed 27 March 1950
WHO COSTS 52% LESS THAN IN 1944!

WHO CLASS C, ¼ HOUR MAXIMUM DISCOUNT

IN terms of Iowa’s radio homes, WHO cost 10.6% less in 1949 than in 1944; in terms of radio sets in homes, WHO cost 52% less than in 1944!

The increased number of radio sets in Iowa’s kitchens, dining rooms, bedrooms, etc.—and the additional listening they create—is even more important than the increase in radio homes. Modern research proves that SETS make the audience!

In 1944 there were 596,000 radio homes in Iowa; in 1949 there were 769,200! . . . In 1944 there were 904,000 radio sets in Iowa homes; in 1949 there were 2,140,000! And in addition to this tremendous increase an exceptionally large bonus audience listens in cars, offices, barns, stores, service stations and hotels.

Thus WHO is actually a much better buy today than in 1944. Radio sets in Iowa homes alone have increased 136%, while WHO’s rates have gone up only about 14%.

The 1949 Iowa Radio Audience Survey* tells the whole story of Iowa’s added listening.

Write to WHO or Free & Peters for your free copy!

*The 1949 Iowa Radio Audience Survey is a “must” for every advertising, sales or marketing man who is interested in Iowa.

The 1949 Edition is the twelfth annual study of radio listening habits in Iowa. It was made by Dr. F. L. Whan of Wichita University—is based on personal interviews with 9,116 Iowa families, scientifically selected from cities, towns, villages and farms all over the State.

As a service to the sales, advertising and research professions, WHO will gladly send a copy of the 1949 Survey to anyone interested in the subjects covered.

WHO + for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager

FREE & PETERS, INC.

National Representatives

27 MARCH 1950
Radio
Market Data
for
Oakland,
California

1. How many people?
There are 3 million people in
the coverage area of KLX, the
top station in Hooper ratings.
KLX claims only 600,000 as
steady listeners.

2. How rich are they?
Oakland area radio listeners
spend 100 million for drugs,
1 billion for food, 1.2 billion
for general merchandise, 1.4
of a billion for radios, TV and
furniture.

3. What does Hooper say?
KLX leads all independent
San Francisco and Oakland
radio stations in the Oakland
Hooper... and often leads in
all six periods!

4. Do San Francisco Inde-
pendents cover Oakland?
No, these stations reach only
15% to 35% of the Oakland au-
dience that KLX covers. You
can check this by adding the
Hooper share of audience fig-
ures for all six periods.

5. What about KLX results
... and promotion?
Just send for success stories on
your field. Also, KLX has won
7 national awards for sound
promotion.

KLX
TRIBUNE TOWER • OAKLAND, CALIFORNIA
Represented Nationally by
BURN-SMITH CO., INC.

From birth Fowler McCormick's destiny was clearly charted. He
was going to become one of the lords in his family's industrial dy-
nasty. His grandfather, Cyrus McCormick, was the founder of the
International Harvester Company, today the largest manufacturer of
agricultural equipment in the world.

McCormick did not believe birthright alone qualified him for an
important position in the firm. He was eager to earn his advance-
ment by mastering each phase of the company's operation in turn.

Said Harvester president John McCaffrey: "Fowler came up all the
way on his own. He was trained to be ready—and when the train-
ing was over, boy, he was ready."

McCormick started at the bottom. In 1929 he went to Omaha for
sales training as a "blockman," the smallest unit representative in
the company. The following year he was sent to build a new branch
of the organization at Grand Island, Nebraska. Under his super-
vision the branch operated smoothly and profitably. He was gaining
invaluable experience and a feeling of self-confidence. In 1933 his
progress continued. McCormick was made assistant sales manager
under McCaffrey. One year later he was elected vice-president in
charge of foreign sales and in 1941 became president of the company.

For the next decade the firm prospered. The year McCormick
was made chairman of the board, 1946, Harvester set a sales record
of $710,000,000. However, in 1947 the Bureau of Agricultural
Economics predicted that dark days were ahead for big business un-
less prices were reduced. McCormick acted immediately. He cut
prices, took a drop of almost five percent in dollar volume. Never-
theless, by the end of the fiscal year Harvester grossed $700,000,000.

In 1945 there was a huge demand for mechanized farm equipment
which had accumulated during the war. To reach this market more
effectively, Harvester used network radio for the first time. Its pro-
gram, "Harvest of Stars" (NBC), has been aired every year since 1945.
The first year the firm spent $149,876 for radio; in 1949 $561,303.

*Shown chatting with Robert Watt of A F of L (right).
MR. SPONSOR: When you touch the WJKB dial, you'll tune up your sales in the Detroit market! WJKB is the Detroit station with sales impact. Toys or tumbling mats, oranges or ocarinas. WJKB sells the goods, for instance...

Buchanan & Company, Inc.
Advertising
New York - Chicago - Los Angeles - San Francisco

January 18, 1950

Mr. Hal Hough
Radio Station WJKB
Detroit, Michigan

RE: TOY PRODUCTIONS OF HOLLYWOOD

Dear Mr. Hough:

I am sure you will be interested in our final tabulation of results which the above account received through their recent use of the facilities of WJKB, Detroit.

You will remember our client was on the air from November 21 through December 8. We received a total of 7027 orders for the "Bugs Bunny and Porky Pig" toys at $2.98 each. The returns were excellent, and WJKB provided a lower cost per sale than any of the many stations throughout the country which were used. It's a record of which WJKB can well be proud.

Thanks very much for your fine cooperation.

Cordially,

Buchanan & Company

[Signature]

FO'B hw

An accident or miracle? Of course not, just another example of WJKB effectiveness in the DETROIT market. Pitch your sales on a higher frequency in Detroit with WJKB, the station Detroiters believe in.

WJKB - AM - FM - TV

Represented nationally by THE KATZ AGENCY, INC.
Most "commodities" cost more today than in 1943 or '46. But time on these stations costs less, in that they give you more radio families per dollar! Want the data?

Free & Peters, Inc.
Pioneer Radio and Television Station Representatives
Since 1932

New York Chicago
Atlanta Detroit Ft. Worth Hollywood San Francisco
### EAST, SOUTHEAST

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<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Network</th>
<th>Ratings</th>
</tr>
</thead>
<tbody>
<tr>
<td>WBZ-WBZA</td>
<td>Boston-Springfield</td>
<td>NBC</td>
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<td>WGR</td>
<td>Buffalo</td>
<td>CBS</td>
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<td>WMCA</td>
<td>New York</td>
<td>IND.</td>
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<td>KYW</td>
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<td>NBC</td>
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<td>Pittsburgh</td>
<td>NBC</td>
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<td>WFBL</td>
<td>Syracuse</td>
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<td>WCSC</td>
<td>Charleston, S. C.</td>
<td>CBS</td>
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<td>WIS</td>
<td>Columbia, S. C.</td>
<td>NBC</td>
<td>5,000</td>
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<tr>
<td>WGH</td>
<td>Norfolk</td>
<td>ABC</td>
<td>5,000</td>
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<td>WPTF</td>
<td>Raleigh</td>
<td>NBC</td>
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<tr>
<td>WDBJ</td>
<td>Roanoke</td>
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### MIDWEST, SOUTHWEST

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<tr>
<td>WHO</td>
<td>Des Moines</td>
<td>NBC</td>
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<tr>
<td>WOC</td>
<td>Davenport</td>
<td>NBC</td>
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<td>WDSM</td>
<td>Duluth-Superior</td>
<td>ABC</td>
<td>5,000*</td>
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<td>WDAY</td>
<td>Fargo</td>
<td>NBC</td>
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<td>WOWO</td>
<td>Fort Wayne</td>
<td>ABC</td>
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<td>WISH</td>
<td>Indianapolis</td>
<td>ABC</td>
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<td>KMBC-KFRM</td>
<td>Kansas City</td>
<td>CBS</td>
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<td>Minneapolis-St. Paul</td>
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<td>KSD</td>
<td>St. Louis</td>
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<td>Corpus Christi</td>
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<td>KXYZ</td>
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<tr>
<td>KTSA</td>
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### MOUNTAIN AND WEST

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<td>KDSH</td>
<td>Boise</td>
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<td>KVOD</td>
<td>Denver</td>
<td>ABC</td>
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<td>KGMB-KHBC</td>
<td>Honolulu-Hilo</td>
<td>CBS</td>
<td>5,000</td>
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<td>KEX</td>
<td>Portland, Ore.</td>
<td>ABC</td>
<td>50,000</td>
</tr>
<tr>
<td>KIRO</td>
<td>Seattle</td>
<td>CBS</td>
<td>50,000</td>
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</tbody>
</table>

*CP
NORTH CAROLINA IS THE SOUTH'S NO. 1 STATE AND NORTH CAROLINA'S No. 1 SALESMAN IS

50,000 WATTS 680 Kc.

WPTF NBC AFFILIATE

* also WPTF-FM *

RALEIGH, North Carolina

National Representative FREE & PETERS INC.

No other Southern State rates as many firsts in Sales Management Survey as North Carolina. AND, WPTF with its central location, 50,000 watts at 680 KC, is North Carolina's Number One Salesman.
Department stores discover radio

Big store use of air is moving out of stepchild class and proofs are many

Department stores don’t need market reports, research experts, charts, graphs, or slide rules to gauge the effectiveness of their advertising. They can tell you in a matter of hours whether a radio commercial or a newspaper ad sold or flopped. For this reason the retailer is a sensitive barometer for recording shifts in media buying habits.

In recent years, alert manufacturers and agencies have noted a significant change in the retail barometer, especially striking where department stores are concerned. This change involves radio.

Department stores have used radio since the medium’s infancy. Many of the pioneer stations, in fact, were owned and operated by department stores. But the stores themselves used
radio sparingly, and then only on the "purest" institutional lines, with never a mention of anything so crass as merchandise for sale.

Aside from a quaint notion that direct selling over the air just wasn't done, there was a strong conviction among department stores that it couldn't be done.

The gist of the argument against using radio for direct department store selling was that there were simply too many diverse items to be sold. Newspaper display ads could do the job, said the smart money boys, but radio? Never! This line of thought is, of course, as dated as the bustle. Nonetheless, there are still here and there some Model-T department store advertising managers who nurse the delusion that radio can't sell direct, spoxson has selected from among dozens of likely candidates just a few examples of hard and fast radio selling by department stores, which are calculated to do that delusion to death.

Marshall Field & Company, Masterpieces of Music WNMP, Evanston. 11:00 to 2:00, Monday through Saturday, 11:30 to 1:30 p.m. Sunday. Objectives of the program were (a) to promote the firm's suburban stores; (b) to promote "the convenience of shopping in these stores by showing that there is a Field's store close to a customer's home, and to show that these stores are kept open on some nights for those persons who cannot shop during the day"; (c) to promote the Personal Shopping Service for those unable to get to the store in person; (d) to promote special events in the stores; (e) to establish in the minds of listeners that Marshall Field & Co. was aware of their desires and needs and stood ready to serve them all of the time, in every way possible.

The store reported the following results, directly traceable to their radio show:

"The most successful College Girls' Back-To-School Shop campaign in history, for both downtown and suburban stores. Shop received less newspaper advertising than normal, but was plugged hard on radio.

"During autumn months, when many stores were noticing declines in sales, the suburban stores not only maintained their sales levels but actually showed nice increases. They were receiving normal newspaper advertising but were getting constant plugs on radio.

"Increased traffic and sales in the record departments." (The program presents recorded classical music.)

"A constantly increasing response from listeners, commenting on the store's sponsorship of this type of program, on the program itself, and requests for monthly listings of programs."

ZCMH, Salt Lake City, Utah Symphony Hour over KSL in that city, 8 to 9 p.m. on Thursday. The program's objectives were (a) to build community good will for ZCMH "by bringing the fine music of the Utah Symphony Orchestra to the greatest possible number of families"; (b) to identify ZCMH as a headquarters for America's best lines of prestige mer-

Three program promotions
could buy Kuppenheimer suits and coats at ZCMI. Sales of this brand are well ahead of their last year’s volume, despite the fact that men’s clothing sales for the district are down.

“Lenox China and Giftware—Its sales have been so good that the Lenox people tell us we are one of their biggest customers in the United States and, probably, their biggest customer in many giftware lines. We know the symphony promotion had much to do with this because our Lenox customers still refer to the ZCMI-Symphony series of last spring.”

Pomeroy’s, Inc., Highlights in Harmony WHUM, Reading, Pa., 4:30-5 p.m. Sunday. The program’s objectives: (a) to promote the store’s wide selection of famous brand names and labels; (b) to secure results for the one specific brand name merchandise item advertised each Sunday; (c) “to reflect the store’s continual service with quality merchandise at moderate prices;” (d) “to promote the fact that Pomeroy’s is the Complete Department Store in Berks County.”

Pomeroy’s reported these results: “One week, when a national brand coat was used, sales increased on the line over 100 percent. Radio was the only medium of advertising. Another week, sales on Hoover cleaners almost doubled as a result of advertising on the program. Again radio was the only medium. . . .

“Highlights in Harmony is not only bringing the store direct sales results from the merchandise advertised, but is also creating new customers and building goodwill for the store at a time when, due to keen competition, these last two are most important.”

Sears Roebuck, Man on the Street WCAX, Burlington, Vermont, 12:15-12:30 p.m., Monday through Friday. The show’s objectives: (a) to create good will toward Sears; (b) to promote and keep the name Sears Roebuck dominant in the public mind; (c) to promote the basic Sears sales slogans; (d) to promote such Sears services as the Credit Coupon Plan, the Catalog Dept., etc.; (e) to promote Sears brand names; (f) to create store traffic.

Among results of its Man on the Street broadcasts, Sears noted: “The first specific results which made us wonder if we weren’t underrating radio came after devoting one program to announcing that the new Sears catalogue was available. We had placed a newspaper ad on this the day before and had gotten some action. We put it on the radio the next day just as a matter of course. The response was immediate, and all catalogues were ordered by the middle of the afternoon.”

Other direct results: “Pinking shears were advertised for three successive days—Monday, Tuesday and Wednesday. By the end of the week our complete stock of 157 was sold. One department had a vacuum cleaner promotion which was supported twice by our radio program; 27 units were sold and the department had a 28.7 percent increase over last year for this period. We carried a special traffic-getting rose promotion, and in one day sold the complete stock of 500 dozen roses.

The Sears report added, under “Institutional Results”: “Because of the arrangement of having the people interviewed on the program come into the store to hear their voices, the MC has the opportunity to say as he completes each interview, ‘Be sure to come..."
They love their
tnative tongue

Last word in loyalty, as happy
advertisers testify, are the
many foreign language listeners

over-all The foreign language radio market is largely metropolitan, making it easily and directly accessible to advertisers.

It is a market which television has barely penetrated.

It is a market which smart national advertisers have been using quietly for years. Quietly, because it is so resultful that sponsors and their advertising agencies consider foreign language activities top drawer... far too good a thing to let the competition peek at.

Such national advertisers as Procter & Gamble, Colgate-Palmolive-Peet, Pillsbury flour, Bond and Silver Cup bread, Pet and Carnation milk, Rel and Rem, Carter's Little Liver Pills, Chesterfield and Camel cigarettes appear on the roster of WJLB, Detroit, a representative foreign language station.

WWRL, Woodside, Long Island, N. Y., which broadcasts in 13 languages ranging from Czechoslovakian to Syrian, lists Quaker Oats, Feen-A-Mint, Royal Crown Cola.

WHOM, New York City, is pulling in profits for Canadian Fur, National Shoes, and dozens of others.

That more sponsors are not tapping this ‘big plus’ potential is largely the fault of the foreign language stations themselves. Advertisers and agencies are used to dealing with aggressive salesmen armed with highly-developed research tools. But all foreign language stations don’t go in for fact-packed presentations.

The situation is changing, however; in January of this year the Foreign Language Quality Network was organized to modernize sales efforts. Headed by Claude Barrere, the network will cover Italian and Polish markets through affiliated stations in all major cities where these language groups are important. In time, it plans to extend its activities to other language markets.

"These markets, and others, have been neglected by many advertisers," says Mr. Barrere, "for lack of readily available information. We’re going to try to remedy this by offering, in answer to a single phone call, all the data required by the most exacting timebuyers.

"It isn’t going to be easy, and it isn’t going to happen all at once. Getting specific information from our member stations is sometimes like pulling teeth. We’ve got to do an educational job with them before we can do a selling job for them. They’re all for

Charles Baltin, and duck, pick winner on Goldberg’s Jewish Market Basket Quiz.
Woy Remotes from Italian Food Stores, Entertain Customers, Help Sell Groceries. Interviews Are Featured

the idea; they've backed up their conviction financially for stock ownership, but...some of them just aren't used to being specific. They don't realize the sales goldmines they have hidden away in their files. When we write for success stories, answers are vague. No punch. But when we get out and talk to these station managers, we come back with so much material we can hardly lug the brief case.

Because the field is all Greek to many advertisers and agencies, sponsor recently completed a survey among representative stations. Its objective: to find out where the market is; what makes up the audience factually; what makes it tick emotionally. And what makes it a topnotch sales getter—not just for spaghetti and matzos, but for Quaker Oats and Pet Milk.

Newcomers to this country instinctively settle in cities. In the metropolitan areas they find people of their own kind to lessen their sense of isolation. In New York City alone, 75 language groups are revealed by census figures. New York, New Jersey, and Connecticut, with a total population of slightly less than 19 and a half million, have 1,800,000 Italian-speaking persons; 2,200,000 Yiddish; over 500,000 Polish; 700,000 German; 400,000 Spanish.

Detroit, Chicago, and Buffalo have a large Polish population. (In 31 Chicago parish schools, Polish is taught along with English.) The West Coast's predominant foreign tongues are Spanish and Chinese. In the Midwest dairy country, the Scandinavian languages are an important factor.

The nature of the foreign language audience is distinctive. It varies very little according to whether a listener speaks Yiddish or Chinese. Whatever his native land, he wants help in being oriented to his adopted land. He is intensely loyal to those who lend him a helping hand. He has as deep an instinct for follow-the-leader as kids do.

"Tell your listeners to drop everything and dash out for a cake of Ivory Soap," says Charlie Baltin, sales promotion and Jewish program director of WHOM, "and believe me, they do. It's difficult for many advertisers to comprehend this intensity of loyalty, they desire to go along with suggestions. To people not acquainted with the foreign language audience, the relationship between the announcer and the listener sounds unreal.

"If I were to express to sponsor its true depth, I'm afraid your readers would think I'm slightly off base—occupational disease or something. But it honestly reaches to adulation. Even..."

(Please turn to page 46)
Music library shows

New completely scripted programs put together by the music services are low-cost blessing for sponsors

National advertisers will spend an estimated $112,000,000 in spot radio this year. They'll try not only for good time periods, but for local personalities who—despite mispronouncing a few words now and then—can sell like mad.

But amazing things have been happening during the last year in the field of music-program services. How many advertisers are acquainted with a type of local program which combines at low cost the entertainment impact of star names with selling by local personalities? How many know they can buy on stations throughout the country, network or independent, powerhouse or teapot, musical shows featuring the best name talent, built and scripted by experts, and backed with proven sales records?

Between twenty-five and thirty million dollars, mostly in time costs, will be spent this year for these programs. Most of this sum will come from local sponsors in almost every conceivable category, who are just waking up to the potency of commercial shows built from the resources of a transcribed music library. This isn't to say that some national advertisers haven't discovered what can be done with this national name-local talent combination. Many of them have,

Sears Roebuck retail stores; Gulf and Sinclair oil companies, the Borden Co., Westinghouse Electric Corp., etc., are sponsoring shows built by leading music program services. Local sponsors come from such diverse lines as utilities; appliances; automobile dealers; banking; insurance; men's and women's specialty shops; department stores; hotels and restaurants; meat packers; jewelers; etc. Popularity ratings and sales results for some of these sponsors will be given to indicate the commercial impact of shows based on music libraries which are standard equipment at the majority of stations.

It is possible for a station to provide an advertiser with a top-calibre music program at very low talent and production cost because the station does not have to maintain the necessary program staff to build and script the show. This vital function is performed by the program service from which the station leases its transcribed library.

Originally library firms stressed their function of obtaining outstanding musical talent for their transcription libraries and leasing the library to stations. Then they realized that most of their subscribers weren't in a position to build top-notch commercial productions for sponsorship. In order to make their libraries a real source of programs for sponsorship, the various library services stepped up their programming activities.

What was at first a more or less minor aid to stations in using their libraries has now become the most important service the library companies render their subscribers. They're now known as "music program services," reflecting the emphasis on that aspect of the business.

A principle distinction between the music program services and other services providing transcribed programs is that the former lease to the station a complete basic library of transcribed music (number of units may run as high as 3,500). The library service's program department builds a series from the transcriptions, including continuity, timed to allow for commercials, and provides the

Gen. Mgr. Hackethorn (C) checks integration of local commercial into Associated program
scripts to subscribers as a part of its services. The station producer merely has to pull out the necessary transcriptions and rehearse with local commercials delivered by the station's own announcer.

The "transcription" program services customarily provide the station only with the disks containing the program series ordered. Programs are complete as furnished with exception of "open" space for commercials. Each series is paid for individually. In the case of the music-program services, the entire library is leased (usually a minimum of two years) and aids for using it as a source of commercial programs are free of charge. This makes it possible for stations to offer sponsors unusual economies for name talent in the upper-cost brackets.

(One slightly different operation is the Bruce Eells Program Library Service which offers stations an entire library of transcribed shows of all types including comedy, dramatic, juvenile, mystery, adventure and musical types. Stations pay a monthly rental based on primary area populations.)

Shows featuring various types of music are the backbone of library-built shows but some are starting to combine other features with music, such as short mystery puzzlers and homemaking hints. During the last year the major music program services originated many new commercial series and backed them with promotion material and merchandising tips which helped stations to get outstanding results for hundreds of sponsors all over the country.

In this competitive era it is now more important than ever for national and regional advertisers to get the maximum effectiveness from local AM programs. It is possible to buy a full 52 weeks of a music library series like the 16-voice Emile Cote Glee Club (a Lang-Worth feature). The sponsors of this show Monday through Friday on WEAH, Manchester, N. H., is the Amoskeag Savings Bank. In a survey last June, Cote had a Hooper of 12.8 versus 5.7, 6.6 and 8.0 for another local and two network shows competing in the same period.

The show has earned consistently good Hoopers in both large metropolitan and small communities and, is now sponsored in 307 towns and cities. A few years ago Leonard Patricelli, pro-

(Two Types of Promotion: Car Cards for World Library Show; Prize Trip Given by KGN Thesaurus Show)

Arrowhead sponsors get World shows, W. C. Bridges signs contract

Agencyman Prell records success of Lang-Worth Cote Glee Club
Radio is backslap-happy

Peabody award tops SPONSOR's ballot, but

there's no redwood in the forest of radio awards

Radio, curiously enough, is America's favorite whipping boy and at the same time gets more blue ribbons tied on it than any other U. S. industry. With every flick of the lash, a dozen citations, scrolls, plaques and commendations rain down. This whipping and praising has been going on since radio's beginnings, but in recent months it has reached a crescendo. Radio is backslap-happy.

What do all bouquets add up to, if anything? Are the roses real, or only painted paper? Do awards have any tangible value in the radio industry?

Those are some of the questions sponsor sought to answer in a study on which this article is based. For a background of opinion, sponsor picked the brains of a representative group of people who ought to know the answers — advertisers, agency men, station and network executives.

Sponsor then asked these men and women, all of them outstanding industry figures, to do some judging of their own. Radio awards themselves rather than radio programs and personalities were on the scales. Sponsor prepared a ballot listing 17 well-known radio awards (it could have been twice that number) and asked each judge to rate them.

The most important criterion for each rating was this: "What is the award worth to the industry—is it calculated to raise qualitative standards and to reward true achievement?"

Obviously the manner in which an award is administered is also important; but for this survey it was considered a secondary factor.

Sponsor's award rating figures, then, are "prestige quotients," and each represents a careful and searching evaluation from a variety of viewpoints. Here are the results of sponsor's poll: (450 was set as the top point rating attainable).

The George Foster Peabody Awards head the list with 395 points. Variety
Showmanagement Awards are in second place, with 355 points. The Ohio State University Awards are third with 348 points. The awards given by the National Conference of Christians and Jews are fourth with 339 points, and the DuPont Awards are in fifth place with 300 points.

The others finished in this order: Billboard award; One World; Newspaper Guild of New York Page One Awards; Overseas Press Club; Alfred P. Sloan Safety Awards; Freedoms Foundation; National Association of Radio News Directors; Woman’s Day award; National Headliners Club; National Retail Dry Goods Association; Edward L. Bernays Award, and the Phi Beta Award. (See sponsor’s chart for point ratings.)

The results detailed above point up some of the more significant inadequacies of the radio award set up. There are far too many awards to start with, and too few which count for much. Among the 17 listed on sponsor’s ballot, five were in a select group that rated 300 or more. All five obviously are well regarded, and yet none of them showed marked superiority.

There never has been, and—as sponsor’s poll demonstrates—there isn’t now, any single radio award that commands overwhelming respect within the industry or with the public. The general tendency to hand them out with both hands has reduced the average radio award to the “So what?” category. The scant handful of awards that deserve respect are losing prestige by association in the public mind with the welter of awards which mean little or nothing.

Does it matter? If it doesn’t, it certainly should. A radio show, or a station or a network, which has won an award that rates has acquired an additional selling point. From the adver-

(Please turn to page 56)

### How 17 radio awards rate in a SPONSOR Survey*

<table>
<thead>
<tr>
<th>AWARD</th>
<th>PURPOSE</th>
<th>RATING</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. George Foster Peabody</td>
<td>Variously for outstanding programing, etc.</td>
<td>395</td>
</tr>
<tr>
<td>2. Variety Showmanagement</td>
<td>For advancing radio “as an art and a business”</td>
<td>353</td>
</tr>
<tr>
<td>3. Ohio State University</td>
<td>Variously for programing excellence</td>
<td>348</td>
</tr>
<tr>
<td>5. Alfred DuPont</td>
<td>Variously for programing excellence</td>
<td>300</td>
</tr>
<tr>
<td>6. The Billboard Poll</td>
<td>Variously for programing excellence</td>
<td>280</td>
</tr>
<tr>
<td>7. One World</td>
<td>Variously for humanitarian service</td>
<td>260</td>
</tr>
<tr>
<td>9. Overseas Press Club</td>
<td>For outstanding foreign correspondence in radio</td>
<td>205</td>
</tr>
<tr>
<td>10. Alfred P. Sloan Safety Awards</td>
<td>For service in cause of highway safety</td>
<td>203</td>
</tr>
<tr>
<td>11. Freedoms Foundation</td>
<td>Variously for public service</td>
<td>190</td>
</tr>
<tr>
<td>13. Woman’s Day</td>
<td>Variously for programing excellence</td>
<td>160</td>
</tr>
<tr>
<td>14. Natl. Headliners Club</td>
<td>For journalistic achievement in radio</td>
<td>105</td>
</tr>
<tr>
<td>15. Natl. Retail Dry Goods Assn.</td>
<td>For excellence in retail radio promotion</td>
<td>105</td>
</tr>
<tr>
<td>16. Edward L. Bernays Award</td>
<td>For furtherance of democratic principles</td>
<td>93</td>
</tr>
<tr>
<td>17. Phi Beta Award</td>
<td>For radio contributions to music and speech</td>
<td>70</td>
</tr>
</tbody>
</table>

*Highest single score attainable was 450. Awards were rated for their individual value to the radio industry, not in relation to each other.
Lydia Pinkham's radio recipe

It's no old-fashioned formula. The firm makes shrewd use of $500,000 annually.

Lydia Pinkham examines one of her ads in 1883 picture. Lately, firm has gone into radio.

The Lydia E. Pinkham Medicine Co. carefully preserves the button shoes-and-rocking-chair aura which has surrounded the firm ever since "Everybody's Dream Grandmother" brewed her first batch of Vegetable Compound on a kitchen stove more than 75 years ago. Does that mean Lydia's grandsons, who run the business today, are living in the past? Not on your tinfoil. The Pinkhams' approach to radio is about as old-fashioned as a 1951 calendar, and approximately as homespun as a Dow Jones market report. This helps to explain how a company which employs no salesmen is able to spend more than $500,000 a year in spot radio, almost as much in newspapers, and gross an average of $2,000,000 each year.

Since an initial $60 plunge in the Boston Herald back in the 1870's, the Pinkham company has spent more than $40,000,000 for newspaper advertising. The firm's radio history dates only from 1933, but radio has already pulled slightly ahead of newspapers in the Pinkham advertising budget. Furthermore, radio has sold more bottles of Vegetable Compound "than the dollar investment in radio would indicate": that in the words of Charles H. Pinkham, research director for the company and younger brother of the president, Arthur Pinkham.

As research director, Charles Pink-
ham has made a continuing study of the efficiency of Pinkham advertising, bringing to the task a combination of energy and thoroughness that surely would have met the high standards of Lydia Pinkham herself, who was the most prodigious woman of her day.

"There is no demand in this country," he says, "for a so-called 'female remedy' that there is for such products as laxatives, cough medicines, toothpastes, and other products which we all know are in highly competitive fields. This is borne out by the fact that we have no competitor with national distribution whose sales are comparable to ours." (Pinkham's only actual competitors are regional—Chattanooga Medicine Company's "Cardu" in the South, and Dr. Pierce's Remedy in sections of the Midwest.)

Pinkham continues: "This does not mean that this field is wide-open for some smart merchandiser to come along with a new product that will threaten our franchise. Many manufacturers have tried this and failed. It means that no product for 'female ailments' can be sold nationally over a period of years at a profit unless: (a) the product will do the things that its label and advertising claims say it will do; (b) every dollar spent for advertising brings the maximum return in terms of sales."

The last point is especially significant. The Pinkham company has always depended on its advertising for direct sales—never for an institutional buildup. With no salesmen to push the Compound, advertising must create demand and move the product from shelf to consumer.

"The Voice of Experience," on the full Mutual network, was the Pinkham's first radio buy, in the fall of 1938. After about a year, it was decided that spot radio would be a better buy because of the unevenness of the Vegetable Compound market, which fluctuates seasonally and geographically. The initial campaigns covered about 50 stations nationally, mainly one-minute announcements.

During 1946 and 1947 the company pulled out of radio entirely—and Vegetable Compound sales fell off considerably. Their reason for pulling out, Charles Pinkham admits frankly, was that "We didn't know how to properly evaluate each station and each availability on each station. We knew that radio could beat out newspapers if we

(Please turn to page 66)
This is CBS...where 99 million...
Where else can you find 25 million people standing in front of the same counter at the same time focused on the same product? Only in Radio.

In all radio CBS draws the largest crowds—a million and a half more customers than any other network.

And every year these crowds of customers grow bigger. That’s why, when America’s leading business men offer for sale the things most people want to buy, they showcase them in the biggest and busiest market place in the world... *The Columbia Broadcasting System*
How many viewers are you selling?

New television research method gives first accurate count of total advertising impressions

What do you remember about commercials you've seen on TV?

That question, simple enough at first glance, is at the nub of TV advertising costs.

An advertiser can be as much as 100 percent off on estimates of the number of viewers who can remember his commercial, and never know it. That's a serious dollars and cents matter. For when a sponsor buys "circulation," an audience for his sales message, the important thing he buys is a certain number of advertising impressions made on customers and potential customers. The ability to measure accurately the approximate number of such impressions out of every 1,000 viewers is a measure of the real cost of a sponsor's television effort.

One of the most important elements in such an "impression" is the ability of the viewer to remember, or "recall," having seen it; he is usually checked, also, on what he remembers about the content of the commercial, and on his "attitude" (like-dislike) toward it.

A new research technique has recently demonstrated that unless the entire commercial is shown to the viewer, a substantial figure is sliced off the actual number who can remember seeing it. Telling or showing a respondent some part of a commercial, such as a still picture or series of stills to help him remember it, is called "partially aided recall." Showing him the entire commercial with sight and
sound as originally broadcast is referred to as "total aided recall."
A short time ago discovery of what can happen to recall figures when some method of "total aided recall" is utilized jarred Pepsi-Cola officials pretty hard. Once up off the floor, they gathered themselves around a conference table with experts from their agency. Bow, and pounded out a program designed to tell them more about what they were buying with their TV commercials.
It was an innocent-looking gadget that upset previous Pepsi thinking on the TV impact of their soft drink commercials; it's called a Videometer (see illustration above) and is a portable, battery-operated projector which permits an interviewer to reproduce a TV commercial in a viewer's home just as it was originally aired.
The Videometer came along at an important moment; the Pepsi strategists, fighting to dethrone King Coke, needed to know more about what kind of job their TV sales pitches were doing. Was their impact terrific? Puny?
They had reason to think their TV advertising was impressing viewers—impressions they could assume were ultimately translated into more sales. But they couldn't really tell what elements in their commercials were making the best remembered impressions or how many people their TV efforts were affecting. Were people remembering what they wanted them to remember about Pepsi?
The idea for this research grew out of work they had done in the youth market with the Gilbert Youth Organization. Pepsi-Cola, whose cola drink tops Coca-Cola in the nation's biggest market, wanted to know more than the soft drink habits of their youth consumers. They asked Eugene Gilbert, a gifted young idea man, to find out how both the youngsters and their elders were reacting to their TV advertising claims.
Gilbert had previously hit upon the only way to get maximum accuracy in quizzing the youngsters (use trained kid interviewers). After some preliminary research on the Pepsi puzzler, he came up with several basically applicable answers. But the catch was he had no tool to put them to work.
(Permission to page 52)

**Viewer memory of TV commercials**

*Figures represent percent viewers who remember commercial.
"Unaided recall" is memory in response to mere question, "Recall motion, etc." means picture alone shown testee, "Total recall" means testee shown picture and sound.

<table>
<thead>
<tr>
<th></th>
<th>Unaided recall</th>
<th>Recall motion without sound</th>
<th>Total recall</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Animated type</strong></td>
<td>10</td>
<td>36</td>
<td>40</td>
</tr>
<tr>
<td><strong>Straight sell type</strong></td>
<td>13</td>
<td>29</td>
<td>35</td>
</tr>
<tr>
<td><strong>Documentary type</strong></td>
<td>7</td>
<td>32</td>
<td>36</td>
</tr>
</tbody>
</table>

**How owner recall compares with non-owner**

*Here survey included non-owners of TV sets because they make up significant part of audience. "Aided recall" here means testee was shown whole commercial, both sight and sound. Source both charts: Gilbert Research.

<table>
<thead>
<tr>
<th></th>
<th>Unaided</th>
<th>Aided recall</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total set owners</strong></td>
<td>275</td>
<td>303</td>
</tr>
<tr>
<td><strong>Male</strong></td>
<td>1</td>
<td>19</td>
</tr>
<tr>
<td><strong>Female</strong></td>
<td>1</td>
<td>13</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>2</td>
<td>22</td>
</tr>
</tbody>
</table>
Utility sponsors full-scale dramatic TV show in New England

Boston Gas Company inaugurates New England's most elaborate TV dramatic series on WBZ-TV. Client drawing on Boston's Brattle Theatre, one of country's outstanding professional repertory group, for talent. Production involves 50 people. Commercials are institutional and agency handling account is Harold Cabot.

Ad budgets up in oil-heating industry

Last year was first since war when more oil-heating equipment sales resulted from salesman approaching buyer instead of vice versa. Reflecting trend, oil-heating industry upped advertising budgets in 1949. Newspaper expenditures up 50 percent; direct mail 90.6 percent; telephone directories 25.2 percent; and radio-TV up 403 percent (to $1,419,000).

Survey to include multiple sets

This year's Iowa Radio Audience survey (WHO) reflects industry's increasing interest in multiple sets in the home. In addition to interviewing 9,000 families, Iowa researchers will place diaries in one out of seven homes covered; one diary for each set. Survey due to be completed by July.

More radio stations to open in Brazil

Note to overseas advertisers: look for construction of numerous radio stations in Brazil over next few years. Long-range program to expand country's communication facilities is getting in full swing.

NAB convention coming in April

Theme of NAB convention coming up 12-19 April will be "The American Broadcaster's Responsibility in the World Today." NAB has promised name speakers on national and international level.

1950 census will provide valuable data for advertisers

Census starting 1 April will be most complete enumeration of population yet undertaken. Facts uncovered should be important guide to national, local advertisers. Before Bureau of Census completes its tally valuable preliminary estimates will be available; these to be made on basis of sampling.
Three times as much program per disc is only one outstanding advantage of the sensational Columbia LP Microgroove Transcriptions. Multiplied by 48 stations on a 3-per-week basis, it means substantial savings to the sponsor, Falstaff Brewing Corporation (St. Louis, Omaha, New Orleans).

Columbia LP Transcriptions not only cost less per record, permit more program time per record—they save on packing, shipping, and storing! Let us supply the complete details. Call, phone or write.

Columbia Transcriptions
A Division of Columbia Records, Inc. ©
Los Angeles: 8723 Alden Drive, Bradshaw 2-2759 • New York: 799 Seventh Avenue, Circle 5-7300
Chicago: Wrigley Building, 410 North Michigan Ave., Whitehall 6000

Mr. Sponsor asks...

With the emphasis today on individual listening, shouldn’t the unit of radio measurement shift from homes to sets?

George Farkas
President
Alexander’s Department Stores, New York

The picked panel answers
Mr. Farkas

I can see little to be gained switching our present home-based measurement to one based on sets. Most of our background figures are home-based and a drastic shift would create more chaos than good. And yet we not forget that we don’t know overly much about sets.

There is one part of the question, however, which I believe, is of more concern; emphasis on individual listening is vitally important and some system should be devised to measure this. At present our national measuring service, Nielsen, is completely home-based. It misses some 20,000,000 or more radios—portables and those in cars and public places. Yet scattered studies have indicated that these 20,000,000 sets are listened to—and hence should be measured. Naturally, this would be measuring individuals instead of homes. The difficulty comes in how this is to be done on a regular basis and then integrated into home-based measurements like Nielsen.

The out-of-home potential has always been radio’s bonus audience; we knew it was there and threw it in to sweeten the pot. It’s time we did a little spade-work to find out more about the listening this bonus audience represents. No other advertising medium throws in a bonus and comparable to radio’s uncounted 20,000,000; nor, it seems to me, should radio continue this prodigal generosity.

A further aspect to be considered is the question of multiple set homes, both radio-only homes and radios in television homes. Listening to more than one set has reached sizable proportions, according to the Wern studies, but as yet we aren’t measuring this extra-set listening consistently. So, while I began this answer by opposing measurement based on sets, I am coming out in favor of some measurement which adequately will measure out-of-home and multiple-set listening. Radio should measure its bonus audience and let Mr. Advertiser know the full extent of his purchase when he buys radio.

Ben Gedalecia
Manager of Research
American Broadcasting Co.
New York

Remember that old song that went, “You got to give a little, take a little...” Well, that pretty well describes my thinking in regard to the question. There is no perfect system of audience measurement. I don’t think there ever will be. All we ask, and all we can hope to get, is a method which can be most simply projected to give us a picture of our audience and its habits.

We want to know how many people are listening, to what they are listening, for how long they listen and how well the competition is doing. Above all, we want to know if our audience is buying our client’s product. Naturally, there are many other items covered in audience measurement, but I think I listed the meat.

Any further light that can be thrown on the structure and habits of radio and TV listening would prove of tremendous value to the advertiser and broadcaster. The areas for confusion that lie within the proposal for changing the unit of measurement are manifold. No damper should be placed on an attempt to clarify a still rather cloudy picture.

The current yardstick of the radio family has given us many interesting and desirable statistics. But there has been a great deal of information lacking, as a result of the use of this yardstick. It does not give us the multiple set picture, nor does it give us the away-from-home measurement.

We accept it for what it is: we do not accept it as being final. Therefore, any additional information that can be given on the constituency of the listening or viewing audience, and its habits, would be greatly appreciated by all.

We ought to learn as much as we can about multiple-set use before we attempt to take it up as a yardstick. But, as I said, “you got to give a little, take a little.”

Charles Lewin
Radio & TV Producer
William H. Weintraub & Co.
New York
Decidedly yes! While other media have had the advantage of a scientific count, I feel that radio has been the forgotten child. Statisticians have counted noses when reporting newspaper coverage whereas radio has been short changed with its emphasis on homes alone. Were true figures known on the multiple sets used in the home in addition to the out-of-home listening audience, I am sure more advertisers would "beat a path to radio's door."

Television has been a stimulus to the, current analyses that are being made in the major markets of New York, Los Angeles, and Chicago and some of the lesser areas. With the tremendous sales successes scored by this new medium in its comparatively short number of years, radio must, in order to hold its own, begin taking its counting seriously.

Our country-wide spot and program campaign for the Polaroid Television filter has been cited as one of television's foremost successes. Television was chosen as the medium to be used for this product not only because it was a "natural" but because the agency felt that every advertising dollar would deliver the utmost. Having given careful consideration to the number of sets installed and projecting the number of sets in the various markets, played an important part in achieving the maximum number of sales.

Radio, too, should deliver the utmost in sales results for every advertising dollar spent—and probably does. But unless a scientific count is given in the planning stage of any campaign to an advertiser, I am afraid radio will find advertisers selecting another media. It's up to the industry to come through—and I, for one, believe it will.

ALLAN BLACK
Radio & Television Director
Cayton Inc.
New York

Any questions?
SPONSOR welcomes questions for discussion from its readers. Suggested questions should be accompanied by photograph of the asker.
LIFE INSURANCE

SPONSOR: Pilot Life Insurance
AGENCY: W. J. Klein
CAPSULE CASE HISTORY: The insurance company wanted to use TV simply to create goodwill for itself among friends, customers and potential customers. They started with a 30-minute segment—total cost $220.50. The program went over exceptionally well and the firm decided to sponsor Crusade in Europe. Says the company secretary: "I believe this is the greatest public service any major company could give to their community. . . . The results obtained have been more than gratifying."

WFMY-TV, Greensboro, N. C. PROGRAM: Crusade in Europe

BEVERAGES

SPONSOR: Burka's
AGENCY: Kal, Ehrlich Merrick
CAPSULE CASE HISTORY: Boxing and video have provided terrific sales punch for this wine retailer. A one-minute spot is used with the boxing bout telecast from New York. Dealer offers a weekly television special with price lowered for the viewer. Only way the video fan can get the wine is to ask for the television special. An average of 200 customers come to the store the morning following the telecast. Some from outlying sections of the city.

WTTG, Washington, D. C. PROGRAM: Boxing bouts

SHOES

SPONSOR: Poll-Parrott
AGENCY: Henri, Hurst & McDonald
CAPSULE CASE HISTORY: A 12-week offer (once a week) of Howdy Doody albums and photos brought a staggering total of 768,000 responses. Each of these premiums given away represented a trip to a Poll-Parrott dealer. Since the offer was carefully worded to create parent traffic, the majority of children were accompanied by one or both parents. Result: a whopping prospect and mailing list in the files of every participating Poll-Parrott dealer.

WNBT, New York PROGRAM: Howdy Doody

DAIRY PRODUCTS

SPONSOR: Knudsen Creamery Co.
AGENCY: Heintz & Co.
CAPSULE CASE HISTORY: This sprightly TV show is really "cooking with gas." A five-minute program, it takes place in a young lady's kitchen where tasty dishes made with cream cheese are whipped up as if for a snack, a picnic, or a party. The sponsor's name is used only on closing commercial. A 30-second commercial used on seven programs and offering a recipe book brought over 800 requests from Santa Barbara to San Diego.

KNBH, Hollywood PROGRAM: Hello Again

Hobby Store

SPONSOR: Don's Model Shop
AGENCY: Direct
CAPSULE CASE HISTORY: Video advertised a small jig saw, kits of old-fashioned automobiles—all sorts of things from the proverbial soup to nuts—for this sponsor. The result of just one spot: complete stock sold before end of next day's business. That was only the beginning. Few weeks ago, a puppet was advertised. Every puppet was sold and, in fact, the model used in the announcement was taken from the studio and sold, too. The show is on in the afternoon proving TV can sell any time.

WICU, Erie, Pa. PROGRAM: Hobby Horse
STOP GUESSING!

WGAL-TV — The ideal station for testing your TV sales campaign

The only television station located in and, the only station that reaches this large, prosperous section of Pennsylvania which includes—Lancaster, York, Lebanon, Reading, Harrisburg and the adjacent area. This market ideally fulfills all the basic requirements for reliable TV sales testing because of:

- Comparative isolation—not deeply penetrated by any other television stations
- Stabilized economy
- A well-balanced population of average cultural level
- Widely diversified industries
- Ample facilities for distribution and sales
- Compactness which permits fast, accurate checking of results
- Reasonable advertising rates

Viewing is unusually high and consistent because of interesting local programming and the top shows of four networks—NBC, CBS, ABC and DuMont. A number of alert advertisers are now making TV sales tests on WGAL-TV. Such a test can mean the difference between profit and loss in your TV selling.

Write for information.

Represented by
ROBERT MEEKER Associates
Chicago
San Francisco
New York
Los Angeles

A STEINMAN STATION
WGAL-TV
Channel 4—Lancaster, Pennsylvania
Clair R. McCollough, Pres.

NBC • TV AFFILIATE

27 MARCH 1950
"We're all sold on HOLLYWOOD THEATER OF STARS"......

"We have been very well pleased with HOLLYWOOD THEATER OF STARS, which has been running on KFDM for some time. It's a pleasure to be associated with big-time productions such as this."

JEFFERSON AMUSEMENT CO.
Beaumont, Texas

"Both we and the client (Sloan-Pierce Lumber) are well pleased with the program. The shows provide excellent entertainment, and offer extra "plus values" in our securing advance newspaper publicity because of the big-name stars featured."

COLES, INC., Advertising
Des Moines, Iowa

"...WGN is well satisfied with the Hollywood Theater of Stars series. good, so evidently WGN listeners share our good opinion of it. It's one of my favorite programs!"

Bruce Dennis, WGN
Chicago, Illinois

HOLLYWOOD THEATER OF STARS......like the many other fine shows produced by C. P. MacGregor......is building outstanding sales records for local sponsors in many markets. The top talent, scripting, and production represented in the C. P. MacGregor transcribed programs may be available to stimulate sales in your market area. Check your local station for availabilities and costs......or write direct to:

C. P. MacGREGOR
RADIO'S OLDEST SYNDICATED PROGRAM SERVICE
729 South Western Ave. Los Angeles, California
342 Madison Avenue New York City, New York

DEPARTMENT STORES
(Continued from page 23)
upstairs and hear your voice on the Sears Silvertone Wire Recorder. This has meant that our brand name, Silvertone, has become as familiar in the public mind in this area as any of the nationally advertised radio brand names. We cannot imagine the accomplishment of the same result in any other way or through any other medium or combination of media without a tremendous expenditure far and above the cost of the program,......"

Sibley, Lindsay and Carr, of Rochester, Tower Clock Time, WHAM, Rochester, 9:45-10 a.m., Monday through Friday. Objectives: to sell merchandise and promote good will by (a) promoting merchandise of interest to the large rural audience reached by WHAM; (b) stimulating interest in the firm's mail-order publications; (c) calling attention to Sibley's newspaper ads; (d) acquainting listeners with various Sibley services; (e) "dramatizing and bringing to life" Sibley's brand names and famous-label merchandise; (f) advertising strong departments in important selling seasons; (g) keeping the listener informed of new merchandise and new store events, such as fashion shows and exhibits.

Results: "The buyer of Daytime Dresses reported that of 100 pieces of merchandise in stock at the time of the morning broadcast, 85 had been sold by noon. For the same department, a seven-minute skit on bemberg sheers sold $1,114. (100 bembergs at $11.95 and 20 at $10.05."

"In response to a plug on the Vogue Pattern Book, the buyer reported a sell-out, with more than 100 copies sold!" After the Arch Merrill interview in which we publicized his 'Land of the Senecas' over 50 orders were taken on the phone. After the broadcast featuring the author Sylvia Dee......dozens and dozens of her books were sold and reorders sent in several times. In all of the results just reported, radio has been the only form of advertising."

Polsky's of Akron, O., Lynn Lawrence WAKR, Akron, 1:15-1:30 p.m., Monday through Friday. Objectives: (a) to create store traffic and increase departmental sales; (b) to build good will for Polsky's; (c) to promote the Lynn Lawrence shopping service; (d) to strengthen manufacturers' relations;
(c) to help promote good personnel relations at Polsky's. Some recent results: "One interview with Burl Ives sold 50 of his books. Five programs sold 1,182 pairs of Belle Sharnee Hose. Four programs sold 175 Betty Barclay dresses. Five programs sold 15 Bendix washers. One program sold 142 Magic Charmer dresses. Those results were obtained, Polsky's reports, "with no other advertising and at the cost of only $26.25 per 15 minutes of air time."

George Wyman & Co., South Bend, Ind., The Time, the Place, The Tune, over WSBT, South Bend, 10:30-10:45 a.m., Monday, Wednesday and Friday. Objectives: (a) to sell specific merchandise; (b) to maintain and increase the standing of Wyman's as the friendly department store of South Bend; (c) to increase mail and telephone sales; (d) to widen the store's trading area; to increase the value of Wyman's newspaper and window display advertising.

Wyman's cited the following episode in illustration of the effectiveness of its radio selling: "Upon opening the Sunday newspaper we found no less than seven downtown stores advertising these big advertisers have already signed up for valuable Television franchises in the Norfolk Metropolitan Market. They are going on the air with WTAR-TV on April 1st.

WTAR-TV is the first and only television service for this big, eager, and able-to-buy market of 150,000 families.* Inter-connected to supply full NBC service. With a new $500,000 TV and Radio Center and a completely equipped RCA Mobile Unit, WTAR-TV can put your products in the selling picture. Act now, call your Petry man for quotation of the few choice franchises still available, to start April 1.

*Sales Management, Survey of Buying Power, May 10, 1949
Radio noon.

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"Let's buy the roller-

coastey, Elmirey!"

Up here in the Red River Valley, every day is like a circus. . . .

Yessir, we all make big money—$1750 more per family than the national average—and we're able to buy doggone nearly anything we want!

WDAY, Fargo, keeps our wealthy hayseeds right up-to-date on brand names of all kinds.

Here are the Dec. '39-Jan. '40 Hooper comparatives:


FARO, N. D.

NBC - 970 Kilocycles

5000 Watts

Get all the facts about this remarkable station, today! Write to us or ask Free & Peters!

For The Best In Transcribed Shows It's
teleways

radio productions, inc.

8949 Sunset Blvd., Hollywood 46, Calif.

Phone CREstview 67238 — BRadshaw 21447

sponsor

TOP shows to fit your budget

Get FREE Auditions and cost for your station on these TOP transcribed shows listed below:

- Tom, Dick & Harry 156 15-Min. Musical Programs
- Moon Dreams 156 15-Min. Musical Programs
- Danger! Dr. Danfield 26 15-Min. Mystery Programs
- Strange Adventure 260 5-Min. Dramatic Programs
- Chuckwagon Jamboree 131 15-Min. Musical Programs
- John Charles Thomas 260 15-Min. Hymn Programs
- Sons of the Pioneers 260 15-Min. Musical Programs
- Riders of the Purple Sage 156 15-Min. Musical Programs
- Strange Wills 26 10-Min. Dramatic Programs
- Frank Parker Show 132 15-Min. Musical Programs

Free & Peters, Inc.

Excelsior National Representatives

44
Radio in Salt Lake City Gets Results
ZCMI Department Store
has won the coveted
NRDGA GRAND and FIRST PRIZE
for Beamed Radio Programs
Plus
3 FIRSTS • 2 SECONDS
in 5 Classifications
in the 5 to 15 Million Dollar Volume Group

Again ZCMI and Salt Lake City radio stations win top honors in annual National Retail Dry Goods Association radio program contest held recently in New York City. With three first place and two second place awards for programs beamed to specific audiences in five classifications for stores with $5 million to $15 million volume, ZCMI also won the First Award and Grand Prize for groups of beamed programs. A year ago this same store won two first and one third and received "special commendation for the best overall job of radio programming for a retail store."

Special credit is due the following additional persons who are responsible for these achievements:
Harold H. Bennett, vice president and general manager of ZCMI; E. Geoffrey Circuit, sales promotion manager, ZCMI; Frances Peterson, advertising manager, ZCMI; Edward E. Kash, radio and television director of the David W. Evans Advertising Agency; Francis Urn, producer of "Land of Make Believe," KSL; Ted Kimball, producer, "ZCMI Utah Symphony Hour," KSL; Gordon Owen, creator, "Home Maker," KALL.
Radio helps develop store character—Joske’s of Texas, plugging away with “the largest store in the largest state” slogan, developed a picture in the minds of its customers about what the store stands for in size, quality, and brand. When you hear Robert Hall ask you, “Why pay for overhead when you can’t wear it?” you get a perfect idea of their store and its character.

3. Radio stimulates employees—they identify their radio-using store as one which is on its toes and different from the store down the street.

9. Radio strengthens a store’s position with its sources of supply—manufacturers are often impressed with a store’s radio activities.

10. Radio increases the acceptance of other media—customers read newspaper advertising or see merchandise in store windows and say, “Oh yes, I heard about it on the radio.”

FOREIGN LANGUAGE

(Continued from page 25)

If you were to picture yourself, say, in Lithuania, with no friends, no knowledge of the language, you wouldn’t get a comparable picture. Why? Well, because the average American is not as emotional nor as unsophisticated as the average foreigner.

“During the war,” for instance, “WHOM sold over $2,500,000 worth of war bonds. People travelled a lot of miles, usually hugging a baby or two, to buy their bonds at the station. It would have been much simpler for them to have gone around the corner to the bank. But they wanted to meet their friend, the announcer. It was a sort of personal thank you. This isn’t unique with WHOM; it’s common to all foreign language stations.

“In this Holy Year, the desire nearest to the heart of the average Italian is to visit Rome. Since he can’t, next best is to have a friend go and bring back the inspiration of a first-hand account of a pilgrimage to the Holy City.

“II Progresso, leading Italian newspaper which owns this station, last year ran a contest among its readers to choose the most popular personality to be the friend to go to Rome. It wasn’t
limited to any type person. It could be a sports idol, political figure—the guy who runs the corner grocer.

"The winner was Frank Trombetta, announcer at WHAT, Philadelphia, for the past 15 years. He rolled up 1,251,050 votes—over 200,000 more than the runner-up. Everyone who voted for him received a shipboard postcard from Frank. They sort of went along with him during his trip through Italy, and his special audience with the Pope.

"It's that kind of relationship which makes the foreign language radio market unique."

All stations which responded to sponsors echoed Mr. Baltin's words. All agreed, too, that program likes and dislikes are generally similar to English-speaking ones. On a typical day, a foreign language station airs soap operas, disk jockeys, kid shows, give-away programs, Mr and Mrs, Stanzas.

Italians go for blood and thunder, so the serials are more hair-raising—and the sound effects louder—than English ones. They like their comedy broad.

The most popular Italian program on the air today is generally conceded to be Pasquale, C.O.D., which Irving Col lin (now sales manager of the Foreign Language Quality Network) first sold 12 years ago. It has been aired continuously since. For nine years, the Chicago Macaroni Company sponsored it on WHOM. It is currently heard via WOV. New York, WHAT, Philadelphia, and stations in Los Angeles and San Francisco.

Pasquale is a grocer who is never quite able to make his customers live up to his slogan: "Here you pay C.O.D. Its comedy is broad as the side of a barn; the audience eats it up.

In the music department, Italians go for classical music and opera. Polish for polkas and tangos, Germans prefer waltzes, especially those of Strauss.

Jewish listener loyalty has been intensified with the recognition of Israel. WEVD and WLIR, in the New York area, have combined to put on news and music—including symphonic numbers—written in Israel. In general, foreign language broadcasters are extremely conscientious.

"We are highly conscious," say Billy and Dolly Banks, brother-sister management team of WHAT, "of our responsibility to our audience. To them, the announcer is sort of father, mother, brother, sister, husband. Because they trust us implicitly, we have to be worthy of that trust."

Model Dairy, of Owensboro, Kentucky, hired "Cisco Kid" as a milk-products salesman. Against tough competition—in three months—their sales showed a 300% increase! "Cisco Kid's" merchandising program pulled over 7,000 requests for Model Dairy in a few weeks' time! Dealers phoned...demanding Model Dairy milk! Youngsters crowded the company's office for "Cisco Kid" giveaways.

"Cisco Kid" can do a great selling job for your sponsor. Write, wire, or phone for details. It's a TERRIFIC story!
ACHIN' 
TO GET 
MOUNT 
HEALTHY 
(Ky.)?

If you're plagued with anemic sales, Sir, don't expect Mount Healthy (Ky.) to bring about a cure! Despite its robust name, there ain't enough people or business in that little town, to bring your sales back to normal!

For a highly recuperative tonic, better follow WAVE's prescription and concentrate on the Louisville Trading Area, exclusively. This 27-county market does almost as much business as all the rest of the State combined — hence can heal almost any business!

Yessir! WAVE's what the Doctor ordered — guaranteed to put you in the pink, not in the red, here in Kentucky!

LOUISVILLE'S 
WAVE 
5000 WATTS . 970 KC 
NATIONAL REPRESENTATIVES 
FREE & PETERS, INC.

This philosophy results in extensive public service programs on—and off—the air. Stations get behind all public drives for funds. During the smallpox scare of 1947, WHOM dispelled ignorance and relieved fear by telling its audience to come to the studio for vaccination. The familiar radio voice was on hand to reassure them. In one week, over 2,200 were vaccinated. Many stations air preparation for citizenship courses, supplemented by studio classes.

To show the effectiveness of foreign language programs, SPONSOR rounded up specific success stories.

Lee Mikesell, manager of KSAN, San Francisco, quotes from a letter received from a rug company:

"When the Mecca Rug Company opened four months ago, it was unknown to the Greek Colony. Today 60 percent of our business is a direct result from our advertising with you. Our volume has increased to the point that we have had to open two new showrooms. We have advertised extensively in other media, and are happy to say that yours has been the most successful."

E. Douglass Hibbs, of Philly's WTEL, checked the record for SPONSOR and reports that 85 percent of the station's advertisers are repeat contracts.

"After analyzing it," says Doug, "I know of no better proof of effectiveness. Advertisers are not just looking for area coverage; they are not looking just for potential listeners; they are looking for buyers of 'stuff.' The advertiser who keeps coming back certainly must be selling 'stuff.'"

To up its sales in the New Haven market, Medaglia d'Oro Coffee bought time on Italian language station WNHC. For every coupon and 50 cents, listeners were offered six demi-tasse coffee spoons. Over 300 responses were received the first week.

Rubin Goldberg, WHOM Yiddish announcer, has an approach to the give-away program which pulls 600 to 900 letters a week. And a way of using results which put Goodman's noodles and matzos on The Jewish Market Basket straight across the board.

The program features an imaginary character named, via a listeners' contest, Katchkele, or little duck. It didn't take long for him to acquire another name—"Lucky." From a large market basket, Lucky Duck chooses listeners who want a crack at identifying the program's mystery melody voice.
THE BIGGEST ARGUMENT IN TELEVISION

You Too Can Become An Expert Rassler With The Sinuous Statistics Of TV
(and your money back if you go away mad)

- Are you suffering from television brood?
- Is your tongue coated from repeating rumors that television has murdered — or is about to murder — radio?
- Has television IMPACT knocked you flat? (and how's your pocketbook?)
- Do you think the "blizzard" effect on some TV receivers is due to the television "freeze"?
- Do you know ANYTHING about television that you can prove?

If the answer is either "yes" or "no"—what you need is a copy of our book, "Some Billion Dollar Questions About Television, And Some Suggestions on How To Think About Them." And if you think you got troubles with television, you should have written this—the first book about its economics. We did.

It's a serious book—full of big tough statistics. And they're specific statistics that can be compared with other known statistics so you can arrive at some dollars-and-cents conclusions.

For instance, we conclude that "national television service" as measured by the cost of operating 1,000 stations divided into four networks for 70 hours per week will cost $1,740,352,500 per year. (It would take $80,000,000,000 of sales to raise that kind of an advertising appropriation at the 1948 rate).

It took us six months to research, analyze and write up our study. But it was worth it. WHAT AN ARGUMENT! After two months and two printings the fat's in the fire and really sizzling.

—Lined up on our side is a comforting list of broadcasters, advertisers, educators, investors, government officials, Hollywood people, etc., who say we've written the most "provocative," "thorough," "mature," "exhaustive," "sound," etc., book to date on television. We've even received inquiries from five foreign countries.

—Another group—equally loud and vocal—claims we're stark-raving wrong. They hope we are, but they're afraid we just possibly ain't. The mere thought worries them.

—Of one thing we are sure—we've stirred up one of the most interesting—and enlightening—private rhubarbs going on in television. You shouldn't miss it.

We'll bet you Five Bucks you'll be glad you got in on the argument. As one guy put it, "I never got so much thought-provoking information—or so mad—for $5 in my life."

So send for a copy. If you don't get your five dollars worth, one way or the other, send it back.

That's fair enough isn't it?

THE FAUGHT COMPANY, INC. 342 MADISON AVENUE NEW YORK 17, N.Y.

Please send me a copy of your book on Television. If I keep it I will send you five bucks. If not, I agree to send it back in good condition postpaid.

Signed

Address

27 MARCH 1950
South Philadelphia. The owner was reluctant to try radio, depending on the neighborhood weekly newspaper. However, he agreed to sign for a week. At the end of the week, he signed for 26 weeks, doubling the number of announcements.

"After a year of successful business, half his store was ruined by fire. The subsequent fire sale was plugged day and night on the station's Italian programs. The day it was held, five policemen had to be assigned to keep order; there were lines of people around the store for blocks."

Another result story garnered by SPONSOR involves chicks.

Last Eastertime, station managers Billy and Dolly Banks decided it was time for one of their apparel advertisers to give his campaign a hypo. All commercials carried the news that purchases on certain days entitled the customer to a live chick. The campaign was slated for a week. It had to be discontinued after three days; all 1,500 chicks had new homes.

Twice a year, the Gino Caimi Dramatic Group, which has a half-hour transcribed daily show on the station, appears at the Academy of Music. Last year, the group appeared in Philadelphia during the city's worst transit strike. Both trolleys and taxis were involved, and the weather got in on the act with a severe snowstorm.

An hour before the curtain went up, the house was a sell-out. By performance time, four policemen were required to hold the crowds in line.

These are random samples of what foreign language broadcasting is doing for advertisers. What it will do in the future depends on how radio—again—counts its currently uncounted millions, as pointed out in SPONSOR articles on out-of-home listening and multiple-set listening.
Two of the best Foreign language studies to date were conducted by Pulse, Inc., for stations WOV and WHOM. The WOV survey, conducted April through May, 1949, concerned itself with a "pantry inventory." It was conducted among 400 WOV Italian listeners in Greater New York and Northern New Jersey. Fifty-six percent of the families were in the lower middle income class. Only 29.9 percent owned autos; 12.6 percent, television sets. The overwhelming majority (96.2 percent) did their own laundry, more than half the housewives baked at home. Nearly 30 percent had four children; about half had telephones.

The diary method was employed, housewives recording each day's purchases. In all of the 65 food and drug categories surveyed, the larder was replenished—indicating the consistency of the Italian-American purchasing power in both basic and luxury items. And in all categories, with the exception of canned tomatoes, canned tomato paste, and cold remedies, nationally advertised brands were in the lead. Even in such departments as spaghetti and macaroni and edible oils, nationally advertised brands were preferred; Ronzoni was the favorite macaroni; Mazola the favorite oil.

This survey, according to WOV's Arnold Hartley, has been instrumental in knocking into a cocked hat many advertisers' and agencies' pre-conceived notions that lesser known, cheaper brands would be the Italian housewife's choice.

"If she prefers them now," he said, "think of the sales impetus more national advertisers could enjoy by linking their products with radio listening by these women."

This point is precisely what the Foreign Language Quality Network is trying to put across. The network had its inception during the NAB convention last year, when a group of station managers got together for a discussion of mutual problems.

Spearheaded by Ralph Weil, manager of WOV, as chairman, a foreign language clinic was held in New York in June; it was attended by some 60 station and advertising agency people. The network was born then, with Claude Barrere as general manager.

"We who are close to the foreign market," says Mr. Barrere, "know its proven selling ability. Now it's up to us to put that knowledge in usable form for the buyers of advertising.

"Pulse, Inc. is currently making a survey for us to answer a lot of questions. Not the least of these is the extent to which the second and third generation influence listening to programs in a foreign tongue.

"From my observation through the years, I'd say 56 percent of first-generation families prefer programs in their native language. The second and third generation loses interest, but doesn't make an issue of tuning out a program if the rest of the family wants to hear it. The increasing trend towards multiple-set ownership cannot be overlooked in this field, either.

"The double advertising impact of advertisers' messages in homes where both foreign language and English programs are tuned in simultaneously hasn't begun to be explored. The foreign language radio market hasn't begun to count its listeners. The Foreign Language Quality Network has as one of its chief objectives counting them—all of them."

That's a familiar theme this year in broadcasting—all of it.

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**KRNT DELIVERS THE AUDIENCE YOU MUST REACH TO SELL!**

**OUR LONG LIST OF REPUTABLE ADVERTISERS — NATIONAL AND LOCAL — PROVES THE STATION’S ACCEPTANCE AND ABILITY.**

**ASK A KATZ MAN FOR DETAILS.**

---

The station with the fabulous personalities and the astronomical Hoopers
Dooley Appointed To National Sales For WOW, WOW-TV And KODY

John J. Gillin, Jr., recently announced the appointment of Robert M. Dooley, formerly with KFAB, as National Sales Manager for WOW and WOW-TV, Omaha; and KODY, North Platte, all owned and operated by Radio Station WOW, Inc.

"Bob" is well-known to the advertising fraternity from coast to coast.

VIDEOMETER

(Continued from page 35)

Two of the ideas he came up with were these: only a method for reproducing a TV commercial in its entirety could provide a true indication as to how many viewers had been sufficiently impressed to remember the commercial.

Second, only a "total audience" sample, or sample including non-TV set owners, could give Pepsi the right basis for judging the total impressions they were buying. As will be seen, non-set owners contribute a significant share of impressions (they watch television in other people's homes and in public places).

The problem up to then had always been lack of an economical means of reproducing a TV commercial in the homes of a sample audience. Gilbert put the problem up to James Wilson, head of the engineering firm bearing his name. Wilson licked the problem with the slick under-twenty-pounds model shown with this story.

In order to get a yardstick rating against which he could measure separately the recall effects of sight and sound parts of the commercial as well as the effect of repeating the entire commercial as broadcast, Gilbert first got an "unaided recall" rating. His interviewers simply asked the respondent what commercials they could remember, for example, within the last two weeks (exact time governed by nature of the job) on soft drinks, cigarettes, etc. All VIDEOMETER interviews take place in the home of the respondent. This is true for both set owners and non-set owners.

This turned out to be one of the five basic ratings used in VIDEOMETER research. The unaided recall scores also provide a measure of the minimum number of people who have seen and remember an advertiser's message, and can be used as a yardstick for comparing the commercial with others for the same and rival products.

Last January Gilbert tackled the problem of which of three types of cigarette commercials was making the deepest impression on viewers. The sample was a probability cluster type of 350 TV homes in New York's five boroughs. The results were an amazing revelation of the difference in people's ability to recall the commercial when aided by partial recall, such as being shown the visual part of the commercial only, and when being shown the whole commercial.

When the interviewer merely asked the respondent what cigarette commercials he had seen on TV within the last two weeks, the "straight" sales talk came out on top with 13 percent to 10 percent for animated and 7 percent for a documentary type.

But when visual part of the commercial only was shown on the Videometer—the sound track being switched off—the number who could remember all three commercials not only shot up, but of the three messages tested the animated was first with 36 percent; the documentary came up from last to second with 32 percent; and the straight message that had ranked first in the unaided recall test was last with 29 percent rememberance.

The switch in rank order showed how partial recall methods could mislead an advertiser who depended on them to indicate which commercial was making the most impact. A single test of this kind, of course, isn't by itself a measure of which commercial will do the best sales job. But other techniques to throw light on this question are possible with the VIDEOMETER, as will be seen.

When the same three commercials were tested in their entirety, that is with both sight and sound as originally aired on television, the totals who could remember it increased to 40-38-35 percent respectively for the animated, documentary, and straight commercial.

The evidence to date all tends to support Gilbert's conclusion that only total recall can give an advertiser the fullest measure of his commercial's impact. This is one of the measurements that helps determine whether a sales message is making enough viewer-impressions to justify itself.

This is further illustrated by a test on the Rheingold marching beer bottles commercial. After it had been off the visual air for four months, Rheingold wanted to find out how well their marching beer bottles commercial was remembered and how it had influenced viewers. The first part of the test was designed to show, as in the cigarette test just cited, the commercial's total impact.

Last January, using a random probability sample of 250 New York homes, Gilbert interviewers first showed viewers the visual part of the commercial only. Thirty-eight percent could re-
member it. But with sound, minus the visual part, 16 percent remembered it. With both sight and sound together an average of 45 percent remembered it.

It is obvious in this instance that a sight-only aid to recalling the commercial would have short-changed the sponsor by 7 percent of the listeners who had been impressed strongly enough to remember the commercial after four months.

The sample was split (125-125) to check the influence of the commercial on buying habits of viewers. Among Rheingold drinkers who had been viewing television for more than four months, frequency of drinking Rheingold was described as follows:

- More than any other: 11%
- Occasionally: 7%
- Seldom: 6%
- 24%

Of the Rheingold drinkers who view television, 29 percent remembered the marching bottles commercial. Fourteen percent of them were in the “more than any other” category; 9 percent and 6 percent were in the “occasionally” and “seldom” categories of Rheingold drinkers.

Twenty percent of the sample didn’t remember the commercial. Of this 20 percent who couldn’t recall the marching bottles, only nine percent were in the group of viewers who said they drank Rheingold more than any other brand. That is, there was a strong correlation between the total recall scores and the number of people who drank Rheingold more than any other beer.

Product usage and product acceptance (attitude) ratings are two other basic Videometer tools, as they are in other research methods which seek to establish a relationship between a sponsor’s sales messages and use of his product by those exposed to advertising claims.

Unique with Videometer research, however, is the ability to measure separately the impact of the sight and sound elements of a commercial. This is of great importance in the study of a commercial to determine which commercial element should be emphasized, and which soft-pedaled or eliminated altogether.

This measurement gives a tool for checking individual commercials not only after they have been put to work, but before they go to work. For ex-
The relative importance of video versus sound is important in any commercial. In some commercials, however, this question assumes a much more important role than in others. This was the case with a New York Central Railroad institutional commercial in which scenic and other shots were backed by a voice commenting on the railroad's service.

Railroad officials wanted to know which element of the commercial was best remembered. The sample was split (125-125) for the test. Of those who were exposed to the visual part, only 3 percent remembered it. Only 1 percent of the matched sample could remember the commercial when exposed to the sound alone. The total average recall was 8 percent.

Test results indicate, as would be expected, that non-owners of TV sets who view television at a neighbor's (the most important place of viewing for non-owners) or in public places add significantly to the total impressions possible to any commercial. But only a population cross-section sample yielding non-owner viewers can give the sponsor a full measurement of this impact.

The makers of a leading watch tested the total saturation of a 5-minute commercial with eye-opening results. The total sample consisted of 482 people. Among set owners, non-set owners who watch television, and non-viewers the breakdown, including percentage who remembered the watch commercial was as follows:

**Sample Breakdown**

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<th>Number Percentage</th>
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<tr>
<td>Set owners</td>
<td>125 25.9%</td>
</tr>
<tr>
<td>Non-owner viewers</td>
<td>279 57.8%</td>
</tr>
<tr>
<td>Non-viewers</td>
<td>78 16.1%</td>
</tr>
</tbody>
</table>

A breakdown of male viewers results looked like this:

**Owners**

Total recall 19%  Unaided recall 2%

**Non-owner viewers**

Total recall 77% Unaided recall 1%

The breakdown of female viewers was similar:

**Owners**

Total recall 24% Unaided recall 7%

**Non-owner viewers**

Total recall 13% Unaided recall 2%
Unless non-set owner viewers are sampled the sponsor is not getting a true picture of what he's buying.

The Videometer is used to help isolate those elements of a commercial which are best remembered. This is obviously of top importance to an agency in analysing the sales message to determine whether the prospective customer is remembering the desired elements of the sales pitch or is focusing attention on something irrelevant.

The technique has been to take several commercials as (to use an actual case) one each for Pepsi-Cola, Bulova and Philip Morris. They are then shown the viewer in the framework they appeared in on television, He is then asked what he remembers best from what he just saw.

The commercial being tested (say Pepsi-Cola) is then repeated with the same Philip Morris commercial, but a different Bulova commercial. A series of such tests matching the commercial to be tested against other combinations enables the research analyst to determine from the viewer's responses those elements with the most memory impact.

Gilbert's sample consists of 500 television homes in the five boroughs of New York, but special assignments may call for variations in this sample depending upon the job to be done.

The most significant elements of Videometer research, apart from the engineering development which makes it possible, are two. First is the possibility of a better measurement than ever before on the total impact of a TV commercial. It could always be done, after a fashion, of course, but the development of the portable projector brought the cost down within reason.

Second is the unique ability to extend into the living room the analysis of the sales presentation to determine those elements with the sharpest impact. This also has important implications for pretesting.

Up until now the bulk of television money has gone into programs. By comparison, relatively little is being spent on research into the question of how well a commercial is doing.

Circulation is important. But actual commercial impressions are indispensable. It may be that the startling revelations of the Videometer will move advertisers to learn more about what they're getting for their TV dollars and why.

Example

#24

On her morning Chatter-Rar program Mary Biddle, WIP's Women's Director, offered a little booklet called "How To Eat and Grow Slim," thinking that a few hundred women might be interested. She was right . . . over 27 hundred asked for it!
AWARDS
(Continued from page 29)

tiser's standpoint, a show that wins a
reputable award—as distinguished
from a puff—has added an aura of dis-
tinction. It's unlikely that a sponsor
will buy a show on that basis alone,
but awards can be potent plus factor
influencing his decision.

Too often, however, a radio award
is no more a badge of excellence than
the newspaper testimonial-blurbs to be
seen in the windows of most New York
restaurants. There is scarcely a hear-
ery in the five boroughs without such
a printed rave, as many a disillusioned
diner will testify. Similarly, most radio
stations (and trade publications, too)
can paper their walls with fervent
testimonials. Even the mildest of these
imply that their station, or network,
have made the most significant contri-
bution to communications since Mar-
coni.

The net result is inflation. The high-
flown phrases in most cases are just
gas-pains. A very high percentage of
each year's radio award crop consists of
the baldest type of publicity-grab.

Radio's grip on the public imagina-
tion is so firm that any enterprise
linked with it goes along for a free
ride. To illustrate: the Federated Step-
Mothers of America, let's say, feel they
have been thwarted in the public
prints. They bombard editors with a
release announcing that a network
daytime serial, More Than A Mother,
has been voted the best program
on the air portraying the American
step-mother in her true, Christian
light. More Than A Mother gets a
handsomely embossed scroll dripping
with whereas'es. The Federated Step-
Mothers are bound to get some pub-
llicity out of it, because such things
do get printed, if only for laughs.

This type of award, obviously, is at
the far end of the scale. At the other
extreme are the small group of awards
bestowed with a degree of sober
thought and discrimination, and with
an eye to raising the standards of the
industry by calling attention to genu-
ine accomplishments. Here there is
seldom any hint of self-interest. Pub-
lic service is the first consideration.

Even on this higher level, however,
it's debatable whether the award-givers
are making the most of their chosen
roles. In their zeal to praise what is
praise-worthy in radio, the judges too
often overlook opportunities for con-
structive criticism, of a kind which
might raise the general level of the art.
Again, in concentrating on "bests" to
the exclusion of all other considera-
tions, there is a noticeable lack of at-
tention to a station's overall contribu-
tion—what has it done to advance the
public welfare, and to improve its own
community?

There are several reasons for these
apparent oversights. The judges' panel,
even in the better-organized ra-
dio award competitions, is often hope-
lessly overworked. Working against
time, judges are obliged to interrupt
their full-time duties to wade through
bales of scripts and promotional ma-
terial, and listen to endless records.
However conscientious and well-inten-
tioned, they make mistakes.

In too many cases, the selection of
the judges themselves leaves much to
be desired. Many radio award juries
are made up of clubwomen. No one
questions their integrity, but a club-
woman's idea of what constitutes com-
 mendable radio is often far removed
from reality. As a class, they are more
apt to be concerned with theoretical
concepts of "uplift" than with concrete
evaluation of radio program fare as it exists.

Thus, most radio award competitions are being judged by two general classes of critics, both of whom are far short of ideal choices: the industry-wise judges who, while they may know the score, are fantastically overworked and often obliged to judge in haste; the leisure-class ladies, who have plenty of time for careful consideration of entries but are ill-equipped for their roles as radio arbiters.

More than one observer has noted that, largely because many of those on award juries are overworked or underinformed or both, the same programs, stations, and performers seem to get the nod time after time. The evidence would seem to indicate that some awards are merely being rotated among award conscious stations, the major networks, and programs thereof. Such a course obviously is intended to keep everyone involved happy, but at the same time it makes the award itself meaningless.

In other cases, a major criterion appears to be the amount of effort and the degree of thoughtfulness a network or station has invested in the program itself but in a presentation setting forth its merits. One well-known independent station spent $700 on such a presentation for a single program and, to no one's surprise, won a prize.

Such presentations are supposed to make the judge's job easier. Unfortunately they tend to make it too easy. The implications are obvious.

This is not intended as a blanket indictment of radio award judging methods. In many such competitions the criteria and selection methods are above reproach. But others embody some of the shortcomings which have been mentioned. And there are enough of these others to give a tattle-tale gray tinge to a picture which ought to be snow-white.

During the past decade there have been several attempts to establish a single radio award which would stand in a class by itself as a standard of excellence. For various reasons, all such attempts have been abortive. Possibly the biggest reason for the failure of these attempts to set up a single pre-eminent award in radio is that none of them has been built on a base broad enough to support its projection above the rank-and-file.

Hollywood's Academy Awards are
often cited as classic examples of what radio awards might shoot at in point of prestige and stature, though in recent years even the Oscar has lost some of its glitter. Nonetheless, television appears to be moving in the right direction by setting up its own Academy of Television Arts and Sciences, closely patterned on the film industry's award system.

The time is overdue for radio, television's big brother, to bestir itself toward the same end. The academy format is not necessarily the answer, but the theory is sound. In the film industry the pinnacle of achievement is symbolized by a slender golden statuette—in world literature by the impressive Nobel Prize medal and citation; in American letters by the Pulitzer Prizes; in newspaper makeup and typography by the Aver Cups; in radio by—a question mark.

What can radio do as an industry to rub the tarnish from its awards and give them an eye-catching lustre?

Sponsor suggests that an organization such as the National Association of Broadcasters spearhead a standout award. With the NAB or one of its divisions behind it (logically the Broadcast Advertising Bureau) a radio award system of truly national stature could be established.

Such an organization, to have complete validity, should represent all segments of the industry. Authority should be divided equally among advertisers, the agencies, and broadcasters. The judges, likewise, should be drawn from those three categories. Too often in the past, agencies and advertisers have gotten little or no recognition for their key roles in building prize-winning radio shows. It isn't the broadcaster's baby alone.

The NAB, by taking the lead in such a project, can bring order to a situation which gets more chaotic each day. Radio will gain immeasurably in stature. No one will suffer—except a number of over-imaginative press agents.

MUSIC LIBRARY SHOWS
(Continued from page 27)

program manager of WTIC, Hartford, Connecticut, found himself with an open spot on Tuesday and Thursday at 6:30 p.m. The show quickly gained a good following there and the Silent Glow Oil Burner Company bought it three times a week for 52 weeks.

As a result of the inquiries pulled by the show, "Wally" Prenle, head of the F. W. Prenle Advertising Agency, Hartford, recommended that Silent Glow expand the coverage. In cooperation with their dealers the company expanded the show to a group of other Eastern stations. After a six month run on WTIC, the show had a Hooper of 16.0 on Tuesdays (6:30-6:45 p.m.): 17.0 on Thursdays (same time): 11.8 on Sundays (1:15-1:30 p.m.).

On Sunday afternoon over WCAU, Philadelphia, it had a Pulse of 7.8: over WRC, Washington, a Hooper of 5.5; over WSYR, Syracuse, a Hooper of 8.3; over WFMT, Manchester, N. H., 31.7; over WHDH, Boston, a Pulse of 11.5. These evidences of pulling power are not exceptional for popular shows built by any of the major music program services.

Today, listeners aren't concerned whether or not a show is transcribed—the show's the thing. This was not always so. But now transcribed programs may be heard over all major networks without ever a murmur from a dissatisfied listener.

Advertisers may look for maximum promotional support for shows built from music libraries. The major firms prepare and supply to subscribers as part of their services not only program promotion aids, but merchandising plans to help retailers get the most from point-of-sale and merchandising tie-ins.

One of the promotions worked out by RCA's Thesaurus Program Service is a component part of the Win A Holiday show featuring Claude Thornhill and his band. By answering musical questions a listener may win an all-expense paid holiday trip. This feature, taking advantage of the perennial popularity of games and contests, has proved highly popular as an adjunct to the musical fare.

In Houston, Texas, an ex-Backrach photographer, Paul Gittings, was looking for a way to expand his business. Manager Jack Harris of KPRC, Houston, recommended as Thesaurus series featuring the music of Norman Closter. The show title, Music of Manhattan, was changed to Portraits in Music. The show attained Sunday afternoon Hooper as high as 13.6, leading all other programs before 6:00 p.m.
Gittings was so successful with the show that he opened part-time branches in surrounding towns to which he and his staff traveled on designated days. Other photographers in other parts of the country used the show successfully. The same program is being used successfully by such diverse sponsors as Gineck’s Beer (KSTP, Minneapolis, KROC, Rochester, Minn., KFAM, St. Cloud, Minn., and Southern New England Telephone Co. (WTIC, Hartford).

There is not nothing small-time about the production qualities of a transcribed library show. Sound effects, musical bridges, separate voice-tracks in which program stars introduce the local announcer, etc., are a part of most musical program service equipment. There is no reason an agency could not transcribe any kind of talent it believed suitable for a special purpose on a library program.

In most cases, however, the show as built by the program service plus the commercials delivered by a familiar local announcer get satisfactory results, Hollingsworth, Inc., for example, distributors of farm equipment, started sponsoring World’s Dick Haymes Show over KSRV, Ontario, Ore. From inquiries resulting from only one broadcast, the firm sold $10,000 worth of equipment. While they naturally don’t trace that much business to every broadcast, Hollingsworth is very happy with what his transcribed musical show is doing for business.

The French Way Furriers & Dry Cleaners in Des Moines, Iowa, wanted to sponsor a show they could identify permanently with themselves. They chose Dick Haymes, and spotted him after their morning news and ahead of Don McNeil’s Breakfast Club. The first thing they asked the show to do was fill up their practically empty fur storage vaults, which had a capacity of 3,000 coats. The show did it in just three weeks. The Borden Co., and Trommer’s Beer are two other Dick Haymes sponsors.

Two World innovations that have proved resultful for sponsors are Musical Weather Jingles and Musical Time Signal Jingles. But perhaps the most interesting new departure in the field during 1949 was World’s blending of music with household and fashion hints in Household Harmonies. This daily service feature for women is sponsored, among others, by Sears.

Plane Fact:
He Makes Furniture Sales Too

Amateur cabinetmaker, professional commentator, he’s as skillful in producing business as he is in working wood. Says Mr. Ralph C. Bromwell of Bromwell Furniture, Summerland, Calif., to Station KDB, Santa Barbara:

“Campaign featuring Mutual’s Fulton Lewis, Jr. has been amazingly successful. On his first broadcast I gained $630.00; on the second I again had unusually good results with sale items.

“So many new faces have come into our store, actually mentioning the program, that it has certainly kept us busy. It has proved to us that radio reaches into homes...”

The Fulton Lewis, Jr. program, currently sponsored on more than 300 stations, offers local advertisers a ready-made audience at local time cost, with pro-rated talent cost. Since there are more than 500 MBS stations, there may be an opening in your locality. Check your Mutual outlet—or the Co-operative Program Department, Mutual Broadcasting System, 1440 Broadway, NYC 13 (or Tribune Tower, Chicago 11).
Roebuck through its retail outlets in several markets throughout the country. Lang-Worth’s popular Mike Mysteries is an earlier departure from music alone to provide a program with a new twist.

Important regional advertisers underwrite World’s Lyn Murray Show. Michigan Bell Telephone Co. sponsors this band on 17 Michigan stations. In Oklahoma, Oklahoma Gas & Electric Co. sponsors it on KTKO, Oklahoma City. The Indiana and Michigan Electric Company sponsor it over WKJG, Fort Wayne, Ind. Between September and December, 1949, World subscribers sold World programs to 1,576 new sponsors.

Local agencies, in contrast to national agencies, are virtually betting on a sure thing when they select a music program built by one of the program services. Music programs are still by all odds the favorite form of radio entertainment, and the programs of the library services are generally examples of smart production, correct timing, and sure pacing. Since last June, when Standard Radio Transcription Services introduced five new commercial “Star Shows” based on its library, sponsors have been buying these shows at an average rate of a little more than three per week.

Results of a recent survey on sponsorship of the shows are just now beginning to come in. All-time favorite music performed by a “pop concert” orchestra (Music In The Modern Mood), together with 20th Century Serenade a show in similar mood, are proving to be favorites for participating sponsors who like the type of popular concert orchestra featured on big network musical programs.

The stars who record for the various music libraries do so on an exclusive basis, making it possible for a sponsor to present a favorite performer exclusively by arrangement with the stations concerned. Under no other conditions than through the music library could a sponsor buy top talent at so nominal a cost. A talent cost voucher for Music for America, a half-hour program of Associated Program Service, looks like this:

Talent

| 31 musicians @ $30 (4 hours rehearsal) @ $15. | $1,488 |
| 1 leader | 750 |
| 1 vocalist | 750 |

Yet a sponsor buys the same talent on transcription for a few cents.

Shows built from music libraries are popular wherever they are broadcast—whether that be on a 250 watt small-town station or a 50 kw giant in the world’s largest (and toughest) market. Benson & Hedges has been plugging its Parliament Cigarettes in New York for several years over WNBC via Serenade to America, out of Associated’s library. This show has done better rating-wise than competing shows costing thousands of dollars more for talent.

The music program services also provide their affiliated stations with special shows for holidays and important special occasions throughout the year. They are of the same top quality and embody the same careful production values as the regular commercial series—any national advertiser would be proud to sponsor such an occasional program where he needed an extra lift. The fact is, however, that these shows are usually all sold to local sponsors.

There is no reason a national advertiser and his agency, in planning a spot campaign, couldn’t in cooperation with the central office of one or more of the music program services supplement his spot programming with a group of library shows with proven following.

The impact of national names and local selling personalities is hard to beat.

***

LYDIA PINKHAM

(Continued from page 31)

bought it right: but radio came in a poor second if we failed to do so.” On the other hand, Pinkham adds: “Where we made good radio buys, sales reacted astonishingly.”

The Pinkham Company and the Erwin-Wasey agency pondered these lessons, and by 1948 came up with some answers that not only looked good on paper but actually worked.

Here is a description of the radio
timebuying yardstick defined by the agency and first applied to the Pinkham account in March of 1948.

Based on rigid standards established by the agency, total coverage of each station is estimated. Actual audience of each availability is established using listening surveys as a guide, and cost per 1,000 radio homes is then established. In order to weigh the relative merits of chainbreaks, one-minute participations, straight one-minute announcements and programs of varying length, the cost of each is examined in relation to a full minute of commercial time. For example, in a 5-minute program with one and one-half minutes of commercial time, the entire cost to use the five minutes is one and one-half minutes of commercial time. If a chainbreak costs $.30 per 1,000, its actual Erwin-Wasey evaluation is $.60 etc., etc.

In arriving at the total number of radio homes that listen to a station, the 1946 BMB audiences at the 50 percent and other levels translated into 1949 radio homes is used whenever possible. It is now felt that the total audience reported by BMB is at least the 50 percent level are not to be disregarded. Actual experience has shown that radio stations do an effective selling job in those counties that are far below the 50 percent BMB level. The new BMB study will of course give an opportunity to the account for further insight into this aspect.

For those stations which are not BMB subscribers, the agency plots the coverage based on a 0.5 millivolt contour measurement.

In arriving at the specific radio audience for each availability, only reliable and generally accepted audience measurements are used.

Both the client and agency realize their method of screening the availabilities submitted is not exact; it is not accurate. The agency's time buying department emphasizes that "It is not fair to us or to the stations. But it is the best yardstick that we have been able to devise with the statistical data available to us. In the past year, we have had availabilities submitted that figure as low as 30c per minute per 1,000 radio homes and others that figure as high as $200.00.

"On the whole, this yardstick has worked, but careful judgment must be used along with it. Obviously, it is not fair to judge the popularity of a farm program on a 50,000 watt station in a metropolitan area by a rating that is established by telephoning to homes located within the 5c telephone limits of that city. Nor can we assume that a radio station located in the suburbs of a large city can include all the radio homes in that city as part of its total radio audience even though that city comes within the 0.5 millivolt contour of the suburban station. Our yardstick is a guide only, and cannot be used as a complete substitute for good judgment."

During the month of March a "trial sample" of the Pinkham Compound tablets has been offered on each participating station. The results, which are now being compiled, establish a new evaluation for each station which either will confirm the "cost-per-minute-per-1,000" technique or give the agency and Pinkham medical company a reason for making a further study of the original figure. Early analysis of mail indicates the original cost per 1,000 figure is closely related to the mail response.

The Pinkham company has developed an ingenious yet simple method of determining the impact of a specific advertising campaign—radio or another medium—on limited geographical areas. By numbering the carton tops and inserting a questionnaire in the individual Vegetable Compound packages, the Pinkhams are able to determine the name and address of the wholesaler and retailer who sold the carton and the consumer who bought each package, and from what store advertising has played in the purchase. As an incentive, a sewing kit is offered for each returned questionnaire.

The questionnaires also yield additional material about the consumers of the Vegetable Compound, which is added to the huge store of such data collected by the company since 1875. Since there are definite and predictable variations in buying habits among Compound customers in different parts of the country and in different seasons, all this is grist for the timebuyer's mill.

Insofar as frequency is concerned, the company's basic policy is 15 one-minute announcements per station per week, using one to four stations per market. However, Pinkham adds this comment: "It is still too early to report upon the comparative value of 5, 15, 45 and 70 spots per week, except...

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**BMI**

**SIMPLE ARITHMETIC IN MUSIC LICENSING**

**BMI LICENSEES**

| Networks | 22 |
| AM | 2,080 |
| FM | 397 |
| TV | 93 |
| Short-Wave | 4 |
| Canada | 150 |

**TOTAL BMI LICENSEES: 2,746**

You are assured of complete coverage when you program BMI-licensed music.

*As of March 20, 1950*
to say that, for the Pinkham Company at least, 15 spots a week are proving to be not only three times as effective as five spots, but in many cases over five times as effective.”

At the moment the company is buying time on about 100 stations, including the Don Lee and Tobacco Networks. For the most part the schedule consists of one-minute announcements, plus a few 15-minute segments of programs such as “musical clock” programs, weather reports, and other miscellany.

Because of the nature of its product, the Pinkham company was faced with a copy acceptance problem from the very start of its radio history. For several years, at the outset, bigger stations that agreed to accept Pinkham copy at all offered only availabilities in the early morning hours when listeners are sparsest. The big station front against the Vegetable Compound remained unbroken until the spring of 1949 when WLW, Cincinnati, after negotiation with Erwin-Wasey, entered the Pinkham fold. Nothing powerful stations as WGN, Chicago, and WOR, New York, soon followed suit. Several dirdich stations had chemical analyses made of the Vegetable Compound to prove to their own satisfaction that its advertising claims were justified.

A hardhitting promotion and merchandising campaign blazed the way when the Pinkham company launched an intensified announcement campaign last January. The campaign was set up by Erwin-Wasey under the supervision of its chief timebuyer, Ray Simmons. Thousands of druggists all over the country were peppered with postcards, letters, broadsides and brochures sent out by participating stations. A typical card read:

“Dear Mr. Druggist:

“We are happy to advise you that on Jan. 1 we started a schedule of spot announcements for Lydia E. Pinkham’s Vegetable Compound. We are proud that our station has been selected as one of the leading radio stations in the country sharing in the return to radio advertising of this famous product.

“Every day at 7:30 a.m. we are broadcasting hard-selling announcements plugging Lydia E. Pinkham’s Vegetable Compound. Listen for yourself and you will realize what a potent factor these announcements will be in building up your sales.

“This radio campaign represents the determination of the Pinkham Medicine Co. to back your sales effort with a vigorous, hard-hitting advertising campaign that will surely increase the already great demand for the product and swell your sales volume.

“We hope you’ll take advantage of this wonderful sales-stimulator by displaying Lydia E. Pinkham’s Vegetable Compound out front on your shelves and counters, and by pushing it harder than ever before.”

The following stations backed up the campaign with mailings to druggists in their signal area: WABB, Mobile, Ala.; WMBG, Richmond, Va.; WAPI, Birmingham, Ala.; WAGA, Atlanta, Ga.; WSLJ, Jackson, Miss.; WAYS, Charlotte, N. C.; WCOG, Greensboro, N. C.; WKIX, Columbia, S. C.; WGCM, Gulfport, Miss.; WOV and WMC, New York; WFBR, Baltimore; WDAR, Savannah; KXLN, North Little Rock, Ark.; WJJD, Montgomery, Ala.; KROD, El Paso; WITL, Baltimore; WCSS, Portland, Me.; KONO, San Antonio; KLRA, Little Rock, Ark.; KENT, Shreveport, La.; WMBR, Jacksonville, Fla.; WWDC, Washington; WCKY, Cincinnati; WFAK, Charleston, S. C.; WVRA, Richmond; WFNC, Fayetteville, N. C.; WTBC, Savannah; WFBG, Greenville, S. C.; KXLW, St. Louis.

The Pinkhams have also used Italian, Yiddish, Spanish, German, and Polish announcements on New York stations, and Spanish in El Paso. Their use of television thus far has been limited to five chains breaks weekly on WLW-T, Cincinnati, WLW-C, Columbus, and WLW-D, Dayton, in a campaign which began about three months ago. Their attitude toward video at this writing is the usual policy of watchful waiting and analysis.

Radio expansion is a possibility for the fall, “if and when good station buys develop.” Lydia Pinkham’s Vegetable Compound is in no sense making a “comeback” through radio, since it has never been away—not for 75 years. But a household word doesn’t stay that way through sheer weight of years. The trick, in the words of the Pinkham’s singing commercial, is to make customers “Remember the name of Lydia Pinkham.” To accomplish that end back in 1875, Lydia had to write her own handbills and send her sons scurrying around town with them. Lydia would have loved radio, and so would her sons.

***

**SPONSOR**
510 Madison

(Continued from page 7)

TRANS WORLD AIR PLANS

One of the first airlines to use broadcasting consistently as a part of its advertising program, Trans World Airline plans to continue to utilize spot radio and television in major markets in 1950 for coast-to-coast promotion of its transcontinental and international services.

Spending $250,000 for broadcasting in 11 major markets in 1949, TWA devoted $50,000 of its broadcasting effort to a thorough test of television in the New York area. As a result of this experiment, television advertising in 1950 will be continued in New York and extended to Chicago early in the year, with the possibility of extending television to other cities later.

With the inauguration of TWA's transcontinental Skycoach on December 27, 1949, spot radio is assuming an even more important role in the company's advertising plans.

Approximately the same amount, $250,000 or 10 to 15 percent of the total advertising budget, will be earmarked for radio and television in 1950. Spot radio will be used on a more seasonal basis, for more intensive coverage in revenue-producing cities.

In 1947, TWA pioneered airline use of radio, which was traditionally not a medium for transportation carriers. In mid-1948, TWA switched from jingles to the localized live-announcement copy that it since has been using. Effectiveness of the long-range and continuous broadcast advertisement has been gauged by the favorable responses from passengers and travel agents.

S. J. Henry Jr
Advertising Manager
TWA
New York

SELL RADIO

Ten years ago, all a man needed to make money in radio was a license from the F.C.C. Today, he needs to know his own business and he needs enough sense to stop selling the other fellow's radio station down the river.

Television, newspapers, bus cards, billboards, direct mail do far less damage to AM radio than the so-called "radio salesman" who spends his day telling prospects how badly programmed, poorly powered, inadequately affiliated are the other radio stations in town.

We should be presenting a common front against our real competitors, the most insidious and powerful of which are the smart newspaper lineage boys who are delighted over the rash of CP grants and the "dog-eat-dog" attitude of radio competitors.

When are we in radio going to begin to SELL radio...as the best dog-zone medium in advertising?

Do we all know, for instance, that it is a more difficult, hit-and-miss job for a space buyer to select the right newspaper or magazine than it is for a timebuyer to select the proper program or station?

Supposing the Squeedunk Journal has 100,000 circulation properly certified by the Audit Bureau of Circulation? Is that a guarantee that black-and-white display advertisements in that journal are, in themselves, guaranteed procurers of sales? Anyone who knows anything about the fundamentals of advertising will answer no without hesitation.

In our market (Albany-Troy-Schenectady) we have "typical" circumstances. "Too many" stations, they all say. I deny this. There is room for all and everyone would be in the black, were it not for the fact that almost every manager and salesman spends most of his day knocking radio, as reflected in the programs, affiliations, rates and services of his competitors.

Newspapers are exactly the same today, as they were 25 years ago. The same is true of bus-cards, billboards and direct mail pieces.

But radio should have come of age long ago. We IN radio to blame if it is still being given away and sold short! We are competitive, true, but most of our competition is being directed against our own medium.

When are we going to get together and fight the bejubbers out of OTHER media? Don't give me that "restraint of trade" bunk. We're not going to try to set rates. We should try, however, to do a sales job for radio. It's been good to most of us. It's tired only because we have let it down.

Col. Jim Healey
General Manager
WOKO
Albany
Behind the Borden shift

When as important an advertiser as Borden marches out of network into spot rumors are bound to fly thick and fast.

Despite Borden's checkered radio career, it wasn't doing badly with its Saturday afternoon County Fair over CBS. The Junior Achievement feature was building lasting good will, and its sponsor identification hovered around a neat 60 percent.

The real story behind Borden's switch plays up the importance of making the medium fit the job.

It's a story worth noting.

Applause

Department stores find radio

The signs have long pointed to radio as a tailor-made medium for department store selling.

Many studies show radio as America's 2nd advertising medium.

Women, who account for the great bulk of department store sales, regard radio as part of their daily lives.

Radio has evidenced a remarkable ability to move the items that make up much of a department store's sales.

Yet department store ad managers, firmly wedded to the traditional black and white media, have been reluctant to branch out into radio for direct sales. The institutional programs have been many; campaigns inviting specific sales few.

Of late sponspor has observed a trend toward direct use of radio that promises to make the medium a prominent factor in department store sales.

Such stores as ZCMI in Salt Lake City, Schuerman's in St. Paul, Marshall Field and Goldblatt's in Chicago, Lit's in Philadelphia, George Wyman and Company in South Bend, Polsky's in Akron have come up with tangible results proving radio's extraordinary sales ability when given half a chance. Many of these results are capped in this issue of sponsor.

In each case we note that the sales objective was clearly defined; that program content was carefully weighed and produced; that announcements were skillfully prepared. In a word, the radio advertising vehicle was given all the consideration of a topnotch built-to-produce-results newspaper insertion.

The word is getting around in department store circles that radio can produce; often outpulling newspapers on comparable tests. For much of this new feeling radio is indebted to Howard Abrahams, alert promotion director of National Retail Dry Goods Association. Mr. Abrahams has no vested radio interest. But he believes in coordinated advertising, in making full use of the capabilities of all available media. For some time he has been correlating material and giving sound advice to department stores on fuller use of radio.

Mr. Abrahams' annual radio contest has stimulated interest among advertising managers, and provided vital proof of what radio can be counted on to do.

His is an example of trade association service. Not only is Mr. Abrahams inviting keen analysis among advertisers of what radio has to offer. He is encouraging sellers to break through the traditional "taboo."

You gotta make calls

A little door knocking goes a long way, as any salesman with a saleable product will attest.

Broadcast advertising is saleable, but it has rarely been sold on an industry level across-the-desk.

"You're the first representative of U. S. radio to call on me," was the way Leo Dolan, director of the Canadian Government Travel Bureau, greeted Maurice Mitchell, director of the BAB, in Ottawa the other day. Mr. Dolan has $800,000 to spend during 1950. As a result of the across-the-desk pitch it's expected that contracts for a fair share of that sum will be going to U. S. stations selected to promote Canadian travel this summer.

In Washington Col. Wm. F. Downs no longer allocates advertising funds for the Army. And the $200,000 in radio-TV production costs previously charged against radio (while radio do-

...
Again it's...
PLAY BALL!
WITH THE
DETROIT TIGERS
PLAY BY PLAY • NIGHT AND DAY • AT HOME AND AWAY
STARTING APRIL 18
AND STARTING SOON WKMH GOES . . .
5000 Watts
as Michigan's Most Powerful Independent . . .
THE TIGER IS . . .

Fred A. Knorr
President and Gen. Mgr.
On July 15, 1940, the Champlin Refining Co. of Enid, Oklahoma, through the Ford Advertising Agency, contracted with WNAX for 312 Class "A" quarter-hours of news. Ten years later, March 1, 1950, marked the 3,004th consecutive Champlin-sponsored newscast on WNAX.

Champlin's is just one of the stories in WNAX's bulging file of advertisers who use WNAX year after year. More than 25 per cent of the national selective accounts now on WNAX were WNAX advertisers in 1940! These advertisers renew again and again because they get a consistent return on every advertising dollar invested with Big Aggie.

Big Aggie Land, a Major Market, served only by WNAX, embraces more than a million radio families in 308 BMB counties of Minnesota, the Dakotas, Nebraska and Iowa.

In 1948, folks in Big Aggie Land with a buying income of nearly $5-billion—greater than Los Angeles, Washington, D.C., or St. Louis... accounted for $4-billion in retail sales—greater than San Francisco, Philadelphia or Detroit.*

Ask your Katz man to show you how WNAX can produce good will, increase sales of your product or service.

*Compiled from 1949 Sales Management Survey of Buying Power.
What broadcasters of the NAB—p. 27
Tools of the trade—p. 34

1950: radio's biggest baseball year—See p. 30
Kentuckiana leads the nation...

1. in effective buying income increase
   - U. S. increase—1%
   - Kentuckiana increase—5%
   Source: 1949 and 1950 issues, Sales Management Survey of Buying Power.

2. in manufacturing value increase
   - Kentucky leads U. S. by 32%
   - Indiana leads U. S. by 2%
   Source: latest two U. S. Censuses of Manufacturers.

WHAS alone delivers ALL of Kentuckiana

Kentuckiana's personal and industrial income continues to show healthy increases, even in the face of a national 'leveling off'. There are real sales opportunities in this rich-and-getting-richer market—if you remember that...

WHAS and WHAS alone delivers ALL of Kentuckiana (Kentucky plus a generous portion of Southern Indiana).

50,000 WATTS ★ 1 A CLEAR CHANNEL ★ 840 KILOCYCLES

The only radio station serving and selling all of the rich Kentuckiana Market

VICTOR A. SHOLIS, Director  •  NEIL D. CLINE, Sales Director

REPRESENTED NATIONALLY BY EDWARD PETRY AND CO.  •  ASSOCIATED WITH THE COURIER-JOURNAL & LOUISVILLE TIMES
10 April 1950

Issues lacking at 1950 NAB Convention

Percentage of members attending NAB management sessions in Chicago this month will be lighter than 1949. Survey reveals that lack of specific issues, ascendency of district meetings are responsible for lagging interest. Most attending will be coming to participate in special meetings, visit exhibitors, or see industry acquaintances.

-SR-

What’s time on radio worth?

Dilemma of advertisers concerning worth of radio time in TV area enhanced by action of two leading stations in decreasing rates. Advertisers have always expressed desire to pay what medium’s worth, but confusion caused by whirlwind TV emergence has them baffled. Radio spokesmen contend radio rates have been unrealistically low. Two big listening factors seldom considered in calculating rates are out-of-home listening and mushrooming multiple-sets-in-the-home. WNEW, exponent of out-of-home listening, currently enjoying best sales season.

-SR-

Radio is getting bigger

NAB and RMA jointly announce that over 85,000,000 radio sets were in use at end of 1949. Included are 14,784,000 auto sets and 5,000,000 in public places. Television sets in use totalled 3,764,000. Average number of sets in home, radio and TV, was 1.70. Joint study was suggested by SPONSOR in order to provide concrete figures for industry.

-SR-

Evening radio doing fine in Boston

Countering reports of fast diminishing night radio listening in TV cities, WCOP, Boston contends that Hub City loss for all radio stations, 1948 vs. 1950, is only .6 between hours of 6 pm and midnight. According to analysis, based on Pulse, three stations have shown gains.

-SR-

Sindlinger suit may reveal Nielsen methods

If suit by Sindlinger organization (Radox) against Nielsen, Hooper, et al charging monopoly in restraint of trade reaches trial, advertising fraternity may witness public airing of some previously secret research methods. Sindlinger source says plaintiff will push for subpoena of Nielsen records. Sindlinger contends threat of Nielsen use of on-the-shelf patents has broken down necessary refinancing negotiations. Damages requested total $2,500,000.

-SR-

Baseball proves radio sells women

With advertising nut of $20,000,000, 1950 is radio’s biggest baseball year yet. Ranks of listeners (and viewers) are swelled by feminine millions who learned batting averages, vital statistics, characteristics as daytime listeners.
Milwaukee TV findings
WTMJ-TV's-Viewer Survey No. 3 gives these findings for Milwaukee area:
about two out of every 10 TV sets in use between 3:15 and 4:30 when
women's programs predominate; about four out of every 10 in use between
4:30 and 6:30 when children's shows predominate. Peak viewing period
is between 7:00 and 9:00 when more than eight of every 10 sets are in
use. Tuesday is the big night when Texaco Star Theater, Fireside Thea-
tre, and Life of Riley provide two hours of viewing with an average
rating of nearly nine out of every 10 sets in use.

Spot mail order campaign pulls one of the most successful mail order campaigns on record was RCW En-
terprises, Hollywood sale of toy balloons over selected list of
stations for one month preceding 1949 Christmas. Returns said to
substantially exceed 1,000,000. Each reply contained $1 to $5. Camp-
paign was on card rate basis, with Cowan & Whitmore Advertising

Consumers Union favors CBS color
Consumer Reports, monthly magazine publishing research findings of Con-
sumers Union, comes all out for CBS color. Urging adoption of CBS
method, Consumer Reports argues that CBS color is good, that it's eco-
nomically adaptable to existing sets. Findings were issued prior to
RCA's unveiling of one-tube color. CU advises subscribers to buy tele-
vision sets now without waiting for color decision.

Should NAB be federated?
As television emerges many elements within NAB and outside consider me-
dium too competitive to radio to long exist within same close-knit
framework. Some quarters insist that federated setup, with Washington
top executive chiefly concerned with governmental aspects, is logical
solution. One group of stations is currently discussing possibilities
of federation (see "What broadcasters think of NAB," page 28).

Conlan readying competition to City Hooperatings
Robert S. Conlan, long known for tailormade station surveys, plans to
branch out into multiple cities within next few months ala City
Hooperatings.

Radio listening up
Despite television inroads, 1950 radio listening is at all-time high.
In 1946 Nielsen reported 156,000,000 hours of listening daily; in 1949
he reported 198,000,000. Current figure is well over 200,000,000
hours, with multiple sets in the home helping to boost daily average.

Will Godfrey be good?
Peck's bad boy of CBS, the irrepressible Godfrey, has promised top man-
agement to stop embarrassing the network. Industry historians say Fed-
eral Communications Commission Chairman Wayne Coy's reprimand marks
first time Commission or its members have publicly censored an indi-
vidual entertainer. There's widespread feeling that "bad taste" con-
demnation of Godfrey (Coy didn't mention name) is well warranted.

(Please turn to page 40)
FRED KENDALL, star of WJR's afternoon variety show, "Anything Goes", sent the applause meter soaring to the top as he won the Arthur Godfrey Talent Scout Show over Columbia Broadcasting System.

Is it any wonder that WJR dominates its huge market area?

MORE PROOF THAT WJR IS POWERED FOR RESULTS

WJR CBS 50,000 WATTS

THE GOODWILL STATION, INC.—Fisher Bldg., Detroit

G. A. RICHARDS
Chairman of the Board

HARRY WISMER
Vice President and General Mgr.

10 APRIL 1950
What broadcasters think of the NAB

SPONSOR reveals that broadcasters want more action from NAB. Digest (p. 27) gives point-by-point summary. Article (p. 28) gives full analysis

Play ball: 1950

Baseball broadcasting will have boom year in 1950, reflecting sport's peak popularity. Network activity the keynote this year

It happens every spring

Benjamin Moore's seasonal network show has been "Selling Moore Paint" for 21 years. The company uses radio alone among all advertising media

Tools of the trade

A cross-section of the radio industry's tools for advertisers. SPONSOR explains how trade associations, the networks, the national representatives . . . etc., aid advertisers

Brand preferences in TV homes

Research by Advertest among 588 housewives reveals that television is strong sales force, builds brand sales among viewers

What broadcast advertisers want to know

This is a year of problems; to find out what questions were uppermost in minds of sponsors, a representative of SPONSOR spoke to dozens of advertisers at the AAAA and ANA conventions

IN FUTURE ISSUES

Department stores on TV

Across the U.S. department stores are using television effectively. A round-up report on objectives, results, techniques

Radio is a growing industry

Dire predictions about radio's future were all wet. An upcoming industry story will explain why

Aid for timebuyers

Valuable method of judging station's share of audience from new BMB ratings has been developed. It should be an aid to sponsors planning spot campaigns
YOU don't have to jump to any hazardous conclusions to
determine what station is really outstanding in the Shreve-
port area. KWKH's superior experience and programming
now-How produce statistical proof of leadership!
KWKH's Clear-Channel, CBS signal comes in strong and
clear in hundreds of booming Mid-South counties. . . .
lew BMB and mail-pull figures prove that KWKH is an
outstanding favorite throughout these rural areas!

Shreveport Hooperatings (Dec. '49-Jan. '50) tell the same
story of KWKH's urban superiority:

KWKH got a 70.9% greater Share of Audience
than Second Ranking Station, for Total
Rated Periods!
KWKH was first, weekday mornings, by an
overwhelming 118.9%!

let us send you all the facts — today!

50,000 Watts • CBS

KWKH

Texas

SHREVEPORT

LOUISIANA

Arkansas

The Branham Company
Representatives
Henry Clay, General Manager
ZIV'S NEW, LOW-PRICED A TERRIFIC SELLING JOB!

MEET

ADOLPHE MENJOU

3 COMMERCIALS ON EVERY 15-MINUTE SHOW!

TODAY'S MOST PROFITABLE, MOST MERCHANDISABLE PROGRAM!

Radio's Most Entertaining Quarter Hour!

Adolphe Menjou and Yerree Teasdall have terrific and continuing appeal for housewives.

They talk about movie greats and music—fashions and food—teenagers and travel—problem parents and pets—timely headline topics.

Peter, their 12-year-old son, completes the family group. Their charm and personality keep audience interest at a boiling point.

BOUGHT BY STATIONS LIKE THESE:

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<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Power</th>
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<tr>
<td>WB5M</td>
<td>New Bedford</td>
<td>100 W. Ind.</td>
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<td>WMNB</td>
<td>North Adams</td>
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<td>WFPG</td>
<td>Atlantic City</td>
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<td>50,000 W. NBC</td>
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... AND HUNDREDS MORE!

ADDITIONAL CURRENT ZIV HIT SHOWS: • The Cisco Kid • It's Show • Wayne King Show • Barry Wood Show • Sincerely-Kenny Baker • Pleas Manhunt • Easy Aces • Forbidden Diary • Dearest Mother • Career • Parents' Magazine On The
Across-The-Board Show Is Doing For Stations And Sponsors!

HE MENJOUS

HIGHER RATINGS! LOW-PRICED!

or PARTICIPATION SPOTS!

BOUGHT BY ADVERTISERS LIKE THESE:

E. W. Edwards Dept. Store
Younkers Dept. Store
Sealy Mattress
Sealy Mattress
Spring-Air Mattress
Spring-Air Mattress
Pure Sealed Dairy
Banner Dairy
Hannenway-Johnson Furn. Co.
Avery Bakersies
Omaha Public Utility
Aron Savings & Loan
Forbes Coffee
Gill Coffee
Gill Coffee
Hafme's Coffee
Griffin Grocery Co.
White Lily Flour
General Electric Appliances
Philco Appliances
Wana Soap
Albers Super Markets
Cherry & Webb Dept. Store
Trask's Dept. Store
Eaves's Super Market
Taylor Hardware

WGR
KTRI
WBAP
WMPS
KPHO
KCNA
WGL
KWKC
KENT
WJKB
KBON
WHKE
KXOK
WMBS
WTAR
KOV
KOMA
WAPO
WAAB
WGAL
WKRC
WLOK
WPRO
WREC
WHBU
KTRE

Buffalo
Sio City
Dallas-Fort Worth
Memphis
Phoenix
Tucson
Fort Wayne
Abilene
Shreveport
Detroit
Omaha
Arlon
St. Louis
Richmond
Norfolk
Pittsburgh
Oklahoma City
Chattanooga
Worcester
Lancaster
Cincinnati
Lima
Providence
Eric
Anderson
Lufkin

VERREE TEASDALE MENJOU

See the Amazing Success Story At ZIV's N.A.B. EXHIBIT
Suite 500-501, Stevens Hotel, Chicago

... AND HUNDREDS MORE!

ON YOUR STATION!
Hollywood • Guy Lombardo Show • Favorite Story (with Ronald Coleman) • Korn Kobblers • Songs Of Good Cheer • Boston Blackie • Philo Vance • Blair • Calling All Girls • Old Corral • Lightning Jim • Sparky And Dud
One For The Book

FREDERIC W. ZIV COMPANY
Radio Productions

1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK
HOLLYWOOD
WGY completely blankets these 16 metropolitan markets.*

AND...

Many other markets between and beyond

*HOOPER SURVEY, JANUARY, 1950
Metropolitan population of 16 Market Area—1,247,000 (Approximately the same as Baltimore's Metropolitan Area).
Retail trading zone population of the 16 Markets numbers 1,843,556 (Source: Audit Bureau of Circulations.)

Represented Nationally by NBC Spot Sales

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

WGY
A GENERAL ELECTRIC STATION

510 Madison

FARM FACTS HANDBOOK
I have just been informed that copies of Farm Facts Handbook are now available for use in advertising. Inasmuch as the Baker Company beams much of its advertising to a rural audience we are, naturally, quite interested in any information pertaining to this type of advertising.

WARREN J. MICHAEL
Sales Promotion Coordinator
The Baker Company
Minneapolis

• Copies of Farm Facts Handbook are available without charge to new and renewal subscribers. To others, the price is $1.

TV DICTIONARY
Relative to your TV Dictionary which you have featured in recent issues of SPONSOR, we note you are currently publishing this in booklet form.
In the event you are planning a free distribution to subscribers, will you kindly place us on your list to receive this booklet when it becomes available.

R. E. GIFFORD
Advertising Manager
Oldsmobile Division
Lansing, Michigan

Would you please send me a copy of the TV Dictionary as mentioned in your recent publications.

PENELope SIMMONS
Radio Timebuyer
Federal
New York

This is a request for a TV Dictionary as advertised in SPONSOR 13 March, page 34. Thank you very much.

KARL E. IRVIN
Research Department
McCann-Erickson
New York

Per your issue of SPONSOR 13 March, please send me a copy of the TV Dictionary.

HELEN McDERMOTT
Warwick & Legler Inc.
New York

Will you please send me a copy of
Why is WEAS Georgia's Largest Mail-Pull Station??

Because WEAS Has:

10,000 Watts at 1010

Georgia's largest labor, working-class, and rural audience

Georgia's largest religious audience

Largest percentage of Georgia's 1,083,000 Negro listeners

Distinctive block programming with no overlapping

WEAS Broadcasts nothing but the homey, informal, personalized programs which the Georgia homefolks like best.

A high degree of listener loyalty to WEAS is daily demonstrated by sales response to this personalized selling.

IF YOU ARE INTERESTED IN:

Georgia's retail sales market of $2,104,951,000 yearly . . . which includes $463,-089,844 Negro sales . . .

OR

Atlanta's retail sales market of $1,166,387,000 yearly . . . which includes $243,-405,140 Negro sales . . .

REMEMBER: No coverage of the Georgia market is complete without WEAS!!

For detailed mail, survey, and sponsor-business-growth reports, contact WEAS directly, or your nearest John E. Pearson Office.

WEAS
ATLANTA * DECATUR

the TV Dictionary for sponsors as offered in your 13 March issue.

Linnea Nelson
J. Walter Thompson
New York

I would like to know if it would be possible to obtain half a dozen copies of your TV Dictionary.

We realize the value of your dictionary and would like very much to distribute it among our TV clients.

We would be grateful for any cooperation on your part in obtaining these dictionaries for us.

Michael Kahn
Huber Hoge & Sons
New York

Mr. Peters is desirous of receiving a copy of the complete TV Dictionary in booklet form which is described on page 34 of your 13 March issue.

Lucille B. Simmerman
Secretary to F. H. Peters
Advertising Manager
Frigidaire Division
Dayton, Ohio

- The above are typical of hundreds of letters received. Single copies of the TV Dictionary are available free to subscribers; additional copies are available at 25¢ per copy. Proportionally lower rates for quantity orders.

DIRECT MAIL WASTEFUL

Broadcasters are wasting many thousands of dollars on direct mail pieces and postage.

At the Daniel F. Sullivan Company, as at other agencies, everything relating to broadcasting is routed by the mail department to the Radio-TV Director. As a result I have from three to as many as six or eight duplicate pieces on my desk every morning. As an example, a station representative just sent out a set of five new TV rate cards. This morning I have five of these sets on my desk, one addressed to me, one to Mr. Daniel F. Sullivan and three to former staff members, some of whom have not been with us for two or more years. This morning I also have three identical program schedules from a Maine station, a Florida TV station and a New York independent. I also have four identical 6 x 9 inch cards from a second New York independent, all addressed to past and present members of our staff.

If sponsor would look into this—

(Please turn to page 24)
22 NETWORKS
2082 AM RADIO STATIONS
394 FM RADIO STATIONS
94 TELEVISION STATIONS
150 CANADIAN RADIO STATIONS
1362 MUSIC PUBLISHERS and their Composers and Authors

(as of April 1, 1950)
Mars Incorporated makes rapid rise in candy industry

Mars Incorporated (Milky Way, Snickers, Mars) sales have risen from about $9,000,000 in 1939 to $47,000,000 in 1949—just slightly below its record-breaking sales year in 1943. Currently, Mars Incorporated (Howdy Doody, NBC-TV) accounts for almost one-fifth of all the nickel candy bars sold in this country. They are topped only by Hershey.

Price cutting may spread to TV and radio sets

New York department stores continue their price cuts on fair-traded electrical appliances because of the competition from discount houses who ignore fair trade laws. Price slashing, confined to small appliances (toasters, waffle irons and mixers) may spread to TV and radio sets.

Phonevision ready for Chicago test on 1 September

Hollywood film makers have supplied the Zenith Radio Corporation with enough motion pictures for their three-month Chicago test. The “pay as you see” test starts 1 September. E. F. McDonald, Jr., Zenith president, says the names of the films to be shown will not be revealed beforehand because of fears that movie house owners might boycott the films.

Packaging battle looms in future months

With tin cans now free of wartime controls, it should be a free-swinging battle for can, bottle and paper container manufacturers. Metal can shipments in 1949 were one percent above record-breaking 1948 shipments and the increase should continue. Glass container use dropped about eight percent while paper containers have shown an increase. Pepsi-Cola is currently conducting a test campaign in three markets (Florida, Illinois and New York) for its canned drink. Should the tests prove successful, advertising for its canned drink, including radio and TV, probably will be in the offering.

2½ and 7½ cents coins would benefit soft drink and candy manufacturers

Candy and soft drink makers are anxious to have 2½ and 7½ cents pieces minted. Rather than raise their prices from 5 to 10 cents, the soda and candy men would prefer the 7½ cents charge. The new coinage would help them meet rising costs and, at the same time, would mean a fairer price to the consumer. It might create a problem, though, for the composers of singing commercials.

Mexican video men think they have sure-fire idea

Mexican television men hope to profit from U.S. video viewing tastes. Noting the phenomenal success and revival of wrestling because of TV, and the success of roller skating derbies, our neighbors across the border have some ideas of their own. When Mexican video gets started, promoters hope to make a financial success of bullfights via video.

New packaging may bolster sagging cigar sales

The cigar industry hit a post war peak of 5.6 billion units in 1946. Since that time, cigar sales have slumped alarmingly. Now Rayuk cigars has started triple-sealing packs of cigars in cellophane. This should spur the purchase of cigars in quantity rather than one or two at a time. The new packaging may be what the cigar industry is looking for. Meanwhile, a competitor, the General Cigar Company (White Owl) will attempt to bolster sales via its airings of Yankee baseball games on WINS.

Better public relations urged for the tobacco industry

The tobacco industry employs several million people; has domestic retail sales of $4,200,000,000. The industry collected $1,320,000,000 in taxes for the federal government and $100,000,000 for state and municipal governments. With this in mind, Philip Morris & Company president, O. Parker McComas (sponsor 27 February) urges a nationwide public relations program as an antidote to industry attacks and sensation-seeking articles in magazines. There may be changes in radio and other advertising copy to better industry's public relations.

Doubled and tripled ad rates help TV broadcasters get into the black

Television broadcasters have been losing money since TV's commercial debut in 1947. Now, approximately a score of the 102 stations on the air have begun to show a profit. Among the factors making the video ventures profitable are higher advertising rates to sponsors; more than 2,000 advertisers using the medium (less than 500 sponsors some 18 months ago); and an increased know-how in station operations.

Drug makers not worried about anti-histamine ad attacks

Despite unfavorable FTC publicity about their radio and newspaper advertising claims, Bristol-Myers, Analyist and other cold pill manufacturers say they are not worried about sales. They contend that the public has used them with "safety" and will continue to use them.

New plan looms for Transit Radio

Look for Transit Radio to offer regional group of stations to transit advertisers at a package rate with a larger discount to those using all transit markets. Plan will get underway as soon as the number of transit radio markets reaches 100.
During a recent broadcast of its National Barn Dance, WLS suggested to listeners that they join us in a square dance, wherever they were. At 10:30 p.m. that Saturday night, our John Dolec called the dance, with music broadcast by the National Barn Dance entertainers.

Without any inducement, square dancers in 25 states and 5 Canadian provinces wrote WLS to tell us they joined with us in the “World’s Largest Square Dance”—in their homes, in their clubrooms, wherever they were having parties. Illinois—Oregon—New Hampshire—Arkansas—Saskatchewan—Maine—Florida—letters came from everywhere.

Once again, the popularity of WLS programming is demonstrated—as is the power of WLS to bring response. For more information about this 50,000-watt station, with its loyal, friendly audience of substantial family folks, see your John Blair man or call WLS.
Yes...\textbf{X} is the new Associated Program Merchandising Service

A complete modern package of unique (1) powerful sales helps, (2) dynamic promotion aids, and (3) profitable merchandising tips. Another \textit{plus value} for all Associated library subscribers.

1 THE SHOW SELLER
\textit{...it sells shows}

your own personalized sales presentation for your Associated shows. There is a special spot for your price quotation. Open the Associated Show Seller on your prospect's desk and follow the lead of this dynamic sales aid, a powerful "assist" to the closing of your contract. Each page emphasizes and points up your own sales pitch.

2 THE SHOW PROMOTER
\textit{...it builds audience}

a special kit chock full of audience-building promotion aids to back up your sale. The Show Promoter - there's one for each Show Seller - includes ad mats, publicity releases, teaser spots, star biographies, star glossies, streamers, carcard, mail stuffers, post card, window card and counter card layouts.

3 THE ASSOCIATED PROGRAM MANUAL
\textit{...it creates profits}

a complete and continuing clearing house for profit-building sales ideas, program and production aids, talent news, special events coverage, and scores of other features of vital interest to radio Sales, Program, Publicity, and Promotion Departments.

Write for details about the Associated PROGRAM MERCHANDISING SERVICE
A terrific NEW income-producing medium
from . . .

\textbf{Associated}

\textbf{ASSOCIATED PROGRAM SERVICE} :: 151 WEST 46th STREET :: NEW YORK 19, N. Y.
New and renew

These reports appear in alternate issues

New on Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Mills</td>
<td>Knox Reeves</td>
<td>MBS 400</td>
<td>Welcome Back Baseball; Sun 7:30-8 pm; April 16 only</td>
</tr>
<tr>
<td>Hot Point Inc</td>
<td>Mawn</td>
<td>CRS 173</td>
<td>Program unnamed; Sun 5-6 pm; May 14th only</td>
</tr>
<tr>
<td>Richfield Oil Corp</td>
<td>Morey, Humm &amp; Johnstone</td>
<td>CRS 34</td>
<td>Escape; Fri 10:10:30 pm; April 21; 52 wks</td>
</tr>
<tr>
<td>Golf Products</td>
<td>Young &amp; Rubleam</td>
<td>MBS 385</td>
<td>The Lanny Ross Show; M-F 12:15-30 pm; May 1</td>
</tr>
</tbody>
</table>

Renewals on Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Tobacco Co</td>
<td>BBDO</td>
<td>NBC 166</td>
<td>Your Hit Parade: Sat 9-9:30 pm; April 22; 52 wks</td>
</tr>
<tr>
<td>Bell Telephone Co</td>
<td>N. W. Aver</td>
<td>NBC 155</td>
<td>Telephone Hour; M 9-9:30 pm; April 17; 52 wks</td>
</tr>
<tr>
<td>Doubleday</td>
<td>Huber Hugo</td>
<td>NBC 43</td>
<td>Edsel C. Bill Facts Unlimited; Sun 1-1:30 pm; March 5; 5 wks</td>
</tr>
<tr>
<td>The Equitable Life Assurance Society of the U. S.</td>
<td>J. Sterner</td>
<td>NBC 148</td>
<td>This Is Your FBI; Fri 8:30-9 pm; May 31; 52 wks</td>
</tr>
<tr>
<td>General Foods Corp</td>
<td>Young &amp; Rubleam</td>
<td>CRS 68</td>
<td>The Second Mrs. Barton: M-F 2-2:45 pm; March 27; 52 wks</td>
</tr>
<tr>
<td>General Foods Corp</td>
<td>Benton &amp; Bowles</td>
<td>NBC 89</td>
<td>Portis Faces Life M-F 5:15-30 pm; March 27; 52 wks</td>
</tr>
<tr>
<td>General Foods Corp</td>
<td>Benton &amp; Bowles</td>
<td>NBC 81</td>
<td>When A Girl Marries: M-F 5:5-15 pm; March 27; 52 wks</td>
</tr>
<tr>
<td>Lever Brothers</td>
<td>Young &amp; Rubleam</td>
<td>CRS 151</td>
<td>Arthur Godfrey’s Talent Scouts: M 8:30-9 pm; April 3; 52 wks</td>
</tr>
<tr>
<td>Manhattan Soap Co</td>
<td>Duet Jones</td>
<td>NBC 164</td>
<td>We Love And Learn: M-F 11-1:15 am; March 27; 52 wks</td>
</tr>
<tr>
<td>Miles Laboratories Inc</td>
<td>Wade</td>
<td>ABC 70</td>
<td>Edwin C. Bill: M-W-F 7-7:05 pm; April 3; 22 wks</td>
</tr>
<tr>
<td>Miles Laboratories Inc</td>
<td>Wade</td>
<td>NBC 118</td>
<td>News of the World; M-F 7-7:30 pm; April 31; 52 wks</td>
</tr>
<tr>
<td>National Biscuit Co</td>
<td>McCann Erickson</td>
<td>MBS 52</td>
<td>Straight Arrow; Tu, Th 5-5:30 pm; March 28</td>
</tr>
<tr>
<td>Sterling Drug Inc</td>
<td>Dance-Fitzgerald-Sample</td>
<td>ABC 206</td>
<td>My True Story; M-F 10:10:25 am; May 1; 52 wks (Expanded sponsor-ship. Since June 7 Sterling Drug sponsored program on Tu and Th)</td>
</tr>
</tbody>
</table>

National Broadcast Sales Executives (Personnel Changes)

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carlton R. Appleby</td>
<td>Ontario Daily Report, Ontario, California, mgr</td>
<td>KOMS, Ontario, supervising mgr</td>
</tr>
<tr>
<td>Louis Bredat</td>
<td>WFAA, Dallas, public affairs dir</td>
<td>Same, head of continuity dept</td>
</tr>
<tr>
<td>Thomas D. Connolly</td>
<td>CBS, N. Y., radio program sls</td>
<td>Same, tv program sls</td>
</tr>
<tr>
<td>Selvin Dometon</td>
<td>WRBL, Woodbridge, L. L., sls staff</td>
<td>Same, ds prom mgr</td>
</tr>
<tr>
<td>James H. Ferguson</td>
<td>WEWT, Cincinnati</td>
<td>WNAZ-TV, Huntington, West Virginia, prom dir</td>
</tr>
<tr>
<td>Ray C. Huffer</td>
<td>WFAA, Dallas, public affairs office</td>
<td>Same, ds prom mgr</td>
</tr>
<tr>
<td>Harry L. Koenigsberg</td>
<td>WFAA, Dallas, continuity department</td>
<td>Same, public dir</td>
</tr>
<tr>
<td>Bert Libin</td>
<td>WOL, Washington, D. C.</td>
<td>WWDC, Washington, D. C., acct exec</td>
</tr>
<tr>
<td>Joseph Lopez</td>
<td>WEAN, Providence, R. I., mgr</td>
<td>Yankee Network sls, office in Boston, head of office</td>
</tr>
<tr>
<td>Duane McKinney</td>
<td>NBC, N. Y., dir-prom</td>
<td>Official Television Inc, N. Y., exec prod</td>
</tr>
<tr>
<td>Ronnie Manders</td>
<td>Standard Radio Transcriptions, publ mcr</td>
<td>KFI &amp; KFI-TV, L. A., acct to promo and public dir</td>
</tr>
<tr>
<td>John J. A. Michel</td>
<td>U. S. Navy, Lieutenant Commander</td>
<td>NBC, N. Y., Supervior of the employee services section</td>
</tr>
<tr>
<td>Cyril Poole</td>
<td>KOA, Denver, news department</td>
<td>Same, prom mcr</td>
</tr>
<tr>
<td>A. Richard Robertson</td>
<td>University of Utah, member of pub rel staff</td>
<td>KSL, Salt Lake City, prom and merchandising asst</td>
</tr>
<tr>
<td>Kristian Selberg</td>
<td>WSPR, Springfield, Mass., treasurer’s office</td>
<td>Same, ass treasurer</td>
</tr>
<tr>
<td>Bud Stoneman</td>
<td>ABC, N. Y., station’s department</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Alan C. Tindal</td>
<td>WSPR, Springfield, Mass., control dept</td>
<td>Same, asst mgr and board of dir</td>
</tr>
</tbody>
</table>

In next issue: New National Spot Business: New and Renewed on Television; Station Representation Changes; Advertising Agency Personnel Changes
## Sponsor Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>C. T. Rugg</td>
<td>Bulker-Fraser Corp, Willow Run, vp &amp; export corp</td>
<td>Same, pres</td>
</tr>
<tr>
<td>James W. Carkner</td>
<td>Thomas J. Eipson Inc, N.Y., dir of market research</td>
<td>Same, chairman of the exec committee</td>
</tr>
<tr>
<td>Vince Girod</td>
<td>Campbell Soup Co, Camden, N.J., ass't to adv mgr</td>
<td>Kaiser-Fraser, Willow Run, gen ad mgr</td>
</tr>
<tr>
<td>Archibald H. Graustein Jr</td>
<td>Colorado Fuel &amp; Iron Co, dir of comm mil steel</td>
<td>Eberhard Bros., N.Y., ad mgr</td>
</tr>
<tr>
<td>J. R. Johnson</td>
<td>Faulkner Steel Co, Balboa, Md, vp &amp; dir of adv (Bromo Seltzer)</td>
<td>Same, exec vp</td>
</tr>
<tr>
<td>F. D. Sheeks</td>
<td>Calgate Palmolive-Peet Co, merchandising exec</td>
<td>John T. Stanley Co Inc, N.Y., adv mgr</td>
</tr>
<tr>
<td>John H. Kelly</td>
<td>Advertisers' Exchange Inc., N.Y., ass't to copy chief</td>
<td>Doughnut Corporation of Americas, N.Y., assist adv mgr</td>
</tr>
<tr>
<td>Michael Klotz</td>
<td>Lambert, N.Y., head of market research</td>
<td>Bristol-Myers, N.Y., adv mgr</td>
</tr>
<tr>
<td>Walter P. Lantz</td>
<td>Alfred D. Nickely Co, N.Y., ass't to pres</td>
<td>Same, adv mgr (French-American Products)</td>
</tr>
<tr>
<td>Walter R. Muggers</td>
<td>American Gas &amp; Electric Service Corp., N.Y., dir of pub rel</td>
<td>Same, vp in charge of ad (effective 1 April)</td>
</tr>
<tr>
<td>Edward J. Nelson</td>
<td>Glove Knitting Works, Grand Rapids, N.Y., offi mgr</td>
<td>Same, exec vp</td>
</tr>
<tr>
<td>Robert G. Spears</td>
<td>Lever Bros., N.Y., standard brands inc, N.Y., product mgr</td>
<td>Same, adv mgr</td>
</tr>
<tr>
<td>H. M. Stephens</td>
<td>Lever Bros., N.Y., Greyvan Lines Inc., vp in charge of S. Walsham Watch Co, adv mgr</td>
<td>Same, dir</td>
</tr>
<tr>
<td>Carl W. Yalke</td>
<td>Same, N.Y., adv mgr</td>
<td>Same, N.Y., adv mgr</td>
</tr>
<tr>
<td>George M. Vallender</td>
<td>Lever Bros., N.Y.,</td>
<td>Same, adv mgr</td>
</tr>
<tr>
<td>George W. Westfall</td>
<td>Lingerie Mills Co., N.Y.,</td>
<td>Same, adv mgr</td>
</tr>
</tbody>
</table>

## New Agency Appointments

### SPONSOR

- Addressing Machine & Equipment Co., N.Y.
- American Safety Razor Corp., N.Y.
- Axel Brothers Inc., Long Island City
- Balance Mfg Co, Charleston, S.C.
- Best's Provision Co, Wilmington, Delaware
- The Biler Co, New Haven, Conn.
- Blumenthal Brothers, Philadelphia
- Book End Club Inc, N.Y.
- The Burden Co, N.Y.
- Bruce Engineering Corp, S.F.
- Buckeye Potato Chip Co, Columbus, Ohio
- Butler Mfg Co, Kansas City, Missouri
- Charter Brothers Brewing Co, Pittsfield
- Cimrod Manufacturing Co Inc, Newark, N.J.
- William Cooper & Nephews Co, Chicago
- Great Northern Nut & Chocolate Co, Phila.
- Saracity, N.Y.
- Diamond State Brewery Inc, Wilmington
- Dictograph Products Inc
- The George E. Drake Baking Co, Pittsburgh
- Dulaine Inc, River Grove, Illinois
- Harry's & Bondi Furnishings Inc, N.Y.
- Allen Edmonds Shoe Corp, Belmont, Wisconsin
- Eleman, Fine & Race Inc, N.Y.
- Farm-Rite Implement Co, Chicago
- Fort Worth National Bank, Ft. Worth, Texas
- Frank Echo Brewing Co, Louisville
- Flata Area Mercante, Argentina, N.Y.
- Foremost Chintuille, Dalton, Ga.
- Gilbert-Jordan Products Co, Watsonville, California
- Hobbedone Inc, Cleveland
- Howe Folding Furniture Inc, N.Y.
- Inlay Baby Stores, Pittsfield
- Johnson & Johnson, New Brunswick, N.J.
- Klamath Potato Growers Association, Klamath Falls, Oregon
- Larson Laboratories, S.F.
- Le Pages Inc, Gloucester, Mass.
- Marquette National Bank of Minneapolis
- Meddin Co Inc, L.A.
- Manzec Wine Co, Brooklyn
- Myrtha & Race Inc, Newark, N.J.
- Peter Paul Inc, Naugatuck, Conn.
- Philadelphia Leather Goods Corp, Philadelphia
- Radiant Backboard Panels Inc, New Britain, Conn.
- Squaw Valley, California
- Natao Chemical Co, Detroit
- W. J. Satloff Co, East Rutherford, N.J.
- Theatonic Plastics Co, N.Y.
- Town & Country Market, L.A.
- Tresse & Faye Co, Fitching, N.Y.
- United Board & Carton Corp, Syracuse
- United Mills Corp, M. Erie, N.Y.
- United Sales Inc, San Mateo
- Weed & Co, N.Y.
- Western Suburbs Inc, Longmont, Colorado
- Wyoming Harness Raceway Inc, Detroit

### PRODUCT (or service)

- Typewriters
- Cameras & accessories
- Diamond rings
- Cotton products
- Pork products
- Manufacturer of cellular doors
- Packaged candy
- Book club
- Dairy products

### AGENCY

- Edward Elsahorn Inc, N.Y.
- McCann-Erickson, Inc, N.Y.
- Rayard, N.Y.
- Lee Raynard & Co Inc, Phila.
- Katz-Blau, Wilmington
- Orndorf & Gilbert, Millford, Conn.
- Lavenson, Phila.
- William Warren, Jackson & Delinue, N.Y.
- Young & Rubicam, N.Y., (effective 3 April) for scheduling of local advertising and TV advertising
- West-Marquis, S.F.
- Brey & Ewman, Columbus, Ohio
- Carter, Kansas City, Missouri
- McCann-Erickson, N.Y.
- Felton, N.Y.
- Phil Gordon, Chicago
- Harry Feineman, Phila.
- Tracy, Kent & Co., N.Y.
- McLain-Daville, Phila.
- Ashburo, L.A.
- Runnblend & Ryan, Chicago
- Jim Baker, Milwaukee
- Irshchayburn & Co, N.Y.
- DeMunn & McIntner, Inc, Chicago
- Glenn, Fort Worth, Texas
- Le Vally Inc, Chicago
- Backman & Co, N.Y.
- Maury, Lee & Marshall, N.Y.
- Kribb Babcock, S.F.
- Foster & Davies Inc, Cleveland
- Platt-Ercher Inc, N.Y.
- L. W. Frankel & Co Inc, N.Y.
- Gerreich, Paris, S.F.
- The Young Co, Erie, Pa.
- Harry M. Foulit, Boston
- Bailey & Reynolds Inc, Phila.
- Erwin, Wysse & Co, Minneapolis
- Compton, N.Y., (effective 1 June)
- Danaher & Co Inc, N.Y.
- Levy, Newark, N.J.
- Mazon, N.Y.
- William Douglas Meiklem Inc, N.Y.
- Ellington & Co, Inc, N.Y.
- Charles Palm & Co, Hartford
- S.Buane Lyon, N.Y.
- Keillor, S.F.
- Han-Maklin, Detroit
- Mercreedy, Hands & Van Benburg, Newark
- Armstrong, Schellberg & Ripton, N.Y.
- Irwin Co Inc, Beverly Hills
- George W. Kahn Co, N.Y.
- Harker, Syracuse
- Shapp-Wilkes Inc, N.Y.
- L. C. Cole, N.Y.
- O'Brein & Barranco Inc, N.Y.
- Advertising Unlimited, Denver
- BBBD, Detroit

New and Renewed 10 April 1950
Spur your sales in Los Angeles and San Francisco with...

KHJ
5000 WATTS LOS ANGELES 920 KC

KFRC
5000 WATTS SAN FRANCISCO 610 KC

For economical, complete coverage of the Pacific Coast's 2 biggest markets, use these Key Stations of DON LEE—the Nation's Greatest Regional Network.

Represented Nationally by JOHN BLAIR & CO.

10 APRIL 1950
Thin-haired hoosier Lewis H. Brown took the first important step in his long and successful career in 1919. After serving in World War I as an infantry captain, he got a job in Montgomery Ward's personnel department although he admitted he knew nothing about its operation. Company officials were impressed with his stately appearance (six-feet-two, 230 pounds), modest manner, and eagerness to learn.

After eight years Brown was made assistant operating manager of all plants. T. F. Merseles, then president of Ward, was highly pleased with Brown's competency and capacity for work. When he accepted the presidency of Johns-Manville, he invited Brown to come along as his assistant. He accepted. Two years later Merseles suddenly died. The Johns-Manville hierarchy lost no time in selecting the Iowa-born assistant to fill the vacancy.

As president of the world's largest producer of building materials, Brown adopted several ideas for closer harmony between employees, management, and shareholders. He was one of the first top industry chiefs to conduct a series of informal, regional stockholder meetings in cities throughout the country. He instituted a system of employee attitude surveys. Employees were given free rein to admonish or admire the company management. In addition, he permitted collective bargaining and installed the eight-hour day, 40-hour week long before these were required by law.

Back in 1937 Brown started the policy of making financial reports to employees as well as stockholders. These reports are issued twice a year. To Brown, management is a trusteeship. He believes that top level executives are responsible for maintaining the delicate balance between stockholders, employees, customers and the general public. For his "outstanding contributions in the field of industrial management," the Franklin Institute of Pennsylvania awarded him the Vermilie Medal in 1939. He was the first man to receive it.

Of the company's estimated $2,000,000 annual ad budget, $844,832 was spent for network radio in 1948. In 1949 the amount allocated to net-radio was upped to $1,214,695. Johns-Manville is currently sponsoring Bill Henry and the News, Monday-Friday, 8:55-9 pm. over 413 stations of the Mutual Broadcasting System.
RED RYDER

AMERICA'S FAMOUS FIGHTING COWBOY

the biggest western program on transcription

EVERYBODY KNOWS

RED RYDER

now ridin' high in 52 half-hours of vital entertainment

Harry S. Goodman

19 EAST 53rd STREET • NEW YORK, N. Y.

NAB CONVENTION HEADQUARTERS: Suite 515A-517A Hotel Stevens
p.s.  See:  "Contests and Offers"  
Issue:  18 July 1949, p. 80  
Subject:  Frequent smaller contests

Are network give-away programs giving way to local gift shows?
"Yes," says Don Barry, National Director, Prizes, Inc. "The once very popular lavish network handout show," he told SPONSOR, "seems to have taken an almost overnight drop and it looks as if its days are numbered. Not so with the small participating give-aways on the local stations: these are becoming more popular than ever."

In its story "Contests and Offers," SPONSOR described give-aways which had been given a local twist to the benefit of both stations and advertisers. As an illustration of a new type of give-away which has gained popularity, Mr. Barry cited Musical Tune-o. This show, and several similar ones, have been taking local stations by storm.

It is packaged on a large scale, and used as a give-away tied in with local merchandising. The show is conducted as a musical game played like bingo. Listener participants pick up cards prior to the show from the local merchant sponsor. As songs are played and named during the program, listeners fill in the cards as if they were playing bingo.

Various prizes are offered, ranging up to a $500 or $1,000 jackpot limit; smaller prizes average about $100.

In a recent survey conducted by Prizes, Inc., it was found that "the practical article which they have a reasonable chance of winning rates, with most people, above the (network) pie-in-the-sky." The approximate odds against winning something on some network shows are 60,000,000 to 1; the odds against picking up a prize on a local show are usually about 20 to 1.

The small give-away show seems sure to survive. It has already demonstrated a consistent drawing power over the years.

p.s.  See:  "Selling the Undergraduate"  
Issue:  February 1947, p. 15  
Subject:  Intercollegiate Broadcasting System

The college crowd's radio network has racked up a big sale.

The Intercollegiate Broadcasting System recently announced a new 12-month advertising contract with the New York Bell Telephone Company. The company will use spot schedules on five Intercollegiate Broadcasting System stations in New York State: WNTC, Clarkson College of Technology; WVBR, Cornell University; WRPI, Rensselaer Polytechnic Institute; KSLU, St. Lawrence University; and WRUC, Union College.

The IBS, a non-profit association of 73 campus broadcasting stations, with a combined staff of over 3,500 students, celebrated its 10th anniversary 19 February. It started with only 12 colleges back in February 1934. Function of the system is to establish operating codes and represent college stations collectively before advertisers, publishers, and government agencies.

IBS offers advertisers the opportunity to reach the rich college market directly; and, as SPONSOR pointed out in "Selling the Undergraduate," student tastes are more than apt to become permanent once they have been established.

Some time ago IBS withdrew from active representative participation in national accounts, but is now planning to pick it up.
This summer, walk off with a pretty profit

You can make your sales grow in the Summer and stay in full bloom. By putting your product on WCCO all year round… Fall, Winter, Spring and Summer.

That’s because your customers in WCCO’s rich Northwest territory spend more than $686,000,000 in retail sales during June, July and August. And you can reach them at a low Summer cost-per-thousand!

No wonder 60 big national spot and local advertisers (25% more than the year before) stayed on WCCO all year round last year. They found that in the Twin Cities WCCO commands an average Summer daytime Hooper of 6.5. And now delivers 42% more Summer radio-families-per-dollar than in 1946!

To walk off with a pretty profit, call us about a hot WCCO sales-personality (like Larry Haeg, for example). And watch WCCO send your sales UP with the temperature!

50,000 watts • 830 kilocycles
Minneapolis-St. Paul WCCO
Represented by Radio Sales
Columbia Owned
in Northern Ohio

WTAM delivers 30 markets

the largest newspaper delivers 2

How many markets does your advertising reach in Northern Ohio? How many advertising outlets must you use in order to cover these markets?

If you use the largest newspaper in Northern Ohio, you will really penetrate only two markets (Cleveland—68% coverage, Painesville—24% coverage). In order to effectively penetrate as many as thirty markets in the area you would probably need 15 or 20 newspapers... and a formidable budget.

If you use WTAM, Cleveland, you will penetrate 30 markets day and night. No other single advertising outlet in Northern Ohio delivers so many individual markets... yet the cost is lower than other media delivering only one or two markets.

NBC S P O T S A L E S

New York • Chicago • Cleveland • San Francisco • Hollywood
<table>
<thead>
<tr>
<th>City</th>
<th>WTAM Penetration</th>
<th></th>
<th>Area's Largest Newspaper Penetration</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>% Daytime</td>
<td>% Evening</td>
<td>% Daily</td>
</tr>
<tr>
<td>Cleveland</td>
<td>81</td>
<td>93</td>
<td>68</td>
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<tr>
<td>Akron</td>
<td>83</td>
<td>92</td>
<td>68</td>
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<td>Canton</td>
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<td>87</td>
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<tr>
<td>Youngstown</td>
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<tr>
<td>Warren</td>
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<td>Massillon</td>
<td>82</td>
<td>87</td>
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<td>Mansfield</td>
<td>67</td>
<td>76</td>
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<td>Alliance</td>
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<td>Wooster</td>
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<td>Ashtabula</td>
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<td>Cuyahoga Falls</td>
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<tr>
<td>Salem</td>
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<tr>
<td>Coshocton</td>
<td>43</td>
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<tr>
<td>Painesville</td>
<td>85</td>
<td>97</td>
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<tr>
<td>Conneant</td>
<td>53</td>
<td>66</td>
<td>68</td>
</tr>
</tbody>
</table>

* Less than one percent

Source for WTAM penetration: BMR Study No. 2 March 1949. Percentage of total families in city listening to WTAM.
Source for newspaper penetration: Audit Bureau of Circulations March 1949. Percentage of total families in city reading this newspaper.

For similar market penetration comparisons of the areas served by seven major radio stations, write NBC SPOT SALES, New York 20, N.Y. You will find that stations represented by NBC SPOT SALES deliver more markets with deeper penetration than any other advertising medium.
JUST A YEAR OLD—
AND NOW LEADING THE FIELD
IN THE BLOOMINGTON AREA

AND, WHAT'S MORE, WE'RE
GOING TO 5000 WATTS!
(That'll boost our coverage market in central and southern Indiana)

Balanced programming makes the difference, although we're the first to acknowledge, it doesn't hurt our rating any to be designated sports station for Indiana University. Located as we are in the limestone center of the world, we're right in there pitching—day and night—with

NEWS • DRAMA • MUSIC • CIVIC and
COMMUNITY INTEREST programs.

THE SARKES TARZIAN STATIONS

WTTS  WTTV  BLOOMINGTON INDIANA

Represented Nationally by
WILLIAM G. RAMBEAU CO.
New York, Chicago, Los Angeles, San Francisco

Represented Nationally by
BARNARD and THOMPSON, Inc.
299 Madison Avenue New York City

510 Madison

(Continued from page 9)
perhaps even suggest ways of correcting it, it would result in savings throughout the industry.

E. F. STAFFORD
Radio-TV Director
Daniel F. Sullivan Co.
Boston

GROUCHO STILL ON AIR
I respectfully offer a correction of a statement made on exact top of page 54, 13 February sponsor.
The Groucho Marx Show, as you title it, has not been cancelled for any reason whatsoever. We are still cutting shows here and have had no indication of any change from BBDO. They did, I believe, switch the commercials from the sales pitch to service, otherwise there has been no change. The service pitch will probably continue for the duration of the strike.
The actual title of the show is: You Bet Your Life . . . starring Groucho Marx.
Believe me, we enjoy sponsor very much and look forward to every issue.

DICK PETTIT
Publicity Director
John Guedel Radio Productions Hollywood

TRANSIT STORY PLEASES
Your recent article on Transit Radio is one of the finest I have seen to date and we certainly appreciate your excellent handling of the subject.

RICHARD C. CRISLER
Transit Radio Inc.
Cincinnati

Heartiest congratulations and sincere thanks for the splendid article.
Frank Bannister did a most expert job of concise and accurate reporting, a credit not only to your fine publication, but in the highest traditions of trade magazine writing. Those of us who have lived with Transit Radio for a long period of time and understand its countless ramifications fully appreciate the thoroughly professional job.

FRANK E. PELLEGRIN
Vice President
Transit Radio Inc
New York
America's greatest mail-order programs
every day * 52 weeks a year

WJJD
Chicago
50,000 WATTS
1160 on your dial

26,521 One Dollar subscriptions to Southern Farmer Publication in 2 weeks.

163,953 responses from 41 states and Canada in 2½ weeks for McCoy's Cod Liver Oil Tablets.

34,292 orders for a $2.98 Bible in five weeks.

A One Dollar toy gun received 113,584 orders in 26 weeks.

In 13 weeks 29,858 orders were received for a $5.95 midget camera.

40,291 orders for $1.29 seven strand necklace in fourteen weeks.

MARSHALL FIELD STATION, REPRESENTED NATIONALLY BY AVERY-KNODEL
WEED

and company

RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK • BOSTON • CHICAGO

DETROIT • SAN FRANCISCO

ATLANTA • HOLLYWOOD
# What broadcasters think of the NAB

## Digest

<table>
<thead>
<tr>
<th>SUBJECT</th>
<th>DESCRIPTION</th>
<th>RATING</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>President’s office</strong></td>
<td>Majority opinion approves of Judge Justin Miller as being a very personable man who does an excellent job in Washington on government affairs and top level representation of the industry. But dissatisfaction voiced over burying of station business problems and issues. Industry-experienced general manager vested with specific powers and allowed to function freely on specific station business matters and administration would enhance President’s utility.</td>
<td><strong>Excel.</strong></td>
</tr>
<tr>
<td><strong>Broadcast Advertising Bureau</strong></td>
<td>Broadcasters are preponderantly of the opinion that BAB is the most significant service available to them through the NAB. Recommend that Mitchell be given tools for expanding BAB’s operations; want high-powered point-of-contact sales assistance.</td>
<td></td>
</tr>
<tr>
<td><strong>Public Relations</strong></td>
<td>Next to BAB, broadcasters favor an expanded public relations program under Bob Richards that would be national in scope. Station owners are of the opinion that a high-powered program would help sell both radio and TV to agencies and sponsors. Comments highly critical of the limited scope of this department.</td>
<td></td>
</tr>
<tr>
<td><strong>Research</strong></td>
<td>Broadcasters demand more research information; favor BAM studies on listenership and cite need for data on small station markets. Comments deplore limited activities of department and indicate broadcaster’s eye cocked for an effective BAM.</td>
<td></td>
</tr>
</tbody>
</table>

Turn to page 56 for chart, page 28 for story
on NAB generally

"NAB should go all out for the district workshop meetings such as we had in 1949."

Mattoon, Ill.

"Under Judge Miller's direction we have seen NAB develop from a comparatively loose confederacy into a recognized and highly-respected voice of our industry."

Houston

"Brutal but true, NAB has become an egregious waste of money and will continue until it buckles down to the AM job and lets the rest fend for themselves."

New York

"I don't think it is necessary for NAB to furnish weekly reports. This would save lots of money."

Superior, Wisc.

"Labor relations worth entire cost. BAB is a bonus."

Covington, Ky.

"NAB should set up separate TV and AM-FM sales depts."

Long Beach

"Place national meeting on average broadcaster's level. Show us how to program—and sell."

Texarkana

"It is imperative that the selection of a general manager be based on proven ability and practical experience. Give him full power to act."

St. Louis

"Be more democratic. Some men are appointed to committees year after year."

Durham

"Judge Miller should unfrock himself. Concentrate on the broad industry front, Congress especially."

Louisville

"To us NAB means just BAB and BMB."

Bristol, Va.

"We should have suggestions on radio to promote radio."

Corning, N. Y.

"We need better public relations on both Judge Miller's and Robert Richards' levels."

Syracuse

"Emphasize TV. Right now there's too much effort on relatively unimportant services."

Los Angeles

"Too many big chiefs at NAB. Not enough bravoes and squaws."

Louisville

What broadcasters think of the NAB

Even in quiet times life at a trade association is no bed of roses.

There's a tug and pull from all sectors of the industry that frequently threatens to push it off balance. Under these circumstances, the trick is to maintain balance, to keep driving forward toward set objectives, to do the greatest good for the greatest number. Constructive, positive action commands respect, if not 100 percent approbation.

Today the National Association of Broadcasters is off balance. Caught in the vortex of a hundred problems besetting a mushrooming industry, the NAB is in urgent need of stock-taking and adjustment.

In order to get to the root of the NAB's dilemma, to throw the fullest light on the problem, SPONSOR undertook a two-pronged study: 1) questionnaires were sent to nearly 3,000 AM, FM, and TV station managers. 2) two staff members personally interviewed close to 100 station managers in the South, Midwest, and Southwest. The findings were checked and cross-checked, discussed with outgoing, incoming, and current members of the NAB Board.

High among the complaints of the NAB membership is the pronounced feeling that the Association isn't driving forward. In the words of one critic, "What's happening to the big issues? This lack of issues is making itself felt in attendance at the Annual Convention being held in Chicago in mid-April. At this writing no list of delegates is available, but SPONSOR's personal canvas indicates that attendance will be lighter this year than last. NAB members who haven't missed a single preceding session will be missing this time. In explanation, they say: 1) they'd rather take in the working-level regional meetings, 2) there's nothing to fight for that they can see, 3) there's too much happening at the station, 4) they're just not interested.

When the possibility was expressed that perhaps the national convention had outlived its usefulness, the denial was generally prompt and emphatic. No, the NAB needed an annual convention. But it also needed important issues to null over, fight over, iron out in sessions, open and closed. The membership hasn't been prepared this year to discuss important issues, even if they should come up. The implication was clear that if future conventions promised something more than the ride they'd be on hand.

Of course the regional meetings have taken the edge off the national conven-

NAB questionnaire results

<table>
<thead>
<tr>
<th>Function</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
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<tbody>
<tr>
<td>President's office</td>
<td>38%</td>
<td>37%</td>
<td>19%</td>
<td>6%</td>
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<tr>
<td>Legal</td>
<td>30%</td>
<td>40%</td>
<td>23%</td>
<td>7%</td>
</tr>
<tr>
<td>Labor relations</td>
<td>60%</td>
<td>30%</td>
<td>7%</td>
<td>3%</td>
</tr>
<tr>
<td>Public relations</td>
<td>12%</td>
<td>32%</td>
<td>40%</td>
<td>16%</td>
</tr>
<tr>
<td>TV</td>
<td>7%</td>
<td>40%</td>
<td>40%</td>
<td>13%</td>
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<tr>
<td>FM</td>
<td>3%</td>
<td>25%</td>
<td>32%</td>
<td>40%</td>
</tr>
<tr>
<td>Engineering</td>
<td>22%</td>
<td>44%</td>
<td>26%</td>
<td>8%</td>
</tr>
<tr>
<td>Secretary-Treasurer</td>
<td>32%</td>
<td>44%</td>
<td>15%</td>
<td>9%</td>
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<tr>
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<td>13%</td>
<td>38%</td>
<td>31%</td>
<td>18%</td>
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<td>BAB</td>
<td>60%</td>
<td>22%</td>
<td>12%</td>
<td>6%</td>
</tr>
<tr>
<td>Research</td>
<td>28%</td>
<td>42%</td>
<td>23%</td>
<td>7%</td>
</tr>
</tbody>
</table>

Is BAB fulfilling its function? Yes (74%) No (26%)
SPONSOR Surprise
Norm Glenn, Norm Knight and Bernie Platt of SPONSOR’s staff will be on hand at the Stevens. Headquarters: Room 561A. There’s a nice surprise awaiting you if you show up early.

tion. But the NAB disaffection can’t be dismissed as lightly as that.

Is it possible that the several elements making up the NAB membership are incompatible, and will become increasingly so? Literally hundreds of questionnaires returned to SPONSOR expressed diametrically opposed objectives. The FM stations want more emphasis on FM operation; small market stations complain that they’re being overlooked; TV stations want more NAB attention; above all, many radio stations look on TV as intense competition. Small stations want the large ones to carry more of the financial load; large ones bitterly contend, in some cases, that they’re paying too much already.

More than all else, the conclusion grows that something must be done to separate radio and TV within the NAB framework. A federated NAB may be the answer, and is already being discussed by one group of regional stations as a possible solution. Just as AM-TV stations within the same company are discovering that they need two separate sales forces, so NAB faces the same situation wherever the two media are competitive.

What does the membership want most? That’s easy. With expanding expenses and generally non-expanding incomes, the overwhelming demand is for sales assistance. To the question, “What services should the NAB emphasize during 1950?” the answer shown on SPONSOR’s questionnaire was almost uniformly “BAB” or some variation thereof. Second preference went to increased public relations designed to sell radio as a medium.

Under these trying conditions, Judge Justin Miller, president of the NAB, has conducted himself with dignity and restraint. Yet the restraint exercised by this respected and well-liked executive is said by many to be largely responsible for keeping the NAB perpetually off-balance.

No man can be expected to learn the complexities of an industry in a few short years. Judge Miller was appointed before the “let’s sell-sell-sell” concept concerned the NAB market. His forte is the governmental scene. It is sometimes said, more than once bitterly, that the Judge does a great job of keeping the temperatures down; but he keeps the issues down, too.

One of the foremost figures on the regulatory scene said of Judge Miller: “Broadcast problems are too great, too urgent to keep under wraps. You can’t appease everyone. Let Judge Miller make his mistakes; we all do. But for the good of the industry he’s got to lead.”

It is expected that the Chicago Convention will see the appointment of a general manager who will administer the business affairs of the NAB, thus clearing the President for policy and high-level matters. The candidate who probably will get the job is an experienced and skilled broadcaster. There

(Please turn to page 56)

1. Explore the possibilities of a federated NAB (or some variation thereof) that will allow radio and TV to pursue their separate courses on such matters as sales, yet work together on common denominator factors.

2. Institute positive action on issues. Mistakes may be made; but act.

3. Give BAB a larger share of the NAB budget, even though it means paring down elsewhere. An effective BAB will do much to solidify and expand the NAB.

4. Give public relations a budget to continue selling radio and TV to the nation.

5. Explain NAB; its functions and accomplishments, to all stations.

SPONSOR makes five recommendations...

on BAB
“Prepare handbook of radio selling. Get bigger budget.”
Longview, Tex.

“Continue spadework with big business. Top level selling of radio as a top medium is required.”
Lincoln, Nebr.

“BAB should go to source with aids in selling chain stores not using radio—i.e. Penney, Montgomery Ward, etc.”
Batavia, N. Y.

on federation
“One trade association cannot house radio and TV and still provide radio with ammunition to fight TV.”
Washington, D. C.

“Generalized work on radio problems did no good when we were in NAB (we resigned). Specialized work is needed. NAB should be loose affiliation of autonomous station groups.”
Beckley, W. Va.

“TV should be divorced from radio, as the mediums are highly competitive. NAB cannot serve two masters.”
Greensboro, N. C.

on members who might join/rejoin
“It’d be back in the fold if there were less brass; fewer fancy offices and officers; nominal dues. BAB should be divorced.”
Milwaukee

“If I were sure FM and small stations got a voice in the NAB councils we’d be back.”
Mt. Clemens, Mich.

“We are not a member and have never been approached. We believe many more stations would join if approached.”
Trenton, N. J.

“We could be induced to rejoin under an impartial administration headed by a proven successful broadcaster.”
Chicago

“We resigned a year ago, but expect to rejoin in near future. We suggest a positive approach toward AM and FM, the backbone of broadcasting.”
Buffalo

“This station now joining only because of promise of increased BAB activity.”
Anderson, Ind.
Play ball: 1950

It's been big for radio

before. This year breaks records

"Red" Barber, CBS sports director, conducts interview with celebrity on typical after-game show.

Mel Allen (left), Yankee announcer on WINS.
When southpaw Harry S. Truman throws out the first ball at Washington’s Griffith Stadium this coming April 18, he’ll officially inaugurate what should turn out to be the biggest season in the history of organized baseball. And the biggest season for baseball broadcasting as well.

The signs are plentiful.

All along the Citrus Circuit in Florida this winter, major league teams drew record crowds. Composed as it is of vacationers from every part of the country, the Florida audience is a barometer of national interest.

In the face of a general amusement industry decline, baseball attendance will probably surpass the record set in 1948 when 21,000,000 customers passed through the gates of major league ball parks. (No exact figures are available for minor league attendance but it hits at least 30 to 40 million each season.)

Uncounted millions of fans are devoted to local pro games which are heard over scores of local stations.

Radio and television reflect the trend. In 1950 advertisers will spend over 20 million dollars for sponsorship of baseball broadcasts; this sets a record and is three times greater than the figure for 1948.

Advertisers across the country are hopping on baseball’s bandwagon. There’s a new grass-roots tendency for local sponsorship of baseball by firms of all kinds—even drug stores. But the biggest money is still being spent by the old standbys, breweries, tobacco companies, and oil refiners.

Many big advertisers have increased baseball spending. Here are some highlights.

The Liggett & Myers Tobacco Company has added coverage of the Chicago Cubs to its schedule. WIND, Chicago, is the originating station with Cub games going as well to the 35-station Midwest Baseball Network. As it did last year, L & M also sponsors Giants’ and Senators’ play-by-plays on radio and TV, WMCA and WPIX, New York, carry the Giants; WWDC-AM-FM and WTTG(TV), Washington, air the Senators.

The Atlantic Refining Company, veteran sports advertiser, is bankrolling the biggest baseball schedule in its history.

Last year in Philadelphia Atlantic sponsored only the Shibe Park contests of either the Phillies or Athletics. This year the oil company sponsors all home and away games of both teams: WIBG will handle Athletics’ games and WPEN will carry the Phillies. (Atlantic has extensive sports programing outside Philadelphia as well, covering the Boston Braves and Red Sox, the Pittsburgh Pirates, and the Baltimore Orioles.)

As in previous years, Atlantic splits sponsorship with Sealtest in Philadelphia and there’s a third advertiser

(Please turn to page 76)
It happens every spring

Benjamin Moore’s seasonal network show has been

“Selling Moore Paint” for 21 years

The odds on the swallows by-passing Capistrano are shorter than those against the possibility of Benjamin Moore & Company failing to return to the air each spring. The paint manufacturing firm has sponsored the network program, Your Home Beautiful, for 21 consecutive years. The show started its 22nd season on 4 March over 350 Mutual stations. Other than radio, the Moore company doesn’t spend a dime on national advertising—for the excellent reason that they see no need to. Radio, backed by adroit promotion, has been doing the whole job for them ever since 1929.

The firm, which was established in 1863, has factories in Newark, Chicago, Cleveland, St. Louis, Carteret, N. J., Denver, and Toronto, with main offices in New York. Well up among the leaders in the quality paint field, Benjamin Moore & Co. dominates the industry insofar as trade to retail stores and contractors is concerned. This fact is directly linked to the firm’s long and eminently successful use of radio.

The company uses its radio show basically as a “dealer help” device. Householders seldom buy paint by brand, as they do toothpaste, or soup, or tomato juice. More often, they are apt to ask the dealer’s advice, after giving him an idea of what they have in mind and about how much they want to pay. To the Moore company, their vigorous radio campaigns are a hedge against the general looseness of paint buying on the retail level, insofar as brand preferences are concerned.

The effectiveness of this strategy was shown in the results of a survey made last year among Moore dealers by the firm’s advertising manager, R. C. Bergmann, after Your Home Beautiful’s first season on Mutual. The dealers reported that, on the average, more than 55 percent of their customers were new ones, and credited the Moore company’s radio advertising with much of the added traffic.

Although Your Home Beautiful is currently on Mutual, the show has been aired by all four major networks during its long history, and heard variously on every day of the week except Tuesday and Sunday. Primarily, the Benjamin Moore program offers practical advice on interior decorating for homemakers. Plus, of course, some pretty broad hints that Moore paints are ideal for home decoration.

In addition, specific queries from listeners on problems of interior decoration are invited during each program. Most of these can be answered
by a booklet prepared by the Moore company; the rest are answered individually. The paint field is so intensely competitive that a bit of counsel on how to spruce up a tired kitchen or a drab living room is often the decisive factor in a sale.

The Benjamin Moore Company shrewdly exploits such sales possibilities in each spring broadcast series. Listeners are urged to visit their local Benjamin Moore dealer or write the firm for a free folder containing full-color illustrations of 12 decorated rooms. Each of the broadcasts in turn is devoted to one of these rooms, with the folder serving as a handy home reference. Thus the 4 March broadcast described the “Lazy Susan Kitchen,” the 11 March broadcast covered the “Family Favorite Living Room,” the 18 March broadcast the “Gay Gingham Bathroom,” and so on.

Every broadcast of Your Home Beautiful closes with these three injunctions: “And for best painting results—consult your Benjamin Moore Paint dealer ... employ a reliable painting contractor ... and use Moore Paint.”

The long-range penetration of the company’s radio selling was pointed up recently by Benjamin Moore’s advertising manager, R. C. Bergmann, in a radio merchandising broadside sent to all dealers. “Dealers have learned,” he said, “that whatever Betty Moore (the company’s radio voice, played by actress Vicki Vola) recommends in products and colors, is easier to sell. Recognition of product names creates confidence for the consumer and breaks down sales resistance at the retail counter.

“The first program in the 1950 series, The Lazy Susan Kitchen, will feature Primrose Yellow and Silver Gray Dulamel, and French Blue and White Impervo Enamel. By displaying the same products that Betty Moore talks about, in their store windows and on their counters, dealers reduce selling costs and effort.”

The company has outlined an eight-point program for its dealers which is calculated to bring them maximum benefits from association with the radio campaign. The promotion material referred to below is contained in a special radio kit sent by the firm to all Benjamin Moore paint dealers:

1. Put Up The Window Streamer. Look up the call letters of your nearest (Please turn to page 52)
Tools provided by the following are included in this study:

1. NATIONAL ASSOCIATION OF BROADCASTERS
2. NATIONAL RETAIL DRY GOODS ASSOCIATION
3. AMERICAN FEDERATION OF ADVERTISERS
4. AMERICAN ASSOCIATION OF ADVERTISING AGENCIES
5. ASSOCIATION OF NATIONAL ADVERTISERS
6. TELEVISION BROADCASTERS ASSOCIATION
7. RADIO MANUFACTURERS' ASSOCIATION
8. NATIONAL REPRESENTATIVES
9. BROADCAST ADVERTISING BUREAU
10. BROADCAST MEASUREMENT BUREAU
11. NEWS SERVICES
12. RESEARCH SERVICES
13. PROGRAM RATING SERVICES
14. NETWORKS
15. MERCHANDISING SERVICES
16. TRADE PUBLICATIONS
17. TRANSCRIPTION COMPANIES
18. MUSIC PROGRAM SERVICES
19. PACKAGE PRODUCERS
20. TRANSIT RADIO, STORECASTING
The National Association of Broadcasters is essentially an association of station owners, and as such represents them in the public service and governmental phases of the industry.

In serving those it represents, the station owners, NAB of necessity serves the advertiser. The advertiser is the key to the station's survival. In this light, NAB is itself a tool for the advertiser, and provides several services for him.

Factual information is continuously compiled to help the advertiser get the most from his local or network advertising promotions. Through the use of its various departments, NAB provides the following services which are important to the advertiser's sales results:

Legal Department furnishes legal assistance. The primary service is for the benefit of broadcasters, but as an incident to these services, a benefit to advertisers results. NAB protects the interests of members in cases where efforts are made to tax advertising facilities or revenue. Its participation is limited to the giving of assistance to counsel in the preparation of a case for trial.

A recent case (Albuquerque Broadcasting Co v. Bureau of Revenue, 6 Pike & Fischer R. R. 2011) concerned a tax on the gross receipts of a radio station's income, which tax the station was to collect when it sold time to advertisers and pay it over to the state.

The Legal Department participated in the oral argument of the case before the New Mexico Supreme Court, and prepared a memo arguing against the validity of the tax. The effect of the Court's decision seems to be that the station will not be liable for the tax in the future.

NAB also cooperated with other organizations in deleting from H. R. 3347 a proposal to tax the sales of advertising space and sales of radio and television advertising in the District of Columbia.

The Legal Department participates in, compiles and publishes reports on precedent-setting cases and legislation. It has prepared a memo entitled "Federal Laws Relating to Broadcast Advertising," which is used by broadcasters and advertisers in dealing with practical problems arising from federal legislation. In addition, the Legal Department has filed a statement with the Senate Interstate and Foreign Commerce Committee in opposition to the Langer Bill, which would prohibit the interstate advertising of liquor and beer.

Department of Government Relations serves the advertiser through participation in the Advertising Council and the Advertising Advisory Committee. The Advertising Council provides one of the few places where media, agency, and sponsors together can discuss their many advertising problems. Through the Council, and with a voice in policy decisions, NAB strives to maintain good relations between the constituent organizations who operate the Advertising Council: American Association of Advertising Agencies, Association of National Advertisers, Bureau of Advertising - ANPA, National Association of Magazine Publishers, Outdoor Advertising Association of America, and National Association of Broadcasters.

The Advertising Advisory Committee is new, organized 9 December 1949, and is significant in the recognition given to advertising by the Government. An extensive survey of the services, facilities and publications of the United States Department of Commerce as they relate to the needs of the advertising industry is now underway.

Research Department prepares and submits to the broadcaster and advertiser fundamental factual information. It makes an annual estimate of the broadcasting industry's revenue, showing time sales broken down into: national network, regional network, national spot and local retail; these estimates are in general use among advertisers and station management. Results of a current study on foreign language broadcasting in the U. S. will be of particular interest to advertisers who wish to reach this type of audience.

Station managers can request information needed to present a factual picture to their advertisers. A frequent query is for information as to the percent of the total operating budget of a specified type of business, as lumber or laundry, which is devoted to advertising. The Research Department works closely with the FM and Television Departments to help supply factual data each may need.

FM Department, in cooperation with the Research Department, prepares and distributes special coverage data for the use of FM members and their advertisers. Basic research is accomplished to determine status of such matters as: FM set ownership, distribution of FM sets among various income groups, FM listenership, hours of listening, and FM set manufacturers. Reports are given periodically on FM income. In addition, descriptions of FM programs and practices which have been found worthwhile in designated markets are made available to stations and advertisers.

Television Department serves the broadcaster and advertiser in that it is the clearing house for such program and production information as NAB has accumulated. It is occupied with such special projects as the negotiations with ASCAP for a television per program license; promoting the televising of sporting events; and preliminary work on national program standards. It works with several other NAB departments to provide more accurate television information, in the same manner as does the FM Department.

Under consideration at the moment is a directory of industry suppliers and services.

Employee-Employer Relations Department compiles and distributes a wide variety of industry-wide information pertaining to labor-management relations, personnel problems, TV employment and wage conditions, and other matters of station and network employee-employer relations. It prepares periodic data on prevailing wage scales for important classes of station personnel, for three classes of stations (small, medium and large). The reports especially benefit the advertiser whose talent and program personnel costs are such to warrant consideration.

Public Affairs Department serves the station and advertiser through its promotional work relative to public or community organizations and functions. It bundles news releases and publications, acting in advisory capacity in this field to Broadcast Advertising Bureau. The overall work of the Department does much to encourage the public's acceptance of broadcast advertising.

(Readers' Service Continued from page 61)

10 April 1950
Brand preferences in TV homes

Research by Advertest

In television, as in every form of merchandising, it's performance that counts. A video commercial may be wonderful to see and hear—but if it doesn’t sell coffee or bread or shortening or soap, or whatever it’s supposed to sell, it’s no good.

This fact has become increasingly apparent to advertisers and broadcasters alike as television leaves the rompers stage. In the race for the media dollar, competition rapidly separates the boys from the men. Television’s right to wear long pants gets husty support from the results of a recent study by Advertest Research on brand usage in TV homes.

The findings are based on interviews of 588 housewives in the New York-New Jersey metropolitan area, during the first 10 days of November, 1949. The product categories covered are: 1) instant coffee; 2) regular coffee; 3) shortening; 4) laundry soap; 5) dish soap; 6) facial tissues; 7) cold cereals; 8) packaged bread.

Each interview was divided into two sections. First the housewife was asked if she used the product— instant coffee,
for example. Then she was asked: “What brand do you now have in the house?” and finally: “What brand do you expect to purchase next?” The validity of the Advertest Research study is strengthened by the fact that the interviewers made no mention of television until this first portion of the interview was completed. Thus there was no possibility of an interviewee naming the product advertised on a favorite video show rather than her actual preference.

Once the brand preferences were established, the respondents were asked whether or not they were regular viewers of a specific television program sponsored by one of the products in each of the eight categories. (The categories themselves were chosen, according to Advertest Research, “because of frequency of purchase and because the housewife-respondent could be expected to have a full knowledge of brands used and planned purchases.”)

It should be remembered that all of the housewives polled in the study were television set owners. In answering the second set of questions — those bearing on television programs — they were classified either as viewers or nonviewers, depending on whether or not they were in the habit of watching the show in question.

Here are tabulations of the Advertest Research findings, by product categories.

### Instant Coffee

<table>
<thead>
<tr>
<th>Product</th>
<th>Non-Viewers</th>
<th>Viewers</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE GOLDBERGS</td>
<td>356</td>
<td>232</td>
</tr>
<tr>
<td>Percent using Instant Coffee</td>
<td>46.9%</td>
<td>22.4%</td>
</tr>
<tr>
<td>Percent using Sanka</td>
<td>13.2%</td>
<td>3.8%</td>
</tr>
</tbody>
</table>

Instant coffee brand preferences, in order of popularity — television advertisers are indicated by an asterisk: 1. Nescafe; 2. G. Washington; 3. Borden; 4. Sanka; 5. Maxwell House. Both Nescafe and G. Washington have had an instant coffee on the market far longer than the other three brands named.

### Regular Coffee

<table>
<thead>
<tr>
<th>Product</th>
<th>Non-Viewers</th>
<th>Viewers</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE GOLDBERGS</td>
<td>356</td>
<td>232</td>
</tr>
<tr>
<td>Percent using reg. coffee</td>
<td>90.2%</td>
<td>87.1%</td>
</tr>
<tr>
<td>Percent using Sanka</td>
<td>8.1%</td>
<td>1.0%</td>
</tr>
<tr>
<td>MAMA</td>
<td>140</td>
<td>448</td>
</tr>
<tr>
<td>Percent using reg. coffee</td>
<td>91.4%</td>
<td>88.3%</td>
</tr>
<tr>
<td>Percent using Maxwell House</td>
<td>31.3%</td>
<td>23.2%</td>
</tr>
</tbody>
</table>

Here are the regular coffee brand preferences, in the order of popularity.

*(Please turn to page 82)*
What broadcast advertisers want to know

Top questions in the minds of Sponsors
gleaned at the AAAA, ANA meetings

ANA members at their Spring meeting at Hot Springs, Virginia (March 29-31) considered a raft of meaty problems for 1950. Trend of the discussions was how to make advertising a sharper, more potent selling force. Not a new approach under any name the idea of selling more effectively is always the basic goal of ANA conventions. But this time there was something special for radio and television advertisers.

Hottest session of the meeting for users of broadcast media was that with the radio-television panel composed of A. N. Halverstadt, Procter & Gamble; H. M. Chapin, General Foods; Bob Brown, Bristol-Myers (substituting for D. W. Stewart, The Texas Company); Frank Stanton, CBS; Niles Trammell, NBC; Leonard T. Bish, Compton Advertising; Marion Harper, Jr., McCann-Erickson; A. C. Nielsen, A. C. Nielsen Co.

The panel breezed through questions on estimates of future television ownership, television costs, commercial color television, BMB status, division of audience between radio and television, listening-viewing habits in radio-television homes, etc.

The question on just what happens to radio listening in television homes was answered in considerable detail by Nielsen—it added up, as everybody expected, in drastic reduction in listening (since the figures have been widely reproduced, they will not be repeated in this summary). To the question whether radio time costs would decline in view of increasing television ownership and viewing, Stanton and Trammell said "No."

Basing their answers both on figures developed by their own research departments and on Nielsen figures, the network representatives showed how network cost per thousand listeners had fallen, both over the last ten years and over the last three years.

Radio, the record indicated, is now a better buy on a cost-per-thousand basis than ever before (down in 10 years from 42.9 to 32.6 cents per thousand). Related to this question was a report on a very sketchy survey consisting of 39 replies to an ANA questionnaire on
Commenting sharply on his company's position concerning necessity for television coverage to compete in cities where radio listening is down, Halverstadt summed it by saying "Something's got to give!"

Stanton and Trammell didn't deny it. "Some kind of an adjustment will eventually take place," Trammell readily agreed. They both emphatically denied that lowering network rates was the answer. They gave a flat "NO" to the direct question whether they would clip their rates. Here is where confusion began to fog the question.

Nobody seemed prepared to discuss other possible solutions to the problem of getting the extra money for television. The CBS president and NBC board chairman, backed by their own and Nielsen's figures, argued doggedly that radio had long been undersold, was now a better buy than ever before.

Halverstadt, losing his customary icy demeanor, breathing a little harder, insisted that was no answer to his problem of how to compete in strong television cities. Some advertisers privately expressed the view that lowered network rates might be the only answer. For some reason serious discussion of this question did not arise in the regular panel session. If this session did nothing else it should indicate the need for discussing this problem on its merits apart from the network contention not denied by anyone at the panel session, that radio is an exceptionally good buy today.

Discussion of BMB study number two provoked neither the confusion nor the warmth of the radio-television panel session. The study was generally regarded as a vital research tool for every radio and television advertiser. It wasn't the subject of a special address at the ANA meeting, as it was at the AAAA meeting held concurrently in nearby White Sulphur Springs, W. Va.

But views expressed by Albert S. Dempewolff of Celanese Corporation of America to the AAAA members coincided pretty well with those expressed to sponsors by ANA users of radio. "The differences in audiences are worth dollars," said Dempewolff. He insisted on the necessity for uniform standards of station audience measurement so "We don't have to work on the basis of if you can't lick 'em, confuse 'em."

There was a feeling among sponsors that radio and television advertising couldn't hope to be kept sharp without continuing coverage studies. The effect of programming changes and the operation of over 200 new stations on the air since the BMB field work were cited. Agencies will use BMB data in figuring cost per thousand for relative station costs.

Dempewolff also made the point that "No advertiser's business and no show rating is uniformly national so we can't apply a projected national average to a specific station in Tulsa, Nashville or Albany." He went on to say that "Without BMB you can't answer the problem of coverage from the outside nor can you determine when a group of regional stations gives you a better

(Continued on page 83)
When going after customers...

in important Southern markets, always include WGAC. This station delivers the most intensive coverage in both the city of Augusta, Georgia, and the rich, important agricultural market surrounding it. Yes... include WGAC—the 5,000 watt station on 580 Ke that offers 750,000 population coverage in its BMB area.

WJBK-TV's 1,000 announcement prize

Concurrently with increase of schedule to nine hours fifteen minutes daily (2:00-11:15 pm) WJBK-TV, Detroit signed Altes Brewing Company to 1,000 announcements. Agency is McCann-Erickson.

Radio gets 5% of department store ad dollar

During 1949 radio got 1/20th of the department store advertising melon, according to Howard P. Abrahams of NRDGA. Newspapers got slightly more than 1/2 (52 percent) and direct mail 1/20th. Displays and salaries accounted for most of what remained. With department store TV growing daily, and radio moving up, opinion is that budgets must expand or newspapers' handsome share decrease.

Too successful Tune-O

When Seeman Brothers, Inc. dropped their WMCA, New York Tune-O sponsorship it was case of radio producing too well. Volume of mail and phone calls overtaxed firm's handling ability.

Phonevision stirs Hollywood

Although Phonevision test scheduled for Chicago this fall may not get first-run pictures, it's not being overlooked by Hollywood bigwigs. Aggressive E. F. McDonald, president of Zenith, says only one major studio has refused to consider proposal. Chicago test will cover 300 homes. Different picture will be sent each night for 90 nights.

Retail drug stores to push fountain sales

Increased ad activity among retail drug stores imminent with recommendation by Associated Chain Drug Stores that 33 percent of ad budgets be earmarked for fountain sales promotion. Entire spring meeting of Association held in New York devoted to methods for stimulating fountain sales in retail drug stores.

Practically all TV picture tubes now 12 inches or larger

RMA reports that in February 96 percent of all cathode-ray tubes for new TV receivers were 12 inches or larger. Of these, 35 percent were 14 inches or larger.
WLAW

NEW ENGLAND’S
MOST POWERFUL STATION
DELIVERS THE GOODS WITH ITS

50,000 WATTS

Affiliated With The American Broadcasting Company

10 APRIL 1950
The sponsor goes
where the listeners are!

America's greatest advertisers know from long experience where to find Chicago listeners in the greatest numbers. That's why more of them use WBBM, more than any other Chicago station, for their main radio advertising effort. So do Chicago's smartest local advertisers. Just look for the sponsors. That's where the listeners are!
### GROCERY STORE

**SPONSOR:** Lawson’s  
**AGENCY:** Direct

**CAPSULE CASE HISTORY:** This neighborhood grocer (nine blocks from Brandon’s downtown business section) used eight spot announcements advertising a “Hi Neighbor” sale. The three-day sale resulted in an average increase of 28 percent over a corresponding three days in which no radio advertising was done. The store manager said the spots brought many new customers to the store and many added that they had heard of the sale via radio.

GKY. Brandon, Manitoba  
**PROGRAM:** Spots

### PUBLIC SERVICE

**SPONSOR:** none  
**AGENCY:** Harold Cabot Co.

**CAPSULE CASE HISTORY:** Radio comes through, too, in its public service chores. The hospital phoned the station requesting a spot announcement. Eight pints of a rare type of blood were vitally needed in an emergency case. Half an hour after the announcement went on the air, 14 pints had been contributed. Another spot was used to tell responsive listeners that blood donors were no longer needed.

WSTC, Stamford  
**PROGRAM:** Spot

### HELP WANTED

**SPONSOR:** Boston & Maine RR  
**AGENCY:** Arnold Olson

**CAPSULE CASE HISTORY:** Because of a mail pile-up in the Boston & Maine’s North station in Boston, additional clerical help was needed quickly. The publicity director of the railroad bought a schedule of announcements on four radio stations. The first one went on the air at 10:59 a.m. By 11:50 a.m., 2,250 men had reported for work in answer to that single spot and, because of the success of the single spot, the rest of the schedule was cancelled. Results were quick and inexpensive.

Various stations  
**PROGRAM:** Spots

### RADIO RESULTS

### PORTABLE GENERATOR

**SPONSOR:** Winpower Mfg. Co.  
**AGENCY:** Direct

**CAPSULE CASE HISTORY:** This company had never used radio but decided on a trial run. A tractor-driven portable generator as a standby electric power source on the farm was plugged. The company hoped to get about four requests per announcement... or at least 24 from a week of one-a-day spots. The result far exceeded their expectations. The company got 223 requests in a week plus additional requests for the portable generator days and weeks after the original announcements.

WMT, Cedar Rapids  
**PROGRAM:** Sunrise Hour

### FEEDS

**SPONSOR:** Aubrey & Co.  
**AGENCY:** W. J. Smith Co.

**CAPSULE CASE HISTORY:** This manufacturer of Red A Feeds distributes its products throughout the South. The program used is a 10-minute report on grain, produce, and livestock quotations. Department of Agriculture bulletins and a special U. S. Weather Bureau report is also used. The sponsor finds that despite the fall off in farm income and intensified competition, his sales are holding up. Since it began advertising on radio, firm has expanded distribution and with only four announcements in a week greatly stepped up their grain receipts.

WHAS, Louisville  
**PROGRAM:** Market Digest
M. L. P. D. are the four letters we’ve borrowed from the alphabet to tell KXOK's outstanding story of results. They stand for More Listeners Per Dollar! Check the Hoopers... check the time costs... check KXOK’s B.M.B. increase in audience
(587,920 KXOK radio families day—up 10.2%—555,880 KXOK radio families night—up 9%)... and it all adds up to KXOK's top-rung position as the No. 1 Buy. KXOK is the answer to putting your sales (and your advertising budget) in better shape in the St. Louis Area Market.

KXOK
St. Louis' ABC Station, 12th & Delmar, CH. 3700
630 KC • 5000 WATTS • FULL TIME
Owned and operated by the St. Louis Star-Times
Represented by John Blair and Co.
Now that you’ve been stopped
by the age-old snare
of a pretty girl, consider this:

DOES YOUR TRANSMITTER SPEAK WITH AN ACCENT?

Now what the Sam Hill connection does that query
have with the illustration? Very simple . . . the con-
nection is "in the groove!"

Think it over. A transmitter is not a linguist. It cannot
translate distortion into clear signals. When foreign
sounds are picked up from a recording groove and
delivered to an amplifier, q. e. d., your transmitter
speaks with an accent.

If your aim is quality transmission, then look first to
the recording groove. If the fidelity you seek is not in
the groove, then your reproduction just can’t and
won’t be fidelity on the air.

I extend you my personal invitation to visit our en-
gineering exhibit during the NAB Convention. Browse
around at will. See and hear Lang-Worth’s revolu-
tionary recording groove that defies rules and ushers
in a whole new era in sound recording.

The groove that takes the accent out of transmitters.

C. O. LANGLOIS, President

LANG-WORTH
FEATURE PROGRAMS, Inc.
Network Calibre Programs at Local Station Cost
113 WEST 57th ST. • NEW YORK CITY 19
Mr. Sponsor asks...

What factors can help a sponsor decide whether his TV program should be live or film?

E. F. Kalkhof | Advertising Manager
American Oil Co., Baltimore

The picked panel answers
Mr. Kalkhof

Let’s direct the basic question to the sponsor, himself. For it is he, with the help of his agency, station or network operator, who must decide before he starts in the medium what type of campaign he wishes to run. Without this decision a discussion of the merits of film versus live is purely academic. Both methods have their good and bad points. Let’s examine a few.

First of all, take film. A canned presentation is going to cost Mr. Sponsor a lot of money to create, much more than good live shows. However, once it is made, the initial cost of filming is decreased over a period of time as the film reaches more and more potential customers. Eventually, through amortization and the elimination of repeated rehearsal charges, production expenses will be reduced to the moneys needed to print additional copies. This means that production-wise any national spot campaign is apt to be cheaper in the long run on film than a series of live shows. Studio physical limitations are overcome; a competent film editor assures a satisfactory end product and, furthermore, a film can be used to pin-point the sales pitch in any area, at any

time. Thus, a sponsor can purchase time on local stations in the best time periods available for his particular product and be assured that the identical show, with the same carefully prepared sales message will be seen by viewers reached in the selected markets.

As a final argument, the dangers of cast or technical errors committed at or by the originating station is practically non-existent. So, all Mr. Sponsor has to do is buy the time he wants, pay the film studio usage charges and roll it.

But is this good? The champions of live programming argue that a film show lacks spontaneity; it must be made in advance and this means that once the sales message is in it’s more difficult and more costly to adjust copy to meet changing sales needs.

Unless a sponsor is prepared to spend a great deal of money, he must limit his film-making to a definite series, say enough films for a 13-week period. At the end of that time, he must either find another film series, produce one himself, or go off the air. On a live show though, the only limit for continuing a series is availability of talent and material. And, from the looks of things, there’s going to be a lot of talent and a lot of material around for a long time—and it’s getting better every day.

There is another important point in favor of a live show. Chances are that a live show is going to have better reception quality than film. No matter how carefully a film is made, it is not as good as a TV camera pick-up. This is particularly apparent in audio portions. True, this is a problem that is becoming less obvious as better techniques for TV filming are developed, but, as of today, it’s definitely a factor to be taken into consideration.

Thomas R. McFadden
Manager
KNBH-TV
Hollywood

Perhaps the best answer to your question is a review of some of the reasons why Young & Rubicam recently decided to switch from live production of their Silver Theatre-CBS series to film production. These were:

Cost—Mass production through the new Fairbanks Multicam system made it possible to produce the show on film for less than the live production cost.

Scope—Via film production, the range and scope of the series was increased through location shooting, process backgrounds, and film optical effects.

Cast Performances—Ability to re-take and shoot special inserts made it possible to achieve better over-all cast performance while reducing rehearsal time.

Program Re-use—While this factor was not emphasized by Y & R, there is no doubt that it was an additionally attractive feature. Second use of a film program would cut in half the per-broadcast-cost of a show.

Availability of Hollywood Names—Fairbanks’ Multicam system makes it possible to secure Hollywood faces,
well-known to millions, who are not content to risk their reputations on kinescope recording quality.

Distribution—Programs on film give the clients more flexibility in station and network selection and permit extended use in areas not served by the cable without having to abide with the poor quality of TV recordings.

Promotional Use—Filmed programs can be used for sales conventions, dealer showings and other promotion.

Foreign Television—If and when international TV markets are available, foreign languages can be "looped" into existing programs as the motion picture industry has been doing for years.

Perhaps the most important question the agency or client should ask is, "Should I go along docilely with successive cost increases in live, cable-connected television until they reach the point where I can no longer afford to use the medium—or should I experiment now with a system that promises to lower the costs and increase the value of television?"

Russ Johnston
Vice-President
Jerry Fairbanks, Inc.
New York

I think the sponsor's decision in regard to this question will largely be governed by one consideration—coverage. If the sponsor's product is not sold throughout the country, but is to be found in numerous widely scattered areas, it would seem advisable to choose film. This medium would eliminate all local production and talent problems.

If, on the other hand, the prospective sponsor distributes his products throughout areas covered by the TV networks, he would be better advised to invest in a live network program. It is my feeling that the spontaneity and flexibility of a live program has an advantage both from the standpoint of production and appeal.

John Halpern
Ass't. Radio & TV Director
Ercin, Wasey & Co.
New York

ALL THIS AND EVANS, TOO! Bill Evans' engaging radio personality accounts for his huge listening audience in the Chicago area. His fans are now following his new program of music and information on WCFL—9 to 10 a.m. Monday through Friday. WCFL also builds listener leadership with these star attractions: College and professional basketball games, hockey, and horse race results in sports; the Chicago Symphony Orchestra and other top-rung programs in music, and a bright array of ABC network shows.

SPONSORS GET AUDIENCE PLUS ON BILL EVANS SHOW. Bill Evans follows the perennially popular Breakfast Club. Evans' time is available on block basis in 15 minute strips across the board, or in minute announcements on a participating basis. For further information, contact WCFL or The Bolling Company, Inc.

WCFL
50,000 watts • 1000 on the dial
The Voice of Labor
666 Lake Shore Drive, Chicago, Ill.
Represented by the Bolling Company, Inc.
An ABC Affiliate
Connoisseurs agree that network radio surpasses everything else on the media menu—both for appetizing appeal and for solid nutrition. And for those who also rate it high on the price side of the card, we have two mouthwatering facts.

First, Mutual serves up broadcast advertising at costs well below those of any other network. Second, clients consistently get larger audience helpings per dollar on Mutual than they can anywhere else.

This news, in these times, is important to every executive who is responsible for getting the most he can from the advertising bill of fare—and still keeping the check within reason.

The most convincing way we know to convey the basic fact of Mutual economy is by this straightforward invitation:

1. Let a Mutual man work out with you the radio hookup that best fits your marketing needs.
2. Let him plan with you the program fare that will best assemble the audience you want.
3. Compare Mutual charges with the best buy you can find on any other network—at any cost.
4. Take a good look at the money Mutual saves you. You can pocket the difference—or use it to finance any reasonable test of any other medium you choose.

That's why we say: on Mutual you can have your cake and eat it too. Whatever you sell and wherever you sell it, we believe that, well within 13 weeks of your acceptance of this invitation, you will get your teeth into two worthwhile discoveries: the effectiveness of network radio...and the economy of the Mutual Broadcasting System.

The Difference is MUTUAL!

REMEMBER THESE OTHER MUTUAL PLUS-DIFFERENCES:

Largest Audiences per Dollar in All Network Radio.
500 Stations; 300 the Only Network Voice in Town.
Maximum Flexibility for Custom-Tailored Hookups.
'Where-To-Buy-It' Cut-Ins Available at No Extra Cost.
the difference is MUTUAL!
Radio Market Data for Oakland, California

1. How many people?
There are 3 million people in the coverage area of KLX, the top station in Hooper ratings. KLX claims only 600,000 as steady listeners.

2. How rich are they?
Oakland area radio listeners spend 100 million for drugs, 1 billion for food, 1.2 billion for general merchandise, $4 of a billion for radios, TV and furniture.

3. What does Hooper say?
KLX leads all independent San Francisco and Oakland radio stations in the Oakland Hooper... and often leads in all six periods!

4. Do San Francisco Independents cover Oakland?
No, these stations reach only 15% to 35% of the Oakland audience that KLX covers. You can check this by adding the Hooper share of audience figures for all six periods.

5. What about KLX results... and promotion?
Just send for success stories on your field. Also, KLX has won 7 national awards for sound promotion.

MOORE PAINT
(Continued from page 33)

station and the broadcast time in the station list. Then boldly mark both on your window streamer. Attach the streamer to your display window. Display it prominently during the entire program series—right up to May 27.

"2. Display the Color Scheme Folder Near Your Cash Register. Keep a good supply available. Customers will be asking about it! Listeners will be asking for it!

"3. Use the Package Stuffer-Envelope Insert. You will receive a generous supply. Insert it in all letters and bills. Make special mailings. Include it with all parcels. Hand it out over the counter. Be sure to imprint your store name in the space provided. Ask your station if it has a mailing list which you can use.

"4. Insert the Newspaper Mat Every Week. Place it in your local newspaper regularly—preferably on Thursday or Friday. For best results it should appear on the Women's Page or Radio Page.

"5. Plan Radio Tie-In Announcements. Develop your own radio tie-in campaign. Station personnel will be glad to help on this score. Use direct tie-ins immediately preceding and following the program. Use station breaks and spots during the week.

"6. Get Local Newspaper Publicity. Betty Moore is good news to homemakers in your community. But first, prepare your publicity releases professionally... Then contact your local newspaper friends.

"7. Display Products Featured on Program. Build simple tie-in window displays of the products featured each week by Betty Moore to show what colors and paints are needed for the color schemes she describes.

"8. Create Interest by Word-of-Mouth. Gain the interest of as many people in your community as you can. Be sure to tell women about the Decorating Department's free service.

"To Benjamin Moore & Co., Your Home Beautiful's real worth is its effectiveness at the local retail level. For this reason our client has decided to omit the dealer cut-in plan, available at no extra cost, and, instead, urge dealers to purchase local spot announcements preceding and following each broadcast and during the week. This procedure, used last year, tends to emphasize to each dealer the importance of his participation in national advertising. So consider your local Benjamin Moore dealers as fine sales prospects for local announcements tying in with the show..."

The paint company estimates that 70 percent of its dealers bought such local tie-ins during the course of last year's campaign.

This setup is in marked contrast to the usual situation in which local dealerships are established for nationally-distributed products. In most cases the dealers participate only on a co-op basis, splitting air time costs with the manufacturer, 50-50 or otherwise.

Mutual also sent its stations a detailed merchandising letter on the Benjamin Moore show, in which the following "plan of attack" was suggested:

"Your first step in dealer contacts should be to write to all the Benjamin Moore dealers in your area. In your letter include a brief selling talk on dealer-sponsored announcements. Follow up your letters with personal calls on as many dealers as possible. At this time you can discuss with them their own merchandising plans..."

"Invite dealers to hear the initial broadcast in the new Your Home Beautiful series in your studios... If you publish a merchandising paper which is mailed regularly to retailers, be sure to include a short story on Your Home Beautiful in the next issue. A list of Benjamin Moore dealers is included for handy reference."

The list referred to is broken down by cities and states, and includes at least one dealer for each MBS station carrying the program.

The network also supplies its affiliates with prepared promotional announcements, like this: "Your home, freshly painted and redecorated, is a much happier place to live in. Redeckor this year with the helpful advice of Betty Moore. Hear Betty Moore in Your Home Beautiful, with Johnny Thompson's songs, Saturday at (time) on (station)."

KLX
TRIBUNE TOWER - OAKLAND, CALIFORNIA
Represented Nationally by BURN-SMITH CO., INC.

SPONSOR
Among other promotional suggestions for its local affiliates, Mutual listed these: "Make arrangements with real estate dealers to plug Your Home Beautiful in connection with the sale of older houses which need redecoration. This can be accomplished by word of mouth or by small printed cards which could be handed to prospective buyers or left under the door knocker. You might give the real estate dealer air announcements in exchange for this service.

"Have your women's commentator use her women's club contacts to boost the show. She can phone the secretary of each group, urging that Your Home Beautiful be brought to the attention of the membership as a program of interest to women."

In point of coverage, (see chart) the Betty Moore show has grown by leaps and bounds, from 16 stations in 1929, to a peak of 385 stations last year. The early programs, on CBS, were voiced by Ida Bailey, cooking and homemaking expert and a pioneer woman broadcaster. Today's Betty Moore, Vicki Vola, is a well-known radio actress.

The current Your Home Beautiful program is a fast-paced quarter-hour combining Betty Moore's interior decoration advice and songs by Johnny Thompson. Thompson doubles as straight man for Betty's bright comments on interior decoration in general, and decoration with Moore paints in particular. The announcer often joins these exchanges, adding to the air of informality.

Oddly enough, Moore's competitors do little if any radio advertising nationally, and not a great deal locally. Sapolin buys participations in Jack Sterling's morning show on WCBS, New York, the Cook Paint Co. uses radio in Kansas City, Mo., and Fuller has used radio on the west coast.

Benjamin Moore & Co. and its agency, St. Georges & Keyes, recognize in television a potentially ideal medium for their product — but only if and when "the viewers are in the right places." They are mindful of the fact that a present a majority of video set owners live in cities, and thus usually have little or nothing to do with painting their abodes.

Letters from grateful listeners have been a continual source of satisfaction to the Moore company ever since their first broadcasts in 1929. Here are some excerpts from recent letters to Betty Moore:

"Cologne, Minn.—My friends think my kitchen is beautiful. So do I and thanks for your suggestions. My daughter purchased Moore's Paints for me in Minneapolis which is 35 miles away. I wanted to have the right products so I could get exactly the right results...

"Valley Stream, N. Y.—I have been using your suggestions for some years and have been very satisfied with the results. Moreover the paint your firm manufactures has been excellent, and Smith & Brown, your agents in Valley Stream, have been very courteous...

"Hernando, Miss.—I guess you are the answer to my prayers. I heard your program for the first time this morning and I do want you to know that I really enjoyed it. We have just bought a house...

More than 200,000 women wrote Betty Moore in a similar vein last year. Requests for color schemes and decoration advice also came from schools, theaters, restaurants, and other establishments. And every one, of course, represented a golden opportunity to "Sell Moore Paint.""

---

**TWO CITIES — SOUTH BEND AND MISHAWAKA — ARE THE HEART OF THE SOUTH BEND MARKET**

The city of Mishawaka begins where the city of South Bend ends. They are separated only by a street. The two cities form a single, unified market of 157,000 people.

Be sure to count both cities when you study this market. It makes a big difference. Here's how: in 1948, South Bend ranked 90th in the nation in food sales, with a total of $36,129,000. But when Mishawaka's 1948 food sales are added, the total becomes $45,385,000 — and South Bend-Mishawaka jumps to 69th place! A similar picture is reflected in all other sales categories in this two-city market.

Don't forget, either, that South Bend-Mishawaka is only the heart of the South Bend market. The entire market includes over half-a-million people who spent more than half-a-billion dollars on retail purchases in 1948.

And only WSBT covers all of this market.
WATCH

Present the

At the N.A.B.

ANOTHER GREAT FIRST!

ANOTHER GREAT EXCLUSIVE!

ANOTHER GREAT SPONSOR-SELLING SHOW!

... For WORLD - Affiliates

WORLD Adds To The Great Train Of Unparalleled Feature Presentations

DICK HAYMES SHOW • TIME SIGNAL JINGLES • MUSICAL WEATHER FEATURES • PROGRAM SIGNATURES • HOMEMAKER HARMONY!

See WORLD'S N.A.B. Convention Exhibit, Suite 500-1
WORLD...

Hottest Idea

Convention!

Another Great Money-Maker!

Stations!

World Broadcasting System, Inc.,
An Affiliate of Frederic W. Ziv Company
101 Madison Ave., New York 22, N. Y.
Cincinnati • Chicago • Hollywood

Already Released:

Singles • Lyn Murray Show
Commercial Jingles

1, Stevens Hotel, Chicago
## Digest

**What broadcasters think of the NAB**

(Continued from page 27)

<table>
<thead>
<tr>
<th>SUBJECT</th>
<th>DESCRIPTION</th>
<th>RATING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Labor Relations</td>
<td>Rated the most effective of all NAB departments. General feeling is that department is highly qualified but should give more emphasis to small station labor problems.</td>
<td>60% 40%</td>
</tr>
<tr>
<td>Legal</td>
<td>Critical rating reflects uncertainty in broadcasters' minds regarding advantages won or ground lost over FCC and governmental issues. Dearth of ideas may be summed up with, &quot;We don't know what's wrong but we don't like it.&quot;</td>
<td>30% 70%</td>
</tr>
<tr>
<td>International Relations</td>
<td>Little interest shown in responsibilities or objectives of this department. Except for interferences created by &quot;wildcat&quot; Cuban stations, broadcasters do not feel that local station problems are affected by international events. Rating and comments not consistent with theme of 1950 Convention.</td>
<td>13% 87%</td>
</tr>
<tr>
<td>TV</td>
<td>Comments divided on TV as being 1) too new, or 2) an AM competitor and as such should be in a different league. Departmental effectiveness not adequately rated due to AM antipathy; feeling that TV is not paying its way in NAB.</td>
<td>7% 93%</td>
</tr>
<tr>
<td>FM</td>
<td>FM broadcasters are critical of AM, feel ignored, want more active department and top level support.</td>
<td>3% 97%</td>
</tr>
<tr>
<td>Secretary-Treasurer</td>
<td>Evaluation indicates this office considered a top level staff function with responsibilities that have no realistic application to broadcasters' basic problems of sales, programing, etc.</td>
<td>32% 68%</td>
</tr>
<tr>
<td>Engineering</td>
<td>Although top rating is low, comments are few; &quot;Doc&quot; Howard endorsed, personally. Attitude indicates preoccupation with business problems rather than engineering.</td>
<td>22% 78%</td>
</tr>
</tbody>
</table>

**NAB**

(Continued from page 29)

is considerable sentiment that he be empowered by the President and the Board to act on matters of large importance where his experience as a practical broadcaster will indicate the course to follow.

Those who really know what goes on within the NAB credit Judge Miller with skillful achievements that seldom appear on the record. For example, no adverse legislation has been passed during his tenure. A strong general manager will give the President even more time to utilize his great talents on top-level matters.

Should the networks return to the NAB? Among the larger stations there's strong feeling that the networks have much to offer. One outgoing member of the NAB Board ventured the opinion that with the influx of small stations the inclusion of the networks would do much to balance the scales; besides the sound judgment of such men as Frank Stanton, Niles Trammel, Frank White and Mark Woods the added dues would come in handy too.

The large amount expended in executive NAB salaries is frequently criticized. Several years ago there would have been no comment, but things are different now. A plushy atmosphere doesn't sit well with hundreds of stations who are literally fight-
STOP GUESSING!

WGAL-TV — The ideal station for testing your TV sales campaign

The only television station located in and, the only station that reaches this large, prosperous section of Pennsylvania which includes—Lancaster, York, Lebanon, Reading, Harrisburg and the adjacent area. This market ideally fulfills all the basic requirements for reliable TV sales testing because of:

- Comparative isolation—not deeply penetrated by any other television stations
- Stabilized economy
- A well-balanced population of average cultural level
- Widely diversified industries
- Ample facilities for distribution and sales
- Compactness which permits fast, accurate checking of results
- Reasonable advertising rates

Viewing is unusually high and consistent because of interesting local programming and the top shows of four networks—NBC, CBS, ABC and DuMont. A number of alert advertisers are now making TV sales tests on WGAL-TV. Such a test can mean the difference between profit and loss in your TV selling. Write for information.

Represented by
ROBERT MEEKER Associates
Chicago
San Francisco
New York
Los Angeles

10 APRIL 1950
ing for existence, and even some of the more prosperous are taking notice. It isn't the individual salaries that are questioned—but the aggregate sum.

By and large, the membership would like to cut down on expenses everywhere but BAB. They'd like to put what's saved into the BAB kitty. For here is where the average station hopes to reap a return. To the question, "Shall the NAB budget and the BAB share be increased?" many respondents separated their answers so that the overall conclusion was obvious: don’t increase the NAB budget, but give the BAB more. Many others wrote: give the NAB more, BAB more. One out of every three respondents recommended that the BAB budget (now about $200,000) be at least doubled.

In any survey of NAB members today, BAB hogs the limelight. But Labor Relations comes in for plenty of mention, too. It's nearly invariably good. For several years Dick Doherty has been providing prompt, headsup, vital assistance on labor problems to a multitude of stations. True, it's another "hot" service, but Labor Relations could muffle it. They don’t.

There’s puzzlement regarding Broadcast Audience Measurement Inc., successor organization to BMB. The field recognizes the importance of a common denominator acceptable to the broadcast buyer, but the common observation is: "How can I tell what it should be if the experts can’t?" There’s plenty of interest and anxiety concerning BAM. This matter will be discussed at the Chicago meeting.

Some members are distressed about the code. What happened to it? Can it be revived, applied?

Public Relations is a term that means different things to different people. Yet the frequent reference to Public Relations takes on the definite flavor of selling the radio medium to the country at large, to the advertiser specifically. Radio is ripe for an extension of such campaigns as the NAB-RMA "Radio in Every Room," and "Let's Sell Optimism" as initiated by sponsor and broadcast by well over 100 stations, notably all members of the Tennessee Association of Broadcasters. NAB Public Relations has practically no funds to do the important job of selling broadcasting.

International Relations, specifically the Cuban situation, are all-important to affected stations. When a member station is involved, he looks to the NAB for a solution. If the controversy is resolved satisfactorily, regardless of who resolves it, everybody will be happy; if not, there will be unpleasantness. That’s one of the hazards and responsibilities of Association life.

With the increase in dues 1 April, a number of stations, principally the small ones, have dropped out of the NAB. But the loss may be more than balanced by the imminent return of several 50 kw outlets who, noting that the trade association is in some straits, are forgetting their differences.

Despite all the problems, there are hopeful signs. The broadcasting industry has shown tremendous vitality. The NAB Board contains men of remarkable integrity, ability, and capacity for industry service. Most of them recognize the current problem and the complexities that the NAB President faces. The NAB itself, from Judge Miller down, has men of stature and proven ability. It has done excellent jobs over the past several years that aren’t generally known or appreciated.

But the proper foundation must be dug, the house put in order.
willie wish,
salesman extraordinary

The Union Federal Savings and Loan Association success story reads: “An average of 12 spots per week over WISH for the past seven years.” This long established financial institution learned long ago that consistent use of spot advertising over WISH in the Indianapolis market is the best way to get results. Ask any Free & Peters “Colonel”.

that powerful puller in Indianapolis...

of Indianapolis
affiliated with american broadcasting company
george j. higgins, general manager
Jack Berch atop some of the 5 million Christmas cards which were sent to one of his NBC morning listeners.
JACK BERCH, Prudential's Singing Star, is perched on a mountain of mail — proof of the power of radio in moving people to action.

A Canadian listener wrote Jack Berch telling him of her need for used Christmas cards. She wanted the cards for scrapbooks which are sent to African leper colonies.

Berch’s brief, one-time stirring appeal on his morning NBC program went straight to the hearts of listeners all over America. More than 5,000,000 Christmas cards were contributed by over half-a-million people. The cards arrived via 370 bags of mail and thousands of pounds of freight and express packages... and the mail is still coming at the rate of 6 to 8 bags daily.

Such is the power and appeal of network radio today. Such is the listener loyalty advertisers can depend upon when they use NBC.
NRDGA

The National Retail Dry Goods Association is a national organization which helps retailers on every level use advertising and sales promotion effectively. Part of the NRDGA’s activities is aimed directly at the broadcast advertiser. Throughout the year the organization supplies sponsors with a tide of promotional material, ideas, and suggestions on how they can use broadcast media to better advantage.

Newsletters of the organization contain a special section devoted to explaining how some of its members are using radio; the results they have obtained; and pointers on program improvement. Also included in the newsletter are reports on unique types of dealer tie-ins which can be adopted by other broadcast advertisers. The newsletter is published 20 times a year and is available to non-members at a special fee.

Special bulletins are issued to help the air-advertiser secure fruitful results. NRDGA consults radio advertising specialists to gather material that will assist sponsors in determining their objectives and finding the best ways to achieve them. One of these bulletins sent to members clearly outlines the principles of good program planning for department stores. There are booklets available for other categories of retailers.

Meetings conducted by the NRDGA include one-half day which is allocated to discussing means for getting better retail radio results. The discussions are led by leading authorities representing top retail outfits and various AM networks.

Annual radio contest is held to stimulate better programing by NRDGA members and “to reward good, resultful radio advertising by retailers;” the NRDGA sponsors it in conjunction with the National Association of Broadcasters. The contest is open to NRDGA members only. They must submit a transcription of the program along with an explanation of its objectives. Certificates are awarded to the winning entries.

Counseling service is available to those retailers interested in using radio advertising. It will assist the neophyte sponsor in selecting the proper type of program, outline several types of sound promotional gimmicks, dealer tie-ins, etc. In addition, NRDGA will compile case histories of other retailers in the same business, who have used radio and successfully reached their goal.

Planning calendar issued by NRDGA lists the dates for special weeks, days, and events for the entire year. Some of these events can be developed into profitable promotions by sponsors. A number of promotional possibilities are noted in the calendar.

AFA

It is the function of the Advertising Federation of America to tell the nation why and how advertising is used. By doing this, AFA dispels the common misconceptions people have about advertising and gives them a clearer picture of how it benefits the public.

Radio transcriptions (900 in all) and scripts have been prepared as part of the AFA’s campaign for better public understanding of advertising. The transcriptions, ranging from 15-17 seconds, are distributed free to stations requesting them.

Unfair legislation is fought by AFA: currently it’s battling the Little Rock, Arkansas, Langer bill which it alleges unjustifiably taxes radio stations and radio time buyers. The Federation is a watchdog of advertising interests.

Forums conducted under the auspices of the AFA include a guest speaker discussing some topic of interest to broadcast advertisers.

Annual contest run each year by AFA asks high school students to write essays on what advertising means to America. Several sponsors have used the contest as a tie-in with their radio programs to boost product identification among teen-agers. This year’s contest is being promoted on Colgate-Palmolive-Peet’s Our Miss Brooks.

AAAA

The American Association of Advertising Agencies is the national organization of the advertising agency business. Membership is by application and is open only to ad agencies able to meet the qualifications for membership. These include experience, ability, character, ethical and business standards, and financial responsibility.

A Four-A agency is a symbol to the advertiser of an able and ethical agency.

The association has three aims:
ADVERTISERS: Now, you can buy Hollywood-produced, audience-tested, high-Hooperated TV shows on a spot basis at prices you can afford!

"TIME for BEANY"
The West Coast's Top Children's Puppet Show

One of Paramount's TRANSCRIBED SHOWS: 15 minutes, five-times-weekly, open-ended for commercials. Film-recorded as broadcast over KTLA, Los Angeles, since January 1949. Syndicated throughout U.S. . . with some good markets still open.


FORMAT: The whimsical adventures of a high-spirited youngster called Beany, usually aboard the "Leakin' Lena." The cast (all unusual plastic hand puppets) includes those pictured above: Hapalong Wong, a cheerful Chinese cook; Beany; Uncle-Captain Horatio Huffanpuff; Honey, a friendly bear cub; Cecil, a versatile but frequently seasick sea serpent and Mr. Nobody, a chatterbox invisible to everyone. Also, Dishonest John, sly trouble-maker; Susie, a pigtailed cutie; and Clownie, a circus stray.

RESULTS: Beany's Los Angeles sponsor, Budget Pak, Inc., offered a plastic toy, "Train of Tomorrow," for 50¢ cash and wrapper from 19¢ or 29¢ candy item. This self-liquidating premium, in the 10 weeks from September 12 to December 2, 1949, pulled 84,000 replies—a looker-listener cash outlay of $64,680 of which $42,000 was cash remitted, $20,160 spent for candy, and $2,520, postage.

Paramount transcribed programs are available to advertisers in one or all TV markets on a spot basis. Also available to TV stations with privilege of resale to local advertisers.

KTLA Studios • 5451 Marathon St., Los Angeles 38, Calif. • Hollywood 9-6363
New York Sales Offices • 1501 Broadway • Bryant 9-8700

A SERVICE OF THE PARAMOUNT TELEVISION NETWORK

10 APRIL 1950
1. To protect, strengthen and improve the ad agency business.
2. To advance the cause of advertising as a whole.
3. To perform services for members which they cannot perform for themselves; or which can be done better or less expensively through the association.

These aims are further broken down as follows to insure maximum service to advertisers:

**Standards** of agency service required make clear that the agency’s work extends from product and market analysis to cooperation with the clients to insure the greatest effect from advertising.

**Protection** for the advertiser is extended by means of a standard of practice which condemns untruthful or indecent advertising copy, rebating, or use of speculative materials in soliciting accounts.

AAA cooperates with advertisers and media in three major joint research enterprises—the Advertising Research Foundation, Broadcast Measurement Bureau and Traffic Audit Bureau. Research projects include continuing studies of transportation advertising; farm publications; weekly newspapers; business papers.

**ANA**

The Association of National Advertisers helps advertisers employ the professional skills of the advertising agencies to better advantage.

Members of the ANA include the nation’s major industries. The work of the AAAA and the ANA, to a great degree, complements each other. While the AAAA serves industry through the advertising agency, the ANA develops and encourages the more effective and profitable use of advertising as a tool of selling and management.

**TBA**

Advertisers, prospective advertisers, agencies and stations can get an overall idea of what is happening in the television industry with the aid of a quarterly compilation by the Television Broadcasters Association. This brochure—"Status of the TV Industry"—can be used as a handy reference tool for the advertiser who wants to know how, when and where to spend his video dollar.

Copies, free to TBA members and a dollar to non-members, provide data from diverse sources. And, from these sources, an advertiser can glean enough information to help him make his decisions.

A typical issue contains the following:

**Statistical picture** of an average TV community which gives an advertiser an idea of trends to be expected. From cities like Milwaukee, Washington, D. C., New York and Los Angeles comes a figure breakdown giving the average number of hours TV sets are used. Men and women’s program preferences are listed. So are children’s likes and dislikes. Thus, from past figures, agency and advertiser can avoid the pitfalls of misnaming product or program or audience and program.

**TV impact** on home habits; TV viewing habits and TV selling power are concisely explained.

**TV advertising analysis** service given is indispensable to the sponsor who wants
to know what his competitors are doing. The number of advertisers, and types, by product groups, help the sponsor know whether he is using video to its best advantage. Included also is the number of advertisers by markets.

RMA

The Radio Manufacturers Association has helped promote multiple radio set buying with their “Radio-in-Every-Room” campaign. Thus, indirectly, they have benefited dealers, distributors, radio stations, and radio advertisers in their set-selling drive.

For over two-and-a-half years, the RMA Advertising Committee promoted the “Radio-in-Every-Room” campaign with spot announcements, slide film and playlet.

While RMA no longer sponsors the national campaign they have assisted distributors and radio stations in Baltimore and Cleveland get started with their local promotional campaigns.

RMA is now busy in the video field. They’ve issued a question-and-answer booklet on color television called RMA Recommends urging the adoption of color TV after a thorough test of the system to be adopted. They have also advocated, in their booklet, the lifting of the freeze on commercial television applications and the prompt allocation of very high frequencies.

National representatives

In the 20′s, the station “rep” was a pavement-pounder, selling time. The national station representative of the 50′s sells time, plus service.

This new concept of responsibility has come about because, as the industry has progressed, it has grown in complexity. It is harder for the national station representative to get his share of the business. Conversely, with the advent of television, many advertisers are turning to the flexible medium of spot advertising. That representatives are racking up sales records in 1950 is due mainly to this fact plus sharpening of existing sales tools, de-

CKLW with 50,000 watt power is hitting an increased audience of 17,000,000 people in a 5 state region and establishing new performance records for advertisers. This increased effectiveness, coupled with the lowest rate of any major station in this region means now you get even more “pulling power” in every dollar you spend on CKLW. Get the facts! Get the story first hand from those that see this “pulling power” working day in and day out right down the middle of the dial at CKLW’s 800 kc.

J. E. Campeau, President
Guardian Building • Detroit 26, Michigan
Adam J. Young, Jr., Inc., National Rep.
Development of new ones.

Taking them point by point, here are the tools the field offers to buyers of advertising:

**Market and station data** issued in summary form, including population, number of families, number of radio sets and buying income help the advertiser determine which station's facilities are best fitted for his needs.

**Rate card standardization**, which station representatives are constantly striving for, assures the advertiser of a fair and equitable charge regardless of where he buys his time. Competitive data are also made available to advertisers. They show the cost per thousand radio homes in the different stations in the area.

**Availability data** is routinely sent to advertisers and agencies and lets them know what is available in regard to time or station.

**Continuing studies** of the broadcasting field bring the advertiser or prospective advertiser a better picture of conditions in the industry. Census reports, used by one company, keep advertisers informed on population figures by counties. Incorporated are reports on how much each county spends for food, drugs, autos and other commodities. Invaluable to industries concerned.

**Programming aid** is offered in an advisory capacity: representatives suggest changes in programming and point out technical flaws. The representatives can also suggest network shifts or change in station affiliation when it means more business.

**Billing and collecting** is handled by three or four representatives—a service greatly appreciated by advertising agencies. A few representatives also grant credit—a distinct service to some stations.

**Calendar of expiration dates** based on 13, 26, 39 and 52-week cycles is offered by one representative. This copyrighted calendar shows the sponsor and time buyer, at a glance, when his contract is up for renewal.

**Station brochures** and a comprehensive presentation of stations' salient sales points are handled by most representatives from copy to art work and production. Letters and bulletins are also mailed to advertisers and agencies.

These highlight success stories of programs and personalities and point out the specific types of programs that are the best showcase for a sponsor's product.

---

**National Association of Radio Station Representatives, Inc.,** in a partial list of its activities, prepared for it by its managing director, Tom Flanagan, gives an indication of how it aids advertisers:

1. Production and distribution of "Spot Radio Lets You Decide," a factual study of stations, audience, programs and other data.

2. Tabulation of material and publication of the Spot Radio Estimator, widely used by advertisers and agencies in planning spot campaigns.

3. Easel presentation of spot radio, used by member stations and their salesmen, and in talks before sponsor and agency executives, university classes and other groups.

4. Monthly meetings with advertisers to explore results from use of spot radio, difficulties, possible improvements, advertisers' needs for information, service.

5. Special presentations to advertisers and agencies on specific campaigns.

6. Teams of NARS members assigned to work with individual advertisers to supply them with spot media information.

7. Analysis of industries for comparative 10-year sales volume by corporation units in the industry, gross and net profits, administrative selling and advertising expenses, analysis of advertising methods, of success and failure.

8. Individual service to advertisers and agencies on requests for information on all phases of radio, and especially, television.

9. Continual contact with radio and TV stations to secure better information and service through representatives.

10. Analysis of questionable advertising practices.

11. Publication of a directory of members and the stations they represent.

---

**BAB**

Broadcast Advertising Bureau, a branch of the NAB, is much more than the national promotion voice of the broadcasting industry. Its staff not only performs general services of great significance to advertisers, but under
IN SAN FRANCISCO BAY AREA TELEVISION ... A TOP LOCAL HOMEMAKING PROGRAM BUILDS BIG AFTERNOON AUDIENCE:

"Your Home" show proves KRON-tv peak pull for sponsors

Each weekday for a full hour—3 to 4 p.m., Monday through Friday—the only televised homemaking show in San Francisco Bay Area sells products by demonstration. Special "Your Home" features include:
- Monday, decorating tips...
- Tuesday, charm...
- Wednesday, community interests...
- Thursday, fashion...
- Friday, gardening

Just one example of KRON-TV's strong local programming

Exceptional sales results are reported by present non-competitive sponsors of "Your Home." Facts and figures, now accumulating rapidly, are available on request.

And KRON-TV is teaming many other good local productions with favorite NBC network programs that assure strong audience tune-in. KRON-TV provides unparalleled "Clear Sweep" coverage of the San Francisco Bay Area. If you're planning a television campaign in this market, check KRON-TV coverage, programs, spot availabilities.

Represented nationally by FREE & PETERS, INC.

... New York, Chicago, Detroit, Atlanta, Fort Worth, Hollywood. KRON-TV offices and studios in the San Francisco Chronicle Building, 5th and Mission Streets, San Francisco

10 APRIL 1950
TOP SHOWS TO FIT YOUR BUDGET

Get FREE Auditions and cost for your station on these TOP transcribed shows listed below:

- TOM, DICK & HARRY 156 15-Min. Musical Programs
- MOON DREAMS 156 15-Min. Musical Programs
- DANGER? DR. DANFIELD 26 30-Min. Mystery Programs
- STRANGE ADVENTURE 260 3-Min. Dramatic Programs
- CHUCKWAGON JAMBOREE 131 15-Min. Musical Programs
- JOHN CHARLES THOMAS 260 15-Min. Hymn Programs
- SONS OF THE PIONEERS 260 15-Min. Musical Programs
- RIDERS OF THE PURPLE SAGE 26 30-Min. Dramatic Programs
- FRANK PARKER SHOW 112 15-Min. Musical Programs

For The Best In Transcribed Shows It’s TELEYWAYS
RADIO PRODUCTIONS, INC.
8949 Sunset Blvd., Hollywood 46, Calif.
Phone CRestview 67238 — BRadshaw 21447

This is WSYR ACUSE

21 rich Central New York Counties • 205,000 BMB
Station Audience Families

WSYR ACUSE AM-FM-TV

NBC Affiliate in Central New York

HEADLEY REED, National Representatives

certain circumstances may consult directly with national and regional advertisers on specific problems in the use of broadcasting. Here is a digest of services for which an advertiser can call on BMB. (The only cost to the advertiser is expenses of the Bureau staff member where travel is involved.)

Advisory information is available to both advertisers and prospective advertisers on the national and regional level. The only requirement is that the problem be of general interest to the industry and that BMB be permitted to use the information developed for the benefit of the industry, should it so desire. Printed information such as reports, experience stories, is supplied without cost.

Trade associations may obtain the bureau’s help in planning ways in which their member organizations can profitably use radio and television. For example, the National Stationers Association, Life Insurance Association, National Laundry Institute and many others have sought and obtained advice on use of broadcasting in their fields.

Cooperative advertising plans which include radio and television are reported in detail by BMB to all NAB member stations. This is of benefit to the manufacturer or sales organization in two ways:

1) It keeps co-op advertising (in so far as broadcasting is concerned) from being a football; local radio salesmen keep constant pressure on retail outlets to take advantages of co-op allowances. This helps assure widest possible coverage at the local level. International Harvester introduced a home refrigerator and wanted to get immediate and widespread local radio promotion for new features. A flash from BMB on broadcasting co-op allowances started salesmen all over the country presenting the case for broadcasting to outlets handling the new Harvester product.

2) BMB sends to stations information on co-op plans only after the firm concerned has checked and okayed the data. This enables station salesmen to advise retailers in following through accurately the necessary steps in availing themselves of the manufacturer’s plan, thus eliminating waste of company time and correspondence.

Research facilities of the parent NAB’s research department are available to BMB. In addition, it will have a fund of its own, commencing 1 April, for basic research on problems of broadcast advertising. But by the very nature of its operation BMB is a clearing house of information on the use of radio and television. By far the greatest basic source of information applying to broadcast problems lies in the pool of data continuously accumulated by BMB and available to staff experts for use in analyzing specific problems of any advertiser. The BMB has put some of its informational efforts into films available to advertisers.

BMB

Broadcast Measurement Bureau, the industry-sponsored audience measuring organization, is scheduled to expire next 30 June. But its Study No. 2 is a must in the business of figuring radio coverage. The study is a county-by-county report on the total audience of every radio station in the United States. A committee representing the NAB, the American Association of Advertising Agencies, and the Association of National Advertisers has proposed the formation of a successor corporation to be known as “Broadcast Audience Measurement, Inc., which would inherit BMB assets, including Study No. 2 and the activity of servicing it.

The report includes the following features essential to agencies and advertisers concerned with radio:

Total audience measurement, the only current study that reports total audiences for all U. S. stations. This study counted radio homes who listened during one to seven times per week. It shows distribution of coverage, county by county. Figures are given both in percentage and estimated number of families in each station’s total audience.

Breakdown of frequency with which families tune stations is reported on basis of 1-2, 3-5, and 6-7 times per week. This helps a sponsor estimate the “density of coverage” he’s buying and is a valuable tool for agencies in planning spot campaigns and the size and distribution of networks.

Servicing of the report includes special tabulations of the punched IBM cards, analysis of coverage data, etc., at cost. Data is also available to an advertiser on stations not subscribing to the report.

Broadcast Measurement, Inc., BMB’s proposed successor, would continue to perform some kind of industry-wide research. The kind of measurements is
News services

News is still the "meat and potatoes" item on the radio programming menu. Survey after survey has shown that listeners prefer news to any other type of program fare. And they get what they want—advertisers buy more news shows of one kind or another than any other type of program.

The two largest news wire services—AP and UP—maintain separate radio divisions which contribute an important part of their income. INS, while it has no separate radio news wire, has many station subscribers to its regular newspaper wire service. Trans-Radio Press, on the other hand, was organized primarily to sell news to radio stations but also services a few newspaper clients.

In recent years, radio—and television—have become increasingly important to the news services for inescapable financial reasons. New stations have been built in great numbers, while newspaper clients have dwindled because of rising costs, mergers, and material shortages.

The prospective radio advertiser who is considering sponsorship of a news program has a choice of more than 30 different types—each of them self-contained and delivered to the station or network at regular intervals by telephone or mail. These include, aside from the basic news bulletins and hourly summaries, such specialized packages as women’s programs, commentary programs, farm programs, business and economic programs, human interest programs, sports programs. Each of these generic types is in turn subdivided into specific programs of varying lengths and descriptions. The programs, as they come in over the wire or through the mail, are ready for broadcast, with the addition of commercials.

Here is a rundown of generic news program types together with some of the products they are currently selling on the air:

**Basic news programs**—automobiles, breakfast food, candy, cereal, coal, coffee, dairy products, tooth paste, paint, insurance, hats, peanuts, shaving cream, soup, motor oil, flour, gasoline.

**Human interest programs**—women’s apparel, vacuum cleaners, tractors, laundry service, medicine, dry cleaning, shopping guides, soap, taxi service, oil, baked goods, appliances.

**Business and economic reviews**—Banking services, groceries, jewelry, lumber, real estate, automobiles, men's wear.

**Farm programs**—coffee, trucks, real estate, flour, fertilizer, livestock, insurance, home loans, dairy products, seeds, tires, fuel oil, farm implements, insecticides, livestock, lumber, magazines, furniture, electrical appliances, cold storage, hardware, sulphur, investments.

**Commentary programs**—wine, flowers, drugs, men’s clothing, oil, baked goods,
Say . . . . .
Are YOU being misled about NORFOLK???
Getting most for your dollars in VIRGINIA'S NO. 1 MARKET?
Better double check your schedule NOW for this prosperous, booming area!
and get set for BIG NEWS IN NORFOLK RADIO in 1950!
ASK RA-TEL . . . . . about A WSAP F M
Serving NORFOLK — PORTSMOUTH NEWPORT NEWS
From Portsmouth MUTUAL NETWORK
B. Walter Huffington, General Mgr.

New York Radio Station Representatives, small office, long established company has sales opening. $80.00 weekly salary. Send written application including experience, age, family status to Box No. 13, Sponsor.

beer, electrical appliances, dry goods, gas, flour, pencils, oil, plumbing and heating, tractors, real estate, television, stationery.

Women's programs — soap, loans, men's wear, flowers, drugs, dry cleaning, canned meats, baked goods, automobiles, public utilities, women's wear, gifts, moving and storage, floor coverings, gas, furs, groceries.

Sports programs — cigars, tractors, boats, radios, beer, sporting goods, food, automobiles, soft drinks, shoes, radios, oil, jewelry, insurance, banking, tires, printing, coal.

With the exception of INS, the news services have had comparatively little to do with television so far. INS, in collaboration with Telegen, a film producing unit, offers a packaged video newsreel service in which news bulletins are cut in with current newscast clips. Company representatives are available for advice and consultation on building television shows based on the newscast.

Research services

In a broad sense almost any market research service is a potential tool for an advertiser. The following research tools, however, are specifically adapted to the specialized requirements of the radio and television advertiser:

Program research is designed to tell an advertiser how many listeners or viewers a program has; who they are, when, where, how often and how long they listen or view. In addition to program rating services which deal in this kind of information (see "Program rating services") numerous research organizations are equipped to do smaller scale special investigations in this field. Qualitative research into the likes and dislikes of program elements with diagnosis for corrective treatment is the province of firms specializing in this field together with network and agency staffs devoted to program analysis.

Audience research, which some of the rating services also provide, counts the number of listeners to networks and individual stations and how long and how often they listen (See BMB).

Coverage maps are provided by various research organizations from special studies of station coverage data. This

Program rating services

Program rating services deliver a variety of data of essential importance to network, national spot, and local advertisers.

Sets in use is the percentage of the sample actually listening at any period. Records of the trend at various times throughout day, week, or month, are useful in choosing programs and time of broadcast.

Shade of audience is the percentage of sets in use tuned to a given program (or station). It is one measure of the relative pulling power of a show.

Audience composition is the percentage of men, women, and children tuned to a program and helps a sponsor judge the appropriateness of his program and time period.

Behavior of the broadcast audience from period to period (minute to minute as measured by meter and other devices) is analyzed and reported as part of the regular service of firms like Nielsen, Hooper, and others. Such analyses may include information on home characteristics, audience turnover, frequency of listening, audience for spot announcements, etc. Not all services operate in such a way as to obtain this and other detailed information on audience habits, and the only one now in a position to do this on a national scale is the Nielsen Company.

Sales effectiveness studies are not available as a regular service from most program-rating organizations. They are available from the Nielsen Company as part of a comprehensive service called the National NRI (Nielsen Radio Index) Service. C. E. Hooper, Inc., recently established such a regular service, Sales Impact ratings.

Spot ratings are issued by Advertest Research, covering TV in the metropolitan New York area. Basic information is obtained through interviews. The Nielsen Company offers essentially the same type of analysis for spot as for network radio.

Evaluation of audience listening and viewing habits together with data on economic status, education, size of fam-
PLUS COVERAGE. A calendar was offered to listeners of WGAR's "Range Riders". Local response was tremendous. But there also were requests from 199 towns and cities outside the state of Ohio... from Canada, Maine, Virginia, Michigan! This is a plus coverage that national advertisers get on WGAR!

WIDE AWAKE PROMOTION. A WGAR-published newspaper, "The Dial", is one of WGAR's many promotional activities. Mailed to a select list of merchants throughout WGAR's coverage area, it keeps dealers informed about WGAR personalities, programs, sponsors, and products.

in Northern Ohio... WGAR

the SPOT for SPOT RADIO

AN OUTSTANDING PROGRAM. Jack Dooley, specially trained U. of Iowa newscaster and Des Moines Radio News Award winner, takes over WGAR's oldest established news program... the 11:00 PM News. This program is now available for sponsorship. Ask us about it.

A WGAR SPONSOR, Watkins Furniture Company of Cleveland is a successful advertiser on WGAR. They are now in their seventh renewal of WGAR's popular "Mayer of the Morning" program, Monday through Friday. You are in good company on WGAR.

RADIO... America's Greatest Advertising Medium

WGAR... 50,000 watts... CBS

Represented Nationally by Edward Petry & Company

10 APRIL 1950
This is Jean Joyce,
"Killian's Personal Shopper." She presents commercials written by Beulah Marsh of Killian's, Cedar Rapids' leading department store. Beulah and Jean are one and the same—have been ever since the store's 9 a.m. news program started 16 years ago (which makes it the second oldest continuously sponsored newscast in radio history).

This is A. L. Killian,
Chairman of the Board of Killian's. He knows that 75% of Cedar Rapids' morning listeners hear WMT (from a questionnaire recently mailed to 10,000 charge account customers); that Cedar Rapids' "Homes Using Sets" in the a.m. is 71% above the national average; that WMT covers the store's entire trading area (from mail stimulated by "The Wishing Well," Killian-sponsored afternoon program).

This is Bill Quarton,
WMT's general manager, who originally handled the Killian account as a salesman. Bill can quote statistics like an electronic computer—but they all prove the same two things: Eastern Iowa is a lush market for advertisers; WMT is the sellingest station in Eastern Iowa. Ask the Katz man for full details.

This is Eastern Iowa...
5000 watts • 600 kc • Day & night
BASIC COLUMBIA NETWORK
FOR TV STATIONS:
The GRAY TELEOP
EASY, LOW COST TV COMMERCIALS

Now used by networks and independent stations

The problem of low budget yet modern and visually interesting TV Commercials production is solved by the new Gray Research TELEOP. Versatile, 'cinematic' effects are obtained from inexpensively prepared materials or small objects.

1. TELEOP TELEVISES MANY THINGS
There are four optical openings for opaque cards, photographs, art work, glass slides, transparencies, strip material (on rolls), and small objects.

2. DUAL PROJECTION
Two slide holders, containing ten projection items, may be used in any two optical openings. Any two items may be televised simultaneously with superimposition, through lap dissolve or fade-out. The bottom station in the TELEOP may be opened for televising small objects.

3. STAGES ±2 and ±3
These two variable speed units may be attached to any station, one for vertical roll strip, the other for horizontal televising of teletype news strip. The horizontal unit may be used anywhere between top and bottom of the mosaic.

4. NO KEYSTONING
The single projection lens eliminates keystoning of the projected mosaics.

5. RUGGED EQUIPMENT
The TELEOP, weighing 600 lbs., has a cast iron base and rigid framework to withstand constant hard usage.

For full details write for Bulletin 7101

Gray Research and Development Co., Inc.
28 Arbor St., Hartford 1, Conn.

Division of The Gray Manufacturing Company • Originators of the Telephone Pay Station

Networks

The four major networks, with their nationwide facilities and breadth of organization, are ideally equipped for serving the advertiser. Competition keeps them neck-and-neck, and all four webs offer the same kinds of basic services.

Audition facilities are provided for anything from a one-minute announcement or a full-hour show. Any network salesman or account executive can set it up, and make the necessary arrangements with program and engineering personnel.

Research services are available to the advertiser. Daily program ratings, coverage, audience analysis, etc., can usually be obtained on request. Special arrangements should be made with the department head for detailed and extensive information on program acceptance, brand identification, market breakdowns, etc.

Reference libraries are maintained by the networks where, in addition to the standard reference works, a wealth of invaluable background material is available. This includes various statistical studies, newspaper and magazine clippings pertaining to radio or to particular shows or stars.

Client booths are reserved for the advertiser and his associates at auditions.
and at each broadcast, if desired. Such extra comfortable facilities are available at all studios and network play-houses.

Publicity and promotion departments of the networks produce a steady stream of releases for newspaper and magazine radio editors, columnists, women's page editors, etc. Such material, produced and placed expertly, constitutes valuable free advertising for the sponsor. Even in cases where the product is not mentioned, this material contributes to building larger audiences which in turn mean added sales and profits. Additionally, the network publicists themselves are ideal sources of information, since it's part of their job to be thoroughly familiar with every aspect of their network's operation.

Prospective advertiser who is "on the fence," or who merely wants more facts and figures on a specific show, and on how it can sell his product, should contact the network's presentation department. Working in collaboration with the sales department, they are prepared to turn out in short order an exhaustive prospectus on whatever program the advertiser has in mind.

**Merchandising**

Merchandising services available to advertisers vary so widely from station to station and network to network that no set pattern emerges. Some stations do little if any merchandising. Others do a great deal.

Among the station merchandising services most frequently encountered are these:

- **Lobby displays** of the advertiser's product itself, facsimiles thereof, or photographic reproductions are placed prominently in the studio building and, in the case of audience shows, in the studio or auditorium.
- **Sampling** by mail in the case of new products or a test sampling is handled by stations.
- **Personal appearances** by program stars and sometimes the entire cast at the point of sale arranged as an added sales stimulus.
- **Point-of-sale displays** by the retailer or dealer, tying in with the radio campaign, are arranged by stations and networks.
- **Tie-in promotions** are frequent gimmicks. Deals between purveyors of complementary products or services, such as builders and painting contractors, are often co-ordinated by a station's promotion department.

**Route lists** are prepared by some stations. They give an advertiser exhaustive lists of likely retail outlets for his product—food stores, drug stores, etc. These may be broken down in a variety of ways—geographically, racially, budget-wise, etc.

**Retail advisory services** are another tool. At least one large station holds retail store modernization sessions in which retailers in food, drug, grocery and other fields are given expert advice on revamping their businesses.

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**Trade publications**

Every industry of consequence has its periodicals, and the advertising industry has many. With the increase in competition between media and the specialization demanded by the era, the service rendered by the several publications has become more and more defined.

The broadcast publications in particular find present-day problems so numerous, serious, and ever-changing.

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**radio stations everywhere**

Listening appetites in this booming Central South market demand a special kind of programming.

That's why WSM produces an unusual radio dish—live origination utilizing a talent staff of 200 big-name entertainers. These unique local programs, beamed to a loyal audience of millions over a 50,000 watt interference-free 1-A Clear Channel, have made WSM truly different from your run-of-the-airwaves radio outlets.

With radio stations everywhere, there is still ONLY ONE WSM, Salesman to the Central South.
Something New Has Been Added To The ROSE BOWL CITY Pasadena . . . the nation's 107th city in population, but its 1st IN PER CAPITA INCOME . . . shows a new radio profile this spring.

Veteran 1000-watt daytimer, KWKW now has:

**BETTER FREQUENCY**
**FULL TIME OPERATION**
**NEW RCA TRANSMITTER**
**BONUS FM AFFILIATE**
**NEW STUDIOS**

KWKW continues to woo over 100,000 prosperous Pasadenaians, plus large segments of the Greater Los Angeles market by top-notch news, music and commentary service, plus such exclusives as all-day sports news and a variety of foreign language hours.

KWKW PASADENA-LOS ANGELES
Call your nearest Ford man for details!

P.S. When you're in Pasadena-Los Angeles area, drop out and get some sunshine and exercise on our private "Pitch and Putt" course.

SELL THE COTTON BELT WITH THE "COTTON BELT GROUP"

Over 1,250,000 people in the primary area at less cost.

COTTON • OIL • LUMBER AGRICULTURE

"The South's Billion $ Market"

Write—Wire—Phone
Cotton Belt Group
E/o KFVS
Texarkana, Tex.-Ark.

that their pages bulge with pertinent data. Their opportunities to render constructive service constantly expand.

Some trade periodicals are specifically grooved toward the agency and advertiser and offer a constant stream of service. Here are some of the aids available through sponsor and comparable publications:

**Readers' service** is extended to advertisers and agencies; they regard qualified publications as a good right arm in answering a-hundred-and-one questions. Most magazines have indexes and skilled personnel available to render such service.

**Research** studies are conducted by a few magazines at the request of readers. For example, one publication compiled a list of disk jockeys as a readers' service.

**Bonus publications** are issued to answer specific needs; such "added" publications as Farm Facts Handbook, 199 TV Results, TV Dictionary for Sponsors (all published recently by sponsor) are available to subscribers. Several magazines have "extras."

**Experience stories** about what other advertisers are doing, and how they're doing it, are an important ingredient of specialized trade publications. Such facts and figures stories help the advertiser appreciate and effectively use the broadcast media.

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Transcription companies

The transcription companies have succeeded in giving national, local and regional sponsors network quality programming at comparatively low cost. Their job doesn't end there. They're interested, too, in meeting differences in regional tastes and local station needs. And they are succeeding.

National advertisers, who want different programs for their different markets, are heavy users of ET shows. They include companies such as Coca-Cola; Pepsi-Cola; Canada Dry; Lipton's Tea; Trummer's Beer; Sears, Roebuck and Borden's.

Once the firm has sold a program to a station that's not the end of its job. Stations are given promotional aid and advice. Some of the sale-spurring items and promotions include:

**Biographies** and complete details on show talent for newspaper or radio station publicity release. Glossy photos of the show's stars and newspaper mats for local newspaper reproduction.

**Pre-announcements** recorded to plug a new transcribed series.

**Franchise sales agents.** Some firms act as agents for books, games and toys that are tied in with a children's program. Advertiser's name and sales message can be imprinted. This service and material, at a nominal fee, means program and store promotion simultaneously.

**Special jingles** such as time signal and weather jingles are given to the local station free. These are made available to the sponsor at a slight fee.

**Syndicated** spot announcements with merchandising tie-ins such as musical household hints in rhyme and rhythm, **Window displays** and three dimensional figures for point-of-sale promotion.

**Merchandising service** that includes tips on new products; hints on merchandise to feature in conjunction with the day's transcribed show; commercial copy suggestions and production instructions.

**Premiums** can be purchased by the program sponsor to be given away in conjunction with an adventure program. Usually self-liquidating items like a picture book, jewelry or photographs. **Facts** supplied for the observance of national weeks or holidays.

**Jingle** library and tailored jingle service. A sponsor can have a jingle to meet any local requirement. Jingle library covers 48 different types of businesses.

**Seasonal** window displays. Christmas, Thanksgiving, Fourth of July, Halloween displays.

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Music program services

Music program services today provide stations with superior quarter and half hour musical shows which are available to national as well as regional and local sponsors. The low cost and high production calibre of such programs is possible because they are built from complete music libraries leased by the program services (also known as music library services) to stations on a monthly rental basis. The library companies, as part of their services to stations, build 20- and 52-week series of commercial programs, timed to allow inclusion of commercials by local announcers. They require only
199 TV Results

AND

TV dictionary for sponsors

case histories
in 59 categories
capsuled and indexed
for profitable use

BONUS WITH
YOUR NEW
SUBSCRIPTION TO
SPONSOR

Return the coupon below and receive the
next 26 issues of SPONSOR plus "199 TV
RESULTS" and the "TV DICTIONARY
FOR SPONSORS."

SPONSOR PUBLICATIONS, INC.
510 MADISON AVENUE
NEW YORK 22, N. Y.

Enclosed please find $8.00* for a
year's subscription to SPONSOR. I under-
stand that I will receive "199 TV RESULTS" and
the "TV DICTIONARY FOR SPONSORS" at no
extra charge.

*CHECK HERE IF YOU
PREFER TO BE BILLED LATER

NAME

FIRM

ADDRESS

CITY

STATE
selecting from the library the necessary transcriptions and rehearsings with the advertiser’s commercials. There is an accelerating trend toward greater sponsorship of these programs because of their consistent ability to get good audiences against any kind of competition. A variation of the “library” idea is the service of Bruce Eells which offers stations a library of transcribed shows of all types for a monthly rental.

The music program services offer several factors important to sponsors:

- **Program notes**, interesting information on the music and stars of a series provide station program departments with data for additional continuity and for program promotion.
- **Program promotion** and publicity material including newspaper mats, publicity releases, photographs of talent, exploitation ideas are regularly furnished each station subscriber to the library service.
- **Production aids**, such as musical bridges, sound effects, special voice tracks in which star introduces sponsor, local announcer, etc., are provided to aid in giving a series a completely professional feeling in its production.
- **Merchandising aids** in form of ideas and plans for tying in the show with point-of-sale material and other product promotion are furnished.

Fifty-two weeks (and indefinitely longer) of sponsorship are now possible for most music library series.

### Package producers

The package producer is a program building expert specializing in developing programs for advertisers. Most package producers have several completed programs available that can be adapted to a sponsor’s needs. At the drop of a hat any of them will tailor a show for a sponsor if they haven’t anything in stock he can use.

Here’s what the package does for the sponsor:

- **Program selection** suggestions by the package aids the sponsor in making his program choice. They meet with the sponsor and/or his agency and discuss the various types of program vehicles which will move his product best.

### Transit radio

Transit radio is a specialized commercial broadcasting service evolved especially for bus and trolley riders. Its basic program ingredient is "listenable" popular tunes and capsule news items broadcast via static-free FM radio. Programs are also heard in FM-equipped homes. FM stations operate the service in cooperation with the local transit companies in 22 cities where the service is now available. This service is steadily expanding. A national sales organization, Transit Radio, Inc., with offices in New York, Chicago, Philadelphia, and Cincinnati, represents the stations on national accounts. (See complete report in SPONSOR for February 27, 1950, page 30.)

Transit radio offers advertisers several distinct features, some of them unique:

- **Audiences** are counted accurately. Local transit officials know the approximate number of riders on their systems during any hour or half-hour in the day. An advertiser can know how many cars he is buying for a series of announcements at any time of day or night.

- **Audience composition** is of equal importance; the transit radio sponsor knows who is hearing his message. Transit statistics include detailed breakdowns on rider’s income, occupation, age, sex, when they ride, average length of trip, etc. Knowing who is riding when al-
allows sponsor to time and slant his copy to prospects with unusual precision.

Working women, riding public transportation to and from work, make up a sizable proportion of women riders in a day. They aren't available as regular daytime radio listeners, but can be reached through announcements while riding.

Costs now average from $0.75 to $1.00 per thousand riders during rush hours and $1.00 or more during shopping and entertainment hours and on Sundays on basis of maximum frequency.

Some of the national advertisers using transit radio include: Ipana (Bristol Myers); Miles Laboratories; Swift & Co.; Fanny Farmer Candy Stores; Frigidaire; Ford; Chevrolet; Plymouth; General Baking Co.; United Fruit Co.; Gruen Watch Co., and Arthur Murray Dance Studios.

Storecasting

Storecasting is a means of broadcasting tailor-made music and commercial announcements to the shopper already in the grocery store. It originates from local FM stations, and is picked up by specially-designed receivers in the store. The same program is available on home FM sets. Storecast operates in Philadelphia, Pittsburgh, Chicago, and southern New England; and will operate in metropolitan New York starting in May.

It is a direct stimulus to the buying impulse right at the point of sale. As tools for the advertiser, Storecast provides several services.

Stock control measures make certain that the advertiser's product is always on hand. Storecast field men check each store's inventory of advertisers' products each week or two, and leave a suggested order form with the store manager. The store manager then uses the form to order his fill-ins. Storecast's record of less than one percent on advertised products that are out of stock is impressive when compared to the 16 percent out-of-stock average for grocery products.

Display ideas, tested and proven, are made available by Storecast to its stores. Part of the Storecast System agreement is that Storecast advertisers be assured of good competitive displays. Storecast representatives are often able to obtain extra displays for an advertiser's product.

Product sampling campaigns direct to the store manager's home can be made. Storecast makes available to the advertiser a list of the home addresses of store managers; this gives the advertiser an opportunity to sample his product to the store managers in their own kitchens. Special seasonal promotions are arranged for Storecast-advertised products. Promotions are usually in the form of special commercial announcements and special displays.

Monthly sales figures are submitted to the advertiser. Each month Storecast sends the advertiser his product's sales results in Storecast-serviced markets.

Shelf panel strip signs bearing the product's brand name are provided for all Storecast products.

More than 200 leading national and regional grocery products are using the Storecast System, including such names as: Coca-Cola, Pepsi-Cola, Maxwell House Coffee, Libby's Baby Foods, Minute Maid Orange Juice, My-T-Fine Desserts, Schaefer Beer, Quaker Oats, Post Cereals, Beech-Nut Products, and Swift's Canned Meats.

WNOX

gratefully acknowledges the

ALFRED I. duPONT AWARD

1949

for outstanding and meritorious SERVICE

in encouraging, fostering, promoting and developing

American ideals of freedom, and for loyal and devoted service to the nation and to the community

Scripps-Howard Radio, Inc.   WNOX

KNOXVILLE, TENN.

CBS  990 kc  10,000 watts Represented by Branham
BASEBALL

(Continued from page 31)

sharing the bill this year. Ballantine Ale & Beer.

Goehel Brewing Company will sponsor all home and road games of the Detroit Tigers over 31 stations fed from WJBK, Detroit.

Another beer company, Fox de Luxe Beer, will pick up the tab for the White Sox games on WJJD, Chicago. Muntz TV is co-sponsor.

The Griesedieck Bros. Brewery Co. of St. Louis has a three-year exclusive contract for Cardinals broadcasts. The 1950 games will go out over a Midwest network numbering 70 or more stations. This year for the first time, Griesedieck is selling 40-second periods during each game to other advertisers; announcements can be bought on single stations or on the whole chain.

The sampling above makes it obvious that beer companies regionally and locally continue as heavy spenders in baseball broadcasting, as do cigar and cigarette manufacturers. Despite the growing popularity of the national sport among women (and its perennial fascination for kids), baseball sponsorship is top-heavy among advertisers seeking the male-adult market. This point will be covered at greater length later in this article.

The postwar popularity of baseball is changing the whole pattern of summer broadcasting. This year in-season baseball will be heard live over a 31-state network for the first time in radio's history when Mutual starts its "Game of the Day" series on 300 odd stations. At this writing, CBS as well had network plans. Reports filtering from Columbia's Madison Avenue, New York headquarters indicate that the Saturday Dodger games may be heard this season on many stations of the network. If plans go through, Post Cereal Division of General Foods, which alternates sponsorship of the Dodgers with the F&M Schaefer Brewing Company on W MGM, is a likely sponsor.

Along with Atlantic Refining, Sealtest sponsors the Pirates on W WSW, Pittsburgh. Games here are rebroadcast to a special network in western Pennsylvania. Enthusiasm for baseball in Pittsburgh is at a high pitch; W WSW baseball broadcasts last year had the top major league Hoopers.

Off the diamond, Bing Crosby and Bop Hope will star in a special radio program titled "Welcome Back, Baseball" to be sponsored by General Mills over CBS, MBS, and ABC on three succeeding days in mid-April.

Baseball is so popular it acts as the glue to bind stations.

In one case baseball has been responsible for the glueing together of what may conceivably wind up as the nation's fifth coast-to-coast web, the Liberty Broadcasting System. Liberty started with one station in Dallas (KLIF) three years ago; now it comprises a reported 60 or 70 stations signed for whom they provide five hours of programming daily during the baseball season. It was built up completely on the popularity of its baseball re-creations which brought in-season big league broadcasts to the South for the first time.

Last year the Liberty Broadcasting System sold its re-creations to 46 Mutual affiliates, according to James Foster, its general manager. But ask a Mutual executive whether Liberty was a factor in the "Game of the Day" move and he's likely to flick disdainfully at an imaginary speck on his sleeve. Speck or no, Liberty's success was, at least, used by Mutual as an indication of the baseball possibilities when it reached a decision.

In 1948 the Liberty Broadcasting System consisted mainly of one fledgling Dallas station, a set of realistic baseball sound effects, and the vocal cords of a young, ex-Navy Japanese language interpreter and baseball enthusiast named Gordon McLendon. He is Liberty's president and chief baseball announcer.

Gordon McLendon calls himself the "Old Scotchman." Actually, he's young (23) and ambitious as a queen bee. McLendon is given to making blue-sky statements about LBS having 250 to 300 stations affiliated by 1951 in a 48-state chain. But then he has a right to spread himself.

McLendon started cold in 1948 on his theatre-magnate father's new station KLIF, Dallas. With only college baseball broadcasting experience to back him up, he bit off a toughie. He was going to bring major league games to Dallas from New York via leased wire recreations. This despite the opinion of "experts" that people in the South weren't interested in big-league ball . . . or in re-creations.

McLendon's re-creations scored im-
HOW TO PLOW AND PLANT IN RICHMOND

It took a lot of plowing and planting, tilling and toiling to harvest the bumper crop of listeners the Havens & Martin stations deliver in Virginia's first market. Pioneers in radio and television both, WMBG, WTVR and WCOD are as much a part of prosperous Richmond as its traditions and landmarks. They are as close to its people, their likes and tastes, as you'd want your national sales message to go. A Blair representative will be glad to amplify the facts.

Havens & Martin Stations are the only complete broadcasting institutions in Virginia.

WMBG AM
WTVR TV
WCOD FM

pressive successes for sponsors and were bought up quickly by stations in the South and beyond. La Zenda Cigar used Liberty baseball time on a number of stations through Texas and became the number one brand in every one of those markets.

The Conro Work Clothes Company bought five minutes of the baseball time and by the end of one season was three months behind in production on 50,000 dozen orders. In areas where there was no distribution, stations were harried by phone calls. The Conro people offered baseball schedules at one point in the season and disposed of 50,000 in four days. The write-in demand totaled 250,000.

Liberty had baseball on over 200 stations last year and will have almost that many this season. Rate schedule of the network works this way: population of the station city and retail sales in the station market are the index. There is no standard rate card.

The Mutual "Game of the Day" series referred to earlier takes its name from the fact that it will offer each day's most interesting game in the opinion of the Mutual sports staff. There'll be a minimum of ten origination from each of the American League cities; and some National League games will be covered. Live broadcasts will be the rule wherever possible with re-creations planned only in case of rain-outs in the area scheduled that day.

On the rare days when there are no games, Mutual will carry a program of the sports celebrity interview type. The network expects to attract an average of 75 million listeners.

In the case of the American League, Mutual bought broadcast rights from the Baseball Players Annuity and Insurance Plan which since 1947 has owned and profited from the broadcast right sales. Some National League rights, on the other hand, are owned by the individual clubs. This makes for greater difficulty in arranging National League coverage and Mutual will air only a limited number of the National League games.

Some idea of the immensity of the baseball broadcasting picture can be gathered from the fact that since 1947 the players' fund has taken in two and a half million dollars for rights.

Mutual stations are selling time locally for the "Game of the Day." There are 30-second announcements at the end of every half-inning and one 60-second announcement at the end of the game.

As this issue of SPONSOR went to press, there was no complete breakdown available of the type of sponsor Mutual stations were attracting; or of the total number of stations which had sold the whole game. A check revealed, however, that a week after announcement of the baseball feature 140 of the 360-odd stations planning to carry the games had wired in reports of sales. Over 40 were booked solid; over 100 were partially sold.

Mutual execs said they expected to have at least 300 stations sold before the season starts next week (18 April). At the time this went to press a prediction as to whether this is probable was difficult.

Down at 1440 Broadway, in Manhattan, however, Mutual execs are encouraging one another by reading from a set of "score cards" which describe sales already chalked up.

One early sale reported on a Mutual "scorecard" was by WRAL, Raleigh. Three of the daily games there will be sponsored by the Cameron Village Shopping Center, a group of merchants who have banded together to share costs.

WPJR, Mutual station in Greenville, has been selling spots to a cross-sectional group of local merchants. As an indication of the wide variety of sponsors the games have attracted, here is a partial listing of the WPJR baseball advertisers: Barq Beverage Co. (Pepsi-Cola); Farmers Tractor & Implement Co.; Goldcrest 51 Beer Distributor; Delish Shop Cafe; Norge Distributor; Scar's Moving Vans; Greenway Drug Store; Garmon Ice Cream; City Cab Co.

Mutual has a sales brochure for use of its stations which tips off where the web expects its best chances for sponsorship lie. The brochure has four different covers: one to be attached for beer prospects; another for automobile dealers, and a third for local soft drink bottlers. That Mutual chose beer for one of its individualized covers points up the fact that breweries have been a predominant force in baseball advertising.

Progress of the Mutual stations in selling baseball time will be watched carefully by advertisers and stations. Emphasis placed on the network baseball situation should not obscure
Why

WCCO is sold on summer selling

LAST SUMMER WCCO had 25% more all-summer-long advertisers (national spot and local) than the previous season. Better still, by astute programing it produced low cost-per-thousand ratings.

WLW, KDAL, WEBC, and KNX are a few other stations that recognize the importance of the summer push. KOIL has a special summer merchandising plan.

Talk to these stations, or many others bucking the summer bugaboo, and you discover the key to success is hard work. The salesman who counts himself out from June to August is missing a golden opportunity.

SPONSOR is sold on summer selling. Its 1949 Summer Selling Issue helped advertisers and agencies appreciate the importance of radio selling during the hot months. In Des Moines Maurice Mitchell of the BAB spotted pages from this issue decorating the walls of the ad club. An agency wrote that a cancellation was turned into a renewal on many spot stations after the client read SPONSOR’s Summer Selling Issue. Another agency wrote that it had been their plan “to reduce a 5-weekly program to 2-weekly for the months of June, July, and August . . . but in the midst of our deliberations along came SPONSOR’s Summer Selling Issue with summer selling trends and experiences of clients who had used summer radio. So we didn’t reduce. And the continuation on 36 stations worked out fine.”

SPONSOR’s 1950 Summer Selling Issue will be out 8 May. It’s unique; it’s for advertisers and agencies. It will get top reading. It will be saved. Regular rates and frequency discounts apply. We think you should be in it. Don’t you?

SPONSOR

The Magazine That Broadcast Buyers Read and Use
the basic fact that baseball is a strong element everywhere in local station programming. More than ever before baseball on local stations, large and small, is attracting large audiences. Some independent stations have been built up entirely by baseball.

KATL, Houston, is a good example. The station's first Hooper after start of broadcasting in May of 1947 outdistanced every other station in the city. The night rating was 32.5; and Sunday afternoon hit 23.5.

Broadcasts of Houston Buffaloes games were what got the station off to such a good start. This Texas League team stirs great local interest as do minor league clubs everywhere.

Sales results KATL helped score reflect that interest. In 1948 Grand Prize Beer ranked five or six in the Houston area. At the end of a season's sponsorship of the Buffaloes over KATL they were first. This can be attributed to the broadcasts since other advertising was not increased for the summer.

In Milwaukee WEMP has kept the same sponsors for six years for games of the Milwaukee Brewers. Appropriately enough, Miller High Life Beer is one of the sponsors; Gimbel Brothers, largest department store in Milwaukee, is the other.

As is the case in major league ball programming, considerable fanfare attends the season opening. Miller High Life Beer prints 250,000 baseball schedules carrying a picture of WEMP's play-by-play announcer Mickey Heath. KATL drumbeating for the baseball season includes participation in a baseball parade (see picture).

One of the biggest trends everywhere, from Texas, to Milwaukee, to Brooklyn, is the increasing popularity of baseball among women.

Radio is largely responsible for this; the pleasant voices of sportscasters have found their way into the kitchens . . . and into the hearts of the country's women.

Recognizing this, WMGM in New York this year will get up a baseball brochure for women in conjunction with the Brooklyn Chapter of the American Red Cross. The brochure is a humorous take-off on the typical Red Cross manual, containing rules for safe and sane behavior among the women Dodger fans. It is designed for "the protection of the ladies . . . against accidents which are likely to develop from the peculiar combination of feminine behavior and Dodger fan excitability."

Though the enthusiasm of women for baseball is becoming widely recognized, there has been no corresponding increase in advertising to appeal to the ladies. Beer and cigarettes dominate the picture. One radio industry leader who has studied the situation told spoxon that in his opinion dairies and other types of consumer advertisers were missing a good bet in baseball. "After all," he said, "kids and their mothers are a large share of the baseball audience. Yet from the bulk of the baseball advertising you'd imagine that it was exclusively male . . . ."

The television picture, which has been touched on only in passing here, will be the subject of a forthcoming article. In brief, TV baseball broadcasting trends follow AM closely.

More money for more broadcasts is the rule this year in both broadcast media.

### TV RESEARCH (Continued from page 37)


In addition to television, Maxwell House has used network and local radio for many years. Chase & Sanborn is also a network radio veteran, while Martinson's and Savarin have used local announcements.

<table>
<thead>
<tr>
<th>Shortening</th>
<th>Viewers</th>
<th>Non-Viewers</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE CLOCK</td>
<td>196</td>
<td>392</td>
</tr>
<tr>
<td>Percent using shortening</td>
<td>93.4%</td>
<td>90.8%</td>
</tr>
<tr>
<td>Percent using Spry</td>
<td>40.3%</td>
<td>47.8%</td>
</tr>
<tr>
<td>FIRESIDE THEATRE</td>
<td>230</td>
<td>318</td>
</tr>
<tr>
<td>Percent using shortening</td>
<td>69.5%</td>
<td>92.1%</td>
</tr>
<tr>
<td>Percent using Crisco</td>
<td>65%</td>
<td>58.8%</td>
</tr>
</tbody>
</table>

Shortening brand preferences, in order of popularity: 1. Crisco; 2. Spry. Both, of course, are television advertisers. Both have used network radio.

<table>
<thead>
<tr>
<th>Laundry Soap</th>
<th>Viewers</th>
<th>Non-Viewers</th>
</tr>
</thead>
<tbody>
<tr>
<td>FIRESIDE THEATRE</td>
<td>205</td>
<td>278</td>
</tr>
<tr>
<td>Percent using laundry soap</td>
<td>97.5%</td>
<td>94.0%</td>
</tr>
<tr>
<td>Percent using Duz</td>
<td>27.1%</td>
<td>19.4%</td>
</tr>
<tr>
<td>Percent using Ivory</td>
<td>10.1%</td>
<td>13.3%</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Dishwashing Soap</th>
<th>Viewers</th>
<th>Non-Viewers</th>
</tr>
</thead>
<tbody>
<tr>
<td>FIRESIDE THEATRE</td>
<td>205</td>
<td>286</td>
</tr>
<tr>
<td>Percent using dish soap</td>
<td>90.2%</td>
<td>87.8%</td>
</tr>
<tr>
<td>Percent using Duz</td>
<td>7.6%</td>
<td>7.7%</td>
</tr>
<tr>
<td>Percent using Ivory</td>
<td>20.7%</td>
<td>17.3%</td>
</tr>
</tbody>
</table>


Again in this category the leaders, most of whom sell both laundry and dishwashing soap, are or have been heavy users of network radio.

<table>
<thead>
<tr>
<th>Facial Tissues</th>
<th>Viewers</th>
<th>Non-Viewers</th>
</tr>
</thead>
<tbody>
<tr>
<td>FUN FOR THE MONEY</td>
<td>28</td>
<td>500</td>
</tr>
<tr>
<td>Percent using facial tissue</td>
<td>93.2%</td>
<td>90.0%</td>
</tr>
<tr>
<td>Percent using Kleenex</td>
<td>36.1%</td>
<td>48.1%</td>
</tr>
</tbody>
</table>

**NOTHIN' SUB-LIME ABOUT ROCKHOLDS (Ky.)!**

No Sirree — there ain’t much in the way of sales quarry in Rockholds (Ky.). It’s a durable little town, sure, but just simply not slated for big business.

The Louisville Retail Trading Zone, on the other hand, is a marble-ous market. With a population of less than a third of Kentucky’s total, these 27 well-cemented counties ring up drug sales, for example, that are 76.5% as great as all the rest of the State!

Doesn’t that sound concrete enough for you, or do you really want to push the pebbles?

---

**82**

**SPONSOR**

Cold Cereals

<table>
<thead>
<tr>
<th>THE SINGING LADY</th>
<th>Non-Viewers</th>
<th>Viewers</th>
</tr>
</thead>
<tbody>
<tr>
<td>76</td>
<td>512</td>
<td></td>
</tr>
</tbody>
</table>

Percent using cold cereal: 78.9% 75.8%
Percent using Kellogg's: 80.0% 76.3%


Packaged Bread

<table>
<thead>
<tr>
<th>WATY WESTERN FILM</th>
<th>Non-Viewers</th>
<th>Viewers</th>
</tr>
</thead>
<tbody>
<tr>
<td>311</td>
<td>277</td>
<td></td>
</tr>
</tbody>
</table>

Percent using pkgd. bread: 88.1% 88.8%
Percent using Fischer's: 14.6% 9.8%


**ADVERTISERS' QUESTIONS**

*(Continued from page 39)*

buy than one clear channel." He also emphasized strongly the need for BMB data in establishing proper coverage for cooperative advertising territories.

You can't always measure television competition on the basis of television's effective area, Dempewolff said. A station like WCCO has 50% of its circulation outside the area of television competition. So the effective area of television competition often depends on the station coverage area, which calls for BMB data.

Hotpoint's James J. Nance put his finger on the necessity for finding better techniques to make advertising pre-sell products. Hotpoint is exploring ways to make radio and television do a more effective pre-selling job. This will be a consideration in increasing the current quarter of a million dollars now allocated to radio and television. Broadcasting must find new ways to help educate potential customers to more expensive products and to products with low saturation such as elec-

dric dishwashers and kitchen disposal units.

Not only products, but the company itself must benefit by techniques available to advertising. Gay Berghoff of Pittsburgh Plate Glass Company told ANA members. He described the fifteen minute morning radio program of the Pennsylvania Railroad as an activity which had proved most beneficial to the railroad and palatable to the listeners, who hear from company employees about the company's problems, plans, working conditions and place in the community. As a by-product, the boost to employee morale is also terrific.

But advertising techniques alone, Wildroot's Ward Maurer told ANA members, lose their best punch when not integrated with research, sales, and agency activity. Product advertising, selling, the follow-through at point of sale, all add up to consumer selling, said Maurer. Since advertising is the force which sells consumers in the mass, and the field force, that which sells and services the outlets, Maurer argued the activities should be integrated under a closely coordinated plan. The agency, as a member of the advertising and sales groups should work as a member of the team and be directly responsible for sales. In 14 years Wildroot has jumped its advertising budget from $300,000 to about $3,000,000, of which about 50% goes to radio and television.

Other programs which came in for advertiser discussions were How to make salesmen and retail outlets more aware of what radio and television shows are doing to back them up, how to sell advertising policies to directors and stockholders, and how to get more continuity of effect in radio and other commercial copy.

These questions will be explored in future issues of sponsor.
An NAB Convention needs issues

If sponsor's survey of station managers, across-the-desk and questionnaire, holds good, the 1950 NAB Convention will be the poorest attended in the postwar era.

Men who haven't missed a national meeting for years, many of the old guard, won't be on hand this year.

When you talk to them, you get a bushel of reasons: can't get away from the station, another crisis coming up, the regional meeting fills the bill. But most common of all: I don't know why I should make the trip; I can't see anything happening.

Does this mean that the annual NAB Convention is a thing of the past? Sponsor thinks not. But it does mean that a membership devoid of issues is bound to become indifferent.

Fundamentally, a national convention (any national convention) is designed to discuss and debate the problems confronting its delegates; to achieve, if possible, an understanding of issues and a meeting of minds.

The fact is that the NAB membership is not being properly conditioned to issues. Their apathy (and in many cases, downright dissatisfaction) is symptomatic.

There's a place for an NAB annual Convention. It is essential that top-level executives of the NAB, and the members of the board, investigate the present lack of interest.

85,000,000 radio sets

John Patt, general manager of WGAR, Cleveland, started it.

Neck deep in his new campaign to promote the concept of a radio set in every room, he stumbled when it came to one statistic.

He wanted to know how many radio sets were in use in the nation. One authority quoted 60,000,000, another 90,000,000, and others had totals in between.

When he wrote and asked sponsor to come to the rescue we found the situation every whit as confused.

So, early in March, sponsor asked the NAB and the RMA to bring their figures up to date; to come to a definite agreement on the total number of sets.

The findings are in. At the end of 1949, report the NAB and RMA jointly, the total number of radio sets in use (inside and outside the home) totalled slightly more than 85,000,000. Here's hoping that this sort of census-taking will continue on a joint basis and will become a regular annual event.

Pressure plus

Check the NAB Board and you find an unusually well-qualified group.

Check the NAB executive staff and you find, from Judge Miller down, men who can hold their own in any company.

Yet the NAB isn't doing too well. Out in the field you encounter apathy, often worse. A sponsor survey just completed throws light on the terrific pressure to which the NAB staff and NAB Board are subjected. Small stations want lighter dues and more representation. Big ones want economy. The FMers feel totally disregarded. The TV stations want much more emphasis for their medium. Radio outlets bitterly resent TV encroachment.

Is the situation tenable?

Every association has pressures. It's part of the life. But NAB pressure will continue to build up because the premise on which it is functioning doesn't permit any safety valve. Radio and TV are not compatible on all fronts.

Though the two media have much in common, radio and TV selling is competitive; it will become increasingly so.

And selling is the No. 1 concern of the NAB membership today.

What can be done?

Some expound the idea of a federated NAB, divided by radio and TV units.

Others suggest that the BAB (with a new one for TV) be separated from the NAB.

Either change will cost money. But either should help put the NAB on a solid foundation.

Applause

Jam-packed day in Tennessee

Recently it was our pleasure to read the minutes of the Tennessee Association of Broadcasters' meeting held last month in Nashville.

Were we impressed!

In one jam-packed day 123 delegates from 34 Tennessee stations listened to experts like John Fontaine of Nelson-Chesman, Hugh Murphy of Lake-Spiro-Shurman, and Albert Noble of Noble-Dury tell "What a time-buyer wants to know." They heard Maurice Mitchell in a special pitch.

They discussed ways to crack tough accounts; relationship with competitive media; the effectiveness of TAB public service throughout Tennessee.

The Mayor of Nashville came in to pay his respects, too. He applauded TAB's "Let's Sell Optimism" campaign suggested by sponsor some months ago. He said that the TAB has been spreading optimism throughout the state. President F. C. Sowell reported that scores of stations throughout the U. S. have inquired about the TAB.

When you read the record you wonder how TAB covered so much territory in a single day. And at the same time you sense an earnestness, an interest, an organization, a purpose behind the day's proceedings.

As we see it, TAB's busy day might serve as a model for many state and national sessions. It was no surprise to see the whole slate of officers, including F. C. Sowell, WLAG; Earle Winger, WDOD; Jack Draughon, WSIX; John Hart, WBR; Tom Baker, WKDA; and Marshall Pengra, WATO, reelected unanimously.
Accepted studies show Kansas City's Primary Trade area to be rectangular, as illustrated. Kansas City is the natural capital for all trade and commerce in this vast territory.

The KMBC-KFRM Team has been custom-built to serve this area—without waste circulation!

The KMBC-KFRM Team is your best buy in the Heart of America because it provides complete, effective and economical coverage. Contact KMBC-KFRM or any Free & Peters' "Colonel" for complete details.

The True Area is an East-West Rectangle and...

Only The KMBC-KFRM Team Covers it Effectively and Economically

Contours are 0.5 mv/m Daytime

Ask for a Copy of The Kansas City Trade Area Study

The KMBC-KFRM Team
6TH OLDEST CBS AFFILIATE — PROGRAMMED BY KMBC
Pursuit!

There's nothing like the drama of the man-hunt for keeping big audiences happily glued to their radios, eager for every word... including yours. Now CBS, creator of such successes as “Suspense” and “Escape,” recommends “Pursuit.” This is one of the best... the adventures of Scotland Yard’s Inspector Peter Black, on the trail of the wily and wicked. The sponsor who catches this one will win a handsome reward.
FOR OPENING DOORS IN RICHMOND

Looking for the right key to open doors in Richmond? Look no further, for the Havens and Martin stations — Virginia's pioneer audio and video institution — not only open doors but are welcomed into the hearths and homes of Richmond's expanding community. First to unlock the magic of radio and television, WMBG, WTVR and WCOD continue to show the way to getting the most out of your national advertising dollar in Richmond. Ask your Blair man.

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

WMBG AM
WTVR TV  FIRST STATIONS OF VIRGINIA
WCOD FM

Radio rate quandary

Anent all the chatter about radio rates one fact stands out: that research picture on which valid decisions must be based is obscure. On one hand proponents of rate-lowering cite TV effect on other media, notably radio; on other many observers, including prominent sponsors and agency executives, point to lowering cost-per-thousand, startling inadequacy of research systems as presently set up to give full credit to radio's: (1) out-of-home listening; (2) multiple-set listening in bedrooms, bathrooms, dens, workshops, kitchens (see "Radio's uncounted millions," page 22).

-P course-

Nielsen's 2,000 Audimeters

Puzzling note in listening measurement picture is whether A. C. Nielsen's 2,000 audimeters in 1,500 homes sampled (1-1/3 audimeters to home) conforms to average number radio sets in home. Hooper, Whan, Sindlinger studies show 1-1/2 or more sets in average home as individual home listening increases. If Nielsen Audimeters fail to cover all sets in sample homes, National Nielsen Radio Index may require revision. February 1950 figure show 4 hours, 3 minutes for February 1949. New type Audimeter can measure up to four sets, but only handful currently in use.

-P course-

NBC Symphony looms as Steel substitute

Following pattern established in 1949, U. S. Steel plans to continue on summer air with NBC Symphony after Theatre Guild vacations in June. Decision still subject to Steel board confirmation.

-P course-

Is summer good time to sell?

With production and inventories growing (auto field is good example) and buyer resistance stiffening, advertisers this year are carefully analyzing summer selling techniques. Stimulus is fact that spendable income is at highest peak in history. Intriguing to advertisers contemplating broadcast campaigns is fact that only 8 percent are away from home at any one time during hot months.

-P course-

Integrated commercial by TV program star rates high

Value of delivery of integrated commercial by program star emphasized in March Starch report on TV commercials. Brand acceptance score for Congoleum products, sponsoring Garway At Large, was one of highest ever recorded with 19 percent for viewers against 4 percent for non-viewers. Garway does commercials.

-P course-

Keep your eye on Alaska

Impending addition of Alaska as 49th state, rapidly improving population and income statistics are attracting advertisers to Alaskan markets. Radio facilities are good; outstanding results are reported.
"Lightning That Sells," is planned for release first week in May. Script and voice have been redone, some sequences eliminated, new sound track substituted. Shortened version designed especially for small group showings.

-SR-

Many TV stations are adjusting programing, especially shows aimed at very young audiences, to answer own objections to questionable pro-
graming as well as Washington, parental, and educational groups criticisms. WDTV, Pittsburgh, has cancelled two crime shows with announcement by Don Stewart, general manager, of new station policy frowning on horror enactments. WOR-TV has adopted Motion Picture Producers' Code. KFI-TV, WKY-TV, WTMJ-TV, WAVE-TV, WTVR, WRGB, WDSU-TV are among number of others expressing active interest in higher programing standards.

-SR-

Now there's a Ma Perkins dress, a Road to Life dress, a Big Sister dress, and several others named after Procter & Gamble daytime se-
rials in an extensive publicity exchange between the soap firm and McKettrick-Williams, Inc., manufacturers of dress patterns. Ten dresses were created for the campaign. McKettrick will include name of programs, times heard, network and sponsor in all advertising; P & G reciprocates by plugging dresses and company on its programs for one month, starting at end of April.

-SR-

Despite first annual loss in six years, Rexall Board approves Presi-
dent Justin Dort strategy which calls for continued closing out of marginal stores and concentration on super drug marts. Dort expects to complete readjustments program in 1950, meanwhile exercising rigorous economy, including substitution of Phil Harris-Alice Faye show after 4 June ($14,500 weekly talent cost) in favor of Richard Diamond, Private Detective ($4,500 weekly). Firm proponent of ra-
dio's selling impact, Rexall expects to up use of medium when re-
built program completed.

-SR-

Recent California decision jeopardizes radio and TV industry reliance on common law copyright to protect program content. In case involv-
ing Mel Blanc (Blanc vs. Lantz), court held that motion picture per-
formance constitutes general publication, resulting in abandonment or loss of common law rights. Harry P. Warner, of Washington, D. C., law firm of Segel, Smith & Hennessey, discussing case in Vanderbilt Law Review 209 (1950) concludes if decision is affirmed on appeal, networks, stations, sponsors, etc., will have to copyright all pro-
gram material in lieu of relying on common law protection.

(Please turn to page 44)
LARRY SHOTWELL
In Bowling,-
WHEC
In Rochester

LONG TIME RECORD FOR LEADERSHIP!

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

<table>
<thead>
<tr>
<th>STATION</th>
<th>MORNING</th>
<th>AFTERNOON</th>
<th>EVENING</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHEC</td>
<td>43.4</td>
<td>38.3</td>
<td>36.2</td>
</tr>
<tr>
<td>B</td>
<td>16.5</td>
<td>25.0</td>
<td>23.1</td>
</tr>
<tr>
<td>C</td>
<td>10.8</td>
<td>7.7</td>
<td>6.6</td>
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<tr>
<td>D</td>
<td>6.8</td>
<td>13.2</td>
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<tr>
<td>E</td>
<td>16.9</td>
<td>9.3</td>
<td>10.3</td>
</tr>
<tr>
<td>F</td>
<td>3.6</td>
<td>1.8</td>
<td></td>
</tr>
</tbody>
</table>

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

BUY WHERE THEY'RE LISTENING:

WHEC

of Rochester

N. Y.

5,000 WATTS

24 APRIL 1950
One housewife trusts another

Housewives' Protective League is a unique series of programs which sell to women because they guarantee products, soft-pedal commercials

Uncounted millions

Radio is growing industry and there are now figures to prove it... despite what salesmen for other media may say about encroachment of TV

Quaker rug's magic carpet

This division of mammoth Armstrong Cork tried to get started with big magazine ads. These failed and radio now gets full budget of $500,000

Basic difference

Source of radio's strength is fact that you have to devote full attention to TV. Since it's possible to do chores and listen to radio at same time, it's possible to listen more hours each day than viewer can view

Radio rates: which way should they go?

After calm consideration, advertisers will realize radio should not be the "fall guy" for TV. It is delivering more total circulation now than ever

Department store TV

Big stores are jumping into television with none of the hesitance they showed about radio. They regard programs as direct sales vehicles

Summertime facts and figures

SPONSOR's next issue will be devoted completely to "summer selling." It will include a story which sums up facts sponsors ought to know about summertime audiences and great sales opportunities of summer broadcasting

Hot weather programing

A second story in the "summer selling" issue will tell about trends in summer programing of interest to advertisers

Aid for timebuyers

Valuable method of judging station's share of audience from new BMB ratings has been developed. It should be an aid to sponsors planning spot campaigns
Why **WCAO** is a better buy in Baltimore--

- The greatest audience in WCAO history.
- All programs transmitted simultaneously by WCAO-FM...extra coverage at no extra cost.
- Full Basic CBS network programming.
- No rate increase since 1946.
- 28 years of broadcasting service to Maryland.
- Local promotion of your show.

**WCAO**

"The Voice of Baltimore"

CBS BASIC • 5000 WATTS • 600 KC • REPRESENTED BY RAYMER

24 APRIL 1950
FARM FACTS

Will you please send me 30 copies of your Farm Facts Handbook and bill me accordingly? I am requiring that each student in my radio programming class secure a copy. If you have any other publications, I would appreciate securing sample copies to determine their value for class use.

You might be interested in knowing that we often discuss articles in class appearing in SPONSOR. I feel that familiarity with your magazine is a "must" for prospective radio personnel.

CHARLES F. HUNTER
Assistant Professor of Radio
Northwestern University
Evanson, Illinois

The writer supervises a large farm machinery account which, from time to time, uses radio broadcast advertising. Therefore, it would be greatly appreciated if you would send me a copy of your Farm Facts Handbook.

DOLPH JANSSEN, JR.
Vice president
Fuller & Smith & Ross
Cleveland

- The 52-page Farm Facts Handbook is available to subscribers as a bonus. To others, the cost is $1 per copy.

LOOKING FOR SPONSOR

The enclosed check for $8.00 is to cover a one-year subscription to SPONSOR.

Will you please begin this subscription with your next issue. Mail to Mr. Willard A. Pleuthner, BBD&O.

We know that sponsors will keep us abreast of developments in the radio-television field and therefore greatly anticipate receiving our first copy.

PHIELPS DEERSON
BBD&O
New York

FOREIGN LANGUAGE STORY

I have just finished reading your article "They love their native tongue" in the 27 March SPONSOR, and may I take this opportunity to compliment you on a truly fine article. The staff of SPONSOR allowed no stone to be unturned when compiling this article. My
Radio
Market Data
for
Oakland, California

1. How many people?
There are 3 million people in the coverage area of KLX, the top station in Hooper ratings. KLX claims only 600,000 as steady listeners.

2. How rich are they?
Oakland area radio listeners spend 100 million for drugs, 1 billion for food, 2 billion for general merchandise, 1.4 of a billion for radios, TV and furniture.

3. What does Hooper say?
KLX leads all independent San Francisco and Oakland radio stations in the Oakland Hooper...and often leads in all six periods!

4. Do San Francisco Independents cover Oakland?
No, these stations reach only 15 to 35% of the Oakland audience that KLX covers. You can check this by adding the Hooper share of audience figures for all six periods!

5. What about KLX results...and promotion?
Just send for success stories on your field. Also, KLX has won 7 national awards for sound promotion.

KLX
TRIBUNE TOWER • OAKLAND, CALIFORNIA
Represented Nationally by BURN-SMITH CO., INC.

hat goes off to you!
Keep up the fine work in presenting a most valuable magazine.

ANNETTE OROMANER
Program Director
WHAT & WHAT-FM
Philadelphia

For some time I have wanted to write you a letter telling you how much I enjoy sponsor. Only a nudge was necessary but the current issue is an H-Bomb.

I am most excited about the foreign language article which appears. I think it will prove very valuable to us and I certainly appreciate it.

You will be interested in knowing that a sales letter prepared last week is in the mails to all advertising agencies with a postscript calling their attention to this issue of SPONSOR.

I would not be happy without adding my praise for the special issue on LIGHTNING THAT TALKS. It was a magnificent job and a fine promotion of radio.

In short, I like SPONSOR.
Claude Barrere
General Manager
Foreign Language Quality
Network
New York

COOKING OILS
My attention has just been called to the 13 February issue of your most excellent publication.

On page 19 of that issue there is one of the year’s outstanding examples of journalistic enterprise—for which you are undoubtedly receiving great acclaim from the spot radio industry.

One of the most interesting features on page 19 was the fact that you had no qualms in crediting the Hooper City Reports for the figures on how daytime listening varies by localities, but did not seem to want to waste the slight amount of composition charges that would have been involved in giving either the Industrial Surveys Company or the Bureau of Advertising a credit line on the chart at the top of the page that is headed, “Cooking Oils—distribution of purchases by Geographic Regions.”

Harold S. Barnes
President
Industrial Surveys Co.
New York

Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa

KMA
Shenandoah, Iowa

73.2% of this population live on farms or in small towns (under 10,000 population). Conlan and mail pull prove KMA is the dominant station in this rural and small town area. Without KMA you lose impact, miss the prosperous farm and small town families.

AND...
we mean prosperous! Iowa-Nebraska Agricultural Income Increase, 1948 over 1947, was the highest in the nation. The 1949 estimate indicates another increase due to larger marketings, veterans’ bonus.

Get All the Facts From
Avery-Knodel, Inc.
National Representatives

OMAHA-DES MOINES
Sales On An
"EVEN KEEL"
with

KMA
Shenandoah, Iowa

Our BMB Area is 184 Counties in Iowa, Nebraska, Kansas, and Missouri. The dominant trade centers for this area are Omaha and Des Moines.

HOWEVER...

For Omaha TV Coverage
Use Television Station KMTV. With programs from CBS, ABC and DuMont, KMTV leads the way in reaching your Omaha customers.
Department of Commerce survey promises bright future for furniture industry
The furniture industry may be facing a new era according to a 15-page survey of the household furniture industry published by the Department of Commerce. Family life centering increasingly around the home under the influence of television; high levels of residential construction; and increasing population make 1950 sales prospects bright for the furniture industry.

160 items now listed in consumer's price index
Radio advertisers can get a clearer picture of what the worker is buying today from the revised consumer's price index. One hundred and ten items have been added to 50 previously checked in 56 cities by the Bureau of Labor Statistics. Beer and wine are included in the new listings—the first revisions since 1934-36.

National income up but buyers are more selective
National income, industrial output and home building have all shown gains for 1950's first quarter according to a monthly report issued by the Council of Economic Advisers. The average personal income after taxes has increased $61 per family (2.9 persons above 10 years of age) or approximately $3,236 annually. Despite the increase in income, people are more selective in their purchases. And, in this buyers' market it will be up to advertisers, through effective use of media, to do the selling.

Increased margarine sales will prove embarrassing to the government
Margarine consumption has increased 550,000,000 pounds since 1939 (last year it was 850,000,000 pounds). Butter use has dropped 576,000,000 pounds since 1939. If butter sales drop any further, it will be particularly embarrassing for the U. S. government since there is 10 times as much butter on hand as a year ago, and most of the butter in cold storage is government-owned. Meanwhile, the margarine manufacturers are mapping their ad strategy, including broadcast advertising, to hypo oleo sales. Federal taxes on oleo end 1 July.

Federal Reserve Board survey shows consumers plan to keep buying homes, appliances
The Federal Reserve Board reports that although consumers are more uncertain about business conditions, they expect to keep buying. Encouraging news to home builders, auto makers and TV set manufacturers is that people expect to buy some one million homes this year. TV sets, automobiles, and electrical appliances are also high on the list of items people want to purchase.

Detergents get a large share of domestic market's fats and oils as ad competition continues
A Senate agriculture committee reports detergents are getting a large share of the domestic market's fats and oils. However, the detergents show no sign of grabbing off 33 percent of the soap market as previously predicted by the industry with both soaps and detergents heavily plugged airwise. 1949 soap sales are estimated at 3.2 billion pounds while detergent sales reached 800,000,000 pounds.

Senate Commerce Committee turns down liquor advertising bill
Beer and wine manufacturers, heavy users of spot radio and sponsors of many sports broadcasts, have surmounted another attempt at adverse legislation. The Senate Commerce Committee has rejected a measure proposed by Republican Senator William Langer (North Dakota) that would have prohibited radio stations and other forms of media from carrying alcoholic beverage ads across state lines.

Radio advertisers can take advantage of G. I. money due this summer
Air advertisers can take advantage of "summer selling" in the coming months and at the same time shunt their broadcast advertising cots to the ex-G. I. Terminal leave bonds worth $331,000,000 will mature this summer giving alert furniture, radio and TV, and appliance manufacturers a chance to sell plenty of merchandise.

Edgar Kobak favors federated NAB
Edgar Kobak, former president of the Mutual Broadcasting System, and newly-elected member of the NAB board, has come out in favor of a federated NAB. Under this plan, AM, FM and TV would be in separate divisions with a federated president and staff to deal with common-denominator factors.
You wouldn’t expect to sell champagne to the lollipop trade anymore than you’d expect to sell your product to the wrong audience.

At KTRH it’s easy to find your customers. To sell feed, flour or farm equipment—there’s the farm family audience in the morning rural block.

For soap, soup or cereal—the housewife audience on mid-day women’s shows.

For cures, cars or cigarettes—the all-family audience on evening CBS shows.

KTRH is first in number of BMB listeners in Houston and the Texas Gulf Coast area with 11.2% audience increase.

KTRH
CBS in Houston
50,000 watts — 740 kc
...and delivers you a Great Multi-State Audience of 643 Counties

Of all New Orleans stations, WWL, alone, gives you this dominant coverage of the rich Deep-South market:

INTENSE PRIMARY
(50%+ to 90%+) ........... 114 Counties

PRIMARY
(25%+ to 50%+) ........... 128 Counties

PLUS
(10%+ to 25%+) ........... 401 Counties

TOTAL 643 Counties
South's Greatest Salesman
Leads in Merchandising

Every place folks go in New Orleans, WWL's big visual promotion campaign is on the job—selling your program!

On the street—colorful 24-sheet posters, streetcar and bus dash signs.
In the store—stack signs, posters, displays.
In the home—big newspaper ads—tempting listeners with WWL's varied attractions. No other New Orleans station gives you so much —so often—to build listenership.

Leads in Hoopers, Too

Latest Hooper proves that WWL outranks all other New Orleans stations in share-of-audience. Evenings, WWL takes a greater share-of-audience than next two stations combined.
The only television station which reaches this large, prosperous section of Pennsylvania — including Lancaster, York, Lebanon, Reading, Harrisburg and adjacent area. This market fulfills all requirements for reliable testing. Viewing is unusually high and consistent because of interesting local programming and the top shows of four networks — NBC, CBS, ABC and DuMont. Write for information.

A STEINMAN STATION

WGAL-TV
CHANNEL 4
Lancaster, Penna.
Clair R. McCollough, Pres.

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

NBC TV AFFILIATE

Stop Guessing!

Mr. Sponsor

Leroy A. Lincoln
Metropolitan Life Insurance Co., New York

Quiet, amicable Leroy A. Lincoln has worked energetically to help build the world's largest private corporation into a powerful force for better living. Since its inception the Metropolitan Life Insurance Company has campaigned to teach its approximately 35,000,000 policy holders how to avoid the hazards of life. Lincoln's crusade to keep people living longer might appear to be a shrewd business operation. Actually, his public service efforts are a result of his deep rooted sense of social responsibility.

Throughout most of his early life Lincoln did not show any signs of outstanding ability. He was graduated from Yale law school with average marks and without performing notable feats. Said Lincoln: "I never did anything to distinguish myself."

Lincoln's career started taking definite shape in 1915. After practicing law in Buffalo, New York, for 11 years with moderate success, he was elected as a delegate to the state constitutional convention. During the meetings that followed, he had several sharp disputes with fellow delegate Jesse S. Phillips, who was later appointed New York State Superintendent of Insurance. Despite these clashes Phillips regarded his adversary as a man with a brilliant legal mind. He offered the young barrister a job which Lincoln accepted.

After two years Lincoln was lured to Rumsey & Morgan, insurance specialists. A short time after, Metropolitan asked him to join its organization as general attorney. Although he was eager to take the job he knew R & M would be hard hit if he left. For the next two years Lincoln served both companies. In 1919 he became a full time lawyer for Metropolitan; seven years later he was made general counsel. He became vice president in 1929, president in 1936.

Metropolitan's radio philosophy has remained unchanged since it began using radio in 1925. The company never sells insurance on the air. It uses the medium chiefly for propagating its principles for healthy living. In 1950 Metropolitan will spend almost one-half of its $2,000,000 annual ad budget for radio. It is currently sponsoring 363 local programs, mostly 15-minute newscasts, covering 47 cities in the United States and Canada. The avalanche of letters that pour into stations requesting the firm's literature has convinced Metropolitan that radio pays off.

SPONSOR
MR. SPONSOR:

Folks hereabout love Tigers...

...AND WJBK, THE KEY STATION IN THE TIGER BASEBALL NETWORK

The kind of Tigers we're talking about make their mark with baseball bats in Detroit, a town whose metropolitan area holds a baseball fan club over 2½ million strong.

In case you didn't know, the Tigers represent Detroit in the American League ... and WJBK, for the second straight year, is the key station of the network that carries the Tiger broadcasts.

A baseball fan club over 2½ million strong carries a lot of wallop in the "Sales League." For a "Sales League" fourbagger, metropolitan Detroit is the ball field and WJBK is your best bat.

Get the facts on this home-run sales story now. Your local Katz Agency man will show you how to bat 1.000 in Detroit's buyers league.

WJBK - DETROIT

NATIONAL SALES HEADQUARTERS: 327 LEXINGTON AVENUE, NEW YORK 17, ELDORADO 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

24 APRIL 1950
Wake 'em up and make 'em like it.

WFAA, Dallas, does just that with its show The Early Birds. Proof: a recent contest pulled 30,000 entries.

Ingredients for most morning shows are basically the same, as SPONSOR pointed out in its article "Rise and shine." Lively chatter, and rousing recorded music are the staples.

But The Early Birds goes in for live (and top-notch) talent as well as liveliness.

Through the years quality of program talent has been high. It boasts such alumni as: Eddie Dunn, now with NBC's Jack Berch Show; Gus Levine, now orchestrator with Mark Warnow; Pen Davenport, musical director for Kiss Me, Kate; Mack Harrell, Metropolitan Opera baritone; Dale Evans, now Mrs. Roy Rogers on and off screen; Lois Moseley, coach for Decca recordings; Cass County Boys, now with Gene Autry; Fred Lowery, famed for whistling appearances with Horace Heidt; Jimmy McClain, ex-Dr. I. Q.; and Nancy Gates, RKO starlet.

Aside from the all-important live talent angle, producer Ben McCleskey credits commercial success for the program to (1) close cooperation among the producer (a cast member himself), the central comic character, the announcer, and the musical director; (2) wisdom of agencies in allowing cast members to handle lead-ins, fresh daily jingles, and singing tags to set-commercials, thus giving the show spontaneity; (3) avoidance of the stereotypes so often used to produce a backwoods flavor, although the show's story takes place in a backwoods hotel.

Television can sell magazines. And the success of TV Guide in the New York area provides the most recent example.

As sponsor stated in "Broadcasting pulls on the newsstand," "... mass magazines have found for a number of years that their big competitor is also their star salesman ... radio or TV." TV Guide, as a sponsor intelligently using TV time, has shown remarkable results.

The magazine is just two years old. But it is now said to be the second largest newsstand magazine in the New York area. Its current weekly circulation is reported to be over 200,000 and it is averaging a 7,000 to 10,000-copy climb a week, according to the publishers.

Lee Wagner and Len Ruskin started TV Guide March 1948. Their idea: to give viewers information not found in the newspapers about TV programs. They began using TV spots immediately. Now they average an expenditure of $4,000 to $5,000 a week on 10-second, 20-second, and one-minute TV spots plus numerous one shot shows as all out campaigns on certain issues. They once spent $1,025 for TV spots keyed to a particular drive and received in return over $12,000 worth of new subscriptions. TV gets 90 percent of their advertising budget with an annual expenditure of over $100,000.

As to future plans for TV Guide, Len Ruskin says: "We hope to have national coverage some day; we now cover New York, Connecticut, and New Jersey. Most of our advertising budget always will go, of course, into TV."

**NEW YORK HAS MORE IRISH THAN DUBLIN**

and WOV has a brand new radio show for everyone who loves Irish music

Write, phone or wire for details.

Ralph N. Weil, General Manager
New and renew

These reports appear in alternate issues

New National Spot Business

<table>
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<tr>
<th>SPONSOR</th>
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<th>STATIONS-MARKETS</th>
<th>CAMPAIGN, start, duration</th>
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<tr>
<td>Clark Brothers</td>
<td>Teaberry Gum</td>
<td>McCann-Erickson (N.Y.)</td>
<td>Indefinite; list not set at moment</td>
<td>Spots and chainbreaks; March 20;</td>
</tr>
<tr>
<td>Gotham Biscuitry</td>
<td>Stockings</td>
<td>Sterling (N.Y.)</td>
<td>N.Y.</td>
<td>indefinite length</td>
</tr>
<tr>
<td>Grove Laboratories</td>
<td>Dandruff remover shampoo</td>
<td>Harry R. Cohen (N.Y.)</td>
<td>60 markets</td>
<td>Participation on women’s programs</td>
</tr>
<tr>
<td>G. F. Heublein &amp; Brothers</td>
<td>A.I. same and mustard</td>
<td>Duane Jones (N.Y.)</td>
<td></td>
<td>Spots; March 13; 29 weeks</td>
</tr>
<tr>
<td>Mail Pouch Tobacco Co.</td>
<td>Tobacco</td>
<td>Charles W. Hoyt (N.Y.)</td>
<td></td>
<td>Spots 2nd 13-week cycle at present</td>
</tr>
<tr>
<td>Metro Goldwyn Mayer</td>
<td>“Annie Get Your Gun”</td>
<td>Duane &amp; Co (N.Y.)</td>
<td></td>
<td>Spots (specific buying planned for 30 days)</td>
</tr>
<tr>
<td>Nabisco</td>
<td>Neutra</td>
<td>Geyer, Newell &amp; Ganger (N.Y.)</td>
<td>150 markets</td>
<td>Spots; May 1 for several days</td>
</tr>
<tr>
<td>Nestle Co.</td>
<td>Nescafe</td>
<td>Doherty, Clifford &amp; Sheinfeld (N.Y.)</td>
<td></td>
<td>Spots and chainbreaks; April 13; 4 weeks</td>
</tr>
<tr>
<td>Nestle Co.</td>
<td>Floen-A-Mint</td>
<td>Doherty, Clifford &amp; Sheinfeld (N.Y.)</td>
<td></td>
<td>One-minute spots; (Jacksonville April 10; Miami April 31; St. Petersburg April 17); eight weeks</td>
</tr>
<tr>
<td>Pharmaceutical</td>
<td>Ivory soap</td>
<td>Duane Jones (N.Y.)</td>
<td></td>
<td>Spots; April 10; eight weeks</td>
</tr>
<tr>
<td>Procter &amp; Gamble</td>
<td></td>
<td>Compton (N.Y.)</td>
<td></td>
<td>Announcements; March 5; 13 weeks</td>
</tr>
<tr>
<td>Stirk’s Seattle Brewing &amp;</td>
<td>Rainier extra pale beer</td>
<td>Western (Seattle)</td>
<td></td>
<td>One-minute announcements; April 1; indefinite period</td>
</tr>
<tr>
<td>Malting Co.</td>
<td></td>
<td></td>
<td></td>
<td>Spots</td>
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</tbody>
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Station Representation Changes

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<th>NEW NATIONAL REPRESENTATIVE</th>
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<tbody>
<tr>
<td>KRON, Omaha</td>
<td>MBS Independent</td>
<td>John E. Pearson, N.Y.</td>
</tr>
<tr>
<td>KRUC, Corona, California</td>
<td>MBS</td>
<td>Joseph Hershey McGilla, N.Y.</td>
</tr>
<tr>
<td>KOM, Lincoln</td>
<td>ABC, CBS, NBC, DuMont Independent</td>
<td>John E. Pearson, N.Y.</td>
</tr>
<tr>
<td>KPHO-TV, Phoenix, Arizona</td>
<td>ABC, CBS, NBC, DuMont Independent</td>
<td>Edward Petry, N.Y.</td>
</tr>
<tr>
<td>KSDK, Galby, Kansas</td>
<td>ABC, Independent</td>
<td>Bill Representatives, N.Y.</td>
</tr>
<tr>
<td>WDAF-TV, Kansas City, Missouri</td>
<td>Independent</td>
<td>Harrington, Righter &amp; Parsons, N.Y.</td>
</tr>
<tr>
<td>WERE, Cleveland</td>
<td>ABC</td>
<td>William G. Rambous, N.Y.</td>
</tr>
<tr>
<td>WIL, St. Louis</td>
<td>MBS</td>
<td>John E. Pearson, N.Y.</td>
</tr>
<tr>
<td>WTO, Rockford, Illinois</td>
<td>MBS</td>
<td>Bill Representatives, N.Y.</td>
</tr>
</tbody>
</table>

Advertising Agency Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dick Allman</td>
<td>Trueson Laboratories, Detroit, adv mgr</td>
<td>Wolff-Jekling-Cucker Inc, Detroit, acct exec</td>
</tr>
<tr>
<td>James M. Alspaugh</td>
<td>John Blair &amp; Co., S.F., acct exec</td>
<td>Har-R Representatives Inc, S.F., mgr</td>
</tr>
<tr>
<td>James W. Blackburn</td>
<td>McCann-Erickson, N.Y., copy group head</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Vincent R. Bliss</td>
<td>Grant, Chicago</td>
<td>Har-R Representatives, Chi., dp</td>
</tr>
<tr>
<td>Guild Copeland</td>
<td>Cecil &amp; Pricekey, N.Y., acct exec</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Edward C. Court</td>
<td>Alfred Hart, L.A., gen sls mgr</td>
<td>Melvin, Newell &amp; Dertor, Mt.wood, vp</td>
</tr>
<tr>
<td>Frank Donnan</td>
<td>Communication Measurements Laboratories, N.Y.</td>
<td>Geyer, Newell &amp; Ganger Inc, copy staff</td>
</tr>
<tr>
<td>David T. DuMont</td>
<td>Sherman K. Ellis &amp; Lallache &amp; Ellis Inc, N.Y., pres</td>
<td>Picard, N.Y., acct exec</td>
</tr>
<tr>
<td>Sherman K. Ellis</td>
<td>Young &amp; Rubens, N.Y., prod on various network shows</td>
<td>Renton &amp; Bowles, N.Y., vp</td>
</tr>
<tr>
<td>Dave Elton</td>
<td>Wilhelm, Laughlin-Wilson &amp; Associates, Houston, member of plans board</td>
<td>Young &amp; Rubens, N.Y., in charge of radio activities on the Garden account</td>
</tr>
<tr>
<td>William Franckeay</td>
<td>J. Walter Thompson Co Ltd</td>
<td>Same, vp in charge of new business</td>
</tr>
<tr>
<td>Jack Gillett</td>
<td>Louis M. Cottin &amp; Co, N.Y., partner</td>
<td>Walsh, Toronto, art dept</td>
</tr>
<tr>
<td>John J. Grondstein</td>
<td></td>
<td>Joseph Katz Co, N.Y.</td>
</tr>
</tbody>
</table>

- In next issue: New and Renewed on Networks, Sponsor Personnel Changes, National Broadcast Sales Executive Changes New Agency Appointments
Advertising Agency Personnel Changes (Continued)

NAME
W. H. Hudlich
Henry Halpern
Alice J. Hetfield
Bud Holtzman
Andrew J. Hull
Marjorie Child Husted
Russell B. Under
Stanley H. Jack
Karl M. Jorns
Robert E. Johnson
Allan W. Kynes
Roger H. Lewis
Harriett Lings
John F. McClure
Jack Matthews
William P. Peavey
Joseph A. Proctor
Stephen H. Richards
William A. Rogers
Jack Rum
Wallace A. Ross
Warren L. Rudwick
Granville Ruffledge
James Sereggie, Jr.
Kenneth H. Seitz
Peter J. Sutcliffe
James Charfield-Taylor
Marion F. Welborn
Richard Welden
E. Taylor Wetherhill
I. Arthur West
Roy Neil Williams
Lon A. Young

FORMER AFFILIATION
Shipstads & Johnson Ice Follies, gen mgr
Young & Rubiram
Management and sales consultant
Playmakers Productions Co, writer
Continental Can Co, dir of package design
General Mills, dir of home service dept
Footes, Cone & Belding Ltd, London, copy chief
Essel & Thurber, Chicago
Allen & Reynolds, Omaha, acct exec
Ross Roy Inc, West Coast rep

WDBN, N.Y.
Macon Greenthal Co, N.Y., copy chief and acct exec
Christian Russian Overseas Programs, pub rel dir
The Sefikin Co, N.Y., vp
Danner, Fitzgerald, Sample, Chicago, space buyer
C. F. Hooper, N.Y., dept head
James Thomas Chirag, Boston, vp in charge of merchandising
General Motors (Buick Motor Division), Detroit, exec staff
Fredrice W. Ziv Co, Cincinnati, dir of special ads
Roy S. Durstine Inc
Ross Reports on Television, N.Y., publisher
Gordon & Rudwick, N.Y., partner
Glew H. Stucker & Associates, N.L., vp
J. J. Gibbons Ltd, Toronto
West Bend Pilot (Wisconsin), pub and gen mgr
Royer & Royer, N.Y., vp and gen mgrs
Saks-Fifth Avenue, N.Y., prom dir
Associated, L.A., partner
Norman D. Waters
Formerly of Wertheim Advertising Associates, N.Y.
Television Cartoons Inc, dir of ads
Armour & Co, mgr of industrial adv
Mike Newman Associates, L.A.

NEW AFFILIATION
Walter McCready, Beverly Hills, pub rel and prom dir
Ward Wheelock, Phila., research mgr
Van Bier & Crown Inc, N.Y., pres
Geronio, N.L., head of tv dept
Levy, Newark, art dir
Danner, Fitzgerald, Sample, Chicago, space buyer
Same, dir of London board
Kling Studios, Detroit, resident mgr
Same, partner
Keenan & Eckhardt, Wood., pub rel on the Lincoln-Mercure
Transit Radio, N.Y., Eastern slip mgr
Same, ass't to the pres
Wasser, Kay & Phillips Inc, Pittsb., acct exec
Keenan & Eckhardt, N.Y., acct exec
Ross Roy-Fugarty Inc, Chicago, head of media department
John Blair, N.Y., acct exec
Same, dir of agency
Kudner, Horvitz, pub rel staff
Same, acct exec
The Bow Co, N.Y., acct exec
Ward Video Inc, N.Y., dir of ads (Ross Reports will continue)
Joseph Katz Co, N.Y.
M. L. Hirsch Co, N.Y., exec vp and partner
Walsh, Toronto, copy dept
Mccorison, Milwaukee, acct exec
Rogers-Kellogg-Stilboum Inc, N.Y., exec
Irving Seeher, N.Y., dir of fashion merchandising programs
Walter McCready Inc, L.A., bus mgr
Durand, N.Y., space buyer
New agency: Yates Advertising Inc, changes to Yates, Wertheim & Babruck, N.Y., vp
Frederic Boone Inc, N.Y., head of tv film dept
John Mathur Lupton Co, N.Y., acct exec

New and Renewed Television (Network and Spot)

SPONSOR
American Chicle Co
American Tobacco Co
Borden Co
Breyer Ice Cream Co
Buick Div of Gen Motors
Cudahy Watch Co
Burry Biscuit Co
Campana Sales Co
Carpenter-Morton Co
Celanese Corp of America
Cities Service Co
Commer Products Co
Duffy-Mott Co
Easy Washing Machine Co
Eversharp Inc
Gen Foods Corp (Birdseye Frozen Foods)
Great Atlantic & Pacific Tea Co
Hoffman Beverage Co
Hood Rubber Co

AGENCY
Badger, Browing & Herron
BBDO
Young & Rubiram
McKeever & Albright
Kudner

NET OR STATION
WNBT, N.Y.
WNBT, N.Y.
WNBT, N.Y.
WNBT, N.Y.
WBBM, Wash.
WNBT, N.Y.
WNBT, N.Y.
WNBT, N.Y.
WNBT, N.Y.
WNBT, N.Y.

PROGRAM, time, start, duration
Film spots: April 3; 39 wks (r)
Film spots: March 30; 52 wks (r)
Film spots: March 23; 13 wks (n)
Film spots: March 20; 52 wks (r)
Film spots: April 8; 9 wks (r)
Film spots: Various starting dates from March 10; 32 wks (r)

Western Film: Thu 6:0-15 pm; March 9; 52 wks (n)
Film spots: March 12; 52 wks (n)
Film spots: March 16; 13 wks (n)
Bump Hadley: Wed 7:15 pm; April 12; 13 wks (n)
Continental Cafe: Thu 10:30-10:45 pm; April 20; 10 wks (n)
Film spots: March 22; 46 wks (n)
Film annents: April 3; 13 wks (n)
Film spots: March 21; 47 wks (n)
Film spots: April 10; 52 wks (n)
Film spots: March 12; 13 wks (n)
Film spots: March 9; 52 wks (n)
Film spots: April 10; 10 wks (n)
Film spots: April 11; 13 wks (n)
Who Said That: Mon 10:30-11 pm; March 13; 52 wks (n)
Film spots: April 3; 13 wks (n)
Film spots: Various starting dates from April 3-5; 13 wks (r)
Film spots: March 10; 13 wks (n)
Golds cliffs: In 6:0-15 pm; April 18; 10 wks (n)
Film annents: April 4; 52 wks (n)
Film spots: March 28; 13 wks (n)
Film spots: March 29; 52 wks (n)
Film spots: March 28; 13 wks (n)
As Effective As Rest of Year!

Small Drop in Metropolitan Audiences More Than Offset by Other Listening

Today, families take their radios with them. Radios flock to the beaches, mountains and lakes, they go on family picnics, they take weekend trips and week-night drives, they're practically "standard equipment" in automobiles and summer cottages. In short, radios are as much a part of the summertime American scene as bathing suits, picnics and "two-weeks-with-pay."

Statistics confirm this. In Iowa, for example, the Iowa Radio Audience Surveys* show a 244% increase since 1939 in the number of radio-equipped cars. These millions of car radios create a vital summertime audience, as shown by the following figures:

<table>
<thead>
<tr>
<th>Length of Trip</th>
<th>Percentage Who Tune In Their Car Radios</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 and 5 miles</td>
<td>MEN: 33.8%  WOMEN: 38.0%</td>
</tr>
<tr>
<td>6 and 25 miles</td>
<td>MEN: 53.0%  WOMEN: 52.0%</td>
</tr>
<tr>
<td>26 and 50 miles</td>
<td>MEN: 68.3%  WOMEN: 63.5%</td>
</tr>
<tr>
<td>51 and 100 miles</td>
<td>MEN: 69.1%  WOMEN: 69.0%</td>
</tr>
<tr>
<td>More than 100 miles</td>
<td>80.5%  63.0%</td>
</tr>
</tbody>
</table>

In addition, comparisons between the 1949 and the 1948 Iowa Radio Audience Surveys reveal a 16.0% increase in the number of radio sets located outside the home and outside the family car. Reliable estimates indicate that Iowans now have about 750,000 portable sets that can travel with the family to cottages and cabins, camps and hotels.

This summertime bonus audience takes on even greater meaning when you realize that C. E. Hooper figures show only 6.6% less people available in the daytime metropolitan homes during July and August, than in the peak day-time month of February.

Evening figures show a decline for July and August of only 13.3%, as against the peak evening month of January.

These figures are substantiated by statistics compiled by the Psychological Corporation which indicate that only 6.8% of the nation is on vacation at any one time between July and Labor Day. Only about two thirds of these vacationers take trips — the rest relax and rest at home, with many of their leisure hours devoted to radio. The true picture of summertime radio listening, then, is not that there is less listening, but that at least an equal amount of listening takes place, with a lot of it in non-surveyable locations!

"VACATIONING"—A BILLION-DOLLAR INDUSTRY!

Between June and September, vacation-minded Americans spend well over a billion dollars for their vacations and enjoying them. Swim suits and sun-tan lotions get a part of this billion-dollar spending but even more is spent on such year-round merchandise as tires and gasoline, food and drug items, cigarettes and clothes.

DECISIONS ON MANY FALL PURCHASES MADE IN JULY AND AUGUST!

Two recent department store surveys (one in Milwaukee and one in San Francisco) show that in 80% of the cases, housewives make up their minds in July and August as to what to buy, what brand to buy and where to buy their September purchases. There is additional evidence that this "carry-over" has a very real effect on sales in October, November and December, too. As one department store official put it, "It's too late to wait to sell a major investment until the family is back in Fall harness . . ."

*The Iowa Radio Audience Surveys of radio listening habits have been made for the past twelve years by Dr. F. L. Whan of Wichita University and his staff. They are based on personal interviews with thousands of Iowa families, scientifically selected from cities, town, villages and farms all over the State.

As a service to the sales, advertising, marketing and research professions, WHO will gladly send a copy of the 1949 Survey to anyone interested in the subjects covered.

WHO
for Iowa PLUS
Des Moines . . . 50,000 Watts
Col. B. Palmer, President
P. A. Loyet, Resident Manager

FREE & PETERS, INC.
National Representatives

24 APRIL 1950
NORTH CAROLINA
IS THE SOUTH'S
No. 1 STATE
AND
NORTH
CAROLINA'S
No. 1
SALESMAN
IS/

50,000
WATTS
680 Kc.

WPTF NBC
AFFILIATE

* also WPTF-FM *
Raleigh, North Carolina

National Representative FREE & PETERS INC.

No other Southern State rates as many firsts in Sales Management Survey as North Carolina. AND, WPTF with its central location, 50,000 watts at 680 KC, is North Carolina's Number One Salesman.
One housewife trusts another

**Housewives' Protective League sells women by guaranteeing products, soft-pedalling commercials**

Mr. Lorenz, president of the Lorenz Broom Company (largest Southern California manufacturers of corn brooms) had a postwar idea. The idea: a completely new kind of broom. One made of sponge rubber, which could get into nooks and crannies faster.

But retail cost was $1.98, as compared to the 75-cent-$1 price range of the old-fashioned broom. Merchants refused to stock it.

Mr. Lorenz took his problems to the Elwood J. Robinson advertising agency. The agency suggested participation in the Housewives' Protective League program on station KNX, Los Angeles. After 60 days on the air, Mr. Lorenz called on the buyer of Bullock's, largest quality department store in downtown Los Angeles.

"Will you stock it now?" he asked. "Will we! Never been gladder to see anyone. I lost your card, and didn't know where to get in touch. We're swamped with requests."

Within three months, the May Co., the Broadway store, Sears, Roebuck, and Ralphs, leading stores in the area, were having a tough time keeping up with the demand. In six months, the broom nobody wanted was making a clean sales sweep for Mr. Lorenz.

Mr. Lorenz' experience is not unique. For 15 years, the Housewives' Protective League has been pulling listeners, and their purchasing dollars for such national advertisers as Campbell Soup, Armour & Co., Celanese Corp. of America, Corn Products Refining Co., The Dollar Book Club, and literally hundreds of others. Typical result stories will be reported later in this article.

(HPL's success has been so powerful that NBC is countering with a new daytime show, *National Home Institute*, starting on WQAM this month. Prospective advertisers must submit products to the U. S. Testing Bureau. Once accepted, sponsors may use the seal of approval in overall advertising.)

Behind the success of HPL, advertisers is an idea Fletcher Wiley presented in 1935 to Naylor Rogers, then general manager of KNX (now general manager of the Keystone Radio Network). Some questionable accounts were getting on the air at the time.

Wiley's proposition to Rogers was a program to protect housewives from fraud and false advertising. He proposed setting up a "testing bureau" of 5,500 Southern California housewives who would pass on the merits of every
product plugged on the program. He was so sold on the project himself that he offered to get the ball rolling via a half-hour daily program—for free. Rogers agreed.

The commentator went to work. When he found a food market consistently shortweighting customers, Wiley named the store, warned listeners. As a result, there were several convictions by the Los Angeles Bureau of Weights and Measures.

Fan mail for HPL was plentiful, sponsors nil. The idea was too new and radical. Several proprietary advertisers offered to underwrite it, but Wiley turned them down. At the end of six months, the commentator was still chatting about household problems, philosophizing about life. (He had to be philosophical; he was still salaryless.)

Wiley's first sponsor was a dairy concern, the Golden State Company, of San Francisco, which signed for a two weeks' participation to develop leads for its drivers via a pamphlet offer. The account remained on HPL for 20 months. The program drew 8,000 leads in the first month. During the subsequent 19 months, requests averaged about 5,000 a month.

When CBS purchased KNX late in 1936, Wiley continued under the new setup. With his afternoon HPL program a local sellout, he went to Donald W. Thornburgh, then CBS Pacific Coast vice-president (now president of WCAU, Philadelphia), and asked for the Sunrise Express; this recordings show was to serve as an early morning replica of HPL. The program was renamed Sunrise Salute. Its initial success involved a test campaign by the National Livestock & Meat Board. This organization offered a free booklet containing information on the purchase and preparation of fresh meat. It brought participations on programs over 14 stations. Salute came out best among the 14 on a cost-per-inquiry basis, pulling 19,469 requests.

Publication of these results gave other advertisers confidence in the program. Wiley likes to tell about the time when the Farmers Public Market, stuck with a carload of ripe peaches which had to be sold within 48 hours, called for help. One announcement sold the whole carload. There were other such examples.

National advertisers and advertising agencies were quick to catch on. Campbell Soup Co., first national advertiser to sponsor the morning-afternoon combination, is still an enthusiastic participant. By 1940, Procter & Gamble, Pillsbury Flour Mills, Manhattan Soap Co. (Sweeheart Soap), La Mont Corliss & Co. (Nestle's Semi-Sweet Chocolate), Cadahy Packing Co., Scott Paper Co. (paper towels), and 19 regional and local advertisers were on the schedule, with 71 percent renewal contracts.

Then CBS stepped into the picture and bought the Housewives' Protective League for a cool million.

Currently, the program is carried on stations KCBS, San Francisco; KNX, Los Angeles; WCBS, New York City; WCCO, Minneapolis-St. Paul; WRVA, Richmond; KIRO, Seattle; WBBM, Chicago; WTOP, Washington, D. C.; KMOX, St. Louis; and WCAU, Philadelphia. There is a different commentator and housewives' board in each area.

Wiley no longer appears on the program. But he trains the "director" (commentator) at each station. And the original concept and standards remain unchanged. In each of the markets, a panel of 750 to 5,000 housewives is maintained. These panels, representing an age, economic and social cross section of the area, are the final judges as to whether or not a product is accepted by HPL. The advertising "candidate" supplies the volunteer testers with samples of his product, together with a list of claims used about them in printed media. The housewives decide whether the claims are fair, misleading, or downright lies. If 80 percent of the judges decide in favor of the candidate, the product is approved for advertising.

(Please turn to page 52)
2 - What can the agency cook up?

3 - Might be the answer

4 - Whoopee! they like it

5 - We're cleaning up

6 - HPL - we love you
Radio's

uncounted millions

AM broadcasting is still growing and new figures on out-of-home, multiple-set listening prove it...despite what other media say

During 1950, radio's uncounted millions will be counted more accurately than ever before in the history of broadcasting. They have to be counted, for they are what advertisers and agencies buy. Actually, recent research developments show sponsors are generally getting more for their radio money than they know.

Certain elements, notably within printed media, have been busy for some time playing radio against television—to the detriment of both. The space salesman, located in the metropolitan area, is highly conscious of the growth of television. He has a set; so has his neighbor. City roof tops are forests of TV antennae. So, he reasons, radio is on the toboggan slide. He further reasons that video isn't yet far enough advanced to do a job, either.

The obvious answer is for the advertiser to hold off and concentrate on magazines and newspapers. Superficially, it sounds like a simple and sensible point of view: don't invest in broadcasting advertising now. The scene is shifting too fast. Wait and see what happens.

What the space salesman doesn't see is the overall national picture. He's discounting families in rural areas not serviced by TV stations. He's overlooking auto radios, the portables taken to the beach and park, the increasing trend towards multiple-set listening within the home.

The broadcasting industry itself has been largely overlooking these factors too, until the past few years. Consider these facts.

Since the war ended, over 50,000,000 radio sets have been purchased...more than the combined purchases of toasters, washing machines, refrigerators...

(Please turn to page 46)
BUT THERE'S NOTHING UNUSUAL ABOUT RADIO LISTENING OUTDOORS. IT'S BIG FACTOR AND THERE ARE NOW FIGURES TO PROVE IT

PERCENT OF SETS IN USE IN VARIOUS ROOMS
DURING LISTENING DAY
Total Philadelphia homes 500 Sindlinger

- Total sets in use
- Primary sets
- Secondary Downstairs sets (kitchen)
- Secondary upstairs sets (bedroom)

24 APRIL 1950
Quaker Rugs has $500,000 to invest annually in national advertising. Each year for the past nine, nearly every penny of the Quaker national advertising budget has gone into radio.

The Armstrong Cork Company, manufacturer of Quaker Rugs and 349 other products, bought its first radio time for the low-price high-quality floor covering line back in 1928. In the years since then, Quaker Rugs has risen from a shaky perch on the second rung of the industry ladder to a firm position on top.

That's the story, in brief. But here's the fuller account.

Armstrong Cork had been a heavy and consistent magazine advertiser since 1917, when the firm's first linoleum spread ran in The Saturday Evening Post. For its other products, Armstrong is still using the Post, in addition to Collier's, Time, the Ladies' Home Journal, among others, and more than 80 trade publications. (The firm's overall ad budget is reportedly about $4,000,000 annually.) Thus it was natural for Armstrong to turn to printed media when Quaker Rugs were introduced in 1924.

It soon became evident, however, that magazines weren't the answer. The ads just weren't reaching enough of the right kind of people. Quaker's ads in the slick national magazines were delivering readership in an income bracket far above that for which the rugs were priced. The result was much...
waste circulation, an expensive practice at national magazine rates.

That was the situation when the company decided to try radio. The foot-wetter was a half-hour weekly show on NBC with the resounding title, The Armstrong Quaker Girl's Evening at Home, Quaker Girl being a trade mark personification. Aired over 31 stations, the show followed the usual old-hat pattern of sedate music and dignified institutional selling. There were also guest speakers: Alice Duer Miller, Robert Sherwood, the Grand Duchess Marie, and others.

It would be pleasant to report that the program sold the product like mad. But the radio, back in the Twenties, was not the national institution it is today. Nonetheless, The Armstrong Quaker Girl's Evening at Home sold enough rugs to convince the company that they were at last reaching, through radio, the vast buying audience they had barely been able to scratch through magazines.

The Armstrong Theater of Today, current Quaker show on CBS, was preceded on the air by a spot radio venture, The Heart of Julia Blake. This followed the usual 15-minute daytime serial pattern, and was heard transcribed three times each week on a total of 23 stations, starting in 1938. At this point the Quaker selling pitch sharpened, and the institutional tone was jettisoned for a more direct approach. Results became more direct and tangible. The listening audience had grown enormously in the ten years since the Quaker Girl's radio debut.

Julia Blake and her aching heart sold acres of Quaker Rugs and also such companion products as waxes and cleaners.

Several sampling tests were made during this period. A wax sample pulled heavily, and an offer of a children's coloring book inundated the Armstrong offices with tens of thousands of requests. The Julia Blake show solidified the firm's earlier conviction that radio was the ideal means of reaching down below the audience of national magazines and Sunday supplements.

By 1941, Armstrong's advertising manager, Cameron Hawley, was "enormously impressed" with radio's selling power. "We could see a direct upturn in sales each time we featured a particular Quaker Rug on our program," he said. The company noted case after case of a listener phoning one of its dealers and buying a Quaker Rug solely on the basis of having heard it described on the air. One Midwest department store got 23 telephone orders for a children's playroom rug within two hours after it was plugged on a Quaker broadcast. There were, of course, other striking sales results, this being only one of 50,000 Quaker Rug dealers.

As richly as radio was paying off for the firm back in the Julia Blake period, Hawley felt that Quaker hadn't really begun to tap the medium's full potential. As he saw it, the Quaker pose was low best to sell a low-priced item and yet retain "a prestige feeling" consistent with the product's quality leadership. Everything depended, obviously, on the sales vehicle.

Hawley, a fiction writer in his spare time and at that time also a yachting enthusiast, went down to the sea to grapple with this problem. To be precise, he went down to Chesapeake Bay, and took a portable radio with him. A huge man with a direct manner, Hawley was reminiscing the other day about his Eastern Shore odyssey. "I lay on my back in the sun for weeks," he said, "and listened to every blessed soap opera on the air."

At the end of this supine period Hawley had acquired, in addition to a mahogany tan and an intimate knowledge of the sufferings of John's Other Wife, several sharply-defined convictions about soap-opera in general. He decided that those who said it took a strong stomach to listen were all wet. As a professional writer, he was agreeably surprised, he recalls, by the generally high quality of the scripts. He had expected nothing but chiffrangers. ("And so until this same time tomorrow we leave Ned Strongheart dangled by one suspender strap from a mango tree as a hungry rhinoceros waits below") but found instead a decent percentage of "highly realistic and believable stories about normal people."

Hawley was strongly impressed by what he had heard, and felt that his time had been well spent. Gauging the listening public's taste in radio stories on the basis of his Chesapeake Bay cram-course, he reasoned that he himself could turn out "good, solid, honest (Please turn to page 42)
Basic difference of the viewer; radio can be coupled with other activities

TV demands full attention

How about asking Jim and Stella over for Television Playhouse tonight, dear. They like dramatic stuff.”

“Nothing doing! They’re good kids and all that—but just let the plot get thick and you’ll hear Stella whispering so loud you miss what’s going on. Spoils it for everybody.”

This happens more often than you may think, highlighting one of the main distinctions between television and radio listening. A study involving 4,611 respondents directed by Dr. Harrison B. Summers of Ohio State University indicates that nighttime TV in Columbus tends to be a “complete leisure” activity.

Radio listening, in sharp contrast, is enjoyed not only when people are relaxing and doing nothing else, but also while they are engaged in other forms of entertainment and work around the house. Hours chosen for the Columbus survey were 5:30 to 10 p.m.

Columbus men and women couldn’t, or didn’t, watch television while doing other things. If a man wanted to smoke, glance at sports scores, etc.; if a woman wanted to knit, sew, get a meal underway, etc., television wasn’t for them. But they could and did listen to radio programs while engaged in these and similar activities (see charts with this story).

This means that the hours people have to devote to watching TV are limited by their needs to do chores, engage in other forms of recreation. Radio, on the other hand, fits in with other activities and has no such limitation.
Home activities don't restrict radio listening

Eighty-five percent of the men and 75 percent of the women television viewers were "doing nothing else" but watching television when called to the telephone by the interviewer.

On the other hand, only about 30 percent of men and women who were listening to radio programs were "just listening to the radio" when the phone rang. The remaining 70 percent were eating meals, reading, dressing, or doing housework of various kinds.

If television continues to evolve in Columbus, Ohio, and elsewhere as a "complete leisure" type of activity, then, concludes the Ohio State survey, it is possible for radio to command more minutes of listening than goes to television. Columbus people reported they only gave an average 20 percent of the time between 5:30 and 10:00 p.m., Monday through Friday, to complete leisure activities. They reported other leisure activities, such as playing cards, talking or visiting with others, reading, listening to the radio, etc. took about 35 percent of their time. Approximately 45 percent of all evening time was spent in various non-leisure activities, most of which could not be carried on by television viewers, but which could be shared with radio listening.

The Ohio State University study on the relation of household activities to use of radio and television was made last November under the supervision of Buren C. Robbins, graduate student in radio programming. Dr. Summers, head of the University's department of speech, was its director. Between 5:30 and 10:00 p.m. on the evenings of 31 October and 1, 2, 3, and 4 November, students in radio programing classes made 6,842 calls. Seventy percent were completed.

Information on household activities was provided by 1,670 men and 2,971 women. The calls were made on the random basis common to current coincidental telephone surveys. Figures in the report are based only on men and women who were at home at the time the telephone rang and who answered the telephone. Robbins estimates that 21.4 percent of all men and women in the total called were probably not at home at the time of the call. About 11 percent of attempted calls got "busy" signals; but since the majority of Columbus lines are party lines, an unknown percentage of the talking was being done by others than those called.

The sample was limited to Columbus and its adjacent suburbs and included only telephone homes. The information applies to week-day evenings only. The (Please turn to page 61)

Household activities of users of radio and TV

<table>
<thead>
<tr>
<th>Activity while listening or viewing</th>
<th>Of All Reporting Men</th>
<th>Of All Reporting Women</th>
<th>Of All Using TV Men</th>
<th>Of All Using TV Women</th>
<th>Of All Using Radio Men</th>
<th>Of All Using Radio Women</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number reporting</td>
<td>1,667</td>
<td>2,971</td>
<td>94</td>
<td>183</td>
<td>667</td>
<td>1,250</td>
</tr>
<tr>
<td>&quot;Complete leisure&quot;</td>
<td>21.2% 19.5%</td>
<td>85.2% 75.5%</td>
<td>31.4% 29.6%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reading</td>
<td>24.5</td>
<td>20.0</td>
<td>2.1</td>
<td>2.7</td>
<td>23.9</td>
<td>18.2</td>
</tr>
<tr>
<td>Talking, visiting</td>
<td>7.5</td>
<td>8.0</td>
<td>5.3</td>
<td>7.1</td>
<td>5.0</td>
<td>5.5</td>
</tr>
<tr>
<td>Playing cards</td>
<td>3.0</td>
<td>2.3</td>
<td>3.0</td>
<td>2.3</td>
<td>2.6</td>
<td>1.7</td>
</tr>
<tr>
<td>Taking a nap</td>
<td>2.8</td>
<td>1.9</td>
<td>2.8</td>
<td>1.9</td>
<td>1.7</td>
<td>1.1</td>
</tr>
<tr>
<td>Playing music</td>
<td>1.1</td>
<td>.8</td>
<td>1.1</td>
<td>.8</td>
<td>1.7</td>
<td>.2</td>
</tr>
<tr>
<td>Eating meals, etc.</td>
<td>10.7</td>
<td>8.9</td>
<td>4.2</td>
<td>4.4</td>
<td>10.7</td>
<td>7.0</td>
</tr>
<tr>
<td>Kitchen work</td>
<td>8.1</td>
<td>12.3</td>
<td>2.1</td>
<td>4.4</td>
<td>10.4</td>
<td>13.1</td>
</tr>
<tr>
<td>Dressing, etc.</td>
<td>8.1</td>
<td>7.6</td>
<td>1.1</td>
<td>3.6</td>
<td>4.0</td>
<td></td>
</tr>
<tr>
<td>Desk work, etc.</td>
<td>6.4</td>
<td>4.3</td>
<td>4.8</td>
<td>3.3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cleaning, etc.</td>
<td>4.5</td>
<td>6.0</td>
<td>2.7</td>
<td>7.3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Care children</td>
<td>2.1</td>
<td>3.2</td>
<td>2.1</td>
<td>2.6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sewing, etc.</td>
<td>1.0</td>
<td>5.2</td>
<td>1.1</td>
<td>1.1</td>
<td>1.7</td>
<td>8.4</td>
</tr>
</tbody>
</table>

Men

"Just resting"                       |                     |                       | 57                  | 24.6%                | 64.4%                 |
Reading books, newspapers             | 66                  | .5                    |                     |                      |                      |
Miscellaneous leisure activities      | 36                  | 2.4                   | 29.9                |                      |                      |
Eating meals                          | 29                  | 1.8                   | 32.7                |                      |                      |
Working in kitchen                    | 22                  | 1.2                   | 40.8                |                      |                      |
Doing other work                      | 60                  | .3                    | 26.6                |                      |                      |

Women

"Just resting"                       |                     |                       | 53                  | 23.9                 | 64.4%                 |
Reading books, newspapers             | 54                  | .8                    | 38.6                |                      |                      |
Miscellaneous leisure activities      | 35                  | 3.6                   | 27.4                |                      |                      |
Eating meals                          | 24                  | 3.1                   | 33.9                |                      |                      |
Working in kitchen                    | 33                  | 2.1                   | 37.0                |                      |                      |
Doing other work                      | 71                  | 1.3                   | 40.6                |                      |                      |

*Figures cover entire five-evening test period and indicate percentages of respondents of type indicated engaged in each non-listening type of activity.

24 APRIL 1950
Radio rates:
which way should they go?

Careful consideration points up radio's low cost despite TV's inroads

Should radio rates go up or down?
That question is in many minds now. For advertising, like any other industry, has its cycles. With audience research showing the tremendous growth of television in many basic markets, it is not surprising to find buyers of broadcast advertising wrestling with the problem of what media are losing ground to television.

From such thinking it's only a short step to an examination of radio rates. But should radio be the fall guy among the various media?
That depends on the assumptions.
Is radio commercially much less effective, much less of a buy in terms of circulation? Of advertising impressions? What's happening to other media? These are some of the questions which should be carefully answered before sound conclusions can be reached.

Neither Mr. Howard Morgens of Procter & Gamble, Mr. Howard Chapin of General Foods, nor Mr. Bert Kieffer of Stern and Field, Galesburg, Ill., wants to act without the right kind of evidence. Otherwise they believe they might be short-changing themselves. But what is the evidence? Unfortunately, some of the most vital facts aren't fully on record—and won't be under present research methods.

We are going through a spectacular period in which the overwhelming initial impact of television is being considered in a maze of unknowns—with plenty of confusion resulting.

It's been more than a year since agency people started button-holing network executives in earnest on the subject of nighttime rates. Even then they could foresee the knotty problems that television would raise in making ad-budgets.

Today the biggest single motive of many big spenders in radio for delving into the question of radio rates is simply this: where are we going to get money for television budgets?

This is a legitimate question. It demands a legitimate answer.

At the recent ANA meeting, A. C. Nielsen told members that when television comes into a radio home, radio listening drops 37 percent—13 percent in daytime, 73 percent at night. This is happening in the 9.7 percent of homes with TV sets as of January, 1950. We will not repeat here Mr. Nielsen's detailed analysis, since his figures have already been widely published.

The loss of radio listening is most pronounced in areas where TV set installations are most numerous. Radio listening drops to an average of 27 minutes an evening when a TV set is installed, Nielsen told the ANA.

It is evidence such as this that is making advertisers question nighttime radio rates. They argue that the key television cities where television is taking so much listening from radio are the very cities where their competitive position is and will be the hardest. They need television, or more television, to hold their own. Besides, some are already adding, they aren't getting the listening now and will get less in the future than they're paying for.

Neither Frank Stanton nor Niles Trammell, representing CBS and NBC on the radio-television panel at the ANA meeting, denied that eventually "some adjustment will have to be made."

But the frantic search for "TV money" seems to have led the more vocal
on the subject to assume that a cut in network rates is the answer and now is the time. This view has apparently snow-balled without a careful enough study of which advertising dollars are buying the most advertising impressions at the lowest cost. Another valid comparison is the rate at which other media costs have kept pace with increasing circulation. Such comparisons indicate that radio has been very much undersold.

Basic radio rates were set in 1940 before later inflationary cost rises were being felt and before the massive increase in radio homes and “secondary” radio sets took place.

But tremendous increases in radio circulation during the last ten years have actually resulted in lowering of costs per thousand radio homes. NBC, for example, jumped its circulation by 53 percent while time costs were rising 16.3 percent.

But the cost per thousand homes reached by a full network, half-hour show dropped from 43 to 33 cents—down 24 percent.

In January, 1940, you could buy a thousand Starch “noters” of a four-color page in Life for about $1.54 (figuring cost for space only). In January, 1950, the cost was up to $2.07. This was the trend, although there are exceptions.

The Ladies’ Home Journal circulation was up 87 percent in the same ten-year span, while its cost for a four-color page went up 45 percent on a net 52-week basis. Life’s circulation was up the same percent over the same period, while its cost for a four-color page, net 52-week basis, leaped 142 percent.

This Week’s circulation was up 60 percent; cost of its four-color page, net 52-week basis, was up 101 percent.

The approximately 28 and a half million radio families in 1940 grew to nearly 41 million in 1950 (new figures based on census estimates).

Six percent of the increase in radio families has come within the last three years, according to Nielsen. It is entirely possible for television to cancel out this gain in about two years if television-equipped homes rise to the Nielsen-estimated figure of 11,400,000. This is certainly a consideration in planning advertising budgets. But if radio now is still actually undersold on a cost-per-thousand basis, the analytical probes of ad-budget makers might well be directed to other media in the advertising arsenal.

Nielsen estimates that because of the 3.5 percent increase in radio homes in the last three years the average decline in listening per home is offset so that the number of home-hours of listening is exactly the same as of January, 1950, as the average for the previous three years (January is the base).

This does not count the listening on 14,000,000 automobile radios, 2,000,000 portable radios, and other out-of-home listening. It only counts in part the listening to “secondary” sets.

The Nielsen estimates include secondary set listening on the assumption that 40 percent of radio homes have more than one radio set. This compares with only 15 percent a few years ago. At present his sample is equipped with only a limited number of the new audiometers which can measure listening to a third and fourth set.

There seems to be very convincing evidence (which SPONSOR will report in a future study) that the Nielsen measurement of listening on secondary sets may substantially underestimate the total amount. While there are isolated efforts to measure it, no research service is yet equipped to measure it on a national scale.

Radio listening in television homes moves right out of the parlor and into bedrooms, dens, kitchens, etc. Let the first flush of television’s novelty begin to wear off and the amount of simultaneous radio and television listening begins to climb.

Advertist, in a February study of television audiences in the New York area, found that members of homes owning TV sets six months or less listened to radio and television simultaneously an average of only 2.4 percent of the time between 8:30-11:30 p.m. But, after owning the TV set for seven months, the percent of radio listening that went on in one part of the house while others watched television in the parlor jumped to 13.1 percent.

The Radox system, which recently closed down its operations in Philadelphia, was set up to measure 100 percent of the “secondary” listening in its sample. Ninety percent of the radio listening, according to Radox records, was done in the homes of its sample which had owned television sets more than a year.

In January and February of 1950, television ownership in the Radox sample was over 30 percent. By the end of February, it was 37 percent, with 15 of the homes having their sets more than a year. During these months the only time periods in which radio listening did not show up was during the Milton Berle show (Texaco) on Tuesday night. But during the last week of Radox monitoring, radio listening began to show up in this period also.

The listening was not subtracted from television viewing, but came from secondary radio sets. As the proportion of a sample who have owned their television sets for as much as a year increases, the share of radio listening will obviously increase, if the Philadelphia pattern is duplicated in other television cities.

There was no evidence in the Radox sample, except for Winchell and Jack Benny, that television sets are turned off in favor of radio. It was distinctly a case of the new trend of individuals in a family going to another part of the house to listen to favored radio programs.

A significant sidelight is that when Radox telephoned families in which radio and television were being used simultaneously, they didn’t report that anyone was listening to radio. It would be natural that in many cases the one answering the telephone would not know that a radio set (or sets) was turned on.

(Please turn to page 62)
The nation's department stores, as SPONSOR pointed out in a recent issue, have flirted faint-heartedly with radio for twenty years or more before even beginning to settle down to go steady. It's a totally different store where television is concerned. The giant stores have been nimble, and they've been quick. This time it's they who have multiplied their sales, while other less nimble merchandisers have stood around with egg on their chins.

Department store television advertisers are not limited to any section of the country. The only limiting factor is availability of video facilities. A SPONSOR roundup (only a small representative listing) of department store TV advertisers includes Philadelphia's Lit Brothers and Snellenburg's; New Orleans' D. H. Holmes Co.; Hollywood's Broadway Dept. Store; New York's Saks Fifth Ave.; Salt Lake City's ZCMI; Buffalo's Wm. Hengerer Co.; Boston's Jordan Marsh; Milwaukee's Boston store, and Washington's Hecht Company.

In all cases, the selling pitch has been as direct as possible. As for results, "astonishing" has become a most overworked adjective. Here are a few of the products sold by department stores via video: pressure cookers; corn popping oil; wooden ducks; toasters; dresses; toys; bathing suits; catering service; china; silver; refrigerators; pillows; draperies; chocolate cake.

Among program types, the participation show in which various products are demonstrated appears to lead in popularity at the moment. Style shows of varying format are a favorite women's wear vehicle. Children's shows (stores, music, charades) are used by several stores to move toys, clothes, and sports equipment. Sports programs have a universal viewer appeal. Two stores have sponsored discussion-panel programs, and several, notably Gimbel's in Philadelphia, have had marked success with a "handy man" format.

Evening hours are preferred by the current department store telecasters, since their share-of-audience figures are likely to be fatter. About a third of the stores surveyed, however, make their pitch to the housewife during the day. A majority of the stores are on the visual air once each week, though about 20 percent are on every day.

A striking aspect of the department store television picture is that the stores are demonstrating, in their approach to the medium, qualities of audacity and originality conspicuously absent from their early radio history.
Such program innovations as "treasure hunts," amateur shows, visits with Santa, and animated weather spots have appeared, in addition to the standard program types.

The commercials themselves, by and large, are excellent examples of free thinking, uncluttered by "formulas." A one-shot telecast sponsored by New York's Arnold Constable one afternoon recently over WJZ-TV is a case in point. (The show was "video recorded" on film by ABC for later showings to department stores throughout the U. S.)

Basically, the Arnold Constable show was "the translation to television of a full page newspaper advertisement, adding the impact of motion and showing the product in actual use." The store's conviction is that a 100 percent "demonstrator" telecast such as this is a highly effective sales vehicle in itself—and at the same time an entertaining TV feature which doesn't need acts to get and hold an audience. The actual sales pitches were delivered by the department store's buyers, each speaking with authority about the particular product in his domain. The show was live, directly from the store. Murray Grabhorn, ABC vice president and manager of owned-and-operated stations, has predicted that the Arnold Constable TV format will be copied widely throughout the industry.

The advantages of in-store telecasts, in booming store traffic, or spotlighting a lagging department, are great, but must be weighed against the added expense of installing special lines and transporting equipment. It's likely that in-store telecasts will become the general rule as the development of mobile TV equipment progresses.

The material that follows is a rundown of department store video results, listed by stores. It should be remembered that this is by no means the whole story. It's a cross-section sampling designed to show what a few successful and imaginative stores have accomplished. Each of these success stories can be matched by several others:

EASTEN COLUMBIA, Los Angeles: The store sold $800 worth of merchandise—pillows and silverware—at a cost of $65, through one participating sponsorship on KTLA's Shopping At Home. The three-minute commercial was a straight product presentation of a silver service at $11.95 and a bed pillow at $5.79. Eastern Columbia got 45 phone orders within an hour after the telecast ended.

GIMBEL'S, Philadelphia: Gimbel's sponsors the Handy Man (Jack Creamer) in a half-hour daytime program (3:30-4 p.m., five days a week). (The store also presents a 15-minute show on Friday nights which began its fourth year on television 21 April.) Gimbel's sold $1,200 worth of toys over the phone within 15 minutes after the Handy Man had demonstrated them over WPTZ. In another instance he sold 50 Bendix Washers in a single day. Creamer sold more than 300 electric corn poppers at $8.35 each after a single demonstration.

During one typical week, Gimbel's plugged the following merchandise on its TV show: Sylvan Foam Pillows; Eye Charmer Nylon Hose; Honey Bug ladies bedroom slippers; Florsheim Shoes for women; Speed Queen electric washers; Kelvinator home freezers; Betsy Ross Venetian blinds; Motorola Television; Hanes shorts for men; ladies' hats; Uncle Wip's Easter eggs; California Fairest rose bushes; Felin hams; Glidden paints; Forgee kitchen cabinets.

The publicity director at Gimbel's, David Arons, adds these comments about the store's Handy Man telecasts: "... In one sense, the entire show is commercial, ... It is virtually impossible for the audience to determine where the commercial starts and leaves off. The commercial pitch is indirect and completely interwoven with the program material.

"The motivation behind this type of presentation is not difficult to analyze. A large department store stocks thousands of merchandise items. Unlike the cigar or aspirin manufacturer, we cannot confine ourselves to presenting a single advertising thought and then hammering away at it for the ultimate cumulative effect. We are obliged to present a never-ending, ever-changing parade of articles of merchandise. And no outside medium yet devised affords a more effective means of such presentation than television.

"The customer is able to make up her mind definitely while sitting in front of a television receiver. Those who do not order by phone break down into two categories, generally: either the television presentation moves them to come down to the store to examine the item personally; or they have seen enough on the television screen to know they do not wish to buy the articles.

"We do not use television as a teaser. We use it as a salesman."

(Please turn to page 58)
WRVA did! Because of elastic budgets, WRVA is prepared to meet them with four result-producing participating programs. WRVA believes the small advertiser should have more than radio as a good medium . . . more than WRVA as a good radio station . . . and more than an announcement availability.

WRVA takes another great step! For little more than the cost of an announcement WRVA offers participation in well-established, well-promoted, and well-merchandised programs . . . all the benefits of top-notch programming and personalities . . . at a fraction of the normal cost. One of these great shows is a "natural" for you:

**OLD DOMINION BARN DANCE**
Monday thru Friday, 9:00-10:00 am. and 3:30-4:30 pm. Designed for high Hoopers and general listening. Features "CBS network commercial stars on a local basis." (Brock Bar Ranch, CBS, Saturdays 7:00-7:30 pm.).

**GRADY COLE TIME**
Monday thru Saturday, 5:00-6:00 am. Designed especially for rural audience and features fabulous Grady Cole. (Combination purchase with WBT, Charlotte, N. C.)

**CALLING ALL COOKS**
Saturdays, 10:00-10:30 am. Audience participation quiz show broadcast from WRVA Theatre (average audience of 800). Radio show is part of two-hour entertainment. Product displays; samples distributed; with retail grocer merchandising plan; actual product demonstrations. Buy it weekly, bi-weekly, or once a month.

**HOUSEWIVES PROTECTIVE LEAGUE**
Monday thru Saturday, 5:00-5:30 pm. Features Mark Evans and is designed primarily for food and household products.

The WRVA "extra step" is all-important . . . particularly to those advertisers new to radio!

50,000 WATTS
RICHMOND and NORFOLK, VA.
REPRESENTED BY RADIO SALES
WRVA's recipe for low-budget advertisers

In Richmond, Virginia, Barron Howard, WRVA’s busy business manager, had long felt the need for attracting the low-budget advertiser to radio by offering him: 1) maximum audience; 2) low rates; 3) high flexibility. In Calling All Cooks, a half-hour Saturday morning show, he achieved all three objectives.

An audience participation show designed to advertise food and other home products, Calling All Cooks offers sponsors mention at the beginning and end of the program; 75 words of direct selling copy; frequent informal plugs during the show; stage demonstrations after the air show; display space in theatre; sampling privileges. What is equally important, the participating sponsor may buy a single shot only as his complete advertising campaign; or as many times as he likes at a cost of $55 per broadcast. Whatever time he buys, a tailor-made audience is assured.

Just imagine a completely-equipped kitchen on the stage of a theatre seating 1,300 people. Sponsor displays and product demonstration and sampling booths line the walls. In this setting, Calling All Cooks carries on as an audience quiz show; it’s emceed by the locally-popular George Passage, who, with home economist Harriett Allen, provides the talent and commercials.

The winner can walk away with a basket of samples of each sponsor’s product ... or even a kitchen sink. The grocer mentioned gets, besides the plug, a dollar bill.

Participating sponsors include: Standard Brands; Oakite Company; Reynolds Metals Company; Nolde Brothers (baked goods); Southern Biscuit Company, and a host of others.

Here’s a formula that lends itself to the exploitation in a wide variety of product categories.

Renewed evidence of radio’s pulling power

Recently, a single 30-second air appeal brought a deluge of mail that literally inundated a postoffice but made a sponsor very happy.

A Richmond, Quebec, housewife wrote to Jack Berch, singing star of NBC’s Prudential Life program, asking for used Christmas cards to send to two African leper colonies. Berch read the letter over the air and listeners responded rapidly.

The result: 5,000,000 Christmas cards, a total of 370 bags of mail only six weeks after the appeal had been made. Sending the cards cost listeners a total of $10,000 in postage alone.

All the postmaster’s mail bags have been used up for this gigantic mail pull and the local mail is being neglected. The cards are still coming in at the rate of six to eight bags daily.

Prudential’s Jack Berch is king of the mailbags
Sears sale breaks records with KXLY's help

The Sears Farm Store in Spokane recently had the best sale in its history. And right in the middle of the fast and furious selling was Ernie Jorgenson, KXLY farm editor.

Jorgenson did his regular noon hour program from the store for three days. In addition, he MC'd a musical show put on in the store and helped auction off farm equipment.

This was service outside the line of duty but it's typical of the kind of thing personnel at cooperative stations like KXLY do for sponsors. Radio played a leading role in making the Sears sale successful. Might be results like this will help sell Sears headquar-

ters brass on the power of broadcasting.

Massachusetts insurance company "sells" safety

A program designed to promote safety is fittingly sponsored by Casualty Insurance Companies over WLAW, Lawrence, Mass., and seven other stations in the state. Titled Forum For Living and broadcast Sundays at 1 p.m., the show features a home and highway safety quiz in which high-
school seniors match wits and knowledge of safety.

To stimulate interest, each station presents an outstanding figure in various enterprises as moderator.

The program is a model combination of institutional public service and education themes smoothly blended.

Mohawk builds employee relations with broadcasting

Mohawk Carpet Mills employees and their families make up 50 percent of the population of Amsterdam, New York. So the situation was perfect for a campaign over Amsterdam's only radio station WCSS, to maintain ideal employer-employee relations.

Here's how it was done.

The firm was looking for something that would appeal to Mohawk employees and their families. Formats were tried and discarded. Then, in March, 1949, well-balanced programming without any mention of management was started.

On Monday, This Is Mohawk is presented, featuring taped interviews at the plant with individual employees. The word got around the tightly-knit community that local people were on the air and the show caught on. On Tuesday it's Box 13, a "name" show starring Alan Ladd. Wednesday there's Around Town, more tape recordings on local industries, organizations, and functions of local government. The Mohawk Sports Page for local sports fans heads the Thursday air menu and on Friday a record show, The Mohawk Hit Parade, features record requests from the different mill departments.

Interviews in Mohawk plant build good will

Briefly

KMA, Shenandoah, Iowa, has started a series, Your Druggist and You, to promote the pharmaceutical associations of Iowa and Nebraska, and show the public how the drug trade operates.
The picked panel answers
Mr. Harris

Mr. Maddux

What a sponsor has to know is the market in which he wants to sell. So the organization—or organizations—that can help him most are the ones that give him the clearest and most complete picture of the area in which he considers investing his advertising dollar.

These organizations, it seems to me, are the research and sales departments of individual radio stations.

Now, I am not belittling the work of a host of groups such as the National Association of Broadcasters, Broadcast Advertising Bureau, and the late Broadcast Measurement Bureau—as well as what we may expect from its successor, Broadcast Audience Measurement. The ideas they develop and the data they provide are invaluable. But such organizations are concerned with radio at large and the national radio audience.

When the sponsor, or potential sponsor, gets down to analyzing exactly what he’s going to get for his advertising dollar he needs advice from someone who can tell him:

1) The size of his market;
2) Its characteristics;
3) What people within the market will be listening to the radio;
4) When they’ll be listening;
5) How much it will cost him to reach how many.

For these answers—you must go not to an expert in the whole field of radio, but to an expert in the field where you intend to advertise and sell.

The research and sales departments of an individual station know the market which the station covers. They have studied it carefully and have tested various broadcasting techniques in that market.

They have overall data, such as station coverage studies by BMB, and they have individual studies indicating listenership by program, program sales impact, sex and age of listeners etc.

They know by experience and association where a commercial message can best be placed and how best presented for maximum results. In most cases they have learned their lessons the hard, practical way and so learned them well.

That knowledge and experience is available to every sponsor. And it should be called on by every sponsor who wants to get the most for his money.

R. C. Maddux
Vice president in charge of sales
WOR
New York

This is a toughie. Questioning the kind of assistance available to sponsors through various organizations might help determine a specific answer. But lumping all sponsors and viewing all organizations active in radio can’t bring into focus a particular organization, or even a group of organizations, that might be tagged as especially helpful to sponsors. The needs of sponsors vary widely. What the local retail-sponsor needs in the way of assistance is a far cry from what the national manufacturer-sponsor needs.

There is available, of course, plenty of assistance. For example, programing ideas and help are available through transcription and scripting organizations, package and independent producers, networks and local stations, etc. Market surveys, program ratings, product acceptance surveys, etc., are available through many national, regional, and local organizations.

Since practically all such available assistance for the sponsor is automatically channeled through the sponsor’s advertising agency, all the assistance a sponsor needs should come from his advertising counsel. Because the agency job is to plan, build and operate a sponsor’s advertising program, it is true in a sense that the agency acts as a clearing house for the sponsor, considering the passing on of such facts, figures and advice as are directly related to the sponsor’s individual problems and activities. While the agency itself may work with or depend on one or several types of organizations as suggested above, I believe none can be singled out as rendering particularly effective assistance directly to a sponsor.

On the other hand, periodicals and trade publications are generally of more direct value to a sponsor by reporting case histories, sponsor experiences, results, ideas, merchandising and promotion techniques, competitive operations, market testing procedures...
and many other facts that keep an advertiser abreast of what's going on in the field of his business interests.

So for the sponsor to catch the brass ring on today's merry-go-round, I would nominate his advertising agency as the organization most likely to help him most effectively.

PETER A. KRUG  
Director of Radio & TV  
Hicks & Greist, Inc.  
New York

If you mean organizations in the sense of trade organizations and the like . . . no comment. If you do not limit your definitions my answer is: the advertising agency. What the sponsor needs above all is experienced advertising and marketing counsel, and the advertising agency is still the best place to get it. The modern advertising agency is a complex structure of advertising, publicity, promotion, merchandising and marketing talent which I believe one can find in no other organization. I say this in face of the colossal ribbing agencies have taken in recent years.

All of this goes also for the Italian-language field in which we (at WOV) operate 50 percent of the time. Here, recent years have seen the development of specialized Italian agencies which thoroughly understand their function in regard to the buyer of broadcasting time. These advertising agencies strive astutely to relate the sponsor's advertising in the all-important Italian market of the area to the totality of the metropolitan market.

The agency has become more, rather than less, an indispensable organization for the broadcast advertiser, and as media multiply, that becomes ever more the fact.

ARNOLD B. HARTLEY  
Vice president  
WOV  
New York

Any questions?  
SPONSOR welcomes questions for discussion from its readers. Suggested questions should be accompanied by photograph of the asker.

24 APRIL 1950
Howdy Doody's three-way network lead... top-rated of all children's shows,
all daytime shows, and all multi-weekly shows in television

The little guy means business.
Who else could make 240,000 sales with only 2 announcements?
And who else but this incredible "Milton Berle of the Lollypop Set" (Winchell) could get a quarter of a million urchins to part with a dime each, plus a Three Musketeers candy wrapper... for a cardboard cutout of himself?
For the record, that's $36,000 in returns from two brief demonstrations on NBC Television.

Idolized by an audience of nearly 6,000,000 a week in 24 important NBC Television markets, HOWDY DOODY means business, fantastically good business for his sponsors.
That's why he's No. 1 Sales Representative in Lilliput for advertisers like Colgate, Mars Candy, Ovaltine and Poll Parrot Shoes... on America's No. 1 Television Network.
A few quarter-hour segments are immediately available.

NBC TELEVISION America's No. 1 Network
**SHOES**

SPONSOR: Children's Footery  
AGENCY: George Florey  
CAPSULE CASE HISTORY: A ten-minute film program tells the story of the Magic Lady and the elf, Boko, complete with magic effects. Presented once weekly, it started off slowly but now there are more customers than can be handled at the sponsor's four retail outlets. Requests for free Boko hats by children who wrote for them or went to the stores to pick them up numbered in the thousands.

KFL TV, Los Angeles  
PROGRAM: Magic Lady & Boko

**APPLIANCES**

SPONSOR: Broadway Department Store  
AGENCY: Direct  
CAPSULE CASE HISTORY: The gadget plugged on TV was Toastite—an appliance designed to take two slices of bread and turn them into a toasted hamburger bun in one simple operation. The store took a one-minute spot and the deluge of orders started. Over 1,000 Toastites were sold on the basis of this single announcement. Buyers knew a good thing when they saw it and video is the medium to show it to them.

KTLA, Los Angeles  
PROGRAM: Spot

**CONFECTIONERY**

SPONSOR: Mars Inc.  
AGENCY: Grant  
CAPSULE CASE HISTORY: This candy manufacturer got a mighty fine response from a premium offer via video. A cardboard model of Howdy Doody was offered for 10 cents and a wrapper from a Three Musketeers candy bar. The offer was made twice in a 90-second talk and demonstration. As of 6 February, 240,000 letters had been received—a lot of sales and a lot of dimes.

WNBT, New York  
PROGRAM: Howdy Doody

**AUTOMOBILES**

SPONSOR: Paterson & Jackson Motors  
AGENCY: Moss Assoc.  
CAPSULE CASE HISTORY: Paterson Motors launched a 13-week campaign of one-minute spots. Emphasis was on the service aspects of Paterson's business. Result was the largest spring service business in company history. Co-sponsorship with Jackson Motors, an outfit from another neighborhood, of Wrestling From Chicago was next. Roadracing, a complete servicing job, was offered by both sponsors. On the Monday following the first plug, one dealer got 19 calls; the other 26. One dealer also had the greatest single day's business—23 new cars.

WABD, New York  
PROGRAM: Wrestling

**DAIRY PRODUCTS**

SPONSOR: Penn Dairies  
AGENCY: Foltz-Wessinger  
CAPSULE CASE HISTORY: Previous sales of Thanksgiving Day ice cream turkeys (before TV) ranged from 10 to 14,000. Last year the company added 20-second announcements across the board with slide pictures of the product. Within two weeks, more than 50,000 orders were received and client was swamped. Orders continued coming in by phone for weeks. The TV cost was less than $200 and client has now increased his video budget by 50 percent.

WGAL-TV, Lancaster  
PROGRAM: Announcements

**BEVERAGES**

SPONSOR: Royal Crown  
AGENCY: Whitlock-Swigart  
CAPSULE CASE HISTORY: Returns on an RC premium offer were not satisfactory and the company decided to try television. One 3-minute live spot announcement was made offering a boogie for 39 cents and a specified number of bottle caps. Two days later, there were orders for a thousand boogies; four days later, requests had passed the 4,000 mark. What surprised the agency is that commercial was on non-juvenile program.

WDSU TV, New Orleans  
PROGRAM: Participation

**DEPARTMENT STORE**

SPONSOR: The Hecht Company  
AGENCY: Harwood Martin  
CAPSULE CASE HISTORY: The company actually sells merchandise while their program is on the air. Three models on the set are shown accepting phone orders and opening charge accounts. The girls also model the merchandise and no time is taken for commercials about items not shown. Programs have now hit peaks of several thousand dollars in sales (hundreds of phone calls). There are now 60 phone operators in the store in addition to the three on the air.

WMAL-TV, Washington, D. C.  
PROGRAM: Shop by Television
case histories
in 59 categories
capsuled and indexed
for profitable use

AND

TV dictionary
for sponsors

BONUS WITH
YOUR NEW
SUBSCRIPTION TO
SPONSOR

Return the coupon below and receive the
next 26 issues of SPONSOR plus "199 TV
RESULTS" and the "TV DICTIONARY
FOR SPONSORS."

SPONSOR PUBLICATIONS, INC.
510 MADISON AVENUE
NEW YORK 22, N. Y.

Enclosed please find $8.00* for a
year's subscription to SPONSOR. I under-
stand that I will receive "199 TV RESULTS" and
the "TV DICTIONARY FOR SPONSORS" at no
extra charge.

CHECK HERE IF YOU
PREFER TO BE BILLED LATER

NAME
FIRM
ADDRESS
CITY... STATE
plays” that would be exactly right for the Quaker Rug buying public.

For Quaker’s purposes, he decided, a related story line, carried over from one installment to the next, was not essential. He had surveys made of the relative audiences of several ranking programs and found that a well-known weekly one-shot dramatic show had more listeners each week than a popular weekly serial. Says Hawley: “A housewife doesn’t buy floor covering every week or two, like toothpaste or soap. Probably she buys it every few years. So we’d much rather have a ‘turnover’ audience each week than the fixed audience you shoot for with a continuity show.”

Choice of a time slot for the program is linked with another of Hawley’s extracurricular pursuits—stock farming. The wife of a farmer friend, with whom Hawley was swapping mash recipes one Saturday morning, remarked that it was a pity there was nothing on the air worth hearing at that hour, since late Saturday morning was one of her rare opportunities for relaxing. This rang a bell, and the Armstrong Theater of Today has been a Saturday noon fixture since its debut.

The outstanding success of the show (Feb., Nielsen: 14.8) in this slot has confirmed Hawley’s theory that, within reason, there is no such thing as a “good time period” or a “bad time period.” Up until the day the Quaker Rug show moved in, advertisers hadn’t been jostling each other in their eagerness to buy a 12-12:30 Saturday slot.

“The show makes the time, rather than vice versa. Give them a good show and they’ll get around to it.” is the way Hawley puts it.

He gave them good shows from the outset. To make sure they were good, Hawley wrote many of the scripts himself for the first three or four years. While the Theater of Today accent is on material rather than big-name talent, many well-known Broadway and Hollywood actors have appeared on the show, including Helen Hayes, Dorothy McGuire, Douglas Fairbanks, Jr., Herbert Marshall, Burgess Meredith, Mercedes McCambridge, and Ralph Bellamy. Armstrong doesn’t discount the added prestige lent to the Quaker Rug line through association with such prominent marquee names.

Hawley is a firm believer in the wis-
dom of letting the audience decide what types of stories should be used. Tests were made along this line a while back. Contrasting stories were aired on successive broadcasts and listeners were asked to express their preference by mail.

As an incentive, a Quaker Rug was offered for the best letter received each week. The response was voluminous, and a preference index was established which governs the frequency of broadcast of each story type, as indicated by letters from listeners.

Taking these letters as a whole, their closest approach to a common denominator, Hawley says, was an insistence on story material of an impeccable moral and ethical tone, peopled with characters who Do The Right Thing.

The Theater of Today commercials for Quaker Rugs are delivered by "The Quaker Girl," a personification of the Quaker trade-mark.

Two commercials are used on each Theater of Today broadcast. One deals with homemaking and decorating in general, and the other with a specific Quaker Rug. (A rug, in the trade sense in which it is used here, is not the fabric-nap floor covering of common parlance. The Quaker Rug has a wearing surface of enamel-type paint, imprinted and baked on a backing material of felt.)

In addition to direct sales results, Theater of Today has also helped considerably in extending the firm’s dealerships in areas where they were comparatively weak, as a result of pressure by the listening public on their local dealers. And while the Armstrong management is guarded about dollar-value sales figures, they admit that their radio campaigns have been instrumental in selling their felt-base (Quaker) rugs “to the limit of our production capacity.”

Armstrong’s relationship with its advertising agency, BBDO, is a close one and almost prehistoric; BBDO has handled the entire account since 1917. Paul Markman is the Armstrong account executive. Theater of Today is produced by BBDO’s Ira Avery, and is directed by Albert Ward. The show’s original director, to whom Cameron Hawley gives a good share of credit for its early success, was Kenneth Webb, now in BBDO’s West Coast office. Harold Levy is musical director for the program.

A television show, probably to be called the Armstrong Circle Theater, is

(Please turn to page 46)

THE PACIFIC REGIONAL NETWORK

Newcomers to California since 1940 alone represent a LARGER consumer group than the ENTIRE population of 38 other states. This fast flowing tide of new residents (3,833,000 in 10 years) has boosted California to second place in retail sales."

This mass population shift has created new problems for national and regional advertisers, requiring reshuffling of advertising allocations and the development of new advertising channels to SEEK OUT and sell the consumer. Existing California media lacked the flexibility, the extensive and INTENSIVE statewide coverage to cope with this vast and ever-expanding consumer group. That’s why we say the Pacific Regional Network was mothered by necessity.

*SRDS CONSUMER MARKETS 1949-50

RETAIL SALES POTENTIALS:

NEW YORK . . . . $13,792,000,000
CALIFORNIA . . . . $11,080,000,000
Pennsylvania . . . . $6,504,000,000
ILLINOIS . . . . $7,771,000,000

EXACTLY WHAT IS PRN?

A network of standard broadcast stations in virtually every significant market in California, linked by high fidelity Frequency Modulation transmission, and united SOLELY to provide national and regional advertisers with complete coverage of this rich state.

WHAT ARE THE ADVERTISERS’ ADVANTAGES IN USING PRN?

- Economy—a saving of 20 percent of time costs and elimination of line charges
- A single, easy-to-control, easy-to-promote program
- Local station listening loyalty
- Sales impact through “where to buy it” cut-ins from the local announcer
- Flexibility, free selection of stations, tailor-made coverage
- Time-saving convenience through a single purchase and single billing

If you are looking for a better way to reach and SELL the 10,730,000 consumers in the nation’s second retail sales area, write or wire for list of stations and complete details.

PACIFIC REGIONAL NETWORK

6540 SUNSET BOULEVARD, HOLLYWOOD, CALIFORNIA

CLIFF GILL
General Manager

Hillside 7406

TED MacMURRAY
Sales Manager
RMA phono-radio-TV campaign starts in May

RMA is embarking on hard-hitting drive starting in May to promote radio-TV-phono combinations. RMA committee is chairmained by A. D. Plamonden, Jr., of RMA Parts Division.

Fabulous Fabric X

Few postwar developments surpass manufacturing, sales, and advertising importance of Milium (previously tagged "Fabric X"), due for its commercial introduction this fall. Created by James H. Rand, III, new "warmth without weight" fabric owned by Deering, Milliken & Company will be widely used in coat linings, sportswear, children's outerwear, bedding, drapery, dresses, etc. The process involves a metallic coating, applied to any type fibre, that reflects radiated heat back to the body. Milium trademark will be advertised through Young & Rubicam, with licensees advertising separately.

Savings bond drive coordinates radio and TV

A giant radio and TV impact will kick off three-week Treasury Department advertising campaign for U. S. Savings Bonds involving over $3,000,000. On May 15 four-network radio broadcast including 20 top-name Hollywood stars and six leading orchestras will be highlighted by pickup of President Truman concluding both radio and separate TV programs. TV show will be star-studded, too. Treasury's regular weekly program over 2,800 stations will aid drive, as will public service announcements, including films, over radio and TV outlets.

1/30c advertises can of soup

According to Austin S. Igleheart, president of General Foods, speaking before Brands Name Foundation, $1 covers advertising cost for 3,000 cans of soup.

Parliament Cigarettes up 70 percent

First quarter of 1950 shows 70 percent sales increase for Parliament Cigarettes (Benson & Hedges) over same period last year. In December, WNBT inaugurated Parliament use of TV with one minute and 20-second spots. WCBS-TV and WJZ-TV were added in February. Kudner handles account.
In recognition and appreciation of outstanding public service in encouraging, promoting and developing American ideals of freedom and for loyal devoted service to the nation and to the community it serves.

Radio Station WWJ
Detroit, Michigan
has been presented a
Radio Station Award
of
One Thousand Dollars
for the year 1949
by
The Committee of Awards
of the
Alfred I. du Pont
Radio Awards Foundation

WWJ, Detroit's First Radio Station, proudly acknowledges receipt of the coveted Alfred I. du Pont Award for 1949.

Advertisers can assure themselves impressive results from sales messages on WWJ, whose prestige and community acceptance lends immeasurable value to any campaign.

FIRST IN DETROIT... Owned and Operated by THE DETROIT NEWS
AM-FM
Basic NBC Affiliate

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY
Associate Television Station WWJ TV

AM—950 KILOCYCLES—5000 WATTS  FM—CHANNEL 246—97.1 MEGACYCLES

24 APRIL 1950
QUAKER RUG
(Continued from page 43)
next on the firm’s advertising agenda and an additional budget has been created to pay for it. It will start on 6 June, to be heard each Tuesday at 9:30 p.m. over NBC-TV. The show will plug a variety of Armstrong products on a rotating schedule, and will be slanted at the family group rather than at the housewife, as in the case of Theater of Today. The radio campaign for Quaker Rugs will, of course, continue without diminution.

Whether or not competition has had any bearing on Armstrong’s TV decision is a moot question. Two competitors have already taken the video plunge—Congoleum-Nairn, and Bona-fide Mills. The rest of the field in the felt-base and linoleum category includes the following manufacturers: Bird & Son, Carthage Mills, Chandler-Paluba, Delaware Floor Products, J. C. Dunn, Mannington Mills, the Parafine Companies, Sandura, Sloane-Blabon.

Format details of the Armstrong video show were not yet completely jelled at this writing. But the sales pitch will be geared for results. ***

SOUTHWEST VIRGINIA’S PIONEER RADIO STATION

1949 BMB

Day—110,590 families in 36 counties
Night—85,830 families in 31 counties

3 to 7 days weekly:

Day—90,320 families
Night—66,230 families

(Retail sales in the area are over $600 million yearly)

Get the entire story from
FREE & PETERS

UNCOUNTED MILLIONS
(Continued from page 23)

Day—66,220
Night—66,220

SOUTHWEST VIRGINIA’S PIONEER RADIO STATION

1949 BMB

Day—110,590 families in 36 counties
Night—85,830 families in 31 counties

3 to 7 days weekly:

Day—90,320 families
Night—66,230 families

(Retail sales in the area are over $600 million yearly)

Get the entire story from
FREE & PETERS

To Cover the
Greater Wheeling
(W.Va.) Metropolitan
Market Thoroughly

YOU NEED

WTRF
AM-FM

Proof . . .

Consult the Hooper Area Coverage Index, 3-County Area 1949, and see how well WTRF covers the Wheeling Metropolitan Market of Northern West Virginia and Eastern Ohio.

Studios and Transmitters:
WOODMONT, BELLAIRE, OHIO

Represented by
THE WALKER CO.

SPONSOR
means that radio is getting bigger.

How much bigger, not even the industry knows. For the industry has never actually counted all its listeners.

The present trend is not only to count all of them, but to get to know them better. This trend means that present advertisers will have a truer concept of the full dimensions of radio; and potential ones will be able to properly evaluate its place—and that of television—in their sales campaigns.

Until a few years ago, out-of-home listening was largely disregarded by sellers of broadcast advertising. If it was mentioned at all, it was brought in the back door, and presented to the sponsor as a "bonus."

Yet the Psychological Corporation of New York, in a Des Moines, Iowa-Springfield, Mass., study made for NBC and CBS, found that 14 percent of all listening takes place outside the home.

And a Pulse, Inc., study of New York out-of-home listening proved that during some daytime hours, one out of every four persons is listening to radio away from home. More than 2,000,000 New Yorkers hear radio outside the home every day.

Can you imagine the Chicago Tribune failing to count 200,000 copies read on street cars, subways and elevated trains?

Some other significant facts on out-of-home listening have been uncovered to date.

It's essentially male.

About one out of every three listeners is in the 20-34 age bracket.

It's an audience with a high potential purchasing power. In the New York surveys conducted by Pulse for stations WNEW and WOR, three out of every four respondents were in the middle or upper income bracket.

Auto and at-work listening accounts for about six of every 10 New York out-of-homers.

Pulse, in addition to its New York studies, has also been studying out-of-home listening in Southern California, Des Moines, Boston, and Chicago. The most recent survey, just completed in Chicago, used a broader base of inquiry. It is the base which will be used.

Rather than check only car listening to arrive at a rating for, say, a baseball game, all out-of-home listening is checked: in stores, bars and grills, and other public places, simultaneously. Thus, the advertiser knows

In selecting a radio station, it's the over-all picture that counts, too. It stands to reason that the NBC station in Memphis, with 5,000 watts day and night, owned and operated by The Commercial Appeal—that's the station that gets and holds its audience.

EACH YEAR, FOR THE PAST FIFTEEN YEARS, WMC HAS CARRIED MORE LOCAL, REGIONAL AND NATIONAL SPOT BUSINESS IN TERMS OF DOLLAR VOLUME THAN ANY OTHER RADIO STATION IN MEMPHIS.

WMAC NBC—5000 WATTS—790

WMCF 260 KW Simultaneously Duplicating AM Schedule
WMCT First TV Station in Memphis and the Mid-South
National Representatives, The Branham Company
Owned and Operated by The Commercial Appeal
A New Selling Picture in the Norfolk Metropolitan Market

Now, your products can be seen as well as heard in Norfolk, Portsmouth, Newport News, Virginia—the Norfolk Metropolitan Market.*

On the air, April 2, WTAR-TV is a powerful new selling picture for you. Fully inter-connected NBC Television Program Service, plus outstanding local programming from the RCA Mobile Unit, and new $500,000.00 Radio and Television Center.

To increase your sales in Virginia’s largest market, put your products in the WTAR-TV selling picture for 150,100* eager and able-to-buy families. A few choice time franchises are still available, but they’re going fast. Call your Petry office or write us today.

* Sales Management, Survey of Buying Power, May 10, 1949

Inter-connected NBC affiliate
Nationally Represented by
Edward Petry and Company, Inc.

exactly how he stands, rating-wise, both outside and inside the home.

With transit radio (see “Markets on the move,” srooxson, 27 February) and storecasting moving along, the advertising future of FM is closely linked with out-of-home listening.

Multiple-set ownership is also due for the closer analysis it should have.

It’s such a growing “big plus” that many in radio rate it the biggest.

It reported that the BMB estimated that as of 1 January, 1948, 37,623,000 radio families owned 61,953,500 home radios in working order. In other words, two years ago, 40.9 percent of all radio families owned two or more home sets.

Since that time, some 20,000,000 radio sets have been built, according to the Radio Manufacturers Association. In the same period, radio families have increased about 10 percent.

The 1949 Iowa Radio Audience Survey, conducted for the past 12 years for station WHO by Dr. F. L. Whan, of Wichita University, revealed that 45.7 percent of all Iowa families have two or more radios.

In the metropolitan areas, that percentage is greater.

Jim Seiler, director of the American Research Bureau, reports that diary studies in Washington show that a substantial majority of District homes have more than one set.

C. E. Hooper’s diary study of 4,800 families in the winter of 1948 showed that the average home then had 1.34 sets. In the spring of 1949, that average had risen to 1.35 sets.

Since publication of the 13 March article, Sindlinger has made a special study of multiple-set listening from 8 a.m. to midnight for sponsor (see accompanying chart).

In discussing the chart, Sindlinger says: “The Radox sample represents all types of homes in the market. It has been established, by an independent research company, in strict conformity with requirements of the ‘area’ or ‘probability’ sampling technique.

“We have checked our sample very carefully with known facts . . . and find it, for example, to be within two percent of the census figures on Negro families. It is within a few percent on telephone and non-telephone ownership.

“Here are further statistics:

1. 36 percent of the Radox homes now have TV sets. At the present rate of increase, another
"Joe’s O.K. He’s one of us...!"

What does he mean—“One of us”?

You know what he means. Joe spells his name right. His religion is right. His folks come from the right part of the world.

Yes, maybe Joe is O.K.

But the fellow who says “He’s one of us”—that fellow isn’t O.K. He’s intolerant. Blind, unreasoning prejudice makes him think he’s better than somebody else.

In your employ there may be some prejudiced folks like this. They may work for you... but they don’t work together with others for you. Not very well they don’t. And you ought to do something to show them how wrong they are. You ought to do it for America’s sake... for your own sake.

The Advertising Council is asking you to join hands with it in promoting fair play to all regardless of race, religion or national origin.

Display one of these posters in your office or your factory. Let men and women of good will know that there are other men and women of good will who believe as they do.

Help make yours a more friendly community in which more personal and direct methods may flourish and take root.

It will serve you while it serves America.

write to

THE ADVERTISING COUNCIL, INC. • 25 W. 45TH ST., NEW YORK 19, N.Y.

A non-profit organization representing all phases of advertising, dedicated to the use of advertising in public service.

Accept or reject people on their individual worth.
month will see 40 percent ownership.
2. In several sections of the city, medium income and poor sections, TV ownership is about 50 percent.
3. 21 percent have a secondary set.
4. 33 percent have a secondary set on the second floor.

"When you realize the high percentage of secondary sets, and the high sets-in-use figure which these sets get at various times, as recorded on the chart, you begin to see what dangerous ground the radio industry is on by using techniques which fail to measure all the sets available for use in the home."

The new mailable audimeter, which A. C. Nielsen is installing in 1,500 sample homes as fast as they come off the assembly line, is a vital step forward. For not only does it eliminate the element of human error inevitable in diary and interview surveys, it gives a nationwide mechanical recording of listening in all sets in the home—excluding television. That nationwide audience has never before been counted in terms of multiple-set listening.

A self-contained unit, the mailable audimeter is not attached to any set. It can be plugged in the basement, a closet... anywhere there is an electrical outlet.

Listening records are kept on 16 mm film, various portions of which are allocated to different sets; the film is kept moving continuously by an electrical clock. Each set in the house is equipped with an oscillator. When a set is turned on, a light beam exposes the film. Coding on the film shows what station is tuned in, when, and on what set or sets. By consulting station logs, a 24-hour record of family listening and viewing is arrived at.

Changing the film cartridge, which is about the size of a package of cigarettes, is a simple matter, and sample homes are mailed a new cartridge each week. Prompt action by the sample homes is encouraged by the fact that the new cartridge discharges two 25-cent pieces when it is put in place.

In addition to measuring network listening, the mailable audimeter gauges spot listening versus video viewing—an invaluable assist to the advertiser in evaluating the combined use of radio and television.

---

**TOP SHOWS TO FIT YOUR BUDGET**

Get FREE Auditions and cost for your station on these TOP transcribed shows listed below:

- **TOM, DICK & HARRY**
  156 15-Min. Musical Programs

- **MOON DREAMS**
  156 15-Min. Musical Programs

- **DANGER! DR. DANFIELD**
  26 30-Min. Mystery Programs

- **STRANGE ADVENTURE**
  260 5-Min. Dramatic Programs

- **CHUCKWAGON JAMBOREE**
  131 15-Min. Musical Programs

- **JOHN CHARLES THOMAS**
  260 15-Min. Hymn Programs

- **SONS OF THE PIONEERS**
  260 15-Min. Musical Programs

- **RIDERS OF THE PURPLE SAGE**
  156 15-Min. Musical Programs

- **STRANGE WILLS**
  26 30-Min. Dramatic Programs

- **FRANK PARKER SHOW**
  132 15-Min. Musical Programs

For The Best In Transcribed Shows It's

**TELEWAYS**

**RADIO PRODUCTIONS, INC.**

8949 Sunset Blvd., Hollywood 46, Calif.

Phone CRestdview 67238 — BraDshaw 21447

SPONSOR
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 Georgia Trio**

The C.B.S. Affiliates in GEORGIA'S First 3 Markets

WAGA ATLANTA 5000 W • 590 Kc

WMAZ MACON 10,000 W • 940 Kc

WTOC SAVANNAH 5000 W • 1290 Kc

Represented, individually and as a group, by

New York • Chicago • San Francisco • Dallas

Atlanta • Detroit • Kansas City • Los Angeles

24 APRIL 1950
Radio, particularly in the past year, has taken a largely unwarranted buffeting around. Admittedly, in the big cities, television is taking a heavy toll of radio listening in the parlor. But with radio moving out of the parlor into the bedroom, kitchen, den and playroom; going, too, outside the home, its ability to pay its way constantly improves.

Living room listening, as a yardstick of audience measurement, is out of date. The family, which used to gather round the primary set, tends these days to scatter to all parts of the house to listen to their own sets, their own favorite program. Listening has become more personalized. Which means it is more intense and attentive listening, to both the program and the sponsor’s advertising message.

How radio will pay its way, for advertisers, and itself, depends on how well it presents its case. That case is getting more convincing, as radio begins to count its total audience for the first time.

HOUSEWIVES’ LEAGUE
(Continued from page 21)

date’s application, the product is accepted for participation—and there’s a waiting list on most stations.

The imprint of Wiley’s personality is evident in the style and delivery of the HPL directors he trains. All of them are conditioned to the HPL type of programing to the extent that even their voices sound alike!

The programs themselves are a Reader’s Digest of the Air. The a.m. Sunrise Salute is a pleasant mixture of casual conversation keyed to the whole family: music, news, time and weather reports. The afternoon Housewives’ Protective League covers odd bits of information, stories, and facts. The director’s credo is to be practical, philosophical, gently humorous, constructive, and instructive. In time, each listener hears a discussion of her (and his, for surveys show the programs have a strong male audience) pet theories. The listener and the program then have something in common. The technique, of course, makes for a faithful, expectant and sympathetic audience.

To keep program content bright and varied (it is all ad libbed) CBS Spot Sales maintains a huge reference library. Fresh material is continually fed to directors, and a research staff digs up the answers when the audience stumps the expert.

(Official name of most HPL programs is simply Housewives’ Protective League. But directors and stations have local option: at least one of the HPL shows bears the director’s name.)

“What material the directors want to use,” says Carl Burkland, head of CBS Radio Sales, “is up to them. They know their audience better than we could possibly hope to. There’s only one must . . . and it’s one which all of them go along with 100 percent. It’s
this: ‘Don’t hit the listeners over the head with a commercial; sneak up on it.’ We feel that listeners get tired of the ‘rush-out-and-buy-it-this-minute’ appeal. We also feel that that pause followed by ‘And now a word from our sponsor’ breaks the listener’s responsive mood. Even worse, it can build up active resistance to the message. By integrating the commercial as he goes along, the director sustains attentive listening, increases the feeling of friendship.

“The commercials very often are verbatim opinions on the product as expressed by our testers; they are what the consumer thinks, not what the advertiser tells her to think. Women are increasingly canny buyers in these days of high prices. Suggestions from other housewives who have to watch their budgets, too, carry a lot of influence.

“As John Crosby, syndicated radio columnist reported, ‘This results in extraordinarily modest advertising. The soaps don’t attract a lot of young men; they just keep them clean. The catsup won’t keep your husband home nights, but it tastes good. I’m probably ahead of my time, but this form of down-to-earth advertising puts me in such a friendly mood that I buy the stuff.’”

One of HPL’s major selling points is its dual coverage. Many advertisers, anxious to reach both the housewife and the entire family, find it too rough sledding, financially, to buy into more than one program. Under the HPL setup, sponsors’ messages are alternated daily between the morning and afternoon programs. At breakfast time, the whole family is tuned in, adds its two-cents-worth to mom’s shopping list. The afternoon program serves her as a shopping reminder.

HPL’s slogan, “The Program that Sponsors Your Product” isn’t one dreamed up because it looks good on the front of a sales brochure. It’s backed up by hard-hitting merchandising promotion, given gratis to sponsors. CBS Radio Sales, National Spot Representatives, and local station sales staffs handle the selling of HPL. Ed Wood, general and national sales manager for the program, assists all salesmen by providing promotion material.

Stations carrying the programs send letters to participating advertisers’ jobbers and retailers, with practical promotion suggestions. Directors take active part in sales meetings to help

WANNA SWITCH TO CALVERT CITY (Ky.)?

If you’re an Old Forester, you might get a Golden-Wedding sort of kick out of Calvert City (Ky.) . . . If you’re a radio advertiser, you’d probably find it’s too small a package for noticeable results!

WAVE gives you the Cream of Kentucky, the Louisville Trading Area . . . It’s truly the King of our State’s markets — a full-bodied, concentrated Old Grandad of a market whose families have a 40% higher average Effective Buying Income than the folks in the rest of Kentucky Bourbon-land!

That’s giving it to you Straight, Gents! Or would you rather learn the hard way — and end up sadder, Bud-weiser?
build interest and enthusiasm among the company's salesmen. They arrange shelf and counter displays, in cooperation with local merchants. Free insertions in chain store advertising tie the listener in still more closely with her radio friend. In December of 1949, for instance, sponsors of Knox Manning's HPL program on KNX received a series of 13-week plugs in the ads of four major Southern California chain store organizations: Alexander's, Fitzsimmons, McFadden's and Von's, using 21 community newspapers with a combined circulation of 1,939,973. The plugs, headlined "Recommended by Knox Manning, Housewives' Protective League, daily on KNX," appreciably increased sales for Mazola Oil, Canada Dry Ginger Ale, Accent, Drano, Windex, Griffin shoe polishes, and Hi-Ten liquid detergent.

The success of HPL reaches unusual heights. To pass along to advertisers and agencies more specific data on how and why, SPONSOR queried stations carrying the programs for success stories. The response was far too great to be covered completely here. But the examples below are a good cross section of products for which HPL is doing a hang-up job.

"This morning I went over our Snow Crop Orange Juice distribution, and started checking our increases in the past few months. I found them so fabulous that I asked our salesmen what could have possibly brought it about. They attribute a great deal of our success to your Housewives' Protective League-Sunrise Salute... . We are downright amazed by the number of housewives who, on the strength of your say-so, are buying this product."

SAM BROWN
Bonnee Frozen Foods Company

"This coupon deal that you put on for us has gone over so big that we are still hundreds, if not thousands, of names behind... . every mail brings from 250 to 500 names. We are working on the proposition of making bids for the brides next, but for land's sakes we do not want any more just yet."

GUY E. BRIGNALL
Lite Soup Company

"Month after month, for over a year, your outstanding results of increasing sales and repeat business have con-
Dealers everywhere acclaim these the "SELLINGEST" sets in radio!

They're tops for turnover—these handsomely-styled, super-powered portables with the many sales-making features only Zenith can provide. Look them over. Compare them for stunning beauty, for demonstrable features, for honest quality, for built-in value—then note their down-to-earth price—and you'll easily see why Zenith dealers are looking forward to this summer as the biggest money-making season in portable radio history!

the sensational...

New Zenith "Universal"

with styling that stops them...performance that sells!

Even in remote locations where many portables fail, the Universal* comes through with amazing clarity and volume. The secret? An extra-powerful circuit with Tuned R.F. amplification...A new, more sensitive Alnico 5 Speaker and the exclusive Wave-magnet*. Plays instantly when lid is opened, turns off when closed. Luggage-type buffalo-grained case in black or brown. A natural for summer sales! AC/DC $149.50 or Battery operation.

Customer's Choice—Coast-to-Coast!

world's finest portable—with the world's finest reputation...

"Trans-Oceanic"
The world-famous portable that's extra-powered for long-range reception. Brings in Standard Broadcast plus international Short Wave on 5 separate bands. Plays anywhere—on boats, trains, planes and is Tropic-Treated for resistance to humidity. AC/DC $99.51 or Battery operation.

Tip-Top Holiday*

A streamlined beauty that catches everyone's eye! Lid swings up to reveal giant dial—gives tip-top tuning ease. Set plays when lid is raised, shuts off when closed. Rugged cabinet in handsome ebony or two-tone blue-grey plastic! AC/DC or Battery operation. $139.51

Zenith "Zenette"

Exactly what customers want in a personal radio! Only Zenith engineering skill could produce a tiny portable with such big-set performance. Has built-in Wave-magnet, plays on AC, DC, or battery. Black, maroon or white plastic case gives it maximum sales appeal. $99.51

...if you want PROFITS—you want ZENITH PORTABLES!

*Reg. U. S. Pat. Off. [Suggested retail price. West coast and for South prices slightly higher. Prices subject to change without notice.]

ZENITH RADIO CORPORATION
6001 DICKENS AVENUE • CHICAGO 39, ILLINOIS

24 APRIL 1950
continued to surpass our greatest expectations. You and I know that successful radio mail order selling requires the highest type of sales ability. The sponsor invests a dollar, and knows very soon whether or not that dollar pays off. Since starting on the program in 1948, we have secured over 27,000 customers directly traceable to the Housewives' Protective League."

HERR JONES
Seeds and bulbs

"You have brought in 325 accounts for a total dollar amount of $165,000 this month."

ROBERT V. BODFISH
Assistant Vice-President
First Savings & Loan of Chicago

"We have enjoyed a sales increase of a little over 300 percent since the time you started broadcasting this product."

FROZEN FOOD DISTRIBUTORS, INC.

"I guess you are accustomed to receiving letters of this kind—but, since our campaigns for the General Electric dealers constituted my first experience on your Housewives' Protective League program, I feel compelled to express my appreciation.

"We were delighted to have your listeners write in for over 10,500 (369 requests per announcement) copies of the G-E booklet, 'How to Make Housecleaning Easy,' and it's no secret that we had to ask you to stop the offer because we were responsible for more booklets than we were then prepared to distribute. That was some small indication of the good job you were doing for us.

"But we were just dumbfounded at the way those Mighty Tidy vacuum cleaners moved out of the stores after you started talking about them. One retail outlet sold over 100 machines in a single day—a remarkable record!"

"The Mighty Tidy's have been sold out. Just as soon as the G-E factories catch up with the backlog of orders, we'll be back. I'm completely sold on the effectiveness of your show."

WILLIAM SCHEER, Advertising Newark, N. J.

"Here's how your show stacked up against all other Washington media during the recent Embassy Dairy drive:

<table>
<thead>
<tr>
<th>Media</th>
<th>Customers Obtained</th>
</tr>
</thead>
<tbody>
<tr>
<td>Housewives'</td>
<td>2,331</td>
</tr>
<tr>
<td>Protective League</td>
<td></td>
</tr>
<tr>
<td>Radio station B</td>
<td>16</td>
</tr>
<tr>
<td>Radio station C</td>
<td>4</td>
</tr>
<tr>
<td>Radio station D</td>
<td>22</td>
</tr>
</tbody>
</table>
Radio station E  2
Newspaper A  71
Newspaper B  152
Newspaper C  311
Newspaper D  105

"Figuring it all out on a cost-per-customer basis, your show delivered customers for far less money than any media used."

M. Belmont Ver Standig
Advertising

"I thought you would like to know what a fine response we had from your announcements inviting listeners to a pre-showing of the first house we financed in a new South St. Louis small home development.

"As you know, the builder had planned to hold the showing from 1:00 to 5:00 p.m. However, there was a lengthy waiting line at 1 o'clock, and it wasn't until 7:30 p.m. they were able to close the house. In all, approximately 1,500 people inspected the house on Saturday—and as we used no other media, the results are directly attributable to your program."

E. Paul Smith
President
St. Louis Federal Savings & Loan Association

"They say it is a good idea to pass out the roses while we are still able to appreciate the fragrance. So in line with this thinking, I thought it might be in order to let you know how well pleased several executives are with the job you have done on Sun-Filled Concentrated Orange Juice in your market.

"If at any time any prospective advertiser wants to know what you can do in your market, just refer the prospect to us. We can honestly advise him that you have been an extraordinary help on every phase of merchandising... We are currently enjoying excellent volume, and as Lew Werneck, our distributor, stated recently, we know it is built on a very firm foundation of consumer acceptance."

L. H. Copeland
Vice-President
L. W. Ramsey Co., Advertising

Just about every edition of the Housewives' Protective League brings in results like the above. In competition with printed media, it has come out the winner in most cases.

Recently, American Homes Food, plugging G. Washington broths and Duff's Mixes, used HPL and many national magazines to offer customers a premium for 25 cents and one G. Washington label.
The HPL pulled 33 percent more inquiries from the New York area alone than two of the most important women's magazines—Ladies' Home Journal and McCall's—pulled from the entire nation.

Writing to the director, the advertiser said “Duff’s Mixes and G. Washington broths are good products, but they are not too easy to sell. They require changing a woman’s established pattern of doing things. You have succeeded. You were hired to help us make money, and you are doing just that.”

In this statement lies much of the essence of what makes HPL click. It makes money for the advertiser because it can change women’s buying habits. And it can change them because of deeply established listening loyalty, low pressure commercials which suggest instead of demanding, and a 15-year record of complete reliability.

** **

DEPARTMENT STORE TV
(Continued from page 31)

Philadelphia appears to be just about the hottest TV town in the country, as far as department stores are concerned. In addition to Gimbel’s, three of the four remaining top stores are enthusiastic video sponsors. These are Lit Brothers, N. Snellenburg, and John Wanamaker. The lone holdout, at this writing, is Strawbridge and Clothier.

N. SNELLENBURG & CO., Philadelphia: With a full hour show on WCAU-TV five days each week (2-3 p.m., Monday-Friday). Snellenburg’s may well be the country’s biggest single-station television advertiser. The program, Snellenburg’s TV Jamboree, began on 30 January.

Results in the men’s furnishings department have been especially gratifying, the store reports. Fifty-two men’s suits were sold after two plugs on TV Jamboree, and on another occasion a single announcement sold 50 topcoats. The refrigerator department transacted more than $5,000 worth of business after several TV mentions, and attributed much of the increased volume to the video plugs.

The show is done live from Snellenburg’s third floor auditorium. It features a musical trio, singers and variety turns, with models demonstrating a host of products. In addition, at intervals the TV cameras scan a
large display of Snellenburg merchandise set up in one corner of the auditorium.

Because of its wide scope and indisputable success, the Snellenburg show has drawn the attention of department store men throughout the East. Store officials from Boston, Baltimore, and Washington have visited Philadelphia to scout the show.

LIT BROTHERS, Philadelphia: This store has been sponsoring Lit's Have Fun, a weekly one-hour audience participation show, on WCAU-TV for more than a year. The program is telecast from Lit's seventh floor cafeteria on Tuesday, 10-11 a.m.

The show has sold food and clothing for Lit's with equal facility. A single commercial sold 200 hams, and a week-long promotion of frozen peas sold 1,800 packages. On five dress promotions on Lit's Have Fun, the store's buyers reported sales ranging from 100 dozen to 400 dozen dresses.

A Lit Brothers official adds: "There are hundreds of other items which television has helped us to sell extensively. The hundreds of letters we receive each week from televiewers and the results which television has shown both in traffic and direct sales convince us that our pioneering in early morning, week-day television pays."

JOHN WANAMAKER, Philadelphia: At this writing the store had just concluded a six-weeks test series of weekly half-hours on WCAU-TV. Results had not yet been fully evaluated and thus were not available for publication. Titled The Robin Chandler Show, the program was heard 3:30-4 p.m. on Wednesday.

The New York picture, until recently, was spotty. In the phrase of a chain department store advertising manager, the New York stores were "bathing beauties," from a television standpoint. By this he meant they'd been testing the temperature but were coy about going in the water. This analogy still holds true, but to a lessening extent. Several Manhattan stores have waded into TV up to their ankles—and a few have run out squealing. But probably half of New York's department stores have at least made a TV splash. Three random results samplings follow:

<table>
<thead>
<tr>
<th>Any Way You Look at It...</th>
</tr>
</thead>
<tbody>
<tr>
<td>KRNT is the LEADER in Des Moines, the center of things in Iowa</td>
</tr>
</tbody>
</table>

Highest Hooperated—Biggest Volume of Accounts
—Highest News Ratings — Most Highest-Rated
Disc Jockeys—Tops in Promotion Facilities

The Hooper Audience Index, January-February, 1950, Shows:
MORNING ........................................KRNT has a 56.1% greater audience than the No. 2 station.
AFTERNOON ....................................KRNT has a 35.1% greater audience than the No. 2 station.
EVENING ........................................KRNT is 4.6 percentage points below the No. 1 station.
SUNDAY AFTERNOON ..........................KRNT has a 33.5% greater audience than the No. 2 station.
SATURDAY DAYTIME .........................KRNT has an 18.4% greater audience than the No. 2 station.
TOTAL RATED TIME PERIODS...KRNT has a 40% greater percentage than the No. 2 station.

Those are Facts Advertisers Know when they buy KRNT . . . the Station that can say: "Any Time is Good Time on KRNT"

Available!
Play-by-Play MAJOR LEAGUE BASEBALL
KFRM has just signed with Liberty Broadcasting System for play-by-play Major League baseball. Participating announcements now available!

Here's a "red-hot" natural that will "hypo" your sales in an area with more than a million potential listeners.

For full details, wire The KMBC-KFRM Team, Kansas City, Mo., or phone any Free & Peters "Colonel."

KFRM for Rural Kansas
Programmed by KMBC From Kansas City

24 APRIL 1950
SAKS FIFTH AVENUE: The store presented a portion of Television Fashions on Parade over WABD for six weeks, as a participating sponsor. Two dresses were plugged on one of these telecasts. The entire line was sold out before the end of the week. (Costs were split between store and dress manufacturer.)

LUDWIG-BAUMAN: This New York household appliance and furniture store bought participations in Kathi Norris’ Your Television Shopper morning program over WABD, for a dinner ensemble of china and plated silver, at $19.95. No other advertising was used. Six orders, totaling $119.70, were phoned in within five minutes after the announcement. Orders continued to come in long after the program signed off.

MACY’S: “The world’s largest store” made its TV program debut in mid-April, as this issue of sponsor was going to press, with It’s Smart to be Thrifty, a half-hour show on WOR-TV, New York, twice weekly at 12:30 p.m. The program, featuring Barbara Welles, originates at the store.

Masterminding Macy’s video campaign is Victor M. Ratner, former CBS vice president who joined Macy’s last fall as vice president in charge of sales promotion, advertising and public relations.

D. H. HOLMES DEPARTMENT STORE, New Orleans: Holmes has been a consistent advertiser over WDSU-TV since its video debut last December, using two programs—A Date With Pat, and Alexander Korda Films. Pat sings, models Holmes’ dresses, and displays a variety of the store’s products.

Holmes recently sponsored a 15-minute program of concert music, with a three-minute commercial on drapery fabrics. No other advertising was used. During the ensuing week 72 persons called at the store to see “the draperies advertised on television.” A total of $1,565.60 worth of fabrics was sold.

Another Holmes television commercial described the services of the store’s catering department. After the show the store received catering orders for seven social functions. In every case, the customers said that until they had seen the video plug, they were unaware that Holmes offered any such

Let WIBWB ([Image])

FOCUS on your CITY market!

FOCUS on your FARM market!

It’s Topeka—a 21 county market, according to the Audit Bureau of Circulation, Topeka has 23% of the state’s effective buying power and 22% of all Kansas families. WIBW is the preferred station in this market. It has three times more listeners than all other Topeka stations combined.*

*Kansas Radio Audience 1949

For the CITY market
For the FARM market

ALL YOU NEED IS WIBW

WIBW

SERVING AND SELLING
“THE MAGIC CIRCLE”

WIBW - TOPEKA, KANSAS - WIBW-FM

Rep. CAPPER PUBLICATIONS, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN

SPONSOR
service.  

BROADWAY DEPARTMENT STORE, Hollywood, Cal.: This store's outstanding single TV success was with the Toastite—a toasted sandwich gadget. More than 1,000 Toastites were sold by the store as a result of a single one-minute announcement on KTLA, Hollywood.  

** BASIC DIFFERENCE **  
(Continued from page 27)  

important activity of talking on the telephone was not tabulated. Nevertheless, with due allowance for limitations, the information unearthed helps clarify the relation of evening household activities to use of television and radio.  

Approximately 20 percent of the men and women reporting (or about 40 percent of the total) were engaged during the evening hours surveyed in what was called "complete leisure" activities . . . simply resting, or viewing television or listening to the radio. A slightly higher percentage were reading newspapers, magazines, books, and miscellaneous other items. About 13 percent were engaged in other leisure activities such as talking, visiting with others, playing cards or other games, etc.  

Leisure and semi-leisure activities were reported by 59.1 percent of the men and 52.5 percent of the women who answered the telephone, while eating and various household duties were reported by the remaining 40.9 and 47.5 percent respectively.  

During the test week Columbus residents had access to radio stations carrying programs of all four major networks, to an independent FM station, and to three local TV stations, one of which had been providing programs for about seven months. At that time about 12,000 homes within the radius of the survey had TV sets.  

In Columbus telephone homes comprising the sample, reading was the most important non-listening activity. It accounted for 24.5 percent of evening time for men and 24 percent for women. Proportions of readers who listened to radio as they read were almost as high as of respondents generally. This would indicate that most readers are able to divide their attention between listening and reading.  

But the same does not seem to be true with respect to television, according to figures in the table. Proportions of television viewers who were also

---

He "beats" as he sweeps as he sells

Scoring news beats is an old habit of his. Selling customers for his sponsors is another, equally well-established custom. Says Mr. J. C. Thompson of The Southland Corporation, Texas grocery organization which sponsors him on WRR, Dallas; KFJZ, Fort Worth, and KVET, Austin:

"We value our Fulton Lewis, Jr. program very highly. As you know, we have the program 100 percent of the time in Dallas and Fort Worth . . . I would not take $25,000.00 for the program.  

"I hope this does not encourage you to raise your rates, but we feel the Fulton Lewis, Jr., program is most successful."

Encouraging indeed—but the rate structure remains unchanged! The Fulton Lewis, Jr. program, currently sponsored on more than 300 stations, offers local advertisers network prestige at local time cost, with pro-rated talent cost. Since there are more than 300 MBS stations, there may be an opening in your locality. Check your Mutual outlet—or the Co-operative Program Department, Mutual Broadcasting System, 1140 Broadway, NYC 13 (or Tribune Tower, Chicago 11).
Charity begins at home

Let's spend our Marshall Plan money building this country so strong and financially sound that other nations will offer their own volition demand republican forms of government rather than seek security through communism.

Let's lead the world by example, not by bribery or force.

The Art Mosbe Stations

KWVO-KANA

MONTANA

Success Story

WINSTON-SALEM, N.C.

Home of the World's Largest Circular-Knit Hosiery Mill

National Rep: The Walker Co.

WSYR

the Only COMPLETE Broadcast Institution in Central New York

AM FM TV

WSYR

Acuse

AM • FM • TV

NBC Affiliate in Central New York

HEADLEY REED, National Representatives

It took only six weeks to establish Al Nobel's 11:30 A.M. Request Parade as a top sales bet. The success story resulted from four one-minute announcements used by a Pittsburgh Variety Store. Al sold out a radio special—a $2.98 item—and now the sponsor is back for more. Ask Weed & Company for all the details on Request Parade.

KQV

Pittsburgh, Pa.

MBS — 5,000 Watts — 1410

SPONSOR

attiring to read books or newspapers were conspicuously low—under 3 percent.

The second of the tables accompanying this story indicates further that television viewing in the sample was limited to men and women who were "just resting." But in the six activity groups listed, radio listening was carried on by about a quarter of all men and 30 percent of all women in each of the activity groups. Television seems to demand — and receive — practically complete attention.

A pilot study by students under Dr. Sherman P. Lawton at the University of Oklahoma indicated the possibility that women might watch television under certain conditions while washing dishes with only a slight element of distraction. However, the numbers engaged in the test were too few to be significant.

If the trend of evening television follows the pattern of this study, then television viewing would tend to be limited by the average amount of time men and women can free from other activities. This, of course, can be strongly influenced by the quality of programming. It may be seriously questioned whether much of the time now devoted to eating meals or to necessary evening work activities can be transferred to the complete leisure classification and so made available for watching television. Maximum time for viewing will probably not much exceed the total time now devoted to all leisure activities.

Radio on the other hand can compete not only for complete leisure time: it will, as it does now, continue to compete for the ears of people engaged in additional activity. Perhaps never before has radio's programing talent had such a challenge — and so much to gain.

(Two of the pictures accompanying this article were taken especially for sponsor by WINS to illustrate the point that radio allows listeners to do other things.)

RADIO RATES

(Continued from page 29)

in use. There is also some evidence that when people have paid $200 or more for a television set and are called, they think they should be using it — that it is out of date to be listening to the radio.
Another major factor seldom appreciated by the average advertiser is the fact that over several broadcasts a program will accumulate many more listeners than are measured for any single broadcast. This largely explains why radio shows with microscopic ratings can sell huge lots of merchandise.

The following figures indicate that dollar-wise the radio industry has been earmarked on an unjustifiable give-away in time which amounts to millions of dollars. It is in many instances being paid from one-third to one-half its value in terms of other media.

Over WPEN, The 950 Club has averaged 3.9 (Radox). But 24.2 percent of the sample have one or more of 14 broadcasts.

The same trend holds for When A Girl Marries and Light of the World, over KYW. They have averaged 1.3 and 1. But over 14 broadcasts 11.3 and 9.2 percent of the Radox sample had heard one or more broadcasts. Nielsen has shown the same thing happening on a national scale for all types of programs.

If this were not a universal phenomenon in U. S. radio, a large number of stations could never afford to continue in business. They sell goods profitable because they reach a total of many more listeners, outside the home, on secondary sets in the home, and on a cumulative basis, than radio research has ever demonstrated, except in isolated cases.

There's a strong feeling in the radio industry that despite the eventual logic of lowered radio rates the move of WFIL, Philadelphia, to lower nighttime rates while upping day rates was premature. In contrast, WCCO, Minneapolis, a CBS-owned station, has reclassified its 6:00-30 p.m. and 10:00-11:00 p.m. periods from "B" to "A," thus effecting a rate increase.

A recent memorandum from CBS Radio Sales to its stations emphasizes the value of radio now. A comparison of TV homes with radio homes not reached by TV was shown as follows for the concerned:

<table>
<thead>
<tr>
<th>City</th>
<th>TV Homes</th>
<th>Radio Homes Reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Birmingham</td>
<td>10,500</td>
<td>161,780</td>
</tr>
<tr>
<td>Boston</td>
<td>252,059</td>
<td>634,371</td>
</tr>
<tr>
<td>Charlotte</td>
<td>12,600</td>
<td>439,040</td>
</tr>
<tr>
<td>Chicago</td>
<td>373,895</td>
<td>2,344,015</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>381,746</td>
<td>1,146,324</td>
</tr>
<tr>
<td>Minneapolis</td>
<td>61,900</td>
<td>333,700</td>
</tr>
<tr>
<td>New York</td>
<td>1,112,240</td>
<td>3,052,960</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>375,000</td>
<td>723,290</td>
</tr>
<tr>
<td>St. Louis</td>
<td>30,000</td>
<td>323,920</td>
</tr>
<tr>
<td>San Francisco</td>
<td>35,000</td>
<td>344,310</td>
</tr>
<tr>
<td>Washington</td>
<td>96,000</td>
<td>296,700</td>
</tr>
<tr>
<td>Salt Lake City</td>
<td>10,174</td>
<td>272,176</td>
</tr>
<tr>
<td>Richmond</td>
<td>21,060</td>
<td>401,470</td>
</tr>
</tbody>
</table>

Despite the number of television homes in the cities shown, the major part of most advertisers' potential customers are still concentrated in radio-only homes.

Users of broadcast advertising over the years need no additional proof of the penetrating power of radio, no renewed assurances of its effectiveness in selling their merchandise at the lowest cost of any major medium. It is important to advertisers as well as the industry itself that radio survive in a healthy state the inevitable adjustments that television will require.

In the meantime—doesn't the situation call for a careful examination of all media? Doesn't it demand a penetrating comparison of circulation and advertising impressions delivered before pulling the plug on radio? 

---

**Here's a complete, time-saving book of market information**

CONSUMER MARKETS is in the hands of every advertising agency that places national advertising and in most important national advertiser organizations.

Many Uses: "Used to look up specific markets, to set up sales and advertising quotas," says the President of a mid-western agency. "Use sales and purchasing power information for analysis of markets in relation to newspaper and radio advertising," writes the assistant media director of a famous soap manufacturer.

Users Like It: "I keep my copy close to my desk for frequent reference," reports the space buyer for a major New York City agency. The research director of a Detroit radio agency gives, "Has more information in one book than any other publication of its kind."

Extra copies of the 1950-51 Edition of CONSUMER MARKETS are available at $5.00 each. Sent on five dyes free trial.

---

**CONSUMER MARKETS** was designed as a companion piece for use with the regular monthly Sections of SRDS to make all jobs of media-market selection easier, faster, more accurate.

Note to Media Advertisers: Your Service-Ad near data listings in the "Consumer Markets" Section of SRDS comes into play when agencies and advertisers are deep in the study of where to spend their advertising dollars. Position reservations for the 1950-51 Edition are now being accepted.

---

**Consumer Markets**

24 APRIL 1950
Radio's uncounted millions

The hottest subject in radio today is the matter of rates. It's good for a lively evening in any advertiser's parlor.

Strangely, nobody talks about the effect of TV on newspapers and magazines reading although surveys show marked reductions in these categories. And, as a matter of record, radio has another strong factor in its favor that the printed media can't claim.

Printed media have been good mathematicians. They've counted every last bit of circulation. But radio has failed to calculate in its ratecards two major types of listening: 1) out-of-home listening, which in New York averages 15 percent of in-home listening; 2) multiple-sets-in-the-home, and multiple advertising impressions as individual set listening goes on in the kitchen, bedroom, workshop.

The advertiser is willing to pay for what he gets. But he needs to be convinced that his radio purchase isn't a diminishing buy. Radio stations can help by providing the facts about out-of-home listening and multiple-set listening in their areas—on the basis of bonafide research.

There are 35,000,000 radio sets in use today; and some 40,000,000 radio families. Some simple arithmetic indicates that there's much to be said for radio's potency.

TV dictionary for sponsors

Just about everyone in advertising, it seems, wants to know the difference between a gizmo and a ghost, a mist shot and a mural, a dishpan and a pot.

These are words from the language of television. Recently SPONSOR published a complete dictionary of about 250 TV terms compiled by Herbert True, radio and TV director of the Carter Advertising Agency, Kansas City, with the help of 27 consultants. We mentioned this 16-page booklet, and its availability to subscribers, in a SPONSOR story.

By latest count every large agency and a great many national advertisers have requested the dictionary, many in quantity. No longer will a blond be anything but "a blizzard head," cans anything but the receivers and head-phones worn by cameramen, stage managers, etc.

What can't radio sell?

When James J. Nance, president of Hotpoint, told delegates to the ANA that radio can't sell high-price appliances, we think what he really meant was that radio hasn't shown him yet.

Radio is an influential medium. Under the right auspices it has done a first-rate job for a wide range of products. But it built its big reputation on small items selling. Its programming has followed suit, and as a result lots of advertisers like Mr. Nance aren't sold.

Blackstone, a high-priced washing machine, is sold. They worked out a suitable program and an effective dealer tie-in. High-priced television sets are going like hotcakes with the aid of radio advertising. Diamonds, autos, refrigerators, insurance (you name it) have on many occasions had outstanding success via radio.

The burden of proof is on radio. If Mr. Nance (and many more like him) isn't sold, it's up to radio to prove the merit of the medium for his products. It's up to BAB, the networks, NARSR, and the national station representatives to figure out ways and means of getting their good story across.

If Mr. Nance doesn't buy radio (still the world's most potent persuader), it's not because the medium hasn't got what it takes.

Applause

Straight thinking

Edgar Kolak, former president of MBS and newly-elected member of the NAB Board, expressed these views during a talk before the NAB in Chicago:

Don't be stampeded by rate pressure blizzards. One the whole, radio is still by far the cheapest advertising buy; but more data must be used to get the point over to the buyer. Rates, if anything, have been too low. Study the basic rate structure and modernize it. The present structure is outmoded and needs an industry study with a new pattern of rate making.

Buyers are thinking bigger than sellers. Now is the time for radio to step out and do some big selling, not wait for buyers to request big packages.

The NAB should try a federated system. AM and TV are competitors ... but they can work together under one broad association with strong AM, TV, and FM divisions, each under strong leadership. After trial, if NAB cannot serve as a federated service then two separate associations will have to be brought into being.

NAB must do more for its membership, and to do it everyone must realize that money will be needed. But when results are achieved the cost will seem low and worth every penny.

Self regulation is the secret of successful business operation in the U. S. Perhaps the broadcasting industry ought to get out its own shade of blue book and take a good look at itself. Let's not wait for some ambitious group in Washington to beat broadcasters to it.

Research in radio run by tripartite boards has not been too successful. The whole subject needs careful study by top men among advertisers, agencies, and broadcasters.

Radio has brought forth new advertising forms—including transit radio, storecasting, phonevision, theatre television, fax. Let's give each a fair trial.

We call these suggestions straight thinking. Mr. Kolak is on the right track.

The industry is fortunate to gain his experienced advice.
A check of WNAX non-network accounts for January, 1950, showed that 27½% of these advertisers were using WNAX in 1940. Blue chip business, this 27% of our list accounted for 39% of our total billings.

Advertisers who demand results renew their WNAX schedules year after year because they consistently get a greater return on each advertising dollar invested in Big Aggie Land.

A major market, Big Aggie Land embraces Minnesota, the Dakotas, Nebraska and Iowa; the world’s richest agricultural area . . . served only by WNAX.

In 1948, folks in Big Aggie Land enjoyed a buying income of $4,547,025,000.00 — greater than Los Angeles, Philadelphia, or Washington, D.C. Retail sales in Big Aggie Land total $3,397,461,000.00 — greater than San Francisco, Detroit or St. Louis.*

Convert your SALES POTENTIAL into SALES RESULTS. Ask your Katz man to show you how WNAX can produce good will, increase sales of your product or service.

*Compiled from 1949 Sales Management Survey of Buying Power.
It's a matter of taste

Art or radio... different people in different places have different likes and dislikes. That's why, if you want to cut a winning sales figure, it's wise to base your advertising on local listening tastes. The down-to-earth personality of a home-grown favorite—on any one of the stations represented by Radio Sales—can get more of your customers to buy more of your product more quickly. Proof is that national spot advertisers sponsor more than 750 local live talent broadcasts each week on these radio stations in 13 of your most important markets. RADIO SALES

Radio and Television Stations Representative... CBS

Representing WOR, WOR TV, New York City; WBBM, Chicago; WNYW, New York City; WORU, Los Angeles; WCBS, WCBS TV, Philadelphia, WABC, New York City; WOR, Philadelphia; WORAM, St. Louis; KEN, San Francisco; WRJ, WRJ TV, Charlotte; WNAV, Las Vegas; WTOP, Washington, KTLY, KTLY TV, Salt Lake City; WAPI, WAPI TV, Birmingham, and THE COLUMBIA PACIFIC NETWORK.
Summer facts say: “NO HIATUS” — p. 25

Radio goes with them—See digest page
This increase in livestock production spells cash-in-the-bank prosperity for Kentucky farmers... for livestock receipts represent well over one-half of Kentucky's total farm income.

Based on a recent University of Kentucky College of Agriculture report of livestock gains over a year period.

**WHAS alone serves all of Kentuckiana**

*with the only complete Farm Programming Service for Kentucky and Southern Indiana*

The Kentuckiana farmer depends on WHAS Farm Coordinator Frank Cooley and Assistant Don Davis for up to the minute farm news and market reports.

**Here is the WHAS FARM PROGRAMMING**

<table>
<thead>
<tr>
<th>Market Report</th>
<th>Farm News</th>
<th>Noon Markets</th>
<th>Farm Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:05-15</td>
<td>6:15-30</td>
<td>12:40-50</td>
<td>11:30-50</td>
</tr>
</tbody>
</table>

M thru F       M thru S       M thru F       Saturday

**50,000 WATTS ★ 1 A CLEAR CHANNEL ★ 840 KILOCYCLES**

The only radio station serving and selling all of the rich Kentuckiana Market

**WHAS**

INTEGRATED • ESTABLISHED 1922

Louisville, Kentucky

VICTOR A. SHOLIS, Director • NEIL D. CLINE, Sales Director

REPRESENTED NATIONALLY BY EDWARD PETRY AND CO. • ASSOCIATED WITH THE COURIER-JOURNAL & LOUISVILLE TIMES
New York station hits high listener rating

In New York, No. 1 TV market, Radio Station WNEW hit its highest March Pulse since 1942. Its March 1950 rating was 14 percent higher than the same month last year. WOR reports its highest April on record, with 57 percent more listening than in 1942 when Pulse ratings began. According to Pulse, radio listening in the five-county Metropolitan Boston area has increased 19.8 percent between January 1948 and January 1950.

-SR-

New York's "Advertising City"


-SR-

Mutual expands adventure-mystery block programing

Mutual believes that adventure-mystery is what listeners want. Success of Monday night (7 to 10) mood programing expands adventure-mystery offerings to include Sunday night key hours. Mutual combining field for suitable programing. Louis G. Cowan's "Murder at Midnight," offered on transcription few years back, is newest selection as this goes to press.

-SR-

Color hearings on last lap

TV color hearings will be concluded following FCC sessions in San Francisco about mid-May to assess CTI system. Decision is expected before 4th of July when some Commissioners leave for vacations. Majority of Commission still on fence on RCA, CBS, or CTI preference, with ex-Congressman Robert F. Jones outspoken advocate of CBS system or any that can be put into operation now. Informed sources now don't expect freeze lift until end of year, at earliest.

-SR-

Summer bugaboo on way out

Closer examination of summer facts is convincing many sponsors that summer is time to step up air activity, rather than cut down. Home appliances, cigarettes, men and women's clothing, department store sales are some categories hitting sales peaks in summer months. With only 6.8 percent away from home at any one time during summer the audience is waiting. Program hiatus is tough to lick (due to stars' demands for vacation), but advertisers are figuring ways and means to maintain high-caliber programs on air.

-SR-

Hooper on why radio advertisers get more today

Nighttime radio sponsors, says C. E. Hooper, get more for their money today because there's as much evening listening as four years ago, but 37 percent fewer network sponsored programs. As a result, the fewer sponsors get more listeners.
Are Neilsen's 2,000 Audimeters enough?

Puzzling note in listening measurement picture is whether A. C. Neilsen's 2,000 Audimeters in 1,500 homes (1-1/3 Audimeter per home) conforms to average number radio sets in home. Pulse, Hooper, Whan, American Research, Sindlinger studies show 1-1/2 or more sets in average home as personal set listening increases. If Neilsen Audimeters fail to measure all listening in sample homes, National Radio Index will need adjustment. February 1950 figure shows 4 hours, 42 minutes listening per home per day against 5 hours, 3 minutes for February 1949. New type Audimeter measures up to 4 sets, but only handful are in use. (Corrected version, item previously printed in 24 April issue.)

BAB direct-mail series makes seven key points

Broadcast Advertising Bureau direct-mail folders just released as seven-piece series makes these basis points: 1) radio reaches most people; 2) radio is personal selling; 3) radio lets advertiser talk to specialized groups; 4) radio delivers message fast, frequently, cheaply; 5) radio gives advertiser full credit for program content; 6) radio offers repetition to pound ideas home; 7) radio uses human voice to make greatest impact on customer.

Major film studios still thumbs down on releases to TV

With nation's 100-plus TV stations hungry for feature films, supply is limited to B-picture releases of such independents as Monogram, PRC (Eagle-Lion); odd lots from United Artists and others when titles have changed hands; J. Arthur Rank, Korda foreign films. Beset by exhibitor protests, Hollywood bigwigs won't consider lucrative re-release offers. As result Ziv, Gene Autry, Crosby Enterprises, KTTV are going into feature film producing. Most stations getting top ratings with present showings. Major company attitude hurts Phonovision chances most, since Commander McDonald's project requires use of high-quality feature films.

RMA members predict 5,000,000 TV sets for '50

Eighteen RMA directors late in April guessed at 1950 TV set production. "Guess-estimates" ranged from 6,500,000 to 4,500,000. Average was 5,350,000. Hugh M. Beville, NBC Research Director, estimated 5,343,000 sets installed as of 1 April, with 500,000 put into service during April.

Philip Morris makes record sales gain

Prolific radio-TV sponsor Philip Morris reports sales for year ending 31 March at $255,752,000—a 12 percent increase over preceding year. Net earnings, after taxes, were up 20 percent over 1948-49. Broadcast advertising highlights Philip Morris ad appropriation.

Sindlinger (Radox) out of business

Lack of financing has discontinued Radox measurement system of Sindlinger & Co. Firm operated with 342 home sample in Philadelphia, planned expansion to New York and Chicago. Sindlinger has suit pending against Neilsen, Hooper claiming restraint of trade. (See editorial, page 72.)
WHAT'S THE AH AND OOH ABOUT?

AH is your At-Home radio audience

OOH is your Out-Of-Home radio audience

TOGETHER they make TOTAL AUDIENCE—
all the potential customers you reach with your radio dollars

AT-HOME or OUT-OF-HOME, listeners are listeners! Wherever they happen to tune in—kitchens, bedrooms, living-rooms, cars, stores, at work or play—they are still THE SAME PEOPLE! All their radio listening, AT-HOME and OUT-OF-HOME, is now documented fact. TOTAL audience, wherever they listen, is what your radio dollars buy.

A sizeable part of your TOTAL audience listens OUT-OF-HOME all year round. Even in snowy February, PULSE found some 2,000,000 Greater New Yorkers tuning in OUT-OF-HOME each day.

WNEW had more of these OUT-OF-HOME listeners than any other station. WNEW delivered for its advertisers one OUT-OF-HOME sales message for every six AT-HOME. Combining OUT-OF-HOME and AT-HOME listeners, WNEW had the second largest TOTAL audience in Metropolitan New York.*

You can count your TOTAL audience with Report No. 3 TOTAL RADIO LISTENING IN THE NEW YORK AREA, February, 1950. Write for your copy to WNEW, 565 Fifth Avenue, New York 17. Or ask your WNEW representative.

*avg. 7 hr., 8 a.m.- 8 p.m., entire week

AH and OOH, your favorite station for music and news

WNEW

1130 | ON YOUR DIAL
**Features**

- **Sponsor Reports**
- **510 Madison**
- **Outlook**
- **New and Renew**
- **Mr. Sponsor: Ida Rosenthal**
- **P. S.**
- **Roundup**
- **Mr. Sponsor Asks**
- **Radio Results**
- **Sponsor Speaks**
- **Applause**

**Articles**

- **Facts say: "NO HIATUS"**
  SPONSOR has studied the data on summer listening and sales. Every sign points to wisdom of year 'round broadcast advertising

- **How Grapette grew**
  A $500,000 spot radio springboard helps a newcomer crowd the soft drink leaders. Beverage company, like other similar firms, scores summer sales highs

- **No hiatus on sales**
  Three-season thinking doesn’t fit a four-season year. Summer use of air pays handsomely for many advertisers. The market is there to be exploited

- **Will TV repeat radio's summer error?**
  Come summer, last year's television programing went blooey. This year may be better, but not much. Visual medium is risking unnecessary summer audience declines

- **It's never too hot to make money**
  Everybody talks about summer doldrums, but WCCO is proving to advertisers that they're a myth in Minneapolis

- **Hints on summer selling**
  Stations all over nation are convincing sponsors that year 'round air advertising pays off. This story outlines typical summer sales pitches

- **Radio's dog days must go**
  Poor programing is at root of broadcasting's summer problems. This year's replacements will be better

**In Future Issues**

- **Direct mail brings direct results**
  Using only spot radio, RCW enterprises sold more than $1,000,000 worth of toy balloons in a mail offer campaign

- **B-Bar-B riders**
  The Bobby Benson show has no sponsor, yet it has sold $300,000 worth of cowboy duds and equipment since March

- **Aid for timebuyers**
  Valuable method of judging station's share of audience from new BMB ratings has been developed. A description will appear in the near future
IT'S EASY, WHEN YOU KNOW HOW!

Far-sighted radio advertisers know that experienced stations with a flair for programming are the only ones that can really drive home a sales story. And that's especially true here in Dixie. . . .

At KWKH we've built up a terrific Southern Know-How during 24 years of broadcasting to our own audience, in our own area. Shreveport Hoopers prove that we're spectacularly successful in attracting and holding this audience:

For Jan.—Feb. '50, KWKH got a 100.9% greater Share of Audience than the next station, weekday Mornings—16.6% greater, weekday Afternoons — 76.2% greater, Evenings!

KWKH commands a tremendous rural listenership throughout the booming oil, timber and agricultural regions of the Central South, as proved by BMB.

Write to us or ask The Branham Company for all the facts! You'll be glad you did!

50,000 Watts · CBS ·

KWKH

SHREVEPORT
LOUISIANA

Arkansas

The Branham Company
Representatives
Henry Clay, General Manager
199 TV RESULTS

I would like any back numbers that have stories pertaining to fur storage or fur repair pitches, made through the medium of television.

I recall reading some of them in the past, but cannot place the issue.

E. JOHNNY GRAFF
Vice president
Kaufman & Associates
Chicago

OUT-OF-HOME

I have read with considerable interest the almost unanimous, therefore suspiciously biased views of the picked panel on increased rates based on out-of-home audience, published SPONSOR 27 February 1950. Luckily one of them threw in the comparability of multiple sets in the home. They are undoubtedly related.

Several inconsistencies with fundamental advertising precepts occur to me, even though promulgated by this panel of highly trained advertising people.

1. "Repetition" gained by multiple set listening.
2. "Impact" is not gained by circulation alone.

1. This panel would all agree that "Repetition" is valuable. It's true whether the frequency is increased in one or more frequent issues or programs. The law works something like "If you shoot at a target all day you are bound to hit the bull's-eye eventually even if in mistake." Multiple sets, wherever placed, provide Repetition. A strip show could be heard Monday in the wash room, Tuesday in the kitchen, Wednesday in the bedroom, Friday at club during bridge, Saturday in the pub and Sunday in the car—providing all these places are eventually saturated with receivers.

2. "Impact" of course is created much the same. I have separated it because of the panel's complete agreement that circulation is the standard. Here we really differ. The potential circulation is continuously rising because the population is increasing. Circulation alone, however, is not the answer to "impact." We must hit
most of the potential buyers most the time. If we could “force” the ad on him every time he turns around, the job would be almost complete. This is the very thing we do with multiple set listening.

The panel has likewise failed to take into account the actual increase in multiple-set homes and out-of-home listening. All say “they have always been there.” That’s true but they have not always had the same opportunity to listen.

Let us look at the Iowa Radio Audience Survey of 1949 to see what “force” we are now using on the radio home.

<table>
<thead>
<tr>
<th>Year</th>
<th>% of all homes owning radios</th>
<th>% of 2 sets in the home</th>
<th>% of 3 or more sets in the home</th>
</tr>
</thead>
<tbody>
<tr>
<td>1940</td>
<td>90.8</td>
<td>33.7</td>
<td>13.8</td>
</tr>
<tr>
<td>1949</td>
<td>96.6</td>
<td>38.0%</td>
<td>12.4</td>
</tr>
</tbody>
</table>

Note particularly the almost three-fold increase of multiple set homes. Now—do these sets mean more listening?

<table>
<thead>
<tr>
<th>Year</th>
<th>% of families using 2 sets simultaneously (average weekday) in:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1949</td>
<td>Homes equipped with 2 sets: 26.1</td>
</tr>
</tbody>
</table>

Subsequent tables show the average Iowa home daily uses two sets simultaneously more than FOUR quarter-hours. This additional hour by the 45.7 percent of Iowa radio homes having multiple-sets represents extra listening—extra repetition—extra “IMPACT.” This “impact,” as shown by the next table in the survey occurs during every half-hour period of the radio day from 6:00 AM to midnight.

So much for the multiple set home. Now let us take a look at the “other radios owned by Iowa families”:

<table>
<thead>
<tr>
<th>Year</th>
<th>Auto owners, with sets: 23.9%</th>
<th>Track owners, with sets: 9.7</th>
<th>Tractor owners, with sets: 0.4</th>
<th>Farm barn owners, with sets: 12.5</th>
</tr>
</thead>
<tbody>
<tr>
<td>1940</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1949</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

These sets are used!

“Yes, I used the radio while riding yesterday”: Women: Men:
Between 1 and 5 miles: 36.0%: 33.8% Between 6 and 25 miles: 52.0%: 53.0%
Between 26 and 50 miles: 65.5%: 68.3% Between 51 and 100 miles: 69.0%: 69.1%
More than 100 miles: 63.0%: 80.5%
Urban riders: 50.1%: 52.5% Village riders: 53.6%: 50.6%
Farm riders: 49.5%: 57.5%
Riders 21-35 years of age: 57.4%: 63.8% Riders 36-50 years of age: 50.1%: 52.1%
Riders over 50 years of age: 43.2%: 38.8%

More sets — more listening — more repetition — more IMPACT.

One panel member says, “The adver—(Please turn to page 10)
Coast listens most to Columbia Pacific

Day and night...

Columbia Pacific now delivers a larger share-of-audience than it did a year ago.*

Day and night...

During the average quarter-hour, more families listen to Columbia Pacific than to any other Coast network.*

The Coast listens most to Columbia Pacific... because Columbia Pacific has the best programs—as well as the most effectively placed and powered stations.

To get the most for your advertising dollar, remember...
The Coast listens most to...

*Columbia Pacific

...the IDEA Network

*Nielsen Pacific Coast Report, January, 1949-1950
### WFBL 1st in Hooper ratings in 27 of 40 quarter hour daytime periods - Mon. thru Fri.

October, 1949, through February, 1950

<table>
<thead>
<tr>
<th>WFBL</th>
<th>Station B</th>
<th>Station C</th>
<th>Station D</th>
<th>Station E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hooper of 10 or better</td>
<td>6</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hooper of 7.5 or better</td>
<td>14</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hooper of 5 or better</td>
<td>25</td>
<td>7</td>
<td>7</td>
<td>3</td>
</tr>
<tr>
<td>Average Hooperating of 40 periods</td>
<td>6.73</td>
<td>3.78</td>
<td>3.27</td>
<td>2.60</td>
</tr>
</tbody>
</table>

Out of the Top 15 daytime quarter-hour periods
WFBL HAD THE FIRST 14!

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>WFBL</td>
</tr>
<tr>
<td>Morning</td>
</tr>
<tr>
<td>Afternoon</td>
</tr>
<tr>
<td>Evening</td>
</tr>
</tbody>
</table>

**510 Madison**

(Continued from page 7)

The advertiser is already paying for the little man who’s not at home.” Is he?—If he bought a Hooper, he isn’t. Neither did he pay for a second or third impact in the same issue so that if the guy missed the first, the second would get him. That is essentially what multiple-set listening does. It is like feeding the same black and white space to him in several rooms in the home, at the office and at the club—with one important difference. He takes the commercial if he wants to listen. Furthermore, the advertiser pays what we ask of him if his experience with radio has produced results. None can gainsay the record of 20 years in this regard.

Before listener surveys, radio coverage was sold on an engineering measure of area, which was without precedent. Radio was sold even before we had adequate engineering surveys. What then fixed the rate? It certainly was not competitive media since we had no yardstick.

Radio rates, like so many other things, just grew up like “Topsy.” The real rate structure was and is set by the little 100 or 250 watt. Originally he was just trying to pay the bill (some still are) and because he was small he had a very high personnel and service cost. It was and is the basic problem. As time went on he put more income in personnel and service but still had a profit. To most investors the profit set the ceiling rate after the building was filled with personnel. To make more, one had to subject himself to criticism from many sources.

Rate structures for larger stations bear roughly a logarithmic relationship to these small stations. Otherwise the rate for a 50,000 watt station would be extremely high. Wattage itself, like area, is a squared function and thus is somewhat comparable. Area in itself, however, is not the whole answer because many towns at the fringe of the area (rural) do not receive a sufficient signal to override local noise. This is where the local station comes in—and it accounts for the logarithmic consideration in rates.

It is my opinion therefore, that in spite of area and listener surveys, present rates are largely based on the pre-war small stations’ ability to exist with
a fair to good profit. I'm equally doubtful that radio rates have increased in any proportion to sets, population, or total purchasing power of the audience.

There are probably few ways to compare media effectiveness. This was brought home the other day in appraising the gross billing of the top nine media in which the magazine Life topped NBC, the largest of the networks. This is astounding in light of some of our knowledge. Life is a weekly of some 100 pages with a circulation of 5,200,000—CBS, according to their estimate of last year has a total weekly audience of 99 million.

If a network carried nothing but talk for 6 hours daily out of 18 hours (probably not uncommon considering soap operas) something like 250,000 words alone would be carried per week against some 3,000 in Life.

But is there any question about which could influence the most people for good or evil? Those 18 hours of radio appeal to emotions, not intellect. Can one imagine Roosevelt appealing to the masses thru Life to win a 4th term? Are readers ever likely to feel they are part of the magazine's family as they do with radio talent? Would readers of Life send in $6,000,000.00 direct to Life for War Bonds instead of buying locally? They did to WHO, just one radio station. Could a magazine influence people to send 400 tons of clothing at their own expense to needy Europeans? WHO, one radio station, did.

In my own feeble way I just can't imagine one issue of a magazine doing as much to make life worthwhile while for so many people as one network can in a week. Whether you consider education, general or specific information, amusement, etc., or just killing time pleasantly, radio should get an easy nod.

Concluding this somewhat rambling discussion of rates is hard to do. I can think of many more reasons why the people would rather retain their radio (lots of surveys) than any other so-called modern convenience. Of one thing I feel sure—that the advertiser on radio is buying something he cannot procure in other media and is buying it at a most reasonable rate.

Paul A. Lovet
Vice-President
WHO
Des Moines, Iowa

It's okay with us if advertisers want to test their TV on WTTV. In fact, we love it, and we get "itters" of results. Because our's is a true test market, advertisers have found if TV pulls on our station (where rates are lower) it'll do the job elsewhere. Look at this ideal, Bloomington test market: low cost . . . balanced audience (rural, industrial and urban population). And, remember, WTTV is a pioneer in small-town TV operation.

Paul A. Lovet
Vice-President
WHO
Des Moines, Iowa
Labor FMers picking up sponsors

In addition to transit radio, storecasting and functional broadcasting, another category of FM is making its way commercially, the union-owned station. Vip Stores and WFDR-FM, New York (owned by the International Ladies Garment Workers Union), have combined to merchandise two evening newscasts. WFDR-FM and Vip will promote the Zenith FM set as the best buy. This in answer to requests from 250,000 New York union members who wanted to know which FM set to purchase. Zenith will keep Vip supplied with four different FM receivers with each union member getting a purchasing priority.

Sunkist-Minute Maid tie-in may lead to more air ads

Minute Maid, one of the largest producers of frozen orange juice, has made a deal with the California Fruit Growers Exchange (Sunkist) because prices on the current Florida crop are too high. Minute Maid president John M. Fox predicts that within two years the frozen concentrate industry will be buying one-third of the California crop. With Minute Maid heavy user of radio, it’s likely that Sunkist, largely a printed media user, will be drawn into the broadcast advertising orbit. The slack in the Florida citrus market may mean more broadcast advertising from the Florida citrus fruit growers. At present 16 percent of all citrus sales are made by frozen orange juice concentrate manufacturers.

TV will not compete with radio for out-of-home audience this summer

TV will not be able to compete with radio for the out-of-home audience this summer. A check of six of the country’s largest TV set manufacturers (RCA, Emerson, Sentinel, Admiral, General Electric and Westinghouse) revealed that none will produce portable TV sets this summer. Reason is the growing demand for large-size picture tubes (12 inches or more) which can’t be easily built into a portable set.

American Dairy Association plans promotional campaign for 1951

The American Dairy Association is readying an advertising campaign to stimulate consumption of 7,000,000,000 pounds of milk that would otherwise create a surplus on the market. When the promotional drive starts in January, it’s likely that not only the Dairy Association but numerous individual dairies will use the air.

Used-car dealers hit unexpected sales flurry

Used-car dealers, some of whom expected to close their doors early this spring, have had an unexpected business surge. Prices are up 10 to 20 percent from midwinter sales figures with demand for used cars heavy. An important factor is the Chrysler Corporation strike which cut off new car production. Chrysler Corporation output for 1949 was 1,635,272 cars, or 21.4 percent of the entire automotive industry. With production lines idle, some Chrysler dealers are supplying new car customers with used car models. Veterans, too, are purchasing used cars with G.I. insurance dividend checks. Many dealers are accenting their radio advertising to hype the unexpected sales boom.

Cigar industry getting highly competitive

With cigar manufacturers losing money, drastic economy measures are in effect. General Cigar Company has reduced its shade-grown tobacco acreage from 1,300 to 400 acres. General Cigar Company president, Julius Strauss, says competition among cigar firms amounts to a dog-eat-dog fight. Extensive use of broadcast advertising tied in with sports events and other popular men’s programs will help sagging cigar sales.

Anti-cigarette campaigns may force change in advertising approach

Cigarette makers are being besieged on all sides. There is the current crop of rumors claiming cigarettes are bad for your health. The FTC is acting on fraudulent and misleading claims. Tobacco men may change their advertising approach to refute the anti-health reports and at the same time attempt to circumvent FTC objections.

Glass vs. paper container battle increasing in tempo

Ex-Cello and American Can Company (which also makes paper containers) are readying their forces for a paper vs. glass container ad battle. Anchor-Hocking (glass containers) starts a one-hour variety show on NBC-TV 16 May plugging one-way glass bottles. Paper container costs are down to just over one cent. Glass containers, while far more durable, have to be handled, washed and, most important, returned by the user. Campaigns for and against glass and paper containers should be heavy especially with the summer spurt in beer and soft drink sales.

Soda fountain sales in drug stores to get added promotion

Drug stores with soda fountains average annual sales of $78,500 ($18,500 at the soda fountain). Drug stores without soda fountains had average sales volume of $47,700. They also sold less merchandise in other departments. As a result, drug stores are making plans to promote soda fountain sales in their air and printed media advertising. The average drug store shows an annual prescription volume of only $3,000 or less, says C. W. Esmond, merchandising consultant.
Everybody comes to the
WLS NATIONAL BARN DANCE

From groups of all ages and walks of life in Chicago and the Midwest come orders for 10, 40, 100 tickets to the one and only WLS National Barn Dance.

One ordinary month brought paid orders for 35 tickets for employees of a Watseka, Illinois, plant; 12 for the Will County Farm Bureau; 23 for a parent-teacher-pupil group from a Decatur, Illinois, school; 22 for Lewiston, Illinois, Vocational Agriculture students; 65 for Michigan City, Indiana, Boy Scouts; 8 for a Chicago girl’s birthday party; 30 for the Newton County, Indiana, Hobby Club; 70 for the Polish-American Chamber of Commerce of Chicago; 38 for Leslie, Michigan, Future Farmers; 37 for Cub Scouts from a Chicago church; 100 for Kenosha County, Wisconsin, Rural Youth.

In 26 years of broadcasting—18 of them in the theater that is packed twice with paid admissions every Saturday night—this one show has endeared itself to every age group among the substantial family folk whose lasting loyalty to WLS means results for advertisers. This is the nationally known entertainment program which rounds out WLS service to Midwest America. Sooner or later—because so many listen and enjoy it—everybody comes to the

WLS NATIONAL BARN DANCE

a clear channel entertainment service to Midwest America

WLS, the Prairie Farmer station, Chicago 7 — 50,000 watts — 890 kc — ABC network
John Blair & Company, national representatives
This summer, plant your product in the sun!

Use WCCO all Summer long (as well as all year round) and you'll find Summertime in the Northwest is a hot time for making sure your sales grow.

During June, July and August, retail sales in WCCO territory are in full bloom (more than $686,000,000). Listening is way up (in the Twin Cities WCCO's Summer daytime Hooper averages 6.5). And the Summer cost-per-thousand is way down (it's dropped 29.8% since 1946)!

No wonder last year 60 national spot and local sponsors (25% more than the year before) used WCCO all year round. Many for the 10th straight year.

Call us about a hot WCCO sales-personality (like Stewart MacPherson, for example). You'll find WCCO sends sales UP with the temperature!

Minneapolis-St. Paul WCCO
50,000 watts • 830 kilocycles
Represented by Radio Sales
8 May 1950

New and renew

These reports appear in alternate issues.

New on Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Campbell Soup Co</td>
<td>Ward Wheelock</td>
<td>NBC 33</td>
</tr>
<tr>
<td>Cooperative</td>
<td>MBS Cooperative</td>
<td>MBS 300</td>
</tr>
<tr>
<td>General Foods</td>
<td>Young &amp; Rubicam</td>
<td>CBS 87</td>
</tr>
<tr>
<td>Gillette Safety Razor Co</td>
<td>Victor A. Bennett</td>
<td>NBC 168</td>
</tr>
<tr>
<td>Longines-Wittnauer</td>
<td>Lenzen &amp; Mitchell</td>
<td>CBS 147</td>
</tr>
<tr>
<td>P. Lorillard Co</td>
<td></td>
<td>ARC 190</td>
</tr>
<tr>
<td>Perfect Circle Piston Ring</td>
<td>Henry, Hart &amp; McDonald</td>
<td>WBS 519</td>
</tr>
</tbody>
</table>

PROGRAM, time, start, duration

Double or Nothing; M-F 10:30-11 am; April 24 to end of August
Game of the Day; six days a week; 2 pm to conclusion
Brooklyn Bridge baseball games; Sat 2:30 to conclusion; April 22;
12 broadcasts (not consecutive)
Belmont Stakes; Sat 4:30-5 pm; June 10 only
Charlotters; Sun 2:30-3 pm; April 16; 52 wks
Symphonette; Sun 4:30-5 pm; April 16; 52 wks
Stop The Music; Sun 8:0 pm (final quarter hour sponsorship); May 21;
52 wks
Memorial Day Indianapolis Speedways race; 4 different times; May 30 only

Renewals on Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Firestone Tire &amp; Rubber Co</td>
<td>Sweney &amp; James</td>
<td>NBC 140</td>
</tr>
<tr>
<td>Liggett &amp; Myers</td>
<td>Cunningham &amp; Walsh</td>
<td>CBS 182</td>
</tr>
<tr>
<td>Pure Oil Co</td>
<td>Loc. Barrett</td>
<td>NBC 32</td>
</tr>
<tr>
<td>Toot Co</td>
<td>Fonzie, Caine &amp; Hilding</td>
<td>CBS 166</td>
</tr>
</tbody>
</table>

PROGRAM, time, start, duration

The Voice of Firestone; M 8:30-9 pm; May 22; 52 wks

Arthur Goodfred; M-F 11-11:30 am; May 29; 52 wks
Kodachrome Edits The News; M-F 7:45-8 pm; May 1; 52 wks
This Is Nora Drake; M-F 2:30-45 pm; May 8; 52 wks

National Broadcast Sales Executives

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leonard Blair</td>
<td>ABC, N. Y., dir</td>
</tr>
<tr>
<td>Ted Cott</td>
<td>WNEX, N. Y., vp in charge of programs</td>
</tr>
<tr>
<td>James F. Carle</td>
<td>WCAU, Phila., asl staff</td>
</tr>
<tr>
<td>Clarence L. Day</td>
<td>WJZ, N. Y., asl mgm &amp; exec assistant to vp</td>
</tr>
<tr>
<td>William H. Easton</td>
<td>Transit Radio, N. Y., eastern sla asl</td>
</tr>
<tr>
<td>Hudson Farnott</td>
<td>Associated with legitimate theatre for 15 years</td>
</tr>
<tr>
<td>Philip Frank</td>
<td>BMII, N. Y., exec sec</td>
</tr>
<tr>
<td>Julius Glass</td>
<td>WHBC, Canton, O.</td>
</tr>
<tr>
<td>Frank W. Kelly</td>
<td>WHEN, Buffalo, and station mgm in charge of sls</td>
</tr>
<tr>
<td>A. J. Koeberle</td>
<td>CBS, N. Y., dir</td>
</tr>
<tr>
<td>H. Peter Lasker</td>
<td>WNBR, WBNR, N. Y., mgm</td>
</tr>
<tr>
<td>Bernard Landon</td>
<td>WRK, Cleve., transcription dept</td>
</tr>
<tr>
<td>Thomas B. McFadden</td>
<td>WNEX, N. Y., dir of pub &amp; special events</td>
</tr>
<tr>
<td>Louis C. Oswald</td>
<td>WQII, Yonkers, West Dept</td>
</tr>
<tr>
<td>Richard Pack</td>
<td>WCAU, Phila., dir of prom and public relations</td>
</tr>
<tr>
<td>Roland Peterson</td>
<td>Rushbrook &amp; Ryan, Chicago, head of New Business Dept</td>
</tr>
<tr>
<td>Robert N. Pryor</td>
<td>WWY, Detroit, gen mgm</td>
</tr>
<tr>
<td>Virgil Ruther Jr.</td>
<td>ABC, East Coast sls mgm</td>
</tr>
<tr>
<td>James G. Riddell</td>
<td>WABC, N. Y., copy writer in adv prom dept</td>
</tr>
<tr>
<td>Earl Salmons</td>
<td>WJAX, Yonkers, S. D., regional sales</td>
</tr>
<tr>
<td>Jack Snow</td>
<td>WHUT, WHUT-FM, Butler, Pa., gen mgm</td>
</tr>
<tr>
<td>Arden Swisher</td>
<td>WHEN, Inc., Buffalo, sta mgm</td>
</tr>
<tr>
<td>John L. Taylor</td>
<td>KJW, KBRS, N. Y.,</td>
</tr>
<tr>
<td>C. Robert Thompson</td>
<td>WCAU, Phila., pres</td>
</tr>
<tr>
<td>Lumont L. Thompson</td>
<td>WHEN, Buffalo, dir of tv</td>
</tr>
<tr>
<td>Donald W. Thornburgh</td>
<td>KVOO, St. L., sls dept</td>
</tr>
<tr>
<td>Charles Vanda</td>
<td></td>
</tr>
<tr>
<td>John H. White</td>
<td></td>
</tr>
</tbody>
</table>

NEW AFFILIATION

ABC, Central Division, Chicago, prov mgm |
WNBC, WNBC-AM & WNBC, N. Y., mgm |
Same, same, same as development for radio, tv |
WJZ, WJZ-TV, N. Y., mgm |
ABC, N. Y., acct exec in network sals dept |
NBC, N. Y., prod |
WSGN, WSGN-FM, Birmingham, Alabama, dir of research and sls prod |
WGR, Cleve., prov mgm |
Same, mgm of WGRS |
ABC, Central Division, Chicago, acct exec |
WXEL, Dayton, prov mgm |
WXEL, Cleve., prod dir |
KNNB, 11 Wood, mgm |
Same, pub dir |
Same, dir of prog |
Same, Tarro Service dept staff |
Same, vp in charge of prom and pub |
ABC, Central Division, Chicago, acct exec |
Same, prov |
WJZ, WJZ-TV, N. Y., sls mgm |
WIST, Dayton, Ohio, sls research dir |
KOIL, Omaha, sls mgm |
WHO, East Liverpool, Ohio, mgm |
Same, gen mgm |
TV spot sls, S. F., representing WCRS-TV, WCAU-TV, WHTV, WAIM-TV, KSL-TV and KTTV |
Same, board of dir |
Same, vp in charge of tv |
KVOO-FM, St. L., head of transit radio sls dept |

Sponsor Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. Charles Baranski</td>
<td>RCA, Camden, N. J., mgm of scientific instrument group of engineering products dept</td>
</tr>
<tr>
<td>Richard H. Bergess</td>
<td>Pepsi Cola Co, N. Y., acct in exec dept</td>
</tr>
<tr>
<td>John B. Camps</td>
<td>Sun Chemical Corp, N. Y., acct exec sls mgm</td>
</tr>
<tr>
<td>Sally Camer &lt;</td>
<td>McCann-Erickson, N. Y, meteorological division handling mid-West distribution</td>
</tr>
<tr>
<td>Howard C. Handwerk</td>
<td>Stromberg-Carlson Co, Rochester, N. Y., sr electrical engineer</td>
</tr>
<tr>
<td>Lynn C. Holmes</td>
<td>Fairbanks Morse &amp; Co, Chicago, sls mgm</td>
</tr>
<tr>
<td>O. O. Lewis</td>
<td>National Broadcasting, Chicago Heights, Ill.</td>
</tr>
</tbody>
</table>

NEW AFFILIATION

Some, mgm of industrial television products group of the RCA engineering products dept |
Same, vp and gen sls mgm |
Same, gen mgm overseas div |
Bryan F. Full-Fashioned Mills, N. Y., office, adv and sls prod dir |
Motorola Inc, N. A., materials merchandising mgm of auto radio div |
Same, asst of research |
Same, vp in charge of sls mgm |
American Brake Shoe, Chicago Heights, Ill., sls mgm American manganese steel div |

In next issue: New National Spot Business; New and Renew on Television; Station Representation Changes; Advertising Agency Personnel Changes
Sponsor Personnel Changes (Continued)

NAME
Milward W. Martin
John A. Maynes
Dale Schriff
L. J. Melman
William G. Morrison
J. H. Ross
Henry P. Stockbridge
Gary W. Stump
Patrick J. Sweeley
Leonard C. Truesdell
Stassen E. Vian
Noreen A. Woodford

FORMER AFFILIATION
Pepper Cilla Co., N.Y., sny
R. R. Macy & Co., N.Y.
Elgin American, Chicago, adv and sls prom mg
ATI Industry Service Laboratories technical staff
Kaiser-Frazer, Willow Run, Mich., adv of sls
General Foods, N.Y., assoc sls and adv mgr Calumet dis
Emette, Cline & Helling, N.Y.
Davies-Fitzgerald-Sample
Hotpoint, vp in charge of marketing
Western Air Lines, L.A., adv sls mgr
North American Phillips Co., N.Y.

NEW AFFILIATION
Same, vp and head of low dept
International Sawing Machine Co., N.Y., in charge of sls
Same, sls prom mg
Air King Product, Bklyn, head of advanced development dis
Same, adv and to
Alwater Television Co., Brooklyn, dir of sls
Same, adv and mg of LaFrances, N.Y., Log Cabin syrup, Wigan wayDisplays, Bklyn, and Southern style coconut thread headquarters in Franklin Baking plant in Holbrook, N.J.
Harry Ferguson, Detroit, gen sls mg
Claude Scott Inc., N.Y., adv mg (Waring Blender & Durahilt irons)
Zenith Radio Corporation, Chicago, vp in charge of household radio
Same, adv prod mg
Same, sls mg to dir

New Agency Appointments

SPONSOR
Allied Florists Assn, Wash., D.C.
Ambassador Clothing, N.Y.
American Brands Corp, San Carlos, Calif.
The Atlantic City Racing Association, Pleasantville, N.J.
Atlantic City Steel Pier Co., Atlantic City, N.J.
Biostable Laboratories, Inc., Wilmingtont, Del.
Ben Mont Papers Inc., N.Y.
Bering Bros. Inc., Bhubanes, N.J.
British European Airways Corp., N.Y.
Bush Precision Camera Shop, Chicago
Cincinnati Time Recorder Co., Cincinnati
Copenhagen Steel & Engineering Co., Detroit
Desert Inn, Las Vegas, Nevada
Douglas Aircraft Co (International Dept)

NAME
Santa Monica, California
Douglas' Inc., N.Y.
Eliott Paint & Varnish Co, Chicago
Expectation Shops, S.F.
Fairchild Camera & Instrument Corp., Jamaica, N.Y.
Flonion Hamb Tobacco Co., N.Y.
Floral Pen Corp., N.Y.
Freemantle Voice Institute, N.Y.
G. E. Fanon, Co., N.Y.
Garfield & Co, Bronx, N.Y.
General Cellular Co, Garwood, N.J.
General Modern Kitchen Inc, Geneva, Illinois
Harro Bakeries, St.L.
Hazel Bishop Inc., N.Y.
Hollywood Charm Products Inc., N.Y.
House of Seeds, N.Y.
Huntley Whitmanston Ltd, N.Y.
Ithaca Inc., N.Y.
Leland Corp

PRODUCT (or service)
Association
Clothing
Dry Jelly Concentrate
Hiking association

Lotion
Gift wrapping
Paint finishers
Airline
Camera store
CTR time recorder equipment
Building products
Restaurant
Airline

AGENCY
Bathurst and Ryan, Halto.
Ray Austrian & Associates, N.Y.
Spencer Curtis Inc, Indianapolis
W. Wallace Orr, Phila.

Dexterity & Reynolds, Phila.
John Gillett Craig, Wilmingtont
Altmann, N.Y.
Franklin, Britton and Tragerman, N.Y.
Colman Prentis & Varley, N.Y.
Jones-Frankel Co, Chicago
Parson, Huff & Norchell, Cincinnati
Larkin, Washington & Frankel, Detroit
Buchanan & Co, L.A.

Edward Einhorn, N.Y.
Ollon, Chicago
Umland & Co., S.F.

G. M. Badco Inc., N.Y.
Raymond Specter, N.Y.
Joseph Katt Co., N.Y.
William Warren, Jackson & Delaney, N.Y.
Oakleigh B., French & Associates, N.Y.
Modern Age, N.Y.
Lee Ramsdell & Co, Philadelphia
" Oregon-American Gray " Inc, Chicago
Selig & Co., St.L.
Raymond Specter Co., N.Y.
William Warren, Jackson & Delaney, N.Y.
Griffin, Appel Associates, N.Y.
Colman Prentis & Varley, N.Y.
Lawrence, Brels, Bicks Inc, N.Y.
Buchanan & Co, N.Y.

Lee and Livingston, S.F.
Ralph Harris, N.Y.

J. Walter Thompson, L.A.
Peck, N.Y.
Moss Associates, N.Y.
Jarman & Skaggs, Salt Lake City
Rebuck-Hollinger, N.Y.
Young & Rubicam, N.Y.
Waltz, Montreal
Schub & Buttry, N.Y.
Wiltstred and Schafer, N.Y.
Kushner, N.Y.
Buchanan & Co, N.Y.

Benson-Faller,Reichert, Toledo
Ngue-Privett Inc, L.A.
Offereit, Vancouver, B.C.
Muster, Lionel Birsch Co, St.L

Flint, N.Y.
Seedig Co. N.Y.
TO BE GENERAL . . .

This latest Hooper report shows that in the rich responsive Worcester area, independent WNEB has excellent over-all ratings despite competition from 4 network stations!

WORCESTER, MASS. SHARE OF AUDIENCE OCT. '49-FEB. '50

| TIME             | WNEB | Network Station "A" | Network Station "B" (Boston) | Network Station "C" | Network Station "D"
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>8 A.M.-12 Noon</td>
<td>26.7</td>
<td>12.7</td>
<td>2.1</td>
<td>15.8</td>
<td>41.4</td>
</tr>
<tr>
<td>12 Noon-6 P.M.</td>
<td>32.6</td>
<td>5.8</td>
<td>6.0</td>
<td>7.9</td>
<td>42.8</td>
</tr>
</tbody>
</table>

WNEB is Rated ±2 Station 6 P.M. to 10 P.M.

TO BE SPECIFIC . . .

Here are the average ratings of all daytime quarter hours devoted to local programming by stations rated in the Worcester area.

| TIME                        | WNEB | Network Station "A" | Network Station "B" (Boston) | Network Station "C" | Network Station "D"
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>6 A.M.-6 P.M. Monday thru Friday</td>
<td>6.4</td>
<td>1.5</td>
<td>0.3</td>
<td>1.0</td>
<td>4.7</td>
</tr>
</tbody>
</table>

WNEB IS AHEAD BY A MILE!

YES, FOR DAYTIME PERIODS YOU CAN BUY. WNEB HAS TOP RATINGS!

Call in our representative, and get the complete story! Remember that a rating is no good unless you can buy it. So pay particular attention to times available to you! Compare and you'll see that Worcester's best buy is WNEB!
Connoisseurs agree that network radio surpasses everything else on the media menu—both for appetizing appeal and for solid nutrition. And for those who also rate it high on the price side of the card, we have two mouthwatering facts.

First, Mutual serves up broadcast advertising at costs well below those of any other network. Second, clients consistently get larger audience helpings per dollar on Mutual than they can anywhere else.

This news, in these times, is important to every executive who is responsible for getting the most he can from the advertising bill of fare—and still keeping the check within reason. The most convincing way we know to convey the basic fact of Mutual economy is by this straightforward invitation:

1. Let a Mutual man work out with you the radio hookup that best fits your marketing needs.
2. Let him plan with you the program fare that will best assemble the audience you want.
3. Compare Mutual charges with the best buy you can find on any other network—at any cost.
4. Take a good look at the money Mutual saves you. You can pocket the difference—or use it to finance any reasonable test of any other medium you choose.

That's why we say: on Mutual you can have your cake and eat it too. Whatever you sell and wherever you sell it, we believe that, well within 13 weeks of your acceptance of this invitation, you will get your teeth into two worthwhile discoveries: the effectiveness of network radio... and the economy of the Mutual Broadcasting System.

The Difference is MUTUAL!

REMEMBER THESE OTHER MUTUAL PLUS-DIFFERENCES:

Largest Audiences per Dollar in All Network Radio.
500 Stations; 300 the Only Network Voice in Town.
Maximum Flexibility for Custom-Tailored Hookups.
'Where-To-Buy-It' Cut-Ins Available at No Extra Cost.
the difference is MUTUAL!
For Ida Rosenthal of the Maiden Form Brassiere Company, television has been both profitable and puzzling. Since she started participating in Dorothy Doan's *Vanity Fair* Show, WCBS-TV, in November, 1949, sales have jumped 17 percent. And the increase has come about despite the uninteresting way in which the company must demonstrate its product.

At first, Miss Doan was only permitted to hold the bra in her hands when she delivered her sales pitch. Today, the CBS hierarchy allows the brassieres to be shown on dummies. There is some talk that Columbia might establish a delicate precedent and permit the firm to show its wares on live models.

However, charming, 64-year-old Ida Rosenthal is still puzzled over Columbia's puritanical attitude. She can't quite understand why broadcasting officials refuse to permit the display of a legitimate item of wearing apparel on live models. She points out that pictures of these models appear in newspaper and magazine ads without embarrassment to anyone.

Maiden Form has always had trouble with broadcasting censors. Back in the early '30's, when the company was operating with one plant and five salesmen (today it has seven plants and a sales staff of 31), it bought a 15-minute musical program on a local station in New York City for 13 weeks. The station's continuity acceptance chief censored the copy to such an extent, that it was hard to tell whether Maiden Form was selling bras or bananas.

Although sales have increased 17 percent since the firm began using TV, Mrs. Rosenthal feels that it is unfair to give all the credit for the sales hike to television. During the time that Maiden Form used TV, expenditures for other advertising have been increased.

In 1950 Maiden Form will spend roughly $600,000 for advertising, its largest appropriation in the history of the company. Of this amount, $50,000 will be used for its television show, *Vanity Fair*. As a result of its expanded ad budget and TV advertising, Mrs. Rosenthal expects to do 10-15 percent more business in 1950, compared to 1949.

*Shown with her husband, William Rosenthal, president of the firm.*
willie wish,
salesman extraordinary,

adds another success story to his growing collection. This one concerns H. P. Wasson and Company, one of the leading department stores in the Indianapolis market. Consistent use of spot announcements over WISH for more than seven years is the story, and they have just renewed their schedule for another year . . . . calling for an average of 17 spots per week. Willie WISH has quite a collection of success stories . . . . as any Free & Peters "Colonel" can tell you.

that powerful puller in Indianapolis . . .

wish
OF INDIANAPOLIS
affiliated with AMERICAN BROADCASTING COMPANY
GEORGE J. HIGGINS, General Manager
Radio is the biggest thing in Boston!

Boston is Boston... and there's no place like it. Take radio. Today 99.2% of all homes in metropolitan Boston—the largest percent for any city area in the world—are radio homes.

More Boston families are listening than ever before. In 1948, there were 210,599 families listening to radio during the average evening quarter hour between 6 PM and midnight, all week long. In 1950, there are 229,077... a 9% increase! And...

WEEI is the biggest thing in Boston radio. Bigger than ever! Today, the number of families listening to WEEI during the average quarter hour between 6 and 8 PM is 50% greater than in 1948. Between 8 and 10 PM—20% greater. Between 10 PM and midnight—43% greater. Today, WEEI delivers not only more listeners than any other Boston station—but also bigger audiences than ever. And WEEI sponsors get more for their money than ever before!

The station is

WEEI

Columbia's Friendly Voice in Boston
Columbia Owned

Sources: MBH, 1949: Pulse of Boston, Jan...Feb., 1950
New developments on SPONSOR stories

P.S. | See: "They love their native tongue"
Issue: 27 March 1950, p. 24
Subject: Foreign language listeners

Recently released figures offer new evidence of the huge foreign language listener potential.

A few weeks ago, Claude Barrere, General Manager of Foreign Language Quality Network, told SPONSOR ("They love their native tongue"): "These (foreign language) markets have been neglected by many advertisers for lack of readily available information. We're going to try to remedy this by offering all the data required by the most exacting timebuyers." Backing up his statement, Mr. Barrere has now released results of a recent foreign language survey.

These results indicate a potential audience of 4,051,700 in Italian and 2,304,655 in Polish for the FLQN, "... They represent 10.3 percent of the total 39,622,910 population in the 14 markets where member or associated stations broadcast in Italian, and 6.7 percent of the total 33,978,710 in the 11 where Polish is broadcast," Mr. Barrere stated. "We covered 16 individual cities and 17 individual stations in the survey.

"The figures are a conservative estimate of the people who understand and use the language. Metropolitan districts, identical to those presented by Broadcast Measurement Bureau, were used in the main. The figures are based on a comprehensive study of the best available private and public sources including the U. S. census.

Potential audiences for typical sectional groups include:

2,315,400 Italian in the Middle Atlantic, 6 markets
1,317,300 Polish in the Middle Atlantic, 6 markets
603,600 Italian in New England, 4 markets
825,000 Polish in the Middle West, 3 markets
221,400 Italian on Pacific Coast, 2 markets.

P.S. | See: TV dictionary for sponsors
Issue: SPONSOR bonus publication, 1950
Subject: TV words and definitions

Here's a new TV definition:

Cucolorus—A screen or filter used on a television spotlight to create a design in light and shadow on a backdrop; some of the myriad designs which can be created are:

Dante—Fiery pattern
Goldy—Sun effect
Maizie—Fluffy
Ozzie—Circular effect similar to target rings
Venet—Venetian blind effect

Thanks to a West Coast TV executive, SPONSOR can add this word to those recently published in its TV dictionary (copies still available: free to subscribers, 25 cents per copy to non-subscribers: bulk rates on request). The word cucolorus and its subdivisions ranks for oddness with such TV mots as "gizmo," "blizzard head," and "bloop" which were published previously.

SPONSOR believes there are many more such TV words; and we'd like to hear about them.

Know of any?

---

FACT FILE ON MILWAUKEE RADIO #1

If you have $50 or $500 per week to spend in selling the Milwaukee market, WEMP, the city's No. 3 station can give you almost 1/2 the audience of the No. 1 station at 1/6 the cost* or, by smart spot selection . . .

3 times the listeners per dollar you spend

WEMP

24 HOURS OF MUSIC, NEWS, SPORTS

Hugh Boice, General Manager
Headley Reed, Nat. Representative

8 MAY 1950
WEED
and company

RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK • BOSTON • CHICAGO
DETROIT • SAN FRANCISCO
ATLANTA • HOLLYWOOD
The facts say:

"NO HIATUS"

Too few people are away from home in summer to cut into radio's great sales power

If ever there was a medium tailor-made for summer selling, radio is it.

Yet radio, via the hiatus route, has allowed itself to fall into a sorry state during the months from June through September—a state from which it is now struggling to extricate itself. With the industry, including advertisers, agencies, networks, and individual stations, recognizing that the root of the trouble is "hiatus programing," it appears that the remedy (better summer programing) is near at hand.

Radio's biggest comeback ally is the weight of logic.

It stands to reason that radio is a "natural" for summer advertising.

Reason 1: People are on hand to be sold. Contrary to common belief, only a small percentage of people are vacationing during an average week between May-September (4.3 percent).

Reason 2: Although at-home listening drops off 15 percent during the summer, part of the drop is made up by vacation and out-of-home listening.

Reason 3: Radio is the effortless recreation. It's easier to listen than to read a newspaper, play cards, play a game, and you can do other things while listening (see Ohio State University study, 24 April sponsor).
1. Only 6.8% are away from home at the peak of vacationing.

Reason 1: People don't stop buying because of the weather—frequently they buy more (see "No vacation for sales" in this issue). A heavy portion of fall purchases are planned, too, while the weather's hot.

Reason 2: Seasonal trends are unusually bright.

Summer radio is getting back on its feet, but it won't be an overnight improvement. The summer bugaboo is pretty firmly planted. While some of the bigger advertisers will be using the air more effectively this summer than for some years past, there are still many who feel that there's something stagnating the summer air.

And there's something to their belief.

Still, there are plenty of good programs, network and individual station alike, that are year 'round performers. Their audiences tend to hold up strongly despite hot weather distractions. This is a tribute to the habit of listening. Give a person a program he likes and he'll keep dialing it, right on through any weather and even while away on vacation.

Psychological Corporation interviewed viewers in a 1948 study for NBC and CBS found that about half the people in Springfield (Mass.) and Des Moines reported they listened less while on vacation; 25 percent listened about the same, and 19 percent listened more. Nearly all said they returned to their normal listening habits right after their vacations.

One of the handicaps a summer replacement program has to face is the break in listening habits which happens when a familiar program and cast leave the air. It takes time on the air to build an audience. Even new talent faces this handicap when starting a summer substitute stint. It is indicative of radio's appeal as "relaxing" recreation that the great majority of listeners stay with it during the shirt sleeves and hammock season in spite of many weaker programs.

The Psychological Corporation found an average decline per person in daily listening time from April to July of 15 percent. This meant a drop in minutes of tuning per day from 230 to 196.

All of this difference was accounted for in the at-home listening.

The great unresearched area of radio listening is that done outside the home. But today, when people go away they take their radios with them. Sets in summer cottages and vacationing automobiles are practically standard equipment. How many people actually tune in their car radios?

Dr. F. L. Whan of the University of Wichita has conducted the Iowa
Radio Audience Surveys for the past 12 years. He found that Iowa car radio listening looked like this:

<table>
<thead>
<tr>
<th>Length of Trip</th>
<th>Men</th>
<th>Women</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between 1 and 5 miles</td>
<td>33.8</td>
<td>33.0</td>
</tr>
<tr>
<td>Between 6 and 25 miles</td>
<td>53.0</td>
<td>52.0</td>
</tr>
<tr>
<td>Between 26 and 50 miles</td>
<td>68.3</td>
<td>63.5</td>
</tr>
<tr>
<td>Between 51 and 100 miles</td>
<td>69.1</td>
<td>69.0</td>
</tr>
<tr>
<td>More than 100 miles</td>
<td>60.5</td>
<td>63.0</td>
</tr>
</tbody>
</table>

Between 1943 and 1949, Whan's survey revealed a 16.0 percent increase in the number of Iowa sets located outside the home and in addition to the car radio. Estimates place the present number of portable sets available for traveling with Iowans at about 750,000.

Emerson Radio, banking on this summer for the most out of home listening in radio's history, has introduced two new 3-way portable models and launched a record spring advertising and sales promotion for its entire line of portables.

Interest in baseball has never been at such a nation-wide pitch as this season. In literally thousands of homes one set will be tuned to the crack of bats and whoops of grandstanders, while one or more will be devoted to other listeners' favored series. Secondary set dialing is another of the only partially researched segments of radio listening.

Thousands more will take portables to beaches, cottages, picnic grounds, to catch their favorite teams in action.

There will be many more listeners per set in such groups than there would be at home.

Last year The Pulse started making periodical checks on out of home listening in a 10-county New York area. Data for four months representative of spring, summer, fall, and winter of 1949 and 1950 show the difference in sets in use when outside listening is taken into account. The figures, given by average quarter hours, also show that radio's "summer slump" is not actually as great as at home figures would indicate. Figures in first column represent in home tuning; right column figures represent percentages of total interviewed who listened to radio out of the home.

<table>
<thead>
<tr>
<th>Month</th>
<th>1949</th>
<th>1950</th>
</tr>
</thead>
<tbody>
<tr>
<td>May</td>
<td>24.3</td>
<td>27.1</td>
</tr>
<tr>
<td>August</td>
<td>22.0</td>
<td>24.1</td>
</tr>
<tr>
<td>November</td>
<td>22.4</td>
<td>21.9</td>
</tr>
<tr>
<td>February</td>
<td>22.5</td>
<td>18.4</td>
</tr>
</tbody>
</table>

Out of home listening, of course, reverses the normal pattern, with its high points coming in spring and summer. Just how much of the summer decline is cancelled out by outside listening (Please turn to page 57)

### 3. Drop due to inferior summer programing

This is what people think of summer programs and why they cut listening

<table>
<thead>
<tr>
<th>Better programing</th>
<th>3%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Worse</td>
<td>49%</td>
</tr>
<tr>
<td>Same</td>
<td>39%</td>
</tr>
<tr>
<td>Don't Know</td>
<td>9%</td>
</tr>
</tbody>
</table>

Source: Psychological Corporation
How Grapette grew

A $500,000 spot radio springboard helps a newcomer crowd the soft drink leaders

The Grapette Company of Camden, Ark., a soft drink manufacturer, did a cool $15,000,000 worth of business last year. Not a serious threat to Coca-Cola, kingpin of the soft drink world at $150,000,000 annually, or even to Pepsi-Cola, in the Number 2 slot with annual sales of $50,000,000, but far from small potatoes—in fact seventh in the industry in point of dollar volume, preceded by Canada Dry, 7-Up, Nehi, and Hires.

Grapette's $15,000,000 take in 1949 represents a 100 percent increase in business since the war ended. And radio deserves a good share of the credit for this prodigious achievement in a hotly competitive field, according to the Grapette advertising manager, A. Roy Allen. More than $500,000 was spent by the firm in spot radio last year—about 40 percent of the Grapette advertising budget of $1,300,000. Another 40 percent went into outdoor posters closely tied in with the radio campaign, and the remaining 20 percent was spent in newspapers.

Grapette's current radio budget is more than the firm spent for all forms of advertising three years ago. The company will use announcements on 150 to 200 stations during May and June, peak months in the soft drink
business. The stations blanket the 42-state area where Grapette is distributed, with heaviest concentration in the Southeast and Southwest.

People all over the country consume soft drinks all year around, of course. But, as might be supposed, the per capita consumption rises steeply with the temperature. The biggest beverage firms, like Coca-Cola and Pepsi-Cola, use radio heavily in winter and summer alike. But soft drink companies like Grapette, which are capitalized on less massive lines, stint a bit on radio—and advertising generally—the rest of the year to save their funds for a summer splash.

The backbone of the Grapette radio effort is the short, station-break transcription of a jingle or spoken commercial. Grapette has also used live announcements in markets covered by local station talent with a strong personal following. The company does not confine itself to announcements if a likely spot program possibility arises. Last year, for example, Grapette sponsored a broadcast of the Kentucky State Basketball Tournament over 27 Southern stations. The event added up to 20 hours of broadcasting.

Grapette’s first use of radio dates back to the early Thirties, actually before “The Grapette Company” existed. The firm’s president, B. T. Fooks, bought a one-year series of 15-second station breaks on WFAA, Dallas, during the Earlybirds show. He was then the owner of a small soft drink bottling plant in Camden, Ark., which he had bought in 1926, after a short term as a lumber buyer, a brief skirmish with the ministry, and a few months as a gas station operator.

Soon after he bought the bottling plant it became apparent that the wandering Fooks had found his niche.

By 1927 he was able to buy a second bottling plant in Arkadelphia, Ark., and by 1928 a third plant, which was used as a warehouse. The crash a year later took the top off the soda business and Fooks was forced to re-trench. Down to his last plant, the original establishment at Camden, he took to the road selling “Fooks Famous Flavors” to other bottlers in the area. The flavors caught the popular taste, and the B. T. Fooks Manufacturing Co., was formed in 1931 to produce extracts as well as the bottled drinks. By 1939 the company was marketing 150 different types and strengths of soft drink flavors.

It was about this time that Fooks

(GRAPETTE’S RADIO COPY THEMES ARE TIED IN WITH OUTDOOR POSTERS, BILLBOARDS. BASIC PITCH CHANGES EACH MONTH)

THIRSTY OR NOT
Enjoy

Grapette SODA

8 MAY 1950
No hiatus on sales

Three-season thinking doesn't fit four-season year. Proof grows that summer use of radio pays handsomely.

1949 Income, Retail Trade, And Misc. Sales Figures (Below) Show No Summer Slump. Even Food Sells Well.

<table>
<thead>
<tr>
<th>Jan</th>
<th>Feb</th>
<th>Mar</th>
<th>Apr</th>
<th>May</th>
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<td>215.7</td>
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Figures in billions of dollars U.S. Dept. of Commerce

*Figures in millions of dollars U.S. Dept. of Commerce

Year 'round sales of key commodities

- Food
- Automobiles
- Beverages
- Tobacco
in the year.

And this year, the largest consumer of all—GI Joe—is slated to be a free spender. A fact largely overlooked by advertisers is that terminal leave bonds worth $331,000,000 will mature this summer. If the audit of how G.I. insurance money ($2,123,000,000 paid; $700,000,000 still due) has been spent so far is any indication, homes and home furnishings, savings, and television sets will receive the major portion of the dollars.

To date, spending by veterans has stacked up this way: homes and furnishings, 30 percent; savings, 25 percent; video sets, two percent. And furniture and bedding reach their year-round high in August, accounting for 64 percent of all retail business.

Mr. and Mrs. Citizen are due for a windfall this summer, too, when pre-war bonds mature.

Buying does fall off in the summer months—but not to the extent that many advertisers think.

According to a study made by the Federal Reserve Bank of New York, 1949 summer retail sales were off only approximately one-and-a-half percent from the January-March segment. Here are the figures for the year-round buying habits:

<table>
<thead>
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<th>Month</th>
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<tr>
<td>January</td>
<td>7.0</td>
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<td>February</td>
<td>6.4</td>
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<td>March</td>
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<td>May</td>
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<td>June</td>
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<td>July</td>
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<td>September</td>
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<td>October</td>
<td>8.8</td>
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<td>November</td>
<td>10.4</td>
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<tr>
<td>December</td>
<td>14.8</td>
</tr>
</tbody>
</table>

Total: 199

Sportswear, of course, hits its peak during the summer. But regular apparel takes no hiatus. Sale of women's dresses is higher in May and June (6.2 and 5.3 respectively) than at any other time in the entire year. June is the top buying period for men's clothing.

Women's shoes, after Easter's high of 3.1 percent, holds to a 2.8 through both April and May, second highest months. Sale of men's and boy's shoes in June is on a par with December, another big buying time. (The latter, especially, should put a new complexion on the conviction that back-to-school time is the peak period in this category.)

The electrical appliance field is wide open for hot selling this summer. As in other commodities, appliances have an established sales pattern. Some, such as fans and refrigerators, are obvious buys. Others, based on a survey of dealer reports to power companies, and published in "Electrical Merchandising," come as a surprise. Water heaters hit their all-year high in June. So do electric ranges. Small appliances enjoy a rising sales curve in June and July (doubtless helped along by the June wedding season) exceeded only by December and January.

As pointed out in "The farmer wants to buy" (27 February), electrical appliances are number one on the farmer's shopping list; and he has the money to pay for them. More than any other segment of the population, the farmer spends his vacation at home. It's more fun on the farm; besides, he still has the chores to do. Yet radio is not getting its share of electrical appliance advertising—particularly that (Please turn to page 66)

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**Why they stay on 52 weeks**

**RONSON LIGHTERS:**

"We have good reason for remaining on the air throughout the summer. Since our products are heavily promoted as gift items and June is, of course, the month of weddings, we do a rushing business in the summer. But, frankly, the foremost point is that we are strong boosters of year-round advertising. We believe that campaigns have their best impact if they are carried for 52 weeks. The time spent in recapturing your audience after a summer hiatus seems to us to encourage a hiatus in sales and profits."

**PALL MALL:**

"Summer cigarette sales increase about 20 percent in the summertime because people have more leisure time. During the past few summers, when most of the top shows are off the air, 'The Big Story' has leaped into the top 10 several times. The only way we can measure the effectiveness of summer radio is by watching the sales curve. It does not increase sharply, but it is noticeable enough to make us realize our summer ad campaigns are paying off . . . and that continuous advertising is the best policy. We intend to keep 'The Big Story' on television, as well as AM, 52 weeks a year."

---

8 MAY 1950
Will TV repeat radio’s summertime error?

Last year television programing went blooey come summer. This year may be better, but not much

Television seems headed for radio’s mistake. That mistake was to program the summer weeks far below the entertainment standards of the rest of the year. Advertisers believed that so many people stopped listening in the summer that it wasn’t profitable to stay on the air. That was mainly because summer-listening facts didn’t really come to light until last year.

But television advertisers don’t have that excuse.

The facts of summer listening and viewing are at hand, and point a moral for television. Until last year many radio advertisers didn’t realize that poor summer programs are responsible for a sizeable slice of summer non-listening. There is evidence that better summer programs would increase the minutes spent watching television.

TV is mushrooming commercially as well as in number of homes. Network announcements as well as local retail business are on the upgrade; the number of seasonal advertisers is increasing, according to estimates by N. C. Rorabouah, publisher of Rorabouah Radio and TV Spot Reports. All this makes it easier to ignore the effect on sets in use of weaker-than-usual summer programing. This isn’t to say there aren’t some bright spots in the summer picture—there are; but as a whole the present outlook doesn’t promise too much.

It is true there are some factors that make it easier for more people to listen to radio than to watch television in the summer. You can’t haul a standard TV set around from room to room. And as yet portable sets make up a miniscule part of total TV sets in use. (With the current trend toward larger screens in full swing, few manufacturers are producing portables. Neither Motorola, Emerson nor Sentinel have in production, nor do they plan any for this year.)

It isn’t too easy, or very pleasant, to watch television out-of-doors; so people don’t take portable sets out in the yard, to beaches, or on picnics. Nor can sets be used in automobiles. These factors all tend to whittle away some of TV’s potential summer audience.

But take a look at the 10 top TV programs for the winter of 1949 as reported by A. C. Nielsen. Then compare the summer ratings for the same time slots. Six replacements ranged from about two to seven times as weak as the shows they replaced.

As sponsor went to press, the summer replacement picture in television had scarcely begun to focus. Of winter’s top 10 shows reported by Nielsen for the New York area, however, only one, Toast of the Town, was scheduled to continue through the summer. It will not be sponsored. Olsen and Johnson will replace Star Theatre (Milton Berle) as they did last summer. Another eyewash will take over Godfrey’s chores in Godfrey and His Friends. Remainder of the top 10 list are off the air. Film shorts will be selected to fill Godfrey’s Talent Scout spot.

Among the brighter elements in TV summer fare are programs of feature films. This class of entertainment has been gathering generally good ratings throughout the country, and films should continue to please viewers in the warmer months. But the feeling among advertisers, inherited from radio practices, is that summer is the time to cut broadcast expenses. Network people have had to go along, and that inevitably means a cut in program quality—the very element that attracts and holds the customers.

The top 10 winter programs for the New York area measured by A. C. Nielsen (four weeks ending 7 January. (Please turn to page 60)
Among top 10 three-season shows

Their replacements last summer

Milton Berle 75.2
Olsen & Johnson 30.2
Goldbergs 46.7
Peoples Platform 6.3
Studio One 43.1
Sunny Ray 13.1

RATINGS INDICATE WEAKNESS OF SUMMER TV FARE—Pictures above (left) show three of the Nielsen top 10 TV shows with their ratings as of four weeks ending 7 January this year. Alongside them are programs which were their replacements last summer. Ratings of the replacements (for three weeks ending 27 August, 1949) were relatively low. This indicates their comparative weakness, points up a TV problem: visual medium is letting itself in for unnecessary summer audience decline by allowing poorer hot weather programing. Radio made this mistake from the start, has lived to regret it. TV can take advantage of known facts about summer listening and viewing habits (see text) and avoid summer viewing slump plainly indicated by the Nielsen figures given above. Figures for other top 10 shows, incidentally, were no more encouraging. "Talent Scouts" which hit 53.6 this winter had replacement last summer ("It Pays to Be Ignorant") which reached only an anemic 11.8. But "Fireside Theatre," which was seventh this January with a 37.7, had a replacement which could pull a similar audience, "Lights Out." This suspense show got 35.9 as replacement for "Fireside" last summer, the same rating it made this winter in another time slot. This indicates the summer TV audience is there if the show is right. Outlook for television this summer: little if any improvement over last.

8 MAY 1950
It's never too hot to make money

Everybody talks about summer doldrums, but WCCO is proving to advertisers that they're a myth in Minneapolis

If Mark Twain were alive today, the old riverman would have to amend his classic observation about the weather. WCCO, Minneapolis, is not only talking about it, like everyone else, but is also doing something about it. Since 1948, WCCO has been making hay, and plenty of it, while the sun shines hottest. The station’s formula is simple—so simple that any advertiser can duplicate it.

WCCO decided the “summer slump” was a bogeyman that didn’t exist. And the station, in 1948 and again last year, came up with the best possible proof of this contention—solid increases in business. The first year’s summer campaign netted an 11 percent increase in local billings over 1947, and a 25 percent rise in national spot business. Year ‘round advertisers on WCCO showed a 30 percent spurt over 1947—48 against 37.

The second summer campaign produced equally striking results—a gain of 19.6 percent in local business and 10 percent in national spot billings. The total of year ‘round WCCO advertisers meanwhile had risen from 48 to 60.

Achieving all this was somewhat tougher than falling off a log, of course. And WCCO admittedly is in a favored area for intensified summer selling, being located in the heart of the Great Lakes vacation belt. But this does not alter the basic lesson pointed by the WCCO story—that radio advertisers and stations alike can throw away their summer-weight crying towels.

How can they? By applying to summer selling a maxim as old as Caesar—the best defense is an attack. The opponent in this case is a state of mind—the attitude that business is bound to be bad in the summer, so what’s the use of trying? It was on this attitude that the WCCO “general staff” declared war, back in the spring of ’48.

Three parallel objectives were outlined:

1. Increase summer billing
2. Reduce “hiatus” advertisers

Red River Valley Gang’s Sally Foster sings for summer throngs Cedric Adams plus balmy summer afternoons equals crowds like this
3. Increase year 'round advertisers

The battle cry of WCCO's '49 summer campaign was “Sell 'em while they're hot.” They sold 'em—with the gratifying results outlined above. They sold 'em even better the following year, when the slogan was “take 13 weeks with pay.” Merle Jones, WCCO's general manager, said at the time:

“Considering the almost hypnotic influence the summer hiatus habit holds over certain advertisers and agencies in the field of national spot and network advertising, we at WCCO are particularly pleased with the progress of our second summer campaign.

“Our 30 percent increase in 52-week advertisers in 1948, the first year of our campaign, which obviously resulted in a substantial increase in summer billing, coupled with the fact that we already have booked even greater increases for the summer of 1949, is helping us convince hiatus advertisers that there is more to be lost than gained by a summer layoff in our market.

“It is my hope that agencies and advertisers will at least conduct sound research on the subject of summer listening before sticking their heads in the summer sands another year.”

With another summer warming up in the wings, WCCO has not been caught napping. “Send your sales up with the temperature” is the theme of the station's third summer selling campaign. As in the two previous years, a slick advertising and promotional onslaught will set the stage. Full-page advertisements in leading trade papers will be followed by direct mailings to advertisers and agencies.

Here are some sample WCCO promotional quotes, presented here to point up the possibilities in other markets as well:

“Minneapolis-St. Paul is recognized as the 11th market in the nation. But WCCO's vast coverage throughout the Northwest delivers a far greater potential. . . Minneapolis-St. Paul in itself is a billion dollar market annually in

(Please turn to page 50)
NEW STARS SHINE FOR LANG-WORTH

New names and new teams will add a brilliant array of new performers to Lang-Worth Bureau, following the release of the new television shows. The production shows will be broadcast by advertisers at 600 Lang-Worth.

Patti Page

Russ Case

Eugenie Baird

Alan Dale
The NEW Lang-Worth Program Service

The following name artists, orchestras, choruses and groups have been selected to provide a well-balanced library of 6,000 recordings. This mammoth collection of newly manufactured transcriptions will serve as source material for the new program service.


SMALL DANCE BANDS: Five Shades of Blue, Lenny Herman Quintette, John Kirby with Maxine Sullivan, Al Trace with Toni Arden, Red Nichols and His Five Pennies.

SONG STYLISTS: Eugenie Baird, Dick Brown, Alan Dale, Anita Ellis, Connie Haines, Juanita Hall, Jack Lawrence, Rose Murphy, Patti Page, Tony Russo, Johnny Thompson.

INSTRUMENTAL NOVELTIES: The Airplane Trio, Frankie Carle (piano and rhythm), Franzella Quintette, Bertrand Hirsch (violin, organ and harp), Joe Solfa Trio, Evalyn Tyner.

"POP" CONCERT: The Russ Case Orchestra, D'Artega's "Cavalcade of Music" Orchestra, Jack Shaindlin's Silver Strings, Szath-Myri's Symphonic Swing.


SYMPHONY AND STANDARD CONCERT: The Lang-Worth Symphony, Directors: Howard Barlow, D'Artega and Erno Rapée; The Lang-Worth Concert Orchestra.


ORGAN UNITS: Lew White, Milton Charles, Hugh Waddill.


CHURCH MUSIC: The L-W Choristers, Leonard Stokes (baritone), Mixed Quartette, Pipe Organ, The Chapel Choir.


PRODUCTION AIDS AND MOOD MUSIC: Separate voice tracks of all leading artists, special musical themes identifying specific businesses, ap-planee, crowd noise, football and baseball effects, etc., also, 500 musical cuts varying from interludes by harp, organ, guitar, piano and celeste to special production themes, openings, closings and background music by Jack Shaindlin's "March of Time" Orchestra.

LANG-WORTH FEATURE PROGRAMS, Inc.
113 WEST 57th STREET, NEW YORK 19, N. Y.
Network Calibre Programs at Local Station Cost
Hints on summer selling

Hard selling, hot weather promotion, better programming are key station aids in licking that old hiatus bugaboo

To advertise, or not to advertise—in the summer... That’s the question many small and large businessmen ask themselves each year about this time. In recent years an increasing number of sponsors have become convinced that the answer should be “yes.”

To find out what stations do to stimulate summer selling, SPONSOR sampled broadcasters throughout the U. S. Compiled here are capsule accounts of typical station summer selling plans.

Some stations, like KOIL, Omaha, stage special promotion drives to show sponsors the value of summer advertising. Others, like WWDC, Washington, take another tack and point out that the summer requires no special sales effort because local sponsors have recognized the value of year ’round advertising.

KOIL, Omaha

Early in May in Omaha, Nebraska, 300 advertisers received unsigned postcards with a message about the effectiveness of summer use of the air. That’s the way KOIL kicks off its summer selling promotion this year.

Throughout Omaha signs of the KOIL campaign are apparent. Cards on street cars and taxis (see picture) urge listeners to “take along a portable” on outdoor excursions. Window and counter displays carry the same message; so does a schedule of small newspaper ads in two Omaha newspapers.

KOIL believes in the effectiveness of summer air advertising and sells it hard. A typical sales pitch on one of its postcards goes this way: “Only 6.4 percent of the nation is on vacation at any one time during the summer. Only 4.4 percent of those on vacation are away from home, . . . Summertime is
THESE GIRLS ARE GARNERING SUMMER PUBLICITY FOR WWDC BY PARTICIPATING IN BEAUTY CONTEST STATION CONDUCTS

a good time to use the air.”

A radio show called Let’s Go Places is a key phase of the KOIL summer promotion. Aired four times weekly for 15 minutes, it rounds up information about local parks, fishing and picnic spots, beaches, and special outdoor events. Listeners are urged to take along a portable radio wherever they go, a request which has proved profitable for local radio dealers and distributors.

KOIL points out that a show like Let’s Go Places, tailor-made for the vacationer, can help advertisers get peak summer sales results. In the words of a KOIL brochure: “Radio audiences take no summer hiatus. People buy goods and services twelve months out of the year.”

In addition to its postcard barrage, KOIL will send advertisers and potential advertisers hard-hitting sales letters and pamphlets. All of its promotion adds up to a challenge to advertisers, daring them to let the station prove its point about the dollars and cents value of summer radio advertising.

WWDC, Washington, D. C.

WWDC in Washington believes that "selling is selling no matter what the season."

With this healthy attitude as the key.

(Please turn to page 61)
Radio's dog days must go
Programming in summer needn't be a threadbare patchwork.

Which comes first, the chicken or the egg?
That question has a direct application to summer programming. Here the poser is what causes the summer listening decline—programs themselves or a decline in interest on the part of listeners in the summertime?

After years of behind-the-scenes debate, this summer will see the best programming efforts in radio's history.

Top radio executives are convinced that there's nothing wrong with summertime listening that good programming won't cure. They are determined to put an end to radio's summertime dog days.

This year all networks are making an unprecedented effort to drive that point home to advertisers and agencies. NBC, CBS, ABC, Mutual, are spending more money than ever before in developing shows. Not just shows to serve as stop-gaps during the hiatus, but programs which have been weeded out, groomed, and polished by the best professionals in the business.

In a bid to clinch the deal with prospective advertisers, NBC has distributed 45 rpm recorded auditions of its summer package shows to a selected group of some 75 advertising agencies. To make sure the executives could hear the shows, a record player accompanied the disks.

Two trends are outstanding in the hot-weather competition for new radio business, intensified with the growth of television. The most significant is a departure from the program types of previous years. The second, though not new, is block, or mood, programming.

In previous years, mystery, musical and quiz programs were generally the staple summer replacements. In 1950, the trend is towards situation comedy and dramatic programs.

Though it is still too early to make any cut-and-dried predictions, sponsor discussions with top network executives reveal an added trend. Film names with solid radio experience are receiving increased attention in the package shows. Typical are Clifton

"Our Miss Brooks" got start as CBS summer show
Webb, Paul Douglas, Douglas Fairbanks, Jr. Established radio stars are being re-cast in new replacement shows, particularly at ABC.

Most active in readying new programs is NBC, with over 16 shows in various stages of preparation.

Among the situation-type programs already scheduled to appear on NBC are Clifton Webb in *Mr. Belvedere*; the Paul Douglas show; *The Trouble with the Truitts*, the adventures, mishaps and joys of a family living in a trailer; *Tugboat Annie*, a perennial favorite.

Dramatic programs include: *Out of this World*, a science-fiction series; *The Doctor*, Jack Lait's adventure series; *Confidentially Yours*, *The Texas Rangers*, a dramatization of pioneer days; and Douglas Fairbanks, Jr., in a show titled *The Silent Man*.

NBC will feature, among other popular personalities, Hedda Hopper; Joe DiMaggio in an adult sports show; Sammy Kaye in a talent hunt stanza.

CBS, busily building package shows, early in the year put its collective programming to work. At this writing, over 150 ideas have been submitted by New York and Hollywood staffs. The network, figuring on the possible number of time slots it will have to fill this summer, has sifted them down to 10 or 12 candidates which look like winners. Tentatively set so far is *Granby's Green Acres*, a half-hour that will probably be aired from the coast once a week. Another program in the same category is the 30-minute, once-weekly *Gun Sky*, based on an idea of CBS' Jess Oppenheim. Public service programs also have a part in summer programming. One of them, *Up for Parole*, is already scheduled.

Pioneer in package replacements, CBS has a potent selling story summer showcase programs that have paid off handsomely in the past; it hopes to up the score this year. *Arthur Godfrey's Talent Scouts*, *My Friend Irma*, and *Our Miss Brooks* were all built as summer sustainers. *Talent Scouts* started with an initial Hooperating of 7.3, came up with a score of 23.9 in February of this year for Lipton's tea and dehydrated soups. *My Friend Irma* started with a rating of 8.3, rose to 23.5 percent in January for Pepsodent. *Our Miss Brooks*, snagging an initial rating of 6.3, more than doubled it with a 14.0 for Colgate-Palmolive-Peet.

ABC, this summer, will follow the lead of other networks in putting added emphasis on block (mood) programming. In the earlier days of broadcasting, helter-skelter replacements were the rule. This made for summer programming which might couple music

( Please turn to page 54)
Big name testimonials help Alsco sell storm windows

Testimonials from radio stars are helping to sell Alsco Aluminum Convertible Storm Windows.

And spot radio is a chief medium in Alsco's advertising efforts.

The company has obtained endorsements from Elliott Roosevelt, Tex and

Dealing displays help promote Alsco's air work

Jinx McCray, Guy Lombardo, Maureen O'Sullivan, Joan Blondell, Gladys Swarthout, and Ray Milland.

One-minute spots recorded by these famous personalities help build brand consciousness. In addition, each salesman makes his home calls with a "pitch book" and a 78 rpm recording

of the radio announcements. These are invaluable in closing a sale.

In 1946, the company had a single plant in Akron, Ohio, with a market limited to about 200 miles. Today, Alsco ships its products all over America; operates its own aluminum extrusion plant, and has contracted for other facilities to make windows, doors and new aluminum siding soon to be launched and marketed on a national scale with the help of radio.

Over 3,000 salesmen and dealers from 500 cities were introduced to the new Alsco products when company executives recently traveled through 15 states.

Tommy Rowe Billed over NAB

When delegates to the NAB Convention in Chicago trooped over to the Eighth Street Theater (around the corner from the Stevens Hotel) to attend scheduled meetings, they spotted this sign on a liquor store window directly across the street.

Briefly

WUSN, the MBS affiliate in Charleston, S. C., signed an unusual radio contract simply because their building is located above a swamp. The swamp abounds in minnows. A man, wanting access to the minnows for fishing and bait purposes, bought the "minnow rights" to the station.

Nearly every radio station has its share of fictional sleuths but WMCA, New York, has a real-honest-to-goodness pair of private eyes. Even better, they're sponsors. Walter Clancy and Mary Sullivan of the Confidential Investigation Bureau use announcements via WMCA to get clients.

Why Tommy Rowe, veteran amiable chief engineer of WLS, got top billing over the NAB is easily explained. Each Saturday night since 1932 the WLS National Barn Dance has been aired at the Eighth Street Theater, and it's likely that Rowe occasionally found his way across the street.
WNAX bowling tournament lures 9,300 keglers

WNAX in Yankton, South Dakota, helped promote one of the biggest sporting events ever sponsored by a radio station—a bowling tournament in which 9,300 bowlers in five states competed.

The tournament promotion was built around the daily sports shown of Les Davis, WNAX sports director, sponsored by WNAX and the Theo. Hamn Brewing Company.

Nine thousand three hundred bowlers were whittled down to 216 finalists.

Flying saucers are sponsored in Poughkeepsie

Flying saucers were not only seen over Poughkeepsie, New York; they were sponsored.

Enterprising radio station WEOK and the RCA Victor affiliate in that area, RTA Distributors, succeeded in linking interest in the flying saucers with a scheme to sell RCA 45 rpm records and phonographs.

At about 9 o'clock one morning this spring, 1,000 flying saucers (actually cardboard serving plates bearing the inscription, "Greetings from Mars") were dumped from an airplane flying over the downtown business district.

WEOK was immediately flooded with inquiries. No one had or would give the answer.

At three p.m., the same day, two planes loaded with 1,000 more flying saucers flew over the city and dumped plates bearing this inscription, "RCA Victory 45 rpm—Out of this world to you."

Each disc had one of WEOK’s call letters. Later the station announced that the first person to bring in a set of saucers spelling out the call letters would win an RCA Victor radio-phonograph with "45."

The immediate result was an appreciable upswing in the sales of "45" records and instruments in the Poughkeepsie area.

Commercial station in a trailer

Radios in automobiles are commonplace; mobile radio transmitters are accepted, too. But a complete commercial radio station on wheels—that's something else again.

Owned by the Granite State Broadcasting Company, WTSA, Brattleboro, Vt., is housed in a station trailer unit 30 feet long containing turntables, a large record and transcription library, business office, and every facility essential for a complete commercial broadcasting setup.

Prior to its opening day, the WTSA trailer made a promotion tour of Keene, Brattleboro, and surrounding communities equipped with a public address system to promote the opening.

In a few months, WTSA will have its own modern studios but, for the time being, it remains the only commercial radio station in danger of getting a flat tire or a ticket for parking.

WTSA goes on air from their studio on wheels

k-nuz SUCCESS STORY!

NO. 4

Mr. Fred G. Forshag

"AN 85% INCREASE IN BUSINESS SINCE WE STARTED USING KNUZ RADIO TIME."—that is Mr. Fred G. Forshag talking—manager of the RICE BROKERAGE COMPANY, Hermann Building, Houston, Texas. Mr. Forshag continued: "Our organization specializes in short-term personal loans. For our purpose, we have found KNUZ Want Ads just the thing. We started these ads in September 1948, and have stuck by them religiously ever since, for they have brought regular results. But in September 1949, we signed a contract for two additional spot announcements nightly on the disc jockey show 'Beachside,' from 10:30 to 12 midnight. As a result of this show, our business surged 85% over a two month period! Our success was vastly greater than anticipated, and we are determined to increase our KNUZ time in the future."

(Upson request, KNUZ will be happy to furnish complete story of the success of the RICE BROKERAGE COMPANY, or you can contact Mr. Fred G. Forshag at his office in the Hermann Building, Houston, Texas. Telephone: AT-wood 3716.)

Before you buy the Houston market check the top cooperated availabilities K-nuz offers. You'll be dollars ahead in sales and savings.

CALL, WIRE OR WRITE
FORJOE: NAT. REP.
DAVE MORRIS, MGR.
CE-8801 (KAY-NEWS)

9th Floor Sconlon Bldg.

HOUSTON, TEXAS
Mr. Sponsor asks...

Why should sponsors stay on the air in summertime?

John V. Sandberg | Vice president in charge of advertising
Pepsodent Division, Lever Brothers, New York

The picked panel answers
Mr. Sandberg

The problem about summertime ratings and sets in use has some of the characteristics of the "what existed first, the chicken or the egg" question. Are summertime listening figures low because the high rated shows are off the air or are high rated shows off the air because listenership is below the winter highs?

An examination of available data indicates that there is no sharply defined break-off point between the winter high and the summer low. Rather, there is a steady and uniform increase from July to January. The graphs for sets in use and hours of listening per day are almost parallel lines.

The aggregate of the high rated shows do not maintain the January high throughout the other winter months of December, February, and March.

Some Nielsen homes might register no radio usage during the summer months while the family is at the shore or in the mountains, but the family might be listening to a portable set in the cottage. Hooper telephone methods don't measure listening to the auto radio while the family is out for a drive. And, Pulse interviewers do not check the beaches or other areas where there is a large amount of outdoor radio listening.

Therefore, the actual level of summer listening might be underestimated somewhat in all of the available data but this fact does not explain the downward trend that began in February.

Other media have a somewhat similar pattern. Magazine circulations are not uniform for every month of the year. Most publications have their low point in May and their high point in the late fall or early winter.

Possibly there are population characteristics and habits that are so ingrained that even radio cannot change them quickly. And, if this is true, there is nothing wrong with summertime radio. The problem is with summertime people. Let the psychologists and psychiatrists take over from here.

William J. Shine
Director of Research
Pedlar & Ryan
New York

Mr. Sandberg

Apparantly many sponsors are convinced that it does not pay to stay on the air in the summertime. It would be interesting to know how many advertisers are taking for granted that summertime radio doesn't pay because some leaders discontinue temporarily, or substitute less costly franchise-holding programs.

It cannot be assumed that networks, stations, and, perhaps, agencies do not let sponsors drop without putting forth strong arguments on the advantages of summertime radio. Could it be that they lost out because they depended too much on the general considerations that apply to any advertiser rather than on new ideas specifically related to a particular sponsor's product?

In brief the general considerations usually presented to the sponsor are these:

1. Protection of a desirable "spot" position or program hour.
2. Lower costs, either on a 52-week discount basis or some other deal.
3. Increase in summer listening brought about by tremendous increase in number of portable and automobile radios.
4. Value in continuity of impact.
5. Advantages over competitors who have dropped summer radio.
6. The extra "sell" in approaching distributors and dealers.

All of these reasons are important. However, almost every product has some particular attributes that can be exploited in the summertime. If the use of the product is highly seasonal, a well-adapted summer program might serve to shorten or level off the summer slump. For example, even a product as seasonal as household fuel oil might well be promoted in the off season. Appeals to the consumer might conceivably be lower summer-month prices, prevention of damage to partly filled tanks through moisture condensation, and the danger of gumming up fuel lines and burners by sedimentation.

The program might be sold to the sponsor on the basis that competition for new customers would be less intense and many of the new customers would continue with the company on contract through the year. Also "filling up" old
customers in the summer would make them less likely to switch to other companies when the early fall competitive selling pressure starts. Then, too, there is much less wear and tear on trucks during good weather.

This is only an example of applying specific reasons rather than depending entirely on the more general considerations for staying on the air in the summertime.

CARL H. HENRIKSON, JR.
Director of Research
J. M. Mathes
New York

Assuming a sponsor has a product that can be sold in the summer, I feel it is very important to maintain continuity of advertising. The listening public is a fickle entity at best and once a week (or even five times) can hardly be called tremendous frequency in which to create a niche in the public mind and maintain it.

There are other considerations, too. Generally speaking, the only way an advertiser can maintain a good time slot on radio stations is by continuing through the summer. And, of course, it's not advisable to relinquish a good spot and risk going back in the fall to a poorer one. There are many ways a smart advertiser can compensate for reduced audiences in the summer months. He can replace a high cost show with a cheaper one. He can use no-name talent in place of stars. He can substitute a zither for his orchestra.

Remember, too, that although ratings show a greatly reduced audience available in the summer time, they do not give an entirely true picture of listening at that time since there is also a big—but unregistered—increase in out-of-home and ear listening. Also, a show which continues right through usually has a lot softer competition during the summer months and can therefore get a sizeable piece of the audience available.

Bob Foreman
Vice president
BB&D&O
New York

A SWEEPING CORRECTION
OF OUR COVERAGE
OF OUR RATES

WHEN BMB made survey Number One.....

KSJB was operating with 250 Watts Day-
time—100 Watts Nighttime.

WHEN BMB made survey Number Two.....

KSJB was operating with 5000 Watts Full-
time and had been operating with increased
power for only 11 months.

OUR AUDIENCE IS MUCH GREATER
THAN EXPECTED (survey No. 2)

We believe in BMB
We bow to BMB
We are making corrections

You should know all the details.
Ask our representative or write us direct
for full details.

Fargo, North Dakota
KSJB
CBS

Jamestown, North Dakota

600 KC
5,000 Watts, unlimited

JAMESTOWN BROADCASTING COMPANY
JAMESTOWN, NORTH DAKOTA

NATIONAL REPRESENTATIVE — GEORGE P. HOLLINGBERY COMPANY

8 MAY 1950
### SUPERMARKET

**SPONSOR:** Bonnie Bee  
**AGENCY:** Direct

**CAPSULE CASE HISTORY:** A special Armour promotion including a beauty queen demonstrator (Miss Wisconsin Cheese) had previously been staged with little or no radio. Bonnie Bee Supermarket decided to use radio as a principal promotion with other media supplementary. In one day, sales of Miss Wisconsin Cheese totalled 1,120 pounds, exceeding by almost 200 pounds the previous national record set in a store far larger than Bonnie Bee. Armour was so impressed, they’ve bought a regular schedule of three programs weekly.

**WBEL,** Beloit, Wisconsin  
**PROGRAM:** Announcements

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### DEPARTMENT STORE

**SPONSOR:** Daly’s  
**AGENCY:** Direct

**CAPSULE CASE HISTORY:** Rain, snow and near flood conditions in January brought almost all retail business in Eureka, California, to a standstill. Daly’s decided on an experiment. For two days, saturation coverage—30 announcements per day—was purchased. Cost of campaign was approximately $120. The result was the biggest January day in the history of the store, and a Saturday that equalled the Saturday before Christmas. Equal newspaper coverage, says the store manager, would have cost $600 at local rates.

**KHUM,** Eureka, California  
**PROGRAM:** Announcements

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### HOME INSULATION

**SPONSOR:** The Yancey Co.  
**AGENCY:** Direct

**CAPSULE CASE HISTORY:** This company sells home insulation and roofing and began to use a participating spot on The Emerson Smith Show. The sponsor wanted to talk to the housewife about insulation instead of concentrating on the male audience, even though the average job runs as high as $120. Within a month, one salesman reported three home insulation sales. In addition, when salesmen call they’re greeted with: “Oh, yes—yours is the firm that advertises on the radio.”

**KDYL,** Salt Lake City  
**PROGRAM:** Participation

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### FARM CATALOGUE

**SPONSOR:** Montgomery Ward  
**AGENCY:** Direct

**CAPSULE CASE HISTORY:** Montgomery Ward decided to use a single announcement on Grady Cole Time to introduce their farm catalogue. This was after results with other media had proven unsuccessful. Grady Cole made the free offer. In the first three days, 1,417 requests were received. That wasn’t the end of it. From this one announcement, mail continued to arrive for the next six weeks. And, at the end of this period, Montgomery Ward had distributed 3,729 catalogues.

**WBX,** Charlotte, N. C.  
**PROGRAM:** Announcement

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### TOBACCONIST

**SPONSOR:** Wally Frank  
**AGENCY:** Huber Hoge

**CAPSULE CASE HISTORY:** The company offered a package of six imported pipes worth $22 for only $3.95 plus mailing charges. The offer was made on eight 15-minute newscasts and the pipes were sent C.O.D. The offers on these eight newscasts drew 5,899 phone and mail orders producing a total of $23,301 in sales. And this at a cost of $3,368 for the entire campaign including radio, telephone service, clerical expenses, etc.

**WOR,** New York  
**PROGRAM:** News

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### PICTURE SHOP

**SPONSOR:** Pearl Davey  
**AGENCY:** Direct

**CAPSULE CASE HISTORY:** This sponsor owns a small picture shop in a suburban shopping district. After a store fire, Miss Davey remodeled the place and featured a group of religious pictures for sale. In spite of a driving rain, $700 in pictures were sold—all attributable to that single announcement. As a sideline, she sells and repairs lamps. Two announcements featuring these lamps again resulted in $700 in lamp business alone.

**KOH,** Omaha  
**PROGRAM:** Announcement

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"Go West..." 300,000 do annually

but ad dollars don't follow: PRN suggests solution

One hundred years have passed since Horace Greeley gave his sage advice for young men to "Go West", but a 10 year average shows that over 300,000 people per year are still following it. And if he were alive today he would be giving the same advice to advertisers, whose expenditures for radio advertising in the Far West apparently have not kept pace with the growing market.

The tremendous growth of the Far West, and particularly California, can be illustrated this way: California's new residents since 1940 could comprise a state topping the entire population of 38 other states. Latest estimates of total population, soon to be proved by the 1950 Census, show California neck-and-neck with Pennsylvania for second place in the nation.

Even more important to the advertiser than population is buying power, and in these terms California earns its nickname of the "Golden State." California is a strong second in retail sales, running less than two billion dollars per year behind New York and nearly three billion ahead of the state in show position, Pennsylvania.

But what about advertising expenditures? How closely do they correspond with market potentials? In terms of advertising revenue attracted by radio stations, California ranks a poor fourth, behind New York, Ohio, and Texas. Most startling comparison is with Texas, which edged California by nearly a million dollars per year in radio time, while boasting only 53 per cent as much in retail sales volume!

Texas has more stations than any other state (California is second), but it is safe to guess that one of the reasons stations of the Lone Star State have captured such a sizeable chunk of advertisers' budgets is that they have made their time easy to buy and effective to use through independent statewide networks. This is some of the reasoning applied by the people who have just completed the organization of the Pacific Regional Network, and whose goal it is to attract more national advertising dollars to California and the Far West.

PRN is a web of 48 stations—43 AM and five FM stations, the latter linking the standard broadcast affiliates and providing bonus coverage to the FM home audience. The number equals the California stations of the four major networks combined. Advantages claimed by PRN over existing networks include more intensive coverage, greater impact through use of local where-to-buy-it cut-ins, elimination of line costs, and greater flexibility, since free selection of stations will be permitted. Advantages listed over spot radio include a saving of 20 per cent of time costs through purchase of any group; a single easy-to-control and easy-to-promote program; and convenience through a single purchase and billing.

Headquarters of the new regional network are at 6540 Sunset Boulevard, on Hollywood's radio row. Heads of the web combine local station and network experience of fourteen years and up. Cliff Gill, general manager, has been in California radio and advertising fields since 1936 principally on a local station level and has been the manager of KFV in Hollywood for three years. Ted MacMurray, sales manager, has had many years' experience with ABC, CBS, and NBC in New York, Chicago and Los Angeles. Dan Russell, program director, was with the same three nets in New York and Los Angeles.

Pacific Regional Network is considered by many the most important development on the California AM radio scene in years. It promises to make a strong bid for national and regional advertising to bring expenditures for radio time in California up to a level more consistent with its market potentials.
HOW GRAPETTE GREW  
(Continued from page 29)

was struck by the fact that for some years the sales of his grape extracts had run far ahead of the rest of Fooks Famous Flavors. A little probing led to another discovery: there were very few other palatable grape drinks on the market. Fooks had a good grape flavor, and therefore it was in great demand.

Never one to rest on his laurels, Fooks thought he could do even better. Himself a "practical chemist," Fooks initiated a series of "thousands" of experiments aimed at synthesizing the grape drink supreme. The goal, as one of the firm's promotional brochures says with simple candor, was a carbonated beverage "that really tastes like a grape."

In May, 1940, a formula was developed which met Fooks perfectionist standards, and the drink now known as Grapette was presented to a waiting and parched world. (Fooks bought the trade name "Grapette" from one Nat Goldberg, a Chicago wine importer who had registered it some years earlier.)

Grapette, the drink "that really tastes like a grape," was an immediate front-runner in soft-drink circles, and in no time at all the tail was wagging the dog. The Grapette Co. was formed in 1941 as a subsidiary of the B. T. Fooks Mfg. Co. (The latter firm was dissolved in April, 1946, leaving the Grapette Co. as a separate entity. The present firm is a closed corporation controlled by the Fooks family.)

Within a year the drink was being distributed in 24 states. Instead of selling the franchise to local bottlers, the Grapette Co. gives it to them outright, but maintains an important voice in management of the local enterprise. This applies particularly to advertising and promotion of Grapette. The local bottler is free to submit advertising and promotion schemes to the company, subject to the latter's approval.

The Grapette Company in turn drafts a separate advertising plan for each individual bottler — specifying how much radio he may use, which stations, and what other forms of advertising. A total of 319 bottlers have been franchised to date by Grapette, 292 of them in the last three years.

When the war began, Fooks stopped manufacturing his Famous Flavors and concentrated solely on Grapette. An export company was organized in 1944 to direct Grapette sales abroad. Grapette plants are now operating in Guatemala, San Salvador, Aruba, Puerto Rico, Mexico, Venezuela, and Brazil. The drink has been registered in 46 other foreign territories, including Trinidad and the Leeward Islands. The export division also has plans for development of Far Eastern markets.

To return to radio: Grapette was among the earlier advertisers to use the transcribed jingle. The company's first singing commercial was aptly set to the tune of "Arkansas Traveller." It went this way:

"Beggin' your pardon, but have you met That big, little bottle by the name of Grapette? It's a nickel a bottle that chills in a minute. It's a big, little bottle with taste and thrills in it."

The "Arkansas Traveller" covered a lot of territory for Grapette—the transcribed jingle was sent to the entire list of more than 200 stations. During 1942 the Grapette Company set the same words to about 40 tunes in the public domain, and had the jingles

ask

John Blair & Co.
about the
Havens & Martin
stations in
Richmond
WMBG—AM
WCOD—FM
WTVR—TV
First Stations of Virginia

SPONSOR
transcribed for broadcast.

Grapette is “sold” on radio essentially because they have found it incomparable in getting their sales message across quickly and inexpensively, “with good impact and memory value.” The company feels that its radio efforts tie in ideally with the Grapette outdoor posters and billboards and point-of-sale material. The Grapette name and slogan, “Thirsty or Not Enjoy Grapette,” are also kept before the public in point-of-purchase material, painted wall signs, newspapers, street cards, theatre advertising, and national magazines. This spring and summer, for example, the firm will place six to 13 black-and-white half pages in Life.

The illustrative billboard material is neatly cued in with the air copy for the corresponding month. Thus the Grapette billboard for May has a fishing format—rod-and-reel and battered hat—while the radio commercials for this month suggest Grapette as the ideal companion for an afternoon of fly casting. The September pitch is back-to-school, and so on.

Grapette overlooks no bets for indirect advertising and building up

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**BMI**

**SIMPLE ARITHMETIC IN MUSIC LICENSING**

**BMI LICENSEES**

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<thead>
<tr>
<th>Networks</th>
<th>22</th>
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<td>Canada</td>
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**TOTAL BMI LICENSEES** . 2,753 *

You are assured of complete coverage when you program BMI-licensed music

*As of April 27, 1950

**Broadcast Music, Inc.**

580 Fifth Ave., New York 19

New York • Chicago • Hollywood

---

**WCFL**

**50,000 watts • 1000 on the dial**

The Voice of Labor

666 Lake Shore Drive, Chicago, Ill.

Represented by the Bolling Company, Inc.

An ABC Affiliate
MINUTES

Bryant

This, the

= maintained such

MINUTE

Grapette advertising every

2 weeks.

We'll feel

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SPONSOR

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goodwill. Phil Huckabee, "The Grapette Magician," is made available without charge by the company for appearances at schools, churches, civic clubs and other gatherings, "in the interest of American youth." Bookings are made through local Grapette bottlers.

The parent firm pounds home the value of its advertising effort in frequent promotional broadsides to its bottlers. Here is a quote from a recent Grapette communiqué:

"The most powerful Grapette story ever told will penetrate America from coast to coast and Gulf to Great Lakes in 1950. On the highways and airwaves and in the newspapers, magazines and trade papers of the nation, millions will see and hear an avalanche of Grapette advertising.

"The pattern of this great consumer program will be governed generally by Grapette distribution, and more specifically by the earned appropriation for your territory, based on your unit purchases and the status of your advertising account. Grapette advertising will be continuously and vigorously merchandised to Grapette dealers and others. This, for 1950, is an advertising program planned to boost business for every Grapette bottler in America."

There will probably be food for thought for the Grapette Co., in some figures on soft drink flavor preferences made public a few weeks ago at the annual convention of the New York State Bottlers of Carbonated Beverages, held in Buffalo. According to findings of the Industrial Surveys Company's consumer panel, cola drinks account for 58 percent of national soft drink home sales, ginger ale for 10 percent, root beer and lemon-and-lime, 7 percent each, orange 6 percent, and grape—only 2 percent.

R. T. Fooks is not a man to take this lying down, despite the fact that Grapette sales already exceed those of "all other similar franchise grape drinks combined." Obviously, having a good bite of a 2 percent national sales pie is not likely to stifle ambition. Keenly research-minded, Fooks has commissioned the Eugene Research Co. of New York to analyze the Grapette consumer picture with a view to finding a basis for new merchandising attacks.

The firm's consumer advertising is placed through Bryan & Bryan Advertising, of Shreveport, La., one of the oldest agencies in the Southwest. Close contact is maintained by the two organizations. At each annual meeting of the Grapette bottlers, advertising and sales plans for the coming year are chewed over in open discussion.

The Grapette Company is justly proud of its claim that "no other company and its bottlers in the history of the carbonated beverage business have made so much progress in such a short time." Both R. T. Fooks and A. Roy Allen, Grapette's advertising manager, are quick to admit that this sweet-sounding statement might not have been possible without the help of radio. ★ ★ ★

WCCO
(Continued from page 35)

retail sales. And over 300,000 farm families located within WCCO's 50-100 percent BIML intense listening area harvest an $800,000,000 crop during the summer months. In June, July and August, retail sales in the WCCO area are in full bloom—$686,000,000.

The station shrewdly highlights the vacation angle, thus: "Two million Northwest vacationists add more than $200,000,000 in 'good time money' to the regular spending of year-round residents. Here's the tip-off. Last year 362,000 fishing licenses were issued in Minnesota. And in Wisconsin, fishing license sales were 1,022,000. The vacation business is big business in WCCO territory. And WCCO advertisers make the most of it."

The station points out to potential advertisers that many of those enjoying outdoor sports add to their daily listening by bringing portable radios along. WCCO encourages out-of-home listening with air announcements spotted periodically through the summer months. (Other stations, among them WNEW, New York, use similar plugs for outdoor listening.) WCCO's 1950 summer campaign will be launched nationally with a series of 12 full-page ads in five leading

$150. FOR 1 MINUTE TV FILM COMMERCIAL
TV ADVERTISING FILM FOR LOW BUDGET ACCOUNTS

FILMACK
1339 S. Wabash Ave., Chicago 5, Ill.
Looking for the biggest?

WCBS'
“Missus” is New York’s biggest daytime program buy

Number One on the Pulse parade is *The Missus Goes A-Shopping*. It leads all local programs (except news) 8 AM -6 pm on New York's four major stations.* And no wonder, John Reed King’s laughs with the gals are contagious even over the air.

You may be able to buy *The Missus* if you act fast. Get in touch with WCBS or Radio Sales today.

*Pulse of N.Y., March 1950, Mon-Fri average 15-hr. ratings.

Represented by Radio Sales
trade magazines. Each of the ads will be reprinted for mailing to a list of more than 2,000 radio directors and timebuyers in the advertiser and agency field, on both a national and local level.

Tie-in campaigns have been set up with resort associations in Minnesota and Wisconsin, and with the Automobile Club of Minneapolis. The resort operators will display WCCO audience promotion pieces to stimulate summer listening. The Automobile Club will launch a direct mail campaign of its own linked with WCCO’s summer promotion.

The station’s sales promotion department has prepared an imaginative assortment of gadgets it will send potential advertisers to dramatize the summer campaign. First of these is an outside thermometer bearing the flat assertion, “Our Weather is Wonderful.” The department also has prepared a special list of program availabilities designed for summer selling.

WCCO has scheduled an extensive newspaper campaign to promote peak listening to its summer programs. A total of $25,000 has been earmarked for ads in six daily and Sunday papers in St. Paul and Minneapolis.

The fact that WCCO is a CBS owned-and-operated station has been turned to advantage to lend network-talent glamor to the station’s summer campaigns. Elaborate productions have been built around the visits to Minneapolis of such stars as Arthur Godfrey and Bob Hope. In addition to innumerable in-person appearances at parades and other outdoor events under the WCCO aegis, the visiting stars have joined with local talent in broadcasts designed to hyp summer listening locally.

WCCO cites an impressive list of year ’round advertisers to prove its contention that “hiatus” is a weasel word. Here is a cross-section of that list:

Phillips Petroleum Co. launched its Talent Parade with Cedric Adams on WCCO in mid-summer, 1948. During that first year, according to the station, “the sales increase in the Northwest division of this company was 100 percent greater than the territory average for competing companies. What's
more, 54 new dealers were added to this division's sales organization."

Peter Paul, sponsoring two news programs alternately six days a week last summer, drew 24,586 contest entries—each with a candy wrapper—during May and June. Peter Paul has sponsored morning news on WCCO the year 'round for the last eight years.

Northrup King & Co., feed and seed firm, is in its 12th year of sponsorship of Morning News Roundup, a Monday-Saturday show.

The Dayton Co., a leading department store now in its 16th year on WCCO, sponsors a full-hour program six mornings a week.

Minneapolis Brewing Co. in January began its eighth year as sponsor of Friendly Time, a half-hour show aired six nights a week.

General Mills, for four years a morning news sponsor three days a week, recently expanded its sponsorship to six mornings weekly.

Butter-Nut Coffee airs a 15-minute Man on the Street broadcast Monday through Friday, summer, winter, spring and fall. Butter-Nut is completing its third year of sponsorship.

Oelwein Chemical Co. is a farm advertiser who uses radio around the calendar. In May, Oelwein starts its fourth year as sponsor of the morning Farm Service Review on WCCO Tuesday and Thursday.

Doeskin Products and Kerr Glass are among the regular participating sponsors, month in and month out, of Housewives Protective League and its early-morning edition, Sunrise Salute. Kerr Glass offered a canning booklet on HPL and got 11,698 requests.

There is mounting evidence that WCCO's voice crying in the wilderness, or, rather, desert, of summer selling is not going unheard. The initial campaign in 1948 was widely applauded in the trade press and won a promotion Award of Merit for WCCO from City College of New York. The BAB's Maurice Mitchell, no mean pitchman himself, has called WCCO's summer effort "... One of the smartest promotion campaigns I have ever seen launched by any radio station."

WCCO is proving beyond a quibble that there's nothing incompatible about

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**SELL THE COTTON BELT**

**WITH THE**

"COTTON BELT GROUP"

Over 1,250,000 people in the primary area at less cost:

![Map of Cotton Belt States]

**COTTON • OIL • LUMBER**

**AGRICULTURE**

"The South's Billion $ Market"

Write—Wire—Phone

Cotton Belt Group

2/4 RTS

Texarkana, Tex.-Ark.

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**WCPO-TV**

**CINCINNATI, OHIO**

WCPO-TV holds the leading position in viewer popularity in the Cincinnati market—according to every recognized survey.

No—WCPO-TV has not nor will not grant summer discounts. Our leading position, plus the higher average in summer than winter of sets in use, hasn't put us in the position of the young man above.

![WCPO-TV Advertisement]

Then you, too, should grant big summer discounts. Certain stations granting summer discounts probably should make it a year-round habit because in most cases, their winter ratings are below the national ratings.

WCPO-TV is another Scripps-Howard TV Station—1st in the market.
Radio Market Data for Oakland, California

1. How many people?  
There are 3 million people in the coverage area of KLX, the top station in Hooper ratings. KLX claims only 600,000 as steady listeners.

2. How rich are they?  
Oakland area radio listeners spend 100 million for drugs, 1 billion for food, 1.2 billion for general merchandise, 4 billion for radios, TV and furniture.

3. What does Hooper say?  
KLX leads all independent San Francisco and Oakland radio stations in the Oakland Hooper... and often leads in all six periods!

4. Do San Francisco independents cover Oakland?  
No, these stations reach only 15% to 35% of the Oakland audience that KLX covers. You can check this by adding the Hooper share of audience figures for all six periods.

5. What about KLX results ... and promotion?  
Just send for success stories on your field. Also, KLX has won 7 national awards for sound promotion.

KLX  
TRIBUNE TOWER - OAKLAND, CALIFORNIA  
Represented Nationally by BURN-SMITH CO., INC.

summertime and profits. While feathering its own nest—and those of its advertisers—with greenbacks, the station has provided for the industry at large a glittering example of how initiative and imagination can combine to shatter a time-honored but empty axiom. ** ** **

SUMMER PROGRAMING  
(Continued from page 41)

with murder, heartbalm with horticulture. But in the past several years, major networks have been making an increasing effort to sustain the listener's mood with progress grouped by type. ABC considers this kind of program arrangement its ace in the hole to catch its fair share of summer business, hold its listeners, and give fall advertisers a tailor-made audience for programs showcased in '50.

As a top ABC programing executive told sponsor, "We're not just filling up holes in our schedules; we're doing everything we can to keep the program pattern. People are creatures of habit. When listeners settle down to a mystery program, they want a whole evening of whoodunits. They want drama followed by more of the same. That goes all the way down the line.

"We at ABC are doing everything we can to keep as many regular shows on the air as possible, even if only on a sustaining basis. For our regular shows are presented in logical fine patterns. Where regular shows can't be kept intact, because the talent wants a hiatus of its own, similar fare will be substituted. Where the replacement decision is out of our hands, because an advertiser and agency are set on a certain program, similar programing will be built around the replacement to create the proper mood sequence."

At this writing, ABC has made good progress towards fulfilling its goal. The traditional 5-6 p.m. kid show periods have been set up with the addition (all effective in early June) of Challenge of the Yukon, Fan House, Superman, and the Green Hornet to the ABC Monday through Friday schedule. Sky King will continue to be aired Tuesday and Thursday, 5:30-6 p.m.

This summer, Mutual has inaugurated a complete new departure in programing. The regular entertainment programs (Mutual will retain about 90 percent of its sponsors and programs) will be fed to one network; baseball (The Game of the Day) to another. The smaller stations, numbering 370, will get the ball games. (The baseball net is outside the so-called "restricted" area, since major league games cannot be carried on an overall network basis, being sold to independent stations.)

The regular programs will be fed to 150 stations.

Mutual, as are all networks, is keeping its mood programing as intact as possible. Monday and Tuesday, mystery drama nights have already been resolved by simple shifting, and one replacement. Tuesday will continue its regular schedule. On Monday, Bobby Benson, with its kid-adult appeal of a combination of Western melodrama and mystery remains at 8 p.m. The Affairs of Peter Salem, formerly heard in the 9:30 p.m. time slot, has been vacated in favor of Crime Fighter, a familiar MBS mystery, which moves up an hour, Murder by Experts retains its usual 9 p.m. spot. To fill the vacancy left by the shift of Crime Fighter, Mutual is introducing a new Lou Cowan show, Murder at Midnight, 9:30 to 10 p.m.

There are two schools of thought on

"A. C. 'Mooahl' Williams, one more of dozens of good reasons why WDIA's exclusive, specialized Negro programming" is, to quote a well-known major agency timebuyer, "recommended by our client's Memphis sales manager more highly than I have ever heard any radio station recommended."

There's an amazing story behind the contracts and renewals of such accounts as Keyko Magazine, Griffin Shoe Polish and Kool Cigarettes on WDIA.

THE new Broadcast Measurement Bureau Survey proves that WOW audience has grown steadily with the rich area it serves.

WOW’s audience is up about 9% since 1946, this despite 130 NEW stations in WOW-Land states in that three years.

The new BMB study gives the FIRST and ONLY direct competitive comparisons of the complete audiences of WOW-Land stations.

If you haven’t a copy already, write today for the complete new BMB Survey, with maps, and supporting data.

BMB No. 2. Spring, 1949

RADIO STATION
WOW INC.
OMAHA, NEBRASKA
590 KC  NBC  5000 WATTS
Owner and Operator of
WOW-TV Channel Six
KODY AT NORTH PLATTE

LESS THAN 20% OF THE WOW AUDIENCE IS RATED BY THE OMAHA CITY HOOPER RATINGS
8 MAY 1950
the importance of maintaining program patterns through the year. The majority of network and station executives contacted by SPONSOR said they were all for it. Advertisers' opinions stacked up pretty much half and half. Those for it feel that keeping programs in similar grooves keeps listeners in a friendly frame of mind until the major program returns in the fall. Those opposed feel that their stars' heavily bankrolled winter show may well take a rating beating when it returns to the air, because the substitute has successfully filled the gap for the advertiser's painstakingly built audience. The anticipation of the return, they maintain, is sharpened when the audiences' filler fare is satisfying, but not competitive.

This "counterpointing" of programs has long been practiced by such top shows as Jack Benny and Fibber McGee & Molly. Indications are that Guy Lombardo will replace Benny again this year. Popular in his own right, and pleasant summer listening, the maestro's show has no basic comedy element. Fibber has long been substituted for by musicales which manage to carry on something of the flavor of the parent show by having one or another of the cast drop in as guests every week.

Last year, non-conformist to this rule-of-thumb was Duffy's Tavern, replaced by another comedy show, Henry Morgan. Duffy's sponsor at the time, Bristol-Meyers, felt that Morgan's style of comedy was different enough from the Duffy routine to attract an audience without undermining Duffy's Tavern while it closed up shop for the summer. How the show's current sponsor, Blatz Beer, feels about the replacement problem is a moot question as SPONSOR goes to press.

In the diametrically opposed class was Lever Brothers' substitution of Call the Police, a gangbuster-type show, for Amos 'n Andy. It will probably be picked up again.

Some similarity of content is noted in several replacements this summer. Groucho Marx, sponsored by DeSoto-Plymouth, bows to It Pays to Be Ignorant. Both quizzer (Howard Shelton emcees for the latter) have the happy faculty of not taking themselves too seriously. Our Miss Brooks is slated to be replaced by Steve Allen, a genial guy with a Miss Brooks sense of humor. Arthur Godfrey's across-the-board daytime spread stays on, but there will be a summer substitute: probably Robert Q. Lewis, whose early Mike technique is a pretty effective substitute for Godfrey's.

Enlightening are these Hooper average ratings, by program types, for six-day periods in April and July, 1949:

April, 1949
1. Audience participation 12.1
2. Variety 11.0
3. Mystery 10.3
4. Situation comedy 10.6
5. Plays 9.4
6. Radio columnists 8.7
7. Popular music 8.2
8. Concert music 4.5
9. News and commentators 4.3

July, 1949
1. Mystery 6.1
2. Audience participation 5.7
3. Radio columnists 5.3
4. Variety 4.9
5. Plays 4.7
6. Situation comedy 4.6
7. Popular music 4.0
8. Concert music 3.8
9. News and commentators 2.9

This compilation, obviously, is no in-
dication of what the summer audience wants; it takes what it gets! But there are some interesting conclusions to be drawn from it, concurred in by network, agency and research executives with whom sponsor talked.

Audience participation dropped to second place because of replacement by less expert encees. But its drop was slight because even if the encees hasn’t much spark, the participants can be relied upon to provide it. Variety and situation comedy both show substantial losses. Here again, it is a matter of top talent being lacking. More pointed, however, is the fact that substitute fare hits its lowest appeal in these classifications. The current trend to concentrate on care in the building of these types of shows for this summer airing should show up in next year’s ratings.

That mystery shows jump to first place is conceded to be due to the fact that a good mystery is a good mystery, regardless of the cast.

As one network executive summed it up: “I never remember a scorcher of a day keeping fans away from the ball park. They go because there’s something there they want to see. No reason why radio and TV can’t cash in on that human element, too. And I’m convinced we’re well on the way. From what I have personally seen of the quality of 1950’s summer replacements, I think summer selling should hit a new high this year.”

FACTS SAY: “NO HIATUS”
(Continued from page 27)

ing is not exactly known. But there is a margin of non-listening which is due to the practice of “hiatus programing.” The Psychological Corporation asked what people thought of summer programs, with the result seen in the chart accompanying this story (49 percent thought they were “worse”). The most significant summer listening drop occurs at home, as shown in another of the P.C. charts illustrating this story.

This same study confirmed the feeling that people react to weaker summer talent by less dialing. When asked to name their favorite programs, 54 percent named shows that took summer vacations. Only a small percentage said they listened to the replacement for their favorite.

About 81 percent said they would
WOC FM, 9.9 K

6.2
7.7
11.1
17.4
10.8
16.0
4.8
10.7
12.0
16.6
10.8
8.0

L6.0
6.3
7.2
610
9.2

The hundreds
14.9
12.6
7.5
16.5
7.5
2.H.7
20.7
13.1
.
6.0
9.1
.
10.9
7.4

voice
15.5
13.8
7.8
15.2
the
with

NBC
8.2
30.1
16.8
13.6
8.0
68.
L8.1
13.0
13.5
11.8
6.6
29.9
84x64
5,000
58
127x65
WATTS

LeGate,
Exclusive
connected),
WOC
WOC-AM
On
two-county
WOC
area.

FREE
sets
than
Cities
Col.
B.
Palmer,
President
Ernest Sanders, General Manager

Davenport, Iowa
Free & Peters, Inc.
Exclusive National Representatives

WOC-TV

Channel 5
22.9 Kw. Video • 12.5 Kw. Audio

On the Quad Cities' first TV station NBC Network (non-inter-
connected), local and film programs reach over 9,000 Quad Cities' set
... hundreds more in a 75 air-mile radius.

Basic NBC Affiliate
Col. B. J. Palmer, President
Ernest Sanders, General Manager

WOC-AM 5,000 W. • WOC-FM 47 Kw.

1420 Kc.
103.7 Mc.

WOC delivers this rich market to NBC Network, national spot
and local advertisers ... with 70 to 100% BMB penetration in the
two-county Quad City area ... to 100% in adjacent counties.

WOC TV

Summer
Fall-
Winter
Spring

Horace Heidt
15.2
11.8
12.6

Big Story
13.1
16.8
16.6

Music Hall
11.3
16.5
16.2

Take It or Leave It
13.0
13.6
12.0

Cavalcade of America
9.2
9.9
8.2

Boston Blackie
7.3
13.8
13.5

Truth or Consequences
8.0
13.2
14.9

Grand Ole Opry
6.2
10.8
11.4

Dr. I. Q.
7.5
9.2
7.7

Fred Waring
8.0
8.4
9.1

Guy Lombardo
8.2
6.6
6.3

Contented Program
7.2
7.5
7.4

Telephone Hour
6.9
68.
7.8

Voice of Firestone
6.2
7.2
6.0

Average
9.1
10.9
10.7

BMB Study No. 2 shows ...

WIOD Has the Largest
Listening Audience in The
History of the Station

For detailed information and
further proof of what WIOD
can do for you in Greater Miami
... Dixie's newest Key Market...
call our Rep

George P. Hollingbery Co.

James M. LeGate, General Manager

5,000 WATTS • 610 KC • NBC

listen regularly if their favorite pro-
gram were on in the summer. An
analysis made last year by Free & Pe-
ters indicates the carryover power of
listening habits into the summer.

There were 14 NBC programs broad-
cast the full 52 weeks on WAVE, Lou-
isville, which ranged in ratings be-
tween 5 and 15 (C. E. Hooper fig-
ures). The statistical difference in
their summer ratings from their fall-
winter and winter-spring was in most
cases insignificant. All these programs
averaged for the summer a 9.1 as com-
pared with 10.9 and 10.7 for the other
seasons, as shown below. There were
no substitute programs—the summer
ratings are for the same program.

WIOD Does More Than
Get Your Foot
In The Door
In Miami

Dixie's Newest Key Market!

But there were fifteen network pro-
grams on WAVE which averaged over
15.0, and these happened to be the pro-
grams all but two of which took a hi-
atus for the summer. The contrast be-
tween the manner in which the year
round shows held their summer audi-
ences and the relatively sorry showing
of the substitutes for the 13 king-pin
programs shown below is significant.
Business as Usual...

great the year 'round

Southern California has four seasons, too. But the change from one season to another is so slight the population scarcely notices it.

Neither should the advertiser. Southern California's moderate climate throughout the year means that the advertiser can sell as successfully in the summer, as in the winter, spring or fall.

For example: 25.2% of Southern California's enormous annual food sales ($1,721,968,000) are made during June, July and August. 23.4% of all department store sales are made during these summer months.

Yes, summer selling is successful selling in Southern California . . . and the tourist business makes it even better. In 1949, tourists visiting Southern California spent more money ($406,748,920) than the total retail sales volume in Akron, Dayton, Miami, Providence or Toledo . . . $94,365,000 for food, $50,437,000 for gasoline, tires and automobiles, $19,524,000 for drug store products. And they spent more in the summer months than in any other season.

Radio listening is a year 'round activity in Southern California, too. There is as much listening in the summer months as in the winter. For example, daytime sets-in-use, July-August: 14.7; December-January: 14.7.

And KNX is Los Angeles' most-listened-to station. The Pulse shows that KNX leads in twelve out of a total of eighteen one-hour periods, Monday through Friday, including one first-place tie . . . and is first in total rated time periods.

If you want to get "business as usual" in Southern California get it through KNX, Los Angeles' most-listened-to station . . . winter, spring, fall or summer.

SOURCES:
All-Year Club of So. California; Sales Management, "Survey of Buying Power," May, 1949; California State Board of Equalization.
A New Selling Picture in the Norfolk Metropolitan Market

Now, your products can be seen as well as heard in Norfolk, Portsmouth, Newport News, Virginia—the Norfolk Metropolitan Market.*

On the air, April 2, WTAR-TV is a powerful new selling picture for you. Fully inter-connected NBC Television Program Service, plus outstanding local programming from the RCA Mobile Unit, and new $500,000.00 Radio and Television Center.

To increase your sales in Virginia’s largest market, put your products in the WTAR-TV selling picture for 150,100* eager and able-to-buy families. A few choice time franchises are still available, but they’re going fast. Call your Petry office or write us, today.

<table>
<thead>
<tr>
<th>A Few of the Advertisers already using WTAR-TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>BENRUS</td>
</tr>
<tr>
<td>BULOVA</td>
</tr>
<tr>
<td>BRISTOL-MYERS</td>
</tr>
<tr>
<td>CHESTERFIELDS</td>
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<tr>
<td>COLGATE</td>
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<tr>
<td>FIRESTONE</td>
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<tr>
<td>FORD MOTOR CO.</td>
</tr>
<tr>
<td>KRAFT FOODS</td>
</tr>
<tr>
<td>LEVER BROTHERS</td>
</tr>
<tr>
<td>LUCKY STRIKE</td>
</tr>
<tr>
<td>PROCTOR &amp; GAMBLE</td>
</tr>
<tr>
<td>TEXACO</td>
</tr>
</tbody>
</table>

Inter-connected NBC affiliate
Nationally Represented by Edward Petry and Company, Inc.

* Sales Management, Survey of Buying Power, May 10, 1949

<table>
<thead>
<tr>
<th>Network</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Burns &amp; Allen</td>
<td>5.8</td>
</tr>
<tr>
<td>Red Skelton</td>
<td>9.6</td>
</tr>
<tr>
<td>Life of Riley</td>
<td>9.1</td>
</tr>
<tr>
<td>Judy Canova</td>
<td>8.5</td>
</tr>
<tr>
<td>Dennis Day</td>
<td>8.9</td>
</tr>
</tbody>
</table>

Average: 4.3

The two programs with non-summer averages of 15 or more and also on WAVE during the summer were Mr. District Attorney and Your Hit Parade. The latter had fall-winter, winter-spring, and summer (replacement) ratings of 15.3, 19.5, and 13.7. Mr. D. A. had 24.4, 23.8, and 11.7.

It is plain that the group of programs, with the two partial exceptions noted above, which stayed on all year 'round were able to cash in on established habits of listening. Studies by Pulse and other researchers have shown similar trends.

Networks are awake to the importance of maintaining that most valuable asset, the habit of listening, and are making vigorous efforts to lift the overall level of summer programing.

The big question is, how many advertisers realize what they stand to gain by selling on the summer air?

The more who do, the better summer programs can be: the better the programs are, the more listeners... it's a magic circle.

** **

SUMMER TV
(Continued from page 32)

1950) and their ratings were as follows:

<table>
<thead>
<tr>
<th>Program</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Texaco Star Theatre</td>
<td>75.2</td>
</tr>
<tr>
<td>Talent Scouts (Godfrey)</td>
<td>53.6</td>
</tr>
<tr>
<td>Toast of the Town</td>
<td>50.1</td>
</tr>
<tr>
<td>Godfrey and Friends</td>
<td>46.9</td>
</tr>
<tr>
<td>Goldbergs</td>
<td>46.7</td>
</tr>
<tr>
<td>Studio One</td>
<td>43.1</td>
</tr>
<tr>
<td>Fireside Theatre</td>
<td>37.7</td>
</tr>
<tr>
<td>Lights Out</td>
<td>35.9</td>
</tr>
<tr>
<td>Suspense</td>
<td>34.3</td>
</tr>
<tr>
<td>Man Against Crime</td>
<td>34.0</td>
</tr>
</tbody>
</table>

Replacements during the previous summer for the top 10 shows included Fireball Fun For All (Olsen and Johnson), whose 30.2 was less than half the Texaco rating, but well within sight of the bottom rung of the winter top 10. Lights Out was moved to replace Fireside Theatre, while Toast of the Town kept the same spot for the summer. The complete replacement lineup with ratings and numbered to
In 1925 the first motion picture film was successfully transmitted by a television signal.

* Blair-TV Inc. was the first exclusive representative of television stations. The first company to recognize and act on the television stations’ real need for hard hitting, single-minded, exclusive representation.

RELATING TO ITS PREDECESSOR, FOLLOWS:

<table>
<thead>
<tr>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Fireball-Fun For All</td>
</tr>
<tr>
<td>2. It Pays To Be Ignorant</td>
</tr>
<tr>
<td>3. Toast of the Town</td>
</tr>
<tr>
<td>4. Robert Q. Lewis</td>
</tr>
<tr>
<td>5. Peoples Platform</td>
</tr>
<tr>
<td>6. Sunny Ray and Newskeel</td>
</tr>
<tr>
<td>7. Lights Out</td>
</tr>
<tr>
<td>8. Video Theatre</td>
</tr>
<tr>
<td>9. Wesley—Newskeel</td>
</tr>
<tr>
<td>10. Film Short</td>
</tr>
</tbody>
</table>

Fireball, Toast, and Lights alone account for more rating points than the remainder of the shows all put together.

Advertest Research, of New Brunswick, N. J., gave the people making up its sample of the New York-New Jersey metropolitan area an opportunity to comment on summer television last August. Ninety-nine people thought it about the same as in the winter. But 103 thought winter television “much better.”

Why should anyone be satisfied with less than the quality of programming he is accustomed to—radio or television—just because the season is warmer? People aren’t. And people always register their protest in the simplest fashion—by not using their sets.

In New York last year TV sets in use hit the year’s low in August with an average of 36.5 (Pulse). The drop from May to June was only one point, from 51.0 to 50.0. But the July average was down to 44.0. It began to climb in September, attaining an average of 47.5.

But in this case it is not the averages which are significant—it is the maximum sets-in-use which are really meaningful. In July the maximum sets-in-use hit 68.5, as compared with the 44.0 average. In August the maximum was 55.5. In September it was 72.0 compared to the average of 47.5.

The audiences are there! The right programs will make them watch.

* * *

SUMMER SELLING HINTS

(Continued from page 39)

note. the station has had no summer-time hiatus bugaboo to lick. Most of its sponsors are year-rounders.

The station’s policy is to tailor shows to fit the needs of the advertiser. While the format of individual shows remains constant for the whole year, the tone of a show may change to fit the sea-

PULSE OUT OF HOME RADIO SERVICE

THE PULSE, INC.

announces the extension of its . . . .

OUT OF HOME RADIO SERVICE

to all 9 ten Pulse radio markets on a semi annual basis — summer reports issued in July or August and winter reports in January or February. Quarterly reports will be available for New York only.

Out of Home reports are already available to subscribers for New York, Chicago and Boston.

* Boston Philadelphia
Chicago Richmond
Cincinnati San Francisco
Los Angeles St. Louis
New York Washington

For Radio and Telefacts
ASK THE PULSE

THE PULSE Incorporated
15 WEST 46TH STREET
NEW YORK 19, N. Y.
A quiz show called *Mystery Melody* is a case in point. During the summer, the qualifying question for the quiz is on baseball; in the fall, the question involves gridiron personalities and incidents.

During the whole year, WWDC is community-service minded. And in the summer, its key activity of this kind is sponsorship of the "Miss Washington" contest, a forerunner of the "Miss America Pageant" in Atlantic City (see picture).

WWDC has the franchise for the District of Columbia competition: it promotes stages, and handles all details of the contest, including the award of $5,000 in prizes. Benefits for the station and its advertisers include a bonus summer listening audience and wide publicity.

Many sponsors have been attracted to WWDC because of this summertime promotion. But they don't just stay on for the ride. WWDC keeps them for the whole year.

Many of WWDC's sponsors are in the radio set business. For this reason, during the summer WWDC does a public service promotion pitch on portable radios. The theme is that "you can't take a gal and a TV set in a canoe at the same time."

**WITH, Baltimore**

"Summer business for the past four or five years has been as good as that of the other seasons of the year," states Mr. R. C. Embry, vice president of WITH, Baltimore.

One significant reason: network shows go on vacation, leave audiences to be grabbed off. Embry says that WITH audiences, bolstered by baseball nights and Sunday afternoons, are much better summers than winters.

Much of the station's summer business comes from sponsors of seasonal products or services such as amusement parks, soft drinks, and bathing beaches.

**WLW, Cincinnati**

The attention of sponsors (and broadcasters) all over the country is focused on WLW, Cincinnati's "Bonus Time Plan." WLW believes that in it lies the answer to the summer hiatus problem. Others have diametrically opposed opinions.

The plan provides for a bonus of up

---

**1950 A.D.**

**Means More Coverage, More Effectiveness From 5000 Watts**

If you seek "Prosperity Belt" coverage — Houston and a good slice of the Gulf Coast area — KATL is your outlet. Pioneering in Sports and good, solid programming, KATL has blazed a path of successful results for hundreds of advertisers who demand the maximum. Contact Independent Metropolitan Sales in New York or Chicago... Or call:

Houston's Oldest Independent

**KATL**

Houston, Texas
IN SAN FRANCISCO BAY AREA TELEVISION . . . A TOP LOCAL HOMEMAKING PROGRAM BUILDS BIG AFTERNOON AUDIENCE:

"Your Home" show proves KRON-tv peak pull for sponsors

Each weekday for a full hour—3 to 4 p.m., Monday through Friday—the only televised homemaking show in San Francisco Bay Area sells products by demonstration. Special "Your Home" features include: Monday, decorating tips . . . Tuesday, charm . . . Wednesday, community interests . . . Thursday, fashion . . . Friday, gardening

Constant attractions on "Your Home" are cooking demonstrations by Edith Green (shown here) and Bonnie Keever's interesting interviews with celebrities and personalities in the news.

Just one example of KRON-TV's strong local programming

Exceptional sales results are reported by present non-competitive sponsors of "Your Home." Facts and figures, now accumulating rapidly, are available on request.

And KRON-TV is teaming many other good local productions with favorite NBC network programs that assure strong audience tune-in. KRON-TV provides unparalleled "Clear Sweep" coverage of the San Francisco Bay Area. If you're planning a television campaign in this market, check KRON-TV coverage, programs, spot availabilities.

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

8 MAY 1950
to 25 percent in time to WLW spot advertisers who continue through the
summer, and up to 50 percent for those on the WLW-television stations. It
does not reduce a spot advertiser’s regular billing.

**WGRD, Grand Rapids**

“Beating the summer slump is all a matter of the station’s policies,” says
Paul F. Eichhorn, president of the Music Broadcasting Company (WGRD, Grand Rapids, Michigan).

Eichhorn says that “there’s actually

no such thing as a summer slump. It
exists only in the minds of radio sta-
tion managers and salesmen.”

He feels that basically sound broad-
casting principles will sell goods in all
seasons and that sponsors can be con-
vinced of this. “Right now,” he says,
“we at WGRD have more business than
we can take care of, and will have
through the balance of the year.”

**WHO, Des Moines**

“Research Proves Summertime Ra-
dio as Effective as Rest of Year.” This

is the headline of the ad WHO, Des
Moines, will use in its summer selling
campaign to combat the summer hiatus.
Says John Schweiker, sales and
promotion manager at WHO, “We
definitely believe that there is at least
an equal amount of listening taking
place during the summer and our rea-
soning is included in the ad.”

WHO is out to prove to the advertiser
that the radio is not limited to the
living room, and that a definite sum-
mertime bonus audience exists. In
short, that radios are as much a part
of the summertime American scene as
bathing suits, picnics and two-weeks-
with-pay.

**CKX, Brandon, Manitoba**

Last year’s summer selling results:
a total of 147 national and local spon-
sors, 130 local and 17 national. This
is a jump from April 1948, when
CKX, Brandon, Manitoba, served only
about 50 year-round local sponsors in
all. In other words, the station has
been extremely successful in its sum-
mer selling promotions.

---

**WMBD promotion proves vast morning audience**

"Ugh, heap many Braves in Peoria" sighed WMBD staff members after
more than 8,000 Peorians stormed the doors for colorful Indian hats.
Occasion was the triumphant return of the Bradley University basketball
Braves from the NCAA playoffs at Kansas City.

Four short announcements on early
morning shows comprised the only
publicity. Long before noon the sta-
tion was swamped as fans lined up
shoulder to shoulder in WMBD’s
outer lobby.

Striking, if somewhat startling, evi-
dence of WMBD’s vast and respon-
sive audience — PROOF that people
listen to the radio in Peoria . . . and
particularly WMBD!
Here is Maurer PRECISION... at work!

David L. Quaid—and dozens of free lance cinematographers like him—know, use and recommend the Maurer 16 mm. camera for the same fundamental reasons:

Its PRECISION first of all, responsible at all times for the absolutely accurate registration which means perfectly steady pictures, thanks to the exclusive Maurer intermittent movement.

Its FLEXIBILITY AND SIMPLICITY OF OPERATION, insuring consistently fine performance in every type of production ... under all conditions.

Its DEPENDABILITY, the result of the most rigid standards and advanced engineering skill to be found anywhere in the motion picture industry.

Three all-important reasons why most professional cameramen pick MAURER, the precision camera in the 16 mm. field.

For details on these and other exclusive Maurer features, write:

J. A. Maurer, inc.
37-01 31st Street, Long Island City 1, N.Y.
850 South Robertson Blvd., Los Angeles 35, California

8 MAY 1950
Advertisers with CKX are given contracts on a "Till Forbid" basis, entitling the sponsor to the maximum frequency discounts. This type of contract has a definite tendency to condition sponsors' thinking to year-in-year-out radio advertising because it stays in effect automatically till cancelled. Not one local sponsor cancelled last summer.

If a sponsor should talk of suspending until fall, the commercial department immediately points out the advantages of summer radio advertising. Salesmen tell about the thousands of people who drive to Brandon for shopping during the summer; about the high home listenership; about the popularity of portable sets.

**KNX, Los Angeles**

"Business as usual—great the year 'round" is the pitch around which KNX, Los Angeles, plans its summer selling promotions. The station points to summer vacation influx figures in the area, and to an average of 3,000 families arriving each month for permanent residence. Its big project will be to urge the full network advertiser to stay on during the usual eight to 13 week hiatus period.

The sales points in KNX summer selling promotion will be:
1) Small temperature change in the KNX area.
2) Retail food sales remain at the same volume during the summer months as in other months.
3) Income from crop harvest is the same during the summer as in other seasons.
4) Sets-in-use figure was actually higher in June and July 1949 than December and January of the same year.
5) High volume of tourists' spending.
6) Big housing expenditures.

**NO HIATUS ON SALES**

(Continued from page 31)

Directed specifically to the farmer—summer or winter.

Take another category, which would seem at first glance to offer little seasonal variation. According to Internal Revenue statistics, billions of dollars paid in cigarette taxes reveal that people smoke more in August than any month in the year.

<table>
<thead>
<tr>
<th>Month</th>
<th>Dollars</th>
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</thead>
<tbody>
<tr>
<td>January</td>
<td>$28,006,000,000</td>
</tr>
<tr>
<td>February</td>
<td>25,358,000,000</td>
</tr>
</tbody>
</table>

Of the total weekly daytime audience of 379,930 families listening regularly to WTIC 66.9% or 253,760 families listen to WTIC six to seven days each week.

*Based on BMB Study No. 2, Spring 1949*

PAUL W. MORENCY
Vice President-General Manager
WALTER JOHNSON
Assistant General Mgr.-Sales Mgr.

WTIC's 50,000 Watts
Represented nationally by WEED & COMPANY

**Best Buy in SOUTHERN NEW ENGLAND**

**WTIC**

... and loyalty is one of the reasons
This is KFI's Definition of Good Radio Advertising:

- **76% Increase in Sales!**
  This universally distributed grocery product had a 76% increase over its already hefty sales in 10 weeks due solely to Burritt Wheeler on KFI. A companion product, barely mentioned by Wheeler, had an 85% increase!

- **50% Increase in Sales!**
  An appliance company, selling a $175 machine door to door, had a 50% increase in business after only four weeks due solely to an audience participation program starring Stu Wilson—and in the Long Beach territory alone there is a backlog of 25,000 demonstration appointments.

- **19,000 Women into Grocery Stores!**
  In a four-week period 19,000 women went to the trouble to guess a melody, write their guess on a postcard, and go to a grocery store to pick up their prize—a 9c product. This was all due to 5-minute KFI program broadcast five mornings weekly.

Radio advertising is too often measured by inconclusive standards—a trade paper review, a rating, a cost-per-thousand study. The only valid definition of good radio advertising is—

**Advertising that Produces Sales...**

Immediate and unmistakable response.

That is the type of advertising we attempt to sell you...on

KFI

Carle C. Anthony, Inc.

NBC for Los Angeles

50,000 Watts on 640 kc

Represented nationally by Edward Petry and Co.

8 May 1950
He Supplies the Tools
For a Good Selling Job

... and he knows how to use them, whether he's building an audience for his sponsors or hitting the news on the head for his listeners. Says Mr. Walter S. Conway of the Idaho Concrete Pipe Co., Inc., to Station KFXD, both of Nampa, Idaho:

"More and more in the passing weeks, we can truthfully state without reservation that the good will brought to us is constantly mounting through Mr. Lewis' nightly report of 'The News As It Looks From Here'.

"The prestige coming from such sponsorship is contributing materially to the value of our advertising message."

The Fulton Lewis, Jr., program, currently sponsored on more than 300 stations, offers local advertisers a ready-made audience at local time cost, with pro-rated talent cost. Since there are more than 500 MBS stations, there may be an opening in your locality. Check your Mutual outlet—or the Co-operative Program Department, Mutual Broadcasting System, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

<table>
<thead>
<tr>
<th>Month</th>
<th>Listeners</th>
</tr>
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<tbody>
<tr>
<td>March</td>
<td>31,177,000,000</td>
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<tr>
<td>April</td>
<td>27,325,000,000</td>
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<tr>
<td>May</td>
<td>30,893,000,000</td>
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<td>June</td>
<td>32,735,000,000</td>
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<td>July</td>
<td>25,854,000,000</td>
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<tr>
<td>August</td>
<td>35,346,000,000</td>
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<tr>
<td>September</td>
<td>31,731,000,000</td>
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<tr>
<td>October</td>
<td>29,056,000,000</td>
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<tr>
<td>November</td>
<td>29,625,000,000</td>
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<tr>
<td>December</td>
<td>24,657,000,000</td>
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</table>

Second biggest month is June. Key to this trend in tobacco figures is the fact that people take it a little easier in the summer—and a cigarette helps you relax.

A late March A. C. Nielsen rating of the top 15 radio programs, coordinated with hiatus plans (in some cases, still tentative) shows that four advertisers will go off the air completely; six are expected to fill their slots with replacements; five are on a 52-week contract.

In order of rank they are:

1. Lux Radio Theatre (Lever Bros., CBS) 23.7
2. Godfrey Talent Scouts (Lipton's, CBS) 19.7
3. Amos 'n' Andy (Lever Bros. for Rinso, CBS) 18.6
4. Jack Benny (Lucky Strike, CBS) 18.6
5. Mystery Theatre (Bayer Aspirin, Milk of Magnesia Tablets, CBS) 18.4
6. Walter Winchell (Wm. R. Warner, for home permanents, ABC) 17.6
7. My Friend Irma (Lever Bros., Pepsodent Division, CBS) 17.6
*8. Mr. Chameleon (Bayer Aspirin, CBS) 16.5
9. Mr. Keen (Anacin and Kolynos, CBS) 16.2
10. Gene Autry (Wm. Wrigley, CBS) 16.1
11. Charlie McCarthy (Coca-Cola, CBS) 16.0
12. You Bet Your Life—Groucho Marx (De Soto-Plymouth, CBS) 15.7
13. Fibber McGee and Molly (Johnson's Wax, NBC) 15.3
14. The Great Gildersleeve (Kraft Foods, NBC) 15.2
*15. Crime Photographer (Philip Morris, CBS) 14.9
*52-week programs.

Of these, Lux Radio Theatre, Godfrey's Talent Scouts, My Friend Irma, and Charlie McCarthy are slated to go off the air completely, with no replacements anticipated. Summer fillers are
indicated for Amos 'n Andy, Jack Benny, Walter Winchell, You Bet Your Life, Fibber McGee and Molly, and Gildersleeve. U. S. Steel's full-hour program, Theatre Guild of the Air, will again be replaced this year by the NBC Symphony Orchestra, starting June 11. "Guild" will return in the fall. Mr. Chameleon, Mr. Keen, Gene Autry, and Mystery Theatre are on 52-week schedules.

Believed to be one of the largest sales of its kind in broadcasting history, General Mills has bought 65 NBC half-hours for the promotion of Wheaties. The programs, ranging from kid shows, drama, and music to whodunits, have not been entirely set as we go to press. Only ones definitely slated are Night Best, which teed off 1 May on the Monday 10 p.m. bracket, and Dangerous Assignment, which moved from Monday to Wednesday, 10:30 p.m., on 3 May. Slated for airing from 1 May to 7 September, they will all be NBC owned and produced shows.

P & G, too, is in the market for summer sellers. The soap company is shopping for a nighttime package, via WOR, of six half-hours weekly. Deal, which is still pending, entails coordi-

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**TOP SHOWS TO FIT YOUR BUDGET**

Get FREE Auditions and cost for your station on these TOP transcribed shows listed below:

- **TOM, DICK & HARRY**
  - 156 15-Min. Musical Programs
- **MOON DREAMS**
  - 156 15-Min. Musical Programs
- **DANGER! DR. DANFIELD**
  - 26 30-Min. Mystery Programs
- **STRANGE ADVENTURE**
  - 260 5-Min. Dramatic Programs
- **CHUCKWAGON JAMBOREE**
  - 131 15-Min. Musical Programs
- **JOHN CHARLES THOMAS**
  - 260 15-Min. Hymn Programs
- **SONS OF THE PIONEERS**
  - 260 15-Min. Musical Programs
- **RIDERS OF THE PURPLE SAGE**
  - 156 15-Min. Musical Programs
- **STRANGE WILLS**
  - 26 30-Min. Dramatic Programs
- **FRANK PARKER SHOW**
  - 132 15-Min. Musical Programs

For The Best In Transcribed Shows It's **TELEWAYS RADIO PRODUCTIONS, INC.**

8949 Sunset Blvd., Hollywood 46, Calif.
Phone CRMestview 67238 — BRadshaw 21447

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CKLW with 50,000 watt power is hitting an increased audience of 17,000,000 people in a 5 state region and establishing new performance records for advertisers. This increased effectiveness, coupled with the lowest rate of any major station in this region means now you get even more "pulling power" in every dollar you spend on CKLW. Get the facts! Get the story first hand from those that see this "pulling power" working day in and day out right down the middle of the dial at CKLW's 800 kc.

---

J. E. Campeau, President
Guardian Building • Detroit 26, Michigan
Adam J. Young, Jr., Inc., National Rep.
nation among P & G's agencies, Benton & Bowles, Dancer-Fitzgerald-Sample-Compton, and Pedlar & Ryan.

Programs under consideration include Cisco Kid, Kate Smith Hour, Philo Vance, Damon Runyon Story, and the Guy Lombardo show. Plan is to stagger the shows at different times for more complete coverage.

It seems likely, too, that Lever Bros. (through Ruthraff & Ryan) will pick up Call the Police as a replacement for Amos 'n Andy for the second successive summer. This is a healthy sign.

As much as not more, Lux is sold during the summer. Yet Lever was the first advertiser to demand and get a "permissible hiatus" of eight weeks, back in 1944; this is generally credited as the deal that opened the way for other sponsors to leave the air entirely during the hot weather.

For the first time in its 15-year history (during which it has consistently rated among the top five Sunday evening programs, and has won numerous awards), The Shadow will remain on the air during the summer months under the sponsorship of Grove Laboratories. It also marks the first time the program will be heard on Mutual coast-to-coast network.

Since last September, Grove's has shared sponsorship of the show with the D L & W Coal Company in the Eastern markets. It assumes full sponsorship on June 11. Harry B. Cohen Advertising Company, New York, handles the account.

In the television department, Anchor-Hocking Glass Company (through William Weintraub) has signed what is undoubtedly the biggest time and talent order ever placed in the medium.

Series, which will start May 15 in cities of the NBC-TV network, will occupy the 11 p.m. to midnight time slot with an ABC packaged program on a year-round basis. Details of the type of program are not yet forthcoming. Anchor-Hocking, which manufactures "one-way" beer bottles, will be in cooperation with local brewers who use their product, but the company will foot the entire $4,000,000 bill.

These are some of the advertisers who are taking advantage of summer-time buying. But there aren't enough of them to demonstrate that broadcast-

ing has as yet sold sponsors on what Hugh Beville, head of NBC research, calls "radio's true dimensions."

975 miles west of you on U. S. 30 lies Iowa. Have you ever seen Iowa corn fields in late June? A New Englander, enjoying the experience for the first time, said they looked like "green corduroy." We, with a radio station to grind, prefer to think of them a short time later, when the green has turned into golden buying power. Iowa's corn yield is the highest of all states.

Have you ever heard the cry "sue-ee-e" bring ham-on-the-job to feeding troughs? In Iowa hog-calling is a fine art, and its practitioners hang their masterpieces in ever growing bank accounts. Iowa produces more pork than any other state.

Another sound that breaks the good clean air of Iowa is "here chick, chick, here chick." It means spending money to most Iowa farmwives. Poultry sons aren't chicken feed, either. Iowa is the highest egg-producing state in the Union; the value of its poultry exceeds that of any other state.

But you haven't time for more rural symphonies. Besides, agricultural Iowa is only half the story. Industrial Iowa accounts for almost half of the state's $4 billion annual income of individuals. It's a market worth reaching—and in Eastern Iowa WMT reaches.

Please ask the Katz men for additional data.

To a Madison Avenue Time Buyer

with other things on his mind

5000 WATTS  600 KC

BASIC COLUMBIA NETWORK

SPONSOR.
In LOS ANGELES where there are more television advertisers than in any other city

KTTV delivers the top audiences

MARCH PULSE RATINGS 6 out of top 12 IN SEVEN-STATION MARKET

owned by Los Angeles Times and Columbia Broadcasting System represented nationally by Radio Sales KTTV CHANNEL 11
How about this summer?

In this issue sponsor has dug up some vital statistics about broadcast advertising in the good old summer-time. After examining the "hiatus" picture from all angles, all we see is that sponsors are laying low for three months of the year when they should be up and doing.

The listeners are on hand during the hot months (only 6.8 percent are away from home at any one time), but the good programs aren’t. It’s more logical to expect listeners to tune in when Grade A programs are vacationing than it is for a B movie to click as well at the box office as an A.

We’re amazed, in fact, that with all the program shuffling and improvising listeners keep tuning in as faithfully as the surveys show. Maybe it’s true what they say about summer listening—that.

it’s just too hot to do anything else.

Yet we can’t accept that either. This year we’ve gone heavily into a study of sales opportunities during summer months—and it’s apparent that people like to go out and spend money freely during June, July, and August.

For example:

Cigarettes sell better in August than any other month of the year. August consumption is 35,000,000,000 cigarettes. June is second with 32,000,000,000.

Department store sales continue briskly all through the summer months, according to the NRDGA.

Light appliances sell better during the hot months than any other time of year.

Stoves sell best during the summer.

The list of summer-bests-for-sales is practically endless.

Examine your own products. Have summer sales been as high as they might? Are you making plans to bring them up to par, and beyond, this summer? If they need a summer tonic, a dose of broadcast advertising may be the right prescription. Particularly if you make it your business to tie up with some programing that really satisfies.

Despite the vacation exodus, your advertising agency can steer you to some key shows that the networks are making available this summer. Or if it’s spot you want, some outstanding transcriptions and individual station programs are ready and waiting.

What happens to Radox?

Albert Sindlinger had high hopes for his telephonic Radox system of measuring radio and TV listening. But he couldn’t make the grade because his financing wasn’t adequate—and it takes lots of money to put a broadcast measuring system across.

Yet the Radox technique held unusual promise, and this observer wonders what an industry that urgently needs fast, accurate, economical radio and TV audience ratings will do about it.

We hear that A.C. Nielsen holds patents somewhat similar to Radox. One weakness of the current Audimeter is that it costs so much to manufacture, install, and maintain. The cost of a Radox device is fractional in comparison. Maybe Art Nielsen can do something about it.

Or possibly Jim Seiler, Forrest Whan, Sydney Roslow, or C.E. Hooper has something similar on the fire.

The networks might advantageously use such a system. It might pay one of them to investigate the system as a research investment.

We saw Radox in action two or three times and liked it. Philadelphia radio stations that subscribed to it, and had information on what listening went on in 312 Philadelphia homes, thought highly of it. It’s the most promising system we’ve seen to date.

We hate to see it succumb to mal-nutrition.

Admirer's view of BMB

Albert S. Dempewolff of the Cela- nese Corporation of America is giving BMB plenty of attention. Early in April he wrapped up his thinking on Study No. 2 and presented it before the AAAA membership.

Mr. Dempewolff isn’t a chap who pretends to know all the answers; some he did give we take exception to. But by and large we consider his views enlightened, objective, and right from the fellow for whom BMB is intended.

He doesn’t pretend that BMB is the whole answer, but he sees it as a tool that gives “valid circulation data for station comparison” while not telling anything about the show or time period.

He debunks the tendency to use 50 percent as a basis, and thereby renders a valuable service. In many cases a 30 percent county can be a listed buy on one station than the same county listed as 30 percent for another. How many listen 6 or 7 days a week? That’s a vital question.

You can’t reliably buy spot radio on the basis of network affiliation, is Mr. Dempewolff’s contention. In proof he cites the 6 or 7 days a week high and low BMB averages for stations affiliated with a certain network. The low station rated 20.6 percent, the high station 90.3 percent.

Here are his five basic uses of BMB data: 1) station and network internal use; 2) buying of network time; 3) buying of individual station time; 4) assisting advertisers in working out their merchandising or accounting problems; 5) making TV calculations.

Under these categories here are some of the questions that BMB Study No. 2 helps answer: On a network purchase where you want four stations on a supplementary group, are the other seven in the group worth the cost? Can a radio station increase listenership in a TV area? Shall you buy the small inside station or the big outside one? On a co-op campaign, can you convince the dealer that national radio advertising fits his market?
THE KANSAS CITY MARKET

Does Not Run in Circles!

It's a Rectangle...

and Only The KMBC-KFRM Team

Covers It Effectively and Economically!

The true area of the Kansas City Primary Trade territory is an East-West rectangle, as illustrated. Kansas City is the focal point for all trade to and from this area.

The KMBC-KFRM Team has been built specifically to provide complete, effective and economical coverage of this great territory, without waste circulation!

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
You Be the Judge

“Up for Parole” is a brilliant chance for an advertiser to frame his message with true stories of crime and punishment, where, as Variety notes: “the concept is good...dealing with human values rather than violence.”

“Up for Parole” expertly dramatizes actual case-histories, drawn from parole boards throughout the country. And the audience itself joins in...is asked to judge for itself the merits of each case, before learning what the actual verdict was. One decision can be regarded as final...this program, by verdict of press and public, is a top dramatic buy in radio today.

A CBS PACKAGE PROGRAM
FOR RINGING UP SALES IN RICHMOND

If you want to make friends and influence sales in Richmond, you'll do well to consider the Havens & Martin stations — Virginia's oldest radio and television institution. Steeped in the traditions of the Old Dominion Capital, WMBG, WTVR and WCOD have long ago achieved the basic ingredients so important to successful selling — public confidence and listener loyalty. It all adds up to mounting sales results for your national product. The nearest Blair man will gladly tell you more.

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

WMBG AM
WTVR TV  FIRST STATIONS OF VIRGINIA
WCOD FM

Pioneer NBC outlets for Virginia's first market. Represented nationally by John Blair & Company
Each Washingtonian, as surveyed and averaged by American Research Bureau, spends 15.64 hours weekly listening to radio. That's over 9% of all hours. Average member of TV family views only 12.01 hours, showing substantial advantage for radio, particularly since study averaged listeners and non-listeners alike. Helping balance the picture is the fact that radio programming covers more hours daily than TV. (See "Is Hooper shortchanging radio?"—page 30.)

**Chrysler spot schedules in offing**

Upsurge in national spot and network radio is presaged by settlement of Chrysler strike. Campaigns are in the making for Dodge, DeSoto, Chrysler, and Plymouth to kick off as soon as car inventories recover from stalled production. With Chrysler push, other auto manufacturers may up air advertising. Network sales heads in Detroit putting in ground floor licks.

**Peabody Award isn’t radio’s Oscar**

Prestige of Peabody Awards, top ranked in a recent SPONSOR poll, hit the toboggan as result of this year’s selections. Consensus was that Peabody, which might have become radio’s Oscar, appears to be slipping to level of some other radio awards, characterized by dubious and ludicrous choices.

**Kennecott Copper wins friends with KSL farm show**

Kennecott Copper, one of world’s largest, has had longtime problem with Utah, Idaho, Wyoming, Montana farmers. Miners and farmers often tangled. But Kennecott’s recent sponsorship of five-weekly farm program over KSL, Salt Lake City CBS outlet, is expected to ease problem.

**Sterling Drugs uses spot radio as insurance against TV**

Sterling Drugs (Bayer Aspirin, Malle Shave Cream, Phillips’ Milk of Magnesia, etc.) is taking steps to protect its radio program audiences from video inroads by adding radio announcement campaigns in TV markets. These will be in addition to Sterling’s regular radio net shows. Firm’s only TV buy to date is DuMont’s Okay Mother.

**LIFE shows radio how to measure total audience**

In contrast to radio’s inability to count total audience, magazines like LIFE show how it’s done. From 4,995,000 total paid circulation, LIFE computes 23,950,000 total audience by process of multiplication. Now comes new step with magazine calculating (and selling) on basis of 62,600,000 “cumulative audience” for 13 issues. Radio’s ineptness with figures is revealed by fact that it fails to tally out-of-home and in-home personal-set listening. All printed media count every last paid copy.
Bureau of Advertising proves value of research and advertising

Newspaper ascendency to top medium in national billings highlights importance of coordination, research, and promotion. From lower national income than radio in 1942, newspaper total in 1949 hit astronomic $445,000,000. Reason lies in major effort by Bureau of Advertising of ANPA in collaboration with newspaper reps. NAB: please note. (See editorial, page 72.)

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RCA credits 60% of income to TV

How important television is to RCA is indicated by fact that TV accounted for nearly 60% of RCA gross income in first three months 1950. Corporation earned $11,236,231 in period as against $5,932,083 last year.

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Four nets and Philly stations underwrite Radox AM TV study

ABC, NRC, CBS, MBS, along with several Philadelphia outlets, are paying for Sindlinger (Radox) qualitative study aimed at learning what's happening to listening in a "hot" video market. Studies are based on Radox analyses of past two years; traces radio/TV picture step by step.

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Chiquita Banana advertising ally for Kellogg

Kelloggs Corn Flakes, prolific users of Chiquita Banana radio tie-ins, will publicize United Fruit glamour girl in newspapers and on panel of corn flakes package.

---

CBS whack at mystery-adventure on Tuesday nights

Mystery-adventure night on CBS is Tuesdays; on MBS Sunday and Monday. Effective 9 May CBS adjusts "This Is Your Life" from 9:30-10:00; "Yours Truly, Johnny Dollar," from 10:00-10:30; "The Adventures of Philip Marlowe," from 10:30-11:00. For programming dollar spent, mystery-adventures still show best audience value.

---

How TV hypocros movie box office

Test-tube campaign designed to show leading movie makers how to use TV to up theater attendance soon will be undertaken over WCAU-TV, WPTZ, WFIL-TV. Eight movie producers plan to participate after interest aroused by New Haven-Hartford test. Before TV test on New Haven TV outlet, two cities had equal box office takes. But $800 spent in New Haven zoomed city's theater revenue 35% above Hartford (Hartford has no TV outlet). Sindlinger will make research analysis in Philadelphia as trailers, personal appearances, etc. are tested.

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48-station California net part AM, part FM

Pacific Regional Network, new California regional network including 43 AM stations, five FM, presents its first paid broadcast 14 May, a 30-minute political program featuring Hollywood names. FMers will serve as links between AM outlets, eliminating telephone line charges. Cliff Gill, PRN general manager, said system is being used by 14 regional networks outside California. Web will be sold on statewide and sectional basis with group flexibility "tailored to advertiser's needs."

Please turn to page 50-
VENCELAS SPACEK
In The English Channel,*
WHEC
In Rochester

LONG TIME RECORD FOR LEADERSHIP!

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

<table>
<thead>
<tr>
<th>TIME</th>
<th>STATION</th>
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<td>MORNING</td>
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<td>10.5</td>
<td>6.4</td>
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<td>8:00-12:00 Noon, Monday through Fri.</td>
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<td>AFTERNOON</td>
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<td>EVENING</td>
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<td>6:00-10:30 P.M., Sunday through Sat.</td>
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OCTOBER 1949 thru FEBRUARY 1950
HOOPERATING

BUY WHERE THEY’RE LISTENING: —

WHEC of Rochester
N. Y.
5,000 WATTS

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

22 MAY 1950
Television program costs

They are up 5% this year, will go higher. But the industry is making good progress toward holding production expenses down. 25

Mail orders by the millions

RCW Enterprises in California sold over $1,000,000 worth of toy balloons in a single spot radio mail offer campaign. 28

Is Hooper shortchanging radio?

Listening in TV markets shows far better in interview and electronic-device studies than in telephone surveys. 30

Operation Maxwell House

How do you hype a sales force? For this coffee firm the answer was a radio-aided take-off on the airlift. 32

Not sponsored—but big business

Without benefit of advertiser, Mutual's Bobby Benson program sells 40 products in carload lots to avid young listeners. 34

How to "sell" a candidate

Are you using the air to put over your political campaign as skillfully as P & G or General Foods use it to sell their products? 38

IN FUTURE ISSUES

The Great Godfrey

For years he has been one of broadcasting's top salesmen. SPONSOR has been preparing his sales biography, will soon explain how he gets results by using the bare foot boy approach. 5 June

Is Beethoven commercial?

Classical music stations in markets of 2,000,000 and over report intensely loyal advertisers and audiences. 5 June

What tools do timebuyers lean on today?

SPONSOR is surveying timebuyers to see what facts they use most often to make decisions—and to see what facts they wish they had more of.
50,000 WATTS OF DEEP PENETRATION!

Front view of transmitter showing main control desk, phasing and branching cabinet.

50,000 watt power amplifier showing two tubes in operation; two spare tubes.

Blowers to cool high-power transmitter tubes, capacity 10,000 cu. ft. per minute. Each motor 7.5 h.p.

Additional high power tubes to modulate the 50,000 watt tubes with program.

13,000 volt power substation to convert power to station use. Capacity 225,000 watts.

Air-conditioning unit to cool the 12-room transmitter building.

NEW Spot 1060 K.C. on the Dial

NEWEST, Most Modern All RCA Equipment!

Individual Programming tailored to the area—plus leading Mutual Shows!

Building listener loyalty 25 years!

Building More Listeners Now With Our Greatest Promotion In History!

WNOE

The James A. Noe Station

NEW ORLEANS, LA

James A. Noe, Owner


MUTUAL BROADCASTING SYSTEM

Nat'l. Reps.

RA—TEL

420 Lexington Ave.

New York City

50,000 WATTS DAYTIME — 5,000 WATTS NIGHTTIME

Get in Your Orders Now!
Out of 47 West Coast regional shows

**"THE CISCO KID"**

9.4 moved up to... (Third place... a tie... in December, 1949)

8.9 from... (Fourth position... achieved in November, 1949)

For the same period, "Cisco Kid" outrated all other 1/2-hour Westerns by 50%!

"Cisco Kid" is aired three times weekly — Monday, Wednesday, and Friday. It is the highest-rated show in its time period on Wednesday and Friday... and is second only to "Bob Hawk" on Monday! Write, wire or phone for proof of Cisco Kid's record-breaking, sales-producing performance.

**SENSATIONAL PROMOTION CAMPAIGN** — from buttons to guns—is breaking traffic records.

This amazingly successful 1/2-hour Western adventure program is available: 1-2-3 times per week. Transcribed for local and regional sponsorship.

---

**510, Madison**

**HAPPY CHANDLER PLEASED**

I was pleased to see the story on the importance of baseball in the national radio and television industry in the 10 April issue.

**ALBERT B. CHANDLER**

Commissioner of Baseball
Cincinnati

---

**RADIO IS GETTING BIGGER**

May I request the receipt of two black brochures that you were distributing at the NAB convention in Chicago. They concerned radio data.

They were most comprehensive in nature and unfortunately I was not able to obtain one. I would be most appreciative if you would comply with the above request.

**LEE SMITH**

Operations Manager
WLW
Louisville

---

Would appreciate your sending us 150 reprints of the article in your 24 April issue of sponsor. "Radio's uncounted millions."

Please advise us when we may expect these and what the total cost may be. We are anxious to get this article to mail out to the leading advertisers and agencies throughout Michigan, Ohio, Western New York and Pennsylvania, the area covered by this office.

W. H. CARTWRIGHT
Manager
Edward Petry & Co.
Detroit

---

I checked with our salesmen this morning and they agree that we would like about 500 reprints of "Radio's uncounted millions" appearing on pages 22 and 23 and continued, in the 24 April issue of sponsor.

I think that this story would be invaluable to us for mailing to all of our local sponsors.

We have some prospects who think that radio gets put away for the summer like wool blankets. We tell them differently, but of course our attitude is presumed to be prejudiced in our own favor.

If you do not have reprints, we...
Predictions:
California Will Lead N. Y.

PRN California will top New York as a market within 10 years. That is the prediction of Ted MacMurray, sales manager of the new Pacific Regional Network.

"California has eclipsed Pennsylvania in the past decade and if the westward migration continues at its present rate, in 10 short years it will take the nation's number one spot as a market, and possibly as a population center," he ventured.

"This shift of buying power to the Far West will create new problems for advertisers who must also shift their advertising allotments westward. The consumers which they must reach will be spread over a huge state rather than be concentrated as in the New York area. That is the reason that the Pacific Regional Network was formed; to provide advertisers with a medium flexible enough to cope with population shifts and market development no matter how rapidly they occur. We can offer the advantages of spot radio—local impact and tailored coverage—and also the program control and promotion advantages of networks. In addition we offer a saving of 20% on time costs, and the convenience of a single purchase and billing."

Robert T. Mason
General Manager
WMRN
Marion, Ohio

TRY NIELSEN'S FIGURE
On page 41 of the 30 January issue you show the total listening by the average United States radio family as four hours, 32 minutes per day. In the 30 January Broadcasting on page 24 in a condensation of "Mitch's Pitch," the listening by the average radio family was shown as 5 hours, 53 minutes daily.

In the interests of the industry these figures should be resolved.

Pat Freeman
Director of Sales and Service
The Canadian Association of Broadcasters
Toronto, Ontario

Nielsen gives it in 1949 as 150 million hours daily. Who's got a converter?

DOLCIN STORY REPRINT
Sometime ago your publication featured a Dolcin success story, particularly in connection with station WNAX in Yankton.

I wonder if it would be possible for you to send me a reprint of this article or a copy of the publication in which it appeared.

Mary Rippel
Redfield-Johnstone Inc.
New York

The Dolcin story, titled "It happened in 18 months," was published in the May 1948 issue. The program is still going strong.

PERMISSION GRANTED
We would like to reprint a condensation of the article "It happens every spring," which appears on page 32 of your 10 April issue. May we have your permission to do so?

M. A. Shallat
Editorial Director
Publishers Digest Inc.
Chicago, Illinois

would appreciate your O.K. and maybe we can have photostatic copies made for a small number of our key accounts.

AS OF MAY 1, 1950
OVER
23,000
TELEVISION RECEIVERS
WERE IN THE
KMTV (Omaha) AREA

The only Television Station telecasting 7 nights per week in the Omaha Market.

KMTV
TELEVISION CENTER
Channel 3
CBS-ABC-DuMont

Since Jan. 1, 1950, KMTV has added an entire new studio with seating capacity of 100 persons.

9 network programs have been added to our schedule since Jan. 1, 1950.

A new 11 ft. camera bench is now being installed. This will provide greatly improved commercial versatility.

Place Your Advertising Schedule with KMTV, the Leader in the Omaha Television Market.
W B B Q
Augusta, Georgia

One of America's Best Spot Buys

Represented by The Walker Company
WPAL
CHARLESTON, SOUTH CAROLINA

One of America's Great Mail Pull Stations

Represented by The Walker Company

22 MAY 1950
Radio advertising maintains good record in FTC check

The Federal Trade Commission reports that it has set aside 1,331 out of 77,420 radio continuities as being possibly false and misleading. Despite all the publicity given to misleading cigarette, antihistamine, and other claims, the continuities chosen for further examination by the FTC amount to only 1.72% of the radio commercials scanned by the FTC's Division of Radio & Periodical Advertising.

FCC Commissioner sees no reason for radio station owner blues

FCC Commissioner Robert F. Jones states that since more than 40,000,000 American families (95% of the total) own radio receivers, he finds it hard to understand the discouragement of some radio station owners. "Poor radio... only 5% to go to completely saturate America," he added. Jones also suggested smaller stations reduce operating costs to increase their efficiency.

Big business may soon be under further attack

The Senate has been asked for a total of $346,650 by the Federal Trade Commission to continue its investigation of big business. This sum is sought for a proposed index of economic concentration, for investigation of the steel industry, and for a series of quarterly reports on retailers, wholesalers, and mining concerns. Big firms could well afford to follow the example of U. S. Steel, DuPont, The Association of American Railroads and others, who have long made effective use of radio to tell their side of the story to the American public.

Construction work and home building reach new high

Home building is up 62% with spending for new dwellings up 50%. Home construction people and appliance dealers would be wise to look into radio's advertising possibilities as competition gets keener (Bruno-Bendix-Levittown ran housing announcements on WNEW, New York, several weeks ago with Bruno-Bendix paying the bill). New construction is valued at $1,700,000,000 for April, according to the Commerce Department. It marks a 10% increase over March, and 21% over April, 1949.

Lower theatre ticket tax tentatively approved

The movie industry and national exhibitors may soon get first aid in their fight to regain some of the audience lost to video and other recreation. The House Ways & Means Committee has tentatively approved a cut in the excise tax on theatre tickets down from 20% to 10%. The 20% luxury tax and the rapid rise of TV have brought movie attendance figures to their lowest ebb in five years.

FCC's Coy and Walker want national campaign for better programing

FCC Chairman Wayne Coy and Vice Chairman Paul A. Walker want a national campaign by radio listeners and TV viewers to improve programing. The listener, says Coy, is the most important element in free radio. Chairman Coy adds that he hopes the TV freeze may be lifted by the end of the year. Walker says the thaw would bring one of the biggest booms in American industrial history, with some 2,000 stations on the air in the next five years if construction got started soon.

Demand for margarine should increase after 1 July, but makers are unhappy

Federal taxes lifted after 1 July should increase oleo consumption. Despite this, oleo men are unhappy. Big item in oleo manufacture is soybean oil and the price of soybeans is up from $2.63 to $3.10 a bushel. This won't entirely offset the price cut due to the tax lift; but it will make selling that much harder. Radio advertising will be more important than ever to insure sales success.

TV sets free of 10% excise tax, but not radio

AM radio manufacturers remain the only ones in the AM-FM-TV field saddled with a 10% excise tax, a wartime measure. The House Ways & Means Committee has rejected President Truman's proposal for a 10% tax on video sets, although there is a tax on TV audio parts. FM sets are also free of taxation. Some action may be taken by manufacturers who feel tax on AM sets is unjustified.

Army no longer snubs radio as an advertising medium

Some months ago, many broadcasters were dissatisfied over what they termed the Army's snub of radio as an advertising medium. Now, the situation is vastly improved. A $100,000 radio announcement campaign is underway on 1,100 stations in 1,124 cities.

U. S. advertisers wise to look over rich Canadian market

Broadcast advertisers who can reach Canadian markets should strike a good sales market. Figures released by the Canadian Department of Trade & Commerce show that Canada spent 14 times as much in the U. S. (on a per capita basis) as vice versa. Canadian exports to the U. S. totalled $1,503,453,711, an increase of some $2,472,000. U. S. sales to Canada were valued at $1,951,360,065. Coincidentally, the FCC temporarily granted MBS permission to produce programs for transmission to Canada.
He keeps 'em in stitches

San Franciscans wake up laughing when KCBS' Bill Weaver spins his whimsical stories.

But if funnyman Weaver lives by his wits, ace salesman Weaver lives by results. As when he appealed for sewing materials for the Bay Area's homes for the aged, *And pulled thirty-five barrels full!*

That's the kind of drawing power that keeps everybody happy. And gives KCBS the highest average daytime local-program ratings of any station in San Francisco.*

If your sales need needling in America's seventh market, Weaver's your man. He's got the city's best and sellingest morning program. And he's got time for you.

**Why not sew it up right now?**

San Francisco
Columbia's Key to the Golden Gate
Represented by Radio Sales

*See January February 1950
"Waitin' for Weaver," Monday thru Friday, 6:15 to 7:00 a.m.*
with great pride

WWJ

ACKNOWLEDGES RECEIPT OF THE

George Foster Peabody Award
for 1949

"For outstanding public service by a regional station . . . in at least four series of programs."

Protect Your Child . . . . "An intelligent approach to sex crimes."

The Best Weapon . . . . . "Dealt wisely, but not alarmingly, with the polio epidemic."

Meet Your Congress . . . "Brought an understanding of problems and issues of joint interest."

World Forum . . . . . . . "Carried listeners beyond national horizons."

WWJ was also the proud recipient of the coveted Alfred I. du Pont Award for 1949
### New National Spot Business (Radio)

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>AGENCY</th>
<th>STATIONS-MARKETS</th>
<th>CAMPAIGN, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ben Bar Products</td>
<td>Golden West coffee</td>
<td>Maggio-Privett Inc (L.A.)</td>
<td>8 stations; Washington, Calif.</td>
<td>Spots; 13 weeks</td>
</tr>
<tr>
<td>Borden</td>
<td>Evaporated milk</td>
<td>Young &amp; Rubicam (N.Y.)</td>
<td>Texas, New Mexico, Arizona</td>
<td>Spots; 10 May; six months</td>
</tr>
<tr>
<td>Chase &amp; Sanborn</td>
<td>Coffee</td>
<td>Compton (N.Y.)</td>
<td>5 scattered markets</td>
<td>Seasonal spots on a staggered basis</td>
</tr>
<tr>
<td>Eckhaut Pie</td>
<td>Ice cream</td>
<td>Brunhann &amp; Co (N.Y.)</td>
<td>50 markets</td>
<td>Early in June</td>
</tr>
<tr>
<td>Folks &amp; Co</td>
<td>Detergent</td>
<td>S. E. Roberts (Fla.)</td>
<td>12 cities</td>
<td>Spots; peak in May and running through summer months</td>
</tr>
<tr>
<td>G. Krueger Brewing Co</td>
<td>Beer</td>
<td>Geyer, Newell &amp; Ganger (N.Y.)</td>
<td>Eastern seaboard</td>
<td>One-min announcements; 1 May; eight weeks</td>
</tr>
<tr>
<td>Lever Bros</td>
<td>Silver Dust</td>
<td>Sullivan, St.affler, Calwell &amp; Bayles (N.Y.)</td>
<td>Markets east of Mississippi 12 stations; 5 markets</td>
<td>Spots; June</td>
</tr>
<tr>
<td>Mountview Drug Co</td>
<td>666 material preparation</td>
<td>Charles W. Host (N.Y.)</td>
<td>Nashville, Atlanta, Memphis, Charlotte, Winston Salem, Knoxville, Chattanooga</td>
<td>Announcement; 13 weeks</td>
</tr>
<tr>
<td>National Dairy</td>
<td>Scotch</td>
<td>N. W. Ayer (N.Y.)</td>
<td>Nashville, Atlanta, Memphis, Charlotte, Winston Salem, Knoxville, Chattanooga</td>
<td>Spot; 6 week</td>
</tr>
<tr>
<td>Sea Breeze Laboratories</td>
<td>Lotion</td>
<td>BB&amp;B&amp;O (Pitts.)</td>
<td>Your Gospel Singer (15-min transcribed show 5 times a week); 13 Apr; 52 wks</td>
<td>Spot; 6 week</td>
</tr>
<tr>
<td>Sterling Drug Co (Centrum-Caldwell div)</td>
<td>Inactive</td>
<td>Sherman &amp; Marquette (N.Y.)</td>
<td>Boston Blackie; 52 weeks</td>
<td></td>
</tr>
<tr>
<td>Terre Haute Brewing Co</td>
<td>Brewers</td>
<td>Polleye (Terre Haute)</td>
<td>Boston Blackie; 52 weeks</td>
<td></td>
</tr>
</tbody>
</table>

### New and Renewed Television (Network and Spot)

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET OR STATION</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alpha Beta Markets</td>
<td>Warren Fehlman</td>
<td>KTTV, L.A.</td>
<td>Home Magazine of the Air; 12 Apr; 52 wks (n)</td>
</tr>
<tr>
<td>American Cigar &amp; Cigarette</td>
<td>Fotive, Cone &amp; Yelping</td>
<td>WNBQ, Chi.</td>
<td>One-min film; 3 May; 13 wks (r)</td>
</tr>
<tr>
<td>American Tobacco</td>
<td>J. B. Tareber</td>
<td>WBJY-TV, Boston</td>
<td>One-min film; 3 May; 13 wks (r)</td>
</tr>
<tr>
<td>Brown &amp; Watch</td>
<td>Ellington</td>
<td>WMBT, N.Y.</td>
<td>20-spot film; 23 Apr; 19 wks (n)</td>
</tr>
<tr>
<td>Brown &amp; Williamson Tobacco Co</td>
<td>Ellington</td>
<td>WNBW, Wash.</td>
<td>20-spot film; 8 Apr; 31 wks (n)</td>
</tr>
<tr>
<td>Colgate Corp. of America</td>
<td>BB&amp;B&amp;O</td>
<td>WTKL, L.A.</td>
<td>Film spots; 18 May; 52 wks (n)</td>
</tr>
<tr>
<td>Cities Services</td>
<td>Ellington</td>
<td>WMBT, N.A.</td>
<td>Party! Easy Does It (n)</td>
</tr>
<tr>
<td>D. L. Clark Co</td>
<td>Ellington</td>
<td>WBRZ-TV, Boston</td>
<td>Bump Beds; Wed 7:7:15 pm; 12 Apr; 13 wks (n)</td>
</tr>
<tr>
<td>Cook &amp; Dunn</td>
<td>BB&amp;B&amp;O</td>
<td>WBRZ-TV, Boston</td>
<td>Tim Tyler: F 7:7:20 pm; 21 Apr; 13 wks (n)</td>
</tr>
<tr>
<td>Doubleday</td>
<td>A. W. Levin</td>
<td>WMBT, N.Y.</td>
<td>Eight-shot film; 10 Apr; 13 wks (n)</td>
</tr>
<tr>
<td>Eyemark</td>
<td>Hubert Hogue</td>
<td>WMBT, N.Y.</td>
<td>Review of the News; 30 Apr; 13 wks (n)</td>
</tr>
<tr>
<td>F. W. Field Co</td>
<td>Ruw</td>
<td>KTSL, B’wood</td>
<td>20-spot film; 8 Apr; 52 wks (n)</td>
</tr>
<tr>
<td>French Sardine Co</td>
<td>Campbell-Milburn</td>
<td>WEHTV, Buffalo</td>
<td>Film annuents; 12 Apr; 13 wks (n)</td>
</tr>
<tr>
<td>General Foods</td>
<td>Rhoades &amp; Davis</td>
<td>WNBK, Cleve.</td>
<td>Ship’s Reporter; 16 May (Clev. &amp; Wash.) 17 May (Buffalo); 13 wks (n)</td>
</tr>
<tr>
<td>General Foods</td>
<td>Young &amp; Rubicam</td>
<td>WNBQ, Chi.</td>
<td>20-spot film; 5 May; 35 wks (n)</td>
</tr>
<tr>
<td>General Foods</td>
<td>Young &amp; Rubicam</td>
<td>KTLA, L.A.</td>
<td>20-spot film; 1 May; 35 wks (n)</td>
</tr>
<tr>
<td>General Motors</td>
<td>Kuhner</td>
<td>KNBH, B’wood</td>
<td>Spot; 9 May; 5 wks (n)</td>
</tr>
<tr>
<td>General Tire &amp; Instrument</td>
<td>Storm</td>
<td>WNBQ, Chi.</td>
<td>One-min film; 29 Apr; 10 wks (n)</td>
</tr>
<tr>
<td>Globo Maracruz</td>
<td>Storm</td>
<td>WBBG, Schen.</td>
<td>20-spot film; 5 May; 13 wks (r)</td>
</tr>
<tr>
<td>Goodby Tire</td>
<td>Compton</td>
<td>KTTV, L.A.</td>
<td>One-min part; 17 Apr; 13 wks (n)</td>
</tr>
<tr>
<td>International Harvester Co</td>
<td>Ted H. Factor</td>
<td>WBRG, Schen.</td>
<td>20-spot film; 29 Apr; 52 wks (n)</td>
</tr>
<tr>
<td>Ironhose Foods, Inc.</td>
<td>Samuel Cret</td>
<td>WMBW, Wash.</td>
<td>Western Barn Dance; 15 Apr; 13 wks (n)</td>
</tr>
<tr>
<td>The Los Angeles Times</td>
<td>Smalley, Levitt &amp; Smith</td>
<td>KTTV, L.A.</td>
<td>One-man part; 21 Apr; 13 wks (n)</td>
</tr>
<tr>
<td>Low Calory Food Corp</td>
<td>Ray S. Durstine</td>
<td>KMBK, B’wood</td>
<td>Yesterday’s Newspaper; 16 Apr; 13 wks (n)</td>
</tr>
<tr>
<td>Manhattan Soap</td>
<td>North Jones</td>
<td>WRRG, Schen.</td>
<td>One-min film; 26 Apr; 52 wks (n)</td>
</tr>
<tr>
<td>Pepsi Cola</td>
<td>Brow</td>
<td>WNBK, Cleve.</td>
<td>Film spots; 30 Apr; 13 wks (n)</td>
</tr>
<tr>
<td>Personal Finance Corp</td>
<td>Birmingham, Castileman &amp; Pierce</td>
<td>WNBK, Cleve.</td>
<td>One-min film; 26 Apr; 13 wks (n)</td>
</tr>
<tr>
<td>Procter &amp; Gamble</td>
<td>Bonton &amp; Bowles</td>
<td>WNBK, Cleve.</td>
<td>One-min film; 11 May; 13 wks (n)</td>
</tr>
<tr>
<td>Procter &amp; Gamble</td>
<td>Boston &amp; Bowles</td>
<td>WNBK, Cleve.</td>
<td>20-spot film; 21 Apr; 30 wks (n)</td>
</tr>
</tbody>
</table>

*In next issue: New and Renewed on Networks. Sponsor Personnel Changes, National Broadcast Sales Executive Changes, New Agency Appointments*
New and Renewed Television (Continued)

Bingie Tobacco Co
United Air Lines
S. R. Washburn Candy
James O. Welch Co
Zenith Products
Brooke, Smith, French & Harrison
N. W. Avery
Jerome O'Leary
Hembrich, Walther & Menadler
Erwin Wasey
WNBT, N.Y.
KTIA, L.A.
WRGB, Schen.
WNBT, N.Y.
WNBT, N.Y.
Leave It to the Girls; 21 May; 13 wks
1-min partic. and chain breaks; 1 May; 13 wks (n)
Walco Fun Club; Tu 5-5:15 pm; 18 Apr; 52 wks (n)
Gabor's Citrus; 11 Apr; 23 wks (n)
Parie, Kathi Norris; 2 May; 9 wks (n)

Station Representation Changes

<table>
<thead>
<tr>
<th>STATION</th>
<th>AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHIC-AM, Dayton, O.</td>
<td>ABC</td>
</tr>
<tr>
<td>WPLJ-TV, Dayton, O.</td>
<td>CBS, ABC, DuMont</td>
</tr>
<tr>
<td>WHCB, Akron, O.</td>
<td>MBS</td>
</tr>
<tr>
<td>WDKX, Wicklows, Mich.</td>
<td>MBS</td>
</tr>
<tr>
<td>WSJW, Saginaw, Mich.</td>
<td>MBS</td>
</tr>
</tbody>
</table>

NAME

R. V. Abraham
C. William Anderson Jr
Dean R. Avery
Clarence E. Burdette
Richard R. Cardinal
Marcus S. Charumas
Peggy Stevenson Clagett
Don Clement
Alice V. Clements
James S. Cohan
Lloyd G. Delany
Stephen DiMareo
Richard M. Dunn
Sidney Freeman
Edward C. Fritz Jr
Lulu Gozza
Thad Hooden
Bennett C. Kendeer
Robert Kilbick
Robert Kirschbaum
George Klassman
George M. Konrads
Robert E. Kumber
Irvig Lebow
Lauding B. Lindquist
J. E. McConnell Jr
Mrs. N. M. Manton
Charles F. Metzger
Richard Mohr
Edward Mattson
Louis Morello
John T. Nolan Jr
Oliver M. Presbery
Donald L. Rand
Irvin E. Reynolds
Lincoln Lewis Scheurlen
Donald W. Scovron
James B. Stantoon
George M. Staples
D. C. Stewart
Charles Strout
Gillman Sullivan
Jackson Taylor
Howard W. Webb Jr
Travis Wells
Warner M. Wilson

FORERER FORMER AFFILIATION

George F. Cebel, Chi., exec art dir
Cecil & Presbrey, N.Y., acct exec
Young & Rubicam, Mexico City, mgr
Foster & Klein, L.A.
C. S. Rubber Co., N.Y., adv, sls prom mgr
General Electric Appliance, Pitts., adv and prom mgr
Home scan editor and adv writer
Miller Mercantile, Yakima, adv mgr
The Clements Co Inc, Philadelphia, cohead
Kirsch-Rubicon, Inc, N.Y., acct adv mgr
Rico, N.Y., acct exec
N. Y. dept store adv dept
N. W. Ayer & Son, N.Y., Radio and tv prod
FREDERICK W. ZIE CO., N.Y., exec
WHSM, Chi., acct exec
RALPH W. HARKER & ASSOC., L.A.
Joseph F. Schneider, N.Y.
The New York Sun, res dir
Affiliated with adv agency business for the past 10 years
Los Burnett Co., Chi.
Rea, Fuller Co., N.Y., vp
Howard Smink, Marion, O.
Head of own pub rel office in N.Y.
Independent radio and tv prod, Washington, D.C.
McCannell, Eastman & Co., mgr of Montreal office
Bill Bosse, Denver, prod mgr
Vick Chemical Co., N.Y.
Kamins, Houston, acct exec
Raymond Specto Co., N.Y., copy chief
RKO-Pathé Inc., N.Y.

Ray S. Burstine Inc., N.Y., acct exec
Freelance writer
Hooper-Cameron, Chi., field rep
Krensky & Eckhardt

University of Louisville, adv instr
Krensky & Eckhardt, N.Y., see
Children's Mfg Co., Houston, vp
Federal, N.Y., vp
McCann-Erickson, Chi., dir and vp
Kester, Farrell, Chandler & Clifford, N.Y., space buyer
Head of own L.A. agency since 1947
Sunde, Cone & Helling, Chi.

NEW AFFILIATION

Same, vp
SULIVAN, STANDFIRE, CUSWELL & BAYLES INC., N.Y., acct exec
Same, vp and gen mgr
CAMPBELL-EWALD CO., L.A., acct exec
Sawyer-Fannin, N.Y., staff member
Ketchum, MacLeod & Grove Inc., Pitts., acct exec
Ketchum, MacLeod & Grove Inc., Pitts., acct exec
Pacific National, Spokane, acct exec
Same, pres (heirs her husband, the late Isaac W. Clements)
William N. Sleeper, Newark, dir of tv prod
KODKUR, N.Y., acct exec
DiMARCO-VALENSFIELD ASSOC., N.Y., acct exec
STOCKTON, WEST, HURKERT INC., Cincinnati, mgr of radio tv dep
Same, dir mgr of north central div (loc in Cleve.)
W. E. Long Co, Chi., radio and tv dir
Young & Rubicam, Mexico City, vp in charge of radio and tv
Sawyer-Ferguson-Walker Co., L.A.
Moxon-Greenthall Co., N.Y., copy staff
Krensky & Eckhardt, N.Y., mgr of res div
Arthur Rosecrans Co., N.Y., radio and tv dir
L. C. Cole Co., S.F., acct dir
Same, partner
W. H. Long, York, Pa., head of art, photo and prod dep
BEAUCHAMP, WHEELER & STAFF, S.F., dir of pub rel and sls prom
Ketchum, MacLeod & Grove, Pitts., dir of radio and tv dep
Same, managing dir of agency and mgr of Toronto office
Same, vp
Grant, N.Y., copy staff
Irwin Co, Beverly Hills, copy chief
Same, vp in charge of creative activities
Jerry Faulkner Inc, N.Y., studio mgr
Krause & Stites Co, Cincinnati, vp
BDIKO, N.Y., head of account group on Curtis Publishing
Grey, N.Y., acct exec
L. C. Cole Co, N.Y., exec, copy consultant
Hugo Wagenseil, Dayton, tv, rad div
William Esty Co, N.Y., exec in tv dept
Young & Rubicam, Mexico City, vp in charge of plans and merchandising
Mullican Co, Louisville, head of copy dept
Same, see & gen mgr
Bruce B. Brewer & Co., Kansas City, Mo., (mgr of Mpls office)
Geyer, Novell & Ganger, N.Y., acct to pres
Lennon & Mitchell, N.Y., vp
Pedlar & Ryan, N.Y., space buyer
Griswold-Culhane, Chic., copy exec
Dancer-Fitzgerald-Sample, N.Y., acct exec
136% INCREASE IN NUMBER OF RADIOS IN IOWA HOMES SINCE 1944

Everybody knows that a family with two radio sets listens more to radio than a family with one set. And still more with three sets—Dad hears the evening news, Sister listens to a musical program, Mother tunes to a dramatic program, or the whole family listens to the same program—usually in different rooms.

Figures from the 1949 Iowa Radio Audience Survey reveal that multiple-set ownership in Iowa homes has increased 136% since 1944. The number of sets has jumped from 904,000 in 1944 to 2,140,000!** In addition, there are now over 400,000 automobile and truck radios, as well as thousands of non-residential sets in offices, barns, stores and restaurants!

Thus despite a 14% rate increase since 1944, WHO is today one of the great radio bargains of the nation, because WHO is “listened-to-most” on more than 136% extra sets in 1949!

Get all the facts about Iowa’s extra listening and WHO’s share of the bonus audience. Send for your copy of the Survey today!

*The 1949 Iowa Radio Audience Survey is a “must” for every advertising, sales or marketing man who is interested in Iowa.

The 1949 Edition is the twelfth annual study of radio listening habits in Iowa. It was made by Dr. F. L. Whan of Wichita University—is based on personal interviews with 9,116 Iowa families, scientifically selected from cities, towns, villages and farms all over the State.

As a service to the sales, advertising and research professions, WHO will gladly send a copy of the 1949 Survey to anyone interested in the subjects covered.

**Iowa Radio Audience Survey figures applied to population estimates of Sales Management’s Surveys of Buying Power.

WHO
+ FOR IOWA PLUS +
Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager

FREE & PETERS, INC.
National Representatives

22 MAY 1950
Find the **sponsor**
- that's where
  the **listeners** are!
To find your way through the maze of claims and counter claims surrounding Chicago radio, just follow the lead of America’s greatest advertisers. They know from long experience which station in Chicago commands the biggest audience. That’s why more of them use WBBM more than any other Chicago station—year after year. And Chicago’s smartest local advertisers follow their example. Just look for the sponsors—that’s where the listeners are.

WBBM 50,000 watts
Chicago’s Showmanship Station
Represented by Radio Sales
Columbia Owned
Winston-Salem, N.C.

Produces over $1,000,000,000 of Manufactured Goods Annually

National Rep: The Walker Co.

Leroy A. Wilson

President
American Telephone and Telegraph Co.

Leroy Wilson, president of AT&T, is a $175,000-a-year man with the common touch.

His efforts have kept the Telephone Hour commercials informal; every word spoken must have his direct approval. Wilson’s unassuming attitude is reflected in the program’s natural manner.

As a younger man, Lee Wilson learned to work harmoniously with those around him. A variety of jobs (pianist, movie projector operator, paper route, and many more) were steps on his way toward heading the world’s largest business enterprise. When he was graduated from Rose Polytechnic Institute (with honors) in 1922, he entered the Bell System. He rose steadily and gained the presidency in 1943.

Wilson saw in the Telephone Hour a means of reaching the man in the street. He is responsible for such down to earth institutional commercials as this one commemorating the program’s 10th anniversary:

"...you have given us that pleasure so dear to human hearts—the satisfaction of talking about ourselves—of telling you, week after week, something about what we are, what we do, and what we stand for... When radio made it possible to bring our spoken story right into your home, we felt we should reward your listening by also bringing you the world’s finest music played and sung by the great artists of our time.”

The statement is more than a commercial; it is the whole concept of Ler Wilson’s use of radio.

Wilson and other officers of the company are considering simulcasting the Telephone Hour. But they are not interested in television as an advertising medium alone. Under Wilson, the companylast year expanded its facilities for carrying TV programs. Networks in the East and Middle West were extended to about 3,500 channel miles; should reach 15,000 channel miles serving 40 cities by the end of 1950. Wilson also has placed the company in a position to transmit color TV when it becomes available. The coaxial network was lengthened in 1949 by 1,100 miles; total length of its various branches is 7,600 miles.
When a commercial knocks 100,000 phones out of service... that’s news FOR YOU! It happened in Detroit, on WJBK’s disc jockey show, Jack the Bell Boy. Jack, America’s No. 1 disc jockey, presented five different recorded singing commercials, asked listeners to call in their choice for the best one, and said prizes would be given to the first 100 telephoning.

Then pandemonium broke loose.

WJBK switchboards were swamped with calls. Eleven telephone exchanges went dead and 100,000 telephones in several sections of the city put out of order. Maybe all the Detroit phones would have gone out of commission if Jack hadn’t asked, at the request of harassed telephone executives, that the radio audience stop calling. And even then it took telephone trouble-shooters more than an hour to restore normal service.

This tremendous listener response wasn’t any accident or miracle, just another example of WJBK effectiveness in the Detroit market. Your commercial packs a lot of wallop when it’s on Detroit’s WJBK, the station with personality and sales punch!
LOCAL COVERAGE IS NEEDED ON THE PACIFIC COAST, TOO!

The laws of nature and logic demand local radio coverage on the Pacific Coast. Mountain ranges (5,000 to 14,495 feet high), great distances between markets and low ground conductivity place many vital areas on the West Coast outside the limits of long range broadcasting.

Only Don Lee is especially designed for the Pacific Coast. Only Don Lee has a local network station in each of 45 important markets (nearly as many as the three other networks combined). Only Don Lee has the flexibility to offer a local network station in the Pacific Coast markets where you have distribution.

Only Don Lee can broadcast your sales message to all the Pacific Coast radio families

Of 45 Major Pacific Coast Cities

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>ONLY 10</td>
<td>3</td>
<td>8</td>
<td>24</td>
</tr>
<tr>
<td>have stations of all 4 networks</td>
<td>have Don Lee and 2 other network stations</td>
<td>have Don Lee and 1 other network station</td>
<td>have Don Lee and NO other network station</td>
</tr>
</tbody>
</table>

LEWIS ALLEN WEISS, Chairman of the Board · WILLET H. BROWN, President · WARD D. INGRIM, Vice-President in Charge of Sales
1315 North Vine Street, Hollywood 28, California · Represented Nationally by JOHN BLAIR & COMPANY
from a local network station located where they live—where they spend their money. It's the most logical, the most economical coverage you can get on the Pacific Coast. You buy only what you need, and you get what you buy every time.

That's why Don Lee regularly broadcasts as many—or more—regionally sponsored programs as the other three networks combined.

**Don Lee Stations on Parade: KELA—CENTRALIA, WASHINGTON**

With its transmitter located midway between Centralia and Chehalis, KELA has served these two thriving communities and the wealthy surrounding area since 1937. When your sales message is on Don Lee, you get this kind of LOCALIZED coverage from within each of 45 markets. Your sales messages are delivered where your customers live—where they spend their money.

**The Nation's Greatest Regional Network**

---

22 MAY 1950
New developments on SPONSOR stories

P.S. | See:  "Play ball: 1950"
     | Issue: 10 April 1950, p. 30
     | Subject: Baseball broadcasting

Advertising dollars continue to pour into the immense 1950 baseball broadcasting kitty. Since publication of sponsor's article "Play ball: 1950," the following developments (among others) have come along to increase 1950 baseball broadcasting's importance:

1) The trend toward network baseball broadcasting is this year's biggest news. SPONSOR described the Liberty Broadcasting System and Mutual's Game of the Day series previously. It indicated at the same time that Post Cereals might sponsor the Dodgers' Saturday home games over a CBS hookup. This became fact following completion of final negotiations 18 April. The broadcasts now go out over a coast-to-coast-network numbering 90 stations. Games may be taken by any CBS station in any city where they do not conflict with the territorial rights of another club (as defined by baseball rules). The games are not broadcast in any major league city.

Although air time begins a half-hour after game time, no part of the game is omitted since the broadcast is transcribed. Red Barber, CBS director of sports and the voice of the Dodgers since 1939, and Connie Desmond do the play-by-play broadcasting.

2) Quick to take advantage of a good time spot, the R. J. Reynolds Co. (Came! Cigarettes) recently signed for a network show adjacent to Mutual's Game of the Day baseball broadcasts. The program features Mutual's sportscaster Al Helfer in a five-minute special baseball news summary.

3) A popular feature on WLZ, Bridgeport, is its afternoon baseball scoreboard built within the musical format of a Guy Lombardo disk show. As fast as scores, pitcher changes, and home runs are received via Western Union ticker, they are flashed on the air; records are not interrupted and continue to play in the background.

P.S. | See:  "No siesta for Chiquita"
      | Issue: 13 February 1950, p. 20
      | Subject: Chiquita Banana

Chiquita Banana is still the active gal about town.

Starting the week of 11 April, United Fruit became a sponsor of the CBS-TV network home-economics program, Homemakers' Exchange. The show is aired Mondays through Fridays at 4 to 4:30 p.m. over the entire network of 17 stations. United Fruit, one of several sponsors, rotates its announcements on different days of the week. The company plans to continue its sponsorship through 19 June.

Each program includes one of the famous Chiquita Banana films which sponsor described in "No siesta for Chiquita." The educational jingle (never put bananas in the refrigerator) is sung, and a banana dish is shown being prepared. The shows also feature a live banana recipe demonstration by Louise Leslie, nationally known home economist, who conducts these telecasts. Chiquita offers the viewers free printed copies of the two recipes presented during the program.

Results of a similar show previously sponsored by United Fruit in Chicago, WGN-TV, were outstanding. During this show, Chicago Cooks with Barbara Barkley, Chiquita offered two banana recipe books free. The offer was made twice (23 and 30 March). Some 1,453 requests for the books were received; others are still coming in.
IN BOSTON IT'S THE
BIGGEST SHOW
IN SIGHT

COUNT 'EM 43 COUNT 'EM

LOCAL LIVE STUDIO PRODUCTIONS
each week... 43 firmly established shows that are in
Boston to stay! All this in addition to remote telecasts
of popular sports events all year round.

PROGRAM HOURS
OF 72
weekly, 15 hours are devoted
to local live shows, including
drama, news, sports, variety, and
educational programs.

Added attraction for advertisers!
Boston now listed as
5th Ranking TV Market in U.S.A.

MORE THAN
120 SPONSORS
reach the ever-growing number of TV
homes in this great market through

WBZ-TV

For details, check NBC Spot Sales

WESTINGHOUSE RADIO STATIONS Inc
KDKA - WOWO - KEX - KYW - WBZ - WBZA - WBZ-TV
National Representatives, Free & Peters, except for WBZ-TV, for WBZ-TV, NBC Spot Sales

22 MAY 1950
More North Carolinians Listen To WPTF Than To Any Other Station.

North Carolina Rates More Firsts In Sales Management Survey Than Any Other Southern State.
LOCAL NIGHT SPORT REMOTE
Average cost break-down for programs of this type.

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
<th>Percentage</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rights</td>
<td>$500.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Line charge</td>
<td>500.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Construction and labor</td>
<td>200.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sportscaster</td>
<td>300.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assistant</td>
<td>100.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Research (facts and analyses)</td>
<td>75.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15% misc. station overhead</td>
<td>295.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15% Agency commission</td>
<td>347.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>$1,675.</td>
<td></td>
<td>$2,317.</td>
</tr>
</tbody>
</table>

They are up 5% this year. will go higher. But good progress has been made

Production costs for network television programs are up an average of about five % since last August. The nut will rise further during the coming year. Just how much, nobody is willing to guess. It depends largely on the result of union wage negotiations now under way and others yet to come.

Increased time charges (as the TV audience grows) will far outstrip production rises.

These conclusions are based upon a careful study of program costs by Ross Reports on Television Programming. Advertisers expected an upward trend in production costs this year. The five % estimated increase is actually lower than most sponsors feared it might be. There is general satisfaction with progress made by the networks in finding less expensive ways of handling rehearsals, making and using sets, etc.

Increases are not uniform for various types of programs, since the cost of production elements vary widely with the type of program. Nevertheless, Ross was able to ascertain, after a check of all phases of production, that talent, together with sets, construction, and handling, account for the lion's share of added costs.

Casting a show now costs from 10 to 15% more than it did last August; sets, etc., cost about 12½% more.
Trucking is more expensive, but how much more isn’t clear. Writers get two to three percent more than last year.

Comedy-variety shows, which eat up talent and sets, show proportionately bigger budget hikes than women’s daytime participation shows, for example.

Quiz shows, which depend less on name talent and lavishness or variety of sets, were not greatly affected by the overall boost in production costs. The same is true for women’s participation programs and others which depend on a permanent ensemble or small permanent cast with minimum variety of sets.

The basic reason for the trend toward higher program costs is the effort to improve program quality.

There is a very definite tendency for owners who have had sets for a year to grow more selective in their tuning. Chaotic experimentation is no longer the way to try television. Failure is too costly.

All increases in the cost of using television must in the end be justified by its sales effectiveness. The medium’s successes have been matched by some dramatic failures.

But the results of a recently completed NBC-Hofstra College study of TV sales effectiveness for packaged goods (gasoline also included) made one leading agency head observe that any manufacturer would be crazy to stay out of TV.

Successful users of the medium are quite prepared for additional boosts in production budgets. Some of the factors which have worked to keep these budgets down will change. End of the FCC freeze on new stations and extension of the coaxial cable (thus extending interconnected networks) will powerfully affect the entire program cost structure.

A big factor, to date, in keeping costs in line with TV’s efforts to find itself as an entertainment and selling force is cooperation of the unions. In many cases scales have risen very little; in others they are still non-existent. Most unions have been wise enough to realize the advantage to them in helping television get into the black.

Directors and scenic designers have had a slight wage increase. What has held the overall production nut to the five percent overall increase estimated by Ross Reports is the greater efficiency of plant management and personnel gained through experience and experimentation.

CBS, for example, made savings by organizing the storage of sets and props in such a way as to facilitate their re-use. DuMont developed a system for stacking scenery somewhat as film is packed in a camera film holder. Stagehands stack all sets to be used in a studio on a given day. When a program is ended, they remove the set just used; and there ready for the next show is the necessary scenery. This allows them to air 14 to 16 programs between 10:45 and 5 p.m., five days a week, in one 40 x 60 studio. Comparable progress has been made by other networks.

As the impact of television is intensified by the increase in TV homes, by improved programming and commercial techniques, cost will rise apace. Still, there are factors that will act to keep down the cost of reaching customers.

A probable development is an increase in film programming of all types. Last summer feature films was one category that continued to get strong ratings while other summer replacement shows lost audiences. (Television feature films is the subject of an upcoming sponsor study.)

Film programming permits sponsors to amortize production costs by re-playing programs.

*Please turn to page 56*
### COMEDY-VARIETY (60 min.)

**Average cost break-down for programs of this type**

<table>
<thead>
<tr>
<th>Category</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>MC</td>
<td>$1,500</td>
</tr>
<tr>
<td>Talent</td>
<td>$3,000</td>
</tr>
<tr>
<td>Material</td>
<td>$1,300</td>
</tr>
<tr>
<td>Sets, Props, and Costumes</td>
<td>$2,500</td>
</tr>
<tr>
<td>Orchestra and Arrangements</td>
<td>$1,500</td>
</tr>
<tr>
<td>Producer</td>
<td>$1,000</td>
</tr>
<tr>
<td>Directors (musical, stage)</td>
<td>$600</td>
</tr>
<tr>
<td>Choreography</td>
<td>$200</td>
</tr>
<tr>
<td>8 Hours Camera Rehearsal</td>
<td>$1,800</td>
</tr>
<tr>
<td><strong>15% Misc. Station Overhead</strong></td>
<td>$236</td>
</tr>
<tr>
<td><strong>15% Agency Commission</strong></td>
<td>$278</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$18,545</td>
</tr>
</tbody>
</table>

### MUSICAL PROGRAM (30 min.)

**Average cost break-down for programs of this type**

<table>
<thead>
<tr>
<th>Category</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>MC</td>
<td>$2,000</td>
</tr>
<tr>
<td>Permanent Talent</td>
<td>$500</td>
</tr>
<tr>
<td>Guest Talent</td>
<td>$750</td>
</tr>
<tr>
<td>Orchestra and Arrangements</td>
<td>$1,500</td>
</tr>
<tr>
<td>Producer</td>
<td>$350</td>
</tr>
<tr>
<td>Writers</td>
<td>$500</td>
</tr>
<tr>
<td>Sets and Props</td>
<td>$1,000</td>
</tr>
<tr>
<td>Director</td>
<td>$200</td>
</tr>
<tr>
<td>7 Hours Camera Rehearsal</td>
<td>$1,575</td>
</tr>
<tr>
<td><strong>15% Station Overhead</strong></td>
<td>$147</td>
</tr>
<tr>
<td><strong>15% Agency Commission</strong></td>
<td>$173</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$11,588</td>
</tr>
</tbody>
</table>

### SITUATION COMEDY (30 min.)

**Average cost break-down for programs of this type**

<table>
<thead>
<tr>
<th>Category</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Script and Rights</td>
<td>$1,000</td>
</tr>
<tr>
<td>Cast</td>
<td>$1,000</td>
</tr>
<tr>
<td>Set and Props (Handling)</td>
<td>$750</td>
</tr>
<tr>
<td>Producer's Fee</td>
<td>$350</td>
</tr>
<tr>
<td>Director</td>
<td>$200</td>
</tr>
<tr>
<td>Music, Art, Sound and Film Effects</td>
<td>$250</td>
</tr>
<tr>
<td>6 Hours Camera Rehearsal</td>
<td>$1,350</td>
</tr>
<tr>
<td><strong>15% Misc. Station Overhead</strong></td>
<td>$864</td>
</tr>
<tr>
<td><strong>15% Agency Commission</strong></td>
<td>$1,017</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$6,781</td>
</tr>
</tbody>
</table>

### AUDIENCE PARTICIPATION (30 min.)

**Average cost break-down for programs of this type**

<table>
<thead>
<tr>
<th>Category</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>MC</td>
<td>$500</td>
</tr>
<tr>
<td>Talent</td>
<td>$200</td>
</tr>
<tr>
<td>Producer</td>
<td>$300</td>
</tr>
<tr>
<td>Merchandiser</td>
<td>$200</td>
</tr>
<tr>
<td>Writers</td>
<td>$300</td>
</tr>
<tr>
<td>Props</td>
<td>$100</td>
</tr>
<tr>
<td>Director</td>
<td>$200</td>
</tr>
<tr>
<td>Music</td>
<td>$300</td>
</tr>
<tr>
<td>2 Hours Camera Rehearsal</td>
<td>$450</td>
</tr>
<tr>
<td><strong>15% Misc. Station Overhead</strong></td>
<td>$450</td>
</tr>
<tr>
<td><strong>15% Agency Commission</strong></td>
<td>$3,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$3,529</td>
</tr>
</tbody>
</table>
Mail orders by the millions

Using spot radio, RWC Enterprises sold
more than $1,000,000 worth of toy
balloons in a mail offer campaign

Direct mail usually brings
more tangible results than
any other form of advertising. When this time-honored technique is wedded to radio selling, the results can be truly amazing. Latest proof of this is provided by the recent sales history of RWC Enterprises, of Los Angeles.

RWC sold $900,000 worth of toy balloon kits (at $1 each) in a single radio campaign which began in the middle of last November and continued to mid-December. The outlay for time was about $250,000. Programs were bought on about 400 stations in more than 100 markets.

RCW received the balloon pitch in March on 50 stations, including the Aloha Network in Hawaii. The campaign, which will run through May, has been selling an average of $20,000 worth of balloons weekly, at a time cost of about $7,500.

The RCW firm is a four-way partnership of two West Coast agency men, Harold Cowan and Ralph Whitmore, and Don and Milt Rose. Cowan and Whitmore formed the agency of that name last August to specialize in direct mail selling by radio. Cowan got his basic training in the field while working for Trim-Z, a 85 "reducer package." Whitmore had done similar chores on behalf of the "Passbook," a grabbag of coupons, passes,
and cut-price amusement tickets, and also had merchandised Talking Toys on the air.

Since teaming up with the Rose brothers in RCW Enterprises, Cowan and Whitmore have sold, by radio direct mail, impressive quantities of cosmetics, perfumes, and varied novelties, in addition to balloons. The partners have drawn from this experience a list of principles they consider essential for successful direct mail selling on the air. These may be summarized thus:

1.) Items priced at even dollars, with no odd cents, make for easiest sales. Results diminish as the price increases.

2.) The product advertised must not only be an “attractive” buy; it must be one that can be described effectively in the limited time of a radio commercial.

3.) Although C.O.D. offers pull a heavier response than cash-in-the-mail pitches, RCW has found the latter approach to be more profitable in the final accounting.

4.) A money-back guarantee should be made a part of every campaign—and should be strictly adhered to. (RCW’s returns of merchandise have amounted to only one-half of one percent of sales.)

5.) Merchandise should be delivered to the purchaser not more than two weeks after he mails his order. This eliminates needless correspondence to answer inquiries, which can become a sizeable expense in volume.

6.) All time should be bought at card rates.

7.) Commercials should be tested carefully to achieve the most effective phraseology before sending them out to stations. Regional variations in idiom should be authorized where necessary.

8.) “Keep on top of results,” the RCW partners advise. When a station costs more per sales return than it should, and no better programs are available, it should be dropped immediately, according to the RCW theory. Stations used by RCW wire a rundown of the week’s results to the agency each Friday. “Doubtful” ones are asked to wire daily. The agency spends $2,000 in phone tolls each month checking on results and buying time “at the strategic time and place.”

9.) No ceiling should be set on sales by an individual station. RCW found that when a station has pulled exceptional results, buying all the additional time available pays off handsomely.

The importance of getting the merchandise to the purchaser promptly is underscored by RCW’s experience in the initial balloon campaign. Because the orders went first to the local station and then to RCW in California, too often it was many weeks before the balloons finally reached the buyer. Meanwhile the stations bore the brunt of complaints from fidgety customers who saw the Yule approaching fast and no balloons in sight.

The moral of this, of course, is that in cases where such delays are inevitable, the listeners should be told just that in the original announcement.

Much needless wear and tear on customers and stations alike can thus be avoided.

A further step toward keeping the customers happy is suggested by a New York station included in the first balloon campaign. The local stations are in a better position for answering inquiries or complaints about non-delivery if the mail-order firm keeps them supplied with name and address lists of purchasers indicating which orders have been filled by a given date.

In the balloon campaign last Christmas, RCW restricted its program buys to 10 or 15-minute segments of disk jockey shows and other recorded music programs. Their strategy was sound: a sales pitch for an unfamiliar

(Please turn to page 66)

---

**Nine RCW rules for mail-order radio**

1. Fix price at even dollars, with no odd cents.
2. Product must be an “attractive” buy, easily described.
3. C.O.D. offers pull better, but cash-in-mail is more profitable in long run.
4. Make a money-back guarantee and live up to it.
5. Fill orders within two weeks of receipt.
6. Buy all time at card rates.
7. Phrasing of commercials should be pre-tested with care.
8. Keep a close check on each station’s results.
9. Don’t hesitate to buy more time segments if a station is “hot.”
Is Hooper shortchanging radio?

Listening in TV markets shows up far better in interview and electronic-device studies than in telephone surveys

Nobody will deny that television, the meteoric medium, is cutting heavily into the available audience ... whether it be the listening audience, reading audience, movie-goers, or card players.

The question is: how much and how fast?

Hooper says that the transition is so fast that today in Philadelphia, Baltimore, New York, and Washington evening TV viewing can just about match radio listening hour for hour.

But other audience researchers estimate that Hooper is out-speeding the facts by a wide margin.

Dr. Sydney Roslow of Pulse credits radio with 65.5%, TV with 34.5% of the listening/viewing during March-April 1950 in New York.

James Seiler of American Research Bureau, in a study made for sponsor as of 1 May 1950, credits radio with 67.3%, TV with 32.7% of the listening/viewing in the five-county Washington Metropolitan Area.

Albert Sindlinger of Radox roughly estimates, on the basis of findings earlier this year, that in Philadelphia radio gets 65%, TV 32%.

The tempest created by the Hooper findings and the counterclamors, many by individual stations, leaves advertisers in an evaluating quandary. What are the facts? Schedules, large and small, hang in the balance.

To arrive at an evaluation, sponsores has carefully marshalled available information, consulted all segments of the industry. This is sponsores's analysis.

Two inherent weaknesses in the Hooper technique create a considerable bias in favor of TV:

1. The use of the telephone (which his coincidental system depends on) automatically colors any survey of TV listening in homes. Why? Because TV set ownership is substantially greater at this time in telephone homes than non-telephone homes. This weakness has been considerably publicized of late.

2. The Hooper technique underrates the amount of listening actually going on within the home. Personal listening within the home (on personal sets in the kitchen, den, bedroom, bathroom, workshop) is expanding, yet the telephone respondent is frequently the person not listening, and unaware of the listening that's going on. What goes onto the Hooper record is, in an era of personal listening, often at variance with the facts. The whole subject of personal listening is in urgent need of illumination. The findings may present a much rosier concept of radio listening today. This weakness has received little publicity.

3. Not incorporated into the City Hoopratings is anything on out-of-home listening. A Pulse study made in New York showed this to be 14% as great as in-home listening. Imagine the Chicago Tribune failing to tal-
4. The Hooper calls are restricted to the five-cent zone. This cuts out suburban audiences which are an important part of the picture in each city area.

These weaknesses aren't exclusively Hooper's; far from it. But as the top authority for audience measurements in most large TV markets, the Hooperatings get the spotlight. And, as sponsor sees it, are found most wanting.

One factor that impressed sponsor as it investigated several leading audience measurement systems was that the telephone as an instrument of survey, while easiest and most economical, is currently (as employed by Hooper) at a disadvantage against the greater definition and better sample selections of interview and diary studies and electronic systems. Perhaps mathematical adjustments will be made, improved questioning methods devised to compensate for the shortcomings. Maybe basic diary studies will be tackled onto the Hooperatings. Certainly Hooper won't stop trying.

For today's evaluation of what's happening to radio listening in TV markets one fact stands out: three diary and electronic systems (American Research Bureau, Pulse, Radox) show fairly consistent pictures in some eastern cities. At this writing it works out roughly, to about 70% radio, 30% TV. The Hooperatings in four of these cities show an approximately 50-50 break (see chart).

Who's right?

To make matters even more confusing Pulse findings (based on an interview technique) actually reveal more listening to some stations in 1950 than in any previous year since Pulse began in 1942. WNEW, New York; WEEL, Boston; WWDC, Washington; WOR, New York, all have pointed proudly, within the past months, to peak ratings. April Pulse figures for WOR, New York, show a 39% audience hike on weekday evenings over last April.

Baltimore radio stations, puzzled and dismayed at the Hooperating conclusion that viewing already exceeds listening in their city, are reported to have cancelled the Hooperating service and subscribed, virtually en masse, to the American Research Bureau diary study. Commenting on the bias of a telephone evaluation alone, Jim Seiler, director of ARB, pointed out that in Baltimore 60 out of every 100 telephone homes have television sets as compared to the all-homes average of 35 in every 100. Fifty-eight percent of Baltimore homes are telephone-equipped.

Some stations publicize their gains with a brickbat at Hooper.

(Please turn to page 69)

How various research services rate radio vs. TV share-of-audience*

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<td>Boston</td>
<td>59% 41%</td>
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<td>Philadelphia</td>
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<td>Washington</td>
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*Figures are for evening hours.

**Estimate.
How do you hypo a sales force? For this coffee firm
the answer was a radio-aided take-off on the airlift

If radio can make housewives move Maxwell House off retail shelves, as it has over the years, Davis figured, why not use it to help stimulate the Maxwell House field force in their job of jacking up distribution to dealers?

Davis sketched out a plan and shot it into Maxwell House Division headquarters at General Foods in New York. He proposed a three-week campaign of daily spots on KJR, Seattle, an ABC outlet, supplemented by network cut-ins on the CBS and NBC Seattle outlets, KIRO and KOMO. Salesmen would carry out an intensified schedule of calls on every retail outlet in the district.

But the real gimmick was in the sales meeting Davis outlined to kick off the big push. It was to be kept a

Operation Maxwell House
secret from all but the Maxwell House top command until it actually got under way.

Maxwell House promotions are paid for out of a special Maxwell House ad-fund. Any district manager may be assigned, or may himself propose, a special promotion to Maxwell House Coffee ad manager James Delafield in New York. Delafield okayed Davis' plan for the proposed campaign.

Taking his cue from the news of the day, Davis came up with the "airlift" motif. He outlined his ideas to Maitland Jordan, KJR's national sales manager, himself a very handy man with an idea. Jordan dreamed up a series of realistic props and suggested that he and several other KJR staffers put on the show, using station facilities. The theme was simple: a coffee shortage in the area. And a Maxwell House airlift operation would relieve it. Jordan persuaded local airline officials to lend him valuable models—precision jobs built to scale—of planes which he mounted in the KJR studios assigned for the kick-off meeting. Western Airlines permitted him to use a four-motored passenger liner for photographs showing Maxwell House men loading cases of M.H. coffee for the famished district.

On Saturday, 29 October, Maxwell House salesmen took their places in KJR's Studio C and wondered just what was coming. "Coffee" music greeted them from studio speakers as they took their seats—"Lot of Coffee in Brazil," "I Love Coffee," etc.

Suddenly a newshour burst into the room with "extra" copies of the Seattle Times bearing streamer headlines announcing the "Big Coffee Blockade" of the Seattle-Tacoma area. The radio announced that the regular program was being interrupted for a special newscast. Bob Ferris, popular KJR newscaster, interviewed the presidents of several Western coffee companies (imaginary). What could they do about the coffee shortage? Nothing. Ferris then brought "General" Cliff Davis to the mike. Ah! Here was a different story. Certainly Maxwell House would do something about the blockade. He was, in fact, just on his way to a staff meeting to decide just how to lick it.

Davis then proceeded into the studio where the salesmen had been joined by James Delafield, Maxwell House ad manager from New York, and "Esty" Stowell, Maxwell House account executive from Benton & Bowles.

Davis called for volunteers to man a special airlift to break the coffee blockade. As each salesman volunteered, he was presented with a pair of flying goggles and a helmet. He promised to do his utmost, and was sworn in.

Newscaster Ferris then interviewed each pilot on his specific assignment and how he expected to carry it out. The local General Foods "pilot"-salesmen, augmented by a specially trained Maxwell House crew from Milwaukee, spoke up with enthusiasm. "General" Davis' forces were in the spirit of the project.

Then "Seven-star General" Delafield faced the men. Here was no phony enthusiasm. No faked smile. In fact the ad-manager seemed to be underplaying it almost too much. His wry smile rather suggested bad news.

And it was.

The operation had to be restricted to the immediate Seattle-Tacoma areas. He had tried to the last minute to find a way out, but the steel shortage had resulted in such a shortage of Maxwell House containers they couldn't afford to risk the certain increase of Maxwell House buying throughout the district and he caught short, unable to ship in enough coffee to cover the demand.

(The Seattle district includes Washington, most of Oregon, parts of Montana and Idaho, and Alaska.)

In the limited sector the campaign was waged fiercely.
Was it successful?
"General" Cliff Davis issued the following communiqué on results of the Seattle-Tacoma Maxwell House "lift":

"HIGHLY SUCCESSFUL FROM SALES STANDPOINT... UNIQUE MANNER IN WHICH CAMPAIGN WAS PRESENTED TO OUR SPECIAL SALESMEN THROUGH CO-OPERATION OF KJR, SEATTLE, Resulted IN UNUSUAL ENTHUSIASM WHICH WE BELIEVE MADE THE FINE SALES RESULTS POSSIBLE."

---

1. Salesmen get papers announcing coffee "blockade" of the Seattle-Tacoma region
2. They are sworn in as pilots in coffee "airlift" by "General" Davis (man wearing hat)
3. Briefing: "Men, do your duty for Maxwell House." Speech was put in military terms
4. Ready to go out and deliver the goods; salesmen pose in pilot hats. Note goggles
Not sponsored - but big business

How Mutual's Bobby Benson sells 40 products
in carload lots without benefit of advertiser

Macy's New York, "the world's largest store," is accustomed to operating in a large way. But even oversized Macy's was bowled over by the events of March, better known as "Mad Saturday." More than 40,000 kids converged on the store like locusts on a Kansas wheat field. By the time the invasion was ebbing and Macy's had collected its wounded, an entire new line of merchandise had been picked clean.

Principal actor in that now-historic mob scene was radio's newest and hottest juvenile hero, Bobby Benson, star of Mutual's B-Bar-B Riders. The show has everything a top-rated kid's show should have—except a sponsor. This, of course, is usually a fatal shortcoming. But not with B-Bar-B Riders.

Thanks to a unique merchandising tie-in plan developed by the network, the show has turned into a gold mine for some 40 manufacturers and more than 300 leading retail stores. And for Mutual itself, which collects the lion's share of royalties—a rather heartening amount when matched against the dead loss normally incurred by a sustainer.

From March, when the merchandising campaign was opened with the Macy promotion, to May the magic of the Bobby Benson name has sold more than $300,000 worth of clothing, toys, and accessories. The product list includes ties, suspenders, belts, hats, T-shirts, pajamas, Western shirts, sweaters, swimming trunks, frontier trousers, holster sets, phonograph records, comic books, toy films, gloves, jackets, playsuits, hosiery, girls' clothing, dolls, lamps, chaps, snow suits, bicycles, and other miscellaneous items.

In addition to the entire Macy chain, the Bobby Benson line is stocked by such stores as Bullock's and The May Co., Los Angeles; Daniel & Fischer, Denver; Brown-Thompson, Hartford; Davidson-Paxon, Atlanta; Marshall Field and Carson Pirie Scott, Chicago; Maison Blanche, New Orleans; Filene's, Boston; Schuman's, St. Paul; Jones Stores, Kansas City, Mo.; Steifel Bros., Albany, N. Y.; McCurdy & Co., and Sibley's, Rochester, N. Y.; J. B. Javey & Co., Charlotte, Polsky's, Akron; John Shillito Co., Cincinnati; May Co., Cleveland; Halliburton's, Oklahoma City; Speare Bros., Chester, Pa.; Blaner's, Gimbel's, Lit Brothers; and John Wanamaker, Philadelphia; Kaufman's, Pittsburgh; Pomeroy's.
OVERFLOW crowd at Macy’s bought out the entire Bobby Benson merchandise stock

Wilkes-Barre; Neiman-Marcus, Dallas; Thalheimer’s, Richmond; Garfinckel’s, Washington; Boston Store, Milwaukee.

The merchandising phase of the Bobby Benson show is still so recent that detailed breakdowns are not yet available. However, initial reports from stores in all sections of the country indicate that the small set has taken to B-Bar-B products with a zeal that only the young can generate. One large store recently placed a $90,000 order for a varied list of BBB merchandise. Another major store in the East has ordered $12,000 worth of BBB playsuits alone. The official BBB shirt license has estimated that his sales this year will reach the $2,000,000 mark.

It’s no longer news that “by-product” promotions tied in with juvenile radio shows can be really big business. Programs like Cisco Kid, Lone Ranger, Roy Rogers, Straight Arrow, Gene Autry and Hopalong Cassidy sell an enormous quantity of related merchandise over the years. But until Mutual gave the Bobby Benson merchandising plan the nod a little over two months ago—possibly with some misgivings—an unsponsored show had evidently never been thought of as a moneymaker.

Actually, Bobby Benson isn’t a new show at all. The program was originated back in 1932 by Herbert C. Rice, who is now production manager.

( Please turn to page 52)

Bobby Benson products and licensees

| TIES, BRACES, BELTS |
| T-SHIRTS, KNIT PAJAMAS |
| WESTERN SHIRTS, BROADCLOTH PAJAMAS |
| SWEATERS, SWEATSHIRTS, SWIM TRUNKS |
| FRONTIER TROUSERS |
| HOLSTER SETS |
| RECORDS |
| COMIC BOOK |
| TOY FILMS |
| BICYCLES |
| LEATHER JACKETS |
| RINGING LARIAT, PARACHUTE |
| CUFF AND TIE HOLSTER SETS |
| GLOVES |
| JACKETS, WASH SUITS, OUTER WEAR |
| CHILDREN’S HOUSERY |
| GIRLS’ JACKETS, BLOUSES, SKIRTS |
| GIRLS’ PAJAMAS |
| LAMPS |
| PLAY CLOTHES, VESTS, CHAPS |
| BOYS’ AND GIRLS’ DUNGAREES |
| BOBBY BENSON DOLL, AMIGO, | D. H. Neumann Co., Inc., 1107 Broadway, NYC |
| THE PALOMINO HORSE DOLL. |
| SNOW SUITS, STORM COATS |
| O. H. Neumann Co., Inc., 1107 Broadway, NYC |
| Miller Bros. Mfg., Inc., 761 Broadway, NYC |
| Allison Mfg., Inc., 300 Fifth Ave., NYC |
| Jits., Inc., 1100 Broadway, NYC |
| Pickwick Knitting Mills, Inc., 50 W. 29th St., NYC |
| Adams Textile Co., 1182 Broadway, NYC |
| Lyle Horns Co., Wilkes-Barre, Pa. |
| Yale Belt Corp., 163 Wacker St., NYC |
| Offerta Records, Inc., 50 W. 57th St., NYC |
| Magazine Enterprises, Inc., 11 Park Plaza, NYC |
| Whitman Publishing Co., Racine, Wis. |
| Film Fun, Inc., 409 E. 107th St., NYC |
| Chain Belt Corp., 11 Broadway, Brooklyn, N.Y. |
| Reliable Sportswear Co., 1259 Broadway, NYC |
| N. Atlas Co., 49 W. 27th St., NYC |
| Nelan Glove Co., 425 Fourth Ave., NYC |
| Regal Sturdy Top, Inc., 1270 Broadway, NYC |
| Topmex Mfg. Co., Inc., 40 W. 33rd St., NYC |
| Lou Benson, 28 W. 15th St., NYC |
| Slinky-ette Pants Co., 110 Madison Ave., NYC |
| Artistic Lamp Co., 625 Broadway, NYC |
| Sono Mfg. Co., 1107 Broadway, NYC |
| Bergman Mfg. Co., 309-11 Elm St., Cincinnati, O. |
| Jure Novelty Co., 12 W. 18th St., NYC |
| Kate Kiddies Coats, Inc., 131 W. 35th St., NYC |

Newspaper display ads back Bobby’s local appearances
YOU "WRITE YOUR
OWN TICKET" ON WRVA

Budget problem in the rich Virginia market? Take it easy, because WRVA makes it so easy for you.

You can write your own ticket on this 50,000-watt station because WRVA takes that extra step! Now, for little more than the cost of an announcement, you may participate in well-established, well-promoted and well-merchandised programs...all the benefits of top-notch programming and personalities...at a fraction of the normal cost.

This new plan is as flexible as Gertie's garter and one of these great shows is a "natural" for you:

**OLD DOMINION BARN DANCE**
Monday thru Friday, 9:00-10:00 am. and 3:30-4:30 pm. Designed for high ratings and general listening. Features CBS network commercial stars on a local basis. *(Brock Bar Ranch, CBS, Saturdays 7:00-7:30 pm.)*

**GRADY COLE TIME**
Monday thru Saturday, 5:00-6:00 am. Designed especially for rural audience and features fabulous Grady Cole. *(Combination purchase with WBT, Charlotte, N. C.)*

**CALLING ALL COOKS**
Saturdays, 10:00-10:30 am. Audience participation quiz show broadcast from WRVA Theatre (average audience of 800). Radio show is part of two-hour entertainment. Product displays; samples distributed; with retail grocer merchandising plan; actual product demonstrations. Buy it weekly, bi-weekly, or once a month.

**HOUSEWIVES PROTECTIVE LEAGUE**
Monday thru Saturday, 5:00-5:30 pm. Features Mark Evans and is designed primarily for food and household products.
How to “sell” a candidate

Are you using the air to put over your political campaign as skillfully as P & G or General Foods sell products?

A candidate’s guide to radio

1. Sell yourself with the help of broadcast advertising experts.
2. “Get off that soapbox”—too many speeches means too little listening.
3. Saturate pre-election air with announcements, not speeches.
4. “Gimmicks” get attention; most are inexpensive.
5. When speeches are made, major candidates should give them.
6. Put showmanship into your programs.

Abraham Lincoln became President in 1860 with the help of $100,000 from the Republican National Committee. By contrast, total reported spending during 1948 political campaigns exceeded $25,000,000, with millions of unreported dollars swelling the total.

Are these political dollars being spent on the air? Are they being spent wisely on the air?

The answer to the first question is yes; to the second, no.

Top-flight advisers to the major parties need no selling on radio. More
Slick TV techniques marked Philadelphia campaign

than 50% of all Democratic National Committee money went into radio in 1948—probably over $200,000. This was only one of many Democratic committees. In New York's recent senatorial and mayoralty contests, close to $200,000 was spent on radio time: $6,000 on TV.

But generally the air is not being used to best advantage. Many candidates merely take their soapboxes with them into the studio. On the other hand, a nationwide sponsor survey found good radio techniques being used by some political figures; found that radio showmanship "sells" an office-seeker for the same reasons that it sells soap.

Sponsor's study spotlights several basic ways to make good use of the air for a campaign. No one expects an average candidate to know these whats, whens, and wheres of broadcast advertising; that's a specialized field mastered by experience. But station staffs can help raise a candidate's radio campaign out of the amateur class. And specialized aid can be gotten from advertising agencies, public relations counsels, radio advisers, and producers of commercial programs.

Eric Boden, research consultant of San Francisco, put plenty of research and showmanship into the winning campaign for John F. Shelley during the November, 1949 congressional elections. Boden had developed his specialized election techniques in 1946 while coaching Will Rogers, Jr. He had used telephone surveys to discover listenership to political broadcasts, panel-tested reactions to Rogers' talks, and increased Rogers' understandability by slowing his speaking rate from 176 to 140 words a minute.

Boden helped get Shelley elected by aiming a battery of radio shows and announcements at California's Fifth District: six 15-minute programs the last two weeks; eight 30-second announcements; a large number of chain breaks; and what were probably the first one-minute TV announcements ever used politically.

Boden taped every 15-minute broadcast in advance to prevent costly slips, ensure smooth delivery. These programs (on KFSO, San Francisco) featured spoken endorsements by leading citizens; Shelley appeared on all but one. Says Boden: "Each separate broadcast was viewed as a self-sufficient statement of the candidate's case—since it is an established fact that any given listener may be exposed to only this one public utterance."

Sunday before election saw presentation of a Cavalcade of the Fifth District. Boden considers this the best of the 15-minute series: "It took 16 hours to edit (on recorder tape) the excerpts of earlier campaign broadcasts. But it was swiftly enough paced with voice changes to hold interest. We tightened up many of the slower speakers by literally cutting out the pauses in their taped remarks." In exactly 14 minutes there were 14 voices, with mention of 77 names. Endorsements ranged from 21 to 69 voices each, the average around 40 seconds.

The Shelley campaign pioneered in the use of TV. Boden devised six picture slides of Shelley with prominent (Please turn to page 61)

Science came to candidate's aid in California race

Eric Boden panel-tested reaction to campaign speeches with measuring device
Neighboring States Love Him Too

Powered by 50,000 watts, WWL's programs include varied rural fare—weather and market reports, on-the-scene rural broadcasts, 4-H Club programs. Plus services like herd improvement contests win strong listener loyalty throughout this rich Deep South market.
South's Greatest Salesman wins Hearts...and Hoopers

WWL's evening share-of-audience exceeds that of next two stations, combined. WWL features CBS—and CBS features the world's greatest array of top-flight stars. And the whole family loves the South's greatest salesman.

WWL keeps families tuned in hour after hour—with more favorite programs in all age groups, headline shows, local shows of network quality, more complete reporting of local news and events.

His Listener Promotion Is Greatest Ever

Already far in the lead, in all forms of listener promotion, WWL now adds the biggest, most highly concentrated station newspaper campaign New Orleans has ever seen. WWL gives you more of everything to build sales!
WOW, Omaha, develops effective farm tours

WOW in Omaha takes its sponsors for a long ride—and they love it!

For the third successive year, advertisers have been intimately involved with WOW'S Farm Study Tours. The tours are conducted for groups of farmers who pay their own way and are rounded up via air commercials.

They get a chance to study farming firsthand outside their own homestead.

The idea was born in 1943 at WOW, whose Farm Director, Mal Hansen, saw the service and promotional possibilities of such a scheme. With wide broadcast and newspaper publicity, the first tour to Europe in 1943 was a spectacular success and gave WOW world renown.

On the second trip (a West Coast Farm Study Tour, September 1949), the number of farmers jumped to 200 from the 30 in 1943. WOW advertisers provided souvenirs, hats, canes, notebooks and pencils. This year's tour (March) was a jaunt through 13 Southern states and Cuba. More than 200 farmers enrolled (about 50 were turned away), and the tour was sparked with publicity and participating sponsors.

Advertisers so far attracted by the tours include Allis-Chalmers, Kelly Oil, International Harvester, Kelly Ryan, Firestone, C. A. Swanson & Sons, U. S. Steel, DuPont, Fairmont Foods, Purina, Garst & Thomas, Iowa and Walnut Grove Products, Iowa. Next year, WOW'S Farm Study Tour will go north, across Canada into New England.

HPL listeners give family money for home

The Housewives' Protective League can win charitable help from its listeners as well as consumer dollars for its sponsors (spoon 24 April).

Recently, Mark Evans, HPL commentator over WTOP, Washington, D. C., requested aid on the program for the William Gue family. Mr. Gue, an incapacitated Army veteran, his wife, and eight children were living in a condemned chicken coop.

Two days after Mr. Evans' request on the HPL program, he received 400 letters, $1,600 in cash, and scores of offers of help from individuals and business organizations. With the as-
Store showings divide cost of film commercials

Here's a way to divide cost of TV film commercials: make them do double duty. Many advertisers use their film commercials at point-of-sale as well as over the air by using a continuous rewound motion picture projector.

Pequot Mills, for example, showed their films in the linen departments of Washington, Baltimore, Philadelphia and Chicago stores (plus the window of one Washington store). They attracted unusual customer attention to Pequot's merchandise and upped sales accordingly.

Ideal Novelty and Toy Co. uses another variation. President B. F. Mitchon shows films to buyers of his merchandise as examples of what advertising support they can expect on their local TV stations. In addition, he has loaned out more than 100 prints of each film to stores for direct merchandising purposes.

Cities Service and Socony Vacuum use their film commercials at trade conventions to create dealer goodwill. Both corporations found that the showings also gave the dealers a feeling of being closer to the home office, brought in additional sales.

The possibilities for use of commercial films aside from TV are wide open to advertisers.

UN makes its programs available for sponsorship

The United Nations recently made its programs available to sponsors interested in dignified vehicles for institutional advertising.

Would-be advertisers must meet the requirements of and abide by the UN code for commercial sponsorship. This rules that only institutional copy be used; that there be no direct selling and no middle commercial; that the UN may check commercial copy from time to time; and that promotional publicity be in keeping with the institutional character of the sponsorship.

To facilitate local sponsorship, regular UN programs such as UN Today and UN Story now provide for local insertion of 30-second announcements at the opening and close.

The UN Today and the Network for Peace programs were cited by the Peabody Award for 1947.

KXYL lets listeners spin the disks

On most disk jockey shows the listener sends in his request and then waits for it to be played.

It's different on KXYL, Spokane. The listener has come into his own. Not only can he send in his musical request; he can also participate as an amateur disk jockey.

Station Manager Ed Crane came up with the idea. KXYL's nighttime disk jockey show, Houseparty, permits one listener to sit in each night as an amateur turntable maestro. The youngest tune spinner so far was four-year-old Barbara Ann McBridge; the oldest disk jockey was 63-year-old Ora Day.

Briefly . . .

The Lord Mayor of York, the Sheriff of York, and other visiting English officials were guests of WHLI, Hempstead, L. I., and Garrettson's Gourmet Shop, following broadcast interviews.

KTHF (Houston) has become the first station in Texas League history to announce the Houston Buff ball games direct from every field of play during the 1950 season.

Music and easy-to-take programing aimed specifically at the summer outof-home audience has been prepared by WSTC, Stamford. Programing will be divided into three categories: beach music, motoring melodies, and portable playtime.

Silton Brothers Advertising of Boston has a novel vacation plan. The office is closed with the entire staff vacationing at the same time for a four-day Memorial Day weekend; for nine days in July (summer vacation); and for Labor Day and Christmas.

Radio Market Data for Oakland, California

1. How many people?
There are 3 million people in the coverage area of KXYL, the top station in Hooper ratings. KXYL claims only 600,000 as steady listeners.

2. How rich are they?
Oakland area radio listeners spend 100 million for drugs, 1 billion for food, 1.2 billion for general merchandise, 1.4 of a billion for radios, TV and furniture.

3. What does Hooper say?
KLX leads all independent San Francisco and Oakland radio stations in the Oakland Hooper...and often leads in all six periods.

4. Do San Francisco Independents cover Oakland?
No, these stations reach only 15% to 35% of the Oakland audience that KXYL covers. You can check this by adding the Hooper share of audience figures for all six periods.

5. What about KLX results...and promotion?
Just send for success stories on your field. Also, KLX has won 7 national awards for sound promotion.

KLX

TRIBUNE TOWER - OAKLAND, CALIFORNIA
Represented Nationally by BURN-SMITH CO., INC.

22 MAY 1950
Should the number of crime programs on the air be reduced?

Walter T. Shirley | President
Mastic Acres, Inc., New York

The picked panel answers Mr. Shirley

It's not a question of reducing the number of so-called crime shows on the air today, but rather of improving their quality. Much has been written, pro and con, about the desirability of crime programs, but the fact remains that the public likes them and will continue to tune them as long as they are good radio entertainment. This puts pressure squarely on the industry to deliver a consistently high caliber of entertainment.

One way to improve these shows is to start with the basic components of any dramatic show - the script, a little more originality and originality in devising plots and story lines - all of which are essential to keeping listener interest at a peak. Also, directors, actors and actresses could possibly sharpen up their technique a little and seek a few new ideas.

Ratings prove that the public likes crime shows. It follows therefore that it is radio's responsibility to see that the public gets what it wants. However, our responsibility doesn't end here. Radio must keep a close finger on its own pulse and see to it that the crime program is consistently one of high caliber. In other words, it should be good drama, which means good entertainment at any time.

It is highly advisable that the networks and their affiliated stations exercise a little more judgment in the type of crime shows they select for airing, with some standard of measurement or yardstick applied to all programs which fall into the crime category.

For example, emphasis should be placed on good, solid believable situations and characters, and the "all guns blazing" tendency should be soft pedaled. Programs which appear to lean too heavily on stunt play should be improved. If radio will walk circum spectly, and do a little more soul searching in regard to crime shows, there is no reason why they cannot continue to be an integral part of the industry's programming.

Thomas J. McDermott
Director of radio
Benton & Bowles, Inc.
New York

Like all good radio, the best of the crime shows are rare. But should anything good suffer because a few bad ones have crept in? When it comes to a question of whether or not we should reduce the number of shows in any group, it might be well to consider the "why" of the particular kind of entertainment.

Let's recognize from the start that radio is a general entertainment medium. And as such has a definite place for good crime shows of the "...does not pay" variety. Let's consider, too, that the listeners who want crime shows are numerous enough to justify the number of crime shows on the air.

Of prime importance, too, any pressure brought on radio for the reduction of crime shows will soon bring pressure from another group opposed to the number of, let's say, serial programs. The trade already knows what happens when such unfortunate experiments are made.

While it is eminently desirable that those in a position to do so should encourage more selective listening to a greater variety of radio entertainment, let's keep in mind the demand of the customers. No one wants an outbreak of pressure groups thrust and counter thrust against this or that kind of radio entertainment. If listeners are being attracted to crime shows in disproportionate numbers, maybe the quality and excitement of other kinds of entertainment should be improved to attract listeners. And, let's make every effort to improve crime shows that need improving; make better those already acceptable to all concerned.

We cannot make the mistake of abandoning any type of show the listeners have stamped with their approval.

Keep the good crime shows by all means. But let's also strive for more programs of excitement outside of the realm of standard "cops 'n robbers." Certainly we have competent writers who can think in terms other than pure gore.

Ray Ovington
Radio & TV director
Hirshon-Garfield
New York
This is a question which seems to be occupying the minds and attention of a rather startling number of extremely articulate people. I say "startling" because with one or two notable exceptions the uproar about mystery shows in radio had pretty much subsided to a sensible acceptance of the fact that they entertain a large number of people at a moderate cost to the producers who must bankroll them.

The entire mystery problem obviously took on a new dimension with the advent of television as an important means of communication. But I don't think that the fundamental premise changes. That premise, to our minds at least, has two facets.

First, when there are too many mystery programs on the air, the public will start rejecting them.

Second, the quality and treatment of the mystery shows are what should determine their merit.

A study of the drawing power of the various mystery shows would tend to indicate that the ones which are less well done attract lesser audiences. Eventually they fall by the wayside. And certainly the producers have an enormous responsibility in seeing that mystery shows are not done in such a way that they will have a harmful effect on listeners and viewers. We have always tried to adhere religiously to that concept. We may not have always been successful, but the awareness of the problem has always been acute.

Purely from the standpoint of showmanship, it would seem that any large influx of mysteries would glut the market; but any producer with a fresh, new approach to this kind of material and the taste to produce it well and acceptably should not be afraid to spread his wings.

Hubbell Robinson
Vice president
CBS
New York

Any questions?
Sponsor welcomes questions for discussion from its readers. Suggested questions should be accompanied by photograph of the asker.
TELEVISION SETS

SPONSOR: Capitol Distributors  AGENCY: Direct

CAPSULE CASE HISTORY: This sponsor co-oped with a radio service outfit for one commercial. The commercial plugged a two-for-one sale featuring a 16-inch TV set and a 7-inch table model TV set. The radio service outfit reported 11 sales, four of them the combination offers plus seven others for a total of $1,900 worth of business with customers still coming in on that one commercial.

WKY-TV, Oklahoma City  PROGRAM: Spot

FLOWERS

SPONSOR: Berthold-Grijsby  AGENCY: Ne-hatt

CAPSULE CASE HISTORY: Three one-minute announcements on The Bob Reed Show before Valentine's Day resulted in a complete sellout of packaged flowers for this wholesale florist. The item was a box of one dozen carnations or roses retailing for $3.50 and $4.00. An entire stock of 2,000 boxes was sold out and the client estimates that 5,600 could have been sold. It was their biggest week in over a year.

WJHK, Cleveland  PROGRAM: Announcements

BOOKS

SPONSOR: A. S. Barnes & Co.  AGENCY: John Shragg

CAPSULE CASE HISTORY: Barnes took a single one-minute spot (at a cost of $250) from the Broadway Arena to plug a book titled Wrestling. Three weeks after the spot, replies and requests for the book were still coming in at an average of three per day. At the final count, 700 books had been sold—all attributable to the single spot—for a total of $1,050.

WORTH-TV, New York  PROGRAM: Spot

FOOD MIXER

SPONSOR: Natural Foods Institute  AGENCY: Allied

CAPSULE CASE HISTORY: A single half hour program costing the sponsor $240 resulted in the sale of $7,500 worth of merchandise. The client sells a vertical type food mixer and blender. The mixer retails for $29.95 and no advance publicity or promotion was given. A special telephone number was flashed on the screen after the showing of a film and within 48 hours, 251 orders were received.

WMAR-TV, Baltimore  PROGRAM: Film

STORM WINDOWS

SPONSOR: Window Specialties Co.  AGENCY: Flint

CAPSULE CASE HISTORY: The sponsor offered a free door mat to viewers. The offer was integrated with a film commercial demonstrating a combination storm and screen window. The result: 200 phone requests and 1,261 mail requests. And, over 30% of the people requesting the door mat requested specific information on installations. Cost for one-minute participation $150. Average installation—$200-300.

WPIX, New York  PROGRAM: Art Ford Show
STOP

GUESSING!

WGAL-TV—The ideal station for testing your TV sales campaign

The only television station located in and, the only station that reaches this large, prosperous section of Pennsylvania which includes—Lancaster, York, Lebanon, Reading, Harrisburg and the adjacent area. This market ideally fulfills all the basic requirements for reliable TV sales testing because of:

- Comparative isolation—not deeply penetrated by any other television stations
- Stabilized economy
- A well-balanced population of average cultural level
- Widely diversified industries
- Ample facilities for distribution and sales
- Compactness which permits fast, accurate checking of results
- Reasonable advertising rates

Viewing is unusually high and consistent because of interesting local programming and the top shows of four networks—NBC, CBS, ABC and DuMont. A number of alert advertisers are now making TV sales tests on WGAL-TV. Such a test can mean the difference between profit and loss in your TV selling. Write for information.

Represented by

ROBERT MEEKER Associates
Chicago
San Francisco
New York
Los Angeles

22 MAY 1950
On our 18th birthday, F&P proudly bows to the finest radio stations in America—and especially to these stations we have continuously served since 1932:


Free & Peters, Inc.
Pioneer Radio and Television Station Representatives
Since 1932

New York Chicago
Atlanta Detroit Ft. Worth Hollywood San Francisco
### EAST, SOUTHEAST

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Network</th>
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<td>WGR</td>
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### MOUNTAIN AND WEST

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<td>Honolulu-Hilo</td>
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<tr>
<td>KIRO</td>
<td>Seattle</td>
<td>CBS</td>
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*CP
Can TV stations devise common source for set statistics?

With TV stations reporting set sales in areas they cover on basis of varied sources, advertisers would like universal method of calculating figures. In New Orleans, Wilmington, and Cleveland areas, to name three, statistics are especially valid because public service company sources and trained interviewers garner full data on regular basis. Some areas contribute less authoritative figures. RMA and NAB mentioned as logical for undertaking joint study of problem.

TV makes Chicago nation’s No. 1 air freight center

Slick Airways, world’s largest “freight only” carrier, reports concentration of TV manufacturers in Chicago has turned city into country’s major air freight source in recent months. During last week in March movement of 500,000 pounds of cargo, largely TV set parts, set new record. But Slick contends this is small stuff compared to volume that will move when coaxial cable now being laid down “from St. Louis through the Southwest to California” begins carrying programs.

Canadian Advertisers Association urges regulatory power of CBC be withdrawn

Association of Canadian Advertisers, embracing 155 of Canada’s big national advertisers, has presented brief to Royal Commission on National Development in Arts, Letters, and Sciences recommending that regulatory powers of Canadian Broadcasting Corp. be divorced from the radio broadcasting business “in the best interests of advertising and the general public.” At present CBC competes with and regulates private radio.

Radio wins most national safety awards

Recipients of National Safety Council Awards for 1949 included 85 radio stations, 6 TV stations, 2 networks. Newspaper field was represented by 31 dailies, 10 weeklies, one syndicate. Council head stated, “without support of public information media, the voice of safety is only a whisper.”

NBC 15% better buy than in 1940

NBC is publicizing facts that rates today, per 1,000 homes, are 15% less than 10 years ago.
FM STATION OPERATORS!

Here's what one FM broadcaster says about Zenith, its distributors and its dealers...

Radio WFMW Station

"The Radio Voice of The Messenger"

OWNED AND OPERATED BY MESSINGER BROADCASTING COMPANY

Madisonville, Ky.
16 Mar. 50

Zenith Radio Corporation
Attention: Mr. Ted Leitzell
Chicago, Illinois

Dear Sir,

This station will broadcast all of the baseball games of the "Madisonville Miners"...a member of the Kitty League...on all of the road games. The baseball corporation will not allow us to broadcast the home games.

The Madisonville Miners is a farm club of the Chicago White Sox.

We had also planned to carry the St. Louis Cardinal games, however due to the fact that we are in a "Dry" territory and the sponsor is a beer company, we have had to drop these.

The games we carry will be sponsored by a local coal mining company, and we as well as the sponsor will help to keep the station on the air.

We also wish to take this opportunity to thank the Zenith Corporation for their untiring efforts in the promotion of FM broadcasts. YOUR PROMOTION HAS HELPED US PUT THIS STATION ON A PAYING BASIS IN LESS THAN ONE YEAR OPERATION.

The Zenith Distributor in your territory is anxious to work with you to get more good FM sets throughout your listening area...to build bigger, better audience for you. Get in touch with him now...or write direct to Advertising Manager.

ZENITH RADIO CORPORATION • 6001 Dickens • Chicago, Illinois

MAY 22, 1950
BOBBY BENSON
(Continued from page 35)

for Mutual, and it may have been the first such show on the air. The original Bobby Benson was Billy Halop, who later became a well-known film juvenile. The program was sponsored by Quaker H-O Oats, and ran for five years.

Last June, when Mutual was scouting a sustained summer replacement for Nabisco’s Straight Arrow, the Bar-B-Riders thundered out of the past to fill the gap. The show returned as a twice-weekly half-hour. Bobby, the Cowboy Kid, had lost none of the appeal of almost a generation ago. The key to that appeal is the fact that the star himself—not a supporting actor—is a kid of 10 or 11 who, day after day, is involved in the most rootin’, tootin’ adventures imaginable. A kid like themselves, mind you—not an old gaffer of maybe 30 or 35.

Thus the kids who listen to Bobby Benson are able to achieve, with a minimum of effort, a blissful state of self-identification with the show’s hero. They can do the same thing with Hop-along Cassidy or Roy Rogers—but not without considerable strain on the imagination.

Bobby is the owner of the B-Bar-B spread in Texas’ Big Bend country. His right-hand man is Tex Mason, ranch foreman. The show is also equipped with an Indian (a stalwart scout and eloquent grunter), a character virtually mandatory for such programs. Another B-Bar-B principal is a small female, name of Doris. In the old days she probably would have been frowned on as a departure from Hoyle, but Doris has won her place as one of the mob. By a neat coincidence, the Bobby Benson product list includes such items as girls’ jackets, blouses, skirts, and even pajamas.

B-Bar-B Riders had picked up a solid rating within a few weeks of its return to the air last summer (current Nielsen: 10.7%). It did so well, in fact, that Mutual decided to keep the show on the air after the replacement period ended, and began to beat the bushes for a sponsor.

Despite the fact that no sponsor was immediately forthcoming, the network agreed that the show was too hot a property to drop. And so a high-powered promotion and merchandising campaign was authorized to probe the possibilities of selling around a sus-

WANNA LIFT YOUR VOICE TO PRAISE (Ky.)?

Sure, you could probably find a lot of kind words about Praise (Ky.), but there certainly wouldn’t be any superlatives about sales or business!

Us, we save our applause and admiration for the Louisville Trading Area, our State’s one great market. And by broadcasting exclusively to these 27 Kentucky and Indiana counties, WAVE gets the plaudits and commendations of a high-income audience—one whose families have a 40% higher standard of living than those in the rest of the State.

Truly now, Gents, isn’t WAVE’s market the kind you revere, respect, and revel in? We pay off in cash—not Praise!

BOBBY BENSON

(Continued from page 35)

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The Time-Tested Service

The Register Contains

- The Advertiser, Address, Capitalization
- Products with Trade Names
- Corporate Executives
- Advertising Manager
- Sales Manager
- Printing Buyer
- Advertising Agency Handling Account
- Account Executives
- Advertising Media Used
- Advertising Appropriations
- Character, Extent of Distribution

Now more than ever before — Sales and Advertising Executives appreciate and depend on the STANDARD ADVERTISING REGISTER. Experience has taught them that S.A.R. is really the ONE dependable "source book" of facts about the 13,500 Companies and their Advertising Agencies spending 95 cents out of every national advertising dollar in the U.S.A.!

Imagine — in one handy book — listed and cross-indexed for immediate reference — 13,500 Companies with their 50,000 Executives listed by title, the Advertising Agency handling the account, all subdivided into 47 classifications, 12,500 Brand Names.

You owe it to yourself and your Company to have the STANDARD ADVERTISING REGISTER on your desk. So here's an easy way for us to get acquainted. Just drop us a line on your Company's letterhead. We'll do the rest.

100th Edition

The AGENCY LIST

Here's the 100th Edition of the authoritative basic source of information about 3,000 U.S. and Canadian advertising agencies with data on their recognition, personnel, and over 45,000 clients. Issued three times a year—the AGENCY LIST is part of STANDARD'S complete service or may be purchased separately.

Write for colored illustrated booklet giving full information about the STANDARD ADVERTISING REGISTER and Supplementary Services. It's yours for the asking.
tainer, and to enhance the show's value for a potential sponsor.

The firm of DuBroff and DuBroff, New York, was retained by Mutual to handle all details of franchising and licensing of manufacturers lying in with the Bobby Benson show. Sidney DuBroff, who set up and directed the promotional end, won his spurs in association with a Gene Autry merchandising campaign.

Kickoff of the Bobby Benson promotion was the formation of a "B-Bar-B-Riders Club." At the end of three weeks, more than 300,000 kids had been enrolled as charter members, each one getting a certificate and an autographed picture of Bobby himself. At this point the membership rolls were closed, not to keep it exclusive but to keep expenses down. The show had been expanded to three weekly half-hours by this time.

Meanwhile, the DuBroffs scurried about lining up manufacturers to turn out the products that would carry the Bobby Benson label. The B-Bar-B Riders were already familiar to kids all over the country, since about 400 Mutual stations had been carrying the show for some 10 months.

By early March, the basic Bobby Benson items — shirt, dungarees, hat, holster, boots — were in production, and the stage was set for the Macy promotion. The awe-inspiring spectacle described earlier was preceded only by a few plugs on the air. The Macy success helped immeasurably in getting the whole enterprise off to a running start. The huge store not only stocked the full Bobby Benson line for its out-of-town branches and affiliates, but also threw its weight and prestige into the task of corralling manufacturers to round out the product list.

Macy's, in return, was granted exclusivity for the Bobby Benson line in New York City. No such commitments have been made for other cities. (A check with Macy executives just before press time disclosed that the line is still selling "terrifically," more than two months after initial showing.)

As might be expected, manufacturers began clamoring for product franchises once the first products hit the market and were snapped up like biscuits in a boarding house. About 20 are on a waiting list at this writing.

An organization known as B-Bar-B Enterprises was formed to coordinate the mounting volume of promotion, licensing, and manufacturing details. This project represents the joint interests of the manufacturers, the retail outlets, Mutual and the DuBroffs, and operates as a clearing house. While each licensee-manufacturer takes care of his own retail outlets, all sales leads and other data is pooled for mutual use.

Royalties are paid into the B-Bar-B Enterprises kitty at the standard 5% rate. According to the DuBroffs, the royalty is not passed on to the purchaser by hiking the retail price on individual items, but is absorbed by each manufacturer. The theory here is that they make a little less per sale, but recoup through increased sales volume.
resulting from the lower price.

The direct relation between personal appearances and retail sales volume is axiomatic where kid shows are concerned. The Macy extravaganza was repeated on a smaller scale some weeks ago in Wilkes-Barre, Pa. Thirteen thousand youngsters turned out for a show in the park there, after Bobby Benson led a triumphal parade through the business section. Many of Wilkes-Barre's stores displayed B-Bar-B merchandise in their show windows to cash in on the day's events. A similar promotion was held in nearby Pottsville, and another in Philadelphia's Shibe Park on 9 May.

Stores which have invited the Cowboy Kid and his gang to visit them in the near future include Foley's, of Houston; John Shillito Co., Cincinnati; The Fair and Mandel's, Chicago; O'Neill's, Kansas City, Mo.; Macy's San Francisco; La Salle-Koch, Toledo, and Bamberger's, Newark.

Among the newer Bobby Benson products which are pulling especially well are a full-color comic book—which drew a 10,000-copy reorder after its first month—and a Decca record version of a song about Bobby and his golden Palomino horse. Decca sponsored the first installment of the B-Bar-B video show, which debuted over WOR-TV in mid-April, 7:30-8 p.m., on Tuesday, and sold out the entire first pressing. The TV show is a natural, of course, for showing off the great variety of Bobby Benson clothes, equipment, and assorted gear, and for the introduction of such subsidiary characters as Honey-suckle, the B-Bar-B skunk.

Starting this fall, the Bobby Benson video show will be sponsored by the manufacturer members of B-Bar-B Enterprises, either in its entirety or on a participation basis. This will mark the first time that direct mention will be made of specific Bobby Benson products on sale, and of some of the stores carrying the line.

Beginning in June, the radio show will be expanded further as a summer replacement for Ralston's Tom Mix program. It will then be aired five afternoons a week, and Monday nights at 8. Another item on the summer schedule of B-Bar-B Enterprises is the opening of a central showroom in New York's garment district. This will enable visiting buyers to view the full line of B-Bar-B merchandise under one roof, instead of calling on 20 or 30 different manufacturers.

The extraordinary spell that a radio show such as B-Bar-B Riders can exert over kids is illustrated by a recent episode involving Ginger, Tex Mason's horse. The script writers decided, and the producers agreed, that the name "Ginger" didn't have quite the right zing. Not enough sagebrush and alkali dust in it. So they decided to pull the plug on Ginger by killing him off—as humanely as possible, of course—thus making way for a mount with a prouder name. They did Ginger in

of audience than any other station in the country...

*Charlotte Hooper Station Listening Index, Jan.-Feb. 1950

the audience in Charlotte—morning, afternoon and evening!

try WBT for size!
by having him conk out while climbing a steep mountain trail in the line of duty.

Not since Dickens knocked off Little Dorrit has the death of a fictional character caused such sadness. Mutual was snowed under by tearful letters, telegrams, and cards of condolence. Tex has a new horse now—a blue roan, and the kids have been invited to name him. In a contest, naturally, with B-Bar-R products as prizes.

The devotion and intensity with which youngsters follow every new adventure of Bobby and his sidekicks extends inevitably to the products with which he is associated. Once they have a 10-gallon hat, or a holster, few kids can resist until they've added boots and chaps and the rest of the outfit. Especially if the kid next door already has the whole works.

Most people agree that Hopalong Cassidy—who also wears the Mutual brand—is the top man in radio cowboy circles at the moment. And also top moneymaker in the by-product rodeo. Last year it was Roy Rogers. But Roy and Old Hoppy had better sharpen up on the draw. Bobby Benson, the Cowboy Kid, is comin' up the canyon in a cloud of dust.

DON'T FORGET TO ADD MISHAWAKA WHEN YOU STUDY SOUTH BEND SALES FIGURES!

Saleswise, the two cities of South Bend and Mishawaka are one. They are separated only by a street. Together they form a single, unified market of 160,000 people.

This two-city fact makes a big difference in South Bend's national sales ranking. For example: in 1949, South Bend ranked 85th in the nation in retail sales, with a total of $161,266,000. But, when you cross the street and add Mishawaka's 1949 retail sales, the total jumps to $190,907,000. That figure boosts South Bend-Mishawaka to 72nd place nationally—instead of 85th!

Be sure to add Mishawaka when you count up South Bend sales figures. Remember, too, that these sister cities are just the heart of the South Bend market. The entire market takes in more than half-a-million people who spent more than half-a-billion dollars for retail purchases in 1949!

WSBT—and only WSBT—covers all of this rich and responsive market.

TV COSTS
(Continued from page 26)

Another factor offsetting rising costs will be further development of network participation programs, an almost universal preserve of local stations. Network sponsors have tended to go for complete sponsorship of programs with little definitive research on the effect of network participations; but there's plentiful evidence of local success with this type of selling.

Who pays how much for what is still a big question for networks, agencies, and producers. No consistent or universal method has been adopted for itemizing, apportioning, or applying costs against general overhead. This makes it difficult to set up a yardstick for comparing charges, figuring agency deductions. The Ross Reports research on which this study is based was largely confined to networks (and New York stations). Cost allocations by stations throughout the country vary to a marked degree.

To arrive at typical costs, Ross broke down production elements of a program under eight to 10 headings, as seen in the illustrations for this story.
The totals in each category represent typical network production budgets for programs as they would be offered, through an agency, to a sponsor. Time charges would be additional to these estimates.

The 15% agency commission gives the agency about a one to three % net profit (they would like this to be about 10%), without taking on the hazards of producing the show. The expenses and losses that packagers and networks face on their own productions have to be weighed against the advantages of collecting a packager's fee, complete control of the show, and the credit for accomplishment when it performs well for the sponsor.

The most flexible item in the average production budget is talent. Present costs range anywhere from 10 to 50% of the total budget. Since there are as yet no minimum scales, the performer's salary is largely determined by his ability, and the budget.

As the business of television begins to shake down, as union minimums are negotiated, talent costs will rise sharply. They may increase 100 to 200% in another year, some industry sources believe; within five years, from 400 to 500%.

Variety performers are at the top of the wage ladder, probably because of the early TV emphasis on vaudeville-type shows. Name acts range from $500 to $1,000. Semi-names range from $300 to $500; non-names from $100 to $300.

As a rule of thumb, the commercial show pays the performer about twice as much as a sustainer.

The usual talent fees for dramatic shows start at $25 to $50 for bits. Featured players get from $100 to $1,000; average between $300 and $500. Even star names are willing to work on TV for much less than they get on radio. A star who could get $5,000 to $10,000 for a single radio appearance will work for a top of $1,500 on television.

Good writers are perhaps more important to television now than they were to radio when that art was comparably new, because audiences are conditioned to better than passable writing on many network dramatic shows. But television suffers from an acute shortage of writers trained especially to do originals or adaptations for the new medium. Any number of competent radio writers are willing to work for little or no immediate repayment just to break in.

Top level writers—scripters who have worked long enough with the medium to have a feel for its unique requirements—are able to ask for $100 to $700 for originals and $300 to $500 for adaptations.

Below this handful of writers are the shock brigade who turn out TV scripts for a sum that amounts generally to five % of the production budget.

TV rights to material for adaptation falls into three general cost classifications on sponsored programs, dependent on ease of adapting to television: plays $500-$1,500; short stories and novels $300-$1,500; radio material $50-$300.

Directors with one year's tenure receive $115: assistant directors and floor managers $100. The contract providing this scale runs until 1952. Network directors receive a commercial fee when their program is sponsored. This fee represents part of the produc-

---

**FARGO, N. D.**

**NBC - 970 KILOCYCLES**

**5000 WATTS**

If you'd like to hear more, write us—or ask any Free & Peters "Colonel"!
During the past nine months KQV's local and national spot billing was off less than 1½ percent from the same period during the previous fiscal year. It's proof indeed that KQV is doing an outstanding programming and selling job to offset the added competition. Ask Weed & Co. for details and availabilities.

**KQV**
Pittsburgh, Pa.
MBS — 5,000 Watts — 1410

Interested in this Program Parley?

**RADIO:**
Network, Metropolitan

**AGENCY:**
$10 Million Billings

**NEWSPAPER:**
Local & Chain

**SELLING:**
Printing, Engraving

* * *

**Interested in this man?**

BOX NO. 6
SPONSOR

...tion expense of a program and is negotiated directly between director and sponsor. A director's staff salary may be reduced by $50 if his commercial fee runs much over his minimum salary, with the reduction representing a diminution in staff duties while the director is doing a commercial show.

Salaries for agency directors, who generally don't receive a commercial fee, range from $200 to $350.

AFL musicians have been playing at a minimum scale under agreements which expired 31 March. Negotiations for a new contract are going on now. Under the old arrangements, a musician got $151.80 for a five-hour, five-day week on a sustaining show, and $191.45 for a commercial show. Conductors got one and three-quarters the minimum and the business manager, a member of the orchestra, twice the minimum for sponsored shows.

Chief music costs embrace arrangements and rights, as there is little original music being composed for television. The price varies from $100 to $200 for stock arrangements and from $200 to $400 for more elaborate ones. A great deal of music is available for a nominal clearance fee.

The United Scenic Artists, who design sets, paint, and locate costumes, have gone along with the growing medium at much lower wages than members in allied fields doing similar work. Their present contract, which expires in October, gives set designers $145; costume finders $100; painters $100. The new contract will be a good tip on how far the unions will go along in keeping costs down.

The cost breakdowns computed by Ross Reports are straight production budget estimates for sample programs in each category. They do not include time charges. The Ross breakdowns are not averages of production costs in each program category, but are computed on the basis of the most prevalent costs in each category. The 15% listed in the breakdowns for "miscellaneous station overhead" is an optimum figure. Networks would like to get 10% profit from this. In practice, networks will frequently offer a package for whatever they can get. This will change as the industry grows and advertisers get more proof of TV sales effectiveness.

Costs for a typical commercial half-hour drama run higher than for situation comedies of the same length because of sets, higher-priced casts, and longer rehearsal time. At the top of the cost ladder is NBC's Big Story at about $12,000. CBS' Silver Theatre is budgeted at about $8,500. ABC's Chicago-produced Your Witness runs about $3,500, Penthouse Players $2,000. DuMont's Hands of Destiny runs about $3,500, and Famous Jury Trials about $4,500. A typical quality show breaks down like this:

**Typical drama (30-min.)**

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scripts</td>
<td>$350</td>
</tr>
<tr>
<td>Cast</td>
<td>1,350</td>
</tr>
<tr>
<td>Sets, props, costumes</td>
<td>1,400</td>
</tr>
<tr>
<td>Sound effects, recorded music, art, film</td>
<td>250</td>
</tr>
<tr>
<td>Producer</td>
<td>350</td>
</tr>
<tr>
<td>Director</td>
<td>200</td>
</tr>
<tr>
<td>7 Hours Camera Rehearsal</td>
<td>1,575</td>
</tr>
<tr>
<td>15% Station Overhead</td>
<td>966</td>
</tr>
<tr>
<td>15% Agency Commission</td>
<td>1,136</td>
</tr>
<tr>
<td>Total</td>
<td>$7,557</td>
</tr>
</tbody>
</table>

Detective dramas are usually built around a single central character, use
Du Mont did it first

Du Mont gets 'em all

Du Mont concentrates

Du Mont cuts the cost

Television set ownership is growing at a phenomenal rate. Every day television is paying off more... to more advertisers.

Even the time when networking breaks into the black is very near. That's why it is extra important now to remember certain things about television:

In the beginning... there was Du Mont. Yes, *Du Mont did it first*—built the first network between its New York station WABD and its Washington station WTTG. Now the Du Mont Television Network contains 54 stations from coast to coast.

As for coverage, **Du Mont gets 'em all**—99% of the nation's telesets are within reach of the Du Mont signal. (And don't forget that Du Mont signals are just as good as anybody's.)

With no vested interest in other media, ***Du Mont concentrates***—gives its undivided attention to television. Du Mont believes in television—with a young-minded singleness of purpose that bodes the best for sponsors.

Du Mont continuous program research pioneers the way to larger audiences, smaller budgets. ****Du Mont cuts the cost*** of television—labors to deliver more viewers per dollar. And that's only part of the reason why—

You'll get more out of television with Du Mont

Large advertiser or small, there is Du Mont time and talent, Du Mont programs and spots suited to you. For the rest of the story—write, wire, phone or run over to:

THE DU MONT TELEVISION NETWORK
The Nation's Window on the World
515 Madison Avenue, New York 22, N. Y.

Copyright 1950, Allen B. Du Mont Laboratories, Inc.
fewer sets. But they often have to pay for use of a well-known detective name, though the actor need not necessarily be well-known. High-cost shows are around $9,000, while low-cost mystery thrillers can be had as low as $4,500. Rights may go up to $1,000. Several sets are constant.

**Typical detective drama (30-min.)**

<table>
<thead>
<tr>
<th>Scripts and Rights</th>
<th>Central Character</th>
<th>Cost</th>
<th>Director</th>
<th>Producer</th>
<th>Sets and Props</th>
<th>Film Effects</th>
<th>Music</th>
<th>3 Hours Rehearsal</th>
<th>15% Station Overhead</th>
<th>15% Agency Commission</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>$500</td>
<td></td>
<td>$600</td>
<td>$150</td>
<td>$300</td>
<td>$750</td>
<td>$300</td>
<td>$100</td>
<td>$1,800</td>
<td>$381</td>
<td>$1,033</td>
<td>$6,920</td>
</tr>
</tbody>
</table>

The half-hour comedy-variety (vaudeville) program usually employs two writers and three or four acts, including some permanent people. A top budgeted show is the CBS Ed Wyn Shou at about $15,000. Lower budgeted shows are NBC’s Garrenway at Large, produced in Chicago at about $5,300 and DuMont’s Morey Amsterdam Show, which runs about $5,000.

**Typical comedy-variety (30-min.)**

<table>
<thead>
<tr>
<th>MC</th>
<th>Talent</th>
<th>Material</th>
<th>Sets, Props, Costumes</th>
<th>Orchestra and Arrangements</th>
<th>Producer</th>
<th>Director</th>
<th>5 Hours Camera Rehearsal</th>
<th>15% Station Overhead</th>
<th>15% Agency Commission</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>$750</td>
<td>$1,500</td>
<td>$500</td>
<td>$500</td>
<td>$750</td>
<td>$350</td>
<td>$200</td>
<td>$1,125</td>
<td>$5,645</td>
<td>$1,173</td>
<td>$7,854</td>
</tr>
</tbody>
</table>

Like musicals, strip musicals are hard to categorize because of the extreme variations possible in format and quality. Talent comprises the major share of daytime musicals. Average commercial quarter-hour seems to run about $950; for half-hour $1,300. The typical budget given below is for five shows a week.

**Typical daytime strip musical (five 15-min.)**

<table>
<thead>
<tr>
<th>Featured Vocalist</th>
<th>$350</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trio</td>
<td>600</td>
</tr>
<tr>
<td>Guest</td>
<td>750</td>
</tr>
<tr>
<td>Music—Arrangements, Rights</td>
<td>500</td>
</tr>
<tr>
<td>Writing</td>
<td>200</td>
</tr>
<tr>
<td>Sets and Props</td>
<td>200</td>
</tr>
<tr>
<td>Costumes</td>
<td>50</td>
</tr>
<tr>
<td>Director</td>
<td>200</td>
</tr>
<tr>
<td>5 Hours Weekly Camera Rehearsal</td>
<td>1,225</td>
</tr>
<tr>
<td>15% Misc. Station Overhead</td>
<td>719</td>
</tr>
<tr>
<td>15% Agency Commission</td>
<td>846</td>
</tr>
<tr>
<td>Total</td>
<td>$5,640</td>
</tr>
</tbody>
</table>

Most daytime women’s programs run a half-hour, although NBC’s Market Melodies and DuMont’s Matinee Time are two hours. They are relatively inexpensive because sets are few and simple. They are practically all participating programs. In the breakdown below, only one set, left standing, is figured.

**Women’s daytime participation (30-min.)**

<table>
<thead>
<tr>
<th>MC</th>
<th>$500</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guest Talent</td>
<td>250</td>
</tr>
<tr>
<td>Producer</td>
<td>200</td>
</tr>
<tr>
<td>Associate Producer</td>
<td>100</td>
</tr>
<tr>
<td>Sets and Props</td>
<td>35</td>
</tr>
<tr>
<td>Director</td>
<td>150</td>
</tr>
<tr>
<td>2 Hours Camera Rehearsal</td>
<td>450</td>
</tr>
<tr>
<td>15% Misc. Station Overhead</td>
<td>297</td>
</tr>
<tr>
<td>15% Agency Commission</td>
<td>319</td>
</tr>
<tr>
<td>Total</td>
<td>$2,331</td>
</tr>
</tbody>
</table>

The forum or panel type quiz usually features three or four guests, but since as a rule they don’t have to be star entertainment names, the budget for them can be kept reasonably low. NBC’s Say It With Acting runs about $1,100, while its Meet the Press costs about $3,500.

**Typical forum or panel quiz (30-min.)**

<table>
<thead>
<tr>
<th>MC</th>
<th>$300</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guests</td>
<td>600</td>
</tr>
<tr>
<td>Announcer</td>
<td>100</td>
</tr>
</tbody>
</table>

**for details**

**state-county-city data use**

**SRDS Consumer Markets**

The "Consumer Markets" Section of STANDARD RATE & DATA SERVICE reports comprehensive market data from the most reliable sources for every state, every county, and every city of 5,000 and over.

The Product Advertising Manager of one of the largest food companies says, "I am deriving invaluable assistance from SRDS Consumer Markets." Its wealth of detailed material and its careful organization have a universal application to food products' marketing problems.

In addition, media Service-Ads like WGAN's shown here provide valuable supplementary information.

Media and market men, account executives, advertising and sales managers everywhere are finding SRDS "Consumer Markets" a useful business tool.

---

**A Section of Standard Rate & Data Service**

**Walter E. Botthof, Publisher**

333 North Michigan Avenue, Chicago 1, Ill.
New York • Los Angeles
DRAW'S LISTENERS. And
listeners draw, too! When
the popular WGAR-pro-
duced Fairytale Theatre
asked school children for
their sketches of the stories
presented, over 800 draw-
ings were received! Miss
Mullin, producer of this
prize-winning children
show, selects some of the
prints to be placed on ex-
hibition at the Cleveland
Public Library. Listeners
respond to WGAR!

PUBLICITY. WGAR's top-
notch publicity director, Manny
Eisner, keeps Northern Ohio
listeners informed about what's
going on at WGAR. He creates
publicity ideas and keeps in
close touch with the trade press
and news sources. His constant
stream of stories about WGAR
programs and personalities is
an extra service to WGAR
sponsors. And publicity is an-
other one of WGAR's many
effective promotional activities.

in Northern Ohio... WGAR
the SPOT for SPOT RADIO

A WGAR SPONSOR. Mr. A. L.
Petrie is manager of the new ultra-
modern store for Bond Clothes in
Cleveland. He is a member of the
Cleveland Chamber of Commerce
and the Optimist's Club, and has
been with Bond Clothes for twenty
years. Bond Clothes is a WGAR
advertiser.

NOW AVAILABLE ... the Polka Party in Cleve-
land...the Polka Town! Polka Party features live
polka bands well-
known in this area. Re-
sponse to the first
WGAR-produced live
polka show was terrific!
Requests poured in from
ten states! If you want
results, consider Polka
Party. Ask about it.

RADIO ... America's Greatest Advertising Medium
WGAR...50,000 watts...CBS
Represented Nationally by Edward Petry & Company
22 MAY 1950
It's turnover time ... both for farmers and for you.

Bright plowshares are biting deep into fertile Kansas soil ... turning it over for still another rich harvest.

For our advertisers there's a continuous turnover of merchandise, because WIBW is the station most-listened-to by farm and small town folks.*

Dealers throughout Kansas and adjoining states know how WIBW gets ACTION. Just tell 'em, "We're using WIBW", and you'll get bigger orders, 100% cooperation in display and merchandising ... and MORE SALES.

*Kansas Radio Audience 1949.
Night sports remotes (see first three pages of this story for breakdowns on this and following categories) average around $2,000 per night, although obviously the location and distance from transmitter affect the cost. Telephone line charges are peculiar to this category. Networks and stations usually sell sport remotes in package deals.

Most hour dramas are network packages. The breakdown given here by Ross includes one star plus 10 supporting players, with two weeks “dry” (without camera) rehearsal. Productions vary most according to talent, complexity and variety of sets, type of script. Rights and adaptations average about half of the allocated cost. This is also true of the situation comedy, although this category ordinarily employs only three principals and three supporting players and sets are frequently repeated.

The major cost of the one-hour comedy-variety show is talent. The typical breakdown given for this category provides for guests, dance line, chorus, and “regulars.” Sets and props may also be expensive, although some shows use only backdrops, cutting the cost about one-third. The budget reported in this story is typical of a lavish production like CBS’ Ken Murray, which costs approximately $20,000. In the lower cost bracket are shows like CBS’ Godfrey and His Friends at about $5,000. Others run about $5,000 and less.

Musicals present by far the widest range in both quality and format of any category. The budget presented in this report corresponds to that of a commercial half-hour show of the calibre of NBC’s Supper Club, which costs about $10,000.

Among the less expensive types to produce is the audience participation quiz. Even so, budgets may run from CBS’ Winner Take All, produced at about $2,500, to NBC’s College of Musical Knowledge (Kay Kyser) at about $17,500. Lavish production numbers run up the expense. The sample budget shown here is for a

### Cited for Americanism by Catholic War Veterans

“...BECAUSE he represents fearless American reporting of actions, background and reasoning which contribute to the movements of world events—and

“BECAUSE he has always recognized that all men are equal in the plan of Our Creator—never stooping to tinge with religious or racial association the contents of his reports—and

“BECAUSE he indicates by his workmanship that he—in accepting the privilege of ‘Freedom of Expression’—is always conscious of the responsibility of protecting that Freedom for himself and all who equally appreciate it...”

The DEPARTMENT OF NEW YORK, CATHOLIC WAR VETERANS OF THE UNITED STATES OF AMERICA awarded a Scroll of Honor to Fulton Lewis, Jr. He is the first radio commentator to be cited in the 12-year history of the awards, which are presented annually to individuals who have distinguished themselves as outstanding citizens during the year.

* * *

The Fulton Lewis, Jr. program, currently sponsored on more than 300 MBS stations, is available for sponsorship in some localities. Check your Mutual outlet—or the Co-operative Program Department. Mutual Broadcasting System, 1410 Broadway, NYC 18 (or Tribune Tower, Chicago 11).
how cost commercial giveaway. Merchandise is usually supplied in return for air credit.

Increased knowhow is cutting down on many costs that prevailed until cost-cutting techniques could be developed. Growing stockpiles of sets, films, props, etc. also help.

The pressure for improved production will steadily increase as TV audiences get accustomed to better programs. This is good. The more fascinating TV becomes to viewers, the better for TV sales—a circle necessary for the industry's progress. ***

POLITICS ON THE AIR
(Continued from page 39)

Democratic big-wigs which were telecast for nine seconds each with spoken captions.

John Shelley's 15-minute broadcasts were never straight political speeches. Boden wrote short, informal dialogue for Shelley and the prominent endorser appearing with him. The programs in no way resembled the old-fashioned straight political talk.

Another exponent of the "get off that soapbox" technique is Herb Ringold, co-owner of Philip Klein Advertising, Philadelphia. He says: "I think it's perfectly ridiculous for local politicians to buy program time in order to make speeches. Reason? Nobody listens, period. The people just don't care. I once heard it rumored that radio was primarily a medium of entertainment and nobody is entertained when the local dogcatcher takes 15 minutes to point with pride and view with alarm."

This extreme view is Herb Ringold's way of emphasizing the point. Actually, a good speech should often be used the night before election as a wind-up. Ringold himself modifies the "no speech" rule: "No speeches except one or two and these by the leading candidate. Speeches by minor candidates are death. Their friends call up and tell them they are terrific, but nobody else listens. The major candidates should hold their fire until the night before election."

If set speeches are out on radio, what then? Ken Marsh, manager of KWHO, Winona, Minnesota, advocates intensive use of announcements, "It's my firm conviction that one heck of a lot of announcements concentrated near election day would be far more effective than all the talks a candidate can broadcast. Voters are interested in one or two races in each election, often vote for other offices just on remembrance of a name. It's as close to point-of-purchase advertising as you can get for a political candidate."

Herb Ringold feels this way about it: "Buy spot announcements to the limit of your budget. These announcements must be purchased not more than 10 days away from election. Take all your dough and saturate the stations just before the people go out and buy. . . ."

Besides a basic program of announcements, the day before election is best for final round-ups and attention-getting appeals. Eric Boden's Cavalcade of the Fifth District did this job well for John Shelley, New York Democrats wound up their 1949 senatorial-majority bid with a state-wide hook-up on WCBS from 8:30 to 9:00 p.m. The program opened with an introduction by Mrs. Franklin D. Roosevelt. She was followed briefly by remote pick-ups from Herbert Lehman, William O'Dwyer, Philip Murray, William Green. Representatives Emanuel Celler and Walter Lynch. Assemblyman James Lyon, Dr. Channing Tobias
Any Way You Look at It...

KRNT is the LEADER
in Des Moines,
the center of things in Iowa

Highest Operated—Biggest Volume of Accounts
—Highest News Ratings — Most Highest-Rated
Disc Jockeys—Tops in Promotion Facilities

The Hooper Audience Index, February-March, 1950, Shows:

MORNING.................................KRNT has a 92.7% greater audience than the No. 2 station.

AFTERNOON.............................KRNT has a 39.2% greater audience than the No. 2 station.

EVENING.................................KRNT is 3.0 percentage points below the No. 1 station.

SUNDAY AFTERNOON.....................KRNT has a 22.1% greater audience than the No. 2 station.

SATURDAY DAYTIME......................KRNT has a 22.5% greater audience than the No. 2 station.

TOTAL RATED TIME PERIODS...KRNT has a 38.5% greater percentage than the No. 2 station.

Those are Facts Advertisers Know when they buy KRNT...the Station that can say: "Any Time is Good Time on KRNT"

22 MAY 1950
Charity begins at home

Let's spend our Marshall Plan money building this country so strong and financially sound that other nations will of their own volition demand republican forms of government rather than seek security through communism.

Let's lead the world by example, not by bribery or force.

The Art Mosby Stations

MONTANA

To Cover the Greater Wheeling (W.Va.) Metropolitan Market Thoroughly

YOU NEED

WTRF

AM-FM

Proof...

Consult the Hooper Area Coverage Index, 3-County Area 1949, and see how well WTRF covers the Wheeling Metropolitan Market of Northern West Virginia and Eastern Ohio.

Studios and Transmitter: WOODMONT, BELLAIRE, OHIO

Represented by THE WALKER CO.

son, in the mother role.

What kind of reception did the two TV series get? Some school classes used them as illustrated lectures on city government. More important, audience mail showed, says WFIL-TV, that "many of the writers plainly regarded the shows as entertainment features of the station, despite the fact that all the programs were clearly labeled offerings of the political committees."

These and many more examples point up the value of showmanship and salesmanship in political use of the air. Radio, which can sell any kind of consumer product, can also sell ideas and men. But the techniques and timing have to be right.

We like the attitude of a recently defeated candidate. He said: "I'll win it next time; I learned how. Next time I'll get on the air 10 days earlier."

---

RADIO MAIL ORDERS

(Continued from page 29)

product will make an infinitely better impression on the listener if its delivered by an established local radio personality. They regard three to six programs a day per station as the rock-bottom minimum for saturation coverage and black-ink results.

Cowan and Whitmore have found that most stations on their lists are willing to sell six 10-minute program segments at the straight hourly rate, a decided cost-cutting factor. These short segments can be spaced at strategic intervals so that the total impact far exceeds that of a solid hour.

Generally speaking, their buys have been in class B time rather than class A. Tests were made in both time classes and it was found that net profit deriving from class B time buys outweighed that of class A buy but more expensive class A time. Time was bought through national station representatives, mostly on independent stations. RCW found the stations preferable for their purposes because of their generally lower rates and less rigid copy restrictions.

The RCW partners launched a series of test runs with various toy-novelties and cosmetic packages before tiring off with the balloon enterprise last year. After a brief radio campaign for "Bergel of Hollywood" perfume, it became evident to them that cosmetic sales had to buck the almost insuperable handicap of a 20% excise tax. The return from perfume campaigns by RCW in Los Angeles and Chicago just reached the break-even point.

Direct mail commercials on toys, on the other hand, were outpuling cosmetics by a wide margin. The toy that outsold all others was a package of 18 colored Circus Balloons. With each package went directions for assembling them into reasonable facsimiles of the five animals—Dannys the Deer, Petey the Puppy, Solly the Seal, Jerry the Giraffe, and Donny the Dachshund. A "trial balloon" offer on KLAC Los Angeles, and KYA San Francisco, had the younger generation of those cities in a dither in no time at all.

The results so far outstripped expectations that it was decided to make a nationwide pitch in time to cash in on Christmas buying. RCW reports that all but two of the 400 stations they bought paid off. They list the follow-
How electronic “paintbrushes” create pictures in our newest art form

There’s not a single moving part in a Kinescope—but it gives you pictures in motion

No. 4 in a series outlining high points in television history

Photos from the historical collection of RCA

• Ever watch an artist at work—seen how his brush moves over the canvas to place a dot here, a shadow, a line, a mass, or highlight there, until a picture is formed?

Next time you’re asked how television pictures are made, remember the paintbrush comparison. But the “brush” is a stationary electron gun, and the “paint” is a highly refined coating of fluorescent material made light or dark in orderly pattern by electrons.

Developed by Dr. V. K. Zworykin, now of RCA Laboratories, the kinescope picture tube is one of the scientific advances which gave us all-electronic television...instead of the crude, and now outmoded, mechanical techniques.

Today, through research at RCA Laboratories, these complex kinescope picture tubes are mass-produced at RCA’s tube plants in Lancaster, Pa., and Marion, Indiana. Industrial authorities call this operation one of the most breath-taking applications of mass production methods to the job of making a precision instrument.

Thousands of kinescope faceplates must be precisely and evenly coated with a film of absolutely pure fluorescent material...the electron gun is perfectly synchronized with the electron beam in the image orthicon tube of RCA television cameras...the vacuum produced in each tube must be 10 times more perfect than that in a standard radio tube—or in an electric light bulb!

Once it has been completely assembled, your RCA kinescope picture tube is ready to operate in a home television receiver. In action, an electrically heated surface emits a stream of electrons, and the stream is compressed by finely machined cylinders and pin-holed disks into a pencil-thin beam. Moving back and forth in obedience to a radio signal—faster than the eye can perceive—the beam paints a picture on the face of the kinescope. For each picture, the electron beam must race across the “screen” 525 times. To create the illusion of motion, 30 such pictures are “painted” in every single second.

Yet despite these terrific speeds, there are no moving mechanical parts in an RCA kinescope. You enjoy the newest of our arts because electrons can be made to be obedient.

New 16-inch RCA glass-and-metal kinescope picture tube, almost 5 inches shorter than previous types, incorporates a new type of glare-free glass in its faceplate—Filterglass.

Radio Corporation of America

WORLD LEADER IN RADIO—FIRST IN TELEVISION

22 MAY 1950
ing stations as having been particularly successful: KSFO, San Francisco; WINS, New York; WBIZ, Philadelphia; KBYE, Oklahoma City; WAVE, Chicago; KLAC, Los Angeles; WLW, Cincinnati; WPIT, Pittsburgh; WMPS, Memphis, KNUZ, Houston; and WJLB, Detroit.

Purely as an experiment, RCW also sponsored a five-minute interview with Bob Hope over 250 ABC stations on 27 November, on behalf of Circus Balloons. The show sold a lot of balloons, but unfortunately not enough to outweigh the high cost of the program—about $6,000. Aside from the expense of network time, the RCW partners feel that the limited commercial time on such a show is a serious drawback to a mail order offer.

With more than two months of the balloon campaign still to run on the curtailed list of 50 stations, sales have already topped the $100,000 mark. Added to the take from the original Christmas campaign, this brings the overall gross on balloons to more than $1,000,000.

RCW got more than 1,000 orders for a $1 plastic helicopter novelty, the Zoom, after a one-week test campaign on four Los Angeles stations—KFJ, KFI-TV, KLAC, KLAC-TV. Schedules were added the following week on WPIT, Pittsburgh; KSAN, San Francisco; KBYE, Oklahoma City; WKNX, Saginaw, Mich.; KSFO, San Francisco, and KFVD, Los Angeles, and more than 90 other stations. By the end of May, the Zoom campaign will have run on a total of 300 stations, according to present plans.

Another RCW dollar item, the Sun Photo, was plugged only on TV stations. More than 2,500 were ordered in a single week as a result of two daily plugs on KFI-TV and KLAC-TV. Expansion of the Sun Photo campaign to New York and other large video centers is in the works.

Up the RCW sleeve is a lengthy assortment of additional products for air selling by direct mail. But the partners are not yet ready to talk about them. This does not mean that sheer novelty is the decisive factor in successful direct mail advertising on the air. Novelty helps, but genuine value is more important. A harebrained gadget—the embroidered pen-wiper or the perpetual table napkin—may pull well initially but is almost certain to cause disenchantment and heavy returns of merchandise.

The RCW successes have shown that...
spot radio, with its capacity for dramatic emphasis, quick saturation, and extreme elasticity, has a decided edge over any other medium when it comes to direct mail selling.

Balloons, bird-books, or bee-honey—name your product. If the U. S. mails deliver it, radio will sell it. ■ ■ ■

RADIO vs. TELEVISION
(Continued from page 31)

R. C. Maddux, vice-president in charge of sales for WOR and WOR-TV, states that the 5 to 8 p.m. picture in New York, when television makes its first daily important inroads on radio listening is radically different depending on whether you’re accepting Pulse or Hooper.

Pointing out that Pulse shows TV with a 34.1% nighttime share of audience in April 1950 compared with Hooper’s 49.6%, Mr. Maddux concludes: “We think this (Pulse) is a far more accurate picture of the New York situation than the 49.6% ... an important factor in the Hooperating figures is the fact that only telephones homes are checked. The likelihood for discrepancy in this method is obvious since only 61.7% of the radio families are telephone subscribers, while 80% of the TV homes have telephones.”

WOR recently reported that its April 1950 Pulse was 57% higher than its 1942 study.

WNEW, another Pulse exponent, reports its March 1950 rating at 14% above the same month in 1949; adds that its March figure sets an all-time high. Based on Pulse out-of-home findings, WNEW claims that for every six in-home advertising impressions it delivers one out-of-home impression.

WNEW, along with WHO, Des Moines, WOR, Southern California Broadcasters’ Association and several others, are staunch proponents of “count the full audience,” a concept that is rapidly gaining favor.

In an advertisement in the 8 May sponsor, a CBS-owned station, WEEI, proclaimed that, with 99.2% of all homes radio-equipped, “Radio is the biggest thing in Boston!” It added that WEEI listening, according to Pulse, is substantially greater in 1950 than 1946—50% greater between 6-8 p.m.; 20% greater between 8-10 p.m.; 33% greater between 10-12 p.m. Boston radio as a whole, between 6 p.m. and midnight, is 97% ahead.

Oscar Katz, CBS Research Director

22 MAY 1950
(working for an organization whose TV stake is not insignificant), broke into Winchell's column with excerpts from an interoffice memo to all CBS salesmen protesting Hooper's unfair treatment of radio.

"Hooper's new ratings tend to show that television gets more of the audience than is actually the case. With the application of some simple arithmetic, we can now show how serious this bias is . . . how much it penalizes radio. He is overestimating TV ownership and arbitrarily reduces the rating of radio programs and inflates TV programs. In short, Hooper is placing about 40% of his phone calls in TV homes at a time when TV ownership (New York area) is liberalized estimated at about 30%. The net effect is that Hooper's 'all-home ratings' tend to be at least 1/3 higher than they should be for TV and about 15% lower than they should be for radio."

WWDC reveals that in the Washington market its evening share-of-audience (based on the March-April Pulse) is higher than it was four years ago. WWDC stresses, as does ARB, that the music programming of independent stations is a safety-valve against TV inroads—that music will be an increasingly important factor in radio station programming of the future.

All the networks, and five local stations are currently underwriting a Sindlinger study to determine how Philadelphia listening/viewing breaks down on the basis of Radox (electronic device) findings. With 36% of all Philadelphia homes owning TV sets, and strong TV outlets in WCAU-TV, WPTZ, and WFIL-TVs, the underwriters expect to get a good barometer of how fast TV viewing is growing. Just as important, and the Radox system doesn't dig it out, is what's happening to radio listening while viewing is taking place in the parlor.

Albert Sindlinger previously has reported that after six months of TV set ownership his Radox devices, linked to every set in the home (radio and TV) begins picking up signs of radio listening activity throughout the house, bedroom, kitchen, bathroom, porch, den sets come alive again . . . and Sindlinger states that it's exciting to watch the transformation take place.

The Radox analysis is being based on data gathered last year and early in 1950. Radox current service was discontinued when Sindlinger entered a suit against Nielsen and Hooper claiming restraint of trade.

In the average home the radio set in the parlor has become little more than a piece of furniture. As Hugh Beville, NBC Research Director, puts it: "Radio has moved out of the parlor."

What's happening elsewhere in the home is the big question. The answer, when it comes, may take nothing away from television but bring an important new concept of radio. sponsor believes that it may usher in the measurement of personal listening in place of home listening.

A. C. Nielsen, with his National Nielsen Television Index in addition to his Radio Index, and his Audimeter technique for measuring set usage within the home minute-by-minute, is in an ideal position to calculate what's happening to listening/viewing on a nationwide basis. But Nielsen, too, seems destined to shortchange radio until his Audimeters are linked to every radio set in the 1,500 homes he samples. Nielsen's problem (the high cost of hooking a separate Audimeter to every set added within his sample homes) may be solved when his new four-set Audimeter gets into heavier production. Right now 20,000 Audimeters serve 1,500 homes . . . and the 1 1/4 sets per home average is substantially under the 1 1/2 or more average claimed by other researchers.

Dr. Forrest Whan, who conducts annual in-home and out-of-home listening studies for WBBW, Topeka, WHO, Des Moines, and other Midwest stations, puts the finger on how a telephone survey can go wrong. This one happened to him.

As told to sponsor, Dr. Whan was in his study in his Wichita home when the phone rang.

"Is your radio turned on?" asked the voice.

"No."

"Is anyone else in the house listening?"

"No," said Dr. Wham.

Five minutes later he realized his error. Actually, three radios were going when the interviewer called. In one of the upstairs rooms his bedridden father-in-law was listening; in another his daughter had tuned in on his favorite; and his wife was listening to the kitchen set.

Dr. Wham wasn't listening. Maybe that's why he was the only one to answer the phone.
"Your July Facts issue is the best one of any trade paper at any one time. You deserve hearty congratulations. I can use a couple extra copies."  
H. C. Wilder  
WSYR

1950 FALL FACTS ISSUE
ADVERTISING FORMS CLOSE JUNE 30

Fall and Winter plans are made during July and August.

That's when timebuyers, account executives, and advertising managers will be digging for facts and figures.

SPONSOR'S FALL FACTS ISSUE is the most useful tool available to these broadcast buyers. Reports on spot, network, television, etc. in the past three years have established SPONSOR'S FALL FACTS ISSUE as the most complete source for fall and winter information.

Your advertising message in the FALL FACTS ISSUE will reach the decision-making buyer when he's looking for facts.

510 Madison Avenue, New York, N. Y.  Murray Hill 8-2772

for buyers of radio and television
The ANPA fought back

Sponsor applauds Tide, which had the industry to publish a detailed history of the ANPA’s Bureau of Advertising in its 23 April issue.

...and the ANPA, which had the initiative and gumption to fight back some years ago when its effectiveness was far below today’s level.

ANPA members shared $145,000,000 in national billing during 1949, a staggering, media-topping figure that may make some wonder what the ANPA had to fight back from.

Newspapers fought back from a slim total billing of $150,000,000 as recently as 1942. The same year national radio (network and spot) totaled $185,000,000. Young and virile radio had all the advantage then. But radio went its contented way, while the newspapers, with their backs to the wall, cooked up some potent strategy.

As Tide reports it, the strategy centered around the Bureau of Advertising of the ANPA. The Bureau of Advertising was an anemic 20-year-old when General Manager Frank E. Tripp of the Gannett Newspapers proposed a plan to revitalize it. It subsisted on a budget of $96,000. And newspapers promoted themselves on the national scene to the meager tune of less than $150,000 additional. By 1938 Tripp’s plan had brought $300,000 into the Bureau of Advertising coffers, and the $300,350,000 budget continued through 1943.

In 1946 a program devised by Richard W. Slocum of the Philadelphia Bulletin to triple the Bureau’s income bore fruit. A membership drive brought in $750,000 (later increased to over $1,000,000 annually); the Bureau was reorganized into distinct national, retail, and administrative divisions.

With intramural bickering between newspapers only a few years behind it, the newspaper promotion effort is currently a masterpiece of cooperation and purpose. In 1945 the Bureau of Advertising had two researchers; today it employs 25 in a staff of 96. An “All Business Is Local” theme highlights more than 75% of all research and selling, its basic objective being to point out to advertisers which markets promise easiest, most economical sales opportunities for specific products.

Secondly, the research department works endlessly on studies, notably the Advertising Research Foundation’s continuing study of newspaper reading. It stresses “service,” helping the advertiser get more for his newspaper dollar.

Since 1942 the Bureau of Advertising has had a staunch ally in the American Association of Newspaper Representatives, which decided that “in units there is strength,” and formed project-teams in various cities to “sell” specific advertisers. Today 570 salesmen employed by ANR members constantly team up and develop new and expanded business on the basis of carefully developed presentations and hard work. This selling is always done on an industry level.

The ANPA makes no secret of where its strength lies. It operates on the premise that the Bureau of Advertising is its money-maker, and, in order to make it a better money-maker, thrusts it into the foreground whenever an opportunity arises. Thus, when Secretary of State Acheson addresses the ANPA’s Annual Convention, he’s billed “at the invitation of the Bureau of Advertising of the ANPA.” The ANPA, it seems, has no Annual Banquet. It’s the Annual Banquet of the Bureau of Advertising. The Bureau of Advertising gets many times the newspaper mentions of the ANPA, and newspaper publishers don’t overlook many opportunities to publicize their effective breadwinner.

In the competitive media struggle, radio and TV will do well to peer closely at the meteoric success achieved by newspapers in the national field since 1940. The history of the past 12 months spotlights the necessity for immediate marshalling of forces and funds; for the creation of a hard-hitting plan that will sell radio and TV just as effectively as newspapers are being sold.

The fact remains that radio is being pushed around in the competitive struggle. Despite the valiant efforts of Maurice Mitchell and his several assistants, the outmatched, outgunned BAB closely resembles the Bureau of Advertising in its infant days.

The inherent greatness of radio and TV have brought them business the easy way. But for every advertiser who knows what broadcast advertising can do, how to do it, many others know little beyond what other media tell them.

What’s needed is approval of a specific long-range plan of action (which we understand Mitch has in the blueprint stage) and the resolve and funds to carry it out.

P.S. The Bureau of Advertising considers 1950 a year of changing media values. Harold S. Barnes, Director of the Bureau, feels that radio and magazines will be substantially hurt by the advent of TV, but that since newspapers offer advertisers a “known and stable value” their use will be increased. Newspapers are pushing this concept. What concept does radio push?
RADIO!

AMERICA'S GREATEST ADVERTISING MEDIUM

Dedicated to Public Service and the Preservation of American Freedom

WJR

THE GOODWILL STATION, INC.—Fisher Bldg., Detroit

CBS

50,000 WATTS

G. A. RICHARDS
Chairman of the Board

HARRY WISMER
Vice President and General Mgr.
Longhair or corn...

It's got to be right for the ears of your customers to make them buy. As a well-known baking company illustrated when they set out to sell more bread to breadwinners in Washington, D. C. At the suggestion of Radio Sales, they put their dough on WTOP's Claude Mahoney. And announced soon afterwards: “Claude Mahoney is the perfect salesman for our bread in Washington. Some people call him corny. But he's made more friends for us than corn has kernels.” No wonder national spot advertisers use more than 750 local live talent broadcasts each week on the radio stations represented by Radio Sales. They know Radio Sales can furnish them with the right program to sell their products ...in 13 of their best markets.

RADIO SALES Radio and Television Stations Representative...CBS

Representing WCBS, WCBS-TV, New York City; WBBM, Chicago; KXIL, KTVI, Los Angeles; WCAM, WCAM-TV, Philadelphia; WCCO, Minneapolis; WEEI, Boston; KMEX, St. Louis; KCBS, San Francisco; WBT, WBTV, Charlotte; WRR, Richmond; WTOP, Washington; KSL, KSL-TV, Salt Lake City; WAPI, WAFM-TV, Birmingham; and THE COLUMBIA PACIFIC NETWORK.
Kentuckiana leads the nation...

in farm income gains

More money from crops... more money from livestock... more money to spend. This continuing prosperity throughout Kentuckiana adds up to a real sales opportunity for advertisers.

TOTAL INCOME FROM LIVESTOCK AND CROPS

3% LOSS
6% GAIN
4% GAIN
U.S. KY. IND.

WHAS alone serves all of Kentuckiana

with the only complete Farm Programming Service for Kentucky and Southern Indiana

The Kentuckiana farmers depend on WHAS Farm Coordinator Frank Cooley and Assistant Don Davis for up to the minute farm news and market reports. And advertisers have come to depend on WHAS Farm Programming for sales results in Kentuckiana.

Here is the WHAS FARM PROGRAMMING
Market Report 6:35 - 6:45 M thru F
Farm News 6:45 - 7:00 M thru S
Noon Markets 12:40-12:50 M thru F
Farm Features 11:30-11:50 Saturday

50,000 WATTS * 1A CLEAR CHANNEL * 840 KILOCYCLES
The only radio station serving and selling all of the rich Kentuckiana Market

WHAS INTEGRATED * ESTABLISHED 1922
Louisville 2, Kentucky

VICTOR A. SHOLIS, Director * NEIL D. CLINE, Sales Director
REPRESENTED NATIONALLY BY EDWARD PETRY AND CO. * ASSOCIATED WITH THE COURIER-JOURNAL & LOUISVILLE TIMES
Emphasizing increasing importance of New York Spot billings, Wells Barnett, Sales Development chief of John Blair & Co. and Blair-TV; Dan Schmidt III, Atlanta manager of George P. Hollingbery Co.; Bob Salk, Katz Company Chicago salesman will locate in Manhattan. Barnett moves from Chicago 1 July. Schmidt, newly arrived, will head Hollingbery TV setup at 500 Fifth Ave. Salk, slated for early summer arrival, will specialize in research activity.

TV's rough production cost problem is being pared down by ingenious methods. Example: Young & Rubicam, New York, is using miniature RCA camera (only eight test models in existence to date) to rehearse some commercial broadcasts. Pony-size camera permits rehearsals in agency's own studios on occasion; saves high outside studio costs; enables cameramen to experiment on best lighting and display for the product.

Westinghouse Electric Corp. isn't missing any angles in merchandising its $25,000 light bulb jingle contest. Official entry blank (heavily plugged via air, newspapers, magazines, Sunday newspaper magazines, store displays) prominently asks which medium attracted entry.

Contrary to widely-held belief, Arthur Godfrey is all for every product he advertises. But Godfrey (and wife) have own system of pretesting product before accepting it. If it doesn't pass inspection, Godfrey won't handle (see "The Great Godfrey," page 21).

Advertising should boom throughout 1950, if business decides to cash in on Secretary of Treasury Snyder's latest report. Speaking in Memphis, he predicted that 1950 will be among most profitable business years in history. Brightest facets of economic outlook are stepped-up construction and auto output, high level of personal incomes, strong "willingness to buy" on part of public. Retail sales running 6% above last year's unit volume, he said.

Indications grow that music libraries like Langworth, World, Standard, MacGregor, Capitol, Associated, Sesac, RCA Recording may be radically expanding from traditional musical offerings. Two firms now furnish weather jingles; one is readying major non-music program; barn dance program under consideration; homemaker's show already released. Idea is to furnish programing in library form that helps advertiser use the station. Trend is evolution of concept advanced several years ago linking library selections together in program form.
Price tag of $90,000 is reportedly placed on TV film rights to Big Ten
Conference football highlights for coming season. J. Walter Thompson
holds option on rights. Ford Dealers, who sponsored highlights on 17
Midwest stations in 1949, weighing repeating this fall.

New president of the Radio Pioneers, quarter-century club, is Frank
E. Mullen, former NBC executive vp and now board chairman of Jerry
Fairbanks Inc. Robert Saudek, ABC vp, is recently elected head of New
York's Radio Executives Club for 1950-51 season. Ralph Weil, WOV gen-
eral manager, is vp.

Without mentioning Phonevision by name, Woodbury College survey of
3,000 TV set owners in Los Angeles, San Bernardino, and San Diego,
asked, "Would you pay $1 for a first run movie on your home TV?" 56%
answered "yes"; 35% "no." Remainder didn't answer. To question,
"Which performer would you like to see on TV," reply was Bob Hope,
Bing Crosby, Jack Benny, and Red Skelton in that order.

West Coast S & F food line, distributed by Smart and Final Co. Ltd.,
hopes to build up distribution around Los Angeles via $75,000 ad bud-
get, with 80% going to TV. Radio may be used later. Direct mail,
grocery trade papers, point-of-purchase material back up TV. Specific
items will be featured.

CBS withdrawal from NAB gives NBC and RCA opportunity to promote to
NAB membership more advantageously. As initial advantage, NAB execu-
tive points out that RCA color will be demonstrated to NAB Board of
Directors at next meeting to be held soon.

Now using more than 130 radio stations for their 88 stores in 60 mar-
kets, Robert Hall uses scientific, on-the-ground techniques in select-
ing stations. Newest wrinkles in Robert Hall radio strategy will be
explained to stations by Jerry Bess, Sawdon Advertising radio chief,
in coast-to-coast swing starting third week June. Men's clothing firm
earmarks 60% of total advertising for radio; 40% newspapers.

TV station representatives working cooperatively in Manhattan in com-
petition against networks, something radio reps rarely did. One top
agency handling large national account currently making up its mind
between network and spot is getting daily presentations from reps of-
fering choice times and citing spot advantages. Show involved is on
film. Reliable rep source predicts more coordinated pitches.
Us big-farming spendthrifts in the Red River Valley live high, wide and handsome, believe us. Lavish spendin’ comes easy to our fabulous farmers, because they earn far more dough than the national average.

WDAY, Fargo, is the one sure-fire way to reach our wealthy hayseeds. Hoopers prove that WDAY consistently gets top ratings in Fargo and Moorhead. On weekday afternoons, for example (Jan.-Feb., ’50), WDAY gets a 70.3% Share of Audience against 9.7% for the next station. And this same preference must exist outside of town, too, because WDAY has racked up some of the nation’s most impressive mail-pull stories.

Let us or Free & Peters send you all the facts about pioneering WDAY. You’ll be glad you did!

"Let's buy us a yacht, Susie!"

WDAY

FARGO, N. D.

NBC • 970 KILOCYCLES • 5000 WATTS

FREE & PETERS, INC., Exclusive National Representatives
The Great Godfrey
Broadcasting's master psychologist, he has sold products of every kind for hundreds of sponsors by knocking the stuffing out of commercials

Hitch your commercial to your program
Schwerin studies for Toni and others prove that "psychologically compatible" messages sell best on all types of programs

Lee pulls hat trick
After merchandiseable Montgomery replaced reporter Pearson, sales jumped 7%. Rest of industry 20% off

Seward's folly: 1950
National advertisers have "discovered" Alaska. U. S. is pouring money and men into the territory that radio sells best

Sensational but scarce
Feature films are racking up record ratings and results on television, but the supply is meagre. Westerns, old movies still the mainstay

Is Beethoven commercial?
There aren't many classical music stations—but do they pull? In markets of 2,500,000 and over, they report intensely loyal advertisers, audiences

Tool for timebuyers
McCann-Erickson comes up with a technique for estimating a station's share-of-audience from BMB 8-7 times per week listening data

What the timebuyer needs to know
SPONSOR is surveying agency timebuyers to see what facts they are getting to help them make their decisions and what facts they wish they had more of

Commercial effectiveness of news
How stations use news programs to sell, with a breakdown on various successful techniques outstanding advertisers have developed

Robert Hall clothes
The firm now schedules more than 10,000 advertising messages via radio each week . . . and suits are flying off those iron pipe racks

Queries
An upcoming SPONSOR department will print questions on advertising and broadcasting topics which readers have asked . . . with the answers
HIGH hurdles or Hoopers — whatever the "race," the winner has usually had years of experience in his particular field. Know-How, we call it.

Twenty-four years of broadcasting in this one area has given us at KWKH an unbeatable advantage in radio Know-How. Latest Hoopers prove it:

<table>
<thead>
<tr>
<th>Jan.—Feb. '50 Share of Audience</th>
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<tbody>
<tr>
<td></td>
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<tr>
<td>Weekday Mornings</td>
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<td>Weekday Afternoons</td>
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<td>Weekday Evenings</td>
</tr>
<tr>
<td>Sunday Afternoons</td>
</tr>
<tr>
<td>Total Rated Periods</td>
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</tbody>
</table>

Furthermore, BMB Study No. 2 shows that KWKH’s Weekly Daytime Audience has increased by 51,130 families since 1946 — now totals 303,230 families in Louisiana, Arkansas and Texas.

Write to us or ask The Branham Company for all the proof of KWKH’s superiority in this prosperous market.

50,000 Watts • CBS •
In Boston... it takes time to make friends

Boston is Boston... and there's no place quite like it. Take friendship, for example. Boston forms its friendships slowly. But once formed, they last forever. It's true in radio, too.

Most of Boston's radio favorites today are the hometown "real folks" WEEI first introduced many years ago - 20-year veterans like E. B. Rideout, the weatherman; Caroline Cabot and her shopping service; Carl Moore of the rapier wit; or such comparative "newcomers" (all on WEEI at least 10 years) as Uncle Elmer, Ken Ovenden, Charlie Ashley, Mother Parker, Jesse Buffum, Priscilla Fortesene. They're all on WEEI... because WEEI knows what Boston likes. No wonder WEEI has the largest share of audience, the highest average ratings and more quarter-hour wins than all other Boston stations combined. And today WEEI's bigger audiences are giving sponsors more for their money than ever before.

the station is WEEI
Columbia's Friendly Voice in Boston
DIAMONDS ON THE AIR

We are using a great deal of radio now, but we cannot seem to sell diamonds or silver on the radio. I wonder if you would be good enough to look in your files for some radio programs for a high grade store such as ours. We use local radio extensively and are most anxious to develop and increase our volume through radio.

We are old established jewelers here, our store having been established about 47 years ago and carry all fine lines of sterling, china, watches, etc., like those carried by Black, Starr and Gorham, Tiffany, and Cartier. Any help you can give us will be most appreciated. Incidentally, we are regular subscribers to your magazine.

Arthur Grunewald
Grunewald & Adams
Tucson

- Reader Grunewald is directed to "Diamond's couldn't sell diamonds," published in the 30 January SPONSOR.

DEPARTMENT STORE TV

Let me compliment sponsor on the article "Department store TV" that appeared in the 24 April issue.

Norman D. Tillman
Goldman, Walter & Kanna
Albany, New York

TV IN THE BASEMENT

I am told that on a road out of Bridgeton, N. J., leading west to Salem, there is an interesting television exhibit that might make a swell picture for the magazine.

Apparently some lad started to build a house but when he had completed the excavation he roofed it over temporarily with tar paper (about three feet above the ground) and is living in the basement. Yes, you guessed it, there's a television antenna rising up from the tar paper.

Ivor Kenway
Vice President
American Broadcasting Co.
New York

PER INQUIRY ADVERTISING

We are interested in per-inquiry advertising for one of our clients. Rather than embarrass many of the radio stations throughout the country that might not be interested in a P. I. deal, we are writing to you in the hope of securing any available station list that you may have.

NAT M. KOLKER
President
NAT M. KOLKER Advertising
Philadelphia

- SPONSOR has no list of stations interested in per-inquiry advertising and is opposed to this type of advertising.

ROUNDUP WILL BE POPULAR

In the 6 June, 1949 issue of SPONSOR you printed a letter from me hailing the advent of BAB. The bang-up job that "Mitch" Mitchell has done and is doing certainly justifies my early enthusiasm.

I also included in that letter a suggestion that sponsor provide a column or box where short items on sales promotion could be carried—items which do not lend themselves to feature article treatment but which contain pertinent data of interest.

Now I have the pleasure of hailing the advent of your new department "Roundup" in the current issue of sponsor. It is exactly what I (and probably many others also) had in mind and I predict it will rapidly become the most popular department in your publication. Double hail!

Robert S. Keller
President
Robert S. Keller, Inc.
New York

Lazersfeld newspaper study are still available. I should like very much to have ten copies of the reprint.

Montez Tjaden
Promotion Manager
KRMG
Tulsa, Oklahoma

- A small quantity of the "Reading vs. Listening" study is still available on request.

SUMMER SELLING ISSUE

Have just read 3 May SPONSOR. Congratulations on a great issue.

Merle Jones
General Manager
KNX
Hollywood

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

how hard can an advertising dollar work?

This is the case history of a sponsor who almost broke the postman’s back.

A few months ago this sponsor took to the air on CKAC with a show offering prizes to the listening audience. Forty-three programs later—in the space of two short months—this sponsor had accumulated 227,894 replies, each containing proof of purchase! Per dollar spent, this amounted to only 4½¢ on an item selling for an average of 22¢!

Amazing? Not when you consider that CKAC takes you into 450,000 French radio homes—more than 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.

*CKAC’s “Casino.” Present cosponsors: Odel’s, Super Suds, Noxema. Segments of “Casino” still available for sponsorship. Write for full details.
Bread and cake sales down sharply from last year

Bread sales are down three % to 20% below last year, with cake consumption lagging 10% to 33%. In addition, big bakery manufacturers like Continental, Bard, and General report their sales for the first three months of this year are down sharply from this period. To offset this sales slump, caused, in part, by frozen cakes, cake mixes, and “brown n’ serve” rolls, the American Bakers Association is readjusting its biggest advertising drive. Look for local campaigns launched by individual bakeries to supplement the Association effort. Examples: Cleveland’s Spang’s Baking Company is stepping up its advertising outlay 25%, using radio and TV. A Portland bakery now sponsors the Portland Beaver baseball games.

Reduction in number of tubes may result in cheaper television sets

Most television receivers now have about 20 tubes. Researchers believe some of the tubes can do double duty and are aiming to reduce the number of tubes in a video set to about 13. One manufacturer believes this tube reduction will trim the price of a set by at least $35 to $50.

Video aids Hollywood in its public relations drive

Most movie makers are blaming TV for the drop in movie attendance. However, video is also being used by Hollywood in a public relations drive designed to show that movie stars are just average people. A program called Rocket To The Stars will show movie names in their homes. One of the programs was sneak previewed in several cities recently but the series officially begins in the fall. It might start a trend with AM, TV, and the movie industry cooperating for mutual benefits rather than viewing competitively.

Tea drinking increases as coffee prices rise

With coffee prices up and quantity shrinking, Americans are drinking more tea. At the same time, the U.S. is buying larger shares of the tea crop from Far East producers. There should be increased broadcast advertising competition among coffee and tea manufacturers to capture the public’s attention. Lipton’s (Arthur Godfrey); White Rose tea (announcements); Maxwell House; Chase & Sanborn; and regional coffees like Folgers and “26” Coffee should vie for the iced drink trade this summer.

Hat industry says business lower because of foreign hat influx

Enough hats were imported in 1949 (1,410,000) to have provided full-time employment for some 600 U.S. factory workers. The Hat Institute blames reduced duties under the Geneva Trade Agreement for the foreign influx. The imports are hurting the economy of towns like Danbury, Conn., where 85' of the town’s payroll is dependent upon hat manufacture (Lee Hats). Big manufacturers like Lee and Adams Hats will have to depend on their rival ABC commentators, Robert Montgomery and Drew Pearson to help offset foreign sales competition.

Tip for sponsors: there are new markets to conquer

The nation’s population has increased 15% over 1940 to 152,000,000. But more important to broadcast advertisers is the fact that an estimated 40% of all United States families today are new families established since 1940. Walter R. Barry, vice president in charge of merchandising for General Mills, calls attention to this fact and asks: “Are they a market for new products, or will they be content to start out with the old products that were available to their parents?” Mr. Barry’s tip to business: dynamic distribution, with advertising playing a major role, will keep the economy expanding.

High incomes make summer selling prospects bright

Personal incomes are well ahead of the 1949 figure and, it is expected, national income will top 1949’s $221,000,000 figure. This brightened economic picture makes the situation ideal for summer selling via the airwaves.

Cigarette lighter sales make tremendous post-war gains

The cigarette lighter industry grossed some $5,000,000 in 1939. But during the war, cigarette lighters zoomed in popularity, and now the industry gross is $50,000,000 plus. American Safety Razor started making lighters three years ago, now claims to be second to Ronson in dollar volume; Ronson Art Metal Works crossed the $32,000,000 mark last year. Now both firms are expanding along with other lighter manufacturers planning radio and TV efforts to take advantage of the growing market. American Safety Razor will sponsor the first half-hour of the Robert Q. Lewis show on CBS-TV starting 28 September, while Ronson uses TV spots in 35 cities plus their 20 Questions on WOR and WOR-TV.

Nation’s brewers will advertise heavily to fight decline in consumption

Local brewers and nationally-known beer makers, traditionally heavy users of spot and national radio, are increasing their advertising outlay. The reason: post-war plant expansions have increased production but, at the same time, beer consumption has declined. From a peak of around 38,000,000 barrels in 1939-43, consumption has dropped to 33,000,000 for 1949. This has created a highly competitive situation and should mean more broadcast advertising by brewers.

Outlook

Forecasts of things to come, as seen by sponsor’s editors
Radio's most loyal audience writes one WLS program 207,000 letters in three months!

Listener-Confidence and Acceptance Pay Off in Mail—and in Definite Sales Results.

WLS Stumpus, continuously bringing the largest daily response we have record of in Chicago radio, features the same kind of friendly voices, the same neighborly spirit and top quality talent that WLS listeners have come to expect whenever they tune the 890 spot on their dials.

WLS listeners know the products advertised on this powerful participation program will be dependable, for they have followed WLS advice, for more than a quarter century.

Many young married couples, the heavy-spending age-group from whom so much of our mail comes, grew up listening to WLS in their family homes. Many were members of youth groups given special recognition by WLS... and it is only natural this lifelong listening habit carries over, for WLS has always programmed for the family.

Stumpus is typical of the clean, wholesome fun we provide, just as School Time and Dinner Bell typifies our service—and Stumpus’ response is typical of the way radio’s most loyal audience... the substantial family folks in 217 counties... respond to words from WLS and buy WLS-advertised products. Listener loyalty predicates advertising results.

STUMPUS with Captain Stubby and the Buccaneers is broadcast daily from 10 to 10:30 a.m., with advertising participation available at regular one-minute rates. Currently, there are no availabilities but an inquiry now will assure first chance at the next availability opening up. Call, wire or write Sales Manager, WLS, Chicago 7, for the story of Stumpus—the program that drew 207,000 letters in just 3 months—and for rates and possible availabilities.
"Stopped the Show" at such top spots as:

CAFÉ SOCIETY, NEW YORK ROXY THEATER, CARNEGIE HALL—to mention a few.

Featured Network Headliners for:

OLD GOLD, CARNATION, CHESTERFIELD, ROYAL CROWN, COCA COLA, GROVES, NASH-KELVINATOR, ACME BEER and many others.

Stars of Paramount, Goldwyn, and Warner Brothers Pictures
RENEWED SPIRITUAL AND FOLK ARTISTS

NO MINIMUM CONTRACT REQUIRED!

Your FREE AUDITION shipped PREPAID on request—No deposit fee

The Golden Gate Quartet will make one free personal appearance on all stations who run the series, within 52 weeks of their starting date, provided the series is still on the air at that time.

THE GOLDEN GATE QUARTET
Built to produce real honest-to-goodness cash register ringing results

THE GOLDEN GATE QUARTET
The best produced, most readily saleable series available today

PRICED REALISTICALLY FOR AN EASY SALE

TRANSCRIPTION SALES, INC.

47 West 56th Street, New York 19, N. Y. Phone: COLUMBUS 5-1544
117 West High Street, Springfield, Ohio Phone: 2-4974
Announcing!

WNOE

NOW NEW ORLEANS

50,000 WATTS

Available Right Now —
SPOTS ON LONG ESTABLISHED LOCAL SHOWS.
PROGRAMS: NEWS... SPORTS... MUTUAL CO-OPS
LIKE KATE SMITH... DIXIELAND JAZZ!

★ NEW Spot on the Dial 1060 K.C.
★ NEWEST, Most Modern All RCA Equipment!
★ Building listener loyalty 25 years!
★ Individual Programming tailored to the area—plus leading Mutual Shows!
★ Building More Listeners Now With Our Greatest Promotion In History!

WNOE

MUTUAL BROADCASTING SYSTEM

James A. Noe, Owner

Natl'. Reps.
RA — TEL
420 Lexington Ave.
New York City

50,000 WATTS DAYTIME — 5,000 WATTS NIGHTTIME

Get in Your Orders Now!
New and renew

These reports appear in alternate issues

New on Networks

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<th>NET STATIONS</th>
<th>PROGRAM, time, start, duration</th>
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<tr>
<td>General Mills</td>
<td>Knox Reeves</td>
<td>NBC 136</td>
<td>Night Beat; M 10:10-10:30 pm; 1 May; 14 wks</td>
</tr>
<tr>
<td>General Motors</td>
<td>Campbell-Ewald</td>
<td>CBS 174</td>
<td>Dangerous Assignment; W 10:30-11 pm; 3 May; 6 wks</td>
</tr>
<tr>
<td>(Chevrolet division)</td>
<td></td>
<td></td>
<td>Soap Box Derby; Sun 4:30-4:15 pm; 13 Aug only</td>
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<tr>
<td>Grove Laboratories</td>
<td>Harry B. Cohen</td>
<td>MBS 516</td>
<td>The Shadow; Sun 5-5:30 pm; 11 June; 52 wks</td>
</tr>
<tr>
<td>George H. Bormot</td>
<td>BDB&amp;O</td>
<td>CBS 62</td>
<td>Music With The Bormot Girls; Sat 2-2:30 pm; 20 May; 52 wks</td>
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<tr>
<td>Miles Laboratories</td>
<td>Wade</td>
<td>NBC 148</td>
<td>One Man's Family; M-F 7-7:15 pm; 5 June; 52 wks</td>
</tr>
<tr>
<td>Philip Morris</td>
<td>Blow</td>
<td>CBS 150</td>
<td>This Is Your Life; Tu 9:30-10 pm; 9 May; 52 wks</td>
</tr>
<tr>
<td>Rexall Drug</td>
<td>BBD&amp;O</td>
<td>NBC 166</td>
<td>Richard Diamond; W 10:30-11 pm; 14 June; 52 wks</td>
</tr>
<tr>
<td>R. J. Reynolds</td>
<td>William Esty</td>
<td>MBS 300</td>
<td>Camel Scoreboards: M-S 5 min. following The Game of The Day; 2 May</td>
</tr>
<tr>
<td>Tobacco Co</td>
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Renewals on Networks

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<tr>
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<th>NET STATIONS</th>
<th>PROGRAM, time, start, duration</th>
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</thead>
<tbody>
<tr>
<td>Goodyear</td>
<td>Kudner</td>
<td>ABC 77</td>
<td>The Greatest Story Ever Told; Sun 5:30-6 pm; 24 Sept; 52 wks</td>
</tr>
<tr>
<td>General Mills</td>
<td>Dancee-Fitzgerald-Sample</td>
<td>ABC 132</td>
<td>The Lone Ranger; MWF 7:30-8 pm; 2 June; 52 wks</td>
</tr>
<tr>
<td>General Mills</td>
<td>Knox Reeves</td>
<td>NBC 8</td>
<td>Sam Dury; M-F 7:45-8 am; 1 June; 52 wks and 4 days (Par)</td>
</tr>
<tr>
<td>H. J. Heinz Co</td>
<td>Mason</td>
<td>ABC 277</td>
<td>This Woman's Secret; M-F 4:45-5 pm; 1 June; 52 wks and 4 days</td>
</tr>
<tr>
<td>Pillsbury Mills</td>
<td>Leo Burnett</td>
<td>CBS 154</td>
<td>Adventures of Ozzie &amp; Harriet; F 9-9:30 pm; 29 Sept; 52 wks</td>
</tr>
<tr>
<td>Norman Bros Inc</td>
<td>William Weintraub</td>
<td>ABC 265</td>
<td>Grand Central Station; Sat 12:30-1 pm; 3 June; 52 wks</td>
</tr>
<tr>
<td>United States Steel</td>
<td>BBD&amp;O</td>
<td>NBC 166</td>
<td>Homoparty &amp; Cedric Adams; M-F 3:30-4 pm; 28 Aug; 39 wks</td>
</tr>
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</table>

National Broadcast Sales Executives

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arthur J. Barry Jr</td>
<td>Free &amp; Peters, N.Y., vp (retirement effective in June)</td>
<td>WSKK, Poughkeepsie, vp and gen mgr</td>
</tr>
<tr>
<td>William Beena</td>
<td>WNEW, N.Y., special events dir</td>
<td>WJZ, WJZ-TV, N.Y., prom mgr</td>
</tr>
<tr>
<td>R. Rollins Boynton</td>
<td>Fletcher D. Richards, N.Y.</td>
<td>WQNR, N.Y., Jr acct exec</td>
</tr>
<tr>
<td>Ralf Brent</td>
<td>WBBM, Chi., sls prom mgr</td>
<td>Sam, sls mgr</td>
</tr>
<tr>
<td>Herbert A. Carlborg</td>
<td>CBS, N.Y., Radio Sales, eastern sls mgr for radio sls—</td>
<td>Same, sls mgr</td>
</tr>
<tr>
<td>Maurice J. Condon</td>
<td>Roy S. Durantine, N.Y., radio-tv dir</td>
<td>WEO, Elyria-Lorain, O., gen mgr</td>
</tr>
<tr>
<td>Thomas Dawson</td>
<td>CBS, N.Y., Radio Sales, acct exec</td>
<td>Same, eastern sls mgr</td>
</tr>
<tr>
<td>John S. DeRusse</td>
<td>NBC, N.Y., mgr of nail spot sl</td>
<td>WCAU, Phila., gen sls dir</td>
</tr>
<tr>
<td>Arthur B. Donegan</td>
<td>ABC, N.Y., acct mgr of pub dept</td>
<td>Same, addl duties as trade news editor</td>
</tr>
<tr>
<td>Gordon Gray</td>
<td>WIP, Phila., vp</td>
<td>Same, member of board of dir</td>
</tr>
<tr>
<td>Richard Hughes</td>
<td>Music Corporation of America, N.Y.</td>
<td>ABC, N.Y., spot sls dept</td>
</tr>
<tr>
<td>Dale Lute</td>
<td>Firestone's Central Sales div</td>
<td>WRFD, Washington, O., state sls div head</td>
</tr>
<tr>
<td>Robert M. McGredy</td>
<td>NAB Broadcast Advertising Bureau, N.Y., acct dir</td>
<td>WCAU, WCAU-TV, Phila., sls mgr</td>
</tr>
<tr>
<td>Fred J. Mahlstedt</td>
<td>CBS, N.Y., Radio Sales, research &amp; prom mgr</td>
<td>Same, gen sls mgr</td>
</tr>
<tr>
<td>Hayward Meeks</td>
<td>WAYS, Charlotte, N.C.</td>
<td>WOL, Wash., WRFD, Washington, O., prom &amp; pub dir (Peoples Broadcasting Corp)</td>
</tr>
<tr>
<td>Jack Perry</td>
<td>ABC, N.Y., trade news editor</td>
<td>Same, not to be in charge of pub affair</td>
</tr>
<tr>
<td>William B. Ryan</td>
<td>KFI, KFI-TV, L.A., gen mgr</td>
<td>NAB (signed 3-year contract as gen mgr)</td>
</tr>
<tr>
<td>Alan H. Schroeder</td>
<td>WOR, N.Y., sls rep in Chi. and Midwest territory</td>
<td>CBS Radio Sales, Chi., sls</td>
</tr>
<tr>
<td>H. A. Selvile</td>
<td>ABC, N.Y., supervisor of tv council and sustaining traffic</td>
<td>WCAV, Norfolk, Va., gen mgr</td>
</tr>
</tbody>
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In next issue: New National Spot Business; New and Renew on Television; Station Representation Changes; Advertising Agency Personnel Changes
New Agency Appointments

**SPONSOR**

1. Appel & Co Inc., N.Y.
4. Runner Frozen Foods Co., St. L.
5.arden C., N.Y. (Grocery products div.)
7. Frazier Bros., Chi.
8. Callahan-Thomas Inc., N.Y.
9. Carton Sales Company, N.Y.
10. Choppar Corp., Cincinnati
11. The International Litho of National Bank & Trust Co., Chi.
12. The Ohio Fire Equipment Co., Newark.
13. The VVA Corp., N.E.

**PRODUCT (or service)**

1. Fan Belle housecoats
2. Concentrated apple juice
3. Specialty furnishings
4. Beef steaks
5. Hominy
6. Bathroom scales
7. Better wafers
8. Children's dresses
9. Religious goods
10. Window shades
11. Fire equipment
12. Rain suits
13. Chemical products
14. Dispersion powder
15. Kitchen ranges
16. Cemetery
17. Sewing machines
18. Home appliance
19. Department store
20. Linoleum importer
21. Reckers
22. Telephone units
23. Wax paper
24. Vending machines
25. Aesthetic manufacturer
26. Permanent-type anti-freeze
27. Negligees
28. Plastics
29. Plastic starch
30. Popped wheat processors
31. Household cleaner
32. Clothing
33. Suite and coats
34. Drug specialties
35. Maxwax manufacture
36. Radios-photographs & television
37. Manufacturers
38. Bureaut product
39. Television interference absorber
40. Refrigerating
41. Staining intelligences
42. Denta-Touch
43. Sau-Maid orange drink
44. Automobile lamps

**AGENCY**

1. Fashion, N.Y.
2. Sutherland-Ashlee, Boston
4. Oakleigh R. French, St. L.
5. Duane James Co., N.Y.
8. Cherronese, N.Y.
9. Williams-Allenborg, N.Y.
10. Farson, Hoff & North, Cincinnati
11. Roche, Williams & Cherry Inc., Chi.
12. G. M. Radford Co., N.Y.
13. Footse, Cone & Rebil, S.F.
15. Victor Van Der Linde, N.Y.
16. Ben Kemper Co., Boston
17. Dan B. Miner Co., L.A.
18. Footse, Cone & Rebil, Chi.
19. Robert W. Orr, N.Y.
20. Douglas B. Simon, N.Y.
21. Williams-Allenborg, N.Y.
22. Williams-Allenborg, N.Y.
23. Albert Woodley Co., N.Y.
24. LeValley Inc., Chi.
25. H. Grider, Cleve.
27. James Thomas, Chicago Co., N.Y. & Boston (effective 1 July)
28. St. George’s & Reiker Inc., N.Y.
29. Morse, Haun & Johnson (Muriel Johnstone-LeValley Inc., Chi.
30. Rockley & Reynolds, Phila.
31. J. Walter Thompson, N.Y.
32. Weidner-Morse, N.Y.
33. Robert W. Orr, N.Y.
34. Norman R. Waters, N.Y.
36. Rev. Detroit
37. Reis, N.Y. (fashion div.)
38. A. D. Alomos, N.Y.
39. Caples, Boston
40. L. & Koen, Phila.
41. Samuel Grant Co., N.Y.
42. Edward A. Grosfeld, Chi.
43. Robert W. Orr, N.Y.
44. Hoffmann, N.Y.
45. Cox & Tread, Phila.

---

**FORMER AFFILIATION**

4. Remo-New York Inc., sls mgr
5. American Home Foods, N.Y.
6. Grant Pulles & Hardware Co., N.Y., adv mgr
7. Young & Rubicam, Toronto, acct exec.
8. Western Electric Co., N.Y., broadcast sls mgr
10. Standard Brands Inc., N.Y., dept prod mgr
11. Ciba-Pharmaceuticals Products Inc., N.Y., marketing research dir
12. Remo & Hedges, N.Y. (metropolitan div.), sls mgr
15. Consolidated Edison Co., N.Y., adv dir
16. Electric Auto-Lite Co., N.Y., sls prod mgr
17. International Detergents Corp., Marion, O., (Universal Detergent div.) sls mgr
19. Benton & Bowles, N.Y., field planning staff

**NEW AFFILIATION**

1. Same, eastern div sls mgr
2. Binks-Pack Foods Inc., N.Y., dir and vp
3. Same, tube div adv manager
5. Rockwell-Ball Bldg Co., Hamden, Conn., adv mgr
6. 20th Century Paint & Yarnish Corp, Elkhart, adv mgr
7. The Diamond Match Co., N.Y., adv mgr
8. Claude Neon Inc., N.Y. (Standard Electronics Corp.), vp in charge of sls
9. Same, corporate vp
10. Personal Products Corp., Willimaw, N.Y., chmn of adv
11. White Laboratories Inc., N.Y., marketing exec
12. Same, eastern div sls mgr
13. Same, chairman eastern div
14. Same, adv mgr Kimberly-Clark div
15. Same, adv dir
16. Same, export sls mgr
17. A. J. Lindemann & Haverson Co (Electro-Weve), Mankato, gen sls mgr
18. Same, chairman of the board
21. Northeast Airlines, Boston, vp in charge of sls
willie wish presents his “All-Star” team of baseball-minded sponsors —

Once again WISH is the “Baseball Station” in Indianapolis and once again we're in there batting for an impressive lineup of sponsors who recognize that WILLIE WISH packs a terrific wallop in Indianapolis.

Yes, WILLIE WISH is now batting for this “All-Star” team:

- Cook’s Beer — Baseball Broadcasts every night
- Sawyer Biscuit Co. — “Dugout Dope”
- Sawyer Biscuit Co. — “Baseball Chatter”
- Snider Studebaker Service — “Fans In The Stands”
- Pennsylvania Motor Inn — “Sunday Baseball Revue”
- Indianapolis Nash, Inc. — “Baseball Scores”
- Advance Paint Products, Inc.
- Leon Tailoring Company

“Hits, Runs and Airs"

that powerful puller in Indianapolis . . .

of Indianapolis
affiliated with AMERICAN BROADCASTING COMPANY

GEORGE J. HIGGINS, General Manager
Important in your selling

WDEL-TV
CHANNEL 7
WILMINGTON, DEL.

Assures advertisers the clearest picture in this rich, important market. NBC network shows, fine local programming—provide an established and growing audience. Many advertisers are now enjoying profitable returns.

WGAL-TV
CHANNEL 4
LANCASTER, PENNA.

The only television station that reaches this large, important Pennsylvania market. Local programming—top shows from four networks: NBC, CBS, ABC and DuMont guarantee advertisers a loyal, responsive audience.

STEINMAN STATIONS
Clair R. McCallough,
General Manager
Represented by
ROBERT MEEKER
ASSOCIATES
New York  Chicago
San Francisco  Los Angeles

Don Stewart, manager of the Texas Company’s advertising division, is the man who “discovered” Milton Berle.

At least, he recognized Milton Berle’s terrific television potentials. That was back in 1948 when the Texas Company was beginning to experiment with television. Stewart had been following TV closely since the first commercial broadcasts before the war. Somehow he felt that Berle, the brassy, mugging, fireball who up to then had been most successful in night clubs, was just the man to be permanent emcee of Texaco Star Theatre. He plumped hard for Berle.

Berle’s rise to his present position as Mr. Television (current Nielsen, 79.3) proves how good Stewart’s sense of showmanship is.

As the man who spotted Berle, Stewart ranks as at least a minor prophet in an almost unpredictable industry. His guess about future TV programming: hour shows will be forced to go on an every other week basis to cut costs. He thinks that if a show is good enough it will hold its audience. (Others in TV disagree, however. For example, the Ken Murray Show, which is 44th in the current Nielsen listings, has failed to build a satisfactory audience on a bi-weekly basis, is expected to go weekly this fall.)

The Berle show is budgeted at approximately $40,000 a week. To keep costs from soaring even higher, Stewart polices the budget personally. “It’s surprising the way waste can creep in,” he says. “We can easily go overboard on sets alone. To avoid that, we put a ceiling on set costs and stick to it. At times, you start out with one idea in mind and then change plans. This can put a hole in the budget. For example, we’ve gone ahead and bought musical arrangements and then never used them. Way to avoid that is get your plans set before you spend.”

Stewart’s total ad budget is approximately $6,000,000, with a little over $2,000,000 allotted to radio and television. The company has always gone in for big-name and prestige programing, sponsors the Metropolitan Opera radio broadcasts during the season (on ABC).

Stewart came to the Texas Company back in 1936 after wide experience in a number of fields. He picked up a basic knowledge about the oil industry working for the O’Shaughnessy South American Oil Reports where he was everything from office boy to rewrite man. He became top man in Texas Company’s advertising in 1945.
New developments on SPONSOR stories

P.S. | See: "Markets on the move"
Issue: 27 February 1950
Subject: Transit radio

Transit Radio is still on the move—up.
Though progress has been difficult all the way, its growth has been continuous. As sponsor pointed out in its article "Markets on the move," "...it will take more than the protests of competing media, the disgruntled complaints of the minority, to permanently stunt this new mode of radio application."

The system has been stretched to 23 cities. There are now 3,300 public transit vehicles equipped for transit radio, with a total of 215,900,000 passengers every month.

A May report reveals that national advertisers using Transit Radio have gone from 25 to 45 since 1 January 1950, an increase of 80%. Local advertisers numbered 344 when the last report was compiled in February. Local and national renewals are running very high.

The type of programming used by Transit Radio stations seems to meet the approval of FM home listeners as well as passengers. A survey was taken recently in metropolitan Washington, D. C. Those who listened to the Transit Radio FM station at home numbered 23,500 weekly (for an average of 66.5 minutes per day). And 47,600 people listened to FM radio on transit vehicles (for an average of 22 minutes per day). All in all, the Transit Radio FM station had more than three times as many listeners as the next highest FM station in Washington.

Disputing the validity of opposition of "anti-listening" highbrows Frank Pellegrini, vice president in charge of sales, states:

"We entertain them (transit riders) in the most pleasant and wholesome manner, and give them up-to-the-minute news bulletins, time signals, temperature and weather reports, sports bulletins, and countless public service announcements promoting safety, the Red Cross, Community Chest and all the other important civic and charitable campaigns. In meeting civic emergencies, Transit Radio can render superb service."

P.S. | See: "The Peter Paul formula"
Issue: 3 January 1949
Subject: News cast advertising

Peter Paul has sweetened its radio advertising.
"The Peter Paul formula" stroxson described a year ago last January has been revamped to concentrate on the younger age groups.

During 1949, candy business in general leveled off, though Peter Paul managed to hold its own throughout the year. That wasn't enough. Early this year, the company brought in a new advertising director, Elliott Plowe. They then switched to the Maxon Agency; started searching for shows to add to their famous news cast programming.

In 1948, the company used 120 stations per week for its news programs; these now have been reduced to about 70 stations. However, Peter Paul has not changed its news broad cast policy; still airs spot news throughout the country.

The change in policy involves addition of TV kid shows to the budget. The company now sponsors 15 minutes of the half-hour Magic Cottage five days a week on DuMont. The company also sponsors the half-hour Buck Rogers show over ABC-TV each Saturday. See-See Zoo was added 25 April; it's a 15-minute TV puppet show aired Mondays through Fridays over WBAF-TV, Fort Worth.

FACT FILE ON MILWAUKEE RADIO#1

If you have $50 or $500 per week to spend in selling the Milwaukee market, WEMP, the city's No. 3 station can give you almost 1/2 the audience of the No. 1 station at 1/6 the cost or, by smart spot selection...

3 times the listeners per dollar you spend

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<th>Network &quot;A&quot;</th>
<th>Network &quot;B&quot;</th>
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<tr>
<td>26.9</td>
<td>18.7</td>
<td>12.6</td>
</tr>
</tbody>
</table>

Based on May-Sept. '49 Hooperating of 26.9 for the No. 1 station and 12.6 for WEMP.

WEMP 24 HOURS OF MUSIC, NEWS, SPORTS

Hugh Boice, General Manager
Headley Reed, Nat. Representative

5 JUNE 1950
It's no news to
Year after year, in every listening study made, KMOX wins in a walk. And 1950 is no different. The first Pulse of St. Louis proved it. The second confirms it.

Of the 504 quarter-hours all week long, KMOX wins first place in 418...585% more wins than any other station!*

Of the total 240 weekday daytime quarter-hours, KMOX wins first place in 200!†

Of the top 10 locally-produced daytime programs, 9 are on KMOX!†

It’s no news to us—but it’s new and further proof for advertisers—that KMOX always wins easily in St. Louis. That’s one good reason why KMOX is the greatest selling force in Mid-America today.

“The Voice of St. Louis” KMOX
Columbia Owned • 50,000 watts • Clear Channel

*Report No. 1, Jan.-Feb. 1950; Report No. 2, Mar.-Apr. 1950 • 6:00 AM to 12:00 Mid., Sunday thru Saturday • 6:00 AM to 6:00 PM, Monday thru Friday
WEED

and company

RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK • BOSTON • CHICAGO

DETROIT • SAN FRANCISCO

ATLANTA • HOLLYWOOD
Broadcasting's master psychologist, he has sold products of every kind for hundreds of sponsors by playing the common man.

by Irving Marder

"It's beautiful music, and these crackers are delicious, this is CBS, the Columbia Broadcasting System."

That, as almost any radio listener will recognize, is an Arthur Godfrey commercial for Nabisco, verbatim. To get the full flavor, imagine those words filtering through a mouthful of said crackers—Honey Graham—and punctuated with crunches at well-timed intervals.

Sponsor is spilling no secret in disclosing that the man with a mouthful of crackers is the most successful salesman in radio.

How does Godfrey do it? That is not the riddle of the age, as some people would have you believe. Spon-
sor will tell you how he does it—at no increase in the purchase price of this magazine. SPONSOR regrets its inability to tell the breathless advertiser how to duplicate Godfrey's fabulous success—without buying Godfrey. Nonetheless, the inefable Arthur works his sales magic for all to see and hear, without the aid of mirrors, wires, or hidden trapdoors. Any radio or TV advertiser who keeps his eyes peeled can learn much to his profit from the old Maestro.

Godfrey takes the curse off the commercial by knocking the stuffing out of it. Whether or not Arthur invented this technique, as some people claim, is beside the point. He is the Toscanini of the unspoken, unspoken, and he has made it pay off as no one else ever did—for several hundred sponsors, in millions of dollars worth of sales; for CBS, in gross billings of some $7,000,000 annually; and for Godfrey, in a yearly take of about $800,000 and all the Chesterfields he can smoke.

As far back as 1944, Godfrey's golden touch was working so well that CBS, chortling over his sales feats in a promotion piece, felt the need to warn would-be local sponsors against over-optimism. A Godfrey brochure issued by the network's Washington station, WTOP, confided: "This Godfrey is a mighty popular man and right at the moment he has all the sponsors he can properly handle. But, the way we look at it, there's always a chance some of those lucky people may retire pretty soon on the money Godfrey's persuasive selling has made for them. With that possibility in mind, we have an extra-special club room with deep-plush upholstered chairs... for advertisers who want to be in line for a place on Godfrey's Syndicate. Just call WTOP, or the nearest office of Radio Sales. Invite Godfrey to lunch, and he'll see that your name gets on our deluxe waiting list."

Brave words, those, but far from bombast. Not when the advertisers themselves join in the love feast. Here are a few excerpts from letters in the sales department files of WCBS, Arthur's New York outlet:

"We feel that the results obtained through Godfrey's efforts (for the Durham-Enders Razor Corp.) have enabled us to build a business in one of the most difficult markets in this country. . . . We have tried many other forms of advertising in an effort to increase our business activity in this territory, and while we had a slight increase, we had never been able to get the business up to the point where we felt we were getting a fair share of the total volume of the razor and blade business in this rich market. The results are phenomenal, and again I tell you that the money we have spent with Godfrey is very definitely a sound investment."

From a retail store in New Jersey—"Because of your comments on the radio... the sales of Interwoven Sox have jumped enormously. We find our shelves practically empty. The people of Asbury Park are going around barefoot because of their inability to purchase Interwoven Sox. If you will notify the Interwoven people down at Martinsburg, Va., of our dire predicament... I am sure they may be able to do something about it."

"I just want to thank you on behalf of our distributors and ourselves for the swell job you are doing on Fritos. Furthermore the publicity you are giving our product is already showing up in increased sales. Last week was our biggest week to date, and this week will be still bigger."

"We (the National Biscuit Co.) (Please turn to page 16)"
1. Old days: Arthur in '35 with Harry Butcher, then boss of WJSV.
2. Next step: WCBS early morning show. The guest is Jim Farley.
5. Present morning show: Nabisco sponsors one 15-minute segment.
Hitch your commercial to your program

Schwerin studies for Toni and other clients prove that "psychologically compatible" messages do best job
Schwerin researchers found themselves tracking down the answers to fascinating questions like these:

"Why did one program create five times as many extra customers per thousand listeners as another show for the same sponsor?"

"Was a sponsor right in dropping a show costing $2.94 per thousand listeners and keeping one costing $3.47 per thousand?"

"Why did a low-rated program deliver three times as many extra customers per thousand listeners for a sponsor as another with high ratings?"

While studying commercials for Miles Laboratories, The Toni Company, A.T.&T., Campbell Soup, and other leading radio advertisers, the Schwerin organization discovered a systematic relationship between commercial remembrance, believability, and sales effectiveness.

But this wasn’t new, except for the huge scale on which it was demonstrated.

Schwerin next proceeded to analyze various methods by which memory and credibility of the selling message could be heightened by tying it in with best liked elements of the program. He called this relationship “Psychological Compatibility.”

One of his initial research steps was to divide the sample for each program.

(Continued on page 56)
Lee pulls the hat trick

After Montgomery replaced reporter Pearson, sales jumped 7%. Rest of industry is still 20% off

The Frank H. Lee Company takes off its pre-shaped hat to radio. The venerable Danbury, Conn., firm had a clear-cut goal in mind in taking its first broad-gauge network flyer in 1945: challenging the leadership of the nationally-known hat brands. How close have they gotten to that goal? Here's what Lee's advertising and sales vice president, J. B. Beltaire, says on that subject:

"Thanks to radio, Lee is as important a factor in the hat business today as Stetson, Dobbs, or Knox." And he adds: "It would have taken us a good 20 years to do it with magazines. With radio we did it in five years."

The Lee hat has been worn on the air by Dale Carnegie, Drew Pearson, and Robert Montgomery, in that order. The Carnegie effort, over 53 MBS stations in 1943, can be counted as a false start. Dale didn't make many friends for Lee—which is no reflection on his specialty since the stations were too widely scattered for effective merchandising efforts.

About two years later Lee was making eyes at Drew Pearson, who was then sponsored by Stetson. Pearson was not backward about leaving Stetson for Lee, and in December, 1945, he made the change, bringing his crystal ball with him (see "Crusading pays Lee," February, 1947, SPONSOR). The Pearson package cost Lee about $11,000 a week. The Dale Carnegie show cost them $4,000 a week.

Pearson's damn-the-torpedoes commentary style, coupled with his feud with the Ku Klux Klan which made Page One news, helped Lee sell more hats during 1946 than any other manufacturer. (Stetson, with a higher-priced line, was and still is the leader in dollar volume.) By 1949, however, a feeling had grown within the Lee organization that Pearson's increasing controversy and adoption of partisan causes was probably not an ideal background for the Lee sales pitch. The now-historic hat-switch followed, and Pearson pasted an Adam label on his crystal ball.

The Lee executives make no attempt to minimize Pearson's great selling job for them, despite the fact that they dropped his broadcasts. They admit freely that the veteran commentator's fearless predictions and his straight-from-the-feedbox dope stories were responsible for lifting Lee out of the "just another hat" category and into the household-name bracket, along with Stetson, Dobbs, and Knox.

Lee has been making hats in Danbury, Conn., since 1861, when tastes in male headgear ran almost exclusively to the Blue or the Gray. But the customers who wore them never knew they were Lee's. The company manufactured hats which were sold under 95 different labels and trade names. Almost 75 years went by before Lee
made its first effort toward establishing the Lee brand name.

They tried magazine advertising first, since it was traditional back in 1935 to sell men's wear via printed media. The ads were read, but to the public at large the name "Lee" continued to suggest primarily a famous soldier of the Confederacy.

When the magazines failed to deliver, Lee turned to radio and featured articles in Little Known Facts About Well Known People. It expanded from 33 to 212 stations, with Lee remaining a little-known person. A distinctive label for all Lee hats, and a distinctive commentator-Pearson—backed by slick promotion and merchandising, finally did it. Lee sold $15,000,000 worth of hats during 1946, Pearson's first full year on the air under the Lee label. The next year about $700,000 of that gross sales figure was ploughed back into Lee advertising; $570,000 was spent in radio. (Lee's ad budget is still around $700,000, but almost all of it is spent for air-selling, the rest going toward point-of-sale material and dealer help. In 1947 the odd $130,000 was spent on spreads in Time and Life.

When the undeniable success of Pearson was dropped last summer, the general but uninformed opinion was that Lee couldn't stand prosperity. Actually, Lee can stand it as well as the next manufacturer, and was indeed anxious for its continuance. Furthermore Lee's ad manager, Jack Belfaire, and the firm's new agency, Grey, felt the time was ripe for the next phase of Lee merchandising: surrounding the Lee name, now firmly established nationally, with an aura of smart sophistication and glamour.

That decided, all that was needed was to find a sartorial paragon who fitted this bill. Obviously a figure of some stature was needed, but none of the available network pundits rang a bell with the Lee admen. In the midst of this soul-searching someone put the finger on Robert Montgomery.

Montgomery was an actor, and not a radio commentator. How does one get to be a commentator, except by undertaking a commentary? In addition to being an exceptionally able film actor of many years standing, Montgomery was a director, a producer, a co-founder of the Screen Actors Guild, and a man with an impressive war record. He was also well-informed, and articulate on a number of subjects foreign to Hollywood and Vine. The fact that he has been named on many "Best-Dressed" lists, and wears a hat as most wive's wish their husbands could, did not weigh against him in Lee's final analysis.

The Lee company and the Grey agency mulled these factors and decided that Montgomery looked as though he might be their boy. The fact that their boy was in England at (Continued on page 58)
Seward's Folly: 1950

National advertisers are flocking to Alaska.

U. S. pours money and men into the territory that radio sells best

Alaska is in the spotlight. Men, money and equipment are pouring into America’s northern defense bastion; Congress is debating the territory’s desire for statehood; and an increasing number of national advertisers are recognizing the rich radio possibilities of this vital 530,400 square mile area. Within the last two months, Budweiser, Union Oil, Bulova, Best Foods, Pillsbury Mills, Colgate-Palmolive-Per, General Foods and Lipton’s, among others, have decided to take advantage of the Alaska boom via radio advertising efforts.

Here are some statistics pointing up what Alaska means to the advertiser:

Retail sales up 326% in nine years.

Per capita income $60% higher than that of the stateside consumer.

Some 29,000 new radio families last year (in a television-free market).

Radio is Alaska’s number one medium. Newspapers get sparse distribution through this extensive territory. But radio is an important friend to practically every Alaskan; often his only entertainment.

Six daily newspapers with an ABC circulation of 25,000 cover the entire market of 170,000 people. Sunday newspapers are unknown in the territory. Fairbanks has the only daily newspaper published in the interior (The Fairbanks Daily News Miner). Circulation coverage is a little over 5,000 in an area containing approximately 50,000. People outside the immediate Fairbanks area are dependent upon radio, a situation prevalent throughout Alaska.

Magazines fare just as badly. The total Alaskan circulation of 11 leading magazines amounts to 27,995 or about 16.3% of the population. Under these circumstances, 80% of all local advertising is done via radio.

With Alaska plagued by terrain, transportation, and weather obstacles, radio’s public service role is unique. Stations broadcast vital medical information from a doctor to the foreman of a mining camp where life may hang by a thread; notify a trader on the Yukon River that a supply plane is coming; tell a construction worker at Point Barrow of the death of a relative in the states; broadcast happier tidings of a baby’s birth. It’s service like this that holds an audience.

Alaskans earn high per capita wages, can afford the best. Buying income per family is $4,734 as compared to the U. S. family income of $3,836. Since just about everything that Alaskans eat, drink and smoke, wear or use is imported from the states, the territory is a vital, growing market (560 families who intend to settle permanently cross the Alcan Highway each week).

The extremes of climate in Alaska provide a market for almost every kind of clothing, from bathing suits to car muffs. In the Fairbanks region, the weather compares to Montana; around the coastal areas from An-
Alaska population, industry are booming

<table>
<thead>
<tr>
<th>Year</th>
<th>Population of Alaska</th>
<th>Value of Imports from the United States to Alaska</th>
<th>Value of Exports from Alaska to the United States</th>
</tr>
</thead>
<tbody>
<tr>
<td>1940</td>
<td>72,000</td>
<td>$48,289,431</td>
<td>$61,162,457</td>
</tr>
<tr>
<td>1949</td>
<td>155,000</td>
<td>$131,650,000</td>
<td>$167,380,000</td>
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Statistics tell an important part of the territory's 1950 story

chorage to Ketchikan, it is similar to New York and Baltimore. Temperatures drop to as low as 50 degrees below zero in Fairbanks but hit 100 in the summer.

Broadcasting in Alaska is controlled predominantly by two pioneers: both longtime residents who know the market. The Midnight Sun Broadcasting Company stations (KENI, Anchorage and KFAR, Fairbanks) are owned by the fabulous “Cap” Lathrop. Owner of the Alaska Broadcasting System is William J. Wagner (KIFW, Sitka; KFQD, Anchorage; KFRB, Fairbanks; KTKN, Ketchikan, KINY, Juneau, KIBH, Seward, and KOQL, Anchorage, a shortwave relay station). The Midnight Sun stations are linked with Mutual, ABC and NBC. The ABS is a CBS-NBC affiliate.

Network programs are brought in via short wave or by transcription for release on a delayed basis. Some programs (such as the World Series sponsored by Gillette) are taken from network lines in Seattle. The Series games, for example, were relayed directly to KFAR and KENI through the facilities of the Alaska Communication System (the Army Signal Corps). Other types of network programming which do not require immediate release are tape recorded and air expressed for delayed release.

Programming includes newscasts, weather reports, locally produced shows (dog sled races; music from local night clubs; the Tanana River ice break-up in the spring—Alaskans bet on the date of the ice break-up), and some of the popular network shows like Father Knows Best (starring Robert Young, and sponsored by the Maxwell House Division of General Foods), Arthur Godfrey’s Talent Scouts sponsored by the Thomas J. Lipton division of Lever Brothers on ABS and The Life of Riley bankrolled by the Pabst Sales Company on KFAR, KENI are also part of the Alaskan fare.

KFAR and/or KENI sponsors include Camel Cigarettes, Durkee’s Famous Foods, Canadian Pacific Railroad, Libby McNeill and Libby (salmon division), Northwest Ford Dealers, Bulova Watches, Kraft Foods, Coleman Lamp & Stove Company, Schlitz Brewing Company, Procter & Gamble (Oxydol) and many others.

The Alaska Broadcasting System ad-

(please turn to page 50)
Imagine walking into a store and telling the manager: "Wrap me up in a TV show with a 17-point Nielsen." This is what stations and sponsors over the country are doing, in effect, when they buy feature films labeled "Made in Hollywood." TV film fare boasts an average telepulse rating of 17.8 for 1949.

This high average was made with "hand-me-downs" long ago retired from movie theatres. But eliminating their way in quickly are films tailor-made for television . . . eager to meet a demand which far outstrips the supply.

Top film favorites are the Westerns, Bill Boyd, as Hopalong Cassidy, rides among the leaders carrying the colors of Silver Cup Bread for General Foods. Every Sunday night from 5:30 to 6:30 on NBC, Hoppy goes through his paces in a series which has somehow stretched over a whole year. The Lone Ranger and Cisco Kid are riding hard along the TV trail, and Gene Autrey would like to join the chase, though he hasn't made his move just yet.

But it doesn't have to be a name series. A mixed company of heroes on Frontier Playhouse packs them in every night from 6:00 to 7:00 on WPTZ. Philadelphia. Its 27.5 Nielsen makes Playhouse the highest rated local program on TV.

WPTZ has also proved to advertisers that there is an afternoon audience for films. It opened the doors of Hollywood Playhouse in March, 1950, from 2:00 to 3:00 p.m. on a Monday through Friday basis. Before starting, the station bought from Associated Artists Productions a backlog of 200 Monogram and Eagle-Lion releases dating from 1935 to 1946. Local advertisers watched the program's Pulse rating climb to 10 and keep on going, then decided to buy in. WPTZ kept the price tag low by inventing a "six-for-one" participation for four sponsors on each film. For $100, each advertiser gets a one-minute spot, an opening and closing mention with product slide, and a mention with slide during each of the other one-minute spots.

Night Owl Theater on WPIX, New York, splits the cost of the film three ways. American Limoges China, Shop by TV, and House of Myers sponsor a series of 10 to 15-year-old Monograms. Even at 11:00 p.m. Frankie Darro, Eddy Nugent, and Mr. Wong find a receptive audience. The class C time rate of $555 an hour pleased advertisers. American Limoges sold over $26,000 worth of dinnerware sets at $27.95 each for a cost of $3,500, quickly picked up the remainder of its 13-week option.

Results have been good for other kinds of products. Esquire Novelty Co. bought a one-minute participation on the Saturday edition of Six-Gun Playhouse, a daily cowboy opus on WPIX. They offered a sheriff's badge to every kid who sent in 10c. In galloped 3,571 letters complete with dime. Esquire Novelty renewed.

Kids aren't the only film fans. Emil Mogul Co., for National Shoes, had two brief mentions during an hour-long western on WATV, Newark. Everyone who answered within 45 seconds was promised a certificate permitting a 20% discount on national merchandise. Instead of the expected 1,500 replies, a record 7,772 poured in. To benefit, customers had to buy, thus assuring sales.

Movie men aren't surprised at the enthusiastic reception old films get today on TV. Visual entertainment has been their business since The Great Train Robbery came out. But film makers think TV viewers are getting
FREQUENTLY USED ON TELEVISION: THE COWBOY MOVIE; THE THRILLER SERIAL; THE SHORT FEATURE MADE FOR BROADCAST

ciaustrophobia from variety shows and drawing-room plays. As Hal Roach, Jr., puts it: "Television will eventually have to get outdoors, just as we did. Someone has to sail on ships, ride through sagebrush, and fly in airplanes. People will get tired looking at the three walls of a small TV studio all the time."

But here's the big trouble with films: there just aren't enough. When word got around that almost any feature, regardless of age or merit, was hot, there developed a wild scramble for "product," as the movie trade calls it. Small distributors, some large like United Artists, and independent producers rummaged through their stock for film to which they had TV rights. Other film was picked up here and there by far-sighted investors.

What emerged from the wild scramble and was offered to TV was a motley collection of Westerns, grade B comedies and melodramas, serialized adventures, cartoons, shorts, a small supply of Grade A features, and some foreign films. Over 1,500 titles are available to television. Yet, despite this stock, Los Angeles, Chicago, and Cincinnati have already exhausted the domestic supply.

Higher rental charges, made possible by expanded TV markets, are enticing more product of various types onto the market. J. Arthur Rank eyed the rich dollar market and recently released TV rights for 50-odd grade A movies to Standard Television Co. Some pictures are only a year old, feature Laurence Olivier, Margaret Lockwood, and other American-known stars. Standard has done handsomely with what most TV men consider one of the top grade A packages available today.

Erberto Landi, an enterprising New York advertising man, is experimenting.

(Please turn to page 34)
The Real Media

IT'S NO SECRET -

- NEWSPAPERS have, for years, sold space with circulation figures.
  (Most Advertisers never ask for readership data.)

- RADIO has sold time on field intensity measurements... program popularity polls... incidence of tune-in... radio homes, etc.

NOW - the EFFECTIVENESS of these Media Is Being Evaluated... Dollar-for-Dollar - SO - Out the Window Go -

FREE: A Comparison Summary Based on these ARBI Surveys
The XL Stations

KXL KXLY KXLE KXLF KXLL KXLJ KXLK KXLQ
Portland Spokane Ellensburg Butte Missoula Helena Great Falls Bozeman

in cooperation with a group of advertisers, employed ARBI (Advertising Research Bureau, Inc.) to test the relative effectiveness of newspapers and the XL Stations as advertising media in the Pacific Northwest.

Assume the Advertiser Gets His Money's Worth With Newspaper Advertising ...  

WHAT DOES HE GET WITH RADIO?

THESE SURVEYS show conclusively that for the same number of advertising dollars the XL Stations deliver to the points of sale more store traffic and more customers who purchase merchandise at a higher dollar-volume than do the collective newspapers.

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>BUSINESS</th>
<th>STATION</th>
<th>NEWSPAPER</th>
</tr>
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<tbody>
<tr>
<td>Portland</td>
<td>Department Store</td>
<td>KXL</td>
<td>Oregonian</td>
</tr>
<tr>
<td>Portland</td>
<td>Book Store</td>
<td>KXL</td>
<td>Oregonian</td>
</tr>
<tr>
<td>Portland</td>
<td>Women's Specialty Shop</td>
<td>KXL</td>
<td>Oregonian</td>
</tr>
<tr>
<td>Spokane</td>
<td>Jewelry Store</td>
<td>KXLY</td>
<td>Spokesman-Review</td>
</tr>
<tr>
<td>Spokane</td>
<td>Men's Clothing</td>
<td>KXLY</td>
<td>Spokane Chronicle</td>
</tr>
<tr>
<td>Spokane</td>
<td>Farm Equipment</td>
<td>KXLY</td>
<td>Spokesman-Review</td>
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<td>Spokane</td>
<td>Women's Wear</td>
<td>KXLY</td>
<td>Spokane Chronicle</td>
</tr>
<tr>
<td>Missoula</td>
<td>Department Store</td>
<td>KXLL</td>
<td>The Missoulian</td>
</tr>
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<tr>
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<td>Home Furnishings</td>
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<td>Butte</td>
<td>Grocery</td>
<td>KXLF</td>
<td>Butte Daily Post</td>
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<tr>
<td>Butte</td>
<td>Women's Wear</td>
<td>KXLF</td>
<td>Montana Daily Standard</td>
</tr>
</tbody>
</table>

Write the XL Stations - - 200 Symons Block - - Spokane 8, Washington.
Is Beethoven commercial?

Classical music stations in markets of 2,500,000 and over report intensely loyal advertisers and audiences

There aren’t enough classical music stations from Maine to California to count on the fingers of your two hands.

Not one of them boasts of being No. 1 or even No. 2 on the City Hooperatings, the Couluans, or the Pulses.

But brother, how they pull!

The combination of program selectivity, listener loyalty, and advertising effectiveness caused SPONSOR to take a long look at the WQXRs, KFACs, KSMOs, WQQWs. Here are some of our conclusions:

1. Broadcasting nothing but good music from morn to night, the classical music station represents a growing tendency toward radio station specialization. Radio five years hence, say some of the experts, will consist of sports stations, news and popular music stations, hillbilly music stations, rural audience stations, and sundry other specialists. As forrunner of a trend, the classical music station bears watching.

2. Contrary to belief, not only highbrows listen to classical music stations. Plenty of laborers, dishwashers, policemen, clerks, maids, and elevator operators favor them, too.

3. A classical music fan is rabid. He doesn’t want anything else. And he appreciates the station and sponsor that bring him what he wants.

4. The classical music listener likes his commercials soft and low. He dislikes singing commercials. The station gives him what he wants.

5. Because not everyone likes Beethoven and Bach, it takes a sizable community to keep a classical music station alive. It won’t pay out, say most of these stations, unless there’s at least 2,500,000 souls to draw from.

How well does the classical music station do commercially?

In New York, more than 21 sponsors have remained with WQXR since its start in 1936. National advertisers of coffee, cigarettes, magazines, watches, records, and a dozen other products have been renewing consistently for 14 years.

In Washington, D. C., the general agent for Singer sewing machines and vacuum cleaners wrote: “Station WQQW, on which we have been sponsoring six hours of music on Monday nights, plus one announcement per week on Capitol Shoppers, has been turning over to us numerous prospects. Approximately $1,000 worth of business was closed on these prospects in about three weeks.”

In Los Angeles, the Hollywood Ranch Market has sponsored a midnight to one a.m. program for two years on KFAC. In one 10-day period they sold 24,000 cans of orange juice; in two days 3,000 dozen eggs. And, despite a flooded market, they moved 11,000 Christmas trees in one week. Every product plugged on the air has sold satisfactorily for the Hollywood Ranch Market.

These are just a few of the successes classical music stations have scored. There are many others involving jewelry stores, travel agencies, airlines,
High Note in Bay Area Radio

At Last!
A Bay Area Radio Station devoted to YOU—the listener.
No jive...no soap operas...no hillbilly...no crime thrillers...no singing commercials.

NOW YOU CAN HAVE
THE WORLD'S GREATEST MUSIC
Night and Day
every hour...every day of the week
Try KSMO—1550 on your dial—you'll always find a good program.

NEWS: Five minutes before the hour, every hour.

KSMO
1550 ON YOUR DIAL

5 JUNE 1950
McCann-Erickson has developed a technique for estimating a station's share-of-audience from BMB 6-7 times per week listening data.

**McCann-Erickson share-of-audience chart**

To read chart, select proper BMB percentage figure (at bottom) for particular area and station. Then continue straight up to appropriate curve (day or night). Read off estimated station share-of-audience at that point to right or left on vertical edge of chart. If several areas are to be combined, weigh each station share-of-audience by number of radio homes in that area. (Night estimates will be somewhat more accurate than day. Night points, generally, are closer to night curve than day points are to day curve as a careful look at the chart will show.)
Mc Cann-Erickson, audience » as JUNE with * 37 will for Timebuyer believe and of technique One have worked into verting station

McCann-Erickson, audience » as JUNE with * 37 will for Timebuyer believe and of technique One have worked into verting station

this kind of measurement, one home listening to a station for 30 minutes would count the same as two homes listening 15 minutes each.

If a certain station had an audience share of 20%, it would mean that one out of five minutes of listening in that area went to that station.

3. BMB audience percentages—The number of homes listening expressed in percentages.


quotes

McCann-Erickson developed the technique described in these pages and sponsor presents it in the hope that readers will find it stimulating. Before publishing this article, SPONSOR checked it with a number of timebuyers and research men. Reactions were varied. One top timebuyer thought the McCann-Erickson approach was invalid. Others were enthusiastic. Several pointed out that similar approaches were already in use.

* * *

"No one knows better than Hans Zeisel that the problems of a timebuyer cannot be neatly handled by the use of one tool to the exclusion of others. It is also true, however, that Zeisel is aware of the relationship that must exist between the various measurements of the behavior of the radio audience because, after all, these measurements are disclosing various aspects of the same thing. This article is an excellent example of the manner in which radio measurements can be related. Sponsor is to be congratulated for making it available to timebuyers."

KENNETH H. BAKER
NAB Director of Research

"We believe this is a helpful formula for timebuying—in fact, we have been using it for over a year."

STANLEY PULVER
Timebuyer
Dancer-Fitzgerald-Sample, Inc.

"We wouldn't have too much use for it. It is limited at the moment in that it only covers BMB and couldn't be used for every station.

LILLIAN SELB
Radio Business Mgr.
Foote, Cone & Belding

"Though it's never before been put in concrete chart form, I believe that all experienced timebuyers have been using a similar method all along. However, I think it will be extremely helpful to those new to timebuying."

THOMAS J. LYNCH
Timebuyer
Young & Rubicam, Inc.

"I was very glad to see predictive statistics applied so practically to radio research, and it will be a great aid in estimating listening in the many cities that are not measured by ratings."

MARY COLLINS
Radio-TV Timebuyer
Cecil & Presbrey, Inc.

"It's an extremely interesting study. It's a further indication of the correlation between the station's share-of-audience and its BMB levels. Confirms our previous feeling that there must be a relationship between the two."

GEORGE KERN
Head Radio-TV Timebuyer
Benton & Bowles, Inc.

"This method brings stations' relationship to each other into better focus. It will be valuable in comparing efficiencies of stations where there is no local rating information so that we may have, as Zeisel points out, a more logical basis of comparison than with BMB figures alone. The practical use of this material would not be limited to a timebuyer in an agency—the radio research people are also called upon to make analyses in which such an aid would be handy. I would consider it a very fine contribution, but one which is not quite final because of limitations which do not take it beyond city limits into the outlying areas which a station also covers."

DR. LAWRENCE M. DECKINGER
Research Director
The Bine Co.
Within the vast midwestern area surrounding Chicago are many, many individual markets... cities of 10,000 or more population that represent the focal buying points of their respective areas.

Over one-quarter of all the families in 91 of these cities are WMAQ listeners. Over one-quarter of all the families read the area's largest newspaper in only 15 cities... and even in those 15 cities WMAQ reaches a substantially larger weekly audience in every single city.

To reach the most people, most effectively in all of the 91 markets in this area, call your NBC Spot Salesman and arrange for your schedule on WMAQ.
# Comparative Penetration

<table>
<thead>
<tr>
<th>City</th>
<th>WMAQ Penetration</th>
<th>Area's Largest Newspaper Penetration</th>
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<tbody>
<tr>
<td></td>
<td>% Daytime</td>
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<td>Illinois</td>
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<td>Decatur</td>
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</tr>
</tbody>
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Source for WMAQ penetration: BMI Study No. 2 March 1953. Percentage of total families in city listening to WMAQ.
Source for newspaper penetration: Audit Bureau of Circulations March 1953. Percentage of total families in city reading this newspaper.

For similar market penetration comparisons of the areas served by seven major radio stations, write NBC Spot Sales, New York 20, N. Y. You will find that stations represented by NBC Spot Sales deliver more markets with deeper penetration than any other advertising medium.

**INFORMATION AVAILABLE ON:**

- New York, New Jersey, Conn. and E. Pennsylvania **WNBC, New York**
- Illinois, So. Wisconsin and No. Indiana **WMAQ, Chicago**
- Northern Ohio and N. W. Pennsylvania **WTAM, Cleveland**
- Washington, D. C., Maryland and No. Virginia **WRC, Washington**
- No. California **KNBC, San Francisco**
- Colorado, Wyoming, W. Kansas and W. Nebraska **KOA, Denver**
- Eastern New York and Western New England **WOT, Schenectady**
The picked panel answers

Mr. Cassatt

In one case block programing consists of a couple of hours of the same type of programing with the various parts held together by a master of ceremonies, one who is well-known and has a following in the area. An advertiser buying a segment of this type has little to say, and the fact that he buys the program indicates that he approves of the program and the ability of the master of ceremonies to do a good selling job.

This type of program is usually bought on the basis of the station's program, not only the entertainment part, but with the emcee doing the commercials in his own manner from materials supplied by the advertiser. This is not always the case, as many will accept straight live or recorded announcements, but if the emcee is good, there is more value received by allowing him to do the commercials in his own way.

In the other type of block programing, a station schedules hours of a particular kind of entertainment such as drama, sports, mystery, music, etc., with the periods different but similar in theme. Programs in this category allow an advertiser more leeway, but he should definitely listen to the recommendation of the station.

Mr. Sponsor asks...

When sponsoring a block programing segment on a station, how closely should the advertiser adhere to the recommendations of the station?

Robert E. Cassatt
Advertising manager
Pedder's Quigan Corporation, Buffalo

Obviously, this answer depends entirely on the recommendations of the stations, and the facts involved. Fundamentally, the advertiser should always be guided by the recommendations of the stations. The basic function of a station is to know its market and its listeners and to program to their needs and likes. Any advertiser, whether local or national, cannot be in a more favorable position than the station to really know what is best for that particular market — and that particular station — and even that advertiser.

In practice, "block" programing can mean many things, and each interpretation will encourage a variety of answers. But the general interpretation of "sponsoring a block program segment" refers to an advertiser sponsoring a segment of an established program on a given station serving a given audience. Of course the major exponent of this type programing is the independent, whose entire programing content is blocked and guided throughout the day and night. These stations have no "general national appeal" programs. Their entire efforts are directed towards programing the personality or the show that will appeal to the greatest number of people in their particular area at a given time. They change their programing to meet changing local appeal.

Under these circumstances, the advertiser should always be guided by the recommendations of the stations. Even to commercial content. Neither the program content, nor the personality, nor the basic function of the program, may be changed by the advertiser. In many cases the commercial content can be more effective if the station recommendations are followed. Here the station is the expert. In addition to which, the station "sponsors" the entire program, whether one, two or four hours daily, 52 weeks a year, whether this particular advertiser purchases this segment or not. After careful consideration, this is the program that was selected (and
This is the way it works at WHLI. The sponsor asks, "What is a good time on your station for my business?" From a thorough discussion we ascertain the nature of the advertiser's business, its scope, its trading area, limitations of the business, the other advertising media used, and the objectives of the advertiser.

Then the station can draw from its surveys, its market studies, its past experiences to determine the time most suitable for the sponsor. Its surveys show where the audience is, its size and scope, the type of audience, and its responsiveness at a given time. Who is in a better position to know these facts and correlate them for the sponsor, than the station?

The nature, type and length of a commercial is often a problem. Here, too, the station can best advise the sponsor. By a correlation between two adjacent sponsors, a greater impact can be given both. In one case on our station, a roofing, siding and insulation firm followed a segment sponsored by a bank. The bank often plugged modernization loans at a low interest rate. The tie-in of commercials brought excellent results to each sponsor.

Summarizing—in setting up a block program, the station, with its trained radio personnel, its surveys, its knowledge of audience reaction and response, can design programs for greatest possible appeal and to fill a need in a community. The station has the know-how of radio advertising and is anxious to make the sponsor's campaign a success—for it is only then that the station profits.

Jack Koste
President
Independent Metropolitan Sales
New York

Mr. Lenn

Joseph A. Lenn
Vice president, sales
Station WHLI
Hempstead, Long Island, N. Y.

Since 1946, Cisco Kid has proved to be one of America's greatest salesmen"... says Dick Koenig, Manager of Master Bakers.

"Cisco" is amazingly successful at sparking sales crews—enthusing dealers—building great kid (and adult) audiences—zooming sales—boosting profits! Write, wire or phone for proof of "Cisco Kid's" sensational business-building performance!
Furrier uses air 22 years—without mentioning price

Twenty-two years on the air with never a mention of price—that's the unusual record of Kussell Furriers, one of the sponsors of the WEEI, Boston, Caroline Cabot Shopping Service.

This radio story began in 1928 when Kussell Furriers found their competitors, I. J. Fox and Scott Furriers, enlarging their fur departments. To compete Kussell had to do the same, but he wasn't able to advertise on a large scale. He decided to concentrate on one medium, radio, and one program, Caroline Cabot Shopping Service.

In all the years that followed, the entire emphasis of the Kussell commercials has been on sustained quality, service, and good fashion design. Kussell has expanded his working quarters to an entire floor of one building. His showrooms are modern; his clientele select.

Recently, the Kussell firm honored Miss Cabot with a scroll containing the first words of the 7,000th broadcast she has done and also presented her with a three-skin baaarn martin stole. Added to this was a contract doubling Kussell participation on the show.

How to ad lib a TV commercial for refrigerators

Commercial spots that need no audio and are completely spontaneous have scored a success on WAFM-TV, Birmingham. For the first time in the area, the election returns of the Alabama Democratic primary were televised from the city room of The Birmingham Post.

The sponsor was International Harvester. Three International Harvester refrigerators and one home freezer were placed on either side of a big election blackboard showing returns on the gubernatorial and Democratic executive committee races. A smaller refrigerator stood in view next to the blackboard for miscellaneous races.

The refrigerators were stocked with ice cold drinks; the freezer with sandwiches and snacks.

With the cameras focused on them, members of the United Press, The Birmingham Post, and WAFM-TV staffs walked up to the refrigerator and freezer for drinks or sandwiches. It was natural, ad-libbed action showing the refrigerators in use.

WAFM-TV estimated that their audience was 50% greater for this program than any other; public reaction was overwhelmingly enthusiastic.

U.N. radio program code

Dorothy Lewis, United Nations co-ordinator of station relations, is now on a coast-to-coast tour explaining the new U.N. code for commercial sponsorship of its programs.
Stations & department store stage joint promotion effort

Four Baton Rouge radio stations and a department store combined their efforts for a successful publicity and point-of-sale promotion.

WJHS, WBR, WLCS and WAFB took part in the 93rd anniversary celebration for Rosenfield's during which the department store's windows were devoted to different displays. The radio stations chose a news motif.

A simulated news broadcast was put on four times a day, with an amplifier carrying the newscaster's voice to the street audience. Associated Press and the United Press installed teletype machines so that passersby could read the latest news. In the background a large map with the capitals of the world was noted.

From the world capitals were ribbons strung to Baton Rouge on the map. And, placed around that point, were the call letters of each station with comparative clocks giving the time at each city.

Grossman's didn't like radio until . . .

Grossman's of Muskegon, Michigan, reluctant to use radio because of some "rather unfortunate experiences during the war years."

However, for their twin promotions—Grossman Days and Grossman's Housewares Fair—they decided to use WKNX, MBS affiliate in Muskegon.

A series of announcements with two live interview type programs were aired direct from the store. The store offered a setting of silverware for those with every purchase of a major G.E. appliance. Grossman's found it necessary to withdraw the offer after one day because they ran out of stock. The radio trial brought them back into the fold.

Briefly . . .

One thousand turtles, set loose by WMIN, St. Paul, swarmed into Twin City taverns, cafes, and grocery stores recently. The turtle invasion marked the start of the St. Paul baseball games (play-by-play by Marty O' Neill) with the creatures bearing the inscription "Marty for City Club . . . WMIN . . . All Games."

President Truman's first stop on 8 May in his recent Midwestern tour proved to be eventful for WGIL, Galesburg, Illinois, and the townspeople. WGIL, was the first station on the Presidential tour to carry his birthday address; it marked the fifth anniversary of VE Day; and Mr. Truman was the first chief executive to visit Galesburg since McKinley.

Murray Arnold, WIP, Philadelphia, program director has an "eye opener" for other program executives. His plan calls for personal checking of mail addressed to "Uncle" programs, quiz requests, and other mail pullers. You really learn what people want to hear and what they think about station personalities, says Arnold.

WTVJ, Miami, recently sponsored a luncheon meeting to stimulate the sales of some $800,000 worth of TV receivers in the area. The promotion is the idea of the Florida Power & Light Company which is distributing WTVJ program schedules, display cards, and advertising via all media for the benefit of South Florida TV dealers.

KFSA, Fort Smith, Arkansas, pulled 14,962 letters in a 10-week contest planned to build up their audience. The station conducted a Junior Talent Search to find out which child under 15 years old the listeners considered most talented, with two co-winners getting checks for $25.

Chiquita Banana scored another "first" when CBS-TV recently demonstrated some Chiquita 30-second technicolor playlets in a closed-circuit test.

Edward Petry & Co., Inc.
National Representatives

50,000 Watts

25th Anniversary Year

IN THE 50 COUNTY TULSA AREA 60.33% OF 1949 BMB RADIO FAMILIES REPORT LISTENING 6 TO 7 DAYS PER WEEK TO KVOO

This Again Proves KVOO's Impressive Listener Loyalty

And
More
Families
Listen

KVOO shows a radio family audience in the 1949 BMB report of 799,050 daytime against 683,920 in the 1946 BMB report; and a 1946 nighttime audience of 1,270,040 against 997,040 in 1946.

Write KVOO for complete BMB 1949 report.

5 JUNE 1950
**DOG FOOD**

**SPONSOR:** Wilson Packing Co.  
**AGENCY:** Ewell & Thurber  
**CAPSULE CASE HISTORY:** The company's problem was to merchandise their Ideal Dog Food to a four-state sales force and increase sales. Early this year they offered a necklace to listeners in return for 50¢ and two labels from Ideal Dog Food. The result was 1,610 replies from the area they wanted to cover. This meant the sale of 3,292 cans of dog food as a direct result of only five announcements beamed at dog owners.  
**WBBM, Chicago**  
**PROGRAM:** Announcements

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**DEPARTMENT STORE**

**SPONSOR:** Philips  
**AGENCY:** Universal  
**CAPSULE CASE HISTORY:** The store placed 11,000 yards of cotton percale on sale. With only four announcements on their own program, the store sold the entire 11,000 yards (over six miles of the stuff) in two days. A week later, the store wanted to move 1,800 men's shirts in a hurry (three for $5). With four announcements, the department store sold the entire lot in one day. A gross of $5,200 on eight announcements.  
**KOIL, Omaha**  
**PROGRAM:** Good Morning From Philips

---

**NOVELTIES**

**SPONSOR:** Airflow  
**AGENCY:** Scheck  
**CAPSULE CASE HISTORY:** This merchandising company offered a package of 50 Christmas tree icicles which glowed in the dark. The offer on seven broadcasts drew a total of 12,400 phone and mail orders for gross sales of $12,400. The total cost of the entire campaign, including radio, telephone, and mailing, came to $1,600, or only about 13% for all expenditures.  
**WOR, New York**  
**PROGRAM:** Sunrise Serenade; News on the Human Side

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**MEAT MANUFACTURER**

**SPONSOR:** Russer's Sausage  
**AGENCY:** Direct  
**CAPSULE CASE HISTORY:** This manufacturer had a new type of fish "hot dog" that he wanted to advertise for Lent. The sausage was plugged for one day on the sponsor's Lucky Seven show. The next day he had to apologize for not being able to fill the demand. Dealers kept calling up for more, but Russer's couldn't turn it out fast enough. No other promotion was used and 2,000 pounds of sausage sold in one week.  
**WVET, Rochester, New York**  
**PROGRAM:** Lucky Seven

---

**BOOKS**

**SPONSOR:** Doubleday & Co.  
**AGENCY:** Huber Hoge  
**CAPSULE CASE HISTORY:** Galen Drake has proved consistently that radio can make direct sales for his sponsor. He secured, on his Starlight Salute program, over 3,000 orders for various books and book clubs. For one of Doubleday's book clubs, Drake sold memberships at an advertising cost of about $2.50 less per order than what the client needed to break even. In addition, he has sold over $1,000,000 worth of books in the last few years.  
**WCRS, New York**  
**PROGRAM:** Starlight Salute

---

**FLOWERS**

**SPONSOR:** Hyland Floral  
**AGENCY:** Direct  
**CAPSULE CASE HISTORY:** These florists had a number of rose bushes which had to be sold quickly because of the growing season. The company bought one-minute participating announcements on The Old Corral, using one each morning at 6:45. By the end of the week, 1,700 rose bushes had been sold at 50¢ each as a direct result of their air advertising. Over $1,000 dollars worth of business although there was a local flower surplus.  
**KDYL, Salt Lake City**  
**PROGRAM:** The Old Corral

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**FARM MACHINERY**

**SPONSOR:** M. E. Graham  
**AGENCY:** Direct  
**CAPSULE CASE HISTORY:** This International Harvester dealer was skeptical about radio but agreed to try three announcements a week. Since starting his air advertising, Mr. Graham has sold seven used tractors as well as other pieces of farm machinery. He has also used announcements to spur his repair business; with the busy season yet to come, repair work has already increased. Mr. Graham now wants six announcements per week.  
**CKX, Brandon, Manitoba**  
**PROGRAM:** Announcements
this one is on special today, Mrs. Halliplush

You can’t pick up a magazine nowadays without reading how every Texan has oil wells in his back yard. This is unfounded information. Why, in the KTRH BMB primary coverage alone (71 Texas Counties and Louisiana Parishes) there are several families who haven’t had a new swimming pool in years.

We will blush and timidly admit, however, that the Texas Gulf Coast is one of America’s richest markets and is making steady, stable strides of progress every year. KTRH is keeping pace with better programming — improved facilities — increased promotional activities — and more BMB listeners.

KTRH

CBS in Houston
50,000 watts — 740 kc
THE GREAT GODFREY

(Continued from page 22)

have had experiences with a large number of radio programs. It is very difficult to trace better business to any particular radio program or any particular advertising program, but here is an instance where I feel that we can actually trace improvement in the business to the Arthur Godfrey program.

(Excerpted from Nabisco's report at the annual meeting of stockholders, 13 April, 1949.)

Primarily, Arthur Godfrey isn't selling crackers or orange juice or flour or cigarettes. He's selling Godfrey, Nabisco, hi-V, Pillsbury, Chesterfields and all the others are just along for the ride. Over the years, he has built a reputation for never plugging a product on the air until he's tried it himself and found it deserving of the Godfrey seal of approval. This is a device that's as old as advertising itself, basically, but Arthur has developed a typical switch on it.

When Godfrey is touting a new cracker or an orange juice, he's speaking as a Man of Little Distinction—just one of the boys. He's taking a directly opposite tack from Calvert, with its gallery of impeccable types, to get the same results. In the phrase of a prominent industry figure, Godfrey's way with a commercial is the "quintessence of the personal recommendation, which is the most powerful selling force in radio."

That is just the sort of rolling prose that Arthur, finding it in a commercial, would attack like a small boy de-winging a butterfly. The other morning, for example, he broke off during the Pillsbury segment of his early CBS broadcast to make this observation: "That's a funny kind of a sentence—"If you want to impress your husband's boss..." I wonder what they're tryin' to say—well, anyway, it's a real good recipe (for cakes made with Pillsbury flour), they're refreshing and different, and you oughta try them."

A transparent device, sure, but what better way to align himself on the side of the listener against the ad agency slicker who must resort to a lot of fancy phrases to get his message across? So Godfrey scoffs at the copy, kids the agency, needles the network until the listener, all agog, is wondering: what'll he do next?

ONLY ONE STATION COVERS

THE SOUTH BEND MARKET—

AND WHAT A MARKET!

Right! Only WSBT covers the great South Bend market. No other station, Chicago or elsewhere, even comes close. Look at the latest Hooper—look at any Hooper—for eloquent proof.

The South Bend market is far-reaching, prosperous, and growing fast. Its heart is two adjoining cities—South Bend and Mishawaka—with a combined population of 157,000. Total population of the entire South Bend market is over half-a-million. Total retail sales in 1948 exceeded half-a-billion dollars! The rest of WSBT's primary area gives you another million people who spent 911 million dollars in retail purchases in 1948.

You must cover the South Bend market. You do cover it with WSBT—and only with WSBT,

Letters to recall when you buy time in the Los Angeles Market

K

A

L

I

Affiliate of the Liberty Broadcasting System

In Los Angeles you hear Major League Baseball first on KALI

For data on other firsts ask KALI 425 E. Green St. Pasadena 1, California  
RYan 1-7149 SYcamore 6-5327

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

SPONSOR
There’s no telling. But there’s one thing he won’t do: he won’t knock the product. Many listeners will swear that Godfrey does knock the product, but they are mistaken. A moment’s reflection would tell them why. The whole edifice of Godfrey’s sales pitch is based on his personal approval and recommendation of the product. Obviously, he couldn’t take a hack at the product without knocking down that structure. But listeners cherish the illusion that Godfrey is being devilish about the product that’s paying him to plug it, and Arthur artfully encourages that illusion.

Godfrey doing his commercial act operates like a knife-thrower in a carnival. The apparent target is the product—a fair damsel standing bravely against the wall, flanked by copywriters, agency executives, and network vice presidents. Arthur draws back his knife-arm and lets fly. Does the damsel get it? Please. When it’s all over, she’s still standing, untouched and more clearly visible than before. But her flankers are down and scattered like tepees.

This does not mean that the fair damsel’s papa has not been sweating.

Advertisers are notoriously knife-shy. But, with Godfrey, it’s a case of “you pays your money and you takes your chances.” When a radio or TV advertiser buys a Godfrey show or participation, he gives up a piece of his absolute control of the manner in which his product is merchandised. Godfrey’s sales results prove that the potential sponsor is running no great risk thereby.

Nonetheless, a Godfrey sponsor must be willing to admit that Arthur’s way of handling a commercial is the right way, even when it collides with his own views. This is a tough decision to make, and one which can turn strong advertisers pale. Undoubtedly, Pillsbury’s advertising men had to practice before they could listen without flinching to a Godfrey commercial like this one—an opener:

“This is the Pillsbury show, huh? Well, it’s about time for a song from Janet Davis. . . .”

Godfrey has proved over and over again that such “throwaway commercials” can be more effective than pages of more formal prose. Advertisers who brood over a beautifully tailored.

---

**More For Less on WSJS!**

That’s right! WSJS delivers MORE audience than all other Winston-Salem stations combined—and at LESS COST!

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<thead>
<tr>
<th>The Proof:</th>
<th>WSJS</th>
<th>Stations B &amp; C Combined</th>
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<tr>
<td>Daytime Share of Audience Hooper—1949-1950</td>
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<td>Rate: Daytime Quarter-Hour</td>
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<tr>
<td>Rate: Daytime One Minute</td>
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Your First and Best Buy!

Affiliated with NBC

**WSJS**

Represented by HEADLEY-REED CO.

THE ALASKA BROADCASTING SYSTEM

5 JUNE 1950
"punchy," commercial reduced by Godfrey to a single line, or possibly read backwards, or from right to left, are doubtless consoled by the thought that sales results mean more than sparkling sales essays.

Arthur's alleged and much-discussed lapses from good taste are another calculated risk which must be weighed by a Godfrey sponsor. An irreverent ad-libber, his comments in a fertile context are always in the lap of the Godfrey.

Let's take a look at a typical Godfrey broadcast—Arthur Godfrey Time, heard on CBS Monday through Friday, 10:15-11:30 a.m. At this writing, the first three quarter-hour segments are sponsored by Pillsbury Flour, Gold Seal products, (Glass Wax, etc.) and Nabisco, with Chesterfield taking the last half-hour.

Just before airtime, the studio audience in New York is "warmed up" by Tony Marvin, the show's announcer. Marvin is an oil-smooth type whose voice provides an excellent contrast to Godfrey's, and whose suave manner makes him an ideal Godfrey foil. Godfrey strolls in with Mug Richardson, his "Girl Friday," and the show goes on the air. Godfrey clears his throat noisily into the mike. The crowd roars.

A six-word commercial for Pillsbury, a song by Janet Davis, Godfrey professes interest in the song's key, and hauls out his celebrated ukelele. A few experimental plunks, and then he's "out of the mood." Picks up a Pillsbury commercial and reads until he reaches the "funny kind of sentence" mentioned earlier, whereupon he ad-libs the rest.

Arthur then unloads a slight local gag from a sheaf of material prepared by his writing staff. He returns to his ukelele for a few chords with the orchestra, and then: "That's enough. So buy some Pillsbury Flour." That kisses off Pillsbury for the day. Godfrey's theme music comes up again for a few bars and the show moves into the Glass Wax segment. Each segment is introduced as though a completely new show were starting. (A format also followed on such shows as ABC's Breakfast Club, among others.)

By this time Godfrey is fooling around with his ukelele again, remarking in an aside to his audience, "This ain't much program, when you come to think of it." (Occasionally Godfrey forgets himself and says "isn't.") The rest of the show follows a like pattern—unabashed corn, Joe Miller jokes, light topical references by Godfrey, interspersed with vocal and instrumental numbers by the orchestra, two quartets, a boy singer, a girl singer, two Talent Scouts winners. Then, as 11:30 arrives: "I gotta go now. I'll see you tonight on the Chesterfield show on television."

As Arthur himself said, that ain't much program, when you come to think of it. Or is it? Where do you get more? Actually, it's all there—with the vest unbuttoned, the stays loosened, and the commercials painless.

Oddly enough, Godfrey often devotes as much or more air time to free plugs as he does to paid commercials. On a recent morning broadcast, he unloaded three of them, one a double-barrelled free ride: "These flowers (gardenias presented to the ladies in the studio audience) were kicked in by my friend Nelson, who runs a florist shop in the lobby of the Lexington Hotel." (Arthur lives there when he's in New York.)

A little later, complaining that there was no milk to wash down the Nabisco crackers he was munching, Godfrey remarked: "Usually if I just mention Anheuser-Busch on the air I get a carload of beer. But I talk about milk and nothin' happens." Again, taking note of a new item announcing that an Administration sympathizer on the island of Crete had given President Truman a goat, Godfrey declared: "I'm sending the President a case of Airwick."

Arthur scaled the free plug heights with his gratuitous efforts on behalf of Mario Maccaferri, a now-celebrated ukelele manufacturer of the Bronx. A ukelele fancier from way back, Godfrey inspected Maccaferri's product last March and was so taken with it that he has been plugging it on the air and on TV ever since. Maccaferri's business—and the whole ukelele industry—has been reaching all-time peaks. Reliable sources indicate that Godfrey's espousal of Maccaferri is entirely platonic.

Godfrey, who is currently doing a total of eight hours and 45 minutes in radio and TV broadcasting each week over CBS, has a sizable waiting list of would-be sponsors. He had no such problem back in 1934, when he went to work for the CBS station in Washington, D. C.—WTOP (now WTOP) at zero a week. (Arthur had made his
first radio appearance in 1929 while in the Coast Guard as an amateur banjo player over WFBR, Baltimore.)

The deal at WJSV, where Godfrey did an early-morning disk jockey show, was for 20% of all the time he sold. That seemed a princely offer, except that he wasn’t able to sell any time. Godfrey quickly deduced that this was a losing proposition. He was about to throw in the towel when his luck changed, storybook fashion, in his darkest hour. A few paid accounts began to trickle through, and Arthur began eating more regularly.

Things went so well that before long he did, in fact, have a sponsor waiting list. Each would-be advertiser was given a priority number and listened closely each morning to make sure no other advertiser jumped his turn in line. One of Godfrey’s favored sponsors of that period was Zlotnick the Furrier. Zlotnick’s trademark polar bear, made famous by needling from Godfrey, is still remembered fondly in the nation’s capital.

The early-morning show soon turned into an all-night show that led to Arthur’s first shot at the big-time. Walter Winchell caught Godfrey early one morning, and plugged him in his nationally syndicated column. Godfrey was undoubtedly a hot item even before Winchell caught him, but Arthur has given the columnist unstinted praise for a valuable assist. Riding the wave’s crest, he was hired by CBS and Chesterfield for Manhattan Parade on the full network. Arthur went over with a dull thud, and in no time at all was back in Washington.

Godfrey picked up his early show on WJSV where he had left it, and continued to add clients. In 1937 he took another network flyer, with a show for Barbasol and another for Carnation Milk. Both ventures were shortlived. But they still loved Arthur in Washington.

Participations came thick and fast, and the sponsor waiting list lengthened. Immeasurable stories are still current in Washington about this period in Godfrey’s career, before he had become a national figure. Many of them are apocryphal, but some of the most improbable ones seem to be true.

Even in those days, Arthur insisted on checking a product personally before selling it on his show. A WJSV associate recalls that in line with this research Arthur one day sampled a

- Advertising that Moves More Merchandise per Dollar Invested is Bound to be the One that Gives You the Most Coverage for the Least Money!

- Covers a 17,000,000 Population Area in 5 States at the Lowest rate of any Major Station in this Region!

"It’s The DETROIT Area’s Greater Buy!"

Guardian Bldg. • Detroit 26

Adam J. Young, Jr., Inc., Nat’l Rep. • J. E. Campeau, President
MINUTES
on the house

PHONE ANY HOUSEWIFE IN
SAN ANTONIO AT OUR EXPENSE

ASK HER ABOUT KITE!
No kidding! Just send her name, number, and the charges to Jack Kaste at Indie Sales (or to KITE). We'll pay for the first 3 minutes from any recognized time buyer!

Here's real proof of preference by the gals who spend 85% of every retail dollar... and backed by Hoopers that deliver more listeners per dollar... every time!

Get the up-to-date San Antonio story first-hand, and for free, by picking up your telephone!

"the wife's favorite station"
1000 WATTS
930 on ANY dial
SAN ANTONIO

Represented by
INDEPENDENT METROPOLITAN SALES
New York       Chicago

WINSTON-SALEM, N.C.

Produces in Value of
Manufactured Products
Seven Times as Much as
Any Other City
in the Two Carolinas

National Rep: The Walker Co.

V. S. BECKER
PRODUCTIONS
Producers of television and radio pack-
age shows. Representing talent of dis-
tinction.
562-5th Ave., New York Luxemburg 2-1040

3 MINUTES
on the house

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ASK HER ABOUT KITE!
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tinction.
562-5th Ave., New York Luxemburg 2-1040

new brand of gum sent in by a hopeful advertiser for his approval. Godfrey tried a stick and found that it crumbled in his mouth. When the would-be sponsor appeared, hat in hand, for the verdict, Arthur told him graphically (he story goes) what he could do with his gum and his advertising. The gum maker slunk away, a beaten man. But he didn't let it end there. A few days later Godfrey received another box of the same gum, with a note from the manufacturer saying that the formula had been changed and the gum was now beyond reproach.

Godfrey tried the new gum and found it acceptable. But, feeling that a touch of discipline was in order, he imposed a "13-week suspension" on the gum-maker for his earlier sin. At the end of this probationary period, the advertiser was permitted to buy a participation in Arthur's show.

By April, 1941, Godfrey's a.m. show was being piped to New York and aired over WCBS. After four years of this, Arthur, who had the network bug had, persuaded CBS to put him on the network as a sustainer, while he continued his sponsored, early-morning local shows on WINS and WCBS.

Two lean years on the network followed. Then, in June, 1947, Chesterfield bought into his CBS show three mornings weekly; Chesterfield expanded to five-a-week in October, Gold Seal entered the Godfrey fold on CBS the following August, and National Biscuit bought in 6 September, 1948. During 1949, Arthur got four more sponsors for his morning network show—Lee Pharmaceutical Co., Wildroot, Toni, and Pilly-bury. He had relin-

thur Godfrey and His Friends on CBS-
TV in January of this year; on 4
April Godfrey began a video series for
hi-V Orange Juice, a quarter-hour on
Tuesday and Thursday nights. God-
frey is a board member of the hi-V
corporation.

Television, of course, might have
been invented for Arthur. A formi-
dable mugger, his face is an obvious
sales asset. Even before TV, sponsors
had recognized the sales potential in
Godfrey's beautifully honest kisser. Arthur's likeness beams sincerely from subway posters, billboards, grocery windows, drugstore counters, magazines and newspapers from New York to Sleepy Eye, Minnesota.

Godfrey's unique position as a radio
salesman was illustrated by an incident in one of those groceries a few weeks ago. The grocer stocked 125 packages of a new Lipton pudding the day before Godfrey plugged the product on his Talent Scouts broadcast. The next morning, he sold 92 packages of "that new pudding Arthur Godfrey talked about on the air last night."

The grocer, an enterprising type, took a crate of eggs which had been selling sluggishly and put them up front with a sign reading, "Arthur Godfrey Eggs." Slightly illegal, but they sold like mad. And Godfrey himself would be the last to deny that he has laid a few eggs in his day.

SEWARD'S FOLLY: 1950
(Continued from page 29)

vertisers are equally impressive in-
cluding such outfits as Pillsbury Mills,
Ahnheuser-Busch, Nacoa margarine
(Best Foods), Colgate-Palmolive-Per
(Fab & Velt), Chrysler, Hudson, Ford,
Coca-Cola, Anheist, Armour Products,
Phlco, Frigidaire (they sell plenty of
them), Standard Oil, and Dr. Ross
Dog Food.

Residents of Alaska are heavy users
of automobiles and trucks. Coupled
with the needs of the highly mecha-
In San Francisco Bay Area Television...

**KRON-TV's PROGRAM PARADE HOLDS AUDIENCES ALERT FOR SPOTS**

*EVERY WEEK*
...all these top-notch local and NBC network shows on KRON-TV... presented with the selling impact of "Clear Sweep" Television:

- 6 shows especially for children
- 3 with audience participation
- 4 that present fashions
- 6 featuring interviews
- 9 dramatic presentations
- 5 with music and songs
- 2 shows about sports
- 5 variety shows
- 10 miscellaneous
- News, telenews, regularly

The San Francisco television station that does most to help your "spots" produce is

---

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

5 JUNE 1950
organized mining industry and aviation, this results in heavy consumption of petroleum products. One advertiser, Standard Oil Company of California, signed up for a news broadcast over KFAR in 1939. They've been on ever since, today using both Midnight Sun outlets and three ABS stations.

Commercials are geared to the Alaskan market and climate. Blazo (oil for lanterns) and Ban Ice (protection against moisture in automobile fuel lines) are plugged heavily when the mercury drops. Announcers also sing the praises of Standard Starting Fluid... "it'll breathe life into the coldest and most reluctant motors."

Alaskan mosquitoes, the world's largest and most aggressive, are the victims of many a local air campaign. In the summer months, when the oversized mosquitoes break out of their musk-groom's hibernation, insect-repellent sales spurt.

Post-war homesteaders have heightened interest in Alaskan farming and one company, International Harvester, hopes to take advantage of this situation. At present, they're running a series of announcements directed at both farmer and miner.

Advertisers are taking advantage of the Alaskan's reputation for being the travelling-citizen on the North American continent. Alaskans travel frequently through the territory, to and throughout the states—often beyond, they lead the world in per capita utilization of air transportation, both passenger and cargo.

The airlines haven't been caught napping. Advertisers on the Midnight Sun network and the Alaska Broadcast- ing System include Pan American Airways, Northwest Airlines and Scandinavian Airlines. Scandinavian Airlines, capitalizing on the large percentage of residents of Scandinavian descent, is currently recounting the pleasures of a visit "home" to the Scandinavian countries.

Remington, Winchester, and Western Cartridge Company schedule campaigns in behalf of firearms and ammunition. They offer, in the interest of public service, information to Indians, Eskimos and the large numbers of tourists sportsmen who visit Alaskan hunting grounds in the summertime.

Many manufacturers are unaware of the sure-fire audience awaiting them in Alaska. National dairy products advertisers, for example, are losing out. Alaska has very few dairy herds. Dairy product output represents barely a "drop in the bucket" compared to demand. As a result, the territory is an outstanding market for evaporated milk. Some national brands like Avo-set (a ready prepared cream and whipping cream), Kraft powdered milk, and Darigold evaporated milk have sold well. Others would be wise to follow their lead.

During and since the war, Alaska's highway system has expanded rapidly. It's now possible to drive between the major cities, and the territory is connected with the United States by the all-year-round Alcan Highway. All of the standard automobiles have Alaska dealerships, and the local radio networks are getting heavy automotive advertising.

The total of Alaskan sales is hard to determine because many national advertisers don't know the extent of their distribution. This is because most of the advertised products reach Alaska through West Coast distributors. As much as 25% of the goods shipped to Seattle is transshipped to Alaska. Unfortunately, these transshipments are recorded as West Coast sales.

Advertisers place great faith in radio and 95% of the national sponsors renew their Alaskan radio contracts. Ammi-dent started a campaign over the ABS stations and were able to note tangible results quickly. After three broadcasts, wholesalers were wiring the states for additional supplies. Some local retailers reported 200% sales increases. Nucos margarine dealers report a 15 to 30% sales increase since the start of their air campaigns on 13 February and Nucos (Best Foods) has renewed for another 13 weeks effective 15 May.

Midnight Sun advertisers have no doubts about radio as a sales medium. The Alaska Steamship Company, the Seattle Fur Exchange, Black Manufacturing Company, Pan American World Airways and New Washington Hotel have been on since November, 1939. Others on since 1939-40 include Standard Oil Company of California, R. H. Alber Company, Olympia Brewing Company, and the West Coast Grocery Company.

A recent distribution survey covering 50% of the drug stores in Fairbanks, Juneau and Ketchikan highlighted the importance of Alaska advertising for national brands.
Some of the nationally advertised products having 100% distribution are: Luden's, Hill's Coffee, Ivory Soap, Campbell's Soup, Chesterfields.

Some products with at least 90% distribution included: Cream of Wheat, Palmolive, Camay, Lifebuoy, Lux, Cashmere Bouquet, Camels, Lucky Strike, Phillip Morris, Chesterfields, Old Gold and Pall Mall.

The facts all add up to this: Alaska is a market today like any other within the 48 states as far as brand preferences go. And it is a growing, booming field.Advertisers would do well to note that the territorial flower is the forget-me-not when they prepare their radio budgets.

** ** **

TOOL FOR TIMEBUYERS

(Continued from page 37)

Dr. Zeisel and his associates found that there was a useful relationship between these figures; this relationship is expressed in the curves shown in the chart.

The chart is no panacea for timebuyers. It will not shrink their problems to shadows. Generally speaking, no good timebuyer bases a decision on any single factor such as share-of-audience. Nor do good timebuyers rely upon mechanical application of rules of thumb. A dozen factors may bear on selection of one station over others—and experience is a timebuyer's best friend. Nevertheless, most timebuyers welcome statistical tools like this.

Here's a specific example of how the chart can come in handy. Suppose a timebuyer knows the following facts about two stations (BMB figures are from Study No. 1):

<table>
<thead>
<tr>
<th>Station</th>
<th>BMB Percentage</th>
<th>Cost per Minute</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>84</td>
<td>$36.00</td>
</tr>
<tr>
<td>Y</td>
<td>38</td>
<td>9.00</td>
</tr>
</tbody>
</table>

These total audience figures, in relation to costs, favor station Y. The sponsor would get 4.2% of the area's radio homes per week for every dollar (38 divided by 9) against only 2.3% with station X. BUT this decision would be without benefit of information about the amount of listening to the rival stations.

To help shed further light on the relative worth of stations X and Y, a timebuyer would prefer a rating for the particular time spot he's interested in. But, if that isn't available, the average rating for the station is an
important aid in sizing up the situation. This is where the station share-of-audience comes in.

Suppose the timebuyer had the following figures:

<table>
<thead>
<tr>
<th>Station</th>
<th>Cost</th>
<th>Percentage Audience Minute</th>
</tr>
</thead>
<tbody>
<tr>
<td>Station X</td>
<td>84</td>
<td>25.6% $30.00</td>
</tr>
<tr>
<td>Station Y</td>
<td>38</td>
<td>4.6% 9.00</td>
</tr>
</tbody>
</table>

Station X delivers almost six times the amount of listening of station Y at a cost of four times as much. This could overrule decision indicated without use of the share-of-audience figures. But other facts the timebuyer has may still throw the choice in the direction of station Y. As was said earlier, there’s no substitute for experience and personal knowledge about the strengths and weaknesses of various stations.

As with all statistical methods, there is a standard error in the McCann-Erickson share-of-audience estimates. It amounts to not more than five percentage points in three out of five cases.

To a layman, the fact that only three out of five cases hit the mark within the limits stated may seem alarming. But, in the world of advertising research, this is not a bad batting average. Actually, the two out of five cases which do not fall within the standard error don’t merely run wild. They still fall within usable percentage of error limits. If a research man were to express the three out of five cases in terms of a higher number of cases, say 19 out of 20, there would still be an average range of error of only 10% or so.

Estimating accuracy can probably be increased by developing special curves for areas with more homogeneous competitive station patterns, and perhaps for individual networks. The McCann-Erickson project will doubtless stimulate other projects in this direction.

If estimates for several combined areas are to be made, each station share-of-audience should be weighted by the number of radio homes in that area.

McCann-Erickson is currently preparing a brochure describing its tool for timebuyers: it contains detailed technical information and will be distributed to clients and other advertisers.

HEADQUARTERS FOR TV FEATURE FILMS

150 FILM EQUITIES FEATURES

Including
- SHANGHAI GESTURE Gene Tierney, Walter Houston
- PRISON WITHOUT BARS Martha Hunt, Edna Best
- MILL ON THE FLOSS James Mason, Geraldine Fitzgerald
- HIS DOUBLE LIFE Roland Young
- CITY WITHOUT MEN Linda Darnell, Glenda Farrell
- BROKEN MELODY Merle Oberon
- GHOST CAMERA Ida Lupino, Henry Crandell

40 HAL ROACH FEATURE FILMS

Including
- CAPTAIN CAUTION Alan Ladd, Victor Mature
- THE HOUSEKEEPER’S DAUGHTER Joan Bennett, Adolph Menjou
- MERRILY WE LIVE Brian Ahern, Constance Bennett
- THERE GOES MY HEART Frederic March, Virginia Bruce
- BROADWAY LIMITED Dennis O’Keefe, Victor McLaglen
- OF MICE AND MEN Burgess Meredith, Betty Field
- TWO MUGS FROM BROOKLYN William Bendix, Grace Bradley

75 FIRST RUN FEATURE FILMS

Including
- I KNOW WHERE I’M GOING “Most satisfying screen romance of many a season” —N. Y. Times.
- THIS HAPPY BREED “Gratifying entertainment” —N. Y. Times.
- SILVER FLEET “Another deft melodrama” —N. Y. Times.
- TAWNY PIPIT “Movie magic, a wonderful work” —N. Y. Times.
- DON’T TAKE IT TO HEART “A delightful comedy fantasy” —N. Y. Times.
- A CANTERBURY TALE “Simple, direct, unaffected, charming” —N. Y. Times.

SENSATIONAL BUT SCARCE

(Continued from page 31)

ing with a series of 13 Italian pictures on WOR-TV from 5:30 to 6:30 Saturday evenings.

When film fans look up from their TV sets long enough to think about it, they ask: “Where are the grade A American pictures?” Even if television were wealthy enough to pay top Hollywood prices, which it isn’t, Petrolino stands in the way.

In 1946, the American Federation of Musicians and the major studios signed an agreement whereby MGM, Columbia, Warner Bros., Twentieth Century Fox, RKO, Paramount, and Universal-International promised not to release any of their films to television without union permission. The majors must use musicians all-year-round for musical sound track recordings; they therefore have a strict working agreement. But most minor producers, who work only part of the year, are not bound by one. That’s why their pictures have been sold frequently to TV film distributors.

There is no standard arrangement for the rental of whatever films are available. Each deal between a station or sponsor and one of the distributors is individual. Price depends on size of the package, type of film, how many TV sets are in the market, size of the
A second run can be more expensive than the first. If a station lets several years ago by between first and second run of a package, the TV sets in its market will have multiplied. Based on a sets-in-use formula, the rerun cost is higher.

As film-renting rates rise, stations are faced with this problem: can we get sponsors to support film programs? One answer for local stations is to sell participations. On "Footlight Theatre," a film series on WNBW, Washington, D. C., five spots are sold on a one-hour program. Each spot costs $75, with discounts for frequency. Along with a one-minute commercial, sponsor gets identification slide, and audio mention at the beginning and end of the film.

Theatre-length features will continue to be the main source of TV feature film for several years. But from various quarters come reports of a strong trend toward "tailor-made." For large advertisers there are specially-made shows on film. For local advertisers there are syndicated features. William Black, vice president of Official Television, Inc., explains the trend this way: "The heyday of random-length theatrical motion pictures, which have gone through second and subsequent runs, home movies, and similar markets, then tossed to TV like crumbs from a rich man's table, is practically over."

Official Television, Inc., recently put out the closest thing to a music library on film. Called "Music Hall Varieties," it consists of 1,040 two-and-a-half to three-minute specialty numbers—singers, orchestras, soloists. Although not newly made, the films are specially processed for TV showing, have black leaders at both ends for local video tie-ins. Live emcees can run their own disk jockey programs, with shorts taking the place of records. A one-year lease, which allows four plays of each unit, has an annual base cost of $30,000. Official Television softens this by pointing out that cost per unit per run is only $7.21. KTTV, Los Angeles, has had the package two weeks; WCBS be-
Mr. Reeves W. Hendershot

Pale Dry Grand Prize has moved from seventh position to Houston's LARGEST selling beer in just a few scant months.

"The phenomenal rise and public acceptance of Pale Dry Grand Prize," according to Reeves W. Hendershot, Vice-president in Charge of Sales at GULF BREWING COMPANY in Houston, "was due to the cooperation of retailers and salesmen who merchandised our intensive media campaign. And I heartily attribute a good portion of their success to our 12 quater-hours and 21 announcements carried weekly over K-NUZ."

Upon request K-NUZ will be happy to furnish complete story of the success of the GULF BREWING COMPANY, or you can contact Mr. Reeves W. Hendershot at 3201 Polk, Houston, Texas.

Grand Prize Advertising Is Prepared

By Foster, Cone and Belding.

Houston Office.

Before you buy the Houston market check the top operated availabilities K-NUZ offers. You'll be dollars ahead in sales and savings.

CALL, WIRE OR WRITE

FORJOE: NAT. REP.
DAVE MORRIS, MGR.
CE-8801

k-nuz

(KAY-N-EWS)

9th Floor Samlun Bldg.

HOUSTON, TEXAS

WNBW, Washington, and WNBK, Cleveland. Playing it long-range, Ziv is shooting the pictures in color and has feature actors Duncan Renaldo and Leo Carillo under seven-year contracts. Radio sponsors of the program are given first option on TV participation. Interstate Bakery (Webber's Bread in California and Shulze's Butternut Bread in the Midwest) bought in immediately with a 10-year contract.

Tailor-made shows aren't cheap.

Roach quotes a minimum of $6,500 for a 12-hour film. Cost of film stock alone runs to $1,500. Lucky Strike's film show is said to have cost American Tobacco $12,000 or more. The Cisco Kid costs Ziv about $15,000 for every half-hour unit.

Whatever the cost, TV films are here to stay. Until there are enough tailormades to go around, hand-me-downs will keep right on packing 'em in. ***

HITCH YOUR COMMERCIAL

(Continued from page 25)

studied into two matched groups of listeners and non-listeners. With the enormous amount of data at hand, it was possible to match very large samples (several thousand in each group) of all characteristics found to be significant.

Each test group was divided into approximately equal numbers of listeners and non-listeners. Then users of the product advertised on the program were counted in each group. If more users were found in the group listening to the program, it was assumed that listening to the program accounted for the difference, since other factors were matched.

For example, it was found that for every 1,000 women listeners to Toni's daytime serial Nora Drake 310 used Toni home permanent kits. Among the matched sample of non-listeners only 233 were users. The plus of 72 users per thousand is credited to Nora Drake. Women listening to other Toni-sponsored programs were not included in the serial sample.

Toni executives have always been research-minded (see "Out of the beauty parlor into the home," sroxxon, March 1948) and have used Schwerin Research Corp. audience reaction studies since 1947. The company credits this phase of their research program with an important share in their success in influencing customers via radio.

The Schwerin organization found the difference in extra users varied widely between programs of the same sponsor using the same commercials. For example, Give and Take, a Saturday afternoon Toni participation show, had 100 extra users per thousand, but a nighttime mystery stanza had only 20 extra users per thousand listeners.

Another advertiser had 140 extra users per thousand listeners via a panel quiz in 1947, only 50 in 1948. During the same period his score for a participation show dropped from 80 to 30, while a third show, a news program, climbed from 30 to 40 extra users per thousand listeners.

What was the answer?

Careful analysis of test data gradually eliminated factors with no significant relation to a show's ability to garner the "extra users." Such factors as type of show, time broadcast, season, size of network, frequency of broadcast, and length of time on air were discarded.

But throughout the test data for one sponsor after another one factor stood out consistently—treatment of the commercial.

Where belief in the advertising claims was low, extra users of the product among listeners as compared with non-listeners was correspondingly low. Where belief was high, extra users were correspondingly higher.

Toni, under the astute management of the fabulous Harris brothers, Neisen and Irving, was ready to abandon spot radio for network in 1947, having achieved national distribution for their home-wave product. With their co-strategist and ad-manager, Don Nathanson, they decided to continue the pattern that had sold Toni to spot audiences. That meant audience participation shows.

They had discovered that participations were ideal vehicles for testimonial-type commercials. They favored this approach because of the necessary educational job in breaking down mass resistance to the idea of home permanents.

Toni soon had three participations on the national air: Give and Take, Ladies Be Seated, and Breakfast Club. Sales zoomed.

Torne Time, featuring the hot rhythms of Bobby-sox favorite Mel Torne and his band, was an attempt to share a youth audience. It was aired Saturday afternoons from 5:30 to 5:45. But the youngsters just weren't
listening at that hour, and the show wasn’t popular with available women listeners.

But the soap opera Nora Drake, it turned out, lent itself well to the testimonial-type commercial. Crime Photographer, a nighttime mystery, was an attempt to reach still another audience. It had the best audience rating of any Toni show.

Both cost-per-thousand homes and audience ratings may be misleading. For instance, the five Toni shows reveal surprising facts when cost-per-thousand homes is compared with the cost of getting those extra customers beyond those who don’t listen, but buy the product anyway.

<table>
<thead>
<tr>
<th>Program</th>
<th>Cost per 1,000 homes</th>
<th>Extra customers per 1,000 listeners</th>
<th>Cost per extra customer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nora</td>
<td>$1.88</td>
<td>72</td>
<td>26c</td>
</tr>
<tr>
<td>Ladies</td>
<td>2.32</td>
<td>60</td>
<td>39c</td>
</tr>
<tr>
<td>Breakfast</td>
<td>2.90</td>
<td>40</td>
<td>70c</td>
</tr>
<tr>
<td>Crime</td>
<td>2.94</td>
<td>20</td>
<td>14.7c</td>
</tr>
<tr>
<td>Give</td>
<td>3.47</td>
<td>100</td>
<td>3.5c</td>
</tr>
</tbody>
</table>

The rating picture for the same five shows compares with the relative effectiveness as follows:

<table>
<thead>
<tr>
<th>Program</th>
<th>Average July 1950 rating</th>
<th>Extra customer ranking</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crime</td>
<td>11.5</td>
<td>5</td>
</tr>
<tr>
<td>Give</td>
<td>6.5</td>
<td>2</td>
</tr>
<tr>
<td>Nora</td>
<td>5.8</td>
<td>1</td>
</tr>
<tr>
<td>Ladies</td>
<td>3.9</td>
<td>3</td>
</tr>
<tr>
<td>Breakfast</td>
<td>3.1</td>
<td>4</td>
</tr>
</tbody>
</table>

What helps to give a commercial credibility?

“Making commercials take advantage of the audience’s reason for listening to the program,” says Schwerin.

Audience reaction studies on Ladies Be Seated showed that high points of interest to the majority of listeners came when the interviewee talked about her family.

Another aspect making the commercial fit the vehicle is selection of the right personality. As seen in a chart accompanying this story, the highest belief in advertising claims was obtained on Nora Drake when a housewife did the selling. She got 45% belief to 42% for a professional woman, 25% for a showgirl, and 17% for Toni’s own beauty expert.

This is an example of making the commercial highly compatible with the entertainment on the show.

To make commercials take advantage of the show, one must understand the dominant reasons people listen to it. This calls for qualitative program
studies.

It isn't enough, for example, merely to "use" the stars of a show and hope to make the most of this aspect of psychological compatibility. Physical integration sometimes works, sometimes doesn't.

On a comedy program the commercial got 33% belief when the stars used a lead-in that would have applied to any commercial. When they led in with a product gag (announcer still doing the commercial), it got 63% belief. But when the stars took part in the commercial themselves belief rose to 68%. Here physical integration helped.

On the other hand, here's a case where it didn't work. The commercial got 23% belief when the star of a children's Western program started off by saying he used the product. Another commercial, with which the star wasn't associated, got 35% belief. Hit or miss applications of the "borrowing" technique can backfire.

Despite the potential power to increase sales which lies in improving the liking of a show and making the commercials borrow the maximum from it, a program can still fail unless it attracts potential buyers of an advertiser's product, and unless the commercial claims advanced are strong enough to motivate the prospective customer.

"Doubling the size of a radio audience is an expensive and sometimes impossible task," comments Schwerin: "but doubling or even tripling the remembrance and believability of its commercials requires only intelligent effort."

LEw PULLS HAT TRICK
(Continued from page 27)

the time making a movie was no deterrent. After a hurried trans-Atlantic correspondence with Montgomery, Grey's Jack Wyatt and Joe Bailey flew to London with a fountain pen.

The new Lee series, Robert Montgomery Speaking, began last September. (It's currently aired on 282 ABC stations, Thursday night, 9:45-10 p.m.) Montgomery did the first few broadcasts while still in London; they were shortwaved to New York for recording and rebroadcast. Confounding many who predicted that Montgomery would fall on his face, the show's rating has fattened steadily. Starting with a 1.5 Nielsen in September, it rose to 1.7 in October, 4.1 in November, 4.5 in December, 5.2 in January. Since February, the show's rating has averaged 5.5. and Montgomery—after only nine months on the air, rates as the No. 3 once-a-week commentator, after Winchell (17.9) and Pearson (4.9).

Aside from ratings, Montgomery's show, young as it is, has also shown a strong tendency to sell Lee hats. Last September, when he went on the air, sales in the hat industry were some 22% off last year's figure. From September through May, reliable sources indicate an increase of about 76% in Lee's sales over the corresponding period a year ago—while sales for the rest of the industry have remained sharply off.

Much credit for this brightening sales picture can doubtless be given to Lee's promotion activities on behalf of its 2,500 dealers. Lee quickly realized that they had in Montgomery the hottest merchandising angle in their brand-selling history. The ink was scarcely dry on their star's contract
"Your July Facts issue is the best one of any trade paper at any one time. You deserve hearty congratulations. I can use a couple extra copies." H. C. Wilder WSYR

Fall and Winter plans are made during July and August.

That's when timebuyers, account executives, and advertising managers will be digging for facts and figures.

SPONSOR's FALL FACTS ISSUE is the most useful tool available to these broadcast buyers. Reports on spot, network, television, etc., in the past three years have established SPONSOR's FALL FACTS ISSUE as the most complete source for fall and winter information.

Your advertising message in the FALL FACTS ISSUE will reach the decision-making buyer when he's looking for facts.

for buyers of radio and television

510 Madison Avenue, New York, N. Y. MUravy Hill 8-2772
In 1884 Paul Nipkow invented the television scanning disc and thus began the history of television.

Famous Firsts in T-V

In 1884 Paul Nipkow invented the television scanning disc and thus began the history of television.

Blair-TV Inc. was the first exclusive representative of television stations. The first company to recognize and act on the television stations' real need for hard hitting, single-minded, exclusive representation.

When Lee dealers were bombarded with this broadside:

"It's Lee on the air with one of America's greatest attractions—Robert Montgomery. His is the charm and personality that already have won a nation-wide following. A smart star ... a smart producer ... a smart dresser ... a World War hero ... a civic leader ... an all-in-one sales-making, promotion-building combination that can't be matched!"

"It's Robert Montgomery's most unusual role ... radio's most unusual commentator show. Robert Montgomery Speaking will be informative, intimate, entertaining, with sidelights and bright lights ... with some big talk, but mostly the kind of small talk Main Street likes to hear. What he says will make conversation pieces right across the land ... will pay off at your hat counter.

A bit overheated, perhaps, but such enthusiasm is contagious and dealer rhymes are the soul of any such campaign. Here is a quote from the Lee Style Book for fall, already in the hands of Lee dealers:

"And here's the sensation of the airwaves to help you sell more Lee hats. ... It's the "talk of America" program ... with a tremendous following. Robert Montgomery Speaking for You and Lee Hats every Thursday night coast-to-coast on the ABC network. When Robert Montgomery speaks for Lee more than 2,000,000 people listen ... and his talks pay off in sales ... right over your hat counter!"

The Style Book also includes newspaper mats for local dealer insertion, featuring a drawing of Montgomery wearing the Lee "Adventure," and a reminder to listen to the Lee radio show. Lee dealers are supplied by the firm with prepared radio spots, for use before or after the network show, to provide the individual store with local tie-in. Stores in 190 of the 262 cities where the Montgomery show is heard are buying local spots tying in with the program.

A direct-mail campaign linked to the show is scheduled to be set in motion as this is written. The Grey agency is sending each Lee dealer the following letter— with an eye-catching penny pasted to the top:

"Dear Sir: The penny at the top of this sheet represents the cost to you of the four cards enclosed, imprinted with your name on all of them! The Frank H. Lee Co. is perfectly willing to underwrite a good portion of the actual cost of these cards in order to help you sell a lot of Lee Hats this fall.

"Each of the four hats on the four cards in this set is a featured Lee promotion for fall, and will be highlighted on the famous Robert Montgomery Speaking program next fall. You get all four of these cards—imprinted with your store name and address—for only $10 per thousand!

"The Adventure hat featured on Card Number 1 will be spotlighted in August. Mail this card around August 20 to 25. The York hat featured on card number 2 will be spotlighted in September and October. Mail this card around September 1. The Trinity hat featured on card number 3 will be highlighted in September and October. Mail this card around September 14. The Edgeless hat featured in card number 4 will be spotlighted in September, October, and November. Mail this card around September 14.

"For real results—and plenty of additional hat sales—plan now to send out these four cards this fall. All you have to do is fill out the enclosed order blank today and your cards will be in your store by August 1."

The volume of Montgomery's fan mail has been a source of much gratification for Lee. The gist of most letters is "attaboy!" Lee reports a surprisingly low percentage of negative comments, and almost no letters of vilification. Reasoning that a listener who writes to tell you how much he hates you is not apt to buy your hats, Lee figures this is a good thing.

BEETHOVEN COMMERCIAL?

(Continued from page 35)

making average New York incomes, pointing out the fact that its audience is not exclusively upper class.

About 85% of WQXR broadcast time goes to music in general, as against forums, news, and advertising. Of this 85%, classical music is played 60% of the time; the remaining 25% consists of semi-classical, light, concert, or popular music.

Elliott Sanger describes WQXR programming this way: "... the musical program staff produces a well-balanced program comprising all kinds of music except 'hot jazz,' from the classics and semi-classics through concert and operetta forms to dance and folk music. The principal requirement is that
whatever is performed by WQXR shall be good of its kind."

Coupled with careful programing, is the lowest pressured advertising in radio. Original "editorial" policies, set 13 years ago, were left unchanged by The New York Times when it took full control in 1944. Its three-point credo, which has served as a model for other music stations, reads:

"1. No products or services may be advertised which the station believes will represent a bad value to the consumer.

2. Even though a product may be recognized to have true value, it will not be accepted if its character is such as to be obnoxious or offensive to listeners. This automatically excludes such products as laxatives.

3. The station uses every effort to prevail on advertisers and their agencies to rely upon advertising messages which are factual and informative, not blatant nor exaggerated. In this way WQXR's adver-

5000 watts DAY
1000 watts NIGHT
Directional
San Antonio's Oldest
Music and News Station
Represented Nationally by Forjoe & Co.

Publication Details:
5 JUNE 1950
61
Conclusions for

a Time-Buyer’s Ergo

1. Iowans have high incomes.
   (year after year, among the highest
   in the U.S.)
2. They listen to the radio.
   (see any pertinent Hooper)
3. They listen to WMT.
   (while the number of stations in Iowa
   was growing from 25 to 60 since 1946,
   WMT’s audience INCREASED
   14.9%)
4. WMT is a logical choice for your clients
   with something to sell in Eastern
   Iowa.
5. The Katz man will provide a basketful of
   facts . . . just ask him, please.

5000 WATTS
600 KC
DAY & NIGHT

BASIC COLUMBIA NETWORK

ask
John Blair & Co.
about the
Havens & Martin
stations
in
Richmond
WMBG-AM
WCOF-FM
WTVR-TV
First Stations of Virginia

sure blur down to four paragraphs
for a six-hour program, the agency
nearly had apoplexy. But the sponsor
thought it was fine. He told us: “Your
version married the music.”

A recent article about WABF and
its low-pressure advertising in Reader’s Digest brought fervent letters from
enthusiasts not yet within hearing of a
music station. Most wanted to know
when there would be more stations like
WABF. Already a six-station network
of FM stations is being set up, linking
Washington, Baltimore, Philadelphia,
New York, New Haven, and Boston.
By 1952, it is expected that other FM
stations will be added.

WQXR’s musical voice has carried
further than New York. Mr. Robert
Rogers noticed, while working in
Washington, D. C., during the war,
that people bought special equipment
just to pick up WQXR programs. But
Washington broadcasters made no
attempt to tap the large potential music
audience. They should have, because:
1. Washington is packed with music
   lovers. Constitution Hall concerts
   usually sell out and record com-
   panies report higher consumption
   of classical records per capita than
   any other U. S. city.

2. Washington is strongly “white col-
   lar.” One-third of its 1,000,000
   population works for Uncle Sam,
   who insists on high educational
   standards.

When Rogers bought WQQW in
1947 and switched it to classical music,
Washingtonians followed through. To-
day 199,000 listen regularly. Of this
number, only about 38% make $5,000
a year or better. And a Pulse survey
in 1949 convinced the station that
their audience was not “carriage
trade.” Rogers says the WQQW audi-
ence belongs to the “purchasing class.”

WQW does not confine itself to the
classics. As the station puts it: “Good
music is like good chewing gum, the
flavor lasts. Sure a symphony by Beeth-
oven is Good Music. But so is Some
Enchanted Evening, a Rhapsody in
Blue, or Molly Malone.” Program Di-
rector Underwood aims at a balanced
flow of music and special feature pro-
grams to keep listeners tuned in.

WQQW has piled up profits for a
variety of advertisers. Walker and
Dunlop, Inc. (agency: Henry Kauf-
man) reports that it sold over $100,000
worth of real estate to WQQW pros-
spect in four months. The firm uses a
five-minute program called News About
Homes plus announcements.

Arthur J. Sundlun, president of the Washington jewelry firm of A. Kalm, Inc. (agency: Kal, Ehrlich, and Merrick) says: "I have been using radio for over 12 years and my advertising on WQWW is the first which has been referred to directly by customers coming into the store.

The Shrader Manufacturing Company (custom-built radio and TV sets) started on WQWW over a year ago, with a small schedule of announcements. WQWW has now become the major factor in their promotion. Shrader currently sponsors a 90-minute Sunday symphony program and schedules four announcements per day, Monday through Saturday. The firm has become dominant in its field as a result of WQWW promotion.

Although all the classical music stations have similar policies, there are some programming variations from station to station. KFAC, Los Angeles, for example, uses a "concert format." Half-hour specialty programs separate longer concert programs. With 30,000 recordings in its library, KFAC sees to it that no piece is repeated in less than 10 days.

Advertising is edited by the station and integrated into the programs. Union Pacific Railroad, for example, has long sponsored Musical Milestones. They blend the "American Heritage" type of commercial in with the music by pointing out chronological parallels between historical dates of railroad development and birth-dates of composers or their compositions. This lends itself to smooth commercial transitions.

On KFAC editing is not the only safeguard against listener irritation: "Announcers are instructed to deliver all commercial messages with dignity and sincerity. Experience has shown that deviation from this manner of delivery creates antagonism toward the station and a negative reaction toward advertisers. On the rare occasions when we have bowed to commercial expediency, we have had hundreds of complaints from listeners."

Soft-pedaling commercials pays off with the KFAC audience. The Slavick Jewelry Company in Los Angeles sponsors a heavy classical music program from 4 to 5 p.m. seven days a week. There's no direct selling, yet Slavick has been one of the few successful jewelry stores throughout the long jewelry slump since the war. The firm reports occasional sales of $2,000 to $2,500, where the customer gives the Slavick programs on KFAC as the sole reason for the purchase.

San Francisco's KSJO bears out the experience of other music stations around the country. A survey showed that their audience was made up of 27% professionals, 20% students, seven % educators, seven % clerical and the other 39% various. About 30% of the time these listeners turn on the radio, they tune in KSJO. This means, in most cases, at least three evenings a week.

More than 5,000 letters have praised KSJO in the nine months since they have become exclusively a music station. No jive, hillbilly songs, soap operas are broadcast. Only the news once an hour interrupts "the world's finest music music night and day."

Despite the success of classical stations like WQXR, WABF, WQWW, KFAC, and KSJO, there is one sour note. In Boston, WBMS tried its classical music lovers and found themselves wanting. George Lasker, vice president of the Friendly Group, which operates WBMS, puts the station's case this way:

"During a three-year trial the station found that, although its limited audience enjoyed and applauded the music, it resented the sponsorship and commercials that helped make broadcasting possible. Experiments with commercials, cutting them down and adapting them to the music, had no effect. Listeners would not support the sponsors; sponsors therefore would not support the station."

A Boston classical music listener, commenting on sponsor on the recent WBMS move writes: "Last week I was in New York and listened to WQXR. Announcers like Russ John's and Duncan Purney only emphasize the wide difference and one of the principle reasons for WQXR's success."

Listener-critics of WBMS deny that they are "temperamental and impossible to satisfy" as Mr. Lasker claims. Those who have heard other music stations lay the Boston failure to "half-hearted" programming and unwillingness to put a bridle on "high-pressure" selling. Sponsor lacks sufficient information to decide no or yes, merely presents the WBMS story as an indication that music stations can fail. But in general, classical music stations have learned to satisfy listeners and sponsors alike.
hard at work on this burning problem. If the pressure of other activity seems to keep him from it, sponsor submits that it is the NAB's duty to let nothing stand in the way of this priority project. A substantial TV code foundation in 1950 will pay handsome dividends in 1951 and all the years to follow.

Godfrey's gospel

In this issue, SPONSOR presents Arthur Godfrey's sales biography (see "The Great Godfrey," page 21). While doing this story, we asked Godfrey to describe his selling form. Godfrey's broadcasting gospel, which follows, should provide food for thought for advertisers small and large (he's sold for all kinds).

1. Sincerity—Give the listener the straight goods, without any eyewash.
2. Informality—Don't adopt a platform manner when you're talking, in effect, to one housewife, one couple, one family.
3. Reliability—It's a lot easier to sell convincingly if you're sold on the sponsor's product yourself.
4. Simplicity—Steam clear of the four-bit words.
5. Adaptability—This applies especially to commercials. It may look great on paper, but sound stilted and pompous. Reworking the commercial in everyday language can work wonders in results.

The commercial's the thing

The American system of broadcasting has brought the air media to the No. 1 position in entertainment and recreation because the advertiser is willing to foot the bill.

In every 15-minutes, 30-minutes, or 60-minutes of programing he gets his opportunity for repayment. It comes in the form of his own personal advertising message.

That puts it up to the commercial to pay off. How well it does in the fractional time available is closely linked to the skill with which it's put together.

Even the biggest advertisers sometimes lose out because their messages don't hit home. Some months ago sponsor published its widely used and quoted article, "The faltering farm commercial," that revealed, on the basis of an Oklahoma University study, how far the message may be off the mark (see SPONSOR's Farm Facts Handbook).

Howard Scherwin is one of the more definitive researchers when it comes to analyzing what makes a commercial tick. Sponsor has published his findings before. In this issue we report on his latest (see Hitch your commercial to your program, page 21). Because the commercial is the payoff, sponsor will devote considerable space to this vital subject in forthcoming issues.

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Applause

NAB Business Trends Committee

Concurrent with network disaffection from the NAB, the industry's trade association proves, in the formation of the important NAB Business Trends Committee, that its spirit, initiative, and desire for service haven't suffered.

Bringing together such men as S. Bayard Colgate, chairman of Colgate-Palmolive-PEet; Marion B. Folson, president of Eastman Kodak; Paul F. Clark, president of John Hancock Mutual Life Insurance Co.; Harry A. Bullis, chairman of General Mills and about 20 others of like calibre to chart out "the status of the American economy" calls for a high order of cooperation.

That these men are ready and willing to meet several times a year and to supply NAB members (and the entire nation) "with basic information concerning the business and economic trends within our free enterprise system" is due mainly to (1) an appreciation of broadcasting's ability to get through to the nation at large, (2) the work of two NAB department heads, Richard P. Doherty, director of Employer-Employee Relations, and Robert K. Richards, director of Public Affairs.

Doherty initiated the plan. Working closely with Richards, and encouraged by President Justin Miller of the NAB, he enlisted the warm support of S. Bayard Colgate and several others. Together, Doherty and Richards drew up a presentation for the NAB Board of Directors, which reacted favorably to the creation of the Committee at its Arizona meeting early in 1950.

The first meeting will be held in New York 11 July with Judge Miller presiding. At that time a chairman will be appointed by the Committee itself, with discussion and exchange of ideas following a planned agenda. Discussions and conclusions will be reported to the NAB membership via an economic letter prepared by Dick Doherty and regular reports by Bob Richards. Additionally, Richards will disseminate findings to news agencies, commentators, and others.

The NAB Business Trends Committee is big league activity. It fulfills a function for all business that is easily discerned and appreciated by both advertisers and the public. Sponsor recommends more NAB thinking of the same calibre.
The KMBC-KFRM Team
Wins Again!

The Spring 1950 Kansas City Primary Trade Area Survey—a coincidental survey of over 80,000 telephone interviews in one week by Conlan—just off the press—shows The Team even further ahead of its nearest competitor than a year ago! It is one of the most comprehensive listener studies ever made—and one of the most revealing.

Together with the Fall 1949 Kansas City Primary Trade Area Survey—an aided recall survey made through 2,122 personal interviews at the 1949 Missouri State Fair, Kansas State Fair and the Kansas City American Royal—it provides irrefutable proof of The Team's outstanding leadership. Yes, current proof, not moth-ball evidence.

The KMBC-KFRM Team with Coverage Equivalent to More than 50,000 WATTS POWER!

Yes, The Team covers an area far greater than KMBC alone, at its present location, could cover with 50,000 watts with the best directional antenna system that could be designed. With half-millivolt daytime contours tailored by Jansky & Bailey, America's foremost radio engineers, to enable The Team to effectively cover Kansas City's vast trade territory (a rectangle—not a circle), The Team offers America's most economical radio coverage.

Contact KMBC-KFRM, or any Free & Peters "Colonel" for complete substantiating evidence.
This is CBS in 1950...

where more people listen most

CBS broadcasts more than twice as many
most popular programs as the three other networks combined:
15 of the top 20 nighttime; 16 of the top 15 daytime.

CBS has the largest weekly network circulation—leads all the other networks, day and night.

Network circulation: Number of families listening to a network for continuous minutes, once a week or more. Measured by Nielsen Radio Index automatic recorders, the single nationwide listening service subscribed to by all networks, available to all advertisers. (Dec '49, Jan '50 averages.)

CBS stations are listened to more than
the stations of any other network—27% more than the second-place network.
So you think
timebuying is easy?—p. 28
CALLING ALL CUSTOMERS IN RICHMOND?

Of course, a three-quarter billion dollar market has lots of customers worth calling. WMBG, WTVR and WCOD talk to most of them daily... are closer to them than their telephones. First stations of Virginia, in radio and television both, the pioneer Havens and Martin stations deliver a loyal, time-tested audience in this expanding area of consistently strong buying power. Your nearest Blair man will gladly provide details.

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

WMBG AM
WTVR TV
WCOD FM

FIRST STATIONS OF VIRGINIA

Pioneer NBC outlets for Virginia's first market. Represented nationally by John Blair & Company
Sindlinger study shows radio's staying power

Sindlinger has just completed a study of Philadelphia listening for the four networks and group of Philly stations. It shows that radio listening dips far less drastically than other researchers have indicated. Sindlinger used his fixed Radox panel of 300 families as sample. He discovered that families owning TV sets for length of time regain interest in radio. News and music-most TV-proof evening fare on radio; AM drama most vulnerable.

—SR—

D. J. programming on increase

Contrary to oft-made predictions, the disk jockey will be more in evidence this fall than ever. On a recent station inspection tour, SPONSOR observed that more hours are being turned over to the personality boys, new angles are being effectively exploited, more d.j.'s are being added. In one case, on KEX, Portland, a so-so d.j. show designed for general listentership was quickly turned into a winner when a resourceful d.j. collected kiddie records and shifted to that type programming. Rating jumped from 1% to 7%; audience includes adults plus youngsters; sponsors are varied. At KWK, St. Louis, d.j.'s are being showered with celebrations.

—SR—

Radio is getting bigger

Observant Midwest commercial manager, on return from New York visit, observes that radio has returned to enthusiastic favor among Eastern agency and advertiser buyers but is still eyed suspiciously in Chicago. He predicts shift in radio's favor throughout nation radiating from New York enthusiasm.

—SR—

Three Ralph Atlass outlets have peak four months

Ralph Atlass operated stations in Chicago, New York and Minneapolis have each had biggest billings on record in first four months of 1950. Atlass formula: music, sports, news skillfully block programmed. Outlets are WIND, WMCA, WLOL.

—SR—

Station farm directors getting commercial

Advertisers can expect plenty of assistance from station farm directors. Importance of sponsor-minded rural service specialists was strongly stressed at last two meetings of National Association of Radio Farm Directors. Sparkplug Sam Schneider, KV00, Tulsa, farm director and editor of NARFD, points out by chapter and verse why it's vital.

—SR—

NRDGA pushes membership interest in radio, TV

Two-day radio-TV workshop to be held 28-29 September by National Retail Dry Goods Association highlights fight by Howard P. Abrahams, NRDGA Sales Promotion Manager, to convince stores of importance of air media as retail salemen. Agenda takes up practical problems. Abrahams says that 7,000 member department, chain and specialty stores are increasingly aware of radio and TV.
Radio keeps coming back in TV areas

Lending emphasis to Sindlinger reports that radio listening is much in evidence in bedrooms, kitchens, bathrooms of TV homes after novelty of video begins wearing off, Telepulse reports that in March 1949 only 2.4% of New York TV homes were listening to radio during Berle program. In March 1950, radio listening during Berle show had jumped to 10.3%, an increase of 329.2%.

"Lightning That Sells" Premiers in Pennsylvania


Reps urge stations to increase participation programs

Growing buyer preference for participation program purchases has prompted some key representatives to strongly advise stations to expand this type of programing. Trend points up snowballing interest of station representatives, both radio and TV, in realistic programing. Special attention being given to problems of ABC stations.

One timebuyer concludes "deals" won't work

One of most astute New York timebuyers has just completed study of plausibility of "anti-ratecard" buying for an important client. His technique: he mailed questionnaires to stations reading as though he were ready to buy. His conclusion: it won't work. And his sentiments: he's glad it won't work. While he wants to take advantage of deals if competitors do, he strongly feels it's bad for the medium. Other timebuyers concur.

Is transit radio newest major medium?

Mushrooming transit radio medium was given big forward push by one of top antagonists when honest, forthright St. Louis Post Dispatch reported findings of extensive survey among car-riders in St. Louis. Transit radio got 74.9% of the votes. Only 15% were against. Rest didn't reply. In another decision, the United States District Court ruled that the street car-bus FM medium did not violate rights of the individual. One of key factors in Transit Radio upsurge and victories is extraordinary calibre of broadcasters associated with it, such as Hulbert Taft, C. L. Thomas, Wm. O'Neil, Ben Strouse, Leonard Higgins, E. K. Hartenbower, Jack Harris, Clarence Leich.

TV in busses newest transit entertainment

TV set has been installed in one of busses of Los Angeles-San Francisco Short Line and company will similarly equip 7 others. Reception is good, says company, for about 40% of route between the cities. Video screen is visible to all passengers, but the driver's view is blocked by a shield.

(please turn to page 42)
CHARLEY ROBERTSON
In A "No-Hitter" *
WHEC
In Rochester

On April 30th, 1922, Charley Robertson pitched a perfect ballgame for the Chicago White Sox against the Detroit Tigers... no hits, no runs, no walks—not a single man reached first base! In major league ball Robertson's record has never been topped since!

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings have never been topped since!

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated!

Note WHEC's leadership morning, afternoon, evening:

<table>
<thead>
<tr>
<th>STATION</th>
<th></th>
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<tbody>
<tr>
<td>WHEC</td>
<td>43.4</td>
<td>16.6</td>
<td>10.5</td>
<td>6.4</td>
<td>18.3</td>
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<tr>
<td>MORNING</td>
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<tr>
<td>AFTERNOON</td>
<td>36.1</td>
<td>25.4</td>
<td>8.2</td>
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<td>12:00-6:00 P.M.</td>
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<td>EVENING</td>
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<td>23.7</td>
<td>6.7</td>
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<td>11.1</td>
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<td>Sunday through Sat.</td>
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<tr>
<td>FALL-WINTER 1949-1950</td>
<td>HOOPERATING</td>
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</table>

BUY WHERE THEY'RE LISTENING:

WHEC
of Rochester
N. Y.
5,000 WATTS

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

19 JUNE 1950
When the profits go up, up, up

Robert Hall owes much of its spectacular success to spot radio. The firm is radio's leading retail clothing advertiser with a budget of over $1,500,000

What pulls 'em in?

Radio is way up front in the dollar-for-dollar comparisons of newspaper vs. radio selling impact made by Seattle's ARB

The soap that slept for nine years

Using only radio, Pears has begun a successful comeback after nine years off the American market

So you think timebuying is easy?

It takes careful consideration of dozens of factors plus a sixth sense that only experience develops to buy time wisely

Tips to a news sponsor

This is what the experts say about how an advertiser can get the most out of his news show

How to use TV films effectively

Whether a Hollywood hand-me-down or a "tailor-made" for television, feature films, properly used, can yield gratifying results for TV sponsors

How sponsors can measure TV coverage

The facts sponsors should have today about the coverage they get for their television dollars

Barn dance programing

Popular with city sophisticate as well as farmer, barn dance programs are a hit with advertisers, too. They've been going strong for two decades

Research revitalizes Fitch commercials

Fitch backed up its shampoo commercials with research, and improved their selling effectiveness tremendously
We've Turned On The Power June 1st!

NOW 50,000 WATTS

Availabilities going fast! Check us today!
NEWS PROGRAMS... SPORTS...
HILL BILLIES... DIXIELAND JAZZ...
MUTUAL CO-OPS... PLUS SPOTS ON LONG-ESTABLISHED LOCAL SHOWS!

NEW TOP SPOT ON YOUR 1060 Kc DIAL

* NEWEST, Most Modern All RCA Equipment!
* Building listener loyalty 25 years!
* Individual Programming tailored to the area—plus leading Mutual Shows!
* Building More Listeners Now With Our Greatest Promotion In History!

WNOE MUTUAL BROADCASTING SYSTEM

James A. Noe, Owner

Nat'l. Reps. RA—TEL
420 Lexington Ave.
New York City

50,000 WATTS DAYTIME — 5,000 WATTS NIGHTTIME

Get in Your Orders Now!
In San Francisco

They get together at her place

The address is 740 on the dial... where in just six months Jane Todd has become San Francisco's first lady of radio. With a 23\% higher rating than any other local woman's show*

All because San Francisco women know KCBS' Jane Todd talks their language. She tells 'em and sells 'em!

When Jane mentions a book or a play, a dress or dessert, cash registers ring a merry chorus.

Nice work anywhere but even better in San Francisco, where people have more money to spend per capita than in any large city in the nation!*

If you sell a product women buy, come on over to Jane's place. Let us introduce you to the first lady in America's seventh market today.†

*Pulse of San Francisco, March-April 1950
**Sales Management Survey of Buying Power. May 1950
†Jane Todd, Mon. through Sat., 1:45 to 5:00 p.m.

San Francisco
Columbia's Key to the Golden Gate
Represented by Radio Sales
DIRECT MAIL

I was interested in a letter you printed in the 10 April issue from Mr. E. F. Stafford, Radio-TV Director of the Daniel F. Sullivan Agency here in Boston.

I guess I could have written Mr. Stafford personally, or better still have called him on the phone, since we are both here in Boston, but I feel the subject can stand a little kicking around in the columns of SPONSOR. Mr. Stafford was interested in suggestions for keeping down the costs of mail pieces by radio stations and their reps. Since part of my variety of activities is maintaining a mail list, I have often given the subject a great deal of thought and have come to the conclusion that the only way to keep a mail list up to date is through the assistance of the persons to whom we mail our various promotion pieces. Mr. Stafford talks about the fact that everything concerned with broadcasting is routed to him at the Sullivan Agency. This is a fact. I am sure, the promotion manager of a New York independent or a TV station in Florida does not know. Obviously we are interested in hitting account executives, timebuyers, radio directors, and any other interested parties; so we send a piece to each of them. However, if we had instructions from Mr. Stafford that the Daniel F. Sullivan Company is interested in only one copy of any promotion piece and that to go to him, he would not be beset with half a dozen copies of the same mailing piece.

As for the many mailing pieces addressed to those men who have decided to get out of advertising and open up a peanut stand, or have inherited a fortune from a long-lost uncle and can give up the vicissitudes of advertising, there again, unless we are told that we do not know.

Seriously. I try to keep up my list from SPONSOR’s page of changes and other news of the advertising field as it appears in the various magazines. But, without special personnel, which most radio stations cannot afford, it’s all but impossible to keep the list up to date.

I would suggest to Mr. Stafford or any other recipient of mail pieces that the next time they receive an item addressed to someone deceased or departed, that they cut out the address, scribble on it “no longer here.”

John Wilkoff
Promotion Manager
WCOP
Boston

Summer Selling Issue

Can we have SPONSOR’s permission to reproduce material about summer listening from your 3 May issue?

Arnold Fuchs
I.F.I. Advertising
Duluth, Minnesota

- Material may be reproduced if SPONSOR is credited.

We were greatly impressed with the 3 May issue of SPONSOR in which much valuable sales ammunition for summer use was presented. Will you arrange to have 10 additional copies of this issue sent to me?

Glenn Clark Miller
Station Director
WCPO
Cincinnati

Please send us three additional copies of the 3 May issue. The material on summer audience is excellent.

J. B. Focha
President
WJBF
Augusta, Georgia

Thank you very much for the 3 May issue of SPONSOR magazine. It is a gold mine of information for those of us who are attempting to sell summertime radio and television.

Reynold R. Kraft
Vice President
Paul H. Raymer Company
New York

Equitable Life Program

In what issue did you report on Equitable Life’s radio program?

Myron L. Silton
President
Silton Brothers
Boston

- The Equitable story appeared in the 7 November 1949 issue.

(Please turn to page 66)
WWL Sells for Its Advertisers in Many Media

Continuous, as usual, are WWL's campaigns of 24-sheet posters, streetcar and bus dash signs, store displays, posters, stack signs and personal-assistance calls on the trade. WWL gives more of everything... to the listener... to the advertiser.
**South’s Greatest Salesman**

Uses New Ideas In Program-Promotion

WWL’s current newspaper campaign is far and away the biggest, most comprehensive listener campaign New Orleans has ever seen. A series of full pages in color—plus 2-column newspaper ads every day—all as packed with appeal as WWL is packed with CBS stars and local attractions.

**WWL Leads in Hoopers**

**...Morning...Noon**

**...and Night**

WWL has a substantial lead in both mornings and afternoons. And, evenings, its share of audience exceeds that of the next two stations combined.

Whatever you have to sell, hire

**South’s Greatest Salesman**

**WWL**

**NEW ORLEANS**

50,000 WATTS       CLEAR CHANNEL

CBS AFFILIATE

A DEPARTMENT OF LOYOLA UNIVERSITY

REPRESENTED NATIONALLY BY THE KATZ AGENCY

19 JUNE 1950
**Queries**

**Q.** "Can you tell me the number of television sets that have been sold since 1 January, and the expected volume for the rest of the year?"

**A.** 

1,896,000 sold since 1 January, with the expectation that by 1 January 1951 there will be 8,600,000 sets in use in the United States. The estimated value of the 5,846,000 sets now in use is $2,110,880,000 (to 1 May 1950).

**Q.** "Where can we find a list of radio and television sponsors of baseball?"

**A.** Sponsor knows of no one source for this information. It may be helpful to check sponsor's recent "Play ball: 1950" in the 10 April issue, page 30.

**Q.** "Can you give me the dates of the issues in which you carried the TV dictionary?"

**A.** 13 February 1950, page 22; 27 February, page 34; 13 March, page 34. (The dictionary, in booklet form, is still available: free to sponsor subscribers; otherwise 25c per cpw. Bulk rates given on request.)

**Q.** "What is the number of standard AM broadcast stations in the United States?"

**A.** Nearly 2,200.

**Q.** "Do you have any information about the effect of television on the sale of radio sets?"

**A.** A recent report by NRDGA states: "Though radio departments reported severe declines in sales (1949), the report reveals in contrast an increase of 212% over 1948 in the sale of television sets. As a result, the combination of radios, phonographs and television showed a sales increase of 23% over the previous year.

**Q.** "What agencies had top national TV billing in 1949?"


**Q.** "In your 16 January 1950 issue, you quoted a LOOK HEAR survey. Where can we see this survey?"

**A.** Contact LOOK HEAR, 145 E. 53rd Street, New York City, Plaza 9-1722.

**Q.** "Can you tell us about The Court of Missing Heirs show: the network, sponsor, and when it went off the air?"

**A.** Ironized Yeast sponsored it on CBS, Tuesdays, 8:30 to 9:00 p.m. It went off the air 29 September 1942. ABC had it sustaining from 31 March 1946 to 18 June 1947.

**Q.** "Have you had any mail order stories late in 1949 or early in 1950?"

**A.** Yes. 5 December 1949 and 22 May 1950.

**Q.** "From whom can we get a TV report about listeners, broken down as to time of day, by age, and by sex?"

Your first radio choice in Baltimore!

March-April, 1950 Hooper Station Audience Index Shows

WCAO
"The Voice of Baltimore"

IN THE MORNING!
Share of audience is 30.1 (20.9% ahead of nearest competition)

IN THE AFTERNOON!
Share of audience is 21.0 (17.3% ahead of nearest competition)

IN THE EVENING!
Share of audience is 16.3 (38.1% ahead of nearest competition)

IN SATURDAY DAYTIME!
Share of audience is 21.8 (21.1% ahead of nearest competition)

IN TOTAL RATED TIME PERIODS!
Share of audience is 19.0 (35.7% ahead of nearest competition)

ask about availabilities!

CBS BASIC • 5000 WATTS • 600 KC • REPRESENTED BY RAYMER

19 JUNE 1950
THANK YOU PROFESSOR!!

THE NOW FAMOUS WOODBURY COLLEGE IMPARTIAL SURVEY SHOWS THAT WHEN ASKED...

"WHICH STATION DO YOU USE MOST?"

KLAC-TV

WAS MORE POPULAR THAN FIVE OTHER STATIONS IN THE LOS ANGELES AREA

BASED ON A SURVEY OF 3000 TV SET OWNERS IN THE 16 ECONOMIC DISTRICTS OF LOS ANGELES

*ASK YOUR KATZ AGENCY REPRESENTATIVE FOR COPIES OF THIS SURVEY

THANK YOU MR. SPONSOR!!

IN THE MONTH OF APRIL

KLAC-TV

HAD IN EXCESS OF 1850 ADVERTISING UNITS... (A UNIT OF ADVERTISING IS A SPOT—A PARTICIPATION OR A SPONSORED PROGRAM)

LOOK FOR THE SPONSORS...

THAT'S WHERE THE LISTENERS ARE

KLAC-TV

Hollywood, California

LUCKY CHANNEL 13

*REPRESENTED NATIONALLY BY KATZ AGENCY, INC., NEW YORK
New National Radio Spot Business

SPONSOR | PRODUCT | AGENCY | STATIONS-MARKETS | CAMPAIGN, start, duration
--- | --- | --- | --- | ---
American Chicle Co | Chiclets, Bucynt | B&H | National |Amt: several starting dates; 17 wks
Centennial Turf Club | Turf club | Mark Schroeder (Denver) | 25 regional stations | Train spots; late June
| Chap Stick Co | Chap Stick lip protector | Lawrence C. Crespin | 30 mks; major cities
| Colgate-Palmolive Co | Halo, Veto & Ajax | Sherman & Marquette | 35 Don Lee stations
| General Foods | Swaidow Devill's Food mix | 20 mks; 60 stations | 5-6
| General Mills | Nix | 23 ABC-stations; Pacific coast
| Kellogg Co | Riter Krispies | Kenyon & Eckhardt (N. Y.) | 29 stations; major cities
| Woolwich Wooden Mills | Mantoa-made clothes | Huttons (Broche-tr., N. Y.) | KEAR (Fairbanks)

New and Renewed Television (Network and Spot)

SPONSOR | AGENCY | NET OR STATION | PROGRAM, time, start, duration
--- | --- | --- | ---
American Tobacco Co | BBDO | WNBC, N. Y. | 20-sec film; 17 Jun; 14 wks (r)
| Arnold Bakers | | WNBH, N. Y. | 1-min film; 23 May; 52 wks (a)
| Barralline & Sons | | KNBC, Blywd | 1-min film; 1 May; 52 wks (a)
| Best Foods | | WNBQ, N. Y. | 1-min film; 1 May; 52 wks (a)
| Borden Co | | WNBW, Wash. | 1-min film; 1 May; 52 wks (a)
| Byrd and Son Inc | | WPTF, Phila. | 1-min film; 1 May; 52 wks (a)
| Carter Products | | WWAB, N. Y. (DuMont net) | 1-min film; 1 May; 52 wks (a)
| D. L. Clark Co | Erwin, Wasey | WBTB, N. Y. | 20-sec film; 17 Jun; 14 wks (r)
| Consolidated Cigar Co | Huber Hoge | WPTZ, Phila. | 1-min film; 2 May; 22 wks (a)
| Doubleday | Harry B. Cohen | WNBK, Wash. | 20-sec film; 2 May; 22 wks (a)
| F. W. Fitz | Young & Rubicam | WPTZ, Phila. | 1-min film; 1 May; 52 wks (a)
| General Foods Corp | Compton | WNBQ, N. Y. | 1-min film; 1 May; 52 wks (a)
| Goodyear Tire & Rubber Co | | WBTB, Boston | 20-sec film; 1 May; 52 wks (a)
| Goodyear Tire & Rubber Co | Compton | WBZ-TV, Boston | 20-sec film; 2 May; 22 wks (a)
| Grace Mariner | | WPTZ, Phila. | 1-min film; 2 May; 22 wks (a)
| Grace Water Co | Grey | WNBK, Cleve. | 20-sec film; 2 May; 22 wks (a)
| Hydrule Food Products Corp | Duane Jones | WBZ-TV, Boston | 20-sec film; 2 May; 22 wks (a)
| Le Chay Food Corp | | WBZ-TV, Boston | 20-sec film; 2 May; 22 wks (a)
| McKesson & Robbins |签约仪式 | WBTB, N. Y. | 20-sec film; 2 May; 22 wks (a)
| Manhattan Soap Co | | WPTZ, Phila. | 1-min film; 2 May; 22 wks (a)
| Manhattan Soap Co | | WNBQ, N. Y. | 1-min film; 2 May; 22 wks (a)
| National Selected Products | | WBZ-TV, Boston | 1-min film; 2 May; 22 wks (a)
| H. S. Cola | | WNBK, Cleve. | 20-sec film; 2 May; 22 wks (a)
| Prince M. S. Co | | WPTZ, Phila. | 1-min film; 2 May; 22 wks (a)
| Prouty & Gamble | | WBZ-TV, Boston | 1-min film; 2 May; 22 wks (a)
| Ranger Joe | | WNBK, Cleve. | 20-sec film; 2 May; 22 wks (a)
| Rigato Tobacco Co | | WPTZ, Phila. | 1-min film; 2 May; 22 wks (a)
| Snow Crop Marketers | | WBZ-TV, Boston | 20-sec film; 2 May; 22 wks (a)
| Sophie May Candy Corp | Maxim | WNBQ, N. Y. | 1-min film; 2 May; 22 wks (a)
| Studio Inc | | WNBK, Cleve. | 20-sec film; 2 May; 22 wks (a)
| Sunco Inc | | WPTZ, Phila. | 1-min film; 2 May; 22 wks (a)
| Standard Brands Inc | | WBZ-TV, Boston | 20-sec film; 2 May; 22 wks (a)
| Standard Brands Inc | | WNBQ, N. Y. | 1-min film; 2 May; 22 wks (a)
| Standard Brands Inc | | WNBK, Cleve. | 20-sec film; 2 May; 22 wks (a)
| Trico Products | Baldwin, Bowes & Strachan | WNBQ, N. Y. | 1-min film; 2 May; 22 wks (a)
| Ward Baking Co | J. Walter Thompson | WNBK, Cleve. | 20-sec film; 2 May; 22 wks (a)

* In next issue: New and Renewed on Networks, Sponsor Personnel Changes, National Broadcast Sales Executive Changes, New Agency Appointments.
### Station Representation Changes

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<th>STATION</th>
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<tr>
<td>KPAC, Port Arthur, Tex.</td>
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<td>WRLJ, Arlington, Va.</td>
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<td>WICG, Beltsville, Md.</td>
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<td>WDOX, Cleveland</td>
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<td>WFXA, Falls Church, Va.</td>
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<td>WACV, Silver Spring, Md.</td>
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<td>WGUI, Galesburg, III</td>
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<td>WJEJ, Hagertown, Md.</td>
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<td>WOLJ, Amos, Iowa</td>
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<td>WPBK, Alexandria, Va.</td>
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<td>WPIL, Huntington, W. Va.</td>
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<tr>
<th>AFFILIATION</th>
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<tbody>
<tr>
<td>MBS</td>
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<td>MBS, CBS, DuMont, ABC</td>
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<td>MBS</td>
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<th>NEW NATIONAL REPRESENTATIVE</th>
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<tr>
<td>John Pearson Co., N. Y.</td>
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<tr>
<td>Independent Metropolitan Sales, N. Y.</td>
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<td>Independent Metropolitan Sales, N. Y.</td>
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<td>Everett-McKinney, N. Y.</td>
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<td>Independent Metropolitan Sales, N. Y.</td>
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<td>Independent Metropolitan Sales, N. Y.</td>
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<tr>
<td>William G. Randleman, N. Y.</td>
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<tr>
<td>Walker Co., N. Y.</td>
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<tr>
<td>Weed &amp; Co., N. A.</td>
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<tr>
<td>Independent Metropolitan Sales, N. Y.</td>
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<td>Walker Co., N. Y.</td>
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### Advertising Agency Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>John W. Baker</td>
<td>Advertising, copy and merchandising counselor in</td>
<td>Geyer, Newell &amp; Ganger Inc., N. Y., copywriter</td>
</tr>
<tr>
<td>Frank Blattner</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Butterscotch &amp; Ryan, Chic., tv dept</td>
</tr>
<tr>
<td>James Bridges</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Kenyon &amp; Eckhardt, Detroit, media dir</td>
</tr>
<tr>
<td>Leonard Carleton</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Gwenthler, Brown &amp; Berner Inc., Cincinnati (head of their</td>
</tr>
<tr>
<td>Ed Cohen</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Same, prod dir of radio dept</td>
</tr>
<tr>
<td>Robert Coban</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Head of new Eli Cohen advertising agency, Cincinnati</td>
</tr>
<tr>
<td>Will H. Connelly</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Jam Handy Organization, Detroit, member ad pr staff</td>
</tr>
<tr>
<td>Franklin H. Duson</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Pan American Broadcasting, N. Y., vp ad mgr</td>
</tr>
<tr>
<td>Charles Grant Jr</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Same, acct exec in stn ret dept</td>
</tr>
<tr>
<td>Clifford E. Greendale</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Kenyon &amp; Eckhardt, N. Y., copy staff</td>
</tr>
<tr>
<td>Robert J. Hakken</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Ted H. Faling, L.A., prod dir</td>
</tr>
<tr>
<td>Joel Harvey</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Same, dir of media and media research</td>
</tr>
<tr>
<td>Thorne K. Hayton</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Al Paul Lefton Co., N. Y., exec</td>
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<tr>
<td>Sandra Herman</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Same, acct exec of mgmt staff</td>
</tr>
<tr>
<td>William H. Houghton</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Peters, Reid &amp; O'Commer Inc., Chic., administrative head of radio, tv dept</td>
</tr>
<tr>
<td>George Jacob</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Russell K. Jones</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Adrian Honor, Phila., dir of tv</td>
</tr>
<tr>
<td>David Kraiger Jr</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Demann &amp; Bettcher, Detroit</td>
</tr>
<tr>
<td>Robert W. Keltch Jr</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Russell T. Kelley Ltd, Toronto, assoc radio dir</td>
</tr>
<tr>
<td>R. Ian Laidlaw</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Eason, Huff &amp; Northlich, Cincinnati, vp acct exec</td>
</tr>
<tr>
<td>Herbert S. Lenz</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Hirsch-Galnerfeld, N. Y., radio, tv dir</td>
</tr>
<tr>
<td>Robert F. Lewis</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Mason Inc., N. Y., dir of media estimate and contracts</td>
</tr>
<tr>
<td>Arthur L. Ling</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Same, dir of prod dept</td>
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<tr>
<td>Wm. W. Lucas</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Same, vp</td>
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<tr>
<td>Newman J. McKeever</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Callins &amp; Holben, Carlock &amp; Smith, N. Y., radio and tv prod mgr</td>
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<tr>
<td>Lindsay MacHarrie</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Same, elected to agency board of dir</td>
</tr>
<tr>
<td>Gregory Murphy Jr</td>
<td>WAGI, WAPA, Chicago,</td>
<td>The Katz Agency, Atlanta, as stn staff</td>
</tr>
<tr>
<td>John L. McQuill</td>
<td>WAGI, WAPA, Chicago,</td>
<td>John LaFerida, Phila., pub rel dept</td>
</tr>
<tr>
<td>James M. Neville</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Painter-Ferguson-Sample, N. Y., vp in charge of merchandising dept</td>
</tr>
<tr>
<td>Vic Piotrowski</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Official Films Inc., N. Y., exec vp and gen mgr</td>
</tr>
<tr>
<td>Alex Rosentman</td>
<td>WAGI, WAPA, Chicago,</td>
<td>N. R. Leon Co., N. Y., mgr of pub and research</td>
</tr>
<tr>
<td>Howard M. Roane</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Victor Rabin</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Boston-New England</td>
</tr>
<tr>
<td>Edward Sampers</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Same, N. Y., in charge of tv dept</td>
</tr>
<tr>
<td>Dan Schleider</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Ohio Advertising, Cleve., acct exec</td>
</tr>
<tr>
<td>Jack S. Sharp</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Lee Burnett Co., Chic., acct exec</td>
</tr>
<tr>
<td>George Stone</td>
<td>WAGI, WAPA, Chicago,</td>
<td>L. W. Back Co., Louisville, copy chief</td>
</tr>
<tr>
<td>Emil Stenz</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Emil Moul Co., N. Y., acct to press</td>
</tr>
<tr>
<td>Albert Swanson</td>
<td>WAGI, WAPA, Chicago,</td>
<td>MacKenzie Inc., Milwaukee, vp and acct exec</td>
</tr>
<tr>
<td>Lee Todd</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Heinzinger, Wheeler &amp; Staff, L.A., radio and media dir</td>
</tr>
<tr>
<td>Gordon L. Vanderwaerder</td>
<td>WAGI, WAPA, Chicago,</td>
<td>BRIDCO, N. Y., media coordinator</td>
</tr>
<tr>
<td>Harry W. Witt</td>
<td>WAGI, WAPA, Chicago,</td>
<td>Callins &amp; Holben, Carlock, McClinton &amp; Smith, L.A., office mgr</td>
</tr>
</tbody>
</table>
IOWA'S MULTIPLE-SET HOMES HAVE ALMOST TRIPLED SINCE 1940!

The 1949 Iowa Radio Audience Survey* reveals an amazing increase since 1940 in the number of Iowa homes with "two sets" and "three-or-more sets." 33.3% of Iowa homes now have two sets whereas in 1940 there were only 13.6%. . . 12.4% have three or more against 4.4% in 1940.

Extra sets mean extra listening. Where an Iowa home has four or more sets, 67.7% of the families use two sets simultaneously on an average weekday. Where the home has three sets, 44.3% of the families use two sets simultaneously. Where the home has two sets, 26.4% of the families use two sets simultaneously.

Sets create the 1950 Iowa audience, and WHO continues to get the greatest share of this audience. Write to us or ask Free & Peters for your copy of the 1949 Survey. It tells all the facts.

*The 1949 Edition is the twelfth annual study of radio listening habits in Iowa. It was made by Dr. F. L. Whan of Wichita University—is based on personal interviews with 9,116 Iowa families, scientifically selected from cities, towns, villages and farms all over the State. It is widely recognized as one of the nation's most informative and reliable radio research projects.

WHO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager

FREE & PETERS, INC.
National Representatives

19 JUNE 1950
Harry Bennett, director of Jelke's advertising, is a sucker for a challenge, and he's got one when it comes to Good Luck Margarine.

"It's a three-way battle," says the husky 6'3" executive, "and we're going to lick all three parts." He'll pound his fist on the desk just in case you don't think he means it. "We have to build margarine's public acceptance, we have to promote our own Good Luck Margarine product, and we have to fight laws that aim to hold us down. Radio is by far our most important weapon."

When Bennett joined Jelke little more than a year ago, the company was spending no more than 2% of its ad budget for radio, a mere $6,000 for the first six months of 1949. Sales were spiraling—downward. Bennett immediately increased radio expenditures to 20% for the second six months. Sales have not only leveled-off, but are on the way up. He's been given an ad budget of nearly $1,400,000 for 1950. More than a third of that will go to radio.

Young (40) Bennett believes in concentrating his advertising; he seeks to hit the housewife often and in the markets where it counts most. The company is currently running 250 spots per week in 25 to 30 cities. Come 1 July, when the federal tax on margarine is to be lifted, these spots will be increased by 200%.

Bennett's radio advertising ideas are based on solid experience. He learned about the housewife and radio when he was with the Compton Agency as account executive for P&G's Ivory Soap and Duz; and when he was with the Veterans' Broadcasting Company (Rochester, N. Y.) as advertising and sales promotion manager. He plans to make radio Jelke's basic medium, building other media around it. He'd like nothing better than a TV announcement or program campaign, and a five-day, 15-minute radio daytime show.

Lever Brothers, which bought out Jelke's in 1943, produces about 70% of the world's margarine. Their enormous resources are now behind Bennett as he seeks to push Good Luck Margarine to the top of the heap. Bennett's biggest problem lies in overcoming the "social stigma" of margarine as a substitute for butter.

The fight's on for Harry Bennett, and he's never been happier. For relaxation he'll spend his weekends sailing with his wife and two small children...listening to the portable, of course.
MR. SPONSOR:

$30,000 IN CASH SALES AT A COST OF ONLY $300

May 26, 1950

Mr. Richard E. Jones
Station WJBK
Masonic Temple
Detroit, Michigan

Dear Mr. Jones:

I thought you might be interested in the tremendous selling job Jack the Bellboy is doing for MUNTV in Detroit.

With the exception of Christmas, New Year's and Easter, MUNTV has appeared on the Bellboy's program every single day since opening in Detroit, July 4, 1949, which speaks for itself.

Jack the Bellboy's program has clearly been our most effective media here in Detroit for MUNTV, and the bulk of our advertising budget is used on his show. As an example: for a time our ad outlay of $500.00, over 150 MUNTV TV sets were sold with resultant cash sales of over $30,000.00. The average phone pull on the Bellboy's week-end show for MUNTV is well over one hundred calls.

The Bellboy's hour MUNTV show at a cost of $250.00, completely outgrew all page advertisements in all three Detroit dailies at an average cost of over $1,000.00. Practically all Detroit stations were used in our initial programming and the Bellboy's time so completely outgrew all the other stations that our entire radio budget was placed with him.

Our weekly MUNTV TV schedule with the Bellboy calls for close to five hours of solid programming per week, which backs up my contention that he is the greatest radio salesman in the country. Comparison with MUNTV radio programs throughout the nation put the Bellboy right on top.

Kindest personal regards,

Arthur Schurgin

This letter shows you how easy it is to get real results when you advertise on WJBK... the station whose local acceptance has made it the key station in the Tiger Baseball Network for the second successive year! The way smart advertisers spell "success" in Detroit is W-J-B-K.
Radio Market Data for Oakland, California

1. How many people?
There are 3 million people in the coverage area of KLX, the top station in Hooper ratings. KLX claims only 600,000 as steady listeners.

2. How rich are they?
Oakland area radio listeners spend 100 million for drugs, 1 billion for food, 1.2 billion for general merchandise, 1.4 billion for radios, TV and furniture.

3. What does Hooper say?
KLX leads all independent San Francisco and Oakland radio stations in the Oakland Hooper and often leads in all six periods!

4. Do San Francisco Independents cover Oakland?
No, these stations reach only 15% to 35% of the Oakland audience that KLX covers. You can check this by adding the Hooper share of audience figures for all six periods!

5. What about KLX results and promotion?
Just send for success stories on your field. Also, KLX has won 7 national awards for sound promotion.

KLX TRIBUNE TOWER - OAKLAND, CALIFORNIA
Represented Nationally by BURN-SMITH CO., INC.

New developments on SPONSOR stories

p.s. | See: | "Amm-i-dent sets the pace"
----|-----|------------------
Issue: | 10 October 1949, p. 20
Subject: | Amm-i-dent picks radio

With an ad budget of over $2,000,000 this year, Amm-i-dent expects to be cleaning more teeth than ever. Over half of this budget will be split between radio and TV.

In "Amm-i-dent sets the pace," sponsor described ad-manager George Abrams as a "bug on testing." He still is and his current experiment is a TV show. This fall, for the first time, Amm-i-dent will sponsor a major TV production, The Amm-i-dent Mystery Playhouse (CBS).

On the theory that evening TV time would be at a premium this fall, the company some months ago bought TV time without having had a show in mind. They decided later to sponsor a mystery which was in the network's block programing mood (see "Mr. Sponsor Asks," SPONSOR, 5 June 1950). The half-hour play will go on the air every Tuesday at 10:00 p.m. EDT.

Another Amm-i-dent innovation is its entry into daytime network radio with the 25-minute program, Quick As A Flash (ABC). The show is scheduled for Tuesdays and Thursdays at 11:30 a.m. EDT.

Simultaneously, the company is dropping its evening show on radio, Burns and Allen (CBS).

These decisions are based, according to Abrams, "on the downward trend in evening AM radio listening, the upward trend in evening television viewing, and the stability and increasing importance of daytime radio." Burns and Allen had done a good job for the company, but had been declining in rating. The show became an expensive buy in view of the smaller audience pulled. (current Hoop-

rating, all homes, 12.3.)

The two new programs cost little more than the single Burns and Allen show. The TV show will be budgeted at approximately $14,000 per week. The daytime radio show will cost about $13,000 weekly. In addition, daytime radio spots are being tested in six cities.

Ammi-dent has had a spectacular success story. It was first intro-

duced February, 1949, and it is reported that the dentrifice is now the number two seller among drug stores throughout the country, number three among all stores. An impartial questionnaire sur-

vey among 37,000 dentists was made recently by Louis Sturz, certified public accountant. Results placed Amm-i-dent first in dental rec-

ommendation among all types of tooth pastes and powders.

p.s. | See: | "Auto advertisers can do better"
----|-----|------------------
Issue: | 13 February 1950, p. 24
Subject: | Automotive advertisers

The air is becoming increasingly important to the automobile manufactur-

ers.

As sponsor predicted (13 February), the trend for fall will be toward more programs, rather than announcements. Indications are that the auto advertisers will hold on to what they have, and in more cases than not, increase their radio and TV activity.

It is reported that the Chrysler Corporation is interested in buying time on NBC-TV for a new mystery show this fall. The difficulty seems to lie in the lack of good time still available. DeSoto will definitely pick up the Groucho Marx AM show after the summer hiatus (but it will move from CBS to NBC). Ford and Chevrolet are continuing their heavy programing schedule. Spot schedules, however, will continue to be important in the industry's advertising.
TRAFFIC-SALES

THE "XL" STATIONS

the language
every merchant understands

are proven producers of traffic
and sales the tested A R B I * way

write for Free summary of 16 A R B I tests

To: The XL Stations - 200 Symons Block - Spokane, 8, Wash.

The XL Stations

KXL - KXLE - KXLY - KXLF - KXLJ - KXLQ - KXLK - KXLL
Portland - Ellensburg - Spokane - Butte - Helena - Bozeman - Great Falls - Missoula

* Advertising Research Bureau, Inc.
North Carolina
Rates More Firsts In Sales Management Survey Than Any Other Southern State.

More North Carolinians Listen to WPTF Than To Any Other Station.
When the profits go up

Robert Hall this season tells you the reason: spot radio.

The firm’s $1,500,000 air effort leads clothing field

It’s no coincidence that the most spectacular success in the clothing industry is also the biggest radio spender. Robert Hall gets the nod on both counts by a wide margin. The firm, which may well be the fastest-growing business in any retail category, does not deny published reports that its 1949 income approached $75,000,000. Robert Hall’s radio tab last year was at least $1,500,000, and probably closer to $1,750,000. (The exact figures are anybody’s guess; these statistics are buried in the overall figures of Robert Hall’s parent, United Merchants and Manufacturers, Inc. One indication of U&M’s magnitude: its president, Jacob Schwab, collected salary and bonus of $440,542 in 1946, the U. S. Treasury reported.)

Never a firm to rest on its laurels, the Robert Hall chain will put more distance between the wolf and Jake Schwab’s door this fall by opening stores in eight new markets, mainly in the Midwest. As always, the firm’s station list will be expanded in close tandem with the new establishments. The Robert Hall station list, which has built steadily each fall, currently ranges
from 130 to 150 outlets, depending on seasonal variations. The fall openings will put Robert Hall in a total of 70 markets across the country. At present, the clothing chain owns and operates 88 “clothing supermarkets” in 35 states.

In line with the fall campaign, Frank B. Sawdon, head of the Robert Hall ad agency, and his radio director, Jerome Bess, are deep in the monumental task of viewing their radio activity in all current markets, and planning the new additions. Sawdon is also vice president in charge of advertising and sales promotion for Robert Hall Clothes, and is a key figure in all phases of the firm’s planning and development.

Jerry Bess, who does the actual radio timebuying for Robert Hall, left recently on one of his periodic swings around the country in pursuit of his radio chores. This trip is an especially important one, not only because of Robert Hall’s ambitious fall radio plans, but also because the inroads of television will have a greater bearing than ever before on the implementing of such plans. Before leaving on this trip, Bess generously took time out to give sponsor’s readers an insight into the Robert Hall approach to the all-important problem of radio timebuying. Frank Sawdon himself, who has played a dominant role in Robert Hall’s merchandising since the firm’s beginnings, has supplemented this information with a rounded picture of the inside workings of one of radio’s biggest—and smartest—customers.

“Inside workings,” as a matter of fact, is a phrase close to the heart of Robert Hall’s philosophy of radio coverage. The firm’s station buys are calculated to cover each market area “from the inside out.” Robert Hall buys almost as many network stations as independents, 50-kilowatt powerhouses as well as 250-watt coffeepots. But, in general, the company prefers to make multiple buys of several 250 or 500-watters within a given radius, rather than try to blanket that area with a single 50-kw station.

In keeping with this slant, Jerry Bess makes a point of doing his timebuying personally, and on the spot. When station buys in a particular locality are contemplated, Bess appears on the scene to conduct a one-man opinion poll. His object is to determine which station or stations have the greatest “local retail acceptance.”

To Robert Hall, this doesn’t mean “buying ratings” any more than it means “buying power.” Bess recalls that some shows and stations “with practically no ratings at all” have been selling heavily for the firm over a pe-
period of years. What does Robert Hall look for when buying a station? Both Sawdon and Bess agree that "a station's own personality" is more to the point than ratings or power—its "local retail acceptance." This is a factor, they feel, that cannot be determined by remote control, which accounts for Bess' energetic legwork.

In the matter of choice of broadcast time, Robert Hall finds that its best results have been in Class B and C time brackets, which they regard as between 6:30 a.m. and 6 p.m. Narrowing it down, they feel that broadcasts in the mid-morning hours, and early and late afternoon have been the most productive. This ties in with the Robert Hall belief that, while the firm sells clothes for the whole family, the housewife is their natural advertising target. In the middle and lower income brackets, which constitute the greatest consumer mass, it's the lady of the house, Robert Hall has found, who decides which pants the nominal head of the house will wear.

Just as it looks for the best of both types in dividing its station buys almost evenly between network station and indies, Robert Hall again gives announcements and programs an even break. If it comes to a tough choice on a single station, the firm will buy a bulk of announcements spread through the log, rather than a single program. If programs are indicated, buys will include five, 10, and 15-minute newscasts, and musical shows, usually disk jockeys, in segments of 15 minutes or more.

The other half of Robert Hall's radio arsenal consists of a wide variety of one-minute transcriptions. A 30-second jingle is the lead-in for each commercial. All of the Robert Hall jingles are set to original tunes (the firm has used more than 100 of them to date). The following verse is a typical Robert Hall opener:

"Look smart in a Robert Hall dress
It's smart because you buy 'em for less
Robert Hall has them all and the prices are down,
The cool summer values are the talk"
What pulls 'em in?

ARBI technique gives dollar-for-dollar comparison of newspaper vs. radio selling-impact in retail stores

Cash customers like ladies above are all the measurement a retailer wants of a medium

1. ARBI test starts: matched sums go to two media
2. $91 bought 10-inch, two-col. ad in Portland paper
3. $90 paid for 15 60-second announcements like this

over-all

What could be simpler?

A retailer takes two $100 bills. He buys newspaper advertising with one, radio time with the other. The same item is plugged in both media; then, when customers go to buy, they are interviewed carefully. Main question: "How did you learn about our special offer?"

In outline, this is what happens when the Advertising Research Bureau Inc., a newly formed Seattle organization, conducts one of its unique point-of-sale tests. So far radio is credited with having pulled nearly twice as many customers into the store as newspapers.

Retailers who have tried ARBI tests see them as a refreshing supplement to the welter of circulation audit figures, radio ratings, audience surveys, and other indirect measures of selling effectiveness. ARBI research tells a retailer exactly what he wants to know: how much pulling power do I get for my dollar? It is one of the most stimulating of recent research developments.

Theoretically, retailers could take any number of advertising media, drop the same number of coins in each slot, and have ARBI come up with figures that tell which gives the best results. So far, however, radio and newspapers have been the only media compared.

Current ARBI operations are restricted to the West Coast, but the organization has announced tentative plans for expansion eastward. At this writing, 16 pilot tests of radio vs. newspaper effectiveness have been com-
completed in nine Washington, Oregon, and Montana markets. Newspapers outpulls radio in only one of the tests.

The president of ARBI, Frederick Baker, reports that results of the tests have helped whip up enthusiasm for radio among retailers who participated. Some examples:

One large retailer, who had advertised exclusively in newspapers, took part in the test out of curiosity. Radio showed up so well that he has reallocated his advertising budget. Now 50% goes to radio and 50% to newspapers.

Another advertiser had been using five-sixths of his budget for newspaper advertising, one-sixth for radio. He now splits it 50-50.

Radio stations, too, have felt the impact of the ARBI tests. One station revised its rate structure upwards and another increased its monthly billing by 20%.

Here, in capsule form, are the traffic and sales results of Advertising Research Bureau's first 16 tests in the Pacific Northwest:

Of the traffic brought into stores:
1. 40.4% was attributed to radio
2. 21.2% to newspapers
3. 11.3% to a combination of radio and newspapers
4. 21.1% to various other reasons.

Dollar sales volume, expressed in percentages, were:
1. 54.6% accounted for by radio
2. 20.3% due to newspapers

Radio got twice as many people into the store and sold them over two-and-half times as much as newspapers!

ARBI's results are not surprising to those who remember the Joske Department Store study in 1945. Joske's "the largest store in the largest state," cooperated in a one-year test which successfully demonstrated radio's selling power.

Two committees, one of retailers and another of broadcasters, supervised the promotion of certain Joske departments which were allotted extra radio advertising. Ernst & Ernst made a separate audit of the store and compared the sales showings of those departments which had been pushed on radio, and those which had gotten only the usual amount of joint radio-newspaper promotion.

Results of this one-year continuing survey showed that:
1. All departments of Joske's in the selected group getting extra radio support in 1945 (with only one exception) showed increases in sales volume over the preceding year. Radio was instrumental in this sales increase.
2. These increases in sales volume were achieved at a relatively low ratio of advertising costs to sales volume.

Though widely hailed at the time, the Joske study failed to impress many smaller retailers who lacked the resources to make a similar test. ARBI's method has the virtue of being applicable to stores which aren't "the largest ones in the largest state." Therein lies one of its greatest appeals.

At present, ARBI tests are paid for by the radio station involved. Some station people on the West Coast feel, however, that the tests themselves should be induced to foot the research bill. Then the tests would have even greater impact.

Head researcher of ARBI is Joseph Ward, a former New York research analyst who did wartime surveys for the Navy, and has since done surveys for Hearst papers, Carnation Milk, a leading Seattle department store, and others. Frederick Baker, president of ARBI, is a prominent West Coast advertising and public relations executive. Edward Craney, owner of the XL stations in Washington, Oregon, and Montana, is vice president.

To show exactly how ARBI research works, here is a step-by-step breakdown on a test for the J. K. Gill Co., Portland, Oregon. Gill, a long-established bookseller, chose Worlds in Collision for its test item. This is a recently published book which purports to explain various biblical and mythical events on a scientific basis. Portland readers already knew of the book through a Reader's Digest condensation, a book review in Time, and an article in the This Week magazine section of the Sunday Oregon Journal.

The Gill Co. spent $91.00 for a two-column by 10-inch advertisement in the Sunday, 2 April, Oregonian. For another $90.00, the company got 15 announcements on KXL, interspersed at intervals on 2, 3, and 4 April.

(Please turn to page 63)
The most famous of all Pears ads appeared originally in Punch about 1890.

Two years ago. Smorg your soap. Since then, I have used no other!

The soap that slept for 9 years

Using only radio, Pears has begun comeback, now has 7,000 retail outlets

Hollow and somewhat rude laughter greeted the brave souls who tried to solicit drug and department store orders for Pears Soap in the New York metropolitan area early in 1949. Sure, the famous English soap had been a household word in America as well as throughout the British Empire for generations—but not this generation. Pears hadn't been sold or advertised in the U. S. since 1940. Furthermore, it retailed for fifty cents a bar. A druggist in The Bronx summed up the general reaction rather neatly. His response to the Pears pitch: "Yer fodder's mustache!"

Pears was shaken, of course, but not shattered. The firm kept trying, and by diligent effort managed to line up 205 drug store outlets and one department store (John Wanamaker) in the New York area. At that point Pears gave up shouting through cupped hands and tried a microphone. The firm bought a daily participation in the Barbara Welles Show, over WOR, New York. Six weeks later, orders for Pears Soap had been received from more than 2,000 drug stores, 36 department stores, and four drug chains. After 12 weeks (by 15 June), Pears was being sold in 3,100 drug stores, 48 department stores, 14 drug chains.

Today, Pears is getting distribution through more than 7,000 retail outlets. Since its reintroduction in the U. S., a little more than a year ago, the firm has used no advertising other than radio, and only three stations in all—WOR, KYW, Philadelphia, and WBZ, Boston—although it will be upping its station total before long. The distribution figures cited are traced by the firm directly to the original campaign on a single station, WOR, and were achieved at a cost of about one dollar per store. The detailed story of how
Pears did it constitutes, if not a veritable soap opera, at least an epic success story.

Pears has been making soap in England since 1737. Even in its early years the firm was an energetic and imaginative advertiser. Many of its magazine ads, appearing in Punch and elsewhere, are regarded as classics (see cut). By 1832, the soap was so solidly established even in the United States, that no less a personage than the Rev. Henry Ward Beecher lent his name to a dignified testimonial for Pears, taking note of the well-known affinity between cleanliness and godliness.

In 1916, A. & F. Pears, Ltd., was absorbed by giant Unilever. For a time thereafter the soap was manufactured in America by Lever Brothers, as well as by Pears itself in Middlesex, England. Pears was not given as much advertising support as the other Lever soaps, however (Lifebuoy, Lux, Swan, etc.). By 1940, when production was discontinued because of the war, Pears was not the country had melted away considerably, despite the fact that it was down to 15c a bar.

When Unilever decided to reintroduce Pears in the U. S. early in 1949, with production confined to England, import duties and rising production costs had brought the unit price to 50c. This put Pears in the luxury soap category.

After it became apparent that the attempt to reintroduce Pears cold—without advertising support—was doing it the hard way, Unilever enlisted the aid of expert counsel to plot an effective selling campaign. Co-plotters were Schieffelin & Co., American agent for Pears; Cowan and Dengler, Pears advertising agency; and S. C. Swan- son, New York publicity firm.

The sensible approach to the merchandising problem, it was decided, was to concentrate on a single, specific area, and establish a pattern of advertising and distribution that could be applied later, market by market, throughout the nation. The ideal way of achieving this goal, it was further decided, was the use of “highly selective daytime radio,” combined with aggressive publicity, “all geared to create an unusual amount of word-of-mouth advertising.”

For those on the inside of this operation, the watch-words were “selling nostalgia.” A reputation which has 

(Please turn to page 45)
So you think timebuying is easy?

It takes careful consideration of dozens of factors, plus a sixth sense that only experience develops to buy time wisely.

Don't underestimate a good timebuyer.

An Einsteinian creation of curved space, straight space, atoms, and world lines might puzzle him. On the other hand, some of the jigsaw puzzles he puts together involving stations, budgets, audiences, economies, and adjacencies would turn an ad-manager's hair white in a week.

Timebuying has acquired all the complex and exact tools of a science. That's heartening to the sponsor, since the more systematically his money is spent the better he likes it. But it's also disconcerting: timebuying is so complex now that few people aside from timebuyers understand and appreciate how it's done.

To help advertisers (and agency people) understand the timebuyer's work, SPONSOR presents on these pages a breakdown of some of the tools timebuyers use to make their decisions; and an outline of some of the timebuyer's current problems. This information was gathered from experts in New York, Chicago, Salt Lake City, Cincinnati, Los Angeles, and other cities around the country.

The timebuyer has some tools which are relatively easy to use. Anyone can tick off population figures and various other market data on a chart. But the trouble is that most of the timebuyer's problems are so complex that a list of timebuying tools a yard long can't unravel them.

Experience is actually the timebuyer's best friend; that, and something extra that experience seems to develop. In card-playing it's called
**These are the timebuyers main tools**

1. **Coverage maps**: BMB is basic, is supplemented by mail and engineering maps.
2. **Program and station share of audience ratings**: how do individual periods compare with competition? What's the overall picture?
3. **Market data**: includes economic setup of area, population characteristics, living habits; sponsor area sales figures, budgets.
4. **Standard Rate and Data Service**: what will the campaign cost?
5. **Trade magazines**: source of thousand and one tips and ideas: sales success stories, special market reports, information on competitive plans and products, business trends.
6. **Station representatives**: source for time availabilities, program information (including ratings), aid in clearing time.
7. **Experience**: most important “tool” of a timebuyer, because facts and figures can’t be applied as a mechanical rule of thumb.

(See Mr. Sponsor Asks, p. 36, for tools discussion)

"card sense." However, the fact that a good timebuyer can almost “smell out" the right station can’t all be chalked up to a mysterious insight. He has as a part of his background equipment a vast familiarity with markets, clients, account executives, representatives, stations, programs, talent.

His computations on these factors are often so automatic (and so right) as to look like pure intuition. Nobody knows just where “intuition" begins or ends, but we can take a look at how a timebuyer goes about getting the sponsor his money’s worth, and some of the things that make it tough.

An ad-manager once asked the head timebuyer at an agency which handles numerous spot accounts, “How do you use BMB?"

"For what account?" the timebuyer replied.

How stations are chosen for a spot campaign depends not only upon the nature of the product but upon things like the sponsor’s immediate objective, his distribution pattern, budget. BMB gives a circulation measurement and can be used to avoid buying coverage in areas where client lacks distribution.

It might, on the other hand, be used to help select stations to match a client’s retail outlet newspaper advertising.

“When a certain new station came on the air," one timebuyer told sponsor, I looked first at the BMIBs of its competing stations in the area. Why? To see if there might be a coverage hole the new station would be needed to fill.”

For estimating station coverage a timebuyer has, in addition to BMB maps and data, such aids as mail maps or records, and millivolt contour maps.

But not all characteristics of a station can be known or estimated from tools so straightforward as a BMB or .5 mv. contour map. A rating service can give data on the relative popularity of a given program or period. But what about the type of audience attracted by a specific program?

Is it the one the advertiser is aiming at? Program schedules and written descriptions of programs are useful but far from conclusive here. Who are the people in a market, and how do they respond to various kinds of programs?

One way a timebuyer gets the feel of a station’s programming is by hearing samples of its programs. This is usually done, except for the timebuyer’s own area, via recordings. Another way is getting to know the station manager or program manager.

Station people visit agencies often with their station representatives. Products that have been sold successfully often constitute a clue.

There’s another reason why details of programs and program sequence are a must in evaluating a buy for a specific client or product: the value of an adjacency can all but disappear if the wrong product is spotted next to the wrong program. To follow a sports stanza, for example, with certain women’s products would be an obvious waste of money.

The station representative can be a great help to a timebuyer as he seeks to keep up with program and policy changes. Rep organizations, as a whole, are considered one of the more indispensable “tools” for obtaining much necessary station information.

Does the sponsor demand a strong merchandising assist from stations he puts on his schedule? The timebuyer has to know who will go out and really do a job. He usually does know. But the problem still isn’t as easy as it sounds.

Some stations have small audiences and terrific merchandising services. With others the situation is just reversed. At what point does the negative begin to cancel out the desired characteristic?

What is the competition doing? What is the previous record for this program or time spot for selling similar goods? What is the sponsor’s current distribution and sales picture in the market? Does the client want a prestige station in this market? These are a few of the questions that often bear on a question like this. After taking everything into consideration, a timebuyer must make his recommendation—and justify it.

Along with coverage and cost information, a timebuyer looks for share-of-audience data in sizing up a station. Some timebuyers like share-of-audience figures period by period. Others prefer averages for morning, afternoon, and evening on the theory that the larger sample represented gives a more accurate picture of the listening trend.

If a sponsor wants to reach the largest possible audience with a single or a very few announcements, that might call for a power station. If his product sells mainly in either rural or city areas, he might be paying for waste circulation.

But in some cases, a high power sta-

( Please turn to page 59)
Experts list ways to help the advertiser get the most out of his news program

1. Don’t open a newscast with the main commercial. At least a headline summary should come first.

2. A strained commercial “tie-in” is worse than none at all.

3. Avoid over-cuteness in commercials. The light touch is alright, but straightforwardness is better.

4. A “second voice” is probably better for the commercial, although many newscasters do a potent selling job themselves.

5. Five minutes of news is usually enough. Interest sags after that.

6. Give them plenty of local and regional news.

7. Don’t present “Commentary” in the guise of straight news. If it’s opinion or analysis—call it that.

The fickle tastes of the listening public have driven many an advertising manager and account executive to a dyspeptic’s diet of drama and malted milk. Give them drama and they want comedy. Give them high comedy and they want low comedy. Give them variety and they want drama. Give them symphony and they develop a passion for Dixieland. But give them news—and they devour it. All that stands between many an adman and a stomach specialist is the average listener’s unflagging appetite for news.

This appetite was sharpened to a razor edge during the war years, and the change in global temperature from hot to cold has done little to dull that edge. Radio news is still the stuff that ratings—and profits—are made of. It’s still the safest bet for any advertiser in search of a tried-and-true vehicle for moving his sales curve over the black-ink hue.

The news show is all things to all sponsors. It can sell with equal facility on a limited campaign basis and on the customary long-term contract basis. A classic example of short-order selling via the newscast was provided in a recent campaign by Wally Frank Ltd., New York tobacco chain, over WOR.

The company bought five single sponsorships of WOR’s 6 p.m. news and three single sponsorships of the 9 a.m. news to offer a package of six pipes, valued at $22, for $3,953 plus mailing charges. According to WOR and Wally Frank, the offers on those eight newscasts pulled 5,399 phone and mail orders for a total of $23,301 in sales. Cost to the sponsor for the entire campaign, including radio time, telephone service, clerical and miscellaneous overhead, was $3,368.

An account executive for the Huber Hoge agency, which handled the campaign for Wally Frank, was impressed.
by "... the value of using long-established news programs in selling." And he added: "Moreover ... there were remarkably few C.O.D. refusals, incorrect addresses, merchandise returns, etc., which are frequently connected with mail order campaigns."

Contrasting with such in-and-out news busses are the multitude of sponsors who consistently buy news programs for the long haul, over a period of years rather than days. Esso, for example, has sponsored its Reporter newscasts for 15 years.

WOR, which has made an intensive study of how and why news programs pay off, cites the case of Peter Paul, Inc. The candy firm has used news shows since 1939 to increase its distribution and sales in the New York metropolitan area. During those years Peter Paul has climbed from eighth to third place in candy bar rankings.

One Peter Paul contest, plugged on three WOR daytime news programs exclusively for eight weeks, pulled a total of 82,086 entries—each accompanied by "proof of purchase." The station adds: "Surveys made by Peter Paul show that the rise in their sales curve over the years closely parallels expenditures for radio news shows."

These news shows success stories undoubtedly can be matched by many another sponsor and station. This doesn't mean that the news show is fool-proof, however. It isn't. But it can sell any conceivable product or service for a sponsor who takes the time to learn a few common-sense lessons—and a few trade tips—on how to handle his news show. In preparing this article, sponsor polled stations in every section of the country for firsthand, current data on the subject. The stations have responded with a deluge of detailed, sales-wise information on how news is paying off for their sponsors and themselves, and what they are doing to make it pay off.

First, some basic principles on which all of the stations polled by sponsor are agreed:

1. Don't attempt to present commentary in the guise of straight news. Commentary, or "analysis," or any treatment of news other than a factual and objective handling, should be clearly identified as such on the air.

2. Avoid the use of stale, "warmed-over" news material, and never permit the verbatim repeat of a news item broadcast earlier—unless it is a legitimate "flash" of great importance. Listeners have learned to expect fresh, up-to-the-minute news on the air hours before they read it in their newspapers, and usually resent dog-cared items.

3. Although preferences vary in different parts of the country, most listeners seem to want more local and regional news than they have been getting over the air, and fewer national and international items.

4. Under ordinary circumstances, five minutes of news is plenty. Although there are many successful 15-minute and even half-hour news programs, a newscast's effectiveness ordinarily decreases in direct proportion to its length, after the first five minutes.

5. A "personality" newscaster can often do a more effective selling job than a staff announcer. But direction and restraint is needed to make sure his personality doesn't get in the way of the news.

6. If the news is rewritten from wire service copy or from other standard sources before being broadcast, the rewriting and editing should be done only by members of the station or network news staff—never by other personnel. Experience has shown that the newscaster himself—if he is merely a "voice" rather than a newsmen—should not be permitted to alter the text of the newscast unless he can prove himself qualified. An irresponsible statement in a newscast reflects on the sponsor as well as the station.

7. A degree of dignity is advisable in the newscast commercial as a whole, rather than cuteness. Day in and day out, the news outlook is generally sobering rather than entertaining. In this context, an "aren't we devilish?" commercial is apt to fall harmlessly on the ear.

3. Integration of the commercial is alright—up to a point. Too often the strain for a tie-in with a news item is painfully audible. A typical result might sound like this: "An army of haggard, undernourished Japanese soldiers were welcomed by tearful wives and relatives in Tokyo today when they returned from four years' imprisonment in Manchuria. If you want to give your husband a real welcome tonight, pamper him with some of those delicious Bonzo biscuits. . . ." The commercial disguised as a news item should also be guarded against.

Remembering that no universal recipe exists for the ideal local news show, here are some specific suggestions by the stations that participated in sponsor's survey. The following advice comes from WJTN, Jamestown, N. Y., which airs 15 sponsored newscasts each day, 12 local and three network (ABC):

"Be sure to have good newscasters to handle local news. They must have personal appeal for the audience since they talk about local events and people. Make sure that the newscaster is very careful in pronouncing the names of local citizens, communities, streets, buildings, etc.

"In a community of our size (43,000), isolation of the local news in a 15-minute program is more successful than filtering it throughout the newscast. . . . On our 10 and 15-minute newscasts we handle the commercials by giving a brief sponsor identification, followed by the headline news of the day. Then we say, "Details in . . ."

(Please turn to page 43)
How to use TV films effectively

Attention to detail, skillful integration of commercials give feature films their impact

Hollywood—hand-me-downs have a tremendous television audience; so have tailor-made movies for TV (sponsor, 5 June 1950). But transforming that audience into paying customers takes more than just throwing a switch to start a movie projector. It takes the same close attention to the fine points of salesmanship and showmanship required for success with any program—AM or TV.

Films aren't always easy to use as a selling vehicle. People like to watch free movies, but they've been seeing them without commercial interruption for a long time. The Hollywood product wasn't made for TV and it wasn't made for commercials. That means a conversion job. To find out how to get a maximum return from feature film programs, sponsors surveyed TV film experts. The tips they came up with are incorporated in this article.

WPTZ, Philadelphia, one of the most successful users of TV movie fare, sets the theme expressed by other outstanding film users: "Full length features require the same program planning as live shows. True, it's a lot easier to do film programs, but it's also a lot easier to siphon off the opening and closing music, to have integrated slides not in keeping with the program mood, and to make other little slips that hinder chances for a high rating."

Many stations have built a large, steady audience for film shows by mood programming. Instead of showing a comedy one night, a Western the following, then a mystery, all in the same slot, films of one type are concentrated. An adventure fan can follow Dumont's weekly Adventure Playhouse on WABD, New York, Murder Before Midnight chills Chicagoans six nights a week on WBBK, and Philadelphia's Western fans have their daily
Commercial comes at climax of Westerns

1. Just when action is hottest in Hopalong Cassidy film, there’s pause for commercial.

2. Appropriate slide signals "intermission." Such touches add to appeal of TV films.

3. Commercial stays in Western mood. Studio cowboy (also film) delivers message.

4. Action resumes in two minutes. Cliffhanger technique is used most in Westerns.

Frontier Playhouse on WPTZ. New York TV stations alone have over 15 daily and weekly "film theatres" specializing in a certain kind of picture. Mood programming helps explain the high ratings of top film shows.

TV film theatres face a universal problem: how to fit a 90-minute picture into a 55-minute slot. Some programs run the whole film, but many of those in class A time slots schedule a one-hour segment, to keep time costs down. This means a major cutting operation.

Far from ruining a picture, expert editing can make it even better for TV. Obviously, 25 minutes hacked indiscriminately from any film will leave viewers confused and annoyed. How do you snip out 30% of a carefully made Hollywood product and have it make sense? First eliminate all dark scenes that won't show up on a TV tube, then all the long-shots in which distant objects get lost. James L. Caddigan, program and production director of the Du Mont Television Network in New York, explains where most cuts are made for WABD:

"Suppose a Hollywood picture wants to show two people eating at the Waldorf-Astoria. The camera takes you through the front door, up the steps into a lobby, over to the elevators for a look at bellhops' uniforms, and finally into the dining room. For TV we cut out the whole elaborate approach and go straight to the table where our principals are eating. By doing that we haven't changed the story at all, just quickened the pace."

Caddigan, an ex-Paramount film.
...more sales for less money through NBC summertime television.

39% more TV families than last winter
on the NBC interconnected television network alone
...and this is a net figure. (Seasonal decline in viewing taken into consideration.)

27% lower cost per thousand
...the lowest in television history.

an 8-week hard hitting campaign
...instead of the usual 13-week cycle. This makes it possible for you to enjoy the prestige of NBC network television on a limited budget.

NBC’s choice productions
...priced for summertime budgets.

a warm weather welcome lift in sales
If yours is a seasonal summer product, here’s a way to quick sales.
If yours is a year-round product, here’s a boost for sales through the summer—a head start for fall business.
Whatever you sell, the NBC Straw Hat Plan offers you the largest TV audience in history, at the lowest cost per thousand—top-ranking NBC-produced television shows—all on a special, economical 8-week basis. Get your order in before July 1 to take advantage of present low rates.
For complete details and program descriptions, send for our booklet, “The NBC Straw Hat Plan”.

NBC TELEVISION
Selection of stations is basically governed by the product being advertised. That is, the distribution and type of product (limited or general appeal) and, in consideration of same, the resultant audience. With this predetermined and very basic "yardstick," the selection of stations is immediately narrowed to terms of availabilities.

Coverage pattern and total potential audience of the respective stations are prime considerations. BMB affords the only common comparative measurement which defines the area of listenership to any station and the number of families within which area the advertiser can expect to draw an audience to any particular program. These figures, broken down percentage-wise by county, and also reflecting depth of listening, are important in plotting coverage against distribution and known potential market area for the product involved. Thus the buyer can further eliminate by knowing on which stations he can reach a certain area without paying for excess listening in areas outside those in which he is interested.

The fact that the overall appeal of the average station's program varies by individual programs, with the percentage of listeners varying accordingly, calls for further refinement in measurement of availabilities and corresponding selection of stations.

Not only must the type of listener to the preceding program, in relation to the audience desired, be considered, but also the popularity of the preceding program and competitive programming. Such measurement of program popularity is given by Hooper and Pulse in their individual city reports.

Coverage reports and program popularity ratings are the basic and complementary "yardsticks" in the selection of stations. The resultant analysis of such measurements, however, cannot be accepted as final in themselves, but must to a degree, be modified or complemented by other market data pertinent to the product. Sales Management is one of the more important sources of such information used.

All campaigns are divided into two parts: their purpose, their budget. With these as a guide, and with the wealth of data offered by most stations, it's no problem to schedule a practically perfect selective radio operation. Just eliminate!

Start by calling in the representatives of all stations in areas you want to cover. These are your yardsticks—the facts you want to know: availabilities . . . coverage . . . ratings . . . audience data.

Some stations automatically eliminate themselves because they lack availabilities. Others will fall by the wayside, as they fail to measure up.

Take coverage data, (You'll have to allow for the differences between one station's BMB, another's engineering map, and perhaps a third's mail map.) Check against your product's distribution; you may be offered rural listeners you can't use, particularly if their ear-count boosts up the station's rates. Or, contrariwise, you are apt to find coverage too limited for your needs.

Then compare time-slots in those stations that are still being considered. If you are buying a time-period for your own program, see if what you follow and precede are good audiences for your show. And be sure to see what your competition is. If you are buying a station-made program, you want as much of its background as possible. Get its rating history—and the method by which it is rated. Judge its appeal to your type of prospect by listening to a recording of the show. Find out how successful a job it has done for other sponsors.

When you are faced with two set-ups that look equally good, as they often do, then your own past experiences must come into play. Will one station give you a plus in the way of dealer merchandising and local publicity? Is the station's manager or representative the kind of guy who will follow through on his promises?

In other words—facts first—and these must fit neatly into your campaign's pattern. Next—your own good judgment and experience. It is as sim-
A-TISKET, A-TASKET, WHAT'S IN THIS LITTLE BASKETT (Ky.)?

Sorry, but we can't tell you what's in Baskett (Ky.)! At WAVE we don't put any of our eggs in Baskett, and we certainly don't recommend it for any of your eggs, either!

For you as for us, Kentucky has only one best package—the Louisville Retail Trading Area. Its 27 Kentucky and Indiana counties do almost as much business as all the rest of the State combined . . . and families living here average 40% higher! Effective Buying Income than folks out in the handicraftin' parts of the State!

That's the story in a bundle, Gents. Why don't you sack Baskett, and wrap up this market with WAVE?

LOUISVILLE'S
WAVE
NBC AFFILIATE
FREE & PETERS, INC.,
NATIONAL REPRESENTATIVES

5000 WATTS . 970 KC
Suggestion from the ladies: rebroadcast top shows

Top-flight programs should be transcribed and rebroadcast for the benefit of those listeners who've missed them. This suggestion and others were made in a report by the Radio Listeners' Committee, San Francisco branch, American Association of University Women. The women know what they like and dislike and advertisers can glean some interesting facts from their report, We Air Our Views—Comments, Suggestions, and a Selected List of the Best Programs in Radio.

The committee comments further on its radio transcription idea. "We should like all stations to rebroadcast transcriptions of good programs. Weekend programs as well as good programs in the same time slot as another good program are often missed."

The committee made this special note on super salesman Arthur Godfrey: "A great relief from the usual . . . (but) is not included in the recommended list because he is so busy selling that it is rather like tuning-in to the corner grocery store." Godfrey's general popularity and sales effectiveness ("The Great Godfrey" sponson; 5 June) indicate, however, that this point of view is atypical. Clubwomen frequently exhibit excess finickiness about the commercial side of radio.

Copies of the Association booklet may be obtained for 10c apiece from Mrs. Walter C. Fell, 1335 Washington Street, San Francisco 9.

Social Security pays off now . . . for sponsors

Lucky Social Security Numbers, one of the most novel of recent giveaway developments, has given bonanza returns to advertisers and stations alike. It functions as an audience builder and has thus directly influenced sales effectiveness of stations using it.

To win, listeners need do nothing—except listen. Every hour during station breaks, an announcer reads off a Social Security number known to have been issued in the station area. Holder of the number need only identify himself to win $100.

Typical of the program's success is the WBMD, Baltimore, story. Since the giveaway started, WBMD's Hooper share of audience has tripled and sponsors report an astonishing increase in mail order results . . . 534 piano courses sold in one month; 224 head vacum cleaner sales in a short time (20 a week before the program started); 2,360 harmonica courses sold in one month.

The agency fee for the giveaway (Azrael Advertising in Baltimore originated it) is based on population of the market and the number of programs sold by the station.
Circus bandwagon increases KTUL spot business

A bandwagon painted in circus style carried radio showmanship to 110 exhibitors recently at a fair in Tulsa.

Laden with tape recorders, sound equipment and entertainers, the KTUL bandwagon appeared at the 1950 Tulsa Home Show before people representing all phases of the home building industry. This paid off in a deluge of spot business.

Promotion-wise exhibitors wanted their sales messages tied-in with the bandwagon and KTUL obliged with personalized service. An entertainment staff visited each booth—via the bandwagon—taping interviews, music and spot commercials for delayed broadcast, usually on regular KTUL participating programs.

Copper company sponsors KSL farm service show

Kennecott Copper Company’s recent sponsorship (since the beginning of the year) of This Business of Farming marks part of a new trend in radio advertising: the increase in sponsored public service programs.

Broadcast over KSL, Salt Lake City, the program has established goodwill among Kennecott’s employees and has built up the company’s prestige among farmers and other residents of Utah.

The program dramatizes farm problems and their solutions; gives authoritative information on farm and livestock problems; presents on-the-spot broadcasts from stock shows. It includes farm news, market quotations, weather reports by direct wire, and interviews with agricultural authorities.

The program has received two national awards. And this year, after it had been sponsored only two months, This Business of Farming won a first place award in the annual Salt Lake City Advertising Club contest in February.

Broadcasts from the stage included regular shows such as the KTUL Talent Parade: The Friday Serenade; and the Bandwagon Jamboree. From now on the KTUL bandwagon will be a regular feature.

Briefly...

Transit radio, vertical variety, is what elevator riders in Grand Rapids National Bank Building are getting these days. WOOD, located in the building, airs Just Plain Bill, Linda’s First Love and other program fare to elevator passengers.

* * *

The Republic of Ecuador recently presented a citation to WKAT, Miami Beach, and its owner, Colonel A. Frank Katzentine. The award recognizes WKAT’s extraordinary efforts in getting supplies sent to the people of Ecuador immediately after a disastrous earthquake in 1949.

* * *

WHIP, Harrisburg, and the Chevrolet dealers of Central Pennsylvania combined in a public service effort to bring the recent Pennsylvania primary election to listeners. Election coverage started at 10 p.m., one hour after the polls closed. Returns for Harrisburg were on the air complete at 10:30 p.m.

* * *

WTOP, Washington, D. C., has tied in promotionally with Ringling Brothers & Barnum & Bailey Circus for the second year. WTOP’s late-night comedian Gene Khavan transcribed annoucements plugging his show and the circus dates, this in return for “gag” pictures of Khavan and top circus clowns.

* * *

The kids of North Carolina, and their parents as well, are being treated to a reading of the funnyman over WNNA, Raleigh, not once but seven times a week. The program, Funny Paper Time, is aired weekdays and Saturday at 8:05 a.m. and Sundays at 8:30 a.m.

Pacific Regional Net Answers Agency Queries

PRN

Recent national publicity accorded the new Pacific Regional Network has resulted in numerous inquiries from advertisers and agencies seeking additional details. Here are some of the most representative questions and their answers from Cliff Gill, general manager, and Ted MacMurray, sales manager, of PRN:

Q: What are the main advantages PRN offers advertisers?

A: The Pacific Regional Network offers spot flexibility, local sales impact and the most complete, intensive coverage of the greatest number of California markets through 45 local stations...as many as the other four networks combined!

Q: Why does PRN use so many stations instead of a few 50,000 watters?

A: The advertisers’ products are sold in local markets by local dealers to local consumers. It follows that the most effective way to sell to the consumer is through his own local station. In other words, through where-to-buy cut-ins on its local affiliates, PRN provides “point-of-purchase” coverage.

Q: My client has distribution in only 24 markets in California. Must we buy the entire list of PRN stations, or do you have a “basic” group that we must buy and a “supplementary” group that is optional, the same as other networks?

A: You buy PRN stations only in the markets in which you want coverage. You can buy separate coverage of either Northern or Southern California in groups of as few as four stations. In other words, PRN offers spot flexibility.

Q: Our agency handles large national accounts presently advertising on one of the four major networks, but we realize the need for supplementary coverage in some of the California markets that network does not adequately cover. Can we buy this supplementary coverage through PRN?

A: PRN will tailor additional coverage to suit your sponsor’s need.

Q: What are the advantages of PRN over spot radio?

A: Convenience in buying: a time-saving single billing: use of a single, easy-to-promote, easy-to-control program without the expense of transcription cutting and handling: and, most important, a substantial saving on time costs when any group of four or more stations is purchased.

Additional reports for specific information on PRN should be addressed to: Pacific Regional Network, 6540 Sunset Boulevard, Hollywood 28, Calif.
**SAFES**

**SPONSOR:** Lok-Tite Safe  
**AGENCY:** Direct

**CAPSULE CASE HISTORY:** In an effort to promote distribution of their safes, the company purchased What’s on Your Mind for $100 per program. The program demonstrates feats of mentalism. One of the highlights is the unusual commercial—the contents of an envelope secured in a Lok-Tite safe are real. The day after one program, 175 safes had been ordered, seven people were waiting to purchase safes, 10 dealers asked to handle them. In every case, individuals reported they saw the safes on video.

**KPIX, San Francisco**  
**PROGRAM:** What’s on Your Mind

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**NOVELTIES**

**SPONSOR:** Air-Toy Company  
**AGENCY:** Ross-Sawyer

**CAPSULE CASE HISTORY:** This company offered a new type of novelty called the “flying saucer” kite. A one-minute live participating spot was purchased on Cowboy Thrills, a half-hour program slanted for younger viewers. As a result of this one announcement, the Air Toy Company received 325 orders at one dollar each; programming cost was $100.

**KTLA, Hollywood**  
**PROGRAM:** Cowboy Thrills

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**APPLIANCES**

**SPONSOR:** Sunset Appliance  
**AGENCY:** Danahue & Co.

**CAPSULE CASE HISTORY:** Sunset started with the sponsorship of the Rovers hockey games at a cost of about $2,000 for each event. An average of 30 phone calls was received during the first program and, in the first week, about 50 persons came into the store as a direct result of the TV program. Purchases averaged $350 per person, weekly take $17,500. Sunset has bought three more programs since, estimate 50% of all TV sets sold in their stores are attributable to their video use.

**WPX, New York**  
**PROGRAM:** Sports Events

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**ELECTRIFIED KITCHENS**

**SPONSOR:** Nash-Kelvinator  
**AGENCY:** Direct

**CAPSULE CASE HISTORY:** In a local advertising campaign, the sponsor spent $31,000 in all forms of advertising. About $3,000 was allocated to WGN-TV. Kelvinator officials attributed more traceable results to video than to all other media. They say they sold more complete electric kitchen units for the $3,000 spent in TV than they did for the remaining $28,000 spent in other ad media. They have increased their TV expenditure six times.

**WGN-TV, Chicago**  
**PROGRAM:** Chicago Cooks  
With Barbara Barkley

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**BEAUTY SALON**

**SPONSOR:** Darrell  
**AGENCY:** Direct

**CAPSULE CASE HISTORY:** Two 5-minute announcements are used ($25 per announcement) per week on Television Charm School. The announcement is integrated into the show with the beauty salon owner showing how to groom hair. Sponsor offered to give a bottle of shampoo to the first 25 women calling. The first announcement drew 36 phone calls; the second 45. As a direct result of those 31 phone calls, 10 appointments for permanent waves were made.

**KDYL-TV, Salt Lake City**  
**PROGRAM:** Television Charm School

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**TRAVEL GOODS**

**SPONSOR:** Kamber's  
**AGENCY:** Direct

**CAPSULE CASE HISTORY:** In a one-minute live commercial cost: $40. Kamber's Travel Goods offered a one dollar package of cosmetics to each person who called the store between 7 and 8 p.m. The telephone number was given only once at 7 p.m. By 8 p.m., two operators had received 175 calls and 38 calls were received the next morning from people who couldn't get through the night before. Kamber reported that no other media had caused as much response as his TV spot.

**WKY-TV, Oklahoma City**  
**PROGRAM:** Spot
Growing Like Magic

The WDEL-TV audience in the rich Wilmington, Delaware market

In twelve months of telecasting, WDEL-TV, Delaware's only television station, has been phenomenally successful in building a loyal, responsive audience. This amazing acceptance, together with the tremendous wealth of this market—fifth in per capita income—make WDEL-TV one of the nation's top television buys. In the first year of telecasting, set sales in its area have jumped more than 700%! Have risen from only 4,867 in May 1949 to 36,532 June 1, 1950. Advertisers can depend upon a continuance of the prosperity of this market and upon an ever-growing audience because of NBC network shows, skillful local programming and clear pictures. If you're in TV, don't overlook the unique profit possibilities of WDEL-TV.

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

A Steinman Station

WDEL-TV
CHANNEL 7
Wilmington • Delaware

19 JUNE 1950
Christian Science Monitor readies study of TV's effect on kids

Christian Science Monitor has joined swelling ranks of newspapers giving editorial attention to effect of television on lives of younger children. But Monitor has gone a step further and commissioned all its correspondents in television cities to make careful inquiry into TV's impact—present and potential—on children. Robert Lewis Shayon, producer-director-writer who has been responsible for a number of radio's more valuable and constructive programs (last with CBS), will write the story.

Ronson to launch campaign for butane gas lighters

Local success of butane gas cigarette lighters, which originated in France, is starting a fire under leading U.S. lighter makers. Ronson, sponsor of "Twenty Questions," (on WOR) will launch a campaign for its new butane model next month. Brown & Bigelow, Stratford Pen Co. butane lighters are already on sale.

TV talent fees are rising steadily

Increasing numbers of TV sponsors and boom in TV set sales have been steadily pushing up talent fees. During the last year, according to Wallace A. Ross of Ross Reports on television programing, talent costs have risen approximately 5 to 15% in various categories. Right now, unions are concentrating on standardizing working conditions and payments; top creative people and performers often do better by negotiating through an agent. Current level of fees will continue without much revision till end of freeze.

Summer straw in wind:
WRFD May billings up

WRFD, Worthington, Ohio, may be a summer straw in wind. Station reports expected business slump never came in May; billings were up 24% over previous May. Manager Fred Palmer says climb is due to increasing appreciation of rural dollar by sponsors.

British West Indies
gets first commercial station

British West Indies will get first commercial radio station this summer. Pan American Broadcasting Company, station reps, say several international advertisers have already booked time. Station is called Radio Jamaica; K. T. Murray is manager.
WSM celebrates its 25th Anniversary by bringing television to the Central South

SCHEDULE, WSM-TV

SEPTEMBER, 1950 . . . On the air

OCTOBER, 1950 . . . Network TV through microwave relay from Louisville

Television’s newest market ready in September through....

HARRY STONE
General Manager

IRVING WAUGH
Commercial Manager

EDWARD PETRY & CO.
National Representative

WSM-TV
CHANNEL 4
NASHVILLE, TENN.
ROBERT HALL
(Continued from page 23)

of the town
Look smart, get your summertime
dress.
Get it for less, get it at Robert Hall.
The basic jingle is followed by one
of several sets of related dialogue,
transcribed on the same disk. Here's
one of them:

1st Woman: Marge... your hus-
band says you're the smartest, best-
dressed wife in town. What's your
secret?

2nd Woman: It's no secret. I just
go a little way out of the high rent
district... shop from plain pipe
racks and presto! Because of the
Robert Hall low overhead I can AF-
FORD a whole WARDROBE full of
beautiful dresses.

Announcer: Ladies, these beau-
tiful dresses cost just $3.39 to $8.99
and you have your pick of all the
favorite summer fabrics, styles, and
colors! They're waiting for you at
Robert Hall. Open 9 to 9.

Robert Hall makes a point of using
top announcing talent in its transcribed
merchandising, and has employed Bud
Collier, Warren Sweeney, and other
network performers. One memorable
Robert Hall disk, plugging the West
Coast openings last year, was cut by
Bop Hope as a favor for a friend in the
Hall organization—"This is Bob 'Pick-
'em-off-the-pipe-racks' Hope, Robert
Hope for Robert Hall," and more in
the same vein.

"Saturation" is not a word taken
lightly by Robert Hall. The com-
mercial quoted and others like it are aired
at an average of 15 times a day, seven
days a week, by most stations on the
Robert Hall list. This adds up to more
than 13,000 individual commercials
each week, taking the station list at its
low-water mark of 130.

Despite the great variety of Robert
Hall commercials, none of them strays
far from the low-overhead-plain-pipe
rack theme at the core of all company
advertising. Such a theme provides
endless opportunities for giving the
copy an air of immediacy. One Rob-
ert Hall commercial, for example,
stepped nimbly from low overhead to
the high cost of living. Recalling that
back in 1940 eggs were 27c a dozen
and turkey 27c a pound, the commer-
cial declared that Robert Hall has
"turned back the clock" to those good
old days in its present-day clothing
prices—$29.95 for suits, $22.95 for
overcoats.

How can Robert Hall sell at such
prices? Its gargantuan parent, United
Merchants & Manufacturers, is a big
part of the answer. U. M. & M., which
took over Robert Hall in 1939, also
operates 33 manufacturing plants in
the U. S., Canada, and South America.
Robert Hall is the needle-sharp tip of
this vertical operation. (U.M.&M.'s net
income for 1948 was $22,000,000, on
a total gross of $256,000,000.)

The pipe rack theory of merchandis-
ging got its first important application
in 1939, when Louis Ellenberg, who is
still president of the firm, opened his
first loft store in Waterbury, Conn.
The company was then known as Case
Clothes. Robert Hall was plucked out
of thin air, literally. An important fac-
tor in the choice of a new name for
the firm was euphony—Robert Hall
registers well over the air, and is easy
to say.

The Big Four who were in at the
birth of Robert Hall are still running
the show. The quartet includes El-
lenberg and Sawdon; Harold Rosner, ex-
cutive vice president and general mer-
chandise manager, and Achilles Su-
ver, treasurer. Sawdon, as an adman,
is the big wheel when a final decision
is to be made on when and where a
new store will be opened. A potential
location is never approved by Robert
Hall unless Sawdon feels that a store
in that location could be advertised
successfully.

Sawdon's decisions and those of the
rest of the quartet on choice of new lo-

50,000-watt WBT is the biggest single

—Because WBT reaches the most people (a total of 577,880 radio families every week)!
cations are not the result of “feel,” but of painstaking research. Only cities of at least 100,000 population are considered. Local economic conditions, the employment supply, and the competitive outlook, are scouted carefully.

Once a decision has been made and the new store erected by Robert Hall’s construction division, the opening ceremony is planned as meticulously as a Hollywood premiere. Two or three weeks before the great day, local stations—selected by Jerry Bess—begin a “super-saturation” transcribed commercial campaign. This is tied in with full-page spreads in local newspapers. The actual openings are always attended by a delegation of city officials, from the mayor down. Local radio performers are usually on hand for tie-in promotions and special in-store broadcasts. For about a month after each Robert Hall opening, local radio promotion is sustained at an extraordinarily high pitch, and then levels off a bit to a steady, 52-week tempo.

The Robert Hall advertising dollar is split about evenly between spot radio and newspapers—roughly 4% of the annual dollar sales volume is spent for both media. There is a possibility, however, that radio will edge out newspapers this fall. Despite the even split, surveys have shown Robert Hall that radio has been pulling about 67% of their customers.

Up to now, the firm has used newspapers to “pin-point” specific items, and radio for broad general coverage and to hammer away at the name Robert Hall. While the company never holds “sales,” they have found newspapers effective media for “attention-getter” ads, featuring a specific suit or topcoat or dress. One of the big questions being weighed by the firm’s admen, in re-evaluating their radio plans for fall, is whether this “pin-point” approach can be used successfully in their air advertising. As for television, the company has been testing the medium with an eye to the day when video audiences have reached the long-pants stage.

How will Robert Hall know when that day has arrived? By applying to TV the same basic question that ended the firm’s entry into radio more than 10 years ago: “What medium will permit us to reach the greatest number of people at the lowest cost?”

**PEARS SOAP**

(Continued from page 27)

grown steadily for more than 150 years is, after all, a potent selling point. True enough, many of the younger generation in this country didn’t know Pears from pineapples—but their parents did, and their grandparents too. So Pears wasn’t faced with the prospect of starting from scratch in selling its product in the U. S., but rather with building a link with the past.

Once it was decided to make the sprawling New York metropolitan area the hub of the Pears campaign, and to use daytime radio, all that remained was to choose a station. WOR, with its penetrating 50-kilowatt clear channel signal, got the nod. The Barbara Welles Show, aired from 4 to 4:30 p.m., Monday through Friday, was chosen as the vehicle on the basis of at least two excellent reasons: immediate association of the product with the ready-made audience of an established selling personality, and the attractive price tag of $550 a week. Another obvious advantage to Pears in buying a Barbara Welles participation was the fact that her audience was mainly female, and women buy soap.

A saturation campaign of merchandising and promotion got underway before the actual air promotion of Pears began on 14 March. A letter drawn up in conjunction with WOR’s sales and promotion departments, and signed by Schieffelin & Co., American agents for Pears, went out to all drug and department stores in the station’s seven-state “Sales Effective Area”-

**advertising medium in the Carolinas!**

try **WBT** for size!

JEFFERSON STANDARD BROADCASTING COMPANY • 50,000 WATTS • REPRESENTED BY RADIO SALES CHARLOTTE, N. C.
WKNA Reports

1,000 KIDS
STORM STORE FOR CISCO KID'S PHOTO!

Rarely has radio seen such a super-salesman as "Cisco Kid"! Within 9 days after the first announcement, 1,000 boys and girls brought their parents to the Western Clothing Department (on Frankenberger's third floor) just to obtain "Cisco Kid's" photo. Says WKNA: "No need to tell you how pleased our sponsor is!"

With many special "Cisco Kid" gimmick-promotions available—from buttons to guns—"Cisco" is one of America's hottest traffic-building programs. Write, wire or phone for details.

"THE CISCO KID"
LOW PRICED!
1/2 Hour Western Adventure Program . . . Available: 1-2-3 times per week. Transcribed for local and regional sponsorship.

FREDERICK W. ZIV
Radio Productions
1529 MADISON ROAD * CINCINNATI 6, OHIO

Here's the Sensational LOW-PRICED WESTERN That Should Be On Your Station!

New York, New Jersey, Connecticut, Pennsylvania, Delaware, Maryland, and Rhode Island. The letter announced the return of Pears Soap to the American market, outlined the elaborate WOR campaign plans, and solicited orders for the soap.

A follow-up letter, written by a WOR sales executive, was sent to 150 major department stores in the same area as a reminder of the upcoming radio campaign. Finally on 14 March, when the first Pears commercial was carried on the Barbara Welles Show, WOR ran a 360-line display ad in the New York Herald-Tribune, with this copy:

"WOR is proud to be chosen as the exclusive medium to reintroduce Pears Soap to the American public."

"Today at 4 p.m. WOR's Barbara Welles Show will bring a majority of the 36,000,000 people who hear the station regularly, the story of Pears Soap, a great British product for more than 150 years. Pears WOR campaign is this English firm's first American advertising since the beginning of World War II."

Once the air campaign was underway, WOR's indefatigable Miss Welles gave the Pears promotion an added lift by personal appearances at drug and department stores which began to stock the product in response to public demand. Stores were also supplied with photographs of her around which to build their Pears counter displays.

Miss Welles' chatty radio selling style has proved to be an admirable backdrop for Pears air promotion. Her technique is a variation of the informal "relaxed sell." After fixing the important selling points of the product clearly in her mind in talks with client and agency, she is able to express them on the air in her own words with a conviction written commercials lack.

Orders began to sprout almost immediately, and Schieffelin began to get reorders. By 15 June, nine of the 24 New York department stores stocking Pears had reordered at least once. Of the 46 wholesalers distributing Pears in the New York area, 26 had reordered, some three or four times.

Orders were also received from stores as far south as Raleigh, N. C., and as far north as Hanover, N. H. Individual drug stores closer to WOR's primary coverage area were reporting sales of as many as a gross and a half bars per week.

Once radio got the ball rolling, art-
THE SHOE FITS. And the promotion fits, too. Here's Jim Martin, WGAR newscaster at Thom McAn with a WGAR point-of-purchase display poster publicizing his daily newscast sponsored by Thom McAn Stores. WGAR believes in promotion.

RECORDS SOAR... on WGAR's midnight platter show, "Morgan's Musical Inn". Requests for musical numbers pour in to record-catching Hal Morgan. One record stands at 635 telegrams in 70 minutes. Listeners respond to WGAR... morning, noon or midnight.

in Northern Ohio... WGAR
the SPOT for SPOT RADIO

A WGAR SPONSOR... Mr. Allen C. Knowles, President of South Side Federal Savings & Loan Association. Mr. Knowles is also Class A Director of Federal Home Loan Bank, Cincinnati, and member of Committee on Ethics, National Savings & Loan League. South Side Federal has been a WGAR advertiser since 1942.

RADIO... America's Greatest Advertising Medium
WGAR Cleveland... 50,000 watts... CBS Represented Nationally by Edward Petry & Company

19 JUNE 1950
ful publicity efforts behind the scenes gave added mileage to the air investment. It turned out that the "selling nostalgia" idea was not built around a delusion of lost grandeur. Once they were nudged by Barbara Welles and WOR, people did remember Pears, and were welcoming it back like an old friend. Even editors, in the consumer press as well as the trade-press, who are not an excessively misty-eyed set, were generous in allotting free space to the return of a product that evoked childhood memories for many a reader.

The overwhelming success of the WOR campaign led directly to a widening of the Pears radio promotion to include Boston and Philadelphia. Initial 13-week campaigns began in Boston, over WBJZ, on 1 May, and over KYW, Philadelphia, on 29 May. Results had not yet been tabulated at this writing. The full agenda includes radio campaigns in Washington, D. C., Baltimore, and Portland, Ore., with other markets to be added later.

In each new market, the procedure worked out for the "pilot" campaign over WOR will be duplicated as closely as possible. That is, the local campaign will be anchored to a solidly-established radio personality with a loyal audience.

On the basis of their brief but dazzling radio history to date, Pears is inclined to be optimistic about their future use of the medium. New York is, after all, a tough market to crack with a "new" product—even one that's 150 years old—but radio made it look like a cinch.

TIPS ON NEWS

(Continued from page 31)

just a moment," whereupon we give the full commercial. At the very end of the newscast we say, "We'll have the weather forecast in just a moment." We read the second commercial, give the weather forecast, and then sign off the show.

"On our five-minute newscasts, where we use only one commercial, we spot it at the end, after a weather-forecast teaser and just before the forecast itself."

The 10 p.m. news on WBBM, Chicago, is sponsored by Bond Clothing Stores, with Fahey Flynn newscasting. Each show carries two commercials—one direct and one institutional, with the two types used alternately as openers and closers.

"Generally," WBBM reports, "Flynn tries to have a happy-type story before the final commercial on the theory that a person in a pleasant frame of mind is more receptive to a sales talk. These commercials advertise everything that is sold in Bond Stores. This includes both men's and women's apparel of all kinds, house brands as well as nationally-known lines. Four stores are mentioned each night. Bond has five Chicago stores and one in Milwaukee which it promotes locally."

WBBM's report continues, quoting Bond's executive director, Benjamin Golden: "We find a news program the most effective means of reaching the greatest mass market. By its very nature, news appeals to all tastes, ages, and sexes. In our business we sell to exactly the same wide audience. After much consideration and experimentation, we found nightly newscasts to be the right medium for our advertising."

In Shreveport, La., KWKH had these thoughts on the news picture:

"We realized with the end of the war that news could either drop down con-
siderably or maintain a high consistency of listening, according to the way a station handled it. We also realized that in all probability international news would be of less importance . . . than regional and local news happenings. We feature name broadcasters, some of whom have been with us for many years and have built for themselves and the station a reputation we are very proud of."

KNX, the CBS station in Los Angeles, sheds more light on the question of what makes the news show a profitable investment:

"In our view, news is a good buy because it demonstrably can deliver more audience to a sponsor per dollar invested than any other type of program. It's possible to get the audience represented by a five or six Nielsen or Hooperating with a comparatively modest investment in news. Many high-priced variety shows are unable to do much better with thousands of dollars invested therein."

Another Los Angeles station, KMPC, emphasizes the increasing public interest in more local and regional news. KMPC has discovered that, as far as newscasts are concerned, the 7 to 9 a.m. audience is largest, followed by early evening, noon, and late evening. On the 15-minute KMPC newscasts, the first commercial follows a reading of the headlines, summing up the news to come. The second commercial is read after about eight minutes of news, and preceding the local news.

WCKY, Cincinnati, hyps public interest in its newscasts with a "listener's tip system," such as several metropolitan newspapers use. WCKY sends a dollar to any listener who tips its news department on a usable story.

"Each WCKY newscast," the station reports, "is packaged for a specific audience. The summaries, at mealtime and bedtime, are written from a general news point of view. The shorter mid-morning newscasts are packaged in a more feature-like vein, with more emphasis on news of interest to housewives. The late-afternoon newscasts have a housewife-teenager slant, and so on . . . ."

"Straight, unbiased, uncolored news presentation, WCKY has found, is the basic element of giving the sponsor the most for his money. . . . An ill-presented story, colored in any direction, would reflect on the integrity of the sponsor and damage him.

"In answer to the question: How

WIBC offers all of Hoosierland in one profitable package—plus important out-of-state "bonus" coverage—and at the lowest rates of any 50 KW station in the middle west.

Within WIBC's 0.5 MV contour live 1,068,166 radio families* . . . with total buying power of $4,985,952,850.00.**

*1949 BMB
**1950 Sales Management Survey of Buying Power
should news be presented for greatest commercial effectiveness? WCKY would answer—often, honestly, and interestingly!"

In Denver, KOA prefaced all of its newscasts thus: "Now (name of announcer), with 12 minutes of uninterrupted news." The station explained why: "By this simple but effective leader, we have stabilized our news audience because they know they are going to get all their news in one package. . . . We seldom use middle commercials and always follow the closing commercial with a complete weather summary, which is of major interest and importance here in the West.

"We build our news shows on only one premise: Tell them what's happening in the news with first things first. In other words, we write the news and deliver the news on the basis of what's going on in the world and its relative importance to Western listeners."

WЛАW, Lawrence, Mass., adds this information:

"The secret of the success and popularity of WЛАW newscasts is tailoring. All programs of this type, and they number approximately 12 daily, are slanted at local, regional, and national significance. Thus, every newscast has information in every segment of the station's listening area has an interest.

"Sponsorship of newscasts can be almost any line of enterprise: consistent sponsors of WЛАW newscasts include transportation companies, savings banks, racing associations, etc."

KCMO, Kansas City, Mo., reports:

"Makeup of our newscasts follows a general pattern like this: 50 to 75% local and regional news, the rest national and international stories and regular features such as weather reports, markets, etc.

"Most of our commercials are introduced by a line from the newscaster to the effect that 'I'll be back with the weather report after this message from (announcer's name), or some such tease about the story to follow the commercial, in an attempt to hold the listener.'"

A convincing argument for the handling of commercials by the newscaster himself comes from WFIL, Philadelphia.

"Two of Philadelphia's most firmly established morning newscasts are WFIL's 7:30 to 7:30 a.m. show, sponsored since March, 1943 by Foster, Miller & Bierly (tires), and the 6:45-
I n the emergency of Atlanta’s crippling transit strike, Rich’s, the South’s largest department store, used television . . . with WSB-TV as the vehicle, for offering its patrons a service unique in merchandising.

This was the logic: If the customers cannot come to the store, let’s take the store to the customers.

On the eighth day the busses had lain idle in their yards, Rich’s television shopping service began. WSB-TV cameras were set up in the store on the fourth floor of Rich’s famous bridge building. Then, initially, for three hours daily the store’s telephone shopping service was integrated with a video display and demonstration of merchandise.

This was the idea in its stark simplicity: “What would you like to see? . . . telephone us . . . we’ll show it to you . . . we will deliver it.”

Rich’s store personnel worked with WSB-TV staffers to make the program one of the most talked-of services ever offered by any department store in America. And sales have more than justified the effort.

Rich’s daily telecasts are being continued over WSB-TV for the strike’s duration. Already the success of the venture is attested to. It is a significant first for Rich’s and for WSB-TV.

Important to advertisers interested in the great Atlanta market should be this factor: When the chips were down . . . when an entirely new approach to customer service was needed . . . one of America’s really great retail establishments ($58,000,000 last year) . . . turned exclusively to WSB-TV—the Eyes of the South!

wsb-tv
ON PEACHTREE STREET
ATLANTA
Represented by Edw. Petry & Co., Inc.

19 JUNE 1950
Any Way You Look at It...

KRNT is the LEADER in Des Moines, the center of things in Iowa

Highest Hooperated—Biggest Volume of Accounts
—Highest News Ratings — Most Highest-Rated
Disc Jockeys—Tops in Promotion Facilities

The Hooper Audience Index, March-April, 1950, Shows:

MORNING.................................................. KRNT has a 96.7% greater audience than the No. 2 station.
AFTERNOON............................................... KRNT has a 49.6% greater audience than the No. 2 station.
EVENING.................................................... KRNT is 1.0 percentage points below the No. 1 station.
SUNDAY AFTERNOON................................. KRNT has a 41.3% greater audience than the No. 2 station.
SATURDAY DAYTIME................................. KRNT has a 26.1% greater audience than the No. 2 station.
TOTAL RATED TIME PERIODS... KRNT has a 41.9 greater percentage than the No. 2 station.

Those are Facts Advertisers Know when they buy KRNT... the Station that can say: "Any Time is Good Time on KRNT"

The station with the fabulous personalities and the astronomical Hoopers

TV FILMS
(Continued from page 33)

executive, is keenly aware of the difference in atmosphere between a movie theatre and a TV set in the living room. Moods are easier to create in a dark theatre with a large screen and no outside interruptions. Long musical interludes and artistic photography don’t go over on TV, so they can be cut without loss.

(Please turn to page 56)
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

19 JUNE 1950
Here’s what Compton’s head timebuyer told SPONSOR: “The summer lull is a myth.” ¶ This summer more figuring and sweating will be going on along Madison Avenue and Michigan Boulevard than ever before. Ask any timebuyer.

¶ And SPONSOR’s 4th FALL FACTS issue (out of 17 July) will be the buyer’s standby because it provides accurate, up-to-the-minute briefing on spot, network, transcriptions, premiums, television, merchandising, program costs and preferences. They’ll use it—and how! ¶ The direct route to the timebuyer this summer is via the FALL FACTS issue. Enter your reservation today. Write Norm Knight, SPONSOR, 510 Madison Avenue, New York 22.

¶ Here’s what some other timebuyers told us . . .

**Joseph Katz Co.**

“Unfortunately my vacation doesn’t last all summer so what’s so different about July and August?”

Beth Black, Director of Media

**Ted Bates**

“I’ll be very busy buying TV spots and realigning my radio spot because of adjustments we have to make due to television.”

Genevieve Shubert, Timebuyer
"No hiatus for me. I'll be sweating over the same desk as usual."

-Sid Hertz, Timebuyer

“TV time clearances will occupy considerable time particularly in single station markets—a continuing comparison of radio and TV costs and share of audience.”

-Bob Reuschle, Timebuyer

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**Lennon & Mitchell**

No hiatus for me. I'll be sweating over the same desk as usual.

**McCann-Erickson**

TV time clearances will occupy considerable time particularly in single station markets—a continuing comparison of radio and TV costs and share of audience.

---

**at he's doing in July**

---

**Duane Jones**

“Vacation even in New Jersey would look like heaven. Unfortunately the summer is the busiest time of the year for timebuyers.”

-Reggie Schubel, Radio Director

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**N. W. Ayer**

“I don’t see any vacation for me this summer. In fact, I’ll settle for a short walk on the green terrace outside my office.”

-Charles M. Wilds, Chief Timebuyer

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**Ellington Advertising**

“Summertime is planning-time. There’s too much involved to wait until the fall to start checking availabilities. Everything has to be ready to roll far in advance.”

-Hal James, Radio & TV Director

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**Cunningham & Walsh**

“Radio and TV involve such long term commitments that planning obviously must be done well in advance. Summer is really the hot time—it is then that 1951 will be buttoned up.”

-Newman McEvoy, Media Director & V.P.

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**Ruthrauff & Ryan**

“This looks like our busiest summer due to television plans on which we are working. We all realize that television takes much more time and effort. With our normal radio duties plus our television plans, I’m glad I’ve already had my vacation.”

-Tom Slater, Vice President

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**SPONSOR**

The shortest distance between buyer and seller
Look’t What We Won!

Proudly, WTTS accepts the Sigma Delta Chi award for distinguished service in American Radio Journalism.

The national award was won with Indiana University’s SCHOOL OF THE SKY NEWS PROGRAM—“IT’S YOUR WORLD.” The prize winning show is carried live on WTTS and later rebroadcast over 17 other stations in Indiana, Illinois and Kentucky.

In making the award, Sigma Delta Chi said: “The judges commend the series of educational programs slanted to students of the grammar-school level, for its public service, originality and the value to an estimated listening audience of over 200,000 listeners.”

While the editing is being done Minds Brown, WOR-TV, spends eight to 10 hours on an Italian film), spots can be picked for commercials. Following radio custom, commercials are fitted in every 15 minutes. Time of the exact break depends on the film’s story line. In foreign movies, which seem to attract a more intelligent audience, Minds Brown looks for a quiet point when nothing much is happening. Grant Theis, film director for WCBS-TV, favors splicing in commercials just after a fadeout indicating the passage of time. On Westerns, the cliff-hanger type of break is most common. Just before the hero’s runaway wagon disappears over the cliff, a cut is made for the advertising message. Since adults don’t get so personally involved in Westerns as in grade A dramas, it’s safe to break in at a high point.

The unhappy experience of Doubleday & Co., book publishers, illustrates how critical placement of the commercial can be. Doubleday ran 13 weeks of grade A British films on WPX’s Premiere Theatre. After clearing up on a $1 art book, sales on other books went down and complaints flooded in.

Huber Hoge, New York advertising firm handling the account, tells what happened: “We tried everything. First we used two-and-a-half minute spot announcements, then five-minute spots with live personalities. We shifted the middle commercial toward the beginning, toward the end, everywhere. And the editing was carefully done too. But it didn’t seem to matter whether we spliced the commercial in at a high point or a low one; the phone complaints poured in.”

The agency can’t figure out why viewer irritation was so great, but guesses that the people attracted to grade A British films are too “high class.” They see a parallel between this film series and their music program on WQR. Music station listeners are also critical at times of advertising messages (see “Is Beethoven commercial?” SOR 5 June 1950). Often it’s not where you put the

THE SARKES TARZIAN STATIONS

WTTS

Represented Nationally by
WILLIAM G. RAMBEAU CO.
New York, Chicago,
Los Angeles, San Francisco

WTTV

Represented Nationally by
BARNARD and THOMPSON, Inc.
299 Madison Avenue
New York City

BLOOMINGTON INDIANA

SPONSOR

$150. FOR 1 MINUTE TV FILM COMMERCIAL
TV ADVERTISING FILM FOR LOW BUDGET ACCOUNTS

FILMACK
1339 S. Wabash Ave., Chicago 5, Ill.
UNITED STATES STEEL HOUR

Summer Concerts

NBC SYMPHONY ORCHESTRA

With such distinguished soloists as: MELCHIOR, KAPELL, MAYNOR, MERRILL, TRAUBEL, CONLEY

SUNDAY EVENINGS 8:30 P.M.

NBC NETWORK

Every Sunday, June 11 through Sept. 3

GEORGE HICKS Speaking for U.S. Steel

19 JUNE 1950
commercial, but how you get to it that makes the difference. Easiest and cheapest way to get from film to commercial is to stop the film and flash a slide, with the announcer giving the selling pitch. Hardest and most expensive way is to put in a specially made film commercial complete with transitions. This is done most skillfully in half-hour films tailor-made for TV like The Lone Ranger, Cisco Kid, and Fireside Theatre. Between the two extremes are a wide range of techniques for painless selling.

_Hollywood Playhouse_ on WPTZ, Philadelphia, uses a six-for-one advertising plan which gives each of its four sponsors a one-minute spot and in addition, a mention with slide at the other sponsor's spots.

A few regular film programs integrate live and film portions. WBKB Chicago, describes the _Dean's Wranglers' Club_, a kid Western: "It has a live opening featuring a cowboy who spins yarns of the old West, tells Indian and Western folklore and then leads into a segmented film. To make the show more effective, transitions from live to film are carefully planned to give the audience a 'you are there' effect. Matched dissolves, audio crossfades, and one-camera technique have done this so well that this program now shares top rating with an all-live, top network show on another station."

There are other programs which blend live commercials with film, but almost every national advertiser uses one-minute films to sell his product. The Lone Ranger, a weekly half-hour Western shot especially for General Mills by Apex Film Co., wraps up story and commercial in a planned package. The film opens with the General Mills flag filling the tube, quickly dissolves into a waving field of grain (a company trademark). Then, immediately following a Lone Ranger title strip, the masked man gallops up a canyon toward the camera and Silver rears back on his hind legs for a closeup. Back to the waving grain field, while the announcer says: "Before we go ahead with tonight's adventure, an important message." A one-minute commercial for Cheerios follows. The story then begins as we return to the Lone Ranger, who wheels around on Silver and races away from the camera to meet Tonto.

After about 12 minutes, there is a pause just before the story climax. Again the grain field and announcer. The Bisquick commercial is then followed by the rest of that night's tale. Final message concerns Betty Crocker Cake Mixes. Commercials are switched around from first to middle to last position, with a dozen different ones for Bisquick and Betty Crocker and nine for Cheerios.

Procter and Gamble follow a similar design in their _Fireside Theatre_. Its format is based on the theatre, uses shots of a real curtain going up and down to separate the tailor-made film story from advertising. P & G rotates Crisco, Ivory, and Duz film commercials through opening, middle, and closing positions. Six different films for each product ensure variety.

The 33 different commercials filmed for General Mills and the 13 done for Procter and Gamble cost plenty. But they're worth the cost, if only because every selling message appears exactly the same in Nashville or New York. It's a standard, packaged unit whose effectiveness remains constant.

Straight-forward, one-minute films cost between $1,000 and $3,000 each, depending on who does the job. As in any other business, you get what you pay for. Here are some of the variables that affect commercial film costs:

1. Quantity of films made at the same time. Unit cost goes down

---

**SOUTHWEST VIRGINIA'S Pioneer Radio Station**

**1949 BMB**

Day — 110,590 families in 36 counties

Night — 85,830 families in 31 counties

and

3 to 7 days weekly:

Day — 90,320 families

Night — 66,230 families

(Retail sales in the area are over $600 million yearly)

Get the entire story from

FREE & PETERS

---

**WDBJ**

CBS - 5000 WATTS - 960 KC

Owned and Operated by the TIMES WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC. National Representatives

---

58
with quantity production.
2. Complexity of set used.
3. Number and type of actors.
4. Amount of rehearsal time.
5. Type of recording. Voice over is much cheaper than direct lip synchronization.
6. Filming on location or on studio sound stage.

Naturally, the simpler a film the less it will cost. Stop-motion commercials cost from $5,000 to $7,500. Partial animation runs from $2,500 to $3,500 each and full animation $3,500 to $7,000.

These prices put film commercials out of most sponsors' reach. Their selling will have to be done with slides or live. But, regardless of what medium is used to put over the advertising message, reining the maximum out of Hollywood's celluloid goldmine by careful programming, editing, and transitions. It makes the difference between good and terrible.

**TIMEBUYING**

(Continued from page 29)

...consumption might so dominate its home city that it could be an economical buy for a product without much rural sale.

If a good timebuyer recommends such a buy, it means he has considered the station's characteristics and weighed them against the sponsor's objective and overall sales picture. He might not make the same recommendation six weeks later. Usually several factors go into such a decision. When elements like programs, program competition, competitive advertising shift, then timebuying strategy may have to be changed.

A timebuyer must be constantly aware of changes in the situation that demand re-evaluation of stations and availabilities. Market data of all kinds goes into his bottomless hopper of facts.

Not every person or home is a prospect for his client's product; so knowing certain economic characteristics of an area is important. What are the living habits of people in the area under consideration? If the city is a manufacturing center, when are peak loads carried by public conveyances, by the electric company, by the gas company? What are factory working hours? Who's at home and available for listening?

What are "white collar" working...
He Sinks Into an Easy Chair
While Furniture Sales Climb

Sitting down on the job isn't his way of building sales for a sponsor. But a man has to relax sometime—and it's a lot easier when you know you've done a good job. Take the case of the Greenville Furniture Co., in Greenville, Texas. In a letter to KGVL, Mr. J. L. Spradling says:

"We opened our doors about the time you went on the air, and almost immediately began sponsorship of Fulton Lewis, Jr., and have had him ever since. We feel that he has had a lot to do with the success of our store. We have recommended him to many of our friends in the furniture business in other cities. Many of them have reported there wasn't a chance to get him, as there was a waiting list."

The Fulton Lewis, Jr., program, while currently sponsored on more than 300 stations where waiting lists may exist, presents opportunities for sponsorship in other MBS localities. Since there are more than 500 MBS stations, many local advertisers may still take advantage of the ready-made audience, the network prestige, and the low cost of this news co-op. Check your local Mutual outlet or the Co-operative Program Department, Mutual Broadcasting System, 1140 Broadway, NYC 13 (or Tribune Tower, Chicago 11).
The Book of The Year

COMPLIMENTARY TO ALL SUBSCRIBERS OF

RADIO DAILY

One Year Subscription
(260 Issues) $10.00

Send in this Coupon Today

TO
1501 BROADWAY
NEW YORK 18, N. Y.

Send me the 1950 RADIO ANNUAL (1280 pages) and the next 260 issues of Radio Daily (full year's subscription).

U. S. and Canada, $10 per year. Foreign, $15 per year. California Special Service Subscription $15 per year.

NAME

TITLE

COMPANY

STREET ADDRESS

CITY AND STATE

19 JUNE 1950
"Everybody," her co-worker from the next office cut in, "wants in for little or nothing, but isn’t quite sure it’s the thing to do right now; but they must get their feet wet."

"And in television," the first timebuyer took the ball again, "we must be even more familiar with programming, talent, production costs, camera work, rehearsal charges, and many other details which become major problems if overlooked."

In radio, the four big networks can be a great help to timebuyers in clearing time with their affiliated stations. But multiple affiliations make it impossible in TV. Not that the networks don’t try their best—it’s just too complicated.

Where timebuyers used to see one station rep they now often see two, because most sales operations are split. A 100% increase in salesman traffic takes a big slice out of a day’s work.

Nor can rates be counted on to remain unchanged even while a sponsor is making up his mind on availabilities submitted for his okay. Rate changes in TV, of course, are always up.

Even so, if what radio is doing and what television is doing could be neatly compartmented before making decisions about either, life would be relatively simple.

But a timebuyer can’t do a good job without knowing something about what TV is doing to radio listening in the sponsor’s markets. The answer to this one isn’t the same from week to week, nor do the changes affect all radio stations equally.

With such rapid changes adding to the normal complexities of timebuying, one may be tempted to wonder just how “scientific” a timebuyer’s recommendations may be. But such a question would be unfair.

With the available facts at his disposal, the timebuyer’s application of them is more of an “art,” than a science. Good timebuyers tend to get more from their data than it contains on the surface, somewhat as a good musician does from the score before him. Facts without the “feel” for them don’t lead to superior timebuying.

Nevertheless, with audience, coverage, program, market, and other accessible information at hand, no conscientious timebuyer need ever get completely off the track. But it’s a full-time job. One Midwestern timebuyer put it this way: “When day is done
and weekends come, we still wend our weary way home not only to listen to radio, but look at television as well, because we are the fount of all ‘wisdom’ and information."

“But,” added the timeworn’s Chicago counterpart, “we wouldn’t change the activity of it all for love or money; and that’s what we do it for—love, not money!”

** **

**WHAT PULLS ‘EM IN?**
(Continued from page 25)

A trained interviewer began questioning purchasers of the book on Monday, 3 April, and continued through closing of the store on Wednesday, 5 April. She introduced herself to customers by saying that the store’s advertising department was making a check on the effectiveness of its advertising.

First question was general: “How did you learn about our special offer?” The customer was given time to make a voluntary comment. Thirty-four persons (45%) said radio announcement; seven persons (9%) said newspaper ad; seven persons said both; and twenty-eight (37%) said something else brought them in. The “something else” consisted of window displays, salesman solicitation, direct mail, “friend told me,” “just shopping.”

The customer’s word alone was not considered conclusive. Follow-up questions were asked to pin down some distinctive feature of the ad or announcement which the customer could remember. This helped establish whether the customer had actually seen or heard the advertisement, as his first answer indicated.

Interesting customer remarks resulted from the question: “In your opinion, do you think we get better results from newspaper advertising or radio advertising?”

Some of the comments:

“Listen a lot. You catch interest by voice inflection. Paper ads are lost if small. Only half-pages and larger attract.”

“More people listen to radio than take paper. I never see ad unless I’m looking for something like a new chair or sofa.”

“Radio better if presented right. Paper is flat. Radio interesting and striking. Build up with fanfare and music. Can’t help but listen.”

“Don’t have time to read. With radio...
dio when it's on you get to hear ads with the rest."

"Listen all day to radio, so don't have time to read papers."

Equally positive statements were made in favor of newspapers; but there were fewer newspaper fans—and they bought less merchandise.

After asking the questions described above, the interviewer recorded the customer's purchases. In addition to money spent on the test item, Worlds in Collision, the total amount spent on other items in the store was recorded. It was felt that these other sales could rightfully be attributed to initial purchase of the book.

Adding up the dollars spent by customers who bought the book, researchers found: radio listeners spent 61% of them; newspaper readers 75%; both radio and newspaper 16% and others 16%. Part of radio's superiority in actual sales dollars spent is explained by the fact that more radio listeners actually bought after coming in. Of the newspaper readers who came into the store to see the book, only 57% actually bought. By contrast, 79% of the radio listeners who came in also bought the book.

Joseph Ward, ARBI research analyst, certifies the objectivity of all of the 16 tests made so far. His notarized statement accompanying a report of the J. K. Gill Company survey reads:

"THIS IS TO CERTIFY that the test of newspaper and radio advertising described and reported herein has been conducted by me under conditions representing the highest standards of professional ethics; that neither my point of view nor that of any person employed by me in this test has been biased in favor of or against any person, retail outlet or advertising medium; that I have examined the newspaper advertising in the Portland Oregonian on the dates described and have examined the official radio log of Station KXL, and the samples of the advertising announcements, and declare the advertising to be as stated herein; and that all aspects of the test are in accordance with the facts as herein presented, to the best of my knowledge and belief.

"ATTESTED this 26th day of April, 1950, at the city of Seattle, in the County of King, in the State of Washington."

Joseph B. Ward
Registered Professional Engineer

A wide variety of commodities have been tested in the 16 pilot surveys. Here are skeleton outlines of several:

Dresses and coats were used in one test, with $151 spent on radio and the same in a newspaper. Radio pulled 28.1% of the traffic, sold 34.5% of the total dollar value. The newspaper pulled 18.0% of traffic, sold 18.0% of dollar value.

Groceries and meats were used in a test, with about $170 spent each on radio and newspaper. Radio pulled 23.5% of the traffic, and sold 25.3% of the money spent. The newspaper pulled 14.5% of the traffic, accounted for 16.6% of dollar purchases.

Housewares, appliances and radios were used in a test, with about $75 spent on each for radio and newspaper space. Radio brought in 25.9% of the people and was responsible for 19.1% of the money spent. The newspaper brought in 31.5% of the customers and was responsible for 34.8% of the dollar volume.

Rugs were used by a furniture store in one test. About $40 was spent on each medium. Of the people who came in, 50.0% heard the advertising on radio; they accounted for 74.7% of total sales value. Newspaper readers comprised 45% of the people brought
in; they spent 9.9% of the money.

Ed Crane, owner of the XL stations and Vice-President of ARBI, points out another interesting ARBI finding: “In the majority of the tests, radio literally left the newspapers at the post in developing store traffic from out of town areas. Most rural custom-
erers interviewed said they depended al-
most entirely on radio for news and
bargains, since newspapers usually
reached them a day late.”

Advertising Research Bureau is us-
ing pilot tests like the ones above to
convinced retailers that here is a new
research technique which gives adver-
tisers what they need most: a point-of-
sale measure of pulling power. Plans
call for a gradual expansion of the
service from present test areas in Cali-
ifornia, Colorado, and Utah to markets
further east.

Advertisers will certainly follow
ARBI’s progress across the country
with interest. The Bureau is attempt-
ing to prove objectively what broad-
casters have long been insisting: that
radio pulls ‘em in, but good.

MR. SPONSOR ASKS

(Continued from page 37)

In order to select stations which will
give the advertiser maximum value for
his expenditure, it is necessary to ana-
lyze all the data available—and data
from all sources. Sales Management
figures on population, retail sales, and
food and drug sales are very helpful;
sponsor’s articles on industry prob-
lems and the Broadcasting magazine
market analyses are also important
timebuying tools. Of course, informa-
tion basic for timebuying includes fig-
ures which indicate the number and
distribution of radio families and TV
sets; the number of listeners or view-
ers per set; listening and viewing hab-
its; and audience composition. (In-
cidentally, the publication of stations’
program logs in Radiotime saves
countless hours in timebuying depart-
ments.)

However, because many statistics,
particularly those concerning TV, are
obsolete before they are published, a
timebuyer must weigh many things
which can be learned only through con-
tinuous personal contact with stations
and their representatives. It is neces-
sary to be continually aware of changes
in program formats, both local and

Charity begins
at home

Let’s spend our Marshall Plan
money building this country so
strong and financially sound
that other nations will of their
own volition demand republican
forms of government rather
than seek security through
communism.

Let’s lead the world by example, not
by bribery or force.

The Art Mosby Stations

KJVO-KAMA

3 KW DAY
1 KW NITE
MISSOULA
BUTTE
250 KW

MONTANA

THE MIDWEST EMPIRE STATION
KFAB
30000 WATTS OMAHA BASIC CBS

Available!

The Happy Kitchen, one of the
Midwest’s oldest and best liked
women’s programs, is conducted by
Nancy Goode.

This 9:15 a.m. week-day
feature has been on the air
for almost 15 years. The pro-
gram is deftly handled by
Nancy Goode, house-
emaker, mother and
active clubwoman. Her recipes,
food and household hints are of
great interest to KMBC-KFRM
listeners. Her April mail averaged
more than 250 letters a week!

Fleischmann’s Yeast and K. C.
Power & Light are current spon-
sors, but additional participations
are now available!

Contact us, or any Free & Peters
“Colonel” for details!

KMBC of Kansas City
KFRM for Rural Kansas

KQV
Pittsburgh, Pa.
MBS — 5,000 Watts — 1410

19 JUNE 1950
network, and of all the activities which may affect a station's standing in the community, as well as changes in transmission facilities which may influence coverage patterns.

Timebuyers need more factual information about markets and stations. There can never be too many accurate yardsticks when it is a question of selecting stations which will deliver maximum response for the minimum expenditure.

Mary Dunlavey
Timebuyer
Harry R. Cohen Advertising Co., Inc.
New York

510 Madison
(Continued from page 7)

ATTENTION: STATION REPS

One of our clients is considering the purchase of one-minute spots from those television stations located in or near his retail sales outlets. Since we have had no previous experience buying television time, we should very much appreciate your help in furnishing us with rate cards (if you happen to have them) or general information regarding television stations in or near the following cities:

Akron, O.  
Cleveland  
Binghampton, N. Y.  
Bristol, Conn.  
East Hartford  
Waterbury  
Los Angeles, Calif.  
Reading, Pa.  
Grand Rapids  
Johnstown, Pa.  
Cincinnati  
Pittsburgh  
Albany, N. Y.  
Rochester  
N. Y.  
Atlanta  
Fort Wayne  
Quincy, II.  
Detroit  
Syracuse  
Charlotte, N.C.  
Baltimore, Md.  
Washington, D. C.  
Providence  
Indianapolis  
Somerville, Mass.  
Youngstown  
Flint, Mich.  
Binghamton, N. Y.  
Dayton  
Buffalo

If this request for information is too much of an imposition (and we realize how well it might be), please furnish us with the names and addresses of the representatives of these various stations or some other source from which we can get this information.

Lawrence Kossman
Lawrence Kossman Advertising 
Paterson, New Jersey

- SPONSOR suggests that all interested stations and representatives contact the Kossman agency.

POLITICS ON THE AIR

SPONSOR keeps producing articles of outstanding interest that have been far too lightly covered in readily available material. Your "How to sell a candidate" and your editorial on "The AN-

PA fought back" in your 22 May issue have been read with great interest.

We would appreciate receiving 10 copies (if they are still available) of "Radio Is Getting Bigger." You are doing a great job for radio.

Elene D. Hill  
General & Commercial Manager  
WORZ  
Orlando, Florida

GLAD TO HELP

This station is now undertaking a program which can derive a great deal of help and impetus through your information and advice.

As a former director of research at a Boston advertising agency, I have come, in some measure, to lean upon generous suggestions given by trade media, and hope that this request meets with the same results as have those in the past.

Our first step is the organization of a talk to be given to local business men's groups and other interested organizations. Any material that you
have on hand which might provide subject matter, or any references to outside sources would be greatly appreciated.

Equally as important are suggestions that you might make as to procedures that other radio stations, both small and large, have employed successfully to accomplish this, if same have come to your attention.

Anything that might make our task a little less complex will be welcome, providing that you can help without putting yourself to any great trouble.

Many thanks for your kind cooperation and consideration, and for past favors.

Leonard Myers
Sales Representative
WLYN
Lynn, Massachusetts

DEPARTMENT STORE TV

I am asking for some assistance from you because television information is a little difficult to get up here in Canada at the present time.

We would like to have a list of department stores in the United States who are using television at the present time as well as the following information, if possible:

1) What type of program they are using, i.e.: spots, co-op programs, or their own programs.
2) An estimate of cost of these programs.
3) Results.
4) The type of merchandise which sells best on TV.
5) The comparison between the use of newspapers and TV for department stores.

The above we appreciate is quite an order but as one of our clients is requesting this information, we would like to obtain as much of it as possible.

Douglas Marshall
Account Executive
J. J. Gibbons Ltd.
Toronto, Ontario

AD BUDGETS TABLES

Within the last year, I remember seeing a table showing the percentage relationship of advertising appropriations to gross sales of approximately 15 or 20 of the principal advertisers. Did you print such a table and if so in what issue did it appear?

Roy B. Dell
Coordinator
Advertising & Sales Promotion
Socony-Vacuum Oil Company
St. Louis

Reader: Dell is directed to “Are ad budgets big enough?”, published 10 October 1949.

THE FORGOTTEN 15 MILLION

Would you please send me the issues in which “The forgotten 15,000,- 000” appeared, as well as your 7 November issue. May I inform you that I have read these issues but I should like to have a copy of same to read more carefully. I am a student on radio matters and as an assistant in McCann-Erickson radio department here.

E. Augusto da Silva
McCann-Erickson
Sao Paulo, Brazil
Why he doesn't buy radio

The man on the plane was young and affable.

It turned out that he was regional manager in charge of 11 states for one of the nation's home-appliance firms.

In a single year he rides herd on $1,000,000 invested in advertising in his area. On a co-op basis, half of this comes from his parent company, the other half from his dealers. And because the dealers look to him for guidance, he pretty much calls the turn on choice of media.

This man admitted that he didn't favor radio advertising. Newspapers were his dish.

But there were hours to spare, and time to talk. It finally turned out that his objections to radio, though valid, could hardly be traced to radio's inherent ability to produce.

He liked newspapers because they contact him more, give him better service, present facts, present plans.

"I don't ever remember," he said, "receiving a concrete idea-presentation from a radio salesman."

He cited instances of newspaper service; told of campaigns they outlined, although most weren't useful.

"Newspaper salesmen," he said, "are far more analytical. They check in on buyers' problems."

Warning to the subject, he said: "The radio salesmen who have contacted me seldom seem to have production information or knowledge. Most requests are on a personal basis and aren't scientific."

Asked whether he, personally, would welcome ideas from radio representatives, he said: "I certainly would." And he revealed his interest in the technique of radio by commenting on some super-special commercials he'd been hearing over WBAP, Fort Worth.

Some of his $1,000,000 goes into radio's till. But very little. He's just getting his feet wet on television.

Out of this discussion came this puzzler: were his reasons for giving newspapers the nod typical? Is radio losing millions because salesmen aren't properly briefed, don't get the proper presentation and research support? Are broadcasters using the excellent tools that the Broadcast Advertising Bureau provides?

Radio's biggest giveaway

We can hardly blame Mr. Sponsor for failing to ask Mr. Broadcaster how come that he never learned to count.

After all, if the broadcaster is willing to figure home listening on the basis of use of the parlor set (when actually bedroom, bathroom, and kitchen listening is making the big upward climb) who is the sponsor to protest?

And if out-of-home listening (which in New York, for instance, is 15% as high as the presently calculated in-home listening) is on the bonus list, too, why not accept the gift?

To our way of thinking, the biggest giveaway in radio is radio itself.

The magazines do calculus while the radio station can't do simple addition. Check the Life and Look systems of cumulative audience and you'll see what we mean.

Advertisers, in the American tradition, love fair play. They're willing to pay for what they get. But if a full tally of the radio audience isn't important to sellers of the medium, the buyer isn't going to raise a rumpus.

If broadcasters persist in presenting a substantial bonus, the least they can do is make every advertiser fully aware of the big bonanza.

Applause

F & P holds sales clinic

A prominent media buyer recently observed that today's station representative heads the list in resourcefulness and hard work.

The best example of national representative-station teamwork in the advertiser's interest that has come to our attention is the Free & Peters National Spot Sales Clinic conducted in Chicago on 6-7 June.

The idea was to bring the stations face to face with the "pavement-pounding" members of the rep firm. In a whirlwind two-day shirt-sleeve session, well-delineated all the way, the reps told what they knew, the stations contributed their share. For good measure, timebuyers Richard C. Grahl, of the Wm. Esty Co.; Carl Georgi, Jr., of D. P. Brother & Co.; and Louis J. Nelson, of the Wade Advertising Agency, provided an insight into what happens on the agency-advertiser side of the curtain. Station men came out of the timebuyer session with a brand new concept of what goes on at any agency.

From 10 a.m. to 6 p.m., with time out for lunch, the two days were all business. Besides the agency session, the agenda included panels on radio rates, traffic sales systems, surveys, radio programming, TV programming, radio promotion, TV promotion.

Was it appreciated? Over 100 attended, including all F & P stations, radio and TV, except one in Texas, one in Hawaii. After the first day, the gag made the rounds that the stations were entitled to squawk, since they had to pay their own way, and it wasn't right for F & P to make them like it so much. Broadcasting's Chicago manager commented to Sponsor that once the meetings started, nobody came nor left. Wm. Esty's Dick Grahl said, "Here's hoping that the industry does more of this sort of thing. It's tremendous."

The exchange of information was unstinted and wholehearted. The proceedings are being summarized and will go to all F & P stations.

Sponsor believes in shirt-sleeve sessions. It believes in wholehearted exchange of meaningful information. CBS and NBC clinics are gaining in stature. Recently, when the Tennessee Broadcasters Association held a shirt-sleeve session, it was enthusiastically received. F & P's sales clinic is the first by a representative in many years (Petry did it in the early '40s). We hope that there will be more of them.
Agency and advertiser executives sweat out their fall and winter schedules during July and August. It's tough going and they need every logical tool they can find. SPONSOR's fourth FALL FACTS EDITION, a handy tool, will hit their desks on 17 July. It's a briefing issue containing up-to-the-minute capsuled analyses of such vital subjects as best use of spot, costs of using TV, merchandising techniques, transcription advances, radio and TV program breakdowns by ratings, and many others.

It's your top buy of the year...a direct line from buyer to seller.

Send your space reservation to SPONSOR, 510 Madison Avenue, New York 22.

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Regular frequency rates apply.

Please reserve the space checked in the 1950 FALL FACTS EDITION. Deadline July 1, 1950. Regular rates prevail.

FIRM
ADDRESS
CITY
STATE
PER
AGENCY, IF ANY
136,570 FAMILIES

BMB Station Audience Report
Spring 1949

See Rayner for all details

Total Weekly Family Audience
DAYTIME

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WTAG
WORCESTER
BASIC CBS
580 KC