NATIONAL BROADCASTING COMPANY, INC.
GENERAL LIBRARY.
30 ROCKEFELLER PLAZA, NEW YORK, N. Y.
Millions of uncounted listeners—p. 19

The per-inquiry problem—p. 24

Where Sponsor Identification fails—p. 27

Bing sells orange juice—p. 22

Microphone and audiences go outdoors for 4 July—p. 19
DECLARATION

of an

INDEPENDENT

***

WHHM believes . . .

That a station serves best which gives its audience music, news, and sports in balance.

That the satisfaction of a contented listener is riches beyond compare.

That an alert staff, coupled with responsible management, can't help but produce pleasant listening.

That a progressive station is both friendly and cooperative.

That it is the reaction of its audience, expressed in Hooper ratings of listenership, phone calls, and letters, that helps build a loyal audience.

That service to its audience is what makes a station great . . . and listened to . . . and believed in

WHHM

Independent — But Not Aloof

MEMPHIS, TENN.

Reprinted by request
Walcott-Charles fight plays to SRO

Theater-TV is becoming better and better. RCA is actively pushing direct (no film) system in competition with Paramount-Dumont's film device. All theaters TV-showing Walcott-Charles fight (22 June) played to standing room only.

-SR-

Bendix-WNEW sells $3,800,000 homes

Because homes in Levittown are Bendix Washer equipped, Bendix commercials on WNEW for entire week were devoted to homes for sale in this giant development. Result: 433 homes (all that were available at time) sold. Another two days of Bendix-Levitt commercials brought 1,500 requests for applications for homes yet to be built. Cash involved in direct sales was $3,800,000.

-SR-

"The Shadow" sold to Grove-Fitch

First national purchase by Grove Laboratories of time since Grove bought F. W. Fitch Company is 400-station MBS network for "The Shadow." Grove and Fitch products will share commercials.

-SR-

Networks to report on anti-recession moves

All four networks will have anti-recession broadcasts this summer. "Talent" will run gamut from Charles Luckman (Lever Brothers) to Professor Dan Smith (Harvard School of Business Administration). All will preach "understanding the causes of present business slow down."

-SR-

Transcription availabilities continue up

Pointing up transcription industry's firm belief in radio's expansion, WMGM (N. Y.) announced that, starting 1 September, 8 big Metro-Goldwyn-Mayer-produced series will be available on disks. Stars like Lionel Barrymore, Charles Laughton, Marlene Dietrich, Lew Ayres, and properties like "Maisie," "Dr. Kildare," "Crime Does Not Pay," and "Judge Hardy's Family" are scheduled for plattering.

-SR-

Contests and promotions to be ripe this fall

Practically all major manufacturers will run contest and promotions between 1 August and 1 November. From candy to refrigerators and automobiles, there will be jingle and other air stunts which will pay off, it's hoped, in increased product sales. More products will also be available for give-away programs.

-SR-

Ziv gets raves for "Menjous"

Frederic Ziv's "The Menjous," first of top-drawer-transcribed Mr. and Mrs. programs, has been receiving outstanding newspaper reviews that ignore fact that it's on disk. New York Times' Jack Gould gave it rave.
Network-TV Hooperatings are a fact. New York section of industry introduced to them 28 June, while rest of nation will hear them explained in series of cross-country meetings. Both TV-based home ratings and random-sample ratings are included in report, which assembled greatest collection of TV-rating data ever presented. Hooper is standing 95% of cost of making first report with only 17 charter subscribers.

Nearly 3,000,000 AM radio sets were produced this year up to 1 June, with Radio Manufacturers’ Association members alone reporting 2,586,135. RMA members produced 181,803 auto radios and 132,091 portables in May.

Average radio sets in use in New York City per quarter-hour from 6 a.m. to midnight was up in June from May-June a year ago according to Pulse. This, despite fact that New York is TV’s number one area. Average quarter-hour figure was 23.7%. Comparative figure for May year ago was 22.6%, June 21.2%.

Two firms that haven’t used radio to any extent in years are telecasting. A&P is buying spot on DuMont’s Kathi Norris program and Cushman’s Sons has bought Harry Goodman’s weather puppets for WABD five times a week.

Farm income, despite Eastern drought, will not be much below 1948 peak rate of $31,000,000,000. There is even a possibility that it may hit 1948 peak, although that is remote at this time.

Please turn to page 34—

capsuled highlights

IN THIS ISSUE

Uncounted millions listen to broadcasting all year ’round. For the first time in radio history, SPONSOR gives some idea of this tremendous bonus audience.

Orange juice salesman, Bing Crosby, helps build a one product business in competition with the great food corporations of America.

It’s more than a matter of ethics, the problem of per-inquiry broadcasting. Some sponsors just don’t want time on a station that has a great deal of direct-selling business.

Sponsor identification does not always mean sales. Some sponsors do an amazing job with practically no listeners knowing who sponsors their programs.

Regional networks, without telephone line connections, may solve state-wide market coverage for advertisers. Two FM-served networks (Alabama and Oklahoma) are developing the new formula.

$400,000 in TV sets is one month record that a dealer set through using TV advertising to reach prospects.

IN NEXT ISSUE

Fall Forecast for every business that uses radio, TV, or other form of broadcasting.

Film sources for all forms of TV advertising.

Transcription index for selective advertising.

Fall Facts, it’s the name of, and it’s the contents of, SPONSOR’s next issue.
Occasionally one feels like sitting back and evaluating the gains made over a course of years.

When I consider that virtually our entire advertising budget for this area is concentrated in our twice-daily Frank Hemingway newcasts on the Intermountain Network, certainly KALL and the other stations comprising this network are entitled to an expression of thanks on my part.

There is no question in my mind but that our fine sales gains of the last couple of years are due largely to the widespread audience that this network has been able to capture for Hemingway.

In addition, the individual stations of your network have been most cooperative in handling special merchandising campaigns, such as our "Folger's Coffee Week" promotion, to the end that substantial sales gains have been made locally in every instance.

All of which is merely my way of saying that the Intermountain Network rates tops as an advertising vehicle for Folger's Coffee. So keep up the excellent work of the past.

J. L. MOORE, Sales Manager, J. A. FOLGER & CO.

---

21 HOME TOWN MARKETS COMPRIZE THE INTERMOUNTAIN NETWORK

UTAH
KALL, Salt Lake City
KLO, Ogden
KOVO, Provo
KOAL, Price
KVNU, Logan
KSWC, Richfield
KSUB, Cedar City

IDAHO
KFXD, Boise-Nampa
KFXD-FM, Boise-Nampa
KVMV, Twin Falls
KEYY, Pocatello
KID, Idaho Falls

WYOMING
KVRS, Rock Springs
KOWB, Laramie
KDFN, Casper
KWyO, Sheridan
KPOW, Powell

MONTANA
KBMY, Billings
KRJF, Miles City
KMOM, Great Falls
KOPR, Butte

NEVADA
KRAM, Las Vegas

---

THE INTERMOUNTAIN NETWORK Inc. Concentrated Coverage where the people live

Avery-Knodl Inc. National Representatives

New York — Chicago — Los Angeles — San Francisco — Atlanta

4 JULY 1949
TV RESULTS

It was particularly gratifying to notice the West Coast's representation in sponsor's 99 TV Results report. The sponsor being the $64 question in TV, I think this report comes under the heading of public service to the industry. The TV producer has got to keep mighty close to the sponsor to see how his video thinking-cap fits and how TV can make merchandise move. The TV producer has also got to do some heavy thinking about how to make the sponsor's investment in television pay off, both well and soon.

In other words, the TV packager and producer should never miss an issue of SPONSOR.

Mal Boyd
President
Television Producers Ass'n.
Hollywood

UP-TO-DATE SOURCE

May I request permission to quote from articles in SPONSOR in my forthcoming publication on radio and television advertising for McGraw-Hill? I've found SPONSOR an up-to-date source of information on the industry and extremely helpful for instructional purposes.

Full credit will be given in the footnotes to SPONSOR as the source of data.

E. F. Seehafer
Asst. Prof. of Journalism
University of Minnesota
Minneapolis

Permission has been granted Professor Seehafer.

SUMMER ISSUE HELPFUL

Congratulations on your summertime edition. We have looked over the copies and made notes, and I think that there are some very good articles and also statistics in here which we will try to use to good advantage.

Incidentally, here's a suggestion (and I hope you don't think I am forward in making this). Why not suggest to the radio stations throughout the nation that they brief down some of these facts to a line or two and insert them in their local newspaper ads and other forms of promotion.

(Please turn to page 6)
Increase your sales in this six billion dollar market. Hitch your sales curve to WGAR ... and watch it soar!

and here’s why:

*WGAR is consistently the leader in regular audience reports ... WGAR ratings exceed national averages ... WGAR is the only Cleveland radio station to have gained listeners over last year ... WGAR has nine of the top fifteen daytime programs ... WGAR has eight of the top fifteen evening programs ... more than all other Cleveland stations combined!

Add to this the fact that WGAR has the strongest, most listenable signal of any Cleveland station in Cleveland, in Akron, and in Canton! Here you have an open door to an assured audience in a rich market area. To sell them ... simply tell them your sales story through Cleveland’s Friendly Station.

*Cleveland Winter-Spring Hooper Report Dec. ’48 — April ’49
giving sponsor credit wherever possible.

I think that the job now started by NAB is splendid, but I think also it must go into local channels more so that the people at home and the local retailers will know more about radio also.

JOHN G. BALLARD
Natl Sales, Advertising Dir.
Nunn Stations
Lexington, Ky.

DISK JOCKEY FILMS

I am very glad that Mr. A. E. Reynolds, vice-president in charge of sales for the Barbasol Company, asked, "Is there any TV program form that can fill the place of radio’s disc jockey?", in the 6 June issue of SPONSOR, as it gives me a chance to publicly answer my friend Martin Block, whose opinions, I am sorry to see, have not changed since the morning last March when we discussed this very same problem in the conference room at WNEW (New York).

It’s quite true that music alone on the video screen is pretty deadly—just as deadly as the “Soundie” type of film which Mr. Block describes, which would simply show the musicians at work, doing their “job.” Such a sight would not add to the music—it would detract. To quote Mr. Block verbatim, “On television a music show needs more than music. It needs action. How can a disc jockey supply visual action on TV? What will he do?”

Here is the answer. He can augment the music by supplementing the viewers’ imagination with dramatized motion pictures, in pantomime, of the story of each song, synchronized in timing to the individual recording of the selection. These motion pictures would be made available to TV stations on a rental basis, similar to present-day radio library transcriptions. They should be financed by the record companies themselves, due to the varying tempos and playing times of different recordings of the same selection. It would be a sales promotion for them that would soon pay off and become a profitable business in itself.

Also, record companies might soon

(Please turn to page 17)
1949 is the Silver Anniversary for KOA

50,000 WATTS • 850 KILOCYCLES

First in Denver Program Schedule

For Month of June, 1949

All KOA Programs are Broadcast Simultaneously Over KOA-AM, 95.7 mc.

Swan Song!

This will be the final KOA schedule to be produced in this form. Effective June 20, the schedule of NBC's owned and operated Denver outlet will appear bimonthly in a new publication, Radiotime.

Radiotime has been acclaimed by busy time buyers in the nation's leading advertising agencies as filling a long-felt need. It will circulate to approximately 4,000 agency people, advertisers and representatives every two weeks. KOA's schedule will be included in Radiotime along with schedules of most of the nation's stations, in one convenient, standardized publication. Regional distribution of Radiotime will be handled by KOA, and all forms now receiv- ing this KOA schedule will be mailed Radiotime henceforth.

Thank You KOA!

Represented by NBC Spot Sales

Radiotime, Inc.
53 West Jackson Blvd.
Chicago 4, Illinois

4 July 1949
KFH IS TOPS IN LOCALLY PRODUCED PROGRAMS. Over $50,000 was spent for this purpose last year and the listening habits of the KFH area have been materially influenced by the uniform excellence of the broadcasts. For example, the sports programs scheduled for this fall include play by play broadcasts of 10 games voted most desirable in the KFH area. A KFH crew of 4 will travel 5500 miles through six states to bring out-of-town games to KFH and KFH-FM listeners. This is only one of the enterprises that make a station great.

All sports events of listener interest are adequately covered by sports editor Larry Stanley and chief announcer, Dave Wilson. These men have a long record of popularity on KFH and KFH-FM; their following is tremendous and their record of achievement for commercial sponsors is an enviable one. Ask any Petry man for evidence.

KFH FOOTBALL SCHEDULE FOR 1949

Sept. 24 — Kansas University vs. Colorado University at Boulder, Colo.
Oct. 1 — Wichita University vs. Houston University at Houston, Texas
Oct. 8 — Bradley University vs. Wichita University at Wichita, Kans.
Oct. 15 — Kansas University vs. Oklahoma University at Norman, Okla.
Oct. 22 — Kansas University vs. Oklahoma A&M Univ. at Stillwater, Okla.
Oct. 29 — Kansas State College vs. Kansas University at Lawrence, Kan.
Nov. 5 — Kansas University vs. Nebraska University at Lincoln, Neb.
Nov. 12 — Oklahoma University vs. Missouri University at Columbia, Mo.
Nov. 19 — Missouri University vs. Kansas University at Lawrence, Kans.
*Nov. 24 — Detroit University vs. Wichita University at Wichita, Kans.
*Thanksgiving Day

KFH went direct to the listeners to find out which games they wanted.

5000 Watts - ALL the time

REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.

KHF

WICHITA, KANSAS

SPONSOR
### 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>Bruner-Ritter Inc</td>
<td>Raymond Specter</td>
<td>ABC</td>
<td>Sun 9:30-10 pm; Sep 1; 52 wks</td>
</tr>
<tr>
<td>General Foods Corp</td>
<td>Benton &amp; Bowles</td>
<td>MBS</td>
<td>Juvenile Jury; Sun 3:30-4 pm; Oct 2; 13 wks</td>
</tr>
<tr>
<td>Gillette Safety Razor Co</td>
<td>Mason</td>
<td>MBS</td>
<td>All Star Baseball Games; Tu July 12; 1:15 to conclusion</td>
</tr>
<tr>
<td>International Harvester Co</td>
<td>MacFadden-Frissell</td>
<td>NBC</td>
<td>Harvest of Stars; Sun 5:30-6 pm; Jul 29; 52 wks</td>
</tr>
<tr>
<td>Kraft Foods Co</td>
<td>J. Walter Thompson</td>
<td>NBC</td>
<td>MTWF 10:30-10:45 am; Oct 2; 52 wks</td>
</tr>
<tr>
<td>Liggett &amp; Myers Tobacco Co</td>
<td>Newell-Emmett</td>
<td>NBC</td>
<td>Chesterfield Supper Club; Th 10-10:30 pm; Sep 27; 52 wks</td>
</tr>
<tr>
<td>Miles Laboratories Inc</td>
<td>Wade</td>
<td>NBC</td>
<td>Quiz Kids; Sun 5:30-6 pm; Sep 11; 52 wks</td>
</tr>
<tr>
<td>Philip Morris &amp; Co Ltd</td>
<td>Biew</td>
<td>CBS</td>
<td>Horace Heidt; Sun 9:30-10 pm; Sep 1; 52 wks</td>
</tr>
<tr>
<td>Procter &amp; Gamble Co</td>
<td>Benton &amp; Bowles</td>
<td>CBS</td>
<td>Red Sheldon; Sun 8:30-9 pm; Oct 2; 52 wks</td>
</tr>
<tr>
<td>Quaker Oats Co</td>
<td>Sherman &amp; Marquette</td>
<td>MBS</td>
<td>Man On the Farm; Sat 12-12:30 pm; Aug 27; 39 wks</td>
</tr>
<tr>
<td>Rough &amp; Ready Co</td>
<td>Roy S. Durstine</td>
<td>ABC</td>
<td>Victor Lindlahr; MW 10:15-11 pm; Sep 5; 52 wks</td>
</tr>
<tr>
<td>Sterling Drug Co</td>
<td>Dancer-Fitzgerald-Sample</td>
<td>NBC</td>
<td>Standard School Broadcasts; Fri 10-10:30 pm pst; Sep 30; 26 wks</td>
</tr>
<tr>
<td>Wildroot Co</td>
<td>Dancer-Fitzgerald-Sample</td>
<td>NBC</td>
<td>My True Story; TuTh 10-10:25 am; Jul 7; 57 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>Borden Co</td>
<td>Kenyon &amp; Eckhardt</td>
<td>CBS</td>
<td>County Fair; Sat 2-2:30 pm; Jul 9; 52 wks</td>
</tr>
<tr>
<td>Campbell Soup Co</td>
<td>Ward Wheelock</td>
<td>NBC</td>
<td>Double or Nothing; MTWF 2-2:30 pm; Jun 27; 52 wks</td>
</tr>
<tr>
<td>Colgate-Palmolive-Peril Co</td>
<td>Ted Bates</td>
<td>CBS</td>
<td>Club 15; MTWF 7-7:15 pm; Jun 27; 52 wks</td>
</tr>
<tr>
<td>Colgate-Palmolive-Peril Co</td>
<td>Sherman &amp; Marquette</td>
<td>MBS</td>
<td>Edward R. Murrow; MTWF 7:15-8 pm; Jun 27; 52 wks</td>
</tr>
<tr>
<td>Codaly Packin Co</td>
<td>Grant</td>
<td>MBS</td>
<td>Our Miss Brooks; Sun 9-9:30 pm; Jul 3; 52 wks</td>
</tr>
<tr>
<td>First Church of Christ Scientist</td>
<td>H. B. Humphrey</td>
<td>MBS</td>
<td>Mr. &amp; Mrs. North; Tu 8:30-9 pm; Jul 5; 52 wks</td>
</tr>
<tr>
<td>Fruenhead Trailer Co</td>
<td>Zimmer-Keller</td>
<td>ABC</td>
<td>Nick Carter; Sun 6:30-7 pm; Sep 11; 52 wks</td>
</tr>
<tr>
<td>General Foods Corp</td>
<td>Benton &amp; Bowles</td>
<td>NBC</td>
<td>Healing Ministry of Christian Science; Sat 4-4:55 pm; Jul 2; 13 wks</td>
</tr>
<tr>
<td>Kraft Foods Co</td>
<td>J. Walter Thompson</td>
<td>NBC</td>
<td>This Changing World; Su 3-3:15 pm; Jun 19; 52 wks</td>
</tr>
<tr>
<td>Mars Inc</td>
<td>Grant</td>
<td>NBC</td>
<td>Aldrich Family Th 8-8:30 pm; Jun 20; 52 wks</td>
</tr>
<tr>
<td>Novozema Chemical Co</td>
<td>Sullivan, Stauffer, Colwell &amp; Bayles</td>
<td>MBS</td>
<td>Curtain Time; Wed 10-10:15 pm; Jul 6; 52 wks</td>
</tr>
<tr>
<td>Procter &amp; Gamble Co</td>
<td>Biow</td>
<td>NBC</td>
<td>Gabriel Heatter; Mon 7:30-7:45 pm; Jun 27; 52 wks</td>
</tr>
<tr>
<td>Quaker Oats Co</td>
<td>Sherman &amp; Marquette</td>
<td>MBS</td>
<td>Life Can Be Beautiful; MTWF 3-3:15 pm; Jun 27; 52 wks</td>
</tr>
<tr>
<td>Ralph Purina Co</td>
<td>Gardner</td>
<td>MBS</td>
<td>FBI In Peace &amp; War; Th 8-8:30 pm; Jul 7; 52 wks</td>
</tr>
<tr>
<td>R. J. Reynolds Tobacco Co</td>
<td>William Esty</td>
<td>NBC</td>
<td>Road of Life; MTWF 10:30-10:45 pm; Jun 27; 52 wks</td>
</tr>
<tr>
<td>Romson Art Metal Works Inc</td>
<td>Cecil &amp; Freshy</td>
<td>MBS</td>
<td>Right to Happiness; MTWF 3:15-4 pm; Jun 27; 52 wks</td>
</tr>
<tr>
<td>Whitehall Pharmaceutical Co</td>
<td>Sullivan, Stauffer, Colwell &amp; Bayles</td>
<td>NBC</td>
<td>Lowell Thomas; MTWF 6:15-7 pm; Jun 27; 52 wks</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>George Arreids</td>
<td>CBS-TV, N.Y., acct exec</td>
<td>Same, Western sls mgr</td>
</tr>
<tr>
<td>Murray F. Evans</td>
<td>WHHI, N. Y., acct exec</td>
<td>WGRB, Freeport, N. Y., sls mgr</td>
</tr>
<tr>
<td>Robert F. Laws</td>
<td>KGO, S. F., sls prom, adv, publ div</td>
<td>ABC, Western dir, sls mgr</td>
</tr>
</tbody>
</table>

*In next issue: New National Selective Business. New and Renewed on TV Advertising Agency Personnel Changes. Station Representative Changes*
Sponsor Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>John R. Harry</td>
<td>Arnold Schwinn &amp; Co, Chi., adv mgr</td>
<td>Wilson Brothers, Chi., adv mgr</td>
</tr>
<tr>
<td>Harry W. Bennett Jr</td>
<td>House Corp, Bronxville N. Y., adv, sls prom dir</td>
<td>John F. Moelke, Chi., adv mgr</td>
</tr>
<tr>
<td>Russell Brown</td>
<td>General Mills Inc, Minn.</td>
<td>Dad's Root Beer Co, Chi., adv, msd mg</td>
</tr>
<tr>
<td>T. F. Delafield</td>
<td>Delta Air Lines, Atlanta Ga., passenger sls mgr</td>
<td>Same, gen sls mg</td>
</tr>
<tr>
<td>H. A. Goodwin</td>
<td>Falstaff Brewing Corp, St. L., gen sls mg</td>
<td>Same, vp in chge sls</td>
</tr>
<tr>
<td>George R. Frederick</td>
<td>Left Candy Corp, N. Y., exec vp</td>
<td>Same, pres</td>
</tr>
<tr>
<td>E. W. Gutelius</td>
<td>General Electric Co, N. Y., most sls prom mgr lamp dept</td>
<td>Sylvana Electric Products Inc, N. Y., adv, sls prom dir</td>
</tr>
<tr>
<td>John L. Hallett</td>
<td>Kaiser-Frazer Corp, Willow Run Mich., chief engineer, works mg</td>
<td>Same, prom dir, fixture div</td>
</tr>
<tr>
<td>Virginia MacAuley</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edmond F. Otmeyer</td>
<td>Armour &amp; Co, Chi., ass-at adv mgr packinghouse prods</td>
<td>I. B. Kleinert Rubber Co, N. Y., adv mgr</td>
</tr>
<tr>
<td>H. M. Robinson</td>
<td></td>
<td>P. W. Cook &amp; Co, Evansville Ind., exec vp</td>
</tr>
<tr>
<td>Vol A. Schmitz</td>
<td>White Rock Corp, N. Y., adv, sls prom mgr</td>
<td>Same, adv mgr soap, industrial prods</td>
</tr>
<tr>
<td>Edward Siegelbahn</td>
<td>A. Holtsbauen, Union City N. J., sls prom mgr</td>
<td>Blatz Brewing Co, Milw., adv dir</td>
</tr>
<tr>
<td>Albert W. Smith</td>
<td>Central Arizona Light &amp; Power Co, Phoenix, residential, small comm sls section mgr</td>
<td>Diana Stores Corp, N. Y., adv, sls prom mgr</td>
</tr>
<tr>
<td>James G. Swan</td>
<td>Hiram Walker Inc, Detroit, adv mgr</td>
<td>Same, sls prom, adv mgr</td>
</tr>
<tr>
<td>George F. Swartz</td>
<td>Texton Inc, N. Y., sls prom mgr</td>
<td>White Rock Corp, N. Y., adv, sls prom dir</td>
</tr>
<tr>
<td>Richard Weil Jr</td>
<td>R. H. Macy &amp; Co, N. Y., vp</td>
<td>Same, adv mgr</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Macy's New York, N. Y., pres</td>
</tr>
</tbody>
</table>

New Agency Appointments

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT (or service)</th>
<th>AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albert's Products Co, Portland Ore.</td>
<td>Portland Punch</td>
<td>H. C. Morris, B'wood</td>
</tr>
<tr>
<td>Anti Decay Drug Corp, N. Y.</td>
<td>DK Ammoniated toothpaste</td>
<td>Danay &amp; Rader, N. Y.</td>
</tr>
<tr>
<td>K. Arakelian Inc, Madera Calif.</td>
<td>Millon Bell Wine</td>
<td>Young &amp; Rubicam, S. F.</td>
</tr>
<tr>
<td>Automatic Radio Mfg Co, Boston</td>
<td>Tom Thumb Portable TV sets</td>
<td>F. L. Frank &amp; Shill, N. Y.</td>
</tr>
<tr>
<td>Grove Laboratories, St. L.</td>
<td>Fitch toiletries</td>
<td>Harry B. Cohen, N. Y.</td>
</tr>
<tr>
<td>Headquarters Fifth Army, Chi.</td>
<td>Recruiting (13 Midwest states)</td>
<td>John W. Shaw, Chi.</td>
</tr>
<tr>
<td>Morris Hessel Inc, N. Y.</td>
<td>Furrier</td>
<td>Marcel Selkoff, N. Y.</td>
</tr>
<tr>
<td>Ice Cream Novelties, N. Y.</td>
<td>Ice cream novelties</td>
<td>Monroe Greenthal, N. Y.</td>
</tr>
<tr>
<td>Linen Mart, Wilmington Del.</td>
<td>Linens</td>
<td>Weightman, Phila.</td>
</tr>
<tr>
<td>Clinton Home Improvements Inc, East Orange N. J.</td>
<td>Building materials</td>
<td>Hirshon-Garfield, N. Y.</td>
</tr>
<tr>
<td>Corn Inc, N. Y.</td>
<td>Costume jewelry</td>
<td>Brischacher, Wheeler, N. Y.</td>
</tr>
<tr>
<td>R. B. Davis Co, Hoboken N. J.</td>
<td>Corman</td>
<td>Duane Jones, N. Y.</td>
</tr>
<tr>
<td>Mother's Food Products Inc, Newark N. J.</td>
<td>Davis baking powder, fivel, new chocolate frosting and fudge prod</td>
<td>Friedlander &amp; Meyer, N. Y.</td>
</tr>
<tr>
<td>Nestle Farm Co, Balto.</td>
<td>Brasseris</td>
<td>Lanenste, N. Y.</td>
</tr>
<tr>
<td>Occidental Life Insurance Co, Raleigh N. C.</td>
<td>Insurance</td>
<td>Piedmont, Salisbury N. C.</td>
</tr>
<tr>
<td>Ohrbach's Stores, N. Y.</td>
<td>Department stores</td>
<td>Doyle Dane Bernbach, N. Y.</td>
</tr>
<tr>
<td>Fruitsweet Foods Inc, S. F.</td>
<td>Frozen, canned foods</td>
<td>Brischacher, Wheeler, S. F.</td>
</tr>
<tr>
<td>Pure-Pak Council, Detroit</td>
<td>Milk containers</td>
<td>Fred, M. Randall, Detroit</td>
</tr>
<tr>
<td>Regal Amber Brewing Co, S. F.</td>
<td>Beer</td>
<td>Abbott Kimball, S. F.</td>
</tr>
<tr>
<td>Robin Airways Inc, L. A.</td>
<td>Air travel</td>
<td>Dan B. Miner, L. A.</td>
</tr>
<tr>
<td>A. Santaella &amp; Co, Tampa Fla.</td>
<td>Optimo cigars</td>
<td>Kastor, Parrell, Chey &amp; Clifford, N. Y.</td>
</tr>
<tr>
<td>Santa Fe Vintage Co, L. A.</td>
<td>Santa Fe Wines</td>
<td>Lockwood-Sharckelli, L. A.</td>
</tr>
<tr>
<td>Scentsa York Co, S. F.</td>
<td>York refrigerator equipment distributor</td>
<td>Hoefer, Dieterich &amp; Brown, S. F.</td>
</tr>
<tr>
<td>William S. Scull Co, Camden N. J</td>
<td>Back coffee tea</td>
<td>Louis &amp; Gilman, Phila.</td>
</tr>
<tr>
<td>Sylvana Electric Products, N. Y.</td>
<td>TV sets</td>
<td>Kenyon &amp; Eckhardt, N. Y.</td>
</tr>
<tr>
<td>Vernonia Oil Co, S. F.</td>
<td>Peanut oil</td>
<td>Small &amp; Gautreaux, Oakland Calif.</td>
</tr>
<tr>
<td>A. A. Walter &amp; Co, Inc, Albany N. Y.</td>
<td>Blue Ribbon Potato Chips</td>
<td>Norman B. Waters, N. Y.</td>
</tr>
<tr>
<td>Waltham Watch Co, Waltham Mass.</td>
<td>Watches</td>
<td>Daniel F. Sullivan, Boston</td>
</tr>
<tr>
<td>Whitehall Pharmaceutical Co, N. Y.</td>
<td>Kylovas tooth paste, anti-decay tooth powder</td>
<td>Sullivan, Staunfer, Colwell &amp; Hayes, N. Y.</td>
</tr>
</tbody>
</table>
DOES YOUR PICTURE BELONG IN THIS FRAME?

It does . . . if you’re one of the “little men who isn’t there” with straight thinking about summer business in the Duluth-Superior Market.

Strange to say in this enlightened age of time buying on facts, there still are advertisers who believe business falls off in summer. Why they do, we can’t understand. Because fact it is, that business actually is better in summer in this market.

That’s not difficult to understand when you realize that hundreds of thousands of free-spending tourists vacation in this area. Your advertising dollar can produce a bonus return for you if you reach this market while it’s loaded with extra cash.

Why not start your planned fall campaign early in this market to take advantage of this bonus business?
Real estate down 20-25%: only small homes selling

Private real estate has taken a bad beating in past six months. Homes in the over-$20,000 class have dropped from 20 to 25% of the asking price since 1 January 1949. Federal Reserve Board indicates there is still a great demand for homes, but in the under-$10,000 class. Builders agree but complain that buyers want house, lot, completely-equipped kitchen, and then some, at this price. FRB reports 3,000,000 prospective home-buyers. Most of them want ranch-type homes, with Bendix washers and television sets installed.

Sports appeal for women increased via television presentations

Box-office appeal of all sports is rapidly taking on a skirted slant. That’s because women, as well as men, are TV viewers and are frequently forced to look at sports if they initially want to or not, and thus are won over to action events. Many a housewife with a television set can tell her husband more about baseball than he ever knew, and they’re specialists also on the groan-and-grunt sport. Maison Blanche (New Orleans) tested a $1 vegetable grater on a TV sports program and did better than most other advertisers did with it on a straight women’s scanning. They’ll be putting skirts on ushers soon.

CPI needs revision; Congress asked for $ S $ 

Although the Consumers’ Price Index is an accurate gauge of what it reports, the changed buying habits of the American public make it a less-than-accurate picture of what it costs the average family to live. Even the Bureau of Labor Statistics admits that what a family bought in 1935-39 is no true index to what it’s buying today, and that therefore its CPI is an outdated trend line. BLS is asking Congress for money to set up a new standard of “living requirements,” and expects to get it. Future CPI will be tuned to today’s living—when the money is appropriated.

More products being advertised; newspaper and radio use up

Number of items being advertised is 10% above 1948. Magazine linage is down, newspapers and radio up. Most attention is being given to jewelry, cameras, gasoline, automobiles, travel, and resorts. Advertising stress will continue to increase until December, with trend beyond that beyond forecasting.

Men’s summer clothing staying on racks at retailers

Lack of planning in the men’s summer-clothing field has caught both retailers and manufacturers with their inventories up when they should be down. Advertising has been notable by its absence. Prices have been out of line with current market. Most of all, there’s been no concerted industry-wide thinking or promotion. Fact that heavy clothing worn in the summer not only is uncomfortable but actually detrimental to the clothing, and fact that summer clothing costs a fraction of the equivalent year-round clothing haven’t been promoted. If hadn’t been for an unusually humid June, the men’s clothing industry wouldn’t have been really crying the blues.

Railroads trying the “fair” routine

Chicago has started the fairs going again with a giant Chicago Railroad Fair that’s costing participating railroads over $3,000,000. Neither the press nor radio has given the Fair much attention, for the advertising budget is nothing to talk about, and the media look upon it as a commercial enterprise. None other than former NBC president Lenox Lohr heads up the enterprise which will keep going. It hopes, until 2 October. The Fair is said to have “everything” from an hour documentary pageant to a wild-west show, but it’s questionable as to whether or not it will sell travel by rails as glamorous. There’s not a plane in an acre.

More women than men is 1940-1948 trend

Latest figures released by Census Bureau show that the sex ratio in the past ten years has changed from an excess of males in 1940 of 500,000 to a deficit of males in 1948 of 500,000. The 1948 figure is an estimate, for no official census will be taken until 1950. Bureau officials refuse to indicate if the million shift indicates a trend, or whether the war is responsible.

U. S. Savings Bond push a great big ache

Push on U. S. Savings Bonds is disturbing short-range thinkers in Washington. Idea is that any stress on savings at this time merely serves to curtail further consumer buying—buying that is urgently needed now. Short-range thinking is based upon need to do something now, and they say now is not the time for mass saving. It can only build a greater recession. Radio can help by not pushing bonds, despite Treasury Department urging.

Door-bell ringing ahead for department-store salesmen

Department stores, which haven’t indulged in door-to-door selling, will start changing their minds about it this fall. Merchandise men at a number of stores in markets which can absorb more appliances and home furnishings are going to send out crews of bell-ringers. This is a new field for this type of retailer, but department stores aren’t going to stumble over tradition. They plan to back up the salesmen with a door-opening radio broadcast campaign. That’s also new for the stores.
WHAT DOES YOUR SALES OUTLOOK CALL FOR TODAY???

? establishing a new product in grocer stores of Chicago and territory?
   (See what Martha and Helen and WLS have done for Rap-in-Wax!)

? stepping up sales of your already-established grocery store items in wide Chicagoland?
   (Ask the makers of "Old Dutch Cleanser" or Chase and Sanborn coffee about "Martha and Helen" on WLS!)

? getting regular reports on just how your product is doing in retail grocery outlets of Chicago and territory?
   (The makers of Creamettes and many other grocery-store-sold items will tell you about Martha and Helen's report service!)

Martha Crane and Helen Joyce with their WLS Feature Foods program combine (1) powerful radio selling to a loyal, responsive audience of housewives who spend money in grocery stores, (2) an in-grocery-store merchandising and reporting service available only to Martha and Helen's sponsors.

For availabilities and other facts about this outstanding way to move merchandise into and out of grocery stores in Chicago and territory—and how you can participate—call or wire Sales Manager, WLS, Chicago 7, Illinois today!

A Clear Channel Station

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.

4 JULY 1949
With Ted Briskin's Revere Camera Co., advertising like mad to win the hearts and dollars of amateur and semi-pro movie-making hobbyists, conservative, old-line Bell & Howell has had to soup up the traditional stately pace of its advertising and selling. Despite the slogan "Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World," B & H supplies probably no more than 5% of Hollywood's professional movie-making equipment. It's the nearly 300,000 amateurs who use B & H cameras and associated equipment who accounted last year for the major share of sales totalling more than seventeen-and-a-half-million dollars. But the competitive cloud on the horizon was already more than the size of a man's hand when Charles Percy took over last January as president. The "stately pace" gave way instantly to a fast gait.

Percy started working summers for the firm in 1938 while attending the University of Chicago. President McNabb (who died early last January) sized him up as a young man keen on finding better ways to do a job, made him an officer of the company at the age of 22, upon his graduation from the university. While stationed on the West Coast, Percy spent his spare time studying industrial organization and strike causes. He believes men should understand not only what they are doing but why they are doing it. It's reported that, back in Chicago, in charge of industrial relations, he asked some workmen what they were doing with lumber they were moving. When the workmen said they didn't know, Percy bawled out a v.p.

He's a bug on using films for education, and is probably more responsible than any other man for the way companies like Ford, Chevrolet, Singer, Simmons, and Westinghouse are using films to sell their products through sales films . . . and on television.

Percy isn't content to "cultivate" the present class market of hobbyists, he's out to widen it. Major moves to do it consist of the video Action Autographs, five-minute films showing famous people using B & H equipment; e. t. Hollywood Heritage spots and breaks provided free to dealers who buy radio time (campaigns are going now in four major markets). Legal understanding is part of running a business, so Percy studied law at night school—as part of his job of keeping B & H growing.
TELEVISION GOES BERSERK! ON THE

FIREBALL FUN-FOR-ALL

starring

OLSEN & JOHNSON

Directed and Staged by
Ezra Stone

A Kudner Agency, Inc. TV Production

EVERY TUESDAY NIGHT 8 P.M. E.D.S.T.

Coast to Coast
Beginning June 28th over NBC-TV Network
and July 12th on non-network stations
presented by your BUICK dealer

4 JULY 1949
The upward trend in radio audience mail throughout the country reported last March has continued. This is partly due to new radio and TV shows that stimulate letter-writing. By the end of June the flow of letters will have hit the bottom of the seasonal mail slump. It starts about 15 April as if at some invisible signal, hits low ebb toward the end of June, and doesn't start to climb again until the end of July. Vacations, plus hot weather in many areas, discourage people from putting gripes, praises, or requests on paper. Events that solidly grip the imagination of people in any area tend to curb letter-writing. The national election in November caused a sharp dip in the normal audience mail curve for that month. The pick-up that normally starts in August continues slowly until about two weeks past Labor Day, when it begins a fast climb. October and November are just short of the peak months of January and February. The pre-Christmas slump begins the second week in December, and mail continues slow until 10 January. This is the general pattern of letter-writing to national network programs as reported by Bernard O'Donnell's Radioland Mail Service (Long Island, N. Y.) and it holds roughly true for most areas of the country.

Not all radio and television programs are letter-stimulators; but many are built around a gimmick that requires communication of some kind with the program. Kid shows on video are strong on this, and it’s amazing what the moppets will do between programs to share in the fun. In the last year, for example, 75,000 youngsters drew and submitted cartoons of figures appearing in ABC’s Cartoon Teletales. Simple drawing instruction is part of the show.

Where individual stations are concerned, live shows produce the most mail, and by and large, hillbilly programs are the champion pullers on stations that cater to rural audiences. As general manager Ben Ludy of WIBW, Topeka, points out, there are exceptions. On WIBW, for example, the transcribed Judy and Jane is a top mailgetter. Quiz shows are special examples of the rule that the way to get mail is to make people want to write—then ask them to write. Their reason for writing may be anything from a sponsor’s product for which they will enclose cash, to the mere satisfaction of communicating with a radio “personage.”

A strike at Blackstone’s Jamestown, N. Y., plant early in March quickly left the company’s approximately 50 distributors without washing machines. Dealers and distributors felt they couldn’t stay on the air indefinitely at their own expense without machines to sell. Blackstone advised them all to cancel Blackstone, Magic Detective, their transcribed radio program, at the end of its current 13-week cycle. For fear of prejudicing listeners with news of the strike, each show left the air without announcement of any kind.

On 25 May the strike was settled, and assembly lines are rolling again. Ad-manager James E. Peters is notifying distributors directly when to expect deliveries, and these dates will determine start of individual campaigns. Not all Blackstone distributors retained their

(Please turn to page 38)
find themselves the proud possessors of a new method for building songs up into the hit class. Recordings that could never quite make a hit on their musical merit might be pushed into the hit class on the strength of their accompanying motion pictures, and record companies would be vying with one another to outdo each other on film production, needless to say, a very healthy situation for video.

Film production companies such as Cinemart, Inc., would be glad to lend their know-how and experience to the production of such films for the record companies.

I have discussed this idea with several recording executives, all of whom like it. However, I wonder how TV program directors feel about it. I'd like to receive some opinions from them.

PAUL V. E. PEREZ
Director of TV Sales
Cinemart, Inc.
New York

GARDEN PROGRAMS

Last year the American Nurseryman ran a story on garden radio programs using, for the most part, excerpts from sponsor's original story on the subject.

From personal experience with garden radio shows, I considered your article to be the most intelligent analysis which I have ever read on the subject. I am one of the few persons who still believe that an entertaining garden show can be created to sell merchandise. Your story was an inspiration.

D. MURRAY FRANKLIN
President
National Garden Supply Merchandiser, Baltimore

FM A GOOD "BUY"

I have read with considerable interest your article, Radio Is Getting Bigger, in the 23 May issue of SPONSOR.

With no wish to distract from the growing importance of TV, I do want to say that I feel you are doing the sound-broadcasting industry a great service in bringing the AM, FM, TV (Please turn to page 35)
Topeka, Kansas
ABC affiliate
covering half a million radio
families in a 2 billion dollar
retail market

announces the appointment effective
July 1, 1949 of...

new york
boston
chicago
detroit
san francisco
atlanta
hollywood
The big plus

Amazing facts about "outside-the-home" listening

Broadcast advertising is being shortchanged by all ratings: Hooper, Nielsen, Pulse, Radiox, or any other home-based rating system. All will be ready to admit that their ratings do not take into account out-of-the-home listening.

It's not possible to ignore listening away from the fireside. If a sponsor wants to obtain an accurate guide to what he's buying, at-work radio listening is amazing. It frequently amounts to more hours per day than the at-work
outdoor listening increases every year and while it hits annual high in summertime, it's not just a humid-weather habit. Millions of portable radios are being used throughout the year. The average automobile radio per-person does not bulk as high in hours as home receivers but auto sets-in-use figures for certain hours of the day are far higher than home radio. As the summer approaches and city home radio usage is said to decline, car radio usage goes up, up, and up.

Sets in public places (restaurants, bars, clubs, groceries, dairies, shoe-makers, automatic laundries, beauty and barber shops) are in use many hours longer than sets at home. Individually they reach many more people than a home set while at the same time reaching a few people (storekeepers and employees) far more hours than a home radio.

These are all permanent installations. Listening in each case can be measured—and in a few areas, like New York, Baltimore, Washington, and Boston, is being measured spasmodically now. It's costly to measure listening out-of-the-home. Thus it hasn't been done on a continuing basis. Nevertheless, it's important both quantitatively and qualitatively. The total out-of-the-home listening at certain hours of the day may be actually more than all listening at home. It's being measured for TV in many cases because viewing at bars and during the early days of telecasting in any city exceeds viewing in homes. For sports events, the number of viewers may run so high at eating and drinking places as to be a great factor in a sponsor's consideration when buying a fight, race, football, or baseball game.

Listening to these events in public places has been almost completely ignored—except in an occasional sales presentation made by a station or network sales executive. No matter how great the viewing in a radio-TV town, listening still exceeds viewing in public places on a morning-to-midnight basis.

Stations like WNEW are currently measuring out-of-the-home listening. For years this station has sold its bar, grill, and lunchroom audience on an after-midnight basis. It seldom stopped to think that the self-same spots listened to WNEW all day long. The spots do not turn on their sets when the clock strikes 12. What's true for this music-and-news station is also true for practically all leading music-and-news stations like WHHM (Memphis), WHDH (Boston), WCKY (Cincinnati), WTH (Baltimore), and literally hundreds of other stations throughout the U. S. and Canada.

When the network stations have a big sporting event exclusively, then public-place listening may shift to these outlets. For day-in and day-out listening, eating and service establishments stick to non-talk stations. There is an exception to this in foreign-language areas. Stores in Italian sections of New York, for instance, have been checked and found in the daytime to be heavily pro-WOY. The Yorkville section (German) tunes WBNX and WWXR. The foreign-language audience is faithful to the stations that speak their language and that goes for public places as well as home listening.

From coast-to-coast, neighborhood retailers enjoy and use radio receivers in their stores. The big "downtown" stores do not have radios but their impact on the population of any town is a fraction of that of the neighborhood merchant, the man with his radio turned on.

A recent "living-habits" survey indicated that the average housewife visits at least one neighborhood store per day and stays in that store at least 15 minutes. The average time per-customer per-store in this report was indicated as 28 minutes. It's somewhat less in chain stores and super markets, where clerk-customer conversation is at a minimum, but even then it's checked at 20 minutes. There's less chance of there being a radio playing in giant markets, but this is rapidly being corrected through store-
casting installations which combine radio and point-of-sale selling.

The yen for music-while-you-ride is pretty universal. The "silent car" is the exception on the road. Turning on the radio is a protection from back-seat driving, as well as a relaxation. A great segment of the male population drives to work. Because key advertising agencies and home offices of manufacturers are located in big cities, executives are apt to forget this twice-daily mass-migration on wheels. The average time taken in driving to work is 40 minutes. Driving-home runs nearer 50 minutes, due to errands, etc., which are part of the daily grind.

Since the after-dark use of cars varies with each family, it's difficult to arrive at any conclusive figure as to the number of hours per night that an auto radio is in use.

In May 1940, Station WOR commissioned Pulse of New York to determine the percentage of automobiles in metropolitan New York that were radio-equipped. Pulse's figure, as of May 1949, was 72.8%. Estimates of automobiles-with-radio nationally runs from New York's 72.8% downward to 63%. In Greater New York (16 counties), there are 2,093,000 autos. This means there are 1,523,302 radio-equipped cars in Metropolitan New York.

Another Pulse-conducted survey, this time for WNEW, New York, indicated last April that 28.7% of New Yorkers enjoy broadcasting outside the home. Of this 28.7%, 39.8% enjoy it in a car. This means that 11.4% of New York listens while riding. That's an amazing audience—an audience that has never been included in any listening index to date.

Pulse's figure for at-work listening is 26.4% of those who listen away from home, or 7.6% of New York. The at-work audience is difficult to gauge. Nine years ago when Muzak was evaluating the possibilities of installing its music-while-you-work service in factories around New York, a special survey of 1,000 factories was conducted by sponsor's editor, then assistant to the general manager of the various Muzak services. The figures developed amazed him as they did the g.m. In the 1,000 factories, 634 permitted radio to be played during working hours in the factory section of the plant. (Very few permitted radio in the offices). The average workers within ear reach of the set in use were 132. Thus in these 1,000 factories there was a radio audience of 39,288 individuals. The average length of time during which the factory sets were in use was three-and-a-half hours per day. The programs tuned were for the most part music and news but in a number of factories where the work was 100% of a repetitive nature, and the workers mostly women, soap operas were permitted. In the factories where the employees were of U. S. origin, the music was popular through WNEW, WMCA, WINS, etc. In factories where the workers were of European origin, WQXR was an important listening factor.

On baseball days, broadcasts of the most important game were permitted in a number of factories where the work wouldn't be slowed down by play-by-play airings. Where production would be lowered by play-by-play listening, management frequently permitted sets to be tuned to stations that included scores in hourly newscasts.

More and more factory work is of an assembly-line nature. Even in garment factories, where years ago one workman would do everything on a garment, today each tailor or dressmaker does just a few operations and passes the garment on to the next worker. In the age of specialization, the specialist can listen and work—and does.

Today is the era of the portable radio. At a baseball game anywhere in the nation, some fans come to enjoy

*Please turn to page 47*
Squeezing the most out of Bing

— personality

Minute Maid moves ahead with dynamic — product

— medium

The stockholders in Vacuum Foods Corporation last October approved an increase in the authorized common stock issue of the company to 480,000 shares. This was done to provide for the sale of 20,000 additional shares to Vacuum’s parent company, Orange Concentrate Associates, Inc., to replace a similar number of shares which OCA had sold to a gentleman named Harry Lillis Crosby, Jr. It was at the same time that the same Mr. Crosby became a member of the board of directors of Vacuum Foods.

Thus, in small, cold type, state the corporate records of Vacuum Foods, inasmuch as corporate records don’t unbend enough to call a spade a spade, even though everyone in the United States and most of the rest of the civilized world knows that Harry Lillis Crosby, Jr., is, of course. The Groaner, Der Bingle, the No. 1 man in American entertainment—in a word. Bing.

Bing Crosby’s connection with Vacuum Foods and its one and only product, Minute Maid, a quick-frozen orange-juice concentrate, has meant considerably more than the sale of a block of stock and a listing as a board director. Since last October Crosby has been the principal salesman for a new product which in the three years of its existence has risen from an idea to a multi-million-dollar business. Bing’s 15-minute Monday-through-Friday daytime program for Vacuum has been responsible to a large degree for the fast sales rise that has increased Minute Maid business more than six times over what it was in 1947.

Vacuum Foods was organized originally to produce an orange-juice powder, an idea which had been developed

Minute Maid’s own deep freeze sells orange juice
after two years of research by the National Research Corporation of Boston. During the war, NRC scientists had experimented with a high-vacuum process for reducing orange juice first to a type of sherbet concentrate, then to a pure orange-juice powder. In 1945, John M. Fox, now president of Vacuum Foods, then sales head of NRC, procured an Army contract for the powder; with this as a nucleus, Vacuum Foods Corporation was formed.

After the war, the plans to manufacture the orange-juice powder were dropped in favor of marketing the concentrate itself in frozen form. Vacuum started commercial production in April, 1946, manufacturing 360,000 gallons of the frozen concentrated juice during 1946-47, and 1,300,000 gallons the following year. Vacuum expects to produce this year about 40% of the total 8,900,000 gallons that will be manufactured by the dozen or so frozen-juice companies in the field.

Vacuum lost money during the first couple of years of its existence, but by the end of the third fiscal year (July, 1948), it had emerged into the black by a comfortable margin. The detailed three-year profit-and-loss figures are as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Sales</th>
<th>Net</th>
<th>Deficit</th>
</tr>
</thead>
<tbody>
<tr>
<td>1946</td>
<td>$371,000</td>
<td>$70,173</td>
<td>$149,566</td>
</tr>
<tr>
<td>1947</td>
<td>433,919</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1948</td>
<td>2,972,267</td>
<td>$71,060</td>
<td></td>
</tr>
</tbody>
</table>

The company has at present two plants in Florida, and later this year it will put into operation a third plant, located in California. This move will be tied in with the firm's plans for national distribution for the first time in its operation.

Until H. L. Crosby, Jr., entered the Minute Maid picture as board director and radio salesman, Vacuum's use of broadcast advertising had consisted solely of a September, 1947, to March, 1948, participation on the Galen Drake Starlight Salute program on WJZ, New York. Crop shortages resulted in a curtailment of Minute Maid advertising over the summer of 1948—until John Hay (Jock) Whitney, an important factor in the destinies of Vacuum Foods, introduced Bing Crosby to a drink of Minute Maid orange juice...

Vacuum's advertising budget for 1949-50 will be in excess of $1,500,000, spread over radio—which will get more than 50% of the total—newspapers, magazines, and point-of-sale. When Crosby first started his tape-recorded Minute Maid show, he was heard in only five markets. The past several months have seen that number increased to 13, extending as far West

(Para turn to page 45)
The case for and against

Most stations that have a lot of per-inquiry advertising on the air are outlets unable to sell time nationally to regular sponsors, or are stations that have developed such a mail-order business that they find it highly profitable to take PI deals. No one really likes per-inquiry advertising. Agencies find it difficult to handle. Stations have to check each product to find out if the offer is priced fairly. If they don't they run the great danger of airing PI advertising for a product that may kill off a great section of that station's listeners.

PI advertising is in part responsible for radio's so-called excesses in advertising. Per-inquiry copy, by its very nature, has to go all-out selling. Since it's impossible for the listener to examine the product before buying, PI copy has to intrigue, picture, demonstrate, and finally get the money or order in the mail. Most advertising, on or off the air, is called upon to do only part of this. The final acts, inspired by advertising, i.e., demonstration and sales, take place at the local-retail level. Advertising's number-one objective is to inspire the ownership or use of a product. PI advertising has to do that and make the sale besides. Naturally that requires a heavier impact on listener ear drums. To the listener who is not a direct-mail buyer, it can be, and frequently is, offensive. Since the station, once it has accepted a PI deal, must produce direct sales at once to collect, it naturally has the announcers go to town.

This is true of both straight PI deals and direct-mail deals where the advertiser pays for time in the accepted manner, but who cancels at once as soon as the station fails to pro-
duce enough direct-mail sales to justify its rates. Frequently what is a straight PI deal on one station is broadcast by another station under a regular rate-card contract, but with special cancellation clauses. As soon as direct-mail sales fall below a certain figure, it comes the cancellation. Thus, the Literary Guild may buy Hi Jinx on the NBC flagship station WNBC for a minimum contract and "gamble" on producing enough direct sales of memberships to the Guild under the maximum cost-per-member, but everyone involved in the contract knew that as soon as WNBC's audience had been book-milked dry, Jinx Falkenburg and Tex McCrary would have to find new sponsors—and they did, despite a really top-notch selling job for the Guild. This is PI advertising with rate-card blessing. It isn't loved by anyone in broadcasting, and there are very few agencies equipped to watch all the stations on the list for a campaign such as this, so that memberships are sold at the right cost.

Has PI advertising any place on the air?

The National Association of Broadcasters officially says "no" and does its best to discourage it. It does not discourage the buying of time for direct-mail selling, even though it realizes that it's PI'ing by firms that can afford to do it with cash. Even newspapers with the toughest of advertising-acceptance rules, such as The New York Times, have of late added "shopping sections" that are really direct-mail selling sections. Thus, a great metropolitan newspaper recognizes PI advertising, for if an advertisement doesn't produce enough direct sales in a section like this, it isn't run again.

There is one outstanding difference between printed advertising that is run only if it produces direct sales to pay off, and broadcast advertising of the same type. The reader doesn't have to read those advertisements. It's practically impossible to avoid them on the air if the radio set is tuned to the station carrying them.

Broadcasters are most concerned with per-inquiry advertising that wants to get on the air without paying for time but only paying for sales. A great portion of this type of advertising pays such a high percentage of the direct-mail sales price as to tell the station manager at once that the product is dangerously over-priced. There's a reducing product direct-mail priced at $2.50, with the station getting $1.00 per order. Harmonica lessons with a "free" harmonica at $1.60 bring the station $.70. A Lone Ranger pen set with belt sells on the air for $1.98, with the station getting $.70 per sale. This pen set is advertised in the merchandise section of The Billboard for $50 in gross lots. The fact that another PI operator offered the identical pen set to stations to sell on the air for $1.00 (the station keeping $.25 per order) will give some idea of how "deals" like this operate. The Lone Ranger pen offers were made by an agency in New York and a firm with a post-office box number in Waterloo, Iowa, for an address. The higher-cost deal operated from New York. Many of the per-inquiry offers are for products advertised in "merchandise" sections of publications like The Billboard, which have high readership among "specialty" salesmen.

The danger to a station in giving way to temptation and airing the Lone Ranger pen offer at $1.98, while another station takes the $1.00 offer, needs no detailing. Newspapers and magazines may have comparative shoppers who are equipped to check "fair-value" of advertised products. Obviously stations haven't—and everything that's said on the air is credited by a great majority of listeners as originating from and endorsed by the outlet. Complete and devastating evidence of this is obtainable at any station when a situation, or even a word, that shouldn't be on the air is broadcast. The switchboards at the stations light up like a Christmas tree when such a slip passes the microphone.

Most per-inquiry sold products are willing to protect stations by refunding full purchase price if the buyer isn't satisfied. There's a rub to this. It's best explained by reprinting a postscript of a letter from a PI agency: "________ will refund the full cost to any purchaser through your station who is dissatisfied BUT do not make this fact part of the advertising copy." In other words, the seller will make good if the buyer squawks, but do not let the buyer know it.

Some of the direct-mail sellers do use the "return if not satisfied and full purchase price refunded" appeal but they are the exception not the rule. Any station with a good listening audience can insist on this copy being included in the broadcast commercial, but few know this. And even if it is included it doesn't help a station if the listener is unhappy with a purchase. Newspapers aren't blamed if an advertised product doesn't live up to the reader's expectation. Neither are magazines. But broadcast stations are.

(Please turn to page 60)
It's the advertisers in newspapers who haven't, or aren't using broadcast advertising who are the most hit by a newspaper strike. The advertiser who uses both black and white and radio also has his problems.

While the results for non-radio advertisers are interesting, it's also important to see what happens to regular local retail broadcast advertisers during a newspaper strike. George's Radio and Television Company, one of Washington's largest appliance dealers, is a regular radio and TV advertiser. They use as high as 125 radio announcements and 60 TV commercials during a week. Their agency, during the strike, decided that the regular broadcast approach had to be forgotten. They used straight price-selling copy. Enders, the agency, wrote hard-hitting copy, preceded it by a fanfare, and then used as many as four prices per station break (20 seconds) and more prices in one-minute announcements. The results were, to quote the sponsor, "amazing." Actual sales results were up over the same pre-Easter week the year before.

How were stations able to accept all this announcement business? Most of them rightly construed that retail advertising was just as much public service as promotional announcements, and cancelled all of the latter for the duration. On a single station like WTOP station-break announcements were increased from 36 to 52 per day, one-minute announcements from 33 to 53.

What do stations do to serve the news needs of their listeners? The independents that broadcast news at regular intervals every hour found no need of increasing the frequency of their newscasts. The network stations did increase their local news coverage, and in a number of cases cancelled their national newscasts and replaced them with local news shows. While everyone recalls the classic example of reading the comics that brought the newsreel spotlight on New York's late Mayor LaGuardia, Washington found that reading the comics required a Fiorello, and they didn't have one. During the one-day strike they did report the doings of the characters who live in the strips, but didn't during the three-day walk-out.

WTOP decided that radio logs were important, and broadcast the highlights of the stations in D.C. that were requested by the 20 stations in the area. That found WTOP (CBS) plugging WRC (NBC).

WTOP had scheduled its log to run in seven suburban weeklies. The strike was over before the logs ran, but it turned out to be a good promotional stunt for the station. This station also sent cards (10,000) listing its news periods to every important political name in Washington. That also rated special comment.

A few of the advertisers who were introduced to the medium through the strike have stayed on radio and TV in Washington. Most of them reverted to their normal newspaper schedules. None of them had any doubt that broadcast advertising had been profitable for them during the newspaper void, but broadcast advertising failed.

(Please turn to page 59)
How’s your sponsor identification?

PART TWO
OF A SERIES

High sponsor identification is only part of the answer. Is your show selling?

The ability of a listener to identify the sponsor of a program and the sales effectiveness of the program do not necessarily go hand-in-hand. Many shows with really low SI’s do a top selling job for their sponsors. Some advertisers never look at their Sponsor Identification figures because they know in advance that they will be low. This doesn’t mean that all firms with low SI indices want them that way. Every advertiser would like to feel that his product name has been well sold.

The ache is that selling a product name doesn’t necessarily sell a product.

For years Edgar Bergen had a top Sponsor Identification. When Standard Brands dropped the wooden-head’s mentor, the program had an SI of 51.8, good considering the fact that the program was selling both Chase & Sanborn Coffee and Royal Puddings. The program, however, was not doing a good job selling C&S Coffee, despite the number of years Charlie McCarthy had been delivering an audience for that purpose. The low-selling impact of this program and its commercials is one of the reasons why Standard Brands today is not an “enthusiastic sponsor.”

The high critical response to Standard Brands’ One Man’s Family and its low SI and sales impact merely intensified the great food organization’s switch from broadcast advertising. Sponsor Identification is not enough in many cases to sell a product. A program with a high audience rating is a great help in selling a product. It puts it directly up to the advertising agency to build commercials which can turn the audience into product buyers. If a successful program with a great audience doesn’t sell, then it’s time for the sponsor to find a new agency, or at least a new advertising approach.
Sponsor identification not important to American Home Products' programs

Some air advertisers approach the use of the medium in the same manner that they approach the use of any other advertising medium. The medium delivers prospects. The advertiser sells them.

Frequently Lux Radio Theatre leads all programs on the air in audience size. Regularly Lux Radio Theatre is very near the top in Sponsor Identification. In the Hooper February 1949 report (sponsor, 20 June) Lux Radio Theatre was second with an 86.3 Sl. Only Dr. L. Q. topped it. Nevertheless, in area after area where Lux Radio Theatre is heard, Lux Soap is an also-ran in product sales. On the other hand, Lux Soap Flakes shows a substantial sales impact in most areas. Marketing experts do not credit the success of the flakes to the broadcast program, for upon analysis of Lux commercials they can discover very little "reason why," or "selling copy." There can be little question that Lux Radio Theatre has real impact. Twenty-one-point-seven percent of all the telephone homes in America can be safely said to listen to and recognize the sponsor of this program. It makes use of endorsement-type commercials, which have sold facial soaps for eons. During its hour broadcast, it has plenty of time to impress its listeners on why they should buy Lux.

It has almost as many women-per-listening-set as the average daytime serial (1.13). It has every attribute of a solid-selling vehicle. Lux facial soap does not lead the parade.

Thus, even impact-ratings aren't the complete answer to evaluating the effectiveness of a broadcast advertising campaign. It takes a "consumer product study," something like a Nielsen pantry survey to give a really true picture of the buying impact of a broadcast program. It's also true that not even a pantry check-up tells the entire story, and Nielsen's staff research men go as far as marking packages to indicate usage between calls, etc.

The only method by which the complete impact of a broadcast program could be evaluated is through a control sample, and there are many who feel that a control sample or consumer panel delivers only indicative figures, not data that is 100% conclusive. Research men have long hoped for an advertiser to come to radio with a product that would not be advertised in any other medium but broadcasting and which would be introduced to the listening audience only through the air. They would like the sales organization to eliminate, for the test, all sales promotion at the dealer level. Some radio research men would even like to see broadcasting force distribution as well as sales at a retail level. But others, being more realistic, would like distribution to be complete at the outset of the broadcast advertising campaign. Then the effect of the campaign and radio's impact could be measured without other unmeasurable advertising factors contributing to radio's results. Even then there are marketing authorities who point out that the competitive picture would have a bearing that could not be measured. They point out that a hard-hitting advertising campaign for one trade-marked soap flake, for instance, will increase sales of all soap flakes during the campaign. They further point out that the price of the product will have a bearing on its acceptance, as will its packaging, dealer discount, and a host of other non-advertising considerations.

Hooper has conducted surveys for a

Sponsor identification important to General Foods' programs

General Foods owns a number of great names in the food field. Thus, it's interested in associating program name and product. When one of General Foods program properties is recalled by a listener, GF would like her to think of the product sponsoring show at the same time.
number of clients in radio homes that listened to the clients' programs. In these homes he checked on usage of the clients' products before and after certain specific campaigns. He has not, however, endeavored to develop correlation figures which would make it possible to convert SI's into sales-impact figures. Marketing experts explain that "we wouldn't believe any such correlation figures no matter who developed them." In one type of product a high SI would mean a high sales impact. In the case of another product the same SI wouldn't mean a thing in the way of sales.

Certain advertisers, like American Home Products, ignore their SI's entirely. If they didn't, they'd really be unhappy. A tabulation of American Home Products reveals a top SI of 22.3 and a low of 13.9.

<table>
<thead>
<tr>
<th>Program</th>
<th>Sponsor Identification</th>
</tr>
</thead>
<tbody>
<tr>
<td>Front Page Farrell</td>
<td>15.9</td>
</tr>
<tr>
<td>Just Plain Bill</td>
<td>22.3</td>
</tr>
<tr>
<td>Mr. Keen</td>
<td>16.4</td>
</tr>
<tr>
<td>Our Gal Sunday</td>
<td>19.8</td>
</tr>
<tr>
<td>Romance of Helen Trent</td>
<td>29.6</td>
</tr>
<tr>
<td>Hollywood Star Theater</td>
<td>13.9</td>
</tr>
</tbody>
</table>

No one questions the advertising acumen of the American Home Products and its subsidiaries. Its daytime programs have been successful for years and they continue that way. Mr. Keen is frequently within the Top Twenty Nielsen rated programs on the air, and it costs peanuts compared with practically every other program which it nudges in the TT.

AHP watches the ratings of its programs carefully. It understands that Hooperratings, within the limitations of telephone homes, or Audimeter-measured homes, give it an index of the size of the audience for which it is paying. It is not interested in establishing the fact that Anacin, Bisodol, Kolynos, Aerowax, Wizard Glass Wax, or any other item is a Whitehall or American Home Product. Instead, the audience it buys is judged as a number of ears upon which to imprint "reason why" commercials. The commercials are rotated, and the schedule is set to give the individual product the push it requires, when it requires it. No attempt is made, except in the case of the Aacin Hollywood Star Theater, to relate product with program because policy may dictate that the program sell another product over-night. American Home Products looks upon, right or wrong, radio as just another advertising medium. It judges each "impact," consumer's reading or hearing an advertising message, as what it's buying. Its interest in building a property is simply in order to have ears ready to hear an advertising message, not to display to the world something that belongs to AHP. It's a corporation which isn't interested in selling itself to the consumer. It is interested in selling its products, and while not a great enthusiast about any advertising medium, it proves its satisfaction with radio by its continued sponsorship of programs.

Quite the opposite of Standard Brands is General Foods' satisfaction with broadcast advertising. At the time that the Hooper organization made its February Sponsor Identification report, General Foods had 11 programs on the networks, with SI indices that range from 52.1 for George Burns and Gracie Allen, selling Maxwell House Coffee, to 22.2 for Gangbusters. The latter had been selling for Procter & Gamble.
When Matt Bonebrake proposed to a group of AM station-owners in Oklahoma that they install FM receivers and let him feed them sports and special events from his powerful KOCY-FM (Oklahoma City) transmitter, most of them were skeptical. Eastward in Alabama, Eloise Smith Hanna proposed to spend a quarter-of-a-million dollars and put WBRC-FM in full-power operation immediately. Birmingham bankers insisted, "you'd be crazy to do it." A high-priced example of engineering talent shook his head at the notion of feeding a network of Alabama AM affiliates via FM relay.

Problems of feeding a network of FM stations from a key FM station had been solved successfully by the Rural Radio Network in New York. But critics were skeptical about an FM-fed commercial AM network.

The fact that these pioneering broadcasters refused to give up their ideas for a network without telephone lines has practically meant survival to a number of newer stations. To all 22 affiliates of Bonebrake's Oklahoma Group Broadcasters, and to the 24 of Miss Hanna's Associated Broadcasting Service, the two key stations, KOCY-FM and WBRC-FM, provide programs for use as both sustaining and commercial vehicles without the expense of lines. Both projects make sports events of top local and regional interest available to many major network and small independent stations that either could not afford them or to whom the events wouldn't be available for other reasons.

From both key stations popular regional talent and programs, including news coverage not available to many local stations, are fed to affiliates. These programs are available either to national advertisers at the network rate over a block of stations or to local advertisers at the individual local station rate.

The idea for an Oklahoma AM network fed by FM occurred to Matthew
H. Bonebrake, general manager of KOCY and KOCY-FM, who was familiar with the experiments with FM relay by Dr. Edwin H. Armstrong. One of the first AM-station people to set up the simple equipment required for the reception of the KOCY-FM signal was general manager Milton B. Garber of KCRG, Enid, Okla., 70 miles distant.

Although Bonebrake started his experiments around 1947, the service didn't emerge as a full-fledged operation until early in 1949, following the erection of a new 935-foot tower radiating 70,000 watts power. The network was born when one of Bonebrake's KOCY sponsors wanted to broadcast his KOCY program in Tulsa on KAKC (1,000 watts) and in Seminole on KSMI (500 watts).

Before any station could affiliate with the Oklahoma Group Broadcasters, its market area had to receive the KOCY-FM signal with sufficient power to guarantee good reception under any condition. Engineering checks completed, suitable antennas and receivers were installed, market by market. This was the only expense necessary for affiliates.

A national or regional advertiser can buy any number of stations in the group. There is no minimum. He pays one check to the network, and OGB in turn pays each station in accordance with its rate. Rates were agreed upon between network and affiliates so that the final rate to the advertiser would be competitive with other media serving similar areas. The rates were also set to enable combined groups of stations to compete in price as well as coverage with high-powered stations coming into the area.

KOCY sustaining programs are made available to affiliates at nominal cost. Each station is free to sell such a sustainer locally. Plaza Court Broadcasting Co., which owns KOCY and KOCY-FM, obtained the network broadcast rights to last season's basketball games of Oklahoma A&M College and Oklahoma University. These games had previously been sponsored in Oklahoma City only over KOCY and KOCY-FM.

OGB affiliates got the right to carry and sell the games locally for a fee of $25 a game. Most did sell them.

A group of KOCY sustaining programs is available to affiliates, and most of the independents take full advantage of these shows. Major network members of OGB take fewer OGB sustainers. A variety of programs is available to appeal to both rural and metropolitan listeners. Programing first proved a problem because OGB included ABC and MBS affiliates as well as independent stations. The network has experimented until it feels it now offers programs appealing to all important segments of Oklahoma listeners.

Many OGB stations claim a local daytime audience much greater than outside "power" stations, and some of them claim night audiences with little "outside" competition because of directional antennas and nighttime interference. Associated Broadcasting Service feels this is also the case with many of its affiliates. Both feel this gives them a strong competitive position, particularly since they can, without extra charge, localize commercials in any individual station market the advertiser desires.

Bonebrake believes his experiments were the earliest that led to the actual formation of a commercial AM network fed by an FM station. However, Associated Broadcasting Service started regular network operation in November, 1948, a few months ahead of the official debut of OGB.

The ABS operation, while offering similar coverage opportunities to national and regional advertisers, differs in several important respects. Affiliates contract to take the full 17 hours daily of programing offered by the network (6:00 a.m. to 11:00 p.m.). More than half of this is live.

Like OGB, ABS specializes in sports events. The network has acquired full broadcast rights to many collegiate and professional events, including football, baseball, and basketball games. A variety of news, music, farm, and novelty programs round out a schedule designed to appeal to the widest listening preferences of ABS audiences.

When the time was at hand for Birmingham Broadcasting Co. to decide whether to carry on a limited-power interim operation, Eloise Smith Hanna, who heads the company, consulted local bankers and the heads of Birmingham business organizations. What was the outlook? The unanimous reply was, in effect, "Don't throw your money away."

One man thought differently. That was technical Director G. P. (Jerry) Hamann. He was convinced that Alabama's more than 48,000 FM sets sold in the last two years would increase steadily. He discerned the lean days ahead for small AM stations, particularly new independent outlets.

(Please turn to page 44)
NOW again in 1949, 50,000-watt KMOX is the undisputed master of all surveyed, inside and outside. In metropolitan St. Louis, and throughout 70 bursting-rich counties of Mid-America.* According to the new 1949 CBS-KMOX Listener Diary, conducted by impartial Benson and Benson, Inc.:

IN METROPOLITAN ST. LOUIS—KMOX is way ahead of all competition as usual, with the biggest audience in 59.9% of the total 504 weekly quarter-hours...first in almost 3 times as many quarter-hours as any other St. Louis station.

THROUGHOUT ALL MID-AMERICA—KMOX is first in 78% of all quarter-hours all week long...with 6½ times as many firsts as any other St. Louis station and 3 times as many as ALL competition combined!

Once again—as in 1946, 1947 and 1948—the Diary proves KMOX is the unchallenged leader in two big-buying, big-spending markets: metropolitan St. Louis, where city-dwellers buy all kinds of retail products to the tune of nearly a billion dollars a year...and all Mid-America, where total retail sales in 1948 reached a new high of more than two and a half billion dollars.**

To be a leader in St. Louis...or master of all Mid-America—or both—let KMOX (or Radio Sales) show you how.

* The Voice of St. Louis KMOX 50,000 watts • Columbia Owned
NO RECESSION HERE!

Retail Sales UP
Bank Clearings UP
Employment UP
Population UP

With one and one-half million dollars monthly payroll from the newly re-activated Camp Gordon (14,000 men) plus the seventy-two million dollar Clark Hill dam in midst of construction plus all our industries still running full speed...well, merchandise is still easy to move in WGAC-Land.

AND

WGAC billings were up 24% first half of 1949 over any previous year.
Advertisers are making real sales success histories on—

WGAC
580 Kc.—ABC—5,000 Watts
AUGUSTA, GA.
Avery-Knodel

RTS...SPONSOR REPORTS...SPONS

—continued from page 2—

72 TV stations on air in 41 markets for summer

Television Digest, reporting on state of TV health, as of 1 July 1949, states that one out of ten families in TV-served areas owned a TV set. As of same date, 72 stations and 4 networks are on air in 41 markets. TV-program material is being furnished by 402 firms, and sets by 119 manufacturers.

NBC staff changes in August and September. Net still commercial leader

NBC staff changes will be announced during August and September. Commercial time is tighter on U.S.'s senior network than on CBS, but the span is closing monthly.

12-month protection for TV advertisers urged by station representative organization

Twelve-month protection on rates in TV is being urged on stations by National Association of Radio Station Representatives. NARSR is also urging that all advertisers be treated alike, with no long-term protection for anyone.

7-8 p.m. children's hour in TV; adult peak at 9-10 p.m.

Children's hour in TV, according to recent survey made by WRGB, Schenectady, is 7-8 p.m. It's much earlier in radio. Adult audience peaks at 9-10 p.m.

S.M.P.E. presentation aimed at selling use of film by sponsors

Motion picture industry, anxious to show advertisers and agencies that film can be produced at reasonable rates if facts of lighting are known, went all-out with coaxial-cable showing of good and economical use of light 28 June at S.M.P.E. meeting. This was motion-picture industry attempt to sell sponsors on film.

West Coast leads in selective radio use; drugs lead industry classification

Selective business on West Coast continues to be better than nation as whole. Drug business leads industries in selective use during May. Rorabaugh report indicates continued healthy condition of market-by-market broadcasting.
coverage picture into proper perspective. We circularize regularly 25 Washington, D. C., agencies as a part of the WASH-FM promotion campaign, and I would like very much, if possible, to receive 25 reprints of this article so that we can forward same to them as one of the mailings in our regular promotion campaign.

It is my feeling that "anti-radio" propaganda, as you describe it in your note, has almost gotten out of hand and certainly far beyond the realm of facts. Your efforts to evaluate properly the importance of all factors of broadcasting at this time are, I believe, a very commendable objective on your part and will, I know, be appreciated by all factors of the broadcasting industry.

Incidentally, you may be interested in the mail received from one single spot announcement made on 7 May, requesting mail from FM listeners to WASH-FM commenting on baseball reception. This single 30-second announcement offered no gimmicks, giveaways, or any other inducements for writing—it was a simple request to find out the reaction of the baseball audience to reception on FM. It tells the story that I am prone to believe too many agencies and advertisers are overlooking.

FM rates are very low compared to AM rates as of now, and it is my feeling (in many cases particularly regarding small advertisers who cannot afford heavy radio budgets) that advertising on FM stations progressive enough to program specifically for the FM audience is a good "buy" based upon the cost per thousand listeners. This might at an early date be an excellent subject for you to investigate—perhaps publicize.

EVERETT L. DILLARD
General Manager
WASH-FM
Washington, D. C.

SUMMER SERVICE TEST

WNEW's "Summer Service" which was inaugurated Decoration Day weekend 1948 was, we believe, a pioneering project in an aggressive, planned campaign by a local station to build audience during the vacation months in

(Please turn to page 39)
"How can the buying of selective radio time be made as easy as the buying of network time?"

Joe V. Getlin
Manager, cereal sales and promotion
Ralston Purina Company, St. Louis

The
Picked Panel
answers
Mr. Getlin

Under any conceivable system of buying selective radio or TV time, it cannot be made as easy as the purchase of network time. It is always easier to buy quantities, but quality is nearly always purchased with more care and selectivity. The very nature of selective radio or TV timebuying demands more selection, more research, more careful attention to the individual sponsor's needs in the specific places where his advertising dollar can be most effective.

Buying time to promote one of Allied's house-brand lines is a perfect example. The only possible way for us to cover our 30-odd stores properly with the right time on the right stations for the right audience would be time bought either through present national selective channels, or locally. It would be very easy for us to buy a network show for the same promotion; the spot way would be much harder to undertake. But, for us the use of national selective broadcasting is the only way to guarantee maximum return, proper coverage, and complete coverage to fit our needs, no matter if such timebuying methods are harder.

The buying of selective radio and TV time can be made easier by a central research and a "clearing house" type of set-up. But, from my seat, I cannot see any possible way to make it as easy as network timebuying.

WALT DENNIS
Radio & TV Director
Allied Stores, N.Y.

This is a good question, because in spite of all the old adages, it is still a good principle of salesmanship to make it easy for the prospect to buy. But let us not, in our desire to make life easier, lose the most important thing we want to buy, namely, advertising impact in our best markets, where customers are most responsive, where they have the money to buy, with advertising at the time best calculated to reach our specific customers, and at the lowest cost-per-thousand of listeners, and per case of sales. With the warning that easy buying is not by any means an important consideration in broadcast advertising, I suggest the following ways to make buying of selective advertising easier:

1. Analysis. In the competitive era that is upon us, with the need for larger advertising expenditures at low percentage cost to sell, close analysis of sales figures and markets is the first requirement. If we know where we are now selling our products, what the total market is by states, including cities, rural and urban, by sizes and styles, we then have the beginning of an easy way to buy broadcast time.

2. Travel. Those who are buying time on broadcast stations will benefit enormously by seeing the United States; its great size and potentialities, its activities, its local needs and habits, its divergencies. Several large agencies have established the practice of having their time buyers visit stations and markets. All agree that such experience is helpful and beneficial to the buyer of broadcast time.

3. Your Program. A knowledge of what program you need to sell your product will make buying easy. Is it a time signal, a service report on the weather, a jingle, a 15-minute news program, a half-hour dramatic show, a baseball game, or football, or Roller Derby, or other sports packages; or is it popular songs or comedy, or a broadcast of the opera? Somewhere there exists the program best calculated to sell your goods as newscasts sell Esso and Peter Paul Mounds; as time signals sell Bulova and Benrus; as sports broadcasts sell gasoline, beer, cigars, and safety razors: as dramatic shows sell Skippy Peanut Butter and La Rosa Macaroni.

Close analysis of sales, and markets, and product, and program furnish the foundation on which to buy time. And such fundamental knowledge makes it possible to buy time quite simply, without the waste of unproductive markets, without wide variations in unproductive time periods, with the purchase of time on specific stations, and with the piling-up of enormous impact.

FRANK M. HEADLEY
President
Headley-Reed Co., N.Y.
In my opinion, this cannot be accomplished, because it is like comparing the problem of purchasing 26 four-color pages in Life with that of running a localized newspaper campaign, nation-wide, because the work involved in determining papers and markets is overwhelming when compared with determining rates for one publication. However, improvements can be made along the following lines:

1. Complete standardization of TV and radio rate cards. There are a great many improvements possible in both radio and TV rate cards. Because we have had selective radio advertising for a great many years, in many cases rate cards have generally become standardized. This was undoubtedly accomplished by experience and practice. However, the television rate card of today needs a complete standardization as soon as possible, so that as new TV stations go on the air, their rate cards will conform with the form used by TV stations already in operation. In most cases today, each TV station produces a rate card without any consideration as to how the other TV stations have set up their rate cards; in many cases, they do not show the type of equipment available to the advertiser, particularly in reference to the Baloptican and also the size and number of the projectors a TV station has. The Baloptican problem is a very important one, particularly for advertisers using clocks or movable electric equipment.

2. Standardization of the exact number of words allowable in a live station break. In some cases the station states the number of words available, in other cases they state the number of seconds available, in still others the station states both. Here again, standardization of the length of copy available to the advertiser is extremely important.

3. Standardization of rate-protection structures for both radio and TV stations. This is a very important problem in both the purchase of radio and television time. Here, too, TV stations are notoriously lax in supplying complete standardized data that can be readily and easily interpreted. Many TV stations give nebulous answers re-

(Please turn to page 46)
Hooper*  
Says:  

WSJS  
STAYS  
ON TOP!  

• Morning  
• Afternoon  
• Evening  

*Hooper Station Listening Index  
Winston-Salem, N. C.  
December, 1948  

No. 1 MARKET  
IN THE  
SOUTH'S No. 1 STATE  

WINSTON-SALEM  
GREENSBORO  
HIGH POINT  

WSJS  
AM WINSTON-SALEM FM  
THE JOURNAL-SENTINEL STATIONS  

NBC  
AFFILIATE  
Represented by  
HEADLEY-REED COMPANY  

P.S. (Continued from page 16)  

franchises during the strike, and the company is setting up new distributors in several areas. Also awaiting resumption of the campaign are dealers and distributors who have signed for the series on 30 new stations and two regional networks, Columbia (Colorado) and Arrowhead (Minnesota).

Television is due for a big play in the fall advertising plans of the country’s leading automakers. Three General Motors divisions, Chevrolet, Buick, and Oldsmobile, will, he using TV as the virtual cornerstone of their fall broadcast advertising plans. Chevrolet, industry sales leader and largest dollar-volume advertiser for a single line in the auto field, is setting the pace. Chevrolet will continue the Monday-night NBC telecasts of Chevrolet on Broadway, and has lined up some impressive fall programming through the Campbells-Ewald agency. Coming up fast for Chevrolet is a heavy sports schedule in TV, the auto firm having purchased the network telecast rights to the Notre Dame football schedule for over $100,000. Also coming up, although later in the fall, is a big-time 30-minute variety package on CBS-TV. Inside U. S. A., a bi-weekly show, with a whopping $25,000 talent cost for the half-hour, that will alternate with Jack Benny on TV. The Chevrolet dealer group in New York, already on the air with the high-rated Winner Take All on WCBS-TV, will scan a TV kinescope series, of West Coast origin, called Pantomime Quiz. In addition, the New York Chevrolet dealers may possibly sponsor the Roller Derby on WJZ-TV, as well as filmed weather spots on several New York TV stations. Other Chevrolet dealer groups, notably in Boston, are following the lead of the New York organization in getting into TV to sell Chevrolets in a softening auto market.

The other two G-M divisions, Buick and Oldsmobile, are also deep in fall TV plans. Buick is sponsoring through the Kadner agency, its new Olsen & Johnson package, Fireball Fun-For-All, on NBC-TV, and is going the limit on promotional activities surrounding the show. Oldsmobile is sponsoring TV news, and expects to expand its visual advertising sometime after Labor Day.

The Ford Motor Company, one of the leading auto air advertisers, will rely heavily on the visual medium this fall. Ford’s hour-long radio Ford Theater on CBS goes off the air as of 1 July, and no plans have been announced by Ford, or Ford’s agency, Kenyon & Eckhardt, for a return to network radio selling. The Ford Television Theater, however, will step up its frequency as of this October to an every-other-week operation, telecasting dramatic shows on Friday nights, 9-11 p.m. Tentative plans, now in the works, call for a weekly operation, beginning sometime around January of 1950. In addition, Ford will continue its use of selective radio and TV announcement campaigns. Meanwhile, the Lincoln-Mercury Dealers have been going all-out in their promotion of CBS’ Toast of the Town, and the Ford Dealers have whooped it up for Through The Crystal Ball.

Radio continues to do a less spectacular, but still efficient selling job for auto sponsors. Kaiser-Frazer has been meeting with success in its recent special promotions via Walter Winchell on ABC. K-F has been plugging on the air the fact that its salesmen will offer 10,000 people weekly the chance to use a Kaiser or a Frazer car, free, for a day’s driving, the salesmen making their calls just as Winchell signs off. Among auto dealers, too, radio is doing its job. Some 364 stations now carry, and 1,069 Chrysler-Plymouth dealers are sponsoring the c.t. Sammy Kaye Showroom thrice-weekly.
strategic out-of-the-home areas, not usually reached by audience-measuring services...in particular, beaches and autos. The service, as you know, was sold to Norge, which has returned again this year, three months earlier. Basically, the service consisted of approximately eight daily spots, plugging public recreational facilities, giving beach and tide information, suggested motor trips...and, on weekends, hourly bulletins reporting traffic conditions on all major highways in and around Metropolitan New York, New Jersey, and Connecticut...To obtain these up-to-the-minute traffic bulletins, WNEW Special Events Department had to arrange its own special traffic-news-gathering set-up in cooperation with a dozen different police departments in the area.

Another feature of the service was special material in the daily afternoon two-hour Music Hall Show—i.e., dedicating numbers to beach parties, different resort communities, etc., in addition, a special promotional tie-up—aimed at reaching the auto audience—was made with The Good Humor Corp. WNEW was plugged on all Good Humor cars, via posters (as you know, these are always stationed at major highway points), plus plugs on backs of all Good Humor wrappers. In 1919, the Summer Service will be basically the same...traffic news, beach material, travel tips, etc., plus an important new promotion tie-up designed to hit auto listeners...a tie-up with the Automobile Club of New York...Club is getting a half-hour musical series of its own (music plus AA Travel tips, etc., safety plugs, etc.)...WNEW, in turn, gets large posters in each of the AA’s branch offices in Metropolitan N. Y., posters in each of the several hundred AAA official garages in this area...plus nearly 100,000 mailing inserts during the summer in AAA Club mail.

Results from last year?...Well, originally the Summer Service was designed as strictly a sustaining public service project...but when the publicity broke, the sales department was able to sell the service almost immediately...so actually the Summer Service is a Triple Threat project: public service—good business—and a wonderful audience-promotion device...According to Pulse, WNEW’s summer rating 8 a.m.-8 p.m. (June, July, August) went up 12% in 1948, as compared to the previous summer...which is probably traceable to Summer Service...and we had no way of measuring the audience increase on beaches and in cars, (although this year we intend to make special surveys). As for direct audience reaction...we offered listeners a listing of all the public swimming pools in New York City...and this simple offer regularly drew an average of a 1,000 requests a week...and the station also received anywhere from 50 to 100 phone calls a day following up the summer spots, with requests for additional information...

Richard Pack
Special Events
WNEW, New York

RADIO IS GETTING BIGGER

Your article titled Radio Is Getting Bigger is a dooie...

Aaron Beckwith
Commercial Manager
WAGE, Syracuse

Your recent reprint of Radio Is Getting Bigger is really worthwhile sales ammunition.

Kay Mulvihill
Promotion Department
KSFO, KPIX, San Francisco

• Three and the letters reprinted in SPONSOR's last issue are representatives of the hundreds of comments SPONSOR has received on this article. Thousands of reprints have been distributed.

FEDERATED NAB

Congratulations on your very excellent article on A Federated NAB.

I agree with you that something must be done to separate the activities of the three methods of present-day broadcasting. Otherwise, the NAB will cease to justify its existence.

Louis N. Howard
President
Coastal Broadcasting Co.
New Bern, N. C.

Recently, I have noticed with growing appreciation and enthusiasm the improved coverage job on the FM segment of the radio industry being done by SPONSOR. I can assure you (Please turn to page 42)

Yes KFYR 550 KC 5000 WATTS
NBC AFFILIATE
BISMARCK, N. DAKOTA

comes in loud and clear in a larger area than any other station in the U. S. A.
an open letter to
Bill Rine, WWVA...

subject: LET'S SELL OPTIMISM

You asked for more about the "Let's sell optimism" idea. So here it is.

The following idea was outlined to me by Lea Blumenthal, our advertising
director, who talked it over with station managers in San Antonio, Houston,
and Dallas before calling it to my attention.

He tells me that the idea kindled a spark in such men as Hugh Halff, Martin
Campbell and Harold Hough. It hits me with considerable impact.

In a nutshell: Let's sell optimism via the air.

Individually, or preferably in collaboration with other stations in Wheeling,
let's sell optimism with this simple, two-fold, public-service program:

1. A series of announcements beamed at the businessman
   At the moment the business is weighed down by doubts
   and fears...world fears, business uncertainties, summer
   letdowns, confusion about radio's place as a dominant
   advertising medium.
   So let's sell optimism in a series of announcements.
   Let's sell truth. The U.S. Chamber of Commerce, every
   local chamber of commerce, the Commerce Department,
   merchants associations, trade publications can all
   supply statistics which prove that there's plenty of
   reason for optimism and substantial rewards for the
   fellow who fights for business.

2. A series of announcements beamed at the consumer
   Better buying values are available than ever before.
   A campaign which convinces the consumer of this will
   loosen pursestrings (small-depositor money in the banks
   is at the highest peak in history).
What do you have to gain?

At the expense of preparing a campaign of commonsense commercials and donating some announcement time you stand to gain:

1. The gratitude and appreciation of businessmen locally and nationally.

2. A substantial improvement in business conditions (the present letdown is mostly psychological and will improve with increased optimism).

3. A greater appreciation and use of radio advertising at a time when the medium needs it most.

If hundreds of stations should get behind an aggressive "Let's sell optimism" campaign the results will be felt everywhere.

Let's make this radio's campaign.

The stakes are high. This is a job that radio can do best.

Norman R. Glenn/abs
President
SPONSOR PUBLICATIONS Inc.

If you need U.S. statistics for use in your "Let's sell optimism" campaign SPONSOR will be happy to supply them on request.

...and all other station managers.
that a continuation of this trend will ultimately be greatly beneficial to your fine publication.

In the June issue, which I have misplaced, there was an article recommending changes in the NAB. This proposed “Federated NAB” fits exactly with the need of the radio industry in general.

As secretary of the FM Association, I have long upheld a stand by that organization, in regard to rumored mergers with the NAB, that the FMA should only consider such an affiliation if the FMA were to be an autonomous group along with other such autonomous groups under the general overall association. My proposal fits almost completely with those outlined in your article.

My station resigned from the NAB nearly a year ago because our membership proved of no value to us. I will vehemently oppose any merger until and unless it is presented under such terms as outlined in your Federated NAB.

Since I misplaced the only copy I had of the story, I should appreciate receiving an additional two copies of that issue, if they are available. You may bill us when they are mailed.

I should like to comment, now, on an item in Sponsor Reports of the June issue. The item was headed, “FMA Tries Tearing Down AM to Build Up FM.” I would like to say that it was past time for such vagaries as the ABC cut in Chicago of FM broadcasting hours, to be exposed publicly. If I may, I should like to quote from a letter I recently received from Major Edwin H. Armstrong in which he was discussing another matter. It seems to apply equally here:

“In the old days the attitude of ‘the public be damned’ was usually kept under cover. Now it is brazenly brought out into the open, and people who try to do things in this world which are manifestly in the public interest are subjected to open attack for disturbing the vested interests. It is about time that they were called.”

I think that it is obvious that FMA does not need to tear down AM to build up FM. AM has long been tearing itself down. The FMA merely needs to present the facts, which is all that was done in connection with the Chicago ABC development—or rather, retardation.

E. J. Hodel
Manager
WCFC, Beckley, W. Va.

SPONSOR IDENTIFICATION
(Continued from page 29)

Gamble up to the Hooper November 1943 report. At that time it had an SI of 31.5. Its shift from P&G to General Foods lost it one-third of its P&G SI. That’s not surprising. What Gangbusters will do in the future is another question.

It’s not surprising that substantial Sponsor Identifications are returned by most General Foods programs, without the SI’s being in the stratosphere. General Foods seldom switches products sold on a program until it feels that the program has sold the great portion of its audience on the GF product being advertised. Its low SI programs are frequently shows selling two or more General Foods products.
## Contests and Offers

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>PROGRAM</th>
<th>TIME</th>
<th>OFFER</th>
<th>TERMS</th>
<th>OUTLET</th>
</tr>
</thead>
<tbody>
<tr>
<td>CANTON WHOLESALE GROCERY</td>
<td>Canned foods</td>
<td>A Date With Fame</td>
<td>MTWTF 10:30-10:35 am</td>
<td>Canned foods.</td>
<td>Listener called must answer phone saying “Fame famous for flavor.”</td>
<td>KHMO Herndon, Mo.</td>
</tr>
<tr>
<td>CHRYSLER CORP</td>
<td>Plymouth, De Soto</td>
<td>A Tru-Ade</td>
<td>MTWTF 10-10:30 am</td>
<td>Chance to hit jackpot via telephone.</td>
<td>Send post card with name, address, telephone number to program, N. Y.</td>
<td>CBS</td>
</tr>
<tr>
<td>CROSLEY CORP</td>
<td>Radios, TV sets</td>
<td>Why Said That</td>
<td>Saturday 9-9:30 pm</td>
<td>Crosley portable radio, plus cumulative jackpot.</td>
<td>Listeners send in a 50-word or less “All Time Quote” on a specific weekly subject, including where, how and when it was said, to program, N. Y.</td>
<td>NBC</td>
</tr>
<tr>
<td>E. I. du PONT DE NEMOURS &amp; CO</td>
<td>Institutional</td>
<td>Corridors of America</td>
<td>Monday 8-8:20 pm</td>
<td>Booklet entitled “Neon Gives You Something Extra.”</td>
<td>Send name and address to sponsor, Wilmington, Del.</td>
<td>NBC</td>
</tr>
<tr>
<td>GENERAL FOODS</td>
<td>Various</td>
<td>When a Girl Marries</td>
<td>MTWTF 5-5:15 pm</td>
<td>Swansdown recipe folder for “guessing game” enkes</td>
<td>Send name and address to sponsor, Battle Creek, Mich.</td>
<td>NBC</td>
</tr>
<tr>
<td>GENERAL MILLS, INC</td>
<td>Cheerios</td>
<td>Lone Ranger</td>
<td>MWF 7:30-8 am</td>
<td>Grand prize: $3,600. First prize: $1,000. Ten prizes of $100 each; twenty five prizes of $10 each.</td>
<td>Identify Mystery Deputy and send to program, Minneapolis.</td>
<td>ABC</td>
</tr>
<tr>
<td>T. J. KURDEL CO.</td>
<td>Meat</td>
<td>It’s Fun To Cook</td>
<td>MTWTF 12:45-1 pm</td>
<td>Book. “The Joy of Cooking,” and 10 theatre passes for correctness and promptness.</td>
<td>Listeners must answer five true and false statements about cooking.</td>
<td>WFRB Baltimore, Md.</td>
</tr>
<tr>
<td>LEVER BROS CO</td>
<td>Various</td>
<td>Lux Radio Theatre</td>
<td>Monday 9:15-9:45 pm</td>
<td>Sterling silver “Neptune’s Daughter” scatter pin.</td>
<td>Send 5¢ and two Lux Toilet soap wrappers to sponsor, Cambridge, Mass.</td>
<td>CBS</td>
</tr>
<tr>
<td>LIGGETT &amp; MYERS TOBACCO CO, INC</td>
<td>Chesterfield Cigarettes</td>
<td>Chesterfield Supper Club</td>
<td>MTWTF 7:55-7:55 pm</td>
<td>Carton of Chesterfields, if letter is read on air.</td>
<td>Send letter telling why you smoke Chesterfield to sponsor, N. Y.</td>
<td>NBC</td>
</tr>
<tr>
<td>P. LOLLARD CO EVERSHEAR, INC SPECEL CORP</td>
<td>Old Gold Cig</td>
<td>Stop the Music</td>
<td>Sunday 6-6:30 pm</td>
<td>Various cash, merchandise prizes. (Minimum $1,000)</td>
<td>Listeners called must identify tune played plus “Mystery Melody.”</td>
<td>ABC</td>
</tr>
<tr>
<td>MANHATTAN SOAP CO</td>
<td>We Love And Learn</td>
<td>Sweetheart Soap</td>
<td>MTWTF 11:15-11:30 am</td>
<td>Lady of the Land-Rockers Silverplate</td>
<td>Send three Sweetheart Soap coupons and 5¢ to sponsor, Wallingford, Conn., for teaposon.</td>
<td>NBC</td>
</tr>
<tr>
<td>MARS, INC</td>
<td>“Snicker” Candy Bars</td>
<td>Dr. I.Q.</td>
<td>Monday 9:30-9:30 pm</td>
<td>Various cash prizes for questions and sketches used on the air.</td>
<td>Send brief sketch of famous personality and/or set of “Right &amp; Wrong” statements with $1 “Snicker” wrappers to program, Chi.</td>
<td>ABC</td>
</tr>
<tr>
<td>NICKLES BAKING CO</td>
<td>Baked goods</td>
<td>Nickles Quiltmaster</td>
<td>MTWTF 9:45-10 am</td>
<td>Money, with sum increased each day question goes unanswered.</td>
<td>Telephone contestant asked to answer question.</td>
<td>WHTF Bellevue, Ohio</td>
</tr>
<tr>
<td>Participating</td>
<td>Various</td>
<td>Lunch At 1450</td>
<td>MTWTF 12:15-12:15 p.m.</td>
<td>Merchandise prizes awarded daily</td>
<td>Various studio contests (Quizzes, stunts, assignments, jingles). Listen contest changes weekly.</td>
<td>WWDC Washington, D. C.</td>
</tr>
<tr>
<td>Quality Biscuit Co</td>
<td>Various</td>
<td>Market Basket</td>
<td>MTWTF 10:15-10:15 am</td>
<td>Radio, mixer, toaster, and waffle iron.</td>
<td>Send recipes to program, Canton, Ohio.</td>
<td>WCMW Canton, Ohio</td>
</tr>
<tr>
<td>TRU-ADE BOTTLING CO</td>
<td>Various</td>
<td>1370 Streamliner</td>
<td>MTWTF 5:55-6 pm</td>
<td>Carton of Camel.</td>
<td>Listeners asked to identify orchestra leaders, songs, etc.</td>
<td>WFEA Manchester, N. H.</td>
</tr>
<tr>
<td></td>
<td>Crackers</td>
<td>Play or Pay</td>
<td>MTWTF 11:40-11:45 am</td>
<td>Bedspreads</td>
<td>Contestant must identify song.</td>
<td>WDUZ Green Bay, Wis.</td>
</tr>
<tr>
<td></td>
<td>Women’s apparel</td>
<td>Mr. Mystery</td>
<td>MTWTF 9-9:30 am</td>
<td>Savings bonds, assorted prizes.</td>
<td>Telephone contest asked to identify “Mr. Mystery.”</td>
<td>WFEA Manchester, N. H.</td>
</tr>
</tbody>
</table>
and having two agencies handling commercials on the vehicle. That's like Second Mrs. Burton, with commercials for Swansdown flours and Minute Rice (27.4 S.I.). When a Girl Marries, (36.9), with Benton & Bowles handling commercials for Diamond Crystal Salt and Young & Rubicam doing commercials for Calumet and Swansdown flours, and Portia Faces Life (26.4 S.I.), with Foote, Cone & Belding handling Instant Postum commercials and Benton & Bowles handling the advertising copy for Post’s Bran Flakes, When a Girl Marries, being a highly-promoted daytime program, with commercials for its two products having been fairly consistent on the program, rides much higher in S.I. than the other two programs that share product sponsorship.

Meredith Willson hasn’t a long history of General Foods sponsorship, but his very special multiple-voice commercials build a top identification of program with sponsor and product quickly. Juvenile Jury, being a quiz type of program, also builds a good S.I. quickly. Since the product is not a routine air item (Gaines Dog Food), it helps the identification problems. General Foods’ programs (as of February, 1949) and their products and Sponsor Identification indices are:

<table>
<thead>
<tr>
<th>Program</th>
<th>Product</th>
<th>S.I</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gongbustert</td>
<td>Grapefruit Flakes</td>
<td>22.2</td>
</tr>
<tr>
<td>Burn &amp; Allen</td>
<td>Maxwell House Coffee</td>
<td>52.3</td>
</tr>
<tr>
<td>House of Mystery</td>
<td>Raisin Bran</td>
<td>25.3</td>
</tr>
<tr>
<td>Jack Carson</td>
<td>Sanka Coffee</td>
<td>22.6</td>
</tr>
<tr>
<td>Juvenile Jury</td>
<td>Gofines Dog Food</td>
<td>41.9</td>
</tr>
<tr>
<td>Meredith Wilson</td>
<td>Jello</td>
<td>34.4</td>
</tr>
<tr>
<td>Portia Faces Life</td>
<td>Instant Postum</td>
<td>26.4</td>
</tr>
<tr>
<td>Second Mrs. Burton</td>
<td>Swansdown Flours</td>
<td>36.3</td>
</tr>
<tr>
<td>Wendy Warren</td>
<td>Maxwell House Coffee</td>
<td>27.4</td>
</tr>
<tr>
<td>When a Girl Marries</td>
<td>Swansdown, Diamond</td>
<td>36.9</td>
</tr>
</tbody>
</table>

General Foods believes in broadcast advertising as it believes in all advertising. It believes in a coordinated sales and ad policy, since advertising and sales policy is in the hands of one man for each division, despite an over-all advertising supervision from the top.

Sponsor Identification indices do one thing. They reveal the fact that a certain percentage of the listening audience knows that a program is commercial and who is paying the bill. Hooper is the first to admit the limitations of the S.I. figures, just as he is usually the first to admit the limitations of any of the ratings which his firm issues. A high S.I. is no guarantee that a commercial program is doing a selling job. It all depends on what an advertiser expects from his show. It’s true that unless the program has an audience it can’t sell — but it’s also true that programs do a great selling job despite the fact that their S.I.’s touch bottom.

SEZ hasn’t much of an S.I. in the area in which it’s broadcasting — but oh, how it sells.

**NO TELEPHONE LINES**

(Continued from page 31)

believed that WBRC-FM's signal radiating from a 550-foot tower atop the crest of Red Mountain, with 54,600 watts, could carry programs to every 250-watt station the length and breadth of Alabama. The stations could buy programs cheaper than they could produce for themselves — and they could sell locally for revenue in addition to ABS network sales.

Equipment and studios for the operation would cost a quarter-of-a-million dollars. Other members of the staff were dubious, but Jerry Hamann’s vision won the day. Miss Hanna said, “Go ahead.”

Hamann then went out and sold every 250-watter in Alabama, plus several outlets of higher wattage. Half of them sold during last May ABS programs to local sponsors amounting to 454 quarter-hours of news, 1,432 quarter-hours of sports, 936 quarter-hours of musical programs, and 94 quarter-hours of other programs.

The first sponsor to buy the network was the Cosby-Hodges Milling Company of Birmingham, which is sponsoring two daily programs across the board for Tulip Flour and Jazz Feeds. The LeBlanc Corporation, Lafayette, La., makers of Hedacol (for rheumatism), presents Dr. Donovan Reid, handwriting expert, Monday through Friday.

A distributor of Admiral radios and appliances, Long-Lewis Hardware Co., Birmingham, sponsors the Guy Lombardo Show, a Ziv transcribed production, on Sundays. Air Engineers, distributors of General Electric radios, underwrites the baseball games of the Birmingham Barons.

At present the FM coverage is bonus to network advertisers. ABS network operations, as this was written, were just $3,000 from the break-even point, with enough new business already in negotiation to put them in the black.

Radio is not only getting bigger — the inexpensive linking of small-market stations via FM relay will provide national and regional advertisers with additional opportunities for intensive local coverage.
as Chicago and as far South as Miami. As Minute Maid gains national distribution, the Crosby quarter-hour will be heard in every major market, with the possibility of a daytime network program, if all of Vacuum's national plans materialize.

There can be no doubt that Crosby has been of infinite help in the promotion of Minute Maid. From the beginning, Vacuum's main pitch has been that anyone tasting Minute Maid would become a steady customer—that the quality and taste of the concentrate far exceed those of the fresh fruit itself. Crosby, aided and abetted by announcer Ken Carpenter and a daily guest, and using the same informal, congenial song-and-chatter technique that in the past has so successfully sold cheese and radios, continually emphasizes this theme of just-try-it-and-see. That, coupled with Crosby tie-ins at point-of-sale and in newspaper advertising, has led many consumers, Vacuum believes, to sample a product, which because of its "brash" attempt to improve on nature, would have had a tougher time establishing itself. The magic Crosby touch and popularity have done much to break down sales resistance, and once that has been accomplished, the firm feels that word-of-mouth can do—and has done—a further sales job.

The major premise of Vacuum's ad campaigns is: Minute Maid orange juice is a better product than juice squeezed from fresh oranges. The company bases that broad statement on several things: the concentrate is made up of a blend of different oranges, it retains the flavor and nutritional values of the juice of tree-ripened fruit, it has more vitamin C content than there is to be found in juice squeezed from oranges off a grocer's stand, time and effort are minimized in preparing the juice (the concentrate returns to natural taste and strength merely by adding three parts of water).

The biggest single victory Vacuum has won in its endeavor to overcome the normal resistance to canned juices as against freshly-squeezed juice came with the acceptance by many hospitals of Minute Maid. In a number of hospitals and clinics Minute Maid is being used to the exclusion of juice from ordinary oranges because of the sanitary angle, for one thing, that makes it unnecessary for it to be touched by
human hands. Vacuum makes much of this hospital acceptance in its ad copy, plus the fact that it packs Minute Maid for sale to hotels, airlines, and divers institutions.

One drawback to 100% distribution of a frozen-food product is the inability of most grocery-store outlets to handle frozen foods. Out of the country’s 450,000 grocery outlets, only about 150,000 have the proper facilities for storing frozen foods. Vacuum plans to get around this handicap by supplying groceries with a special cabinet for Minute Maid juice, letting dealers have the cabinet on a rental basis until they own the containers outright. Vacuum expects in this way to be in most, if not all, of the country’s retail food outlets within the next three years.

Vacuum and its advertising agency, Doherty, Clifford & Shenfield, Inc., New York, have had remarkably clear sailing in the promotion of Minute Maid. The only threat to their plans occurred recently when an awkward situation developed at CBS regarding the time slot for the Crosby broadcast over WCBC, the network’s New York outlet. The contretemps arose when Arthur Godfrey entered a deal to do an extra quarter-hour morning network show for Spray-a-Wave, California hairdo outfit, in return for a block of the company’s stock, and it was understood that he would fill the 10:15-10:30 a.m. time preceding his hour coast-to-coast program.

What complicated things a little was the fact that Crosby had been allocated the same spot for his Minute Maid show. It thus became a case of transcribing Godfrey and airing him in the afternoon in New York, or pulling Bing out of the time set for him. It was at this point that Jock Whitney, as a Vacuum Foods guiding light and CBS head man William S. Paley’s brother-in-law, straightened things out to everybody’s satisfaction, except Godfrey’s. Crosby remained in the 10:15 slot.

Vacuum Foods, off to an exceptional start with its orange-juice concentrate in three short years, plans considerable expansion in the future. The next step is opening markets west of the Rockies, via the California plant; then will come complete national distribution, set for this coming fall. Advertising, particularly broadcast advertising, will keep pace with those developments. Vacuum feels that its use of radio can be extremely flexible, since it markets only one product. Although plans call for the addition to the Minute Maid line of other citrus fruit concentrates, the company still considers that it will be selling just a single product. All its future advertising will be geared that way.

Thus far, a sound idea, shrewd merchandising, and a board director named Harry Lillis Crosby, Jr., have combined to put a frozen-food staple on grocers’ shelves in a big way.

MR. SPONSOR ASKS
(Continued from page 37)

garding rate protection. Rates are determined by the number of sets in the market, and are increased when the higher number of sets is reached. Who determines the information regarding where the number of sets comes from, and how accurate the information might be, has never been adequately handled.

4. Coverage. TV stations have not established among themselves any basic material regarding coverage. NBC gives the station credit for all TV sets in a 40-mile service radius. C. E. Hooper gives the station credit for coverage for all TV stations within 50 miles. Standardization should be accomplished quickly.

5. Program Schedules. In spite of all the shortcomings that exist in many cases in rate cards for both radio and TV, undoubtedly the worst hodgepodge of information is submitted to advertising agencies in the form of program schedules for both radio and TV. I realize, of course, that radio and TV shows change rapidly, TV more rapidly than radio. Nevertheless, one single form could be set up so that timebuyers, secretaries, etc., could determine what programs a particular spot precedes and follows without having to check representatives or stations. Wherever possible where spots have been sold to advertisers, the advertisers’ names holding these adjacencies should be incorporated on the schedule. This, I realize, in most cases would be a task for the station management, but certainly would pay off in the long run, because availabilities, subject to final clearance, could be picked off the schedules rapidly by assistant timebuyers or secretaries.

ADRIAN J. FLANTER
Advertising Director
Brownus Watch Co., N. Y.

SPONSOR
the game and bring their portables. At one stadium in New York, during a normal weekday the number was no larger, since every gate was not under constant surveillance by the stadium staff assigned for the day to this survey duty. The portable carriers not only listened to the broadcast of the games they were attending but other games when action on the field lagged.

A year ago, April-May 1948, Hearst Publications checked the ownership of portable radios in Metropolitan New York. Hearst's published figures reported that 10.7% of New York families (387,200) owned a portable receiver. Radio dealers in the city reported that portable sales from May 1948 to May 1949 have jumped, and claim that the current figure would be nearer 15%.

These portable receivers are used at picnics, beaches, and wherever people gather for relaxation. A check-up at Grand Central Station in New York, of people going away for the Decoration Day weekend, revealed that in a two-hour period (the only period checked) 33% of the non-suburban travelers carried portable radios that could be seen. How many had them in luggage was of course not checkable.

People don't carry equipment away for a weekend without having the intention of using it. Nevertheless, their weekend use of the portable sets was uncheckable, and no survey reported to sponsors what they were receiving from this away-from-home listening.

While a considerable part of out-of-home listening is daytime listening, this does not apply to auto listening. There is, of course, considerable dialing in cars between 6:45 and 8:03 a.m. and between 4:30 and 6 p.m. This doesn't mean that there isn't considerable automobile-set listening at other hours. In a recent Gilbert Youth Survey made for NBC, the 13-19 year old audience was discovered as listening to radio in automobiles between 9 and 11 p.m. to a considerable extent:

<table>
<thead>
<tr>
<th>Time</th>
<th>% listening in auto</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 p.m.</td>
<td>2.5</td>
</tr>
<tr>
<td>9:30 p.m.</td>
<td>3.3</td>
</tr>
<tr>
<td>10:00 p.m.</td>
<td>3.9</td>
</tr>
<tr>
<td>10:30 p.m.</td>
<td>3.2</td>
</tr>
<tr>
<td>11:00 p.m.</td>
<td>3.3</td>
</tr>
</tbody>
</table>

While parent-teacher organizations and educators may find this time schedule something to caviat at (the kids ought to be home and in bed), it can be seen why composition-of-audience figures frequently show so few youngsters listening at home. They're just not at home. During the same period, over three percent are visiting their friends and listening to radio in their friends' rooms, while .5 percent are listening while they work.

Shifting to another group, the hospitalized section of the nation, exposes another section of radio's unsurveyed audience. Even in municipal hospitals patients frequently have portable sets in wards and semi-private rooms. In private hospitals there is generally a special radio-rental service, if there isn't a special installation in every room. Hospitalized men and women find radio God-sent while they are ill.

Most hotels are radio-equipped these days. A check-up of rooms by the chambermaids in one Chicago hotel indicated that the radio equipment was used by over 65% of the transients. (The check-up was based upon the switch-setting one night compared with

(1) The Biggest Year in its 26-Year History

WSYR—In 1948 carried the greatest volume of advertising ever broadcast by a Syracuse station—

- First in Network
- First in National Spot
- First in Local
- First in Total Advertising
- First in Popularity with Syracuse and Central New York Listeners
- First in Merchandising & Promotion
- First in Coverage Area

WSYR—750 kc—5000 watts
Headley-Reed, National Representatives
NBC Affiliate in Central New York

4 JULY 1949

Please Count Carl Out!

Some station managers are executives and let the hired help do all the work.

Please count Carl out!

Some station managers just open the mail and take a peek to see who sent in some new business, and then go fishing.

Please count Carl out!

Then there are station managers who take a personal interest in business that comes in, even if it's only a one-time spot.

And that's where you can count our Carl in!

Carl goes over the availabilities with a fine toothcomb looking for the best times to run spots which agencies send in. He's a hard man with the traffic dept, and worries them half-silly demanding the best . . . not just a lot of hand-me-down availabilities. The traffic dept. says he couldn't be more finicky if it were his own money he was spending.

But then maybe that's why WDSM and WEVE are doing such a good job for advertisers here in our neck of the woods. We admit we got a weak signal in Los Angeles County, but we really cover the Duluth-Superior market and the Iron Range with our 2 ABC stations . . . which you can buy in combination for the price of ONE Duluth station!

Want to make Carl keep his nose to the grindstone for you? Then check on WDSM (Duluth-Superior) and WEVE (Eveleth). Ask any Free & Peters man for the lowdown.
SUNSET MANAGES TO DEMONSTRATE ITS TV SETS WHILE ITS PROGRAMS ARE ON THE AIR, SELLING UP TO $400,000 A WEEK

Scientific salesman

Sunset puts $3,000 weekly into TV advertising. It pays off

The U. S. market for TV and radio sets, and for most home appliances, has in recent months shown all the alarming symptoms of softening. Price-cutting is common, and in some areas, particularly New York, it is hard to sell a big set or a large appliance without giving a 20% discount. However, to merchandising-conscious dealers in the set-and-appliance field, slow sales are no reason to reduce advertising. Latest nation-wide figures show that almost a quarter (24.7%) of the video advertising placed at the dealer level is by radio, TV, and appliance retailers. Selective radio, which in these dealers' eyes seems to lack much in not having the visual element of TV, receives about 8.7% of the money going to radio advertising locally from local radio, TV, and appliances business.

Typical of the dealer-level advertisers in the field of sets and appliances who have found TV to be productive sales-wise is a New York one-store firm with the ambitiously-pluralized name of Sunset Appliance Stores, Inc. This firm, currently spending some $3,000 a week on New York's WPIX, is one of the heaviest TV advertisers at the dealer level. About half of the Sunset ad budget is co-op money from DuMont and RCA, but the actual dollar expenditures of Sunset rank it as one of the leading advertisers among dealers in the set-and-appliance field.

Sunset, which opened for business in the Borough of Queens in the fall of 1946, is largely the brainchild of Joseph Rudnick, a soft-spoken, promotion-conscious dealer to whom selling sets and appliances on a large scale is an old story. Rudnick, who used to run an appliance store in nearby Brooklyn for years, knows his territory and his customers the way a Queens resident knows his stop on the Independent subway.

As a result of well-planned TV advertising and above-average business acumen, Rudnick's Sunset Appliance Stores (he is president of the firm) is doing what amounts to a land-office business in TV sets, most of it, surprisingly, in the large-size models. Rudnick has grossed as much as $30-$35,000 a week on one of his two leading lines (RCA and DuMont) alone. Rudnick's business is a steady, 52-week
business. Nearly a third of the deals he closes involve a trade-in on an older set, usually a matter of a set-owner swapping it in for a set with a larger screen than the one he had before. Rudnick is quick to point out that his selling operation is not a bargain-basement one. He does not cut prices right and left in an attempt to bring in the trade. Sunset has built its business by steady advertising, an efficient and reliable repair service (Rudnick has 11 repair trucks and 40 TV-trained technicians), and several ingeniously simple merchandising wrinkles.

From the beginning, the programming axis of the Sunset air advertising has been sports. Sunset came to TV on the 5th of December, 1943, for a 13-week run on WPIX. The program was a telecast of the New York Rovers hockey game from Madison Square Garden on WPIX. Previously, Sunset had been a consistent newspaper advertiser, with good results, but the return from Sunset's sports sponsorship was a surprise, and a pleasant one, for Rudnick from the beginning. Sunset was actually in the category of "experimenter" when they went on the air to sell television receivers via television programming. A few dealers had been buying spots and station breaks, still fewer, such as the across-the-board daytime TV programming of Southern Wholesalers (RCA-Victor distributors in Washington) on WNBW, had gone in for actual air advertising via visual programs. Rudnick felt that television could do a job of selling his goods and services, but at the beginning it was largely a gamble.

On the first Rovers hockey game, televised on a Sunday afternoon, he had the store's phone number flashed on the screen several times. Quickly, an average of 30 phone calls during the show began coming into Sunset. In the first week, about 50 people came into the store as a direct result of TV advertising for Sunset they had seen the previous Sunday. They bought an average of $350 worth of merchandise (mostly the air-sold models) for a weekly take of $17,500. Nothing convinces a dealer of the power of an advertising medium like a healthy sales curve. Rudnick was no exception. Sunset had come to TV, and, as far as Rudnick was concerned, there Sunset was going to stay for quite awhile.

At the end of the 13-week contract, which ran out in mid-March of 1949, Sunset promptly started the sponsorship of a second TV series. Again, Rudnick chose a sports show. There were several reasons for his continuing with this type of programming. For one thing, Rudnick knew, from talking with his customers and making calls on neighborhood bars and taverns in Queens, that sports shows on TV drew a sizable share of the TV audience. For another, WPIX, faced with the problem of operating as an independent TV station in a major network TV market, was trying hard to build up an impressive "block" of TV sports programs, and was promoting them heavily to viewers. Rudnick saw the value of riding the station's theme and was quick to buy one of WPIX's top-rated sports shows, the wrestling matches televised from the Eastern Parkway Arena. Since TV-wrestling has a preponderantly female viewing audience at home, Rudnick changed his sales pitch to the distaff angle, and plugged hard on the eye-appeal of his sets, and on the reliability of his service. The commercials grew better and more elaborate. Since Rudnick was "co-oping it" with firms like DuMont and RCA, he began using open-end TV films prepared by these firms. Again, as it did with the Rovers hockey, the

(Please turn to page 33)
more than meets the eye

More than the cameras, the lights, the settings—

and NBC has the finest the industry can offer . . .

more, too, than the superb NBC amplifiers, transmitters,

mobile units—the whole complex array of television facilities . . .

more than any of these . . .
<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>PM</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>PM</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
it's *experience* that makes NBC programs the most viewable in America.

For back of the varied skills of the NBC engineer, producer,

director, and cameraman are *more than twenty years* of NBC-RCA

experiments in sight-and-sound . . . brilliant innovations, advanced

techniques, tested and refined on five owned-and-operated stations.

*It's experience that has made NBC Television America's No. 1 Network.*
VACUUM CLEANERS

SPONSOR: The Hoover Company  AGENCY: Leo Burnett, Inc.
CAPSULE CASE HISTORY: The Hoover Company sponsored the program “At Our House” for a 13-week period over WENR-TV in Chicago. The show was used to promote the Hoover vacuum cleaner, with only one broadcast set aside to plug the Hoover iron. For demonstration purposes, the iron was used to affix “No-Darn” mending patches. The “No-Darn” kit was then offered to viewers sending postcards to the station. At the expiration of the time limit, 1,750 requests for the kit had been received as a result of this one-time offer.
WENR-TV, Chicago  PROGRAM: “At Our House”

MEATS

SPONSOR: Juengling Meat Co.  AGENCY: Placed direct
CAPSULE CASE HISTORY: Viewers of the “Kitchen Klub,” the oldest commercial program on WLW-T, were shown a Juengling recipe book and were told if they would call or write the station they would receive a card telling them where to go to the nearest Juengling dealer to get the book. Within 30 minutes after the program 320 calls were received at the switchboard at Mt. Olympus. Eighty calls were received throughout the second day, although the offer was made only once, and the sponsor received 290 pieces of mail direct.
WLW-T, Toledo, Ohio  PROGRAM: “Kitchen Klub”

POLAROID FILTERS

SPONSOR: Office Equipment Co.  AGENCY: Placed direct
CAPSULE CASE HISTORY: The Office Equipment Company of Louisville, Kentucky, reported some recent success as a result of using a Polaroid Filter one-minute TV film commercial. Company received 12 calls on the day following the announcement, and made eight sales directly traceable to the TV-advertising. The Shackleton Piano Company carried the same announcement the following week, resulting in the sale of two more filters by Office Equipment to people who remembered the announcement of the previous week.
WAVE-TV, Louisville, Ky.  PROGRAM: Announcement

SPRING WATER

SPONSOR: Glacier Springs Water  AGENCY: Placed direct
CAPSULE CASE HISTORY: On the first “Peter Grant News” broadcast sponsored by this company, viewers were offered a free gallon bottle of the product delivered to their homes, if they would call a given telephone number. Three hours after the show, 132 calls had been taken; since there was no switchboard, it was impossible to judge the number of calls which could not be completed. Sponsor found equal success with subsequent programs, dropping them only because spring water is essentially a seasonal product.
WLW-T, Toledo, Ohio  PROGRAM: “Peter Grant News”

VAN COMPANY

SPONSOR: J. Norman Geipe, Inc.  AGENCY: C. D. Ferguson
CAPSULE CASE HISTORY: John W. Geipe, of the J. Norman Geipe Van Lines, Inc., reports: “In the 33 years that our company has operated in Baltimore, we have found our television spots on WMAR-TV to be the most productive medium of advertising we have ever used. We are in the position of being able to trace directly the source of our business, and we have found that our WMAR-TV spot has delivered the goods time and again.” This is only one of many tributes received by this TV station from its local advertisers.
WMAR-TV, Baltimore, Md.  PROGRAM: Announcements

HAIR CREAM

SPONSOR: Venida Hair Net Co.  AGENCY: Placed direct
CAPSULE CASE HISTORY: The makers of Venida Hair Cream, Venida Hair Net Company, participating sponsors on “... And Everything Nice,” starring Maxine Barratt, offered a jar of Venida hair-dressing cream to televoters. The jar normally retails for $1.50, but on this special television offer, viewers could have a jar free merely by sending in a Venida hair-net envelope. The offer was carried over a period of one week only—at the end of which time the company had received more than 400 envelopes.
WABD, New York  PROGRAM: “... And Everything Nice”

BOOKLETS

SPONSOR: None
CAPSULE CASE HISTORY: On “The Television Shopper,” WABD’s Monday-through-Friday morning half-hour program, Kathi Norris, who conducts the show, recently had as a guest a woman from the State Department whose job consists of setting women up in careers. This woman had just published a booklet entitled “A Business of Her Own,” and just happened to mention that if any of the women tuned in to the program would like a copy, she would be glad to send it to them. The one casual mention resulted in over 500 requests.
WABD, New York  PROGRAM: “The Television Shopper”
The Fireworks Will be a Little Late This Year

Carolinians are holding their fireworks until July 15 this year—the debut of the Carolinas' first television station—WBTV—Charlotte.

For years Carolinians have been looking forward to their own television service—a natural outgrowth of the South's Pioneer AM Station, WBT. For months, distributors and retailers have been flooding the Charlotte area with television sets.

TV reception in an area embracing 1,000,000 North and South Carolinians is assured from WBTV's Spencer Mountain tower, rising 1135 feet above the surrounding terrain. Effective Radiated Power will be 16,300 watts for video, 8,200 watts for audio.

Contracts already signed with the four major TV networks will give Carolina viewers a choice selection of the best in network television programs on film.

WBTV offers advertisers the first television approach to the south's market-on-the-move, a minimum of 16 counties with Effective Buying Income* of close to a billion dollars.

Represented Nationally by Radio Sales
* $961,964,000 Sales Management—1949

Channel 3

WBTV

ON THE AIR JULY 15TH

JEFFERSON STANDARD BROADCASTING COMPANY
CHARLOTTE, NORTH CAROLINA
SPOT COMMERCIALS
FEATURE FILMS
PROGRAMMING
ANIMATION
VIDASONIC
ENTERPRISES
Incorporated

Producers and Creators of
16mm Motion Pictures for
Television - Industry - Education

20 East 42nd Street
New York 17, New York
Murrayhill 7 0463

COSTUMES for
TELEVISION!

NOW — Rent COSTUMES
... for your Television Shows!
... Technically Correct!
... over 100,000 in stock!

from Broadway’s Famous Costumer...

The same speedy service enjoyed
by NBC, ABC, CBS-TV, WABD,
WPIX and Major Broadway Productions!

If outside NYC, wire or
airmail your requirements; 24-hour service
when desired!

EAVES
COSTUME COMPANY
Eaves Building
151 West 46th St. • New York 19, N. Y.
Established 1870

58

SCIENTIFIC SALESMAN
(Continued from page 49)

grunt-and-groan telecasts from Eastern
Parkway Arena brought a happy
gleam to Rudnick’s eyes. The business
at Sunset Stores, at this point almost
90% concentrated in television sets
and service, had actually doubled, be-
tween the time Sunset went on the air
on WPIX in December 1948 and May
1949, when the wrestling series ran
out.

When the time came to buy another
TV show, Rudnick took a real plunge.
Instead of one show, Rudnick bought
three on WPIX, all basically sports
shows. The first two were nighttime
telecasts, boxing from Queensboro
Arena on Thursday nights, and wrest-
ling from the Coney Island Velodrome
on Tuesdays. Both (they are still run-
ning on the air as SPONSOR goes to
press) are done with co-op support, the
former in conjunction with RCA; the
latter with DuMont. The third show,
also still a current item, is Sport of Call,
a 20-minute telephone sports quiz
which is scanned just before the home
games of the New York Giants, and
which is scheduled at a time when it
gets the benefit of the heavy viewing
of baseball fans for the Chesterfield-
sponsored Giant games.

Like the others, Sport of Call is a
co-op effort, done in conjunction with
the makers of Rembrandt TV sets. The
shows (Sport of Call is usually scanned
twice on a weekend, before Saturday
and Sunday games), when not plug-
ging a particular make of TV set with
Sunset being identified as the place to
buy it, is stressing the fact that Sunset
accepts phone calls for repair service
as late as 10 o’clock at night. Several
of Rudnick’s own merchandising gim-
micks are worked smoothly into the
commercials on the three shows.

Since a lot of New Yorkers, Rudnick
has found, are just waiting around to
see if TV-set prices will tumble down
when the market is saturated, Rudnick
offers a written year’s guarantee to re-
fund the difference between the price
a customer bought a standard make
for and the new price in the event
that one of the major companies drops
the price levels on its TV line. Actually,
Rudnick is playing it pretty safe. Since
nearly 95% of the sets he sells are Du-
Mont and RCA, and since neither firm
plans any price-cutting moves in the
near future, there is not much likeli-
hood that Rudnick will be handing out
refunds in wholesale quantities. It
does, however, make a good merchan-
dising point in the commercials, since
most RCA and DuMont prices are fair-
traded and not subject to dealer-cut-
ting, thus giving Rudnick the edge
over most of his nearby competition.

Says Rudnick: “I wish RCA and Du-
Mont would cut the price on the line. If
I had to hand out $10,000 in refunds,
I guarantee I’d get $50,000 worth of
business out of it from a publicity
standpoint in the long run. Every re-
fund check would be a top drawer pro-
motion. I’ll bet 50 to 100 people would
see each refund check and the name
of Sunset.”

Rudnick, who knows his New
Yorkers as generally sound credit
risks, also plugs away at the time-pay-
ment plan for buying a TV set as
another inducement for immediate
buying. To backstop this, and to
appeal to viewers who already have a
TV set, Rudnick offers trade-ins of
$100 to $500 for TV receivers taken in
by Sunset toward a newer model.

Rudnick has a few special shots in
the sales-promotion locker. One of
them is to offer a large TV set, usually
in the $1,000 bracket, to a bar-and-
grill for a night’s trial. By pre-
arranged coincidence, the set and a
Sunset installation man usually show
up on a night when one of Sunset’s
shows is on the air. Smiles Rudnick:
“Our man tunes the set to WPIX and
leaves it on. The owner is exposed to
our commercials and our set most of
the evening. The combination seldom
fails.”

Another recent Rudnick-invented
promotion stunt was to give away two
choice tickets to a New York Giants
game to the first person who bought
a TV set specifically as a Father’s Day
gift. Although the tickets were given
away shortly after the announcement
on the air, several other orders con-
tinued to come in, the idea prompting
the action. Rudnick is a great believer
in promotion, and although his ad
budget is 100% in television adver-
tising, he and his sales force try to
work out a new merchandising wrinkle
every other week or so.

The close integration between sales
and advertising pays off. Some 60% of
the TV sets sold by Sunset, Rud-
nick estimates, are sold as a direct re-
result of TV advertising. Keeping the
customer sold on Sunset, just as auto
dealers try to keep themselves sold to
motorists after a car has been pur-
chased, is a continuing part of the job, too. The service business is important, just as it is to dealers in the automobile business, and the service end of the Sunset operation receives frequent mentions on the air. Rudnick has also found that his business is already reaching the point where his old customers are bringing in their 1947 and 1948 model TV sets to trade in for new ones, usually asking for a screen size larger than their old ones. To encourage this, Rudnick usually manages to have a heavy neighborhood store traffic passing through the TV department of Sunset on a night when one of his shows is on, giving visitors a chance to see new-model sets in operation.

Sunset Appliance Stores, Inc. has no ad agency. This has been something of a problem to Rudnick. His account is not big enough to interest seriously any of New York's major agencies with TV departments, and the smaller agencies haven't been able to convince Rudnick that they can do a job for him in TV. As a result, Rudnick has been handling his account with WPIX on a direct basis, as many TV-set dealers do, and has hired a TV-trained girl copywriter, Marjorie Shields, to write the copy needed for live narration over the slides and silent films that tell Sunset's sales story visually. Rudnick is a real student of TV, going out on remotes with the WPIX crews and supervising the telecasting of his commercials at the director's elbow. With Sunset's business growing all the time, doubling in brass as boss of Sunset and as his own agencyman has Rudnick frequently on the run.

Rudnick has some big plans for the future of Sunset Stores. The plural title is no accident. Rudnick intends to expand his operation in the next year or so. He also intends to continue with his TV advertising, now averaging nearly five hours of programming a week and going as high as six-and-three-quarters when Sunset is sponsoring a WPIX sports one-shot. The existing contracts for Sunset's three sports shows run out this fall, and renewing each will be a matter of scheduling and options, and also, according to Rudnick, "how much money I have in the bank." In any case, Sunset will definitely continue its successful TV advertising, with the probable emphasis on sports programming. The reason is simple: it sells.

WHEN PRESSURES STOP
(Continued from page 26)

to collect upon its opportunity. Business isn't too bad in the capital, so why . . . . . .

When the newspaper strike hit Seattle in 1945, broadcast advertising business was lush — there were waiting lists on several of the stations in town. Thus it became a problem of public service, rather than a matter of commercial time on the air. And Seattle's stations did a top job. KOMO carried a classified section on a staggered a.m. and p.m. schedule, with ads for free, if they justified it — lost, found, sell, buy, etc. Fleetwood Lawton, network newscaster, was replaced with a local news program. Church and school notices were given the right of way. Time was also cleared for commercials for theaters. It was, to repeat, time sold on a "service" basis, rather than a commercial basis.

KOL carried an obit column. Its local newscasts were increased also, but it was the who-died-yesterday news that received the play.

KIRO had to drop all its sustaining programs. It sold the time to local retailers, It's Swap 'n Shop Department, which started during the strike, ran for two years afterwards to good audiences. It found that a good part of the local-retail business that came to the station during the strike stuck with it, if not in as great a quantity, afterwards.

KJR added some local newscasts and double-spotted commercials to make room for all who wanted to use the air. As a result of a previous newspaper strike in 1936, Bon Marche, an important department store, had come to radio and continued right along. It carried as many as seven newscasts a day on WJR, had a heavy schedule on KOOM up to recently. Bon Marche is now trying TV.

The independent stations in Seattle practically came of age during the strike. There was business for all, and they proved they had listeners.

The big problem presented to advertisers by newspaper strikes is that they have to use broadcast advertising at once to replace newspaper advertising. They have neither the time nor the facilities to change over to radio thinking overnight. Even when strikes, like Seattle's, run for months, the day-to-day problems are paramount — the intelligent use of the medium is still a great big question-mark.
THE BIG PLUS
(Continued from page 47)

the setting the following night. If the setting was the same the radio set was marked down as not being used. This may have shortchanged radio, since it's conceivable that the occupant of the room might have wanted to listen to the same station that the previous occupant enjoyed.

Uncounted millions listen to radio daily. As the summer reaches its peak, these uncounted millions increase due to vacations and summer bungalow. Nevertheless, the uncounted summer listening is only a small part of radio's shortchanging of itself as an advertising medium. At work, at meals, relaxing away from home, or on wheels, America listens with no Hooper, Nielsen, Pulse, or other survey to check its dialing.

It's time now to count broadcast advertising's bonus audience. . . .

PER-INQUIRY ADVERTISING
(Continued from page 25)

There's a relationship between broadcaster and listener that doesn't exist between publisher and reader.

Broadcast advertising can be a direct selling medium. Years ago, the networks and great stations decided to keep radio out of the nickle-and-dime advertising field and concentrate on selling with a broad stroke. They forgot that all sales are local. They know it now and there's no lack of realization of radio's selling impact. This doesn't mean direct-mail selling impact. There are ever so many areas in which direct-mail selling just shouldn't be and isn't a factor. It doesn't make sense for stations to by-pass the local retailer. When a broadcaster stresses direct mail, he at the same time inadvertently sells the retailer short. The most successful stations, like WLW, Cincinnati, stress the importance of the local retailer. What's true of this Crosley operation is true of most outstanding broadcasters.

It's quite different when the station covers a broad expanse where listeners are far removed from population centers and are devout direct-mail buyers—the Sears and Montgomery Ward country. Then stations like WNAX (Yankton, S.D.), WLS (Chicago), and a host of others serving rural America know they do not offend retailers for there aren't retailers at every crossroad—even today. Direct mail at stations like WNAX is like blood in a human body. When it ebbs, station executives worry. When it hits the normal flow, then there are smiles at the station with the Big Aggie tower.

There has been a great increase of firms trying to crash the per-inquiry field of late. Several devices are slick and several "insult" station management. One of the slick devices is to record a program with the PI offers in the show—and then suggest to stations that they run the program at ½ to ⅔ the national rate. The operator further suggests that the program be sold to a local sponsor so that the station will get its full rate for time. A list of prospects for the program is sent with the offer—the prospects being firms with products that do not conflict with the PI offers included on the disk. The same firm also suggests that if the station doesn't like this idea, it can use "live" continuity to sell the products on a straight PI basis.

WE DON'T DRIFT INTO SNOW (Ky.)!

No, Sir, our signal doesn't melt buyers in Snow (Ky.) . . . but it's so hot in the Louisville Trading Area that it winds at least a 50% BMB Audience to us, in practically every corner of this big and important area.

Sleet, rain or shine, our great 27-county market is far more important than any other section of the State—does almost as much effective business as all the rest of the State, combined!

With WAVE around, you don't have to be Snow-bound! Shall we help dig you out—now?

LOUISVILLE'S WAVE

BBC AFFILIATE . . . 5000 WATTS . . . 810 KE
FREE & PETERS, INC.
National Representatives
Another slick device is that practiced by a number of magazines that record top-drawer material from their issues and offer the transcription free or at a nominal cost. In some cases local stores that carry the products advertised in the magazine are suggested as sponsors, and stations frequently have been able to sell the disk to local retailers. Up to this point there’s no per-inquiry slant to the program. If the promotions stopped there, and most do, then everything would be satisfactory. The P’ting starts when the circulation manager of the magazine realizes that the programs are building up good will for him, and he decides to do something about it. A typical example is the case of Parents’ Magazine, which sends Parents’ Radio Forums to stations. Last December it invited stations using the Forum to air offers of “Seven issues for $1.00,” with the stations retaining $.50 of each subscription received. When the NAB called the attention of Parents’ Magazine circulation manager to its violation of the industry’s code of ethics, he confessed that he did not know that he had violated “the ethical standards of the radio industry.”

Some programs tied up with national publications are excellent shows and highly salable. Typical is Calling All Girls, for which the Harry Goodman office won an award for top-drawer promotion from the College of the City of New York. There’s no P’ting to these programs, both the producer and the publication working together to create a top audience-appeal program which is made better because it carries the name of a national magazine and is promoted through the publication.

Broadcasting is a most effective advertising medium. A good advertising medium must sell products at a low enough cost per sale to justify a manufacturer’s using radio. It’s this approach that P’t deals of all kinds use. What is forgotten is that it forces radio to produce at the very moment the advertising is aired. It forces the commercial to use the “hurry, hurry, HURRY” technique. It forces radio to deliver its audience for milking at regular intervals, until it’s completely milked and disgusted with broadcasting. Using the air to make a pressure sale, rather than the reasoned sale, hurts both the stations and the regular merchants and manufacturers using the medium.

Typical of these sales are the piano-playing courses sold throughout the U. S. via the air. The salesman who sits down to the piano and then asks the audience, “wouldn’t you like to play as I do?”, naturally is a potent lure. The number of courses returned for refund is a good index to how listeners buy products for which they have no need. The number of fans who have sent in their money for a course or paid for it COD when the mailman called, and yet had no piano at home on which to study, is amazing.

While few per-inquiry broadcast advertising plans originate among the top hundred advertising agencies, there are important agencies in practically every big city in the U. S. that do make PI plans available. A favorite device is to buy time for PI sale product and then use the results on the stations from which time has been bought to influence other stations to gamble. For every PI offer that’s turned over to the National Association of Broadcasters to investigate, there are ten that go on the air, without anybody being the wiser. Because a station may turn down a hundred per-inquiry deals and accept offer 101, the agencies and manufacturers keep trying.

They can’t get away with it in printed media. America’s pitchmen and specialty salesmen are a diminishing brood. So the man who wants to do business on the other man’s dollar has only broadcasting left. There are too many stations on the air. The competition of TV and the increasing buyers’ market are softening some station managements—managements that perhaps shouldn’t have been in the advertising business to start. The result is more and more PI advertising creeping into broadcast schedules.

It’s a good plan to follow the rules of one outstanding advertising manager of a leading food corporation. If a station takes PI it doesn’t get this firm’s selective business. The station never knows why it doesn’t get anywhere with this national advertiser because he never tells station representations or his own agency why he turns down certain stations. He explains that it might be taken as coercion.

“If they want per-inquiry business, they have a right to take it and I have the right not to want to be on the same station with PI products. We don’t advertise in the pulps, for similar reasons.”

To which the PI stations answer, “We have to keep alive.”

---

**IT’S ONLY A FEW BILLION DOLLARS...but WILL YOU GET YOUR SHARE?**

$2,995,897,000.00

1948 Retail Sales* in WOW-LAND counties (BMB).

All authorities agree this year’s retail sales may be slightly lower...but...they also say...

- **26%** of 1949 retail sales will be made in the third quarter;
- **28%** of 1949 retail sales will be made in the fourth quarter.

So-o-o...

the Best is yet to come!

Get YOUR share of the...

- **22%** Spent in food stores;
- **40%** Spent in general merchandise stores—in apparel and furniture;
- **38%** Spent in other retail outlets.

You WILL get Your share if you use the advertising facilities of Radio WOW—the ONLY single advertising medium that covers the vast territory within 150 miles of Omaha in every direction.

For availabilities see your John Blair man, or telephone Omaha, Webster 3400.

* Based on PARENTS’ MANAGEMENT’S figures—May 10, Survey of Buying Power—except for Iowa, which is based on state sales tax receipts.
Uncounted Millions

Four months ago SPONSOR decided to check on the size of radio's unsurveyed audience. As each week went by, the staff became more and more amazed at the millions who listened and went uncounted as part of the great air audience.

It wasn't alone the great audience on wheels which ran up into the multi-millions every day, nor the enormous number of men and women who listened as they ate. These were the obvious uncounted millions, but they were only part of the audience which wasn't being surveyed. There are the "at work" audience numbering into the multi-millions, the resort and vacation millions, and the millions who own portable receivers and use them at any time or place, even when they're attending a baseball game.

If no one listened at home, the out-of-the-home broadcast advertising audience would be the greatest advertising audience in the world—and yet it has never been sold—it has never been counted as part of what the sponsor buys when time is purchased.

SPONSOR reports on The big plus, the great uncounted audience, on page 19. It's the first report on the "great unmeasured," yet it is a logical part of sponsor's first audience revelation, Radio is getting bigger. 23 May, reprints of which, in excess of 4,000, have been placed in the hands of key advertisers by agencies and stations.

It's important that advertisers know what they're buying, when they buy time. If broadcasting wants to throw in millions of listeners as bonus audience, it has the right—but sponsors should know it, so that they can merchandize the fact.

If you have read this editorial before reading The big plus, mark this current article as "must" reading. Know what you're buying that can't be checked by Hooper, Nielsen, or Pulse.

Summer Business Up

Nothing happens of itself. The fact that business is better at a number of stations throughout the nation than it was at this time last year is no accident. Neither can we of SPONSOR take top billing for this increase.

In 1949, the U. S. contingent numbered over 75. The NAB was well represented on the program from Judge Justin Miller to Lee Hart, who talked retail radio. The Broadcast Measurement Bureau, in the person of Ken Baker, talked BMB and the Bureau of Broadcast Measurement, which are one and indivisible.

The Broadcast Music organization, that protects broadcasters in Canada as it does those in the U. S., had a sizable contingent, headed by Carl Haverlin, kept the Canadian broadcasters aware of BMI progress. To U. S. radio men it appeared as though it were another NAB convention.

That's no accident because Canadians attend the annual NAB meets with a regularity that makes Harry Sedgwick, Jim Allard, George Chandler, to mention three, seem part and parcel of state conventions.

The physical border between Canada and the U. S. is a line seldom patrolled and one that both Canadians and Americans cross without a second's thought. The air-waves cross the selfsame border as though it wasn’t even a line on the map. Broadcasters know this and happily feel and act as one great fraternity. In their relations with each other they serve as perfect examples of good international relations. They work together for the good of broadcasting.

SPONSOR SPEAKS

Hands Across The Border

Broadcasting, U. S. and independent Canadian brand, is cut from the same pattern. It's all to the credit of the north of the border contingent that this is so. For years they have gone out of their way to have the men and women of U. S. who make their living from commercial radio feel at home in Canada, in or out of convention time.

Timebuyers, who want to know the facts of Canada's markets, are welcomed as are transcription producers, music-rights representatives, researchers, executives of NAB, and U. S. station managers. Once they visit Canada it's no problem to bring them back.
KFRM Again First In 1949 Survey

Kansas Farm Station Tops 1948 Fall Rating 12%; Remains First Choice of Kansas Listeners Daytime

Kansas radio listeners have again named KFRM as the most listened-to station, daytime, in the Sunflower State. Moreover, the “Kansas Farm Station” leads its competition by a greater margin even than before according to a March 1949 radio survey made by Conlan & Associates.

This coincidental survey, one of the largest of its kind ever conducted, required over 62,000 telephone calls within KFRM’s half-millivolt contour.

Essentially rural in nature, this Conlan Survey covered 79 counties in Kansas (all except the eastern-most and northeastern Kansas counties), four in Nebraska and five in Oklahoma. Population of these 88 counties is 1,038,146, not including the metropolitan centers of Hutchinson and Wichita, Kansas which were not surveyed.

KFRM leads all broadcasters for the morning periods, and is first during the afternoon periods —first in listener preference for both time periods, as well as for the entire survey.

KFRM’s programming is specifically designed for the area served, including up-to-the-minute daily livestock and grain markets direct from Kansas City, as well as other outstanding daily farm features. In addition, KFRM programming presents special newscasts, women’s programs, sports, special events, educational features, as well as top-flight entertainment programs featuring members of the KMBC-KFRM talent staff. This popularity indicates that listeners are getting the kind of program service they like and need from KFRM.

KFRM joined with KMBC forms The KMBC-KFRM Team. Together, The Team provides advertisers with the most complete, effective and economical coverage of the huge Kansas City Primary Trade Area!
Consider sales potentials.

In the 139 top markets of the nation, Sales Management's Survey of Metropolitan County Areas ranks Worcester County:

- 32nd in Population
- 34th in Number of Families
- 38th in Net Effective Buying Income
- 41st in Total Retail Sales
- 26th in Food Sales
- 49th in Furniture, Household and Radio Sales
- 51st in Drug Sales

National manufacturers, whether their products be food, drug, hardware or clothing, find Worcester and the great Central New England Market a thriving market for sales and an effective market for test campaigns. WTAG covers this area completely, and WTAG has more audience than all other Worcester stations combined. WTAG alone delivers the great Central New England—Worcester and outside.

Source: Copyright 1949 Sales Management Survey of Buying Power; further reproduction not licensed.
Greatest Show
In Virginia

Throughout the length and breadth of Virginia there's nothing to equal Havens & Martin Stations.

Top attraction is WMBG, with its scintillating combination of NBC and local highlights, high on the applause list since 1926.

WTVR is Virginia's only television station. Where but WTVR can Virginia viewers turn for visual wonders gathered the world over by NBC-TV.

Nor is FM forgotten. For WCOD serves its enthusiastic audience.

Small wonder that the Havens & Martin trio are the First Stations of Virginia. Small wonder that they're preferred by national advertisers who know Virginia markets.

WMBG AM
WTVR TV
WCOD FM

First Stations of Virginia

Havens and Martin Stations, Richmond 20, Va.
John Blair & Company, National Representatives
Affiliates of National Broadcasting Company
Pat Weaver really boss of NBC-TV
Pat Weaver, new NBC TV-vice president, is first network executive since Frank Mullen to have web's TV operations under his wing 100%. Sales, engineering, and program all report to Weaver who takes over 1 August. Weaver is bringing Fred Wile, Jr., along from Young & Rubicam to backstop him at web. Weaver appointment means that NBC-TV is virtually autonomous operation.

Death of Regulation W spurs credit-furniture ads
End of credit restrictions (Regulation W) will spark increased competitive air-advertising by furniture credit houses and appliance dealers. Pre-war, more money was made frequently on charges for credit than on products themselves. Credit furniture firms have always found broadcasting tops among advertising media. Semi-annual Chicago furniture market last week reported better sales to merchants than in January but only in low-priced field.

CBS sells Roi-Tan Joan Davis
Effectiveness of network packaging of programs is seen in recent CBS sale of "Leave It to Joan" to Roi-Tan Cigars (American Tobacco). Program features Joan Davis and bowed sustaining 4 July. It will fill first half hour of hiatus-vacated Lux Radio Theater time until 9 September when it goes commercial and shifts to Fridays 9-9:30 p.m.

FLOQ organizational committee starts work
Foreign language broadcasting will not flounder from now on. Ralph Neil (WOV) heads Foreign Language Quality Group committee which includes Frank Blair, Jr. (WSCR), George Lasker (WBMS), Samuel Jague (WSRS), and William Jory (WJLB). Plans call for actively selling major foreign markets with facts and figures.

Farm news at all time on air
In Northeast U.S. alone, there are 203 stations carrying farm market news, according to U.S. Department of Agriculture. This is almost 50% of stations (417) in 12 states canvassed by department. Peak farm news periods in area are 6:30-7 a.m., 12:15-12:45 p.m., and 6-6:15 p.m. Latter period changes in importance according to season of year. Farm news programing is at all time high.

Folsom's 2nd in command now executive v.p.
Position of Frank Folsom, as president of RCA, has been strengthened by election of Joseph McConnell as executive vice president of the Radio Corporation. McConnell is a Folsom man.
Although it has only been announced by CBS, all 4 networks will shortly sell time for "opinion" now that the FCC has okayed editorial broadcasting. ABC has always been pro-opinion on air.

Commercial broadcasters of Europe have joined hands to work together to build acceptance for advertising-supported radio. Next meeting (1950) will be in Luxembourg with 1951 meeting scheduled for Madrid. Organization was inspired by Louis Merlin (Radio Luxembourg) and Bernard de Pias (French Advertising Federation).

Over-all figures of Dr. Hans Zeisel for Printers Ink show newspaper advertising first for 1948 ($1,749,600,000) with radio second ($596,900,000) and magazines third ($512,700,000). Over-all tabulation obscures fact that national advertisers' use of media place magazines first ($512,054,200), newspapers second with $391,286,700, and radio third with $376,844,600. It's local advertising, a field that radio has neglected, that makes newspapers lead.

Although there has been great agitation on part of agencies and advertisers to have stations "adjust" rate cards, first station to do so is KXOK, St. Louis. Station has split its former "A" time into "A" and "A-2" time. KXOK class C time has been broadened to include all time prior to 8 a.m. and after 10:30 p.m.

Talk of scuttling national rating reports is tantamount to removing only index advertisers have of broadcast effectiveness. More than ever broadcast advertising requires Hooperatings, Nielsen Ratings, and local ratings like Pulse. Advertising industry should fight for improved information from these sources and prevent attempts to throw only media research of it kind in scrap heap. Some of same interests that tried to axe Broadcast Measurement Bureau are now out to eliminate all research that pinpoints listening.

Effectiveness of advertising of frozen orange juice is seen in slant new Sunkist orange advertising is taking. California's Sunkist group calls the orange itself the only "package" of fresh juice. What Sunkist master minds forget is that research recently revealed that users of frozen juice drink 100% more than squeezers, and it all comes from citrus fruit.

Shift of Elgin's 1948 Thanksgiving and Christmas broadcasts CBS to NBC, with CBS selling its holiday broadcast to another sponsor and therefore splitting up home dialing has switched Elgin from its traditional sponsorship. While Elgin is spending the $200,000 in other advertising another watch manufacturer is said to be considering buying the traditional Thanksgiving broadcast for itself. It thinks the Santa hour a waste of time. Watch company president says, "What have they got left to spend on December 25."
They both love Mr. Mid-America

MORE and MORE

GREATER KANSAS CITY
Morning, Afternoon, Evening (Sunday through Saturday)

Share of Audience
Nov. March June Nov. April
1947 1948 1948 1948 1949
Station KCMO 18.3 18.7 19.3 19.0 20.5
Station A . . . . 11.5 8.5 9.4 11.5 11.4
Station B . . . . 26.7 27.4 27.2 27.8 28.7
Station C . . . . 31.0 28.7 21.7 25.9 23.9

ST. JOSEPH, MISSOURI*
Morning, Afternoon, Evening (Sunday through Saturday)

Share of Audience
Nov. June Nov.
1947 1948 1948
Station KCMO . . . . . . . . . . 17.4 16.6 19.4
Station A . . . . . . . . . . 1.6 5.6
Station B . . . . . . . . . 9.6 6.8 9.9
Station C . . . . . . . . . 20.5 17.8 21.9

Source—Robert S. Conlan & Associates
*Kansas City stations only

One Does It In Mid-America

Station
Rate Card
Spot on the Dial
Set of Call Letters

50,000 WATTS
Day
10,000 WATTS Night
810 Kc.

KC

M O

and KCMO-FM
KANSAS CITY, MISSOURI—94.9 Megacycles
Basic ABC for Mid-America

18 JULY 1949

Since KCMO jumped to 50,000 watts power back in September, 1947, our listenership has steadily increased. And—not only has KCMO's popularity risen with Greater Kansas City's 700,000 "home-folks"... but we are fast becoming one of nearby St. Joseph's most popular stations. There, too, 52 miles up the broad Missouri, you'll find KCMO up front with an ever increasing share of the radio listeners!

Reasons? First, there's KCMO's keen ability to plan and produce programs keyed to Mid-America! And second, it's a supercharged signal that always comes in fine! A signal that blankets 213 rich counties inside KCMO's ½ mv. measured area. Smart timebuyers agree that for low, LOW cost per 1000 coverage—its KCMO... of Kansas City.
EYE-AND-SCISSOR-WORN

Sponsor is certainly to be congratulated for the many excellent articles on radio and television. Your publication is one of the most eye-and-scissor-worn that this agency subscribes to.

The only complaint is a natural one: naturally, there just aren't enough clipping copies of Sponsor for agency personnel, accounts, and friends. This is especially true of one particular article, How to Read a TV Rate Card. Is it at all possible to secure permission to reprint part of this article for distribution to some of our TV clients? If so, please advise. Naturally, proper credits would be given sponsor.

HERBERT TRUE
Radio. TV Director
Carter Advertising Agency
Kansas City, Mo.

RAILWAY FAIR PUBLICITY?

There seems to be a difference of opinion about the press or radio giving much attention to the Railroad Fair. Life issue of July 11th (page 104) starts off its story "Variety Recalled Its Surprise Success of 1948" and front paged the story "Chicago Railroad Fair Tees 2nd Year to Boff Crowd."

Paul Harvey in his radio program last Tuesday evening paid a glowing tribute, and the Chicago newspapers issued special editions.

Now as to question of selling travel —last year in our exhibit while talking to two visitors, who had planned to drive west. I made train reservations for four people (two compartments), Chicago to New Orleans and return on our Panama Limited. The tickets were picked up the next morning.

Come on out to Chicago and enjoy the "World's Greatest Show" then you can retrace your article. 2½ million in 1948 couldn't be wrong.

A. W. ECKSTEIN
Advertising Agency
Illinois Central Railroad
Chicago

"CRIME" MARCHES ON

We at Schwerin Research read with great interest your 20 June article about the qualitative research done on (Please turn to page 6)
Still Climbing

Greater Miami (DADE COUNTY)*

Net E. B. I.  $511,190,000 .. UP 13%
Retail Sales  $517,808,000 .. UP 17%
Population  410,000 .. UP 23%

*Sales Mgt. Survey, 1949

76,400 new customers...$75 million more spent this year than last (a grand total of more than $½ billion in retail sales) ...Yes, all the figures are pointing up, Up, UP this year again in Greater Miami.

And here are the top selling media in this bustling year-round market

1 - The Miami Herald; 3rd in the nation in Total Advertising Linage for 1948 -- First paper in Florida to reach a Quarter-Million circulation -- Offering blanket coverage of Metropolitan Miami and the entire Gold Coast market.

2 - WQAM, Miami's First Station, whose non-directional transmitter is located in the heart of Greater Miami's population center, and whose record Hooper indicates more listeners at lowest cost per listener in Greater Miami and its 15 adjacent counties.

The Miami Herald

Miami Herald
Zone of Influence

WQAM

Miami's First Station

WQAM FM

A. B. C. in Miami
Owen F. Ubridge, General Manager

18 JULY 1949
Suspect. It is an excellent example of the growing importance of such research, and all of us in the field owe a real debt to the pioneering of Frank Stanton and Paul Lazarfeld, out of whose work the Program Analyzer activities grew.

May I, however, correct one unfortunate implication? The comparisons made in the story would leave the casual reader with the idea that while Suspect’s audience has grown by leaps and bounds, that of Crime Photographer has been standing still.

To review the record:

Suspect has been on the air for seven years. Crime Photographer is a much younger show, having been on for less than 3 1/2 years. In spite of this difference, a comparison of average Hooper audience figures during the past two years shows a nip-and-tuck situation:

<table>
<thead>
<tr>
<th>Year</th>
<th>Suspect Rating</th>
<th>Suspect Share</th>
<th>Crime Photographer Rating</th>
<th>Crime Photographer Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1948</td>
<td>12.5</td>
<td>38.6</td>
<td>12.3</td>
<td>32.0</td>
</tr>
<tr>
<td>1949</td>
<td>14.7</td>
<td>26.8</td>
<td>14.6</td>
<td>40.0</td>
</tr>
</tbody>
</table>

Five editions of Suspect, according to your article, have been tested in the past seven years. Twelve episodes of Crime Photographer have been tested by the Schwerin System in the course of one year.

The Toni Company, sponsor of Crime Photographer through July of this year, as well as John Dietz, its producer, and Alonzo Deen Cole, its writer, has throughout been very forward-looking in applying research’s findings to improvement of the program. That these efforts have paid off so rapidly attests to such healthiness of attitude and is reflected in steadily rising reaction scores. Under Toni’s sponsorship to date, the average Hooper rank of Crime Photographer has been 18th, as compared to an average of 39th place under the previous sponsor.

Far from detracting from the import of your article, therefore, I feel this Crime Photographer story serves as still another example of how the intelligent use of qualitative research—whether over an extended seven-year period or in large doses within a shorter period—can contribute to a radio program’s success.

Horace S. Schwerin
Schwerin Research Corp.
New York

SPONSOR
Reminder... for a CIGARETTE manufacturer:

**SPOT RADIO**

Sells the 79,000,000 who smoke!

If you have a *new* cigarette to establish, or an established brand that needs *new* sales... Spot Radio will do the job! Take your choice: hammer home 15-second chain breaks all day long all over the country... sponsor the best programs in selected markets... or combine both plans. Any way you work it you get radio's *impact*, right where you want it... selling cigarettes profitably for you!

Your John Blair man knows how to put Spot Radio's selective power to work selling products costing 5 cents or 5 G's! He's ready now to apply his knowledge of radio, markets and merchandising to your own problems. Ask him today!

**ASK REPRESENTING YOUR LEADING JOHN RADIO BLAIR STATIONS MAN!**

John Blair & Company

Offices in Chicago - New York - Detroit - St. Louis - Los Angeles - San Francisco

18 July 1949
Are you selling 'em where they live on the Pacific Coast?

Don Lee and only Don Lee can give you local network radio sales coverage on the Pacific Coast... because only Don Lee is designed especially for the Pacific Coast, where markets are big but mighty far apart.

Think we're kidding? Take a look at a map; compare the Pacific Coast with the East Coast. The Pacific Coast is just as big, but there's also a big difference. The Pacific Coast is covered with mountains—high ones—many of them over 14,000 feet. Nearly every worthwhile market is surrounded by mountain ranges.

Look how many stations the networks use to cover the East Coast. Well, long range broadcasting is even more unreliable on the West Coast. If you need complete coverage, complete local penetration of this big, rugged, 1,352-mile-long Pacific Coast, you need the network that has enough stations (45) to

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

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>have stations of all 4 networks</td>
<td>3</td>
<td>have Don Lee and 2 other network stations</td>
</tr>
</tbody>
</table>
release your sales message locally from within the 45 important buying markets . . . that's Don Lee.

To completely cover the Pacific Coast's 15½ billion dollar sales markets — locally — buy the Pacific Coast's own point of sale network: Don Lee . . . and sell the people where they live.

**Don Lee Stations on Parade: KWAL—WALLACE, IDAHO**

KWAL is one of three Don Lee stations used to give localized coverage of the wealthy northern section of Idaho, which would otherwise be virtually without network service. Mountain ranges and mineral deposits between this area and other remotely located network stations make "long-distance" reception unreliable. Shoshone, KWAL's home county, alone has a population of 19,100 and 1948 retail sales of $25,799,000 according to Sales Management's 1949 Survey of Buying Power. KWAL typifies Don Lee's policy of rendering localized service where your best Pacific Coast customers live — where they spend their money.

**The Nation's Greatest Regional Network**
Low-cost housing builders and modernization firms start expanding

U. S. housing bill just passed commits the nation to a subsidized building program that will run until 1994. Immediate results will be more advertising for low-cost housing developments which the bill is set up to help. Just as important will be the modernization sections of the bill, which will help materially buildings firms which do most of their business in repair work. Expect firms that compete with Johns Manville to open up their advertising war chests. The U. S. will be spending $500,000,000 a year for the next six years through the Federal Housing and Home Finance Agency.

FCC pressure starts easing on most fronts

Pressure on the Federal Communications Commission by prospective licensees has tapered off to practically nothing. A number of firms would like TV permits (freeze is still on) but the word has spread that it’s possible to lose millions before getting into the black and this has cooled the ardor of even the most ambitious prospective TV station operator. Result FCC can and does now operate with some degree of order and matters like theater-TV, color-TV and the hundreds of others services regulated by the commission, are being handled with unpressured intelligence. Even the perennial hot potato, the clear channel fight, is being taken in FCC stride, despite plenty of needling from Senators who speak for the anti-clear channel forces.

Drys making capital of U. S. 1948 alcholic spending

Capital will be made, it’s expected, of the figures recently announced on U. S. consumer expenditures for alcoholic beverages. In 1948, drinkers in the 48 states spent $8,300,000,000 for distilled spirits, wine, and beer. This includes the tax on these products and service charges of places which serve liquor. Taxes, state and U. S., amounted to $3,000,000,000 of which the U. S. took $2,200,000,000. Despite the fact that these figures are down from 1947 (14%), drys are making capital of the billions, and their philosophy is creeping into newscasts as well as newspaper reports on the so-called recession.

Congress would like U. S. departments to get together

Feeling in Congress is that it’s time for some direction on national policy. Governmental department releases range all the way from being depression-slated to car-in-every-garage optimism. Some congressional groups were prepared to attack radio commentators until fact that these newscasters were using U. S. releases as basis for reports was made clear to them. Only a man without a job is sure that “business is bad.”

1949 profits expected to be half of 1948 but still okay

Indicative of profit trends are unofficial estimates by Department of Commerce sources. Unless the unexpected happens (unexpected means war), net profits after dividends and taxes will be half of what they were in 1948. They will still be better than most years prior to 1946. Dividend payments, which the public likes, will be only $100,000,000 under 1948. $7,700,000,000 against $7,300,000,000. This is good news and won’t be heard or read much. “Communications” net (that includes radio and TV) will be exactly that of 1948, which was at an all-time high.

Attempts to pass mandatory fair-trade acts hurt fair-trading

Fair-trade laws which make it possible for manufacturers to include prices in their national advertising aren’t being helped by attempts, like that in the District of Columbia, to force products under mandatory fair-trade regulations. These regulations compel every product sold in a specific classification to be fair-trade priced. Fair-trade acts have tough sledding even after they’re on the books. Florida’s Supreme Court killed one such act and Florida had to pass another. California’s legislature only recently killed an amendment which would have made its fair-trade statute impotent. It’s one thing however to permit a manufacturer to fair-trade his products and another to compel him to do it. Honest fair-traders don’t want mandatory acts.

Don’t be too big, it isn’t even half-safe

It’s dangerous to be too big. That’s the low-down from the anti-trust thinkers. U. S. verus DuPont, AT&T-Western Electric, and other suits in the making all point to On the Hill planning to break up inter-organization financing and “working agreements.” RCA was on the agenda of the Justice Department, but NBC’s loss of top programs crossed it off.

Kenough’s trade-mark bill raises plenty fuss among big corporation

While most national advertisers would like tighter trademark regulations, Representative Gene Kenough’s bill, which would give the U. S. “the power to regulate the use and ownership of trade-marks,” makes their hair stand straight up. Trade-mark owners want to be what the name implies, “owners,” not permittees using trade-marks by governmental sanction and under governmental regulation.
Has it ever happened to you!

By ALDRICH

Now! The Presto Executive
THE PLAYBACK OF BROADCAST STATION QUALITY

NOTHING kills a client audition as quickly as a poor playback. Wows, wavers, turntable rumbles and harmonic distortion can make your best recording sound sour.

Don't let a tired playback kill a sale for you. Get a PRESTO EXECUTIVE. It's the transcription turntable you will see in most broadcast stations, made by the world's largest producers of broadcast station equipment. PRESTO EXECUTIVE is durable, time-tested, dependable. It's a complete transcription playing unit with 16-inch turntable, high fidelity amplifier, 12-inch speaker, and lateral reproducer for both standard and microgroove recordings.

No wires, cables or separate amplifier and speaker will confuse your presentation of the program. And high fidelity sound—just as you get from a broadcast station—is guaranteed! Presto Executive includes microphone input for auditioning live talent. (Microphone, extra equipment.)

For highest fidelity, record your programs on Presto Discs.

PRESTO Recording Corporation, Dept. S
P.O. Box 500, Hackensack, New Jersey

Please send me full information about the PRESTO EXECUTIVE playback and name and address of nearest dealer.

Name___________________________
Company_______________________
Street__________________________

City___________________________ State__________

PRESTO RECORDING CORPORATION
Paramus, New Jersey

Mailing Address: P.O. Box 500, Hackensack, N.J.
In Canada: Walter P. Downs, Ltd., Dominion Square Building, Montreal

WORLD'S LARGEST MANUFACTURER OF INSTANTANEOUS SOUND RECORDING EQUIPMENT AND DISCS

18 JULY 1949
Vicks VapoRub was concocted in 1885 in the back room of a Greensboro, N. C., drugstore. Like other famous nineteenth-century drugstore-originated products, such as Captain Emerson’s Bromo Seltzer and Dr. Bunting’s Noxzema, VapoRub was first sold at retail only. By the time young Ed Mabry, Greensboro-born, graduated from high school and took his first job with Vick, VapoRub was a leading seller to the cold-and-cough contingent. That was in 1916, when Mabry was 17. They tried to make an auditor of him, but the personal side of figures interested him more; so he got himself transferred to sales. He became president of the firm late last year.

Mabry was more of a thinker than a talker; but when he spoke up there was plenty of meat in what he said. Early in his career he became interested in better ways to promote, and when Vicks Cough Drops and Va-tro-nol were launched he had a big share in their promotion. From early days the company was advertising-and-promotion-minded, and this aspect of selling fascinated Mabry. Vick experimented with network radio as early as 1928. They tried both daytime and nighttime shows, including news, drama, and musical. Nelson Eddy and Jeanette MacDonald were among the famous names who sold Vick products. When Vick acquired Prince Matchabelli, Inc., in 1941 Mabry gave loving attention to the famous Stradavari Orchestra program that sold perfume for several years.

Matchabelli became a part of the Vick family in a move started some ten years ago to diversify the company’s products. One of Mabry’s chief responsibilities as executive assistant to the president was in the acquisition of subsidiaries. Among other firms acquired were Vitamins Plus, Inc., The Sofskin Co. (hand creams for women), Seaforth toiletries for men. Seaforth and Sofskin have been promoted via selective radio, and for several years the entire radio budget for Vick cold-and-cough products has been concentrated in a 26-week winter-season schedule over approximately 100 stations. Announcements account for most of the effort, although 5-10-15-minute programs are used in markets where experience has shown they pay off. Believing that advertising is the life-sustaining element of Vick business, Mabry puts constant thought into ways of making it do more work for his products.
DuMont has only one "baby."

With the DuMont Television Network, it's television and nothing but television. When you talk television advertising to a DuMont representative you will talk only television—he has nothing else to sell.

And over the DuMont Television Network, your message can reach 99% of all the television receivers in America.
... over five million people listen to one station every week...
... including the nation's richest farmers. Six of the ten Southern California counties are among the nation's top 25 in gross cash farm income. Los Angeles, the heart of KNX's listening area, is the wealthiest farm county in the U. S.
Yes, more than 5,000 busy farmers and ranchmen left their important spring work to participate in the second Annual KVOO Calvacade of Greener Pastures held May 23 through 27th! Cooperating with the KVOO Farm Department in sponsoring this great week of progress were: The Oklahoma Extension Service, The Arkansas Extension Service, Chambers of Commerce, Civic Clubs, and other agricultural agencies of the USDA. The purpose? To show some of the more than 3,000,000 acres of Southwestern pasture-land which is entered in the KVOO Greener Pastures Contest! Why? To promote and encourage the building of better pastures in the Southwest; to demonstrate methods and materials which produce better pastures; to provide a place for KVOO Farm Department advertisers to show their products; to better serve the Southwestern farmer and rancher . . . the prime purpose behind the KVOO Farm Department!

"The best field day ever held in Arkansas!" so said Mr. Lipert S. Ellis, Dean of Agriculture at the University of Arkansas, and this was typical of other comments from agricultural leaders who attended this great cavalcade.

Advertisers who have products of interest to farm and ranch folk will find the great Southwest a profitable place to sell, especially if they tell their story over KVOO, Oklahoma's Greatest Station — the station farm and ranch listeners always depend on for entertainment, information and news!
### New National Selective Business

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>CAMPAIGN, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bank of America</td>
<td>Timeplan service</td>
<td>Chas. R. Stuart (San Fran)</td>
<td>Indef* (Test campaign in Pacific mks)</td>
<td>Time signals; early Jul; 13 wks</td>
</tr>
<tr>
<td>Bristol-Myers Co.</td>
<td>Ipana</td>
<td>Doherty, Clifford &amp; Sherrill (N.Y.)</td>
<td>Indef* (Limited expansion in South, S.W. mks)</td>
<td>E.t. spots, breaks Jun-Jul; 13 wks</td>
</tr>
<tr>
<td>Falstaff Brewing Corp.</td>
<td>Falstaff beer</td>
<td>D-F-S- (N.Y.)</td>
<td>Indef* (Adding mks in Southwest)</td>
<td>E.t. spots, breaks; var dates in Jul; 13 wks</td>
</tr>
<tr>
<td>Federal Life &amp; Casualty Co.</td>
<td>Insurance</td>
<td>William Warren (N.Y.)</td>
<td>Indef* (Fall test. May expand later)</td>
<td>Partic, spots; about Sep 1; 13 wks</td>
</tr>
<tr>
<td>G. &amp; R. Laboratories</td>
<td>Floradent toothpaste</td>
<td>direct</td>
<td>Indef* (Slow expansion planned in N.W. mks)</td>
<td>Live spots to introduce new product; early Jul; 13 wks</td>
</tr>
<tr>
<td>General Mills, Inc.</td>
<td>Gold Medal Flour</td>
<td>D-F-S- (N.Y.)</td>
<td>Indef* (Spasmotide purchases in farm mks)</td>
<td>Farm-appeal prgms; thru Jul; 13 wks</td>
</tr>
<tr>
<td>H. J. Heinz Co.</td>
<td>“57 Varieties”</td>
<td>Mason (N.Y. &amp; Detr.)</td>
<td>20-30* (Part of summer all-media drive)</td>
<td>E.t. spots; Jul 18; 6 wks</td>
</tr>
<tr>
<td>Lever Bros. (Pepsodent Div.)</td>
<td>Ammoniated Pepsodent powder</td>
<td>J. Walter Thompson (Chi.)</td>
<td>Indef* (National campaign planned)</td>
<td>Var e.t. spots, breaks, etc; Jul-Aug; 6-13 wks</td>
</tr>
<tr>
<td>Mason's Chicks, Inc.</td>
<td>Baby Chicks</td>
<td>Metropolitan (N.Y.)</td>
<td>Indef* (Fall expansion planned)</td>
<td>Spots in farm-appeal prgms, breaks; early fall; 13 wks</td>
</tr>
<tr>
<td>Messing Bakers</td>
<td>Bakery products</td>
<td>Blain-Thompson (N.Y.)</td>
<td>Indef* (May expand in Eastern mks)</td>
<td>Partic, breaks; Jul-Aug; 13 wks</td>
</tr>
</tbody>
</table>

*Station list set at present, although more may be added later. (Fifty-two weeks generally means a 13-week contract with options for 2 successive renewals. It's subject to cancellation at the end of any 13-week period)

---

### New and Renewed Television (Network and Selective)

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET OR STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alliance Mfr. Co</td>
<td>Foster-Davies Turner</td>
<td>WNBQ, Chi.</td>
<td>Film spots; July 1; 14 wks (n)</td>
</tr>
<tr>
<td>American Tobacco Co</td>
<td></td>
<td>N. W. Ayer</td>
<td>WNBQ, Chi.</td>
</tr>
<tr>
<td>(Lucky Strike)</td>
<td></td>
<td></td>
<td>WNBQ, Chi.</td>
</tr>
<tr>
<td>Benrus Watch Co</td>
<td></td>
<td></td>
<td>KTLA, L. A.</td>
</tr>
<tr>
<td>Borden Co</td>
<td>J. D. Tarcher</td>
<td>WPTZ, Phila.</td>
<td>Film spots; June 1; 52 wks (n)</td>
</tr>
<tr>
<td>Bowman Gum Co</td>
<td>Young &amp; Rubicam</td>
<td>WNBQ, Chi.</td>
<td>Film spots; June 15; 52 wks (n)</td>
</tr>
<tr>
<td>Bowery Savings Bank</td>
<td>Franklin Bruck</td>
<td>WCBS-TV, N. Y.</td>
<td>Films spots; June 15; 13 wks (n)</td>
</tr>
<tr>
<td>Brown &amp; Williamson Tobacco Corp</td>
<td>Wilson-Bird</td>
<td>WCBS-TV, N. Y.</td>
<td>Slides; July 4; 52 wks (n)</td>
</tr>
<tr>
<td>(Kools)</td>
<td>Ted Bates</td>
<td></td>
<td>WABB, N. Y.</td>
</tr>
<tr>
<td>Lorraine Burton Foods</td>
<td>McNeil &amp; McCreary Sullivan, Staffer, Colwell &amp; Hayles</td>
<td>KNBH, H’wood</td>
<td>Film annents; July 16; 13 wks (n)</td>
</tr>
<tr>
<td>Carter Products, Inc</td>
<td>Campbell-Ewald</td>
<td>WABB, N. Y.</td>
<td>Film spots; July 1; 13 wks (r)</td>
</tr>
<tr>
<td>(Arrid)</td>
<td>Samuel Crotz</td>
<td>WABB, N. Y.</td>
<td>Film spots; July 5; 52 wks (n)</td>
</tr>
<tr>
<td>Eastern Wine Corp</td>
<td>Feldman</td>
<td>WABB, N. Y.</td>
<td>Slides; June 29; 39 wks (n)</td>
</tr>
<tr>
<td>(Chateau Martin)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Federco Quigian Co</td>
<td>RBBDO</td>
<td>WCBS-TV, N. Y.</td>
<td>Film spots; July 15; 5 wks (n)</td>
</tr>
<tr>
<td>(Air Conditioning Equipment)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bill Shoe Co</td>
<td>Schank</td>
<td>WABB, N. Y.</td>
<td>Film spots; Aug 5; 52 wks (n)</td>
</tr>
<tr>
<td>Kendall Mfr. Co</td>
<td>Kastor, Farrell, Cheshay &amp; Clifford</td>
<td>WBZ-TV, Bos.</td>
<td>Film spots; June 15; 13 wks (r)</td>
</tr>
<tr>
<td>Levi-Stauss Co</td>
<td>Honig-Opdenkuil</td>
<td>WCBS-TV, N. Y.</td>
<td>Film annents; July 6; 12 wks (n)</td>
</tr>
<tr>
<td>McKesson &amp; Robbins, Inc</td>
<td>Benton &amp; Bowles</td>
<td>WCBS-TV, N. Y.</td>
<td>Film annents; May 29; 12 wks (n)</td>
</tr>
<tr>
<td>Philip Morris &amp; Co</td>
<td></td>
<td></td>
<td>Ruthie On The Telephone; M-F (except Wed) 7:55-8:00 pm; Aug 7; 52 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**
### Advertiser Agency Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>E. A. Adsuewe</td>
<td>Reinecke, Meyer &amp; Finn, Chi., acct exec</td>
<td>Fuller &amp; Smith &amp; Ross, Chi., acct exec</td>
</tr>
<tr>
<td>Richard Ash</td>
<td>Blaine Thompson, N.Y., gen mg</td>
<td>Getschal &amp; Richard (new), N.Y., vp</td>
</tr>
<tr>
<td>G. N. Beecher Jr</td>
<td>—</td>
<td>Kenyon &amp; Eckhardt, N.Y., acct exec</td>
</tr>
<tr>
<td>Byron A. Bonnheim</td>
<td>—</td>
<td>Weiss &amp; Geller, Chi., acct exec</td>
</tr>
<tr>
<td>Bob Bright</td>
<td>Bob Bright Productions, N.Y., head</td>
<td>Elgin American div., Illinois Watch Case Co.</td>
</tr>
<tr>
<td>J. L. Brotherton</td>
<td>Picture Foods, Mt. Vernon Wash., adv mgr</td>
<td>—</td>
</tr>
<tr>
<td>George L. Chatfield</td>
<td>Harry E. Foster, Toronto Canada, acct exec</td>
<td>Emil Mogul, N.Y., radio, TV dir</td>
</tr>
<tr>
<td>W. R. T. Corp</td>
<td>Buchanan, N.Y., media dir</td>
<td>Brisacher, Wheeler, S. F., acct exec</td>
</tr>
<tr>
<td>Anthony C. DePierro</td>
<td>Small &amp; Seiffer, N.Y., vp</td>
<td>—</td>
</tr>
<tr>
<td>Herschel Deutsch</td>
<td>DuMont, N.Y., producer, dir</td>
<td>—</td>
</tr>
<tr>
<td>Milton Douglas</td>
<td>Benson &amp; Benson, N.Y., vp</td>
<td>—</td>
</tr>
<tr>
<td>Chester W. Dudley Jr</td>
<td>Hewitt, Ogilvy, Benson &amp; Mather, N.Y., acct exec</td>
<td>—</td>
</tr>
<tr>
<td>Harrington K. Fairman</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>James H. Frankenberry</td>
<td>WBKB, Chi., program coordinator</td>
<td>—</td>
</tr>
<tr>
<td>Fred Freedland</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Budd Getschal</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Gerald H. Gould</td>
<td>Rossum &amp; Stanley, N.Y., vp, acct exec</td>
<td>Same, N.Y., acct exec</td>
</tr>
<tr>
<td>Henry B. Harjes</td>
<td>Ruthrauff &amp; Ryan, Chi., TV dir</td>
<td>Same, H’wood., TV dir</td>
</tr>
<tr>
<td>Frank Harris</td>
<td>Lockheed-SharkeHord, L. A., radio dir</td>
<td>Same, vp in chge radio</td>
</tr>
<tr>
<td>Lou Holzer</td>
<td>—</td>
<td>Erwin, Wasey, L. A., vp</td>
</tr>
<tr>
<td>Fred M. Jordan</td>
<td>Walt Disney Productions, H’wood., adv mgr</td>
<td>Erwin, Wasey, L. A., acct exec</td>
</tr>
<tr>
<td>Eric T. Lipter</td>
<td>Hamilton Copper &amp; Brass Works Inc, Hamilton O., adv sls prom mg</td>
<td>Venable-Brown, Cinci., acct exec</td>
</tr>
<tr>
<td>William J. McLaughlin</td>
<td>—</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Everard W. Meade</td>
<td>Young &amp; Rubicam, N.Y., vp, radio dept mg</td>
<td>Same, radio dept dir</td>
</tr>
<tr>
<td>Frederick A. Mitchell</td>
<td>Marathon Corp, Menasha Wis., marketing research, sls analysis head</td>
<td>Needham, Louis &amp; Broehy, Chi., acct exec</td>
</tr>
<tr>
<td>Thomas M. Mullins</td>
<td>Irwin Vladimir, N.Y., acct to pres</td>
<td>—</td>
</tr>
<tr>
<td>Howard J. Murfin</td>
<td>Newell Emmett, N.Y., mdsg dir, acct exec</td>
<td>—</td>
</tr>
<tr>
<td>Maurice V. Oudquist</td>
<td>Atlanta Journal, Atlanta Ga., adv dir</td>
<td>—</td>
</tr>
<tr>
<td>John K. Ottley Jr</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Frank R. Patterson</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Doris A. Pilat</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Murray Plate</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>John H. Porter</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Elliot R. Ross</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Arthur Rubicam</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Victor Seydel</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Samuel Shepley</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Frederic B. Sherman</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Bert K. Silverman</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Athol Stewart</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>George Vonderlin</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Kenneth Warden</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Robert R. Wesley</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Bob Williams</td>
<td>Hamel Food Inc, Dallas, adv dir</td>
<td>—</td>
</tr>
<tr>
<td>David P. Williams</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Sidney B. Wolfe</td>
<td>KLAC, L. A., acct exec</td>
<td>—</td>
</tr>
<tr>
<td>Jeff York</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Iz Zam</td>
<td>—</td>
<td>—</td>
</tr>
</tbody>
</table>

### Station Representation Changes

<table>
<thead>
<tr>
<th>STATION</th>
<th>AFFILIATION</th>
<th>NEW NATIONAL REPRESENTATIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>WFMY-TV, Greensboro N. C.</td>
<td>ABC, CBS, DuMont, NBC</td>
<td>Harrington, Righter &amp; Parsons</td>
</tr>
<tr>
<td>WHTC, Holland Mich.</td>
<td>Independent</td>
<td>W. S. Grant</td>
</tr>
<tr>
<td>WLAM, Lewiston-Auburn Me.</td>
<td>ABC</td>
<td>Everett-McKinney</td>
</tr>
<tr>
<td>WNFL, San Juan P. R.</td>
<td>NBC</td>
<td>Ashcroft &amp; Banning, for N. Y.</td>
</tr>
</tbody>
</table>
In December, 1945, WHO began telling its listeners about the great need for clothes, medicine and food in Europe—told its listeners that by writing to WHO, they could get the actual names of needy families in Europe to whom relief packages could be sent. The results for the first four months were startling: Listeners in 39 states sent 22,500 packages to families in Norway, Holland and France!

Elated, WHO decided to continue the appeals for as long as the need existed, though a rapidly-diminishing response was anticipated. Time proved otherwise. Instead of losing interest in the following three years, WHO listeners stepped up their rate of giving—have now sent more than 260,000 parcels to eight European countries!

What sort of star-studded program does WHO use for this European Relief Project? It's "The Billboard," a public-service program conducted by M. L. Nelsen, our News Department Editor, and heard three nights a week from 10:30 to 10:45!

Here is magnificent proof of WHO's listener-acceptance.

It stands to reason that advertisers, too, benefit from all the things that make WHO the favorite station in Iowa Plus. Get the proof—write for your copy of the 1948 Iowa Radio Audience Survey.

WHO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager

FREE & PETERS, INC.
National Representatives
No estimate of the business placed on a per-inquiry basis was made in the 4 July report. This omission was deliberate. There are no accurate figures available. Any estimate is crystal-ball ing.

Although it has been generally understood that Nielsen’s computation of his cost-per-thousand figures (which he reports on the inverse basis of “homes reached per dollar”) was based upon gross-time figures, they have instead been figured on “a series of discounts which develop a figure very close to the net amount actually paid by the sponsor.”

Also, most recent Nielsen figures are based upon the newly BMB-reported 39,275,000 radio homes, rather than the old 37,623,000 figure.

It is also Nielsen’s claim that his unusable tapes which average “less than 10% of the total tapes,” create program-rating differences of only a fraction of 5%, which it’s claimed is “well within the margin of statistical error inherent in all sampling operations.”

It is also reported that with the new mailable Audimeter tapes, Nielsen’s advance ratings will not be at variance with his final ratings.

The expected violent opposition to Hooper’s network-TV ratings has thus far not materialized. There is nothing to prove Hooper’s figures wrong and he’s gambling that there won’t be.
Pick KPRC and Be FIRST
In Sales in this Fabulous
New Chemical Empire

HOUSTON has become the capital of another gigantic industry! Ninety new chemical plants—a 900-million-dollar industry, or 1/7 of the nation's total—have mushroomed up in and around the coast of this thriving metropolis.

Nothing like it is happening anywhere else in the United States!

Wise time buyers will single out the station that delivers most listeners, at least cost, in this opulent market of the Southwest. That's KPRC. KPRC's primary signal reaches Houston plus... the great shipping ports nearby—Beaumont, Port Arthur, Texas City and Galveston. BMB says we're first in listeners in this booming Gulf Coast area... Hooper confirms!

If you're looking for a tested formula for sales, pick KPRC... FIRST in listeners—not in cost. Call Petry now. We'll oblige with availabilities quick.

KPRC HOUSTON
950 Kilocycles • 5000 Watts
National Representatives: Edward Petry & Company
Affiliated with NBC and TQH • Jack Harris, Manager
NORTH CAROLINA IS THE SOUTH'S NUMBER ONE STATE AND NORTH CAROLINA'S NUMBER 1 SALESMAN IS...

50,000 WATTS 680 KC
NBC AFFILIATE

RALEIGH, N. C.
FREE & PETERS, INC.
NATIONAL REPRESENTATIVE
# Fall Facts Digest

<table>
<thead>
<tr>
<th>SUBJECT</th>
<th>DESCRIPTION</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Forecast</td>
<td>Of the 31 industries checked and forecast by SPONSOR in this Fall Facts issue over half will be using advertising more aggressively in 1949-1950 than last year. Business is off in many of the fields and advertising will be price-conscious.</td>
<td>25</td>
</tr>
<tr>
<td>Checklist</td>
<td>SFONSOR's Checklist, revised in this issue for the third time, is life-insurance for every broadcast advertiser. One peculiarity of the air is that the more you do with it the more it does for you.</td>
<td>28</td>
</tr>
<tr>
<td>Scope of selective radio</td>
<td>Every market is different. The sales and entertainment appeals of broadcast advertising frequently can do their best job when they're tailored to the individual market.</td>
<td>29</td>
</tr>
<tr>
<td>Farm audience</td>
<td>The farmer has 10-15% less money to spend and asks more questions before he spends it. Rural America is still a great market.</td>
<td>30</td>
</tr>
<tr>
<td>Out-of-home listening</td>
<td>An important segment of the U.S.'s over 140,000,000 listen to radio away from their firesides. That's important to advertisers and data is being gathered on it.</td>
<td>32</td>
</tr>
<tr>
<td>Block programing</td>
<td>Back-to-back scheduling of same-appeal programs insures sponsors of reaching regular listening audiences.</td>
<td>38</td>
</tr>
<tr>
<td>Availables</td>
<td>Station breaks and other choice announcement time will be available this Fall.</td>
<td>41</td>
</tr>
</tbody>
</table>

Continued on next page
<table>
<thead>
<tr>
<th>SUBJECT</th>
<th>DESCRIPTION</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Station representatives</td>
<td>The national salesmen for stations have turned into national sales ambassadors for broadcast advertising. They're the good right arm for many an advertising manager too.</td>
<td>42</td>
</tr>
<tr>
<td>Independent stations</td>
<td>The station that couldn't achieve a network affiliation was a fringe outlet a few years ago. Now, in many cases, it leads the parade in its market.</td>
<td>46</td>
</tr>
<tr>
<td>Regional networks</td>
<td>Highpowered FM stations help build regional networks. Sponsors are finding that intense coverage, blanketing a market, is ideally achieved by state-wide or area-wide chains.</td>
<td>48</td>
</tr>
<tr>
<td>Transcriptions</td>
<td>Although the quality of recorded programs has been high during the past few years, it's even better this year.</td>
<td>56-6</td>
</tr>
<tr>
<td>FM</td>
<td>Frequency Modulation has suffered outrageous setbacks. Once again, it's on the way up. Transiradio and storecasting are helping it.</td>
<td>69</td>
</tr>
<tr>
<td>Network</td>
<td>The names of the networks are the same but they're different as Fall 1949 approaches.</td>
<td>73</td>
</tr>
<tr>
<td>Network packages</td>
<td>One way the different chain picture is revealed is through the programs they are building for sale.</td>
<td>81</td>
</tr>
<tr>
<td>Contests and offers</td>
<td>The &quot;million dollar&quot; contest has gone on its way. The new radio promotions are tied to charities, box tops, and proof-of-sale.</td>
<td>80</td>
</tr>
<tr>
<td>Research</td>
<td>Radio research still sets the media pace.</td>
<td>82</td>
</tr>
<tr>
<td>Rates</td>
<td>&quot;Mr. Sponsor Asks&quot; has a few answers to the question of &quot;cost-per-thousand&quot; figures.</td>
<td>88</td>
</tr>
<tr>
<td>TV</td>
<td>It's an advertising medium now.</td>
<td>97</td>
</tr>
<tr>
<td>Film facilities</td>
<td>An industry of major size awaits the TV sponsor.</td>
<td>98, 101</td>
</tr>
<tr>
<td>Ad agency TV department</td>
<td>While most agencies only have one man departments hundreds are ready to cope with sponsor problems.</td>
<td>102</td>
</tr>
<tr>
<td>TV programs</td>
<td>Networks, stations, and independent packagers, are all building programs despite the fact that it costs great sums to audition a visual show.</td>
<td>107</td>
</tr>
</tbody>
</table>
FALL FORECAST

1. The food industry has generally adjusted its inventories and its sights so that it knows where it's going this Fall. Food sales continue at all time high with the U. S. and Canada eating better than they have in their entire histories. There will be no shortages despite the drought which has hit the Northeast and the farmers in this area. With Europe scheduled to take less foods from the Americas than in 1948 and 1947, food processors will find it necessary to step up domestic consumption. Luxury products are not selling, and forecasts indicate that they will not sell this fall. Result is that lush products like canned fruit for cocktails are being price-revised in an effort to put them in the staple class.

All food processors and marketers are adding to their budgets for promotion. Broadcast advertising will have more extensive campaigns from radio's regulars. A number of food firms that haven't used the medium to any extent will also take to the air. Because of spotty distribution of most food products, more selective broadcast advertising will be used than network, although network food business will also be up this fall. From a profit view point food processors will report lower incomes for this year with increased grosses. How low the profit-margin-dollar can go and still pay dividends is a debatable point.

2. Cigarette smoking will continue up this fall and winter. There is no indication of a reversal of the trend of the past few years. Most cigarette advertising is directed at the yet-to-start-smoking age group and the female of the species. Only a small percentage of smokers can be persuaded to change their favorite brands. It requires so much advertising to accomplish brand switches that most copy appeals try to accomplish this only while selling the new smoker.

Cigar smoking continues on the decline, with pipe puffing maintaining an even keel but not increasing. An attempt will be made this fall to reverse the downward trend in cigar smoking with leading manufacturers spending more than in previous years to make the cigar socially acceptable.

There is nothing startling scheduled in radio or TV for tobacco sponsors. Most programs and commercials will follow accepted formulas. Philip Morris, as usual, is looking for something different, but hopes that Horace Heidt will continue to do okay. Old Gold still likes the Original Amateur Hour, with a switch in TV networks, but tobacco on the air, with the possible exception of Roi Tan's sponsorship of Joan Davis, will not be very different from the 1948-1949 season.

3. Gasoline and oil are in over abundance. This follows the forecast of Sponsor in its 1948 Fall Facts issue. The only difference, as fall 1949 approaches, is that it's generally conceded that this is so, while in 1948 general predictions were for a continued tightness in supply. Thus far there hasn't been any great rush of the oil companies to the air. Instead, the refiners have been thinking of new approaches to the product itself. Conferences have been and are being held with motor manufacturers looking towards bringing out new gasolines with extra power and pickup. These gasolines are useless unless automobile engines are manufactured that can take advantage of the possibilities of the product.

A number of brands that have not been too active in advertising will return to the air this Fall. Budgets of several of the brand leaders are being increased as this issue of Sponsor goes to press. Because television enables gasoline refiners to demonstrate claims, there's great interest in this medium.

The radio regulars, Esso, Gulf, Standard Oil of New Jersey, American Atlantic, etc., have no intention of forsaking the aural medium—they'll be using both.

There is no possibility of the U. S. consuming gasoline at the current rate of production, so some fields will have to be shut down and others operated on a partial-week basis. There'll be a real battle for that gasoline dollar this Fall and Winter.

4. The beer industry will end 1949 with a banner year. The strike in New York which shut down leading
6. Cosmetics and all beauty products have been having a bad time this spring. Many of the firms have run out of consumer appeals to use in advertising and require new creative blood. Unlike Toni, which keeps reversing the field and thus leading it, there is little being done to make lady feel naked without a specific brand of beauty aid.

Buyers of cosmetics and other beauty aids are price conscious at present, but the past has proved, as will the future, that price is no deterrent when the product is something that she must have to enhance her beauty.

Beauty products, except Toni, have not used broadcast advertising to any degree during the past 12 months. Neither have they flocked to television, although the latter seems ideally suited to creating the urge to buy. Participation in video fashion shows and an occasional one-minute announcement-type commercial is the extent of the beauty field's use of TV.

One beauty firm will break the ice this fall and sponsor a program which will be heard on radio and seen on TV at the same time. If it goes—and the product is new and may start a trend—the advertising approach of the entire field will change. The success of Toni's use of broadcast advertising hasn't convinced most beauty product advertisers that broadcast, advertising is for them. Early cosmetic failures on the air still rankle the make-them-beautiful contingent.

7. The automobile business has left the ranks of rockets and is now operating on a buyer's market basis. The $1,000 under the counter, the used-new car, the "must-extras," and all the other dodges which forced the public to pay as high as 50% more than the list-price for a new car, have departed. Automobile manufacturers' advertising is in full swing. Detroit loves television and most of the leading manufacturers will have at least one TV program on the air this Fall. Most of them will also have a radio program on the air, despite statements of firms like Ford, that all its air dollars would go for the visual medium.

By December 1949, there will be cars available for delivery on the floors of most dealers. That means hard-hitting selling and getting away from the institutional approach.

8. The bottom dropped out of the pen and pencil business during 1948-1949. With the bottom went most of the broadcast advertising of these firms. With the bottom also went the president of Eversharp. Martin Strauss. He was forced to resign by stockholders. Nevertheless, Eversharp is still on the air and expected to spend more money on its $64 question program than ever before. Eddie Cantor is taking over from Garry Moore shortly. It's expected that the program formula will also change with Cantor, although the quiz device will continue. Eversharp hasn't suffered a gross-sales drop as big as some other firms, but its net loss has been greater, and that's why Strauss had to go. Eversharp's razor business has helped sustain the firm. Ballpoint pens at $2.25 to $1 have hit all pen firms and it will be several years, it's expected, before the business rebounds. As most pen firms see the future, they must return to a holiday and gift business, which the high-priced pens were for so many years. When the pen and pencil firms have something they can sell the public at a profit, they'll be back on the air. It doesn't look like it will be this Fall.

9. While the leading drug firms hide their annual statements much better than the U. S. seems to hide its diplomatic secrets, business has settled to a pre-war level with many leading firms. Ammoniated toothpastes upset the mouth wash and standard toothpaste business this Spring and will continue to do it this Fall. Several mouthwashes will add the same ingredients that make the ammoniated products effective and thus offset the business drop they have suffered since the first of the year. It's been found that people using the new toothpastes and pastes still wash out their mouths afterwards and thus lose the benefits. An ammoniated mouthwash will find a market, despite the fact that it isn't needed, if America uses the powder or paste properly.

Standard drug products have leveled off inventories and manufacturers will continue to sponsor the programs they have on the air, with the usual re-volving commercials. There is not expected to be any upsurge, or drop, in drug broadcast advertising. There'll be the usual new products with test campaigns, etc., but nothing startling. The drug business is in good shape.

10. Coal is a glut on the market and will continue to be for the next 12 months. This will be so whether or not John L. Lewis calls a strike. Coal's problem is that it is rapidly losing its
status as a low-priced fuel. Cost of mining has gone up and up and this cost must be passed on to the consumer. For a number of years there has been talk of an industry campaign to sell coal to the public, but nothing has come out of it. The new “dust-less” coal for stokers has garnered some acceptance, but nothing really has hit the market since Blue coal. The Shadow, D. & H. Miners and a few other regional programs will continue to do a good selling job competitively. The big job—to sell coal itself—will continue undone.

11. Department store business is sliding and there will be a number of mergers and a few failures this Fall. While upstairs business has declined, basement business has increased, for this is a price-conscious America. Despite the fine NAB-Joske experiment, department store advertising departments are still run by black-and-white advertising executives, and department stores generally have not learned how to use broadcast advertising. TV has interested them more than the aural medium, but there hasn’t been too much use of the visual medium, because in most areas there is very little daytime video—and department stores feel that they should sell in daytime. (Same-day impact is important to these stores, or at least they think so.)

There will be less emphasis on department store selling via radio on the part of the new NAB department, the Bureau of Broadcast Advertising. The new local-retail emphasis is to be placed on the smaller retailer who hasn’t too many fixed notions about advertising.

Department business will continue to ease off. The stores will use more TV advertising and for the most part very little radio.

12. Milk has over-priced itself out of the adult market in many areas of the country. It still continues to be a must for Junior and sister, but mother and dad generally think that it’s too expensive for them. The dairy interests thus have a two-fold problem. They must find ways of reducing the price of fluid milk, and re-educate adult America on the necessity of drinking it for goodness and health’s sake.

Dairy advertising budgets will be watched very carefully. State regulatory bodies have been investigating the marketing costs of milk, and advertising is one of these costs.

Advertising for milk by-products, cheeses, etc., will expand this Fall. Warehouses have been filled to overflowing with various cheeses and they must be emptied to permit new cheese to age. Cheese prices will be lower this Fall and “rare” cheeses will be available.

13. Coffee prices will be lower this Fall, and coffee advertising will continue at a high level. No new national coffee brands will be introduced and selling pressure on liquid and powdered coffee will be lessened. Many coffee merchandisers feel that the concentrates will find their buying level this Fall and will stay there. Only the liquid coffees, which do not compete with a bean or ground coffee, will be pushed.

14. Aggressive selling of flour will return to the air this Fall. The nation produces 50% more flour than it requires and with a lessened demand from Europe, it becomes a highly competitive matter as to who will sell the commercial as well as the home baker. All the important mills will use broadcast advertising on or before 1 October.

15. "Buy It Baked" will be a sales rallying cry for the bakery industry this Fall. National advertisers of products that bakers use will be asked to use this slogan, or one like it, in their air copy, and local-retail bakers will combine in many towns to sponsor campaigns to sell the idea that commercially baked bread and cake are better. Test campaigns have proved that these local campaigns increase bakery business as much as 20% during the campaign.

16. There will be little national advertising on the air or in magazines for men’s wear this Fall. The greatest part of the money spent to sell men clothing will be spent at the local-retail level with manufacturers paying part of the cost for the men’s clothiers.

Price levels this Fall will be from 20 to 40% lower than they were a year ago, and they won’t be window dressing. Men just won’t pay top prices for daily wearables. Lower prices will be the major appeal even of the class retailers.

17. There has been little national broadcast advertising in the women’s wear field. Until Mademoiselle, Glamour, Seventeen, Calling All Girls, and like magazines were published, there had been very few national brands in the women’s wear business. A few years ago Teen-Timers, Inc., came to radio with an idea, a product, and a good junior-trade name. It was a top bobby-sock program, both on NBC and later on MBS with top point-of-sale promotion.

It introduced the firm and its line of dresses and built an acceptance outstanding for a Seventh Avenue dress house. When the better garment market went to pieces in the bobby-sock field, Teen-Timers had to retrench. It’s off the air and no nationally advertised line has thus far considered network advertising for the Fall. A few of the dress houses are making transcriptions available and paying part of the cost of local-retail advertising for their key outlets. A number of other firms are shooting film for use on local TV stations and a few like Handmacher-Vogel are selling via film spots in certain TV areas. H-V is the exception rather than the rule but its success has prompted other women’s suit makers to consider similar operations. TV may bring more women’s wear makers to the air.

More women’s wear specialty shops used broadcast time this Spring than in many previous seasons. The formula hasn’t been developed which permits them to use TV yet, but plans are afoot at a number of stations which should make it easy and inexpensive for women’s specialty shops to use telecasting.

18. Insurance had its best year in 1948 and the first half of 1949 was even better. However, all insurance firms on the air, regionally as well as locally, are currently selling aggressively. This Fall, there will be even more pressure in broadcast commercials selling insurance and a number of life underwriters who have not used the air before will use national selective advertising. It’s possible that one national insurance firm that has been off the network air for years may return this Fall and that another firm, new to broadcast advertising, may take

(Please turn to page 64)
### Sponsor check list

#### How to use broadcast advertising

<table>
<thead>
<tr>
<th></th>
<th>Determine what you expect broadcast advertising to do for your organization.*</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>a. Force distribution</td>
</tr>
<tr>
<td></td>
<td>b. Move product</td>
</tr>
<tr>
<td></td>
<td>c. Build Prestige</td>
</tr>
<tr>
<td></td>
<td>d. Build brand name acceptance</td>
</tr>
<tr>
<td></td>
<td>e. Improve dealer-manufacturer relations</td>
</tr>
<tr>
<td></td>
<td>f. Impress stockholders</td>
</tr>
<tr>
<td></td>
<td>g. Improve employee relations</td>
</tr>
<tr>
<td></td>
<td>h. Supplement printed media advertising</td>
</tr>
<tr>
<td></td>
<td>i. Carry organization's primary advertising burden</td>
</tr>
</tbody>
</table>

*The nine items cover general requirements of manufacturing and sales organizations but each organization has its own peculiar problems. These must be ascertained in advance or else any advertising campaign will probably fail.

<table>
<thead>
<tr>
<th></th>
<th>Make certain that talent pictures, biographies and full program information [week-by-week details] are available to everyone requiring them.</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>Plan tie-in advertising, point-of-sale material, dealer mailings.*</td>
</tr>
<tr>
<td></td>
<td>*Correlation of all advertising activity with broadcasting pays substantial dividends.</td>
</tr>
<tr>
<td>12</td>
<td>Plan the program debut as a show, not as an opportunity for organization executives to discourage listeners through long talks.</td>
</tr>
<tr>
<td>13</td>
<td>See that effective on-the-air promotion of program starts at least two weeks before the program makes its bow.*</td>
</tr>
<tr>
<td></td>
<td>*Free network and station time is available but many advertisers are finding it productive of sales and increased audiences to buy bigger announcements to supplement what the stations and networks do.</td>
</tr>
<tr>
<td>14</td>
<td>See that a complete promotion kit goes out to stations (if yours is a network program, the web's publicity department will work with your agency and your advertising manager on this).</td>
</tr>
<tr>
<td>15</td>
<td>Design a dealer and distributor promotion kit on the program.*</td>
</tr>
<tr>
<td></td>
<td>*Make certain that the material does not duplicate that which network stations will use for the same purpose.</td>
</tr>
<tr>
<td>16</td>
<td>Once the program has started to build its audience, travel it.</td>
</tr>
<tr>
<td>17</td>
<td>Formulate plans for continuing promotion. Only through week-in-week-out exploitation can a new program really be sold to its full audience.</td>
</tr>
<tr>
<td>18</td>
<td>Tie program in with all merchandising and advertising plans.</td>
</tr>
<tr>
<td>19</td>
<td>Make certain that everything that is done promotion wise—guest stars—special exploitation reaches the publicity departments of the stations, networks and your distributors and dealers in time for them to obtain newspaper space.</td>
</tr>
<tr>
<td>20</td>
<td>Plan mail-pulls (contests and give-aways) far enough in advance so that they may be merchandized at the point-of-sale as well as on the air.</td>
</tr>
<tr>
<td>21</td>
<td>Don't forget to write &quot;thank you&quot; to the stations that make promotion reports on your program.</td>
</tr>
<tr>
<td>22</td>
<td>Where possible have product packaging include reference to the program.</td>
</tr>
<tr>
<td>23</td>
<td>Check newspaper reaction to the program.*</td>
</tr>
<tr>
<td></td>
<td><em>A special press clipping order is broadcast advertising life insurance.</em></td>
</tr>
</tbody>
</table>

*Broadcast advertising is a living thing; it requires broadcast-by-broadcast watching, nursing, cultivating. It's a product that is being sold as well as one that is selling for you. Broadcasting has to be worked at and with to return full dividends. The easy way is the non-productive way.

|   | Determine territorial coverage desired.                                                                                     |
| 2 | Centralize responsibility for broadcast advertising.                                                                       |
| 3 | Working with your organization's advertising agency select the broadcast form (selective radio, network radio, TV, F.M, storecasting, transitradio) to carry the campaign. |
| 4 | Build or buy the proper program or announcement to reach the market for the product.                                     |
| 5 | The program and stations or network being selected, hold conferences with your staff so that the entire organization knows the campaign and its objectives. |
| 6 | Hold district meetings with your sales staff, briefing them on the broadcast advertising campaign. There should be preliminary meetings during which ideas of the sales staff in the field are obtained on the campaign. |
| 7 | Set up a public relations conference with network or station publicity men, your organization's publicity department, agency's press staff, independent publicity relations men of talent, and perhaps package owner publicity men.* |
|   | *Working as a team these men can increase the audience of any program. Without organization and cooperative operation, waste through duplication of publicity material is inevitable. |
| 8 | Establish a publicity plan for the campaign.                                                                               |
| 9 | Make certain that everyone involved knows the person in the organization who is responsible for your broadcast advertising.* |
|   | *That executive must be briefed on not only what the broadcast is supposed to accomplish but the public relations aspects of the program. |
It's a basic medium

Age of specialization

Specific buying groups can be reached as a result of pinpoint programing

Radio listening is a habit. It's a habit that pays substantial dividends to broadcast advertisers. For years, it has been a habit which most advertisers have felt was built, nurtured, and promoted almost solely by networks and their affiliated stations. This has never been 100% true, but it has been a common misconception. It's a greater fallacy today that it ever has been. That's because stations all over the nation are no longer trying to reach the great mass audience and are programing for specific segments of the public. One outlet becomes known as a sports station. Another is the music-and-news station. Still a third station becomes the favorite of the folk-music coterie. Competition has forced stations to stop trying to be something to everyone. Instead many are trying to reach and satisfy a vertical segment of the listening public. Stations are not only trying to build, but actually are building, audiences on this basis and are delivering sales at low cost. There was a time when it would have seemed impossible for any area to support over ten stations. Today there are a number of sections where it's possible, through AM and FM combined, to tune over 20 stations and find most of the 20 doing a good job for advertisers.

Vertically programed stations make it increasingly difficult for timebuyers to buy selective announcement and program time. They require a custom-tailoring of time buy to product and they also require careful scheduling of the correct advertising message. As stations develop specialized audiences, agencies must conceive and release specialized advertising copy. This has always been done for foreign-language stations. It now must be done all over the nation when buying low-cost-per-listener outlets. Not only have non-network stations become very important during the past ten years, but recently many network outlets have let down the bars, and it's now possible, even on web owned-and-operated stations, to buy announcement time between any and all programs. This does not mean that time is available on all stations for announcements, but that all station break
time is sold. There were a number of stations prior to 1945 that said “no” to announcements between top-appeal programs. There are practically none of them today. Not all announce-ment copy is acceptable by all sta-tions, for in letting down the bars for station-break commercials the nation’s great stations set up acceptance standards that are just as high for the announcements as network standards are for in-program commercials.

Timebuyers face a Herculean task in setting selective schedules. Whereas it was a question of some 900 stations prior to the war, today it’s a question of evaluating three times that number, without including the growing field of the visual air (175 stations this month). The total listening audience is increasing annually. Each radio receiver (in non-TV homes) is receiving more usage per month because there’s more and more varied fare on the air than ever before.

Selective broadcast advertising has grown faster than any other form of radio advertising. It’s the air medium that permits an advertiser to spend as little or as much as his budget will permit. It’s the air medium that en-ables the advertiser to evaluate, market-by-market, the effectiveness of his advertising. It has flexibility. It’s backed with a minimum of station pro-motion. There’s an extra plus for this coming season. Program availability will be tops during the 1949-1950 sea-son.

TV is a great selective medium also. In this, sponson’s third annual Fall Facts edition, video has been consid-ered as a unit. The TV section, start-ing on page 97, reports on the visual air as a network, selective, and local-retail medium. It ever considers it as a storecasting device. The time will come, however, when TV will be ac-cepted as just part of the broadcast ad-vertising picture. It will then be re-port ed upon in the selective, network, and local-retail sections of sponson’s Fall Facts edition.

The farm audience

Rural listeners are worth cultivating, but don’t forget to talk their language

The term “farm market” may mean everything or nothing to an advertiser, depending on what he has to sell. That follows from the fact that there are big and little producers; that women, and to an important degree children, may be included in the phrase “farm market.” It is not enough at this time for an advertiser to know that the “farm market” despite an income slightly off from last year, still has more to spend than it ever had before (hush war years excepted).

Farmers will still be buying what they need. But they’ll be buying more closely. That has two implications im-portant to advertisers. First, the days of being able to sell a prosperous farm-er anything up to a mechanized silo are slipping away, and no amount of advertising is likely to halt the trend. The shoe is a psychological one, and it’s on the other foot.

The successful advertising pitch for the foreseeable future will show the farmer how the product actually en-ables him to cut operational costs, or in some positive manner add countable dollars and cents to his profits. While this has always been a foundation of solid selling to farmers as well as other producers, the fact is that now it must, in the light of the current economic mood, be emphasized at the expense of other approaches.

It will also be necessary for many advertisers to carefully convince farm audiences they are not being robbed by increased prices for whatever the item may be. Frank and literal explanations of any price increases will be very much in order if sponsors succeed in avoiding a sales resistant wall of re-sentment at increasing prices in face of (at best) static farm incomes.

Farmers are generally anticipating produce price declines in the Fall, and are therefore attempting to reduce their inventories. In situations where it can be definitely shown that conditions are such as to make lower prices on given commodities unlikely, the advertiser may do both himself and the farmer a favor by clarifying the matter. Nobody is served if a farmer delays buying, for example, needed fertilizer only to dis-cover later in the year that its cost is higher or at best the same. The best contacts a sponsor can have to ascer-tain the feeling of a given farm market about supplies, equipment, etc. are the station farm director (where a full-time specialist is employed) and the County Agricultural Agent.

The actual “farm market” doesn’t consist merely of a farmer-prospect for supplies and equipment. Some phases of the farm business are almost exclusively under the control of the farm wife; in others her influence is important. She too will have to be convinced that a buy is good before she is favorably disposed to okay other than minimum necessary expenditures.

Another aspect of the selling prob-lem is the actual breakdown of high-producing and low-producing farmers because of this influence on income. New substantial farm advertiser can afford to spend his ad-dollars in ignorance of who the high income group is and where it is located. According to a special report of the 1945 sample census of agriculture of the Census Bureau, 31% of the farmers get 50% of the farm income.

This same report shows that instead of the nearly 6,000,000 “farmers” re-ported (1945 Census) only about 3,000,000 actually produce food for the market.

These facts, including the distribu-tion throughout the country (as shown in charts accompanying the special re-port referred to above) of higher in-come farmers, strongly influence (or should) the programing policies of agricultural advertisers.

It has been well-demonstrated that highly specialized farm service pro-grams appeal to the higher-producing, more prosperous farmer.

One of the important checks of po-tential audience-getting power, in addi-tion to previous sales records of farm programs, is whether the show is con ducted by a qualified farm expert (the problems of farm programing are dis-cussed in detail in a sponson series starting October, 1948). Once an ad-ver tiser has determined to use a cer-tain station, it is to his interest to in-sist that the farm director be in on all phases of the campaign, particularly the commercials. He is in a unique position to understand his farm audi ence.

For the advertiser, a cheerful infer-ence to be drawn from the Census report previously referred to, is that the most lucrative part of the farm market—the higher-income group—is increasing.
CKLW
Now 50,000 Watts

5,000 Watts

COVERS 198 COUNTIES IN 5 STATES
... PLUS 24 COUNTIES IN CANADA

A GREATER VOICE...A GREATER BUY...IN THE DETROIT AREA

Guardian Building, Detroit 26 • Mutual System
National Rep.
Adam J. Young, Jr., Inc.

Canadian Rep.
H. N. Stovin & Co.

18 JULY 1949
Cooperative programs

MBS and ABC constantly building new programs for selective sponsorship

Network shows available as cooperatives to local and regional sponsors give ABC and MBS networks a big stake in selective radio selling. For several years as good time periods have become scarcer, CBS co-ops have diminished. This Fall there will be only three, all news programs offered affiliates. NBC, who reached this happy state ahead of CBS, has four news shows available as co-ops.

ABC is already offering four network TV programs to local advertisers. MBS, the leader in number of radio co-ops offered locally and in total number of sponsors, will probably offer TV programs to local advertisers when the MBS-TV network is set. DuMont so far has made only one show. Small Fry, available on a local basis. Neither NBC nor CBS has any present plan to offer network TV programs as cooperatives.

With 21 radio shows MBS leads ABC by seven in number available to local sponsors. The theory of Bert Hauser, co-op department head, in selling programs is to provide station salesmen with a continuous stream of promotion ammunition and keep everlastingly at them with suggestions on how to use it. ABC's Hal Day is also strongly promotion-minded. By last 1 June, 304 MBS stations had co-op sponsors. Newsman Fulton Lewis, Jr. leads in number of stations sold. News has always been leading seller among the co-ops on all nets. Automotive agencies are Lewis' biggest sponsors, and news is a favorite program type with automotive people generally. Sales to them account for 15% of all MBS co-op sales.

Kate Smith, John Nesbitt, Cedric Foster, and Gabriel Heatter follow in that order in number of MBS stations sold.

ABC's 14 co-op programs have over 800 sponsors. Best sellers are Agronsky, Baulkage, Breakfast In Hollywood, Headline Edition, Dorothy Dix, and Elmer Davis, in that order. The highly touted Abbott & Costello went off in June, never having attracted more than 50 sponsors at one time.

Automotive dealers and suppliers still lead the parade of sponsors, but dairies, household appliance firms, and building suppliers have made strong gains over last year.

Out - of - home listening

The "big plus" in radio audiences is being measured for the first time

The measuring of out-of-home listening has really started. In the past few years there were a few stations like WRC, Washington; WHHM, Memphis; WHDH, Boston; WOR, WNEW, New York, and WTH, Baltimore, that invested a few research dollars into different phases of out-of-home listening. The great mass of stations simply forgot all about it.

WRC wanted to find out about the listening that went on in automobiles in the nation's capital as did many sponsors. They found out that during certain early a.m. hours it exceeded listening in homes. WOR checked listening at beaches and found out that it was sizable. WNEW checked factory and other out-of-home listening. It also found that it was sizable. WITH checked listening in business places.

The problem that now faces advertisers who are interested in reaching out-of-home audiences is to obtain facts and figures on just which stations dominate in each area. Many are convinced that the out-of-home listening is important.

There is little question but that station WITH leads in radio audiences in Baltimore's commercial establishments. The Johns Hopkins School of business had two seniors make a survey of the business area of the city. WITH was first in grocery, and drug

(Please turn to page 36)
IDENTIFYING BRANDS IS EASY

...when you know what to look for!

Brands are read from top to bottom \( \downarrow \) and from left to right \( \rightarrow \). They represent plane geometry in its \( \text{ABC} \) form. For example, a straight horizontal line — is a rail, such as a \( \text{B} \) takes to build a corral. A similar line turned at an angle \( \backslash \) or this \( / \) is a slash. A shorter horizontal line — is a bar. Here's a box \( [ ] \); a circle \( O \) is larger and rounder than the letter \( o \). Sometimes a rancher uses a quarter circle \( \text{quarter circle} \), or a half circle \( \text{circle} \). Upside down \( \nabla \) it may become a rocking symbol, thus: \( \text{Rocking R} \). A running brand, such as the Running M, \( \text{Running M} \) extends itself and leans slightly ahead. Lazy brands, like the Lazy 3, lie down: \( \text{Lazy 3} \). Brands fly, too, in the manner of the Flying X: \( \text{Flying X} \). Many brands explain themselves. There are millions of combinations possible to produce these romantic \( \text{pyroglyphics} \) of the range. Using the above tips, how many of the brands on this page can you identify? Identifying brands is easy, pardner, when you know what to \( \text{for} \) for. In the Southwest folks have a cinch identifying brands of \( \text{products} \), too, because \( \text{campaigns} \) over the Famous Brand Station \( \text{WOAI} \) tell them what to \( \text{for} \) for. Are telling them about YOURS?

Here's a message in Brand Language from \( \text{WOAI} \)

4 NONE VLU AT A/N $ GO 2
Old Colonel F&P isn’t really an elderly fellow—his average age is slightly under 40. But he’s certainly “been around”! For instance, our 22 Free & Peters Colonels have had an aggregate of 69 years in college, alone, even though some of us didn’t ever get past High School!
MEET

COLONEL F & P

Bachelor of Arts, Sciences,
Radio and Television!

YESSIR, he's a graduate of Amherst, Brown, California, Columbia, Duke, Northwestern, Wisconsin, and lots more!

That's why he kin read and rite so good!

But far more important to you, Colonel F&P (who is all the men at Free & Peters) has his degree in the field of radio and television selling, too.

To F&P, “selling” does not mean the art of slapping backs, passing out cigars, or remembering your childrens’ names. To us, selling means knowing all there is to know about our “product”—organizing all this data and information so that we can find it when you want it—then passing it on to you promptly and in whatever detail you wish, whenever you need it in your business.

What facts or figures on national spot radio or television do you want, now? We'd certainly like to supply them!

FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives
Since 1932

NEW YORK  CHICAGO

ATLANTA  DETROIT  FT. WORTH  HOLLYWOOD  SAN FRANCISCO

18 JULY 1949
stores, in barber and beauty shops. It was also first in bars and grills. Other stations had sizable audiences in Baltimore business establishments but WITH appeared, in the Johns Hopkins survey, to lead in most categories. However it's only in Baltimore that such a survey has been made. Other surveys have been one-station surveys and do not show listening to all stations.

To indicate the size of the audience that listens in commercial establish-
ments, Johns Hopkins survey revealed that 17.1% of its sample among gro-
cery stores had radio receivers in op-
eration. In other types of establish-
ments the percentages ran in the fol-
lowing manner.

<table>
<thead>
<tr>
<th>Business</th>
<th>% in which radio was playing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drug Stores</td>
<td>13.9%</td>
</tr>
<tr>
<td>Bars &amp; Taverns</td>
<td>26.7%</td>
</tr>
<tr>
<td>Barber Shops</td>
<td>42.3%</td>
</tr>
<tr>
<td>Beauty Shops</td>
<td>24.3%</td>
</tr>
</tbody>
</table>

New figures for out-of-home listening in greater New York will be re-
leased by WNEW shortly. However the Pulse figure of last April revealing
that 28.7% of a sample which it inter-
viewed in New York reported that they listened to radio out of the home on
an average day is startling enough to prove how important this unreported
audience really is. Pulse's out-of-home
listening showed that

<table>
<thead>
<tr>
<th>percent</th>
<th>listened in</th>
</tr>
</thead>
<tbody>
<tr>
<td>39.3</td>
<td>automobiles</td>
</tr>
<tr>
<td>26.4</td>
<td>at work</td>
</tr>
<tr>
<td>32.0</td>
<td>visiting</td>
</tr>
<tr>
<td>9.7</td>
<td>bars and grills</td>
</tr>
<tr>
<td>7.3</td>
<td>retail stores</td>
</tr>
<tr>
<td>1.9</td>
<td>outdoors</td>
</tr>
<tr>
<td>1.4</td>
<td>misel</td>
</tr>
</tbody>
</table>

* Low because this was not studied for this report during the summer months.

The 39.3 percent figure for auto-
mobile radio listening is vitally impor-
tant since WOR's figures reveal that
there are 1,523,302 car radios in
metropolitan New York—72.3% of all
the cars in New York being radio
equipped.

Seldom has there ever been an ad-
vertising medium that has so short-
changed itself as broadcast advertising,
by not counting millions of its circula-
tion. It is as if the outdoor advertising
field only counted the people in the buildings around a billboard and
ever stopped to count the people who walked past or drove past the
spot. The outdoor advertising field
will never do that.

Out-of-home listening is market-by-
market listening. There are hundreds
of thousands for instance who go out
of their way to listen to play-by-play
broadcasts of baseball games. One
cigarette sponsor admitted that he had
bought the home games of a team
practically 100% on the basis of pub-
lic-place listening. To this tobacco ad-
vertiser, the home audience was the
bonus and the at-work and public-
place listeners his audience.

The survey which this great cigare-
ette firm made will never be released.
It was made for the tobacco firm and
the research organization that made it
turned all raw figures as well as the
finished survey over to the client.

Before another Fall Facts issue rolls
around, there will be plenty of out-of-
home listening data available. Broad-
cast advertising is being forced out its
lethargy—is being forced to stop tak-
ing the impact of its medium for
granted. Sponsors will have the neces-
sary facts that will tell them just what
they're buying besides Hooperated or
Nielsen indexed homes.

Certain products can be sold better
to the listener who's out of the home.
The advertiser should know the size of
this audience—and should plan his
commercials so that he can effectively
sell it.

* * *
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.

18 JULY 1949
Carl is Touched!

Carl has been touched by Dame Fortune and Miss Fortune!

He has been touched by relatives and in-laws!

But the thing that really touches our Carl is when he re-reads some of the nice fan mail we get from our cash customers.

Such nice things they say about WDSM and WEVE. For instance, a local brewer. His sales were in a bad tail-spin. So 7 weeks ago he bought WDSM and WEVE... figuring that because he could get these 2 stations for the price of ONE Duluth station... he'd have two horses in the race!

Yesterday the brewery's sales manager sent Carl a letter telling how nicely sales were going... and admitting that because he was only using WDSM and WEVE to tell their story... that must be the reason for the pick-up in sales.

Yes, it's things like fan-mail from clients and pats on the back from our listeners that make running a radio station such a pleasure.

Business is good because local and national advertisers are finding out that WDSM (Duluth) and WEVE (the Iron Range) can really do a selling job, if used in combination. Best of all you pay only the ONE station cost; and get 2 ABC stations working for you, telling your story to everybody in our neck of the woods.

There are more powerful stations than ours, there are stations with nicer upholstery in the waiting room, but there aren't any stations in this area that'll work harder to promote your show on the air than WDSM and WEVE.

Just ask a Free & Peters man for the whole story. Thanks.

Block Programming

Mood scheduling can deliver a specific audience in tune with sponsor's product

There is no substitute for block programming, when it comes to buying an audience for broadcast advertising, except perhaps a $20,000-plus name program with an assured following. Even the “big name” may fall on his face, which is why Jack Benny continues to sweat every time a new Hooper and Nielsen rating is published.

The perfect example of block programming on the networks is the back-to-back presentation of the soap and drug sponsored daytime serials, radio's low-cost commercial audience-getters. NBC’s Tuesday night comedy skit, CBS’s Monday evening drama festival and ABC’s Friday night chill-and-thrill them group are limited nighttime versions of the fact that the listening audience does not want a variety of programs but a lot of the same thing.

WORRIED ABOUT YOUR LIFE SPANN (Ky.)?

If your ulcers are getting worse, it's time to stop worrying about sales in places like Spann (Ky.!!!)

For health, happiness and prosperity in Kentucky, the Louisville Trading Area is the only tonic you need. Its 27 Kentucky and Indiana counties give you what the doctor ordered, 365 days a year — a big audience whose Effective Buying Power averages 45c above that of folks in all the rest of the State!

So quit worrying, Bud, and enjoy life with WAVE! Ready? Set? Let’s go!

LOUISVILLE'S WAVE 
NBC AFFILIATE... 4000 Watts... 970 DB
FREE & PETERS, INC.
National Representatives

CBS’ Frank Stanton discovered this when he was doing qualitative diary research. He labeled it “mood programming.” Bernice Judis’ very sensitive station pocketbook had discovered it at WNEW sometime before Dr. Stanton.

The listening habit may even be broken by a newcast, although a five-minute news session seldom chases even a small percentage of an audience. Pat McDonald at WHHM, checking his ratings, discovered early in the operation of WHHM that they didn’t want to hear the news regularly over their outlet. Being an old hand of giving his listeners what they want and not what listeners want in another section of the country, McDonald cut his newcasts to a minimum, keeping only those that justified themselves by producing ratings.

McDonald discovered to what extreme block-program listeners will go. WHHM’s special breed of fans wanted their music sessions unbroken, even by news. In contrast, most stations throughout the country find that five minutes of news, on the hour or half hour, holds on to ears.

While many sections of the country want their disks played with a minimum of conversation, there are sections where plenty of the right kind of talk produces more sales than just spinning disks.

The local personality is vital in disk jockeying. Tommy Dorsey and Duke Ellington have built some audiences with their disk sessions, but it’s the Martin Blocks of America who really deliver audiences and sales.

Sponsors have asked time and time again how to determine whether or not a block-programmed stretch had an effective audience. In areas that have City Hooperatings it’s possible to look at the ratings. That helps. However, it doesn’t tell the entire story. Jockeys of block-programmed musical disk sessions frequently may not have the highest Hooperatings but just as frequently that have the most faithful buying audiences. The safe way for a sponsor to check a block-programmed station or disk session is to ask the station for a result-story on the show. There isn’t a successful disk jockey
BIGGEST-studio audiences!  
BEST-in station promotion!  
FIRST-in total rated periods!

*December through April Hooper Report

STUDIO AUDIENCES
Over 100,000 people visit WFBR every year—no other Baltimore station is even close!

STATION PROMOTION
Just won 3rd award nationally in the annual BILLBOARD competition. No other Baltimore station won any award!

HOOPER RATINGS
Tops in Baltimore! First in morning, first in afternoon, first in total rated periods!

When the last ounce of intensive coverage is needed—when the advertising has to deliver—in the Baltimore market, you need look no further than...

AM WFBR  FM

THE BALTIMORE STATION WITH 100,000 PLUS

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

18 JULY 1949
holding down a block of time who hasn't at least one astounding success story. The amount of merchandise these musical salesmen have sold is enough to turn the current recession into inflation.

Block programing must be handled differently at different hours of the day. What is effective from midnight to dawn can be obnoxious at three o'clock in the afternoon. What is zany-effective at 7 a.m. would kill them at noon. A block-programed musical session in the morning wouldn't be satisfactory in the 5:30 to 7:30 p.m. hours. These latter two hours are top-flight disk jockey time. Martin Block does his best selling on WNEW during this period. These are the dinner-preparation hours—when the American housewife listens with a faint hope that some day hubby will purr like Block, or his counterpart in other sections of the U.S.A.

It is important to realize that when a station forsakes the block program formula, and nearly every station under sponsor pressure forsakes it at sometime of the day, that some other station can and frequently does pick up the audience that was listening to the block-programed station before the mood was shattered. This audience-stealing device is less common than it might be, for the stations that are in a position to program against the competition are frequently block-programing themselves and can't afford to break their own mood. There are, however, a number of stations that use the contra-programing device and have proved it successful.

There's nothing difficult about contra-programing. All that sponsor or station has to do is to see what is not on the air at any specific time and program that. Thus if there is no sweet music being broadcast—schedule it. If the air is full of mystery, give them music. If all is music, it's time for a whodunit.

It's possible to collect on a block-programed station, or network skein inexpensively—it doesn't require a big name or expensive program to do it.

One thing is certain, when a sponsor buys 15 minutes in a block-programed period he doesn't have to build an audience. He's buying one ready to be sold. There is something else that's certain. A program log of a block programed station is easy to identify. Shows are not scheduled by 15 minute periods but by a minimum of 90 minutes.

Yes, radio offers more impressions for the same money. Surveys have proved also that more people listen to the average daytime quarter-hour program than notice the average national advertisement in the nation's largest newspaper.

For example, in Washington 32,300 adults listen to the average daytime quarter-hour program on WRC, while only 13,300 adults note (not necessarily read) the average national advertisement in Washington's largest morning newspaper. Your NBC Spot salesman has a comprehensive radio listening—newspaper reading analysis of the Washington
WASHINGTON'S LARGEST NEWSPAPER

7 FULL PAGES
OR
28 QUARTER PAGES

TOTAL CIRCULATION (ABC) — 274,810

WRC—WASHINGTON'S LEADING STATION

83 DAYTIME HOURS
OR
208 DAYTIME QUARTER HOURS

TOTAL BMB DAYTIME AUDIENCE
FAMILIES — 300,503

MARKET
Write, wire or call your NBC SPOT salesman for full information and availabilities on all these major U.S. radio stations.

*Sources available on request.

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

SPOT SALES
New York · Chicago · Cleveland · Hollywood · San Francisco · Washington · Denver

18 JULY 1949

Availables

It's good hunting for "breaks" this Fall

Announcement availabilities are not tight this Fall. That's due to a number of factors, not the least of which is lack of prohibitions against them on big network and important local stations. The fight against "over-commercialization" has gone by the boards. NBC is no longer urging its affiliates not to sell evening chain breaks and 20 second announcements are heard even on the key stations of NBC and CBS.

The big stations still shy away from plug-uglies, and there are very few irritant commercials on these outlets. Surveys conducted by McCann-Erickson, and a number of other agencies, have revealed that while irritant announcements may achieve identification for a product, they do not necessarily sell. The commercial that irritates and sells is the exception. (It can be and has been done.)

Weather announcements were used this past season almost as frequently as time breaks by sponsors. Amazing as it may sound, however, there was and is plenty of time and weather announcement selective time available. Many advertisers believe that time announcements are restricted to watch manufacturers. While this is true to a limited extent, there are many other advertisers that can use a time quality in their selling that can purchase time breaks simply by submitting suggested continuity to stations.

One sponsor who found how well time and weather breaks can sell has been trying out a station break purchase on an "if" basis. If it rains his copy for rubbers and umbrellas is used on open weather and time breaks. Stations generally do not like this "if" business, but accept and do a fine job with it, when it comes their way. Motion picture theaters have discovered time breaks to be ideal. "The time is 6 p.m., time to see Alan Ladd in The Great Gadsby at the Paramount" type of announcement has been found to do all that's necessary for top pictures. Pictures without top names, or pictures that have not received a good press, may need more selling, but it can be and is being done with time announcements.

Any service or informative type announcement fits into a public service type of station or chain break. Every
YES, the hand is quicker than the eye, but down here in Deep Dixie, the ear is quicker than either. An extra "r" in the accent, or a little lack of tact about several subjects—well, you know. . . .

We of KWKH are Southerners. We talk and think like all the rest of our people down here.

For 23 years we've studied our audience, and the results are reflected in our Hooper ratings. For March-April, 1949 our showing for Total Rated Periods was 38% better than our next "competitor."

Whatever you have to sell in our market, KWKH is your best radio buy. We can prove it. Interested?

KWKH

50,000 Watts • CBS

The Branham Company, Representatives
Henry Clay, General Manager

body's interested in the weather and the time. The commercial copy used with time and weather breaks must fit in with the time and weather announcement. Stations will not generally accept copy for these breaks which does not belong with the information.

Advertising agency and station representative executives point out that the number of products that can effectively use time breaks are almost legion. The reps haven't stressed ten-second time break availabilities too much because they'd rather sell programs and minute participations.

The request for such availabilities and information on the limitations that individual stations place upon their use must originate with the advertiser or his agency.

Time breaks are ideal periods in which to make a test of a product or campaign. They usually bring immediate results. They've built Bulova and Benrus, to mention just two watch manufacturers, and they can be used to build a number of other products.

"It's four p.m. Have you Glass-Waxed your windows lately? Glass Wax is available at your grocer, drug, or paint store."

Weather or time, those announcements achieve attention without irritating.

* * *

Station representatives

Station sale agents know, sell product

Station representatives during the past year have accepted a new job—they're selling broadcast advertising, a job that the NAB's Bureau of Broadcast Advertising is scheduled to do, when it gets going.

Not only have representatives individually been active selling broadcast advertising, not just the stations they represent, but their association has been making presentations on behalf of the selective medium to firms like Waltham Watch.

The story of selective broadcast advertising has been told only occasionally. Stations have been bought in many markets almost entirely because they were affiliated with a network, and announcement time has been bought "between two top programs." The stations as entities have been, for too long, just transmitters.

Station representatives can be of
Ever observed people watching a good TV Show? . . . Then you've noticed that their eyes and ears both are “at attention” . . . that a good TV commercial can hit them with the impact of a punch right on the button.

To make sure your TV punch reaches the greatest possible number of people, be sure to schedule Fort Industry’s 3 TV stations: WSPD-TV (NBC, CBS & DuMont), Toledo; WJBK-TV (CBS & DuMont), Detroit; WAGA-TV (CBS & DuMont), Atlanta. Get your guard up—call Katz for availabilities. Now—today!
great help to a sponsor in merchandising his broadcast advertising. Each station has its own routine of handling matters like courtesy announcements, car cards and other forms of display, newspaper advertising, and the host of other program promotions that help increase audiences and dealer acceptance for broadcast-advertised products. They are ready these days not only to sell but to service accounts—and in many cases station representatives have men in their organizations who are promotion specialists, even though they may double as salesmen.

Station representatives are basically salesmen. They are successful only when they do an effective job of selling for their stations. Stations may appreciate all the operating help a representative gives them, but they judge their reps 100% on the basis of the volume of business they sign. It’s much easier for reps to visit timebuyers at agencies and fight for their station’s share of existent business than it is to contact advertisers that are not using broadcast advertising. For this reason advertisers in many cases have to inquire of a station representative in order to discover just what broadcast advertising can do for him. The National Association of Station Representatives stands ready to present the selective side (market-by-market) side of broadcast advertising. Since this is the direct result side of the medium, advertisers are apt to learn more of how radio can sell through station representatives than they can through any other group in broadcasting.

Of late, station representatives in many cases have separated their radio and television operations, even going so far in the case of John Blair as to set up a distinct corporate entity for TV station representation. Other representatives haven’t gone this far, but they have TV specialists in their offices who know television and very little else. The tendency, more and more, is for TV to be treated as a medium distinct and apart from radio.

Station representatives, just as other factors in television, are not making money in this field. Their radio selling pays for their TV servicing, in most cases. The important thing for sponsors to keep in mind is that station representatives can help them make broadcast advertising a more effective sales medium.

**BIGGEST AUDIENCES**

*in New England’s 2nd Largest Market*

**LISTEN TO WPRO**

**the Whole * Year ’Round!**

**Table: HOOPER STATION AUDIENCE INDEX**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>MON. thru FRI. A.M.-NOON</td>
<td>38.5</td>
<td>17.5</td>
<td>20.9</td>
<td>13.5</td>
<td>4.5</td>
<td>2.0</td>
</tr>
<tr>
<td>MON. thru FRI. NOON-5 P.M.</td>
<td>31.8</td>
<td>20.0</td>
<td>18.8</td>
<td>11.8</td>
<td>11.2</td>
<td>5.7</td>
</tr>
<tr>
<td>SUN. thru SAT. 6:00 P.M.</td>
<td>35.4</td>
<td>26.9</td>
<td>14.8</td>
<td>18.3</td>
<td>(Off Local Sunset)</td>
<td></td>
</tr>
</tbody>
</table>

**MORNINGS:**

WPRO’s Share of Audience is GREATER than the COMBINED SHARES of network stations B and C... and almost **EQUAL** to the COMBINED SHARES of network stations B, D, and indies E, F, and G.

**AFTERNOONS:**

WPRO’s Share of Audience is GREATER than the COMBINED SHARES of network stations C and D... and **EQUAL** to the COMBINED SHARES of network stations B and D.

**EVENINGS:**

WPRO’s Share of Audience is GREATER than the COMBINED SHARES of network stations C and D... and 8.5 percentage points higher than network station B.

*All latest seasonal reports (available on request) show WPRO FIRST in Share of Audience.*

**WPRO PROVIDENCE**

**BASIC CBS** 5000 WATTS

**AM & FM** 630 KC. Represented by Raymer

**97,410 Radio Homes**

_in the area served by KMLB — the station with more listeners than all other stations combined —*

**IN N.E. LOUISIANA**

Right in Monroe, you can reach an audience with buying power comparable to Kansas City, Missouri. 17 La. parishes and 3 Ark. counties are within KMLB’s milevolt contour. Sell it on KMLB!

**KMLB**

MONROE, LOUISIANA

* TAYLOR-BOROFF & CO., Inc.
National Representatives

* AMERICAN BROADCASTING CO.
5000 Watts Day  * 1000 Watts Night
DOUBLE COVERAGE

for

DALLAS - FT. WORTH!

s-t-r-e-t-c-h

that Dollar!

Make it do double-duty in a billion dollar market with the famous WRR-KFJZ combination... over-lapping coverage, simultaneous or separate schedules, at a single, economical price!

"THE BILLION DOLLAR AUDIENCE"

KFJZ—FORT WORTH

WRR—DALLAS

NATIONAL REPRESENTATIVE—JOHN BLAIR & CO.

NEW YORK • CHICAGO • DETROIT • ST. LOUIS • LOS ANGELES • SAN FRANCISCO
**WANTED ALIVE -**

**Description:**

Age: Old enough to realize that a buyers’ market prevails, and interested in making his advertising dollars go further.

Identification: Shrewd, intelligent and interested in reaching a vast new potential customer audience for his product at the lowest cost per prospect in Houston radio.

Goes by the name of sponsor, alias on-the-ball merchant.

**REWARD**

To the agency or account that brings in this WANTED PERSON . . . KNUZ will clear “COLLIE’S CORRAL” 12:30 p.m. to 12:45 p.m. Monday thru Friday, or “COLLIE’S CORRAL” 12:45 p.m. to 1:00 p.m. Monday thru Friday. BOTH quarter hour segments of the “CORRAL” have the NUMBER ONE LISTENING AUDIENCE IN HOUSTON. WITH A QUARTER HOUR HOOPER RATING of 4.5 and 5.4 respectively.


Contact Nearest “Sheriff’s” Department

For joe or

“Sheriff” Dave Morris

CEntral 8801

**k-nuz**

9th Floor Scanlon Bldg.

Houston, Texas

---

**Independent stations**

**Big sponsors eye non-net outlets with interest as result of proved impact**

The independent station is pulling its own weight and then some for broadcast advertisers. Its sports, music, and news formula reaches an audience that is seldom served by stations that do not block-program their schedules. It is not unusual in reading Hooperings’ new pocket piece to note that the independents’ share-of-audience is bigger than any single network attraction.

It has only been of late that non-network stations have had a sufficient audience in all of Hooper’s 36-city random telephone home sample to make reporting their share-of-audience figures necessary. Taking the 13-21 June Hooper report for reference, there are periods in the week when independent stations have a greater audience than Chesterfield Supper Club. Tuesday 21 June saw the Supper Club with a Hooper of 4.0 and a non-network station rating of 5.2, the independent stations’ share of audience being 26.2%.

Even mid-evening on the same Tuesday, 8:30-9 p.m., independent stations were within 5 of a rating point of the top mystery, Mr. and Mrs. North. The independents had a rating of 6. Other network programs on the air at the same time had ratings of 2.3, 4.2, and 4.1.

Tuesday night is not an unusual night on the air for independent non-network stations. After 10 p.m. on Monday (20 June 1949) against the top-appeal My Friend Irma with a rating of 11.9, the non-network stations in the 36 Hooper cities had a rating of 7.5. The top network program aside from Irma had 3.8.

Night after night the Program Hooperatings’ pocket piece has evidence of the growing audience of the independents. Since these ratings are averaged for the entire 36 cities, with the cities being located from coast to coast, they give consistent proof of regular listening to non-network outlets. The ratings include stations without big audiences and also top listening outlets like WHDH, Boston; WHHM, Memphis; WNEW, N. Y., and WCKY, Cincinnati. These are representative of the block-programmed stations but they are not all of the same breed.

WHDH, Boston, owes its great audiences to its top sports’ schedule. WNEW, N. Y., is a music-news-promotion programs outlet. WCKY is music, news, and sports program scheduled, but also depends to a substantial degree on its western disk jockey scheduling. WHHM, is disk jockey programed and uses a great deal of folk music (no jug bands). WHHM proves that although every section of the country that supports a City Hooper Report has a Bing Crosby disk session in its First Ten programs, a well programed independent can even get along without Bing. WHHM hasn’t played a Crosby record yet.

The success of the non-network station is based upon the fact that it does not try to program for everyone. Its schedules are designed for a specific segment of the listening audience. Thus WOW serves Italian New York in the daytime, swingsters to around 10 p.m. and then goes Western Hillbilly. Since there’s very little range music heard on the air in the metropolis, Rosalie Allen’s boots-and-saddle disc spinnings have amazing audiences.

When WVNJ started to compete with the New York stations from New- ark, N. J. it decided to pay, as a general policy, “sweet” music—neither too hot nor too cold. Now as an interviewer walks along the streets of New York, hearing the sweet strains of WVNJ are not unusual. In certain sections, during certain hours of the day, it’s a veritable little symphony of WVNJ, just as in other sections WQXR plays the major melody.

When WLIR (with the blessing of the FCC) passes to the control and management of Morris Novik, it plans to be programmed for the two-million English-speaking Jewish in New York and its vast colored population. These are two groups which have not had any special programming, and there is every reason to believe that WLIR, which hasn’t reached a really top commercial audience during its several management, will under its new plan have something very special for advertisers.

Under the shadow of New York’s great stations, and under the shadows of the great stations in most metropolises, there is a suburban station programed for its own select neigh-

*(Please turn to page 76)*
Every Month in the Year

WHDH is Boston's Best Buy!

Number of Greater Boston Radio Homes Reached for Each Dollar Spent*

*Based on the latest 12 months Hooper "Share of Audience" Reports April-May 1948—
April-May 1949 and average cost per spot on the four network stations and WHDH.

When you buy WHDH you will reach 50% more Greater Boston radio homes than on Network Station A; 77% more than Network Station B; 78% more than Network Station C; and 54% more than Network Station D. Ask your John Blair man for the complete information on how to get more for your radio dollar in Boston.

NOW 50,000 WATTS

WHDH

Owned and operated by The Boston Herald-Traveler

Represented Nationally by John Blair & Co.

18 July 1949
Regional networks

Inherent advantages of sectional webs boost commercial use throughout nation

The growth of television, transit-radio, and facilities that permit intensive coverage, is causing sponsors to consider more and more carefully selling methods that will let them make the most of markets that have their own peculiar problems.

These problems range from strong listener bias for certain program types and personalities to highly individual local conditions affecting both distributor and retail phases of marketing.

One way of taking advantage of local peculiarities is through the use of the regional network. Where the management is aggressive and member station managements have grown close to the communities they serve, these webs are in a position to do an unusual job for an advertiser.

Even with program costs down, it's still expensive, from an operational standpoint, to cover a market with individual programs, station by station.

A regional web can cover a section with a single program and one billing. Working closely with distributors and jobbers in getting distribution, in placing point-of-sale material, etc., the abbreviated network can deliver a maximum of service to its advertisers.

The regional chain may not in individual cases cover markets that correspond with exactly an advertiser's market divisions. But despite the trend toward tightly knit market coverage, a regional set-up permits the great flexibility of selective broadcasting on a broad area base.

Few of the more than 50 area chains maintain big promotional staffs. In the majority of cases one man with the assistance of people at member stations does the work. There are exceptions, of course, and as it to be expected webs like Yankee (New England), Don Lee (Pacific Coast) and West Coast segments of the four na-

"THINK I'LL BUY BOTH THEM HEIFERS!"

If you'd like to see some doggone wonderful "impulse buying," you oughta watch us Red River Valley hayseeds! We got far higher than national average income—and, by golly, we spends it!

And if you'd like to get your share of this lavish North Dakota spendin', you'd better use WDAY! Many advertisers don't even consider other outlets. Latest Hoopers prove WDAY's a 5-to-1 favorite in Fargo and Moorhead. And we've got proof of exceptional rural loyalty, too!

Write to us direct, or ask Free & Peters for all the dope. You'll be amazed—and convinced!

WDAY

FARGO, N. D.

NBC • 970 KILOCYCLES • 5000 WATTS

FREE & PETERS, INC., Exclusive National Representatives
We're Sorry!

All We Can Deliver Is

90% of Texas

(Population-wise and Dollar-wise)

\( \frac{1}{2} \) Millivolt Daytime Coverage

Permanent Lines

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Power</th>
<th>Network</th>
</tr>
</thead>
<tbody>
<tr>
<td>KFJZ</td>
<td>Fort Worth</td>
<td>1,270 Kc.</td>
<td>MBS</td>
</tr>
<tr>
<td>WRR</td>
<td>Dallas</td>
<td>1,310 &quot;</td>
<td>MBS</td>
</tr>
<tr>
<td>KRRV</td>
<td>Sherman</td>
<td>910 &quot;</td>
<td>ABC</td>
</tr>
<tr>
<td>KPLT</td>
<td>Paris</td>
<td>1,490 &quot;</td>
<td>ABC</td>
</tr>
<tr>
<td>KCMC</td>
<td>Texarkana</td>
<td>1,230 &quot;</td>
<td>ABC</td>
</tr>
<tr>
<td>KFRO</td>
<td>Longview</td>
<td>1,370 &quot;</td>
<td>ABC</td>
</tr>
<tr>
<td>KGVL</td>
<td>Greenville</td>
<td>1,400 &quot;</td>
<td>ABC</td>
</tr>
<tr>
<td>KRBC</td>
<td>Abilene</td>
<td>1,470 &quot;</td>
<td>ABC</td>
</tr>
<tr>
<td>KBWD</td>
<td>Brownwood</td>
<td>1,380 &quot;</td>
<td>MBS</td>
</tr>
<tr>
<td>KGKL</td>
<td>San Angelo</td>
<td>960 &quot;</td>
<td>ABC</td>
</tr>
<tr>
<td>KBST</td>
<td>Big Spring</td>
<td>1,490 &quot;</td>
<td>ABC</td>
</tr>
<tr>
<td>KCRS</td>
<td>Midland</td>
<td>550 &quot;</td>
<td>ABC</td>
</tr>
<tr>
<td>KTHT</td>
<td>Houston</td>
<td>790 &quot;</td>
<td>MBS</td>
</tr>
<tr>
<td>WACO</td>
<td>Waco</td>
<td>1,460 &quot;</td>
<td>ABC</td>
</tr>
<tr>
<td>KNOW</td>
<td>Austin</td>
<td>1,490 &quot;</td>
<td>ABC</td>
</tr>
<tr>
<td>*KMAC</td>
<td>San Antonio</td>
<td>1,240 &quot;</td>
<td>MBS</td>
</tr>
<tr>
<td>*KABC</td>
<td>San Antonio</td>
<td>680 &quot;</td>
<td>ABC</td>
</tr>
<tr>
<td>KRIC</td>
<td>McAllen</td>
<td>910 &quot;</td>
<td>MBS</td>
</tr>
</tbody>
</table>

*Only one San Antonio Station to be used.

TENAS STATE NETWORK

1201 W. Lancaster

Fort Worth, Texas

National Representatives
Weed & Company
New York • Detroit • Boston • Chicago
Atlanta • Hollywood • San Francisco

18 JULY 1949
There are millions of WSM listeners, in a circle with many hundreds of miles radius. They are all kinds of people—urban, rural, rich and poor.

Pick any family, or any hundred families—and follow them to town. Watch them buy. Then check what they have bought against the list of WSM sponsors—and you’ll see what we mean when we talk about the exceptional pulling power of WSM.

Then ask those families why they buy from the WSM list, why is it so definitely their shopping guide? The answer will be very simple. “We’ve been listening to WSM for a right long time, now, and we never have had cause to disbelieve anything we hear on it.” Is there, anywhere, a more powerful background for selling?

FALL AND WINTER SCHEDULES NEED

AM-FM

Covering the
Prosperous
Greater Wheeling
Market From
BELLAIRE, OHIO

Represented by
THE WALKER COMPANY

SPONSOR
## Network Programs Available on Local Stations

<table>
<thead>
<tr>
<th>TITLE</th>
<th>TYPE</th>
<th>NET</th>
<th>APPEAR</th>
<th>TIME</th>
<th>PRICE</th>
<th>EXPLANATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>MARTIN AGRONSKY</td>
<td>News</td>
<td>ABC</td>
<td>Adult</td>
<td>15-min, 6 wk</td>
<td>$6-$336</td>
<td>Early morning news commentary from Washington</td>
</tr>
<tr>
<td>ALEXANDER'S MEDIATION BOARD</td>
<td>Drama</td>
<td>MBS</td>
<td>Adult</td>
<td>30-min, 1 wk</td>
<td>$5-$500</td>
<td>Advice on listener problems</td>
</tr>
<tr>
<td>AMERICAN FORUM OF THE AIR</td>
<td>Forum</td>
<td>MBS</td>
<td>Adult</td>
<td>30-min, 1 wk</td>
<td>$3-$500</td>
<td>Authorities debate subjects of national interest</td>
</tr>
<tr>
<td>AMERICA'S TOWN MEETING</td>
<td>Forum</td>
<td>APC</td>
<td>Adult</td>
<td>60-min, 1 wk</td>
<td>$7.50-$560</td>
<td>Lively discussions of vital issues</td>
</tr>
<tr>
<td>BAUHAUS TALKING</td>
<td>News</td>
<td>APC</td>
<td>Adult</td>
<td>15-min, 5 wk</td>
<td>$5-$280</td>
<td>News reports and commentary from Washington</td>
</tr>
<tr>
<td>BREAKFAST IN HOLLYWOOD</td>
<td>News</td>
<td>ABC</td>
<td>Family</td>
<td>30-min, 5 wk</td>
<td>$9-$600</td>
<td>I am at the breakfast table with Jack McElroy as MC!</td>
</tr>
<tr>
<td>CECIL BROWN</td>
<td>News</td>
<td>MBS</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>$6-$350</td>
<td>Commentary on domestic and foreign events</td>
</tr>
<tr>
<td>CAPTAIN MIDNIGHT</td>
<td>Drama</td>
<td>MBS</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>$5-$280</td>
<td>Daytime serial thriller</td>
</tr>
<tr>
<td>NANCY CRAIG</td>
<td>Commentary</td>
<td>APC</td>
<td>Women</td>
<td>15-min, 5 wk</td>
<td>$5-$280</td>
<td>Chatty, informal interviews with guests</td>
</tr>
<tr>
<td>BILL CUNNINGHAM</td>
<td>News</td>
<td>MBS</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$2.50-$140</td>
<td>Veteran reporter's comment on inside of news</td>
</tr>
<tr>
<td>ELMER DAVIS</td>
<td>Commentary</td>
<td>APC</td>
<td>Adult</td>
<td>15-min, 5 wk</td>
<td>$7.50-$420</td>
<td>Reports and Commentary from Washington</td>
</tr>
<tr>
<td>DOROTHY DIX</td>
<td>News</td>
<td>ABC</td>
<td>Adult</td>
<td>15-min, 5 wk</td>
<td>$5-$240</td>
<td>Counsel on human relations problems</td>
</tr>
<tr>
<td>FINAL EDITION</td>
<td>News</td>
<td>NBC</td>
<td>Family</td>
<td>15-min, 3 wk</td>
<td>$6-$168</td>
<td>Late news with Morgan Bratty and Leon Pearson</td>
</tr>
<tr>
<td>FISHING AND HUNTING CLUB</td>
<td>Sports</td>
<td>MBS</td>
<td>Family</td>
<td>25-min, 1 wk</td>
<td>$3-$280</td>
<td>Advice, tips, prizes to fishes and hunters</td>
</tr>
<tr>
<td>CEDRIC FOSTER</td>
<td>News</td>
<td>NBC</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>$5-$280</td>
<td>Domestic and foreign news commentary</td>
</tr>
<tr>
<td>PAULINE FREDERICK REPORTS</td>
<td>News</td>
<td>ABC</td>
<td>Adult</td>
<td>10-min, 5 wk</td>
<td>$5-$190</td>
<td>Only woman news reporter in network radio</td>
</tr>
<tr>
<td>NARKNESS</td>
<td>News</td>
<td>NBC</td>
<td>Family</td>
<td>15-min, 2 wk</td>
<td>$10-$206</td>
<td>Analysis of national scene from Washington</td>
</tr>
<tr>
<td>HEADLINE EDITION</td>
<td>News</td>
<td>ABC</td>
<td>Adult</td>
<td>10-min, 5 wk</td>
<td>$6-$280</td>
<td>News and interviews with people who make the news</td>
</tr>
<tr>
<td>GABRIEL HEATTER'S MAILBAG</td>
<td>Commentary</td>
<td>MBS</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>$7.50-$560</td>
<td>Heatter discusses his fan mail</td>
</tr>
<tr>
<td>GEORGE HICKS</td>
<td>News</td>
<td>NBC</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>$10-$270</td>
<td>Hirsch replaces McCormick; reports on world events</td>
</tr>
<tr>
<td>INSIDE OF SPORTS</td>
<td>Sports</td>
<td>MBS</td>
<td>Men</td>
<td>15-min, 5 wk</td>
<td>$5-$290</td>
<td>Behind locker doors from coast to coast</td>
</tr>
<tr>
<td>JOHNNY FAVILY</td>
<td>Drama</td>
<td>MBS</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>$5-$250</td>
<td>Love, life, laughter with the Johnsons</td>
</tr>
<tr>
<td>IRENE &amp; ALLAN JONES</td>
<td>Mr. and Mrs.</td>
<td>ABC</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>$6-$300</td>
<td>About their travels; taped in faraway places</td>
</tr>
<tr>
<td>KALTENBORN</td>
<td>News</td>
<td>NBC</td>
<td>Family</td>
<td>15-min, 3 wk</td>
<td>$6-$400</td>
<td>Commentary by dean of radio correspondents</td>
</tr>
<tr>
<td>HENRY LACOSSITT</td>
<td>News</td>
<td>MBS</td>
<td>Adult</td>
<td>15-min, 5 wk</td>
<td>$5-$250</td>
<td>Anecdotes, stories, news on the unusual side</td>
</tr>
<tr>
<td>FULTON LEWIS JR</td>
<td>News</td>
<td>MBS</td>
<td>Adult</td>
<td>15-min, 5 wk</td>
<td>$6-$560</td>
<td>Comments on day's developments from Washington</td>
</tr>
<tr>
<td>LUNCHEON AT SARDI'S</td>
<td>Interview</td>
<td>MBS</td>
<td>Adult</td>
<td>30-min, 5 wk</td>
<td>$6-$560</td>
<td>Man-on-the-street in a restaurant</td>
</tr>
<tr>
<td>MEET THE PRESS</td>
<td>News</td>
<td>MBS</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$5-$280</td>
<td>Air press conference with names in news</td>
</tr>
<tr>
<td>MR. PRESIDENT</td>
<td>Drama</td>
<td>ABC</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$7.50-$360</td>
<td>Edward Arnold in true episodes in lives of Presidents</td>
</tr>
<tr>
<td>MUTUAL NEWSREEL</td>
<td>News</td>
<td>MBS</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>$5-$500</td>
<td>Pickups and interviews from coast to coast</td>
</tr>
<tr>
<td>JOHN NESBITT</td>
<td>Commentary</td>
<td>MBS</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>$7.50-$560</td>
<td>Odd and unusual stories of people, places, things</td>
</tr>
<tr>
<td>NEWS OF AMERICA</td>
<td>News</td>
<td>CBS</td>
<td>Family</td>
<td>15-min, 6 wk*</td>
<td>$2-$324*</td>
<td>What's happening in the 48 states</td>
</tr>
<tr>
<td>PIANO PLAYHOUSE</td>
<td>Musical</td>
<td>ABC</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$4-$120</td>
<td>Outstanding piano virtuosi and Milton Cross</td>
</tr>
<tr>
<td>KATE SMITH SPEAKS</td>
<td>Commentary</td>
<td>MBS</td>
<td>Women</td>
<td>15-min, 5 wk</td>
<td>$7.50-$1000</td>
<td>Covering women's angle on variety of topics</td>
</tr>
<tr>
<td>GEORGE SOKOLSKY</td>
<td>Commentary</td>
<td>ABC</td>
<td>Adult</td>
<td>15-min, 1 wk</td>
<td>$4-$120</td>
<td>Comment on topics of contemporary interest</td>
</tr>
<tr>
<td>TELL YOUR NEIGHBOR</td>
<td>Commentary</td>
<td>MBS</td>
<td>Women</td>
<td>15-min, 5 wk</td>
<td>$5-$280</td>
<td>Over-the-back-door-stories, household hints</td>
</tr>
<tr>
<td>THIS IS PARIS</td>
<td>Variety</td>
<td>MBS</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$3-$1000</td>
<td>Maurice Chevalier, European stars taped in Paris</td>
</tr>
<tr>
<td>HARRY WISER</td>
<td>Sports</td>
<td>ABC</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$3-$84</td>
<td>Comment on week's major sports events</td>
</tr>
<tr>
<td>WORLD NEWS ROUNDUP</td>
<td>News</td>
<td>CBS</td>
<td>Family</td>
<td>15-min, 6 wk*</td>
<td>$2-$324*</td>
<td>Remote pickups, domestic and foreign</td>
</tr>
<tr>
<td>WORLD NEWS ROUNDUP</td>
<td>News</td>
<td>NBC</td>
<td>Family</td>
<td>15-min, 6 wk</td>
<td>$12-$280</td>
<td>John McVane from Washington</td>
</tr>
<tr>
<td>WORLD NEWS ROUNDUP</td>
<td>News</td>
<td>NBC</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$6-$56</td>
<td>James Fleming with Sunday edition</td>
</tr>
<tr>
<td>WORLD TONIGHT</td>
<td>News</td>
<td>CBS</td>
<td>Family</td>
<td>15-min, 7 wk*</td>
<td>$2-$324*</td>
<td>Richard C. Hittleton summarizes world news</td>
</tr>
</tbody>
</table>

### Network TV Available on Local Stations

| MINISTRELS | Minstrel | ABC | Family | 1-hr, 1 wk | $115-$1500 | Traditional minstrel style |
| WRESTLING MATCHES | Sports | ABC | Family | 2-hrs, 1 wk | $60-$600 | Professional wrestling from Chicago's Rainbow Arena |
| SCREEN TEST | Drama | ABC | Family | 30-min, 1 wk | $65-$168 | Screen tests for talented young actors |
| SMALL FRY | Melody | DU MONT | Juvenile | 30-min, 5 wk | On request | Traditional "Uncle Dan" stuff |
| CHICAGO'S CHAMPIONS | Sports | ABC | Family | 2-hrs, 1 wk | $37.50-$675 | Amateur boxing bouts from Chicago's Rainbow Arena |

*Estimated by SPONSOR

18 JULY 1949
wouldn't be available for other reasons. The network also gets from the key stations (programed in each case by the AM parent station) popular regional talent and programs, including regional news coverage.

It is to be expected that similar AM-FM regional operations will develop to give advertisers new opportunities for flexible, economical coverage of areas where they need either a pick-up or to maintain consistent pressure.

Still another variation on the regional theme is the per-occasion, or custom-built, network. They are most productive for special occasion broadcasts of intense interest to listeners of an area. Their main justification is the difficulty of lining up for one occasion regular network stations with established commitments. They are relatively expensive, but results for certain regional types of business, such as breweries, gas and oil, etc., have more than justified the cost of setting them up. The actual task of setting up the net is not difficult for an agency acquainted with the problems involved.

It is with sports that these nets are most effective, since the right events can actually guarantee an audience whose minimum total can be fairly well predicted. Yet sports weren't the first events for which special nets were put together. Pioneer in building the special chains is Stanley G. Boynton, Detroit. The agency that bears his name organized the first special webs for Sunday morning religious broadcasts when several years ago all major chains but Mutual dropped commercial religious broadcasts.

Discovering how productive these specially assembled nets could be, Boynton moved into the most obvious field for the custom-built network, sports.

Listening appeals of football, baseball, etc., vary with each event under a variety of conditions. The vast majority of all such events have only a local or a regional interest. Practically every football clash appeals to a different audience. Therefore, to keep reaching maximum audiences a sponsor must during the season keep changing his network line-up from week to week.

(Please turn to page 76)
how do we measure up at

Dancer-Fitzgerald-Sample...

OR AT SHERMAN & MARQUETTE?

SPONSOR gives you exactly what you need for trade paper advertising value. Its purpose is simple: a magazine 100% devoted to the interests of broadcast advertising buyers in the national field.

Its circulation is pinpointed: 3 out of every 4 copies (8,000 guarantee) go to buyers. Its prestige is potent because it’s a sound, easy-to-take, use magazine. Ask any timebuyer, or your own national representative.

An average of 10½ paid subscriptions go to readers at each of the 20 top radio-billing agencies.

"It’s a grand magazine for keeping abreast of what’s new and vital in the field. Particularly useful to me is the Comparagraph, most interesting are the grass-roots descriptions of how a client starts, builds, and grows through the use of radio."

STANLEY PULVER,
Timebuyer,
Dancer-Fitzgerald-Sample

"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,
Sherman & Marquette

Dancer-Fitzgerald-Sample
Subscriptions to SPONSOR 13

Home 6 Office 7
Executives 3 Timebuyers 4
Acct Execs 4 Research Dir 1
Radio Dir 1


Sherman & Marquette
Subscriptions to SPONSOR 6

Home 3 Office 3
Executives 2 Media Dir 1
Acct Exec 1 Other 1
Radio Dir 1

Some Sherman & Marquette clients who subscribe: Colgate-Palmolive-Peril, Quaker Oats.

You’re sure to hit home with sponsors and agencies when you advertise in SPONSOR

SPONSOR

For buyers of Radio and TV advertising

40 West 52 Street, New York 19

18 JULY 1949
It's a happy marriage!
HAPPY for you. Now you can be sure of selling virtually the entire southeastern United States, without ever leaving your desk. And without paying for expensive extra coverage you don’t need.

Because, for the first time, the two giants of the southeast—50,000-watt WRVA in Richmond and 50,000-watt WBT in Charlotte—have combined for a joint broadcast every Saturday night of the South’s famed OLD DOMINION BARN DANCE...a giant of a program!

It’s a perfect marriage!

On WRVA, BARN DANCE (10:00-10:30 PM) has an 11.7 Hooperating*—a 33% bigger rating than a big-name comedian on the second station. Moving into the 10:00 PM period on WBT, it follows a four-hour lineup of programs already Hooperated at an average 16.3**—a 101% higher average than any other station and 28% higher than ALL other stations combined.

It’s a wealthy marriage!

The combined 50-100% BMB nighttime area of WRVA and WBT totals 193 counties in six states, with retail sales of more than $3,400,000,000†...a dowry well worth our time—and yours!

It’s a marriage of convenience!

Your convenience. Available as a half-hour package or in quarter-hour segments, BARN DANCE can be sponsored on WRVA and WBT at blissfully low cost. For your convenience, one call to either station or the nearest Radio Sales office will provide complete information...and a contract.

WBT | WRVA

CHARLOTTE, NORTH CAROLINA | RICHMOND and NORFOLK, VIRGINIA

†Sales Management Survey of Buying Power, May 1949.
<table>
<thead>
<tr>
<th>NAME</th>
<th>TYPE</th>
<th>APPEAL</th>
<th>TIME</th>
<th>PRICE PER EPISODE</th>
<th>PRODUCERS' EXPLANATION</th>
<th>PRODUCER</th>
</tr>
</thead>
<tbody>
<tr>
<td>A CHRISTMAS CAROL</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$12.50 minimum</td>
<td>Famous Dickens story starring Tom Terriss</td>
<td>Kasper-Gordon</td>
</tr>
<tr>
<td>A DATE WITH MUSIC</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 3-5 wk</td>
<td>$5 minimum</td>
<td>Musical review with Phil Bricco</td>
<td>Charles Meihelson</td>
</tr>
<tr>
<td>ADDISON PHELLETIER SHOW</td>
<td>Narrative</td>
<td>Women</td>
<td>15-min, 1 wk</td>
<td>$5 minimum</td>
<td>Unusual stories and experiences</td>
<td>Kasper-Gordon</td>
</tr>
<tr>
<td>ADVENTURES IN XMAS TREE GROVE</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 3-5 wk</td>
<td>$5 minimum</td>
<td>The Santa Claus family and friends</td>
<td>Kasper-Gordon</td>
</tr>
<tr>
<td>ADVENTURES OF BUDDY BEAR</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$5 minimum</td>
<td>Children's adventure stories</td>
<td>Kasper-Gordon</td>
</tr>
<tr>
<td>ADVENTURES OF DR. KILDARE</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>On request</td>
<td>The popular MGM movie series</td>
<td>MGM Radio</td>
</tr>
<tr>
<td>ADVENTURES OF FRANK FARRELL</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>On request</td>
<td>Juvenile and teenage sports stories</td>
<td>Russell C. Conner</td>
</tr>
<tr>
<td>ADVENTURES OF FRANK RACE</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Mystery-adventure around the world</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>ADVENTURES OF PINOCCHIO</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 1 wk</td>
<td>Based on mkt</td>
<td>Scripts adapted from the famous book</td>
<td>Edward Sloan Prodan</td>
</tr>
<tr>
<td>ADVENTURES OF ZORRO</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>On request</td>
<td>Adaptation of the Johnson McCully stories</td>
<td>Bob Daven</td>
</tr>
<tr>
<td>AIR ADVENTURES OF JIMMIE ALLEN</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>Based on mkt</td>
<td>Story of 17-year-old airplane pilot</td>
<td>Russell C. Conner</td>
</tr>
<tr>
<td>AIRMAIL MYSTERY</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Mystery drama with airmail background</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>ALBUM OF LIFE</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Dramatic vignettes of love, mystery, adventure</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>ALLEN PRESCOTT - THE WIFE SAVER</td>
<td>Variety</td>
<td>Women</td>
<td>15-min, 3 wk</td>
<td>$4.50-$5.50</td>
<td>Household hints flavored with laughs</td>
<td>NBC Radio-Recording</td>
</tr>
<tr>
<td>ALL STAR WESTERN THEATRE</td>
<td>Variety</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$10-$300</td>
<td>Western stories and music with Foy Willing</td>
<td>Harry S. Goodman</td>
</tr>
<tr>
<td>ANYTHING FOR LAUGHS</td>
<td>Comedy</td>
<td>Family</td>
<td>5-min, 6 wk</td>
<td>On request</td>
<td>Peter Donald's amusing dialect stories</td>
<td>Ray Green</td>
</tr>
<tr>
<td>ARMCHAIR ROMANCES</td>
<td>Talk</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Historical, mystical, romantic drama sketches</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>AT HOME WITH LIONEL BARKMORSE</td>
<td>Musical</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Famous actor in anecdotes, memoirs, philosophy</td>
<td>MGM Radio</td>
</tr>
<tr>
<td>AT THE OPERA</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>A review of great operative music</td>
<td>Associated Prog Serv</td>
</tr>
<tr>
<td>AUNT MARY</td>
<td>Drama</td>
<td>Woman</td>
<td>15-min, 5 wk</td>
<td>$5-$60</td>
<td>Small-town woman's struggle for human dignity</td>
<td>NBC Radio-Recording</td>
</tr>
<tr>
<td>AVENGER, THE</td>
<td>Drama</td>
<td>Image</td>
<td>30-min, 1 min</td>
<td>$10 minimum</td>
<td>Unusual approach to detective stories</td>
<td>Charles Meihelson</td>
</tr>
<tr>
<td>BABY DAYS</td>
<td>Talk</td>
<td>Women</td>
<td>15-min, 1 wk</td>
<td>$4.50</td>
<td>Dr. D. S. DeLoya discusses child care</td>
<td>Harry S. Goodman</td>
</tr>
<tr>
<td>BAND CONCERT</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$6 minimum</td>
<td>Music by famous English language singers</td>
<td>Kasper-Gordon</td>
</tr>
<tr>
<td>BARBERSHOP HARMONIES</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 6 wk</td>
<td>$4.50-$6.00</td>
<td>Nostalgic songs by top barbershop singers</td>
<td>Richard H. Ulman</td>
</tr>
<tr>
<td>BARNYARD JAMBOREE</td>
<td>Variety</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$5-$110</td>
<td>Hillbilly music and comedy</td>
<td>Televistas</td>
</tr>
<tr>
<td>BEHIND THE SCENES</td>
<td>Narrative</td>
<td>Family</td>
<td>5-min, 5 wk</td>
<td>25¢-class-A</td>
<td>Human-interest stories, starring Knox Manning</td>
<td>Universal</td>
</tr>
<tr>
<td>BETTY AND BOB</td>
<td>Talk</td>
<td>Women</td>
<td>5-min, 5 wk</td>
<td>$8.25</td>
<td>What to eat each day in the year</td>
<td>NBC Radio-Recording</td>
</tr>
<tr>
<td>BEULAH KARNEY'S MEAL OF THE DAY</td>
<td>Talk</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Series specializing in character study</td>
<td>Charles Meihelson</td>
</tr>
<tr>
<td>BITS OF LIFE</td>
<td>Drama</td>
<td>Adult</td>
<td>15-min, 1 wk</td>
<td>$3.15</td>
<td>Stories of the Northwest Mounted Police</td>
<td>Walter Biddleck</td>
</tr>
<tr>
<td>BLAIR OF THE MOUNTIIES</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 3 wk</td>
<td>O.R.F.S.</td>
<td>Wit, wisdom, friendly philosophy</td>
<td>Dominion</td>
</tr>
<tr>
<td>BOO'S SCRAPBOOK</td>
<td>Talk</td>
<td>Family</td>
<td>15-min, 3 wk</td>
<td>Based on mkt</td>
<td>Mystery-adventure, starring Richard Kollmar</td>
<td>Frederie W. Zev</td>
</tr>
<tr>
<td>BOSTON BLACKIE</td>
<td>Drama</td>
<td>Adult</td>
<td>30-min, 1 wk</td>
<td>$7.50-$8.00</td>
<td>Screen star Alan Ladd in mystery-adventures</td>
<td>Mayfair</td>
</tr>
<tr>
<td>BOX 13</td>
<td>Variety</td>
<td>Women</td>
<td>15-min, 3 wk</td>
<td>Based on mkt</td>
<td>Feminine chatter, fashions</td>
<td>Fre'erie W. Zev</td>
</tr>
<tr>
<td>CALLING ALL GIRLS</td>
<td>Variety</td>
<td>Women</td>
<td>15-min, 3 wk</td>
<td>Based on mkt</td>
<td>Dramatization of unusual facts</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>CAN YOU IMAGINE THAT?</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$5.75-$10.00</td>
<td>Adventure serial for children</td>
<td>Universal</td>
</tr>
<tr>
<td>CAPTAIN DANGER</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 3 wk</td>
<td>O.R.F.S.</td>
<td>True-life dramatizations of industrial pioneers</td>
<td>Broadcasters' Guild</td>
</tr>
<tr>
<td>CAPTAINS OF INDUSTRY</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 3 wk</td>
<td>Based on mkt</td>
<td>Bollicling humor, antics, and novelty tunes</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>CAPT STUBBY AND THE BUCANEERS</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 3 wk</td>
<td>Based on mkt</td>
<td>Serial of ambitious girl</td>
<td>Fre'erie W. Zev</td>
</tr>
<tr>
<td>CAREER OF ALICE BLAIR</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 3 wk</td>
<td>$5-$8.00</td>
<td>Western music and entertainment</td>
<td>NBC Radio-Recording</td>
</tr>
<tr>
<td>CARSON ROBINSON AND BUCKARDOOS</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, optional</td>
<td>$5.00-$10.00</td>
<td>Large orchestra, chorus, music guest stars</td>
<td>Mayfair</td>
</tr>
<tr>
<td>CAVALEYDE OF MUSIQUE</td>
<td>Musical</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>On request</td>
<td>Western-type show, starring Frank Curtis</td>
<td>Televistas</td>
</tr>
<tr>
<td>CHUCK WAGON JAMBOREE</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 3-5 wk</td>
<td>$3.50-$4.00</td>
<td>Drama, mystery, adventure in the old West</td>
<td>Frederie W. Zev</td>
</tr>
<tr>
<td>CISCO KID</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 3-5 wk</td>
<td>Based on mkt</td>
<td>Ukelele like doing the songs that made him famous</td>
<td>Broadcasters' Guild</td>
</tr>
<tr>
<td>CLIFF EDWARDS SHOW</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 5-6 wk</td>
<td>$3.50-$5.00</td>
<td>Radio's original food quiz and commentary</td>
<td>NBC Radio-Recording</td>
</tr>
<tr>
<td>COME AND GET IT</td>
<td>Talk</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>On request</td>
<td>Musical review with 16-piece orchestra, Bob Burns</td>
<td>Broadcasters' Prog Synd</td>
</tr>
<tr>
<td>COMEDY CAPERS</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>House-overs wisdom by past Josiah Hopkins</td>
<td>Medium</td>
</tr>
<tr>
<td>COUNTRY CHURCH OF HOLLYWOOD</td>
<td>Talk</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>O.R.F.S.</td>
<td>Adaptations of MGM prize-winning two-acters</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>CRIME DOES NOT PAY</td>
<td>Talk</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>On request</td>
<td>Story of the building of Canadian Pacific R.R.</td>
<td>C. P. MacGrae</td>
</tr>
<tr>
<td>THE CRIMSON TRAIL</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 3 wk</td>
<td>25¢-3 1/2 hr class A</td>
<td>A favorite dinner-music program</td>
<td>Associated Prog Serv</td>
</tr>
<tr>
<td>CANDLEDIGHT AND SILVER</td>
<td>Musical</td>
<td>Family</td>
<td>30-min, 6 wk</td>
<td>O.R.F.S.</td>
<td>Dramatic moments of opening nights on Broadway</td>
<td>Associated Prog Serv</td>
</tr>
<tr>
<td>CURTAIN CALLS</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>On request</td>
<td>Great moments of opening nights on Broadway</td>
<td>Associated Prog Serv</td>
</tr>
<tr>
<td>CURTAIN OF TIME</td>
<td>Drama</td>
<td>Adult</td>
<td>15-min, 3-5 wk</td>
<td>$9.50-$300</td>
<td>Great moments of opening nights on Broadway</td>
<td>Mayfair</td>
</tr>
<tr>
<td>DAMON RUNYON THEATRE</td>
<td>Drama</td>
<td>Adult</td>
<td>15-min, 3 wk</td>
<td>$5 minimum</td>
<td>Damon's most popular stories dramatized</td>
<td>Mayfair</td>
</tr>
<tr>
<td>DAN DUNN, SECRET OPERATIVE #48</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 1 wk</td>
<td>$7.50-$9.50</td>
<td>Juvenile series based on cartoon-strip hero</td>
<td>Kasper-Gordon</td>
</tr>
<tr>
<td>DANGER, DR. DANFIELD</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$5 minimum</td>
<td>Murders solved by psychology and deduction</td>
<td>Televistas</td>
</tr>
</tbody>
</table>

O.R.F.S.—on request from station.

SPONSOR
4 Months Ago We Said

Standard Star Shows
are BUILT TO BE SOLD’”

...and today when
sales are needed most

They're
Selling!

“SOLD STAR SHOWS
FOR THREE TIMES
LIBRARY COST!”

“Programs sold within the first few weeks after
we received our audition discs and literature
have already paid for the entire cost of the
Standard Program Library three times over!”

“CAME JUST AT THE
RIGHT TIME!”

“The Standard Star Shows were timed just
right. They are selling time for us just when we
need sales most. We have had the Star Shaw
material just a week now, and have already
sold two shows!”

“SELLING TIME FOR US—
MOVING GOODS FOR THE
SPONSOR!” “Standard Star Shows are
just what we’ve been lacking for! From the
sales angle they are terrific; from the listening
angle, they are even more so. Our sponsors for
these shows range from a hardware store to a
taxi stand—and all agree that Standard Star
Shows have a powerful selling punch!”

HOLLYWOOD CALLING
MUSIC IN THE MODERN
MOOD
PERSONALITY TIME
MEET THE BAND
20TH CENTURY
SERENADE

Names in our files; furn
ished on request.

“BEST THING STANDARD
HAS EVER DONE!”

“Meet the Band” audition discs arrived noon
today and we have already sold the series. It’s
a great show—and so are the others. This is
the best thing Standard has ever done!”

“SOLD ACROSS THE BOARD!”

“It might be of interest to you to know that
we have already sold ‘Personality Time’ across
the board to an automobile dealer. Looks like
we’re going to do a real selling job with
Standard Star Shows!”

WRITE FOR FREE PRESENTATION
AND AUDITION DISC

Standard Radio
TRANSCRIPTION SERVICES, INC.
Hollywood • Chicago • New York
EARL L. SAUNDERS, agency V.P., on SINGIN' SAM...

"We have had this department store on the air continuously for over twelve years, using various types of programs, and our client is highly pleased with results from "Singin' Sam." The show seems to fit in with practically every type of listener, which certainly is the ideal setup for any advertiser."

R. L. LANG, druggist, on SINGIN' SAM...

"Since I have been airing "Reminiscin' With Singin' Sam" my business has shown a big increase. Prescription business has more than doubled and all departments in my store are doing better than ever before."

BRO MINGUS, commercial manager, on SINGIN' SAM...

"Prior to placing 'Singin' Sam' on KRBC at 6:45 to 7:00 each evening we were scheduling a newscast at that period. The Robert S. Conlan survey showed the news broadcast with a rating of 7.8. The last Conlan survey showed that 'Singin' Sam' in the same 6:45 slot had a rating of 18.2."

SALES

SINGIN' SAM...An American Institution

Entertainers like Singin' Sam happen along once in a generation. And when they do you know you've got something. For there's a homey, down-to-earth, irresistibly friendly quality to this reminiscing Hoosier that reaches the listener all the way from his heart to his pocketbook. Sam is best known for his Barbasol and Coca Cola successes, but he's sold everything from lawn mowers to peanuts with striking results. Two hundred sixty (260) high quality 15-minute transcriptions are available.

WRITE, WIRE, OR
on SINGIN' SAM...

SOME OF SINGIN' SAM'S HUNDREDS OF REGIONAL AND LOCAL SPONSORS

Carolina Beverage Sales (soft drinks)
Davison-Paxton Co. (department store)
Kamm Brewing Co. (brewery)
National Stores (food stores)
Rhodes Furniture Co. (furniture store)
Evans Cut Rate Drugs (drug stores)
The Jewel Box (jewelry store)
Grasso Shoe Co. (shoe store)
Republic Oil Co. (gas and oil)
Twin Falls Motor Co. (auto dealer)
Nelson Hardware (hardware store)
State Laundry Co. (laundry)
Cloverleaf Dairy (dairy)
Nickles Bakersies (bakery)
Folger Coffee Co. (coffee)
Durkie Foods Co. (food processors)
Mathis Construction Co. (building)
Valley Butane Co. (public utility)
Home Insurance Agency (insurance)
Henry Radio Service (appliances)
Vicks Chemical Co. (drugs)
Interstate Theaters Corp. (theaters)
McFarland Implement Co. (farm implements)

What's the magic that brought this homespun Hoosier to the pinnacle of success in radio? There's been many an argument about that... but never about his ability to produce for his diversified sponsors. Ask us for his sales experiences in any of the retail classifications. We'll be glad to send you the record.

TRANSCRIPTION SALES, INC.

PHONE...

117 West High St., Springfield, Ohio
New York • Chicago • Hollywood
<table>
<thead>
<tr>
<th>NAME</th>
<th>TYPE</th>
<th>APPEAL</th>
<th>TIME</th>
<th>PRICE PER EPISODE</th>
<th>PRODUCERS’ EXPLANATION</th>
<th>PRODUCER</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAREDEVILS OF HOLLYWOOD</td>
<td>Variety</td>
<td>Family</td>
<td>15-min, 2 wk</td>
<td>$1-$15</td>
<td>Dramatized scenes of thrilling Hollywood films</td>
<td>Walter Boddick</td>
</tr>
<tr>
<td>DEAREST MOTHER</td>
<td>Drama</td>
<td>Women</td>
<td>15-min, 3-5 wk</td>
<td>Based on mkt</td>
<td>Dramatic serial specifically designed for women</td>
<td>Frederie W. Ziv</td>
</tr>
<tr>
<td>DEERSKILYER, THE</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Fenimore Cooper’s Virile tales of Colonial wars</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>DESTINY TRAILS</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 3 wk</td>
<td>$5-50</td>
<td>Authentic adaptations of Cooper’s stories</td>
<td>NBC Radio Recording</td>
</tr>
<tr>
<td>DICK COLE</td>
<td>Drama</td>
<td>Juvenile</td>
<td>30-min, 1 wk</td>
<td>$7-50 minimum</td>
<td>Military-adventure life dramatized for children</td>
<td>Charles Mielson</td>
</tr>
<tr>
<td>DIME A RIME</td>
<td>Talk</td>
<td>Adult</td>
<td>15 or 30 min</td>
<td>On request</td>
<td>Laughs and mounting interest via jokes</td>
<td>Transmission Sales</td>
</tr>
<tr>
<td>DOCTOR'S ORDERS</td>
<td>Talk</td>
<td>Family</td>
<td>15-min, 3 wk</td>
<td>$1-$10</td>
<td>Authentic series on modern medicine</td>
<td>Radio Provident Prods</td>
</tr>
<tr>
<td>DREAM Weaver, THE</td>
<td>Talk</td>
<td>Adult</td>
<td>15-min, 1 wk</td>
<td>$4 minimum</td>
<td>Down-to-earth prose and expressive poetry</td>
<td>Transmission Sales</td>
</tr>
<tr>
<td>EASY ACES</td>
<td>Comedy</td>
<td>Family</td>
<td>15-min, 3-5 wk</td>
<td>Based on mkt</td>
<td>Jane and Goosey Are in the long-time hit</td>
<td>Frederie W. Ziv</td>
</tr>
<tr>
<td>EAT, STORYIALLY SPEAKING</td>
<td>Talk</td>
<td>Women</td>
<td>15-min, 1 wk</td>
<td>$4 minimum</td>
<td>Food show with Dickman Stone</td>
<td>Kasper-Gordon</td>
</tr>
<tr>
<td>EDGAR WALLACE</td>
<td>Drama</td>
<td>Adult</td>
<td>15-min, 1 wk</td>
<td>On request</td>
<td>Thrilling intrigue stories</td>
<td>S. W. Caldwell</td>
</tr>
<tr>
<td>FACTS OR FANTASY</td>
<td>Drama</td>
<td>Adult</td>
<td>5-min, 2-6 wk</td>
<td>On request</td>
<td>Weird stories of mental and psychic phenomena</td>
<td>Charlie Baeth</td>
</tr>
<tr>
<td>FAIRYTALES</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 3-5 wk</td>
<td>25% hr class A</td>
<td>Dramatizations of world-famous fairytales</td>
<td>C. F. MacGregor</td>
</tr>
<tr>
<td>FAMILY ALBUM, THE</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$6 minimum</td>
<td>Pictures in family album retail favorite songs</td>
<td>Kasper-Gordon</td>
</tr>
<tr>
<td>FAMILY DOCTOR, THE</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>O.R.F.S.</td>
<td>True-to-life stories about a family doctor</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>FAMOUS ROMANCES</td>
<td>Drama</td>
<td>Adult</td>
<td>30-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>History’s greatest lovers relive their romances</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>FAVORITE STORY</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>Based on mkt</td>
<td>Ronald Colman in a brilliant dramatic program</td>
<td>Frederie W. Ziv</td>
</tr>
<tr>
<td>FIREFIGHTERS</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 3-5 wk</td>
<td>On request</td>
<td>True adventures of a big-city fire department</td>
<td>W. F. Holland</td>
</tr>
<tr>
<td>FIVE MINUTE MYSTERIES</td>
<td>Drama</td>
<td>Family</td>
<td>5-min, 2 wk</td>
<td>$1.40-2.00</td>
<td>Complete mysteries in five-minute packages</td>
<td>NBC Radio Recording</td>
</tr>
<tr>
<td>FRANK PARKER SHOW</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 3-5 wk</td>
<td>$4-50</td>
<td>Musical variety show featuring name talent</td>
<td>Teleways</td>
</tr>
<tr>
<td>FRONTIER FIGHTERS</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Exploits of men who built America’s frontier</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>FRONTIER TOWN</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Radio’s answer to grade-A Western movies</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>FRONT PAGE HEADLINES</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Dramas about the newspaper world</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>FUN FEST</td>
<td>Variety</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>A blend of fast comedy and popular music</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>FUN WITH MUSIC</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$6 minimum</td>
<td>Program stars Susan Sparr, tune detective</td>
<td>Kasper-Gordon</td>
</tr>
<tr>
<td>FURS ON PARADE</td>
<td>Talk</td>
<td>Women</td>
<td>15-min, 1 wk</td>
<td>$4 minimum</td>
<td>Interview-type program for promotion of furs</td>
<td>Kasper-Gordon</td>
</tr>
<tr>
<td>GENERAL STORE, THE</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Down-to-earth show with warm, rural humor</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>GETTING MOST OUT OF LIFE TODAY</td>
<td>Inspirational</td>
<td>Family</td>
<td>5-min, optional</td>
<td>$1.20-$16</td>
<td>Telephone calls and music</td>
<td>NBC Radio Recording</td>
</tr>
<tr>
<td>GHOST CORPS, THE</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Mystery drama laid in the Near and Far East</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>GLORIA CARROLL ENTERTAINS</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$6 minimum</td>
<td>Program stars Gloria Carroll, Frank Bell, Belltones</td>
<td>Kasper-Gordon</td>
</tr>
<tr>
<td>GOLF DOCTOR, THE</td>
<td>Sports</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>On request</td>
<td>Golf instruction, plus comedy from name stars</td>
<td>Lowe Features</td>
</tr>
<tr>
<td>GOOD NEWS FROM HOLLYWOOD</td>
<td>News</td>
<td>Family</td>
<td>15-min, 3 wk</td>
<td>On request</td>
<td>Hollywood news, gossip, with George Murphy, guest star</td>
<td>MGM Radio</td>
</tr>
<tr>
<td>GREEN JOKER, THE</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Mystery stories based on actual fact</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>GREEN VALLEY LINES</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 2 wk</td>
<td>$7-$15</td>
<td>Story of Green Valley Railroad’s tribulations</td>
<td>Walter Boddick</td>
</tr>
<tr>
<td>GUESS WHAT?</td>
<td>Quiz</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Novel, unique quiz program for all ages</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>GUILTY OR NOT GUILTY</td>
<td>Drama</td>
<td>Adult</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Court-room drama, with audience as jury</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>GUY LOMBARD SHOW</td>
<td>Musical</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>Based on mkt</td>
<td>&quot;The sweetest music this side of Heaven&quot;</td>
<td>Frederie W. Ziv</td>
</tr>
<tr>
<td>HAPPY THE HUMBUG</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 3 wk</td>
<td>$4.90-7.00</td>
<td>Whimsical adventures in the world of make-believe</td>
<td>NBC Radio Recording</td>
</tr>
<tr>
<td>HAPPY VALLEY FOLKS</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Actual mountaineers singing hillbilly songs</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>HARMONY ISLE</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 2 wk</td>
<td>$7-$15</td>
<td>Singing and playing of Hawaiian music</td>
<td>Walter Boddick</td>
</tr>
<tr>
<td>HAUNTING HOUR, THE</td>
<td>Drama</td>
<td>Adult</td>
<td>30-min, 1 wk</td>
<td>$7-$10</td>
<td>Original psychological mystery thrillers</td>
<td>NBC Radio Recording</td>
</tr>
<tr>
<td>HAWAIIAN FANTASIES</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Native Hawaiian band and singers</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>HENRY KING SHOW</td>
<td>Musical</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>25% hr class A</td>
<td>King orchestra and guest stars</td>
<td>C. F. MacGregor</td>
</tr>
<tr>
<td>HI SPORTS</td>
<td>Sports</td>
<td>Adult</td>
<td>5-min, 5 wk</td>
<td>On request</td>
<td>Stan Lomax interviews big names in sports</td>
<td>Affiliated Prog Serv</td>
</tr>
<tr>
<td>HISTORY IN THE MAKING</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$6 minimum</td>
<td>Dramatizations of important historical events</td>
<td>Kasper-Gordon</td>
</tr>
<tr>
<td>HOLLAND ENGEL SHOW</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>On request</td>
<td>Complete variety of musical numbers</td>
<td>Broadcasters Guild</td>
</tr>
<tr>
<td>HOLLYWOOD CALLING</td>
<td>Musical</td>
<td>Women</td>
<td>30-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Music from films; interviews with stars</td>
<td>Standard</td>
</tr>
<tr>
<td>HOLLYWOOD'S OPEN HOUSE</td>
<td>Variety</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>On request</td>
<td>Variety show with Ray Bloch orchestra, Jim Ameche</td>
<td>Ray Green</td>
</tr>
<tr>
<td>HOLLYWOOD SOUND STAGE</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>25% hr class A</td>
<td>Love, romance, adventure in film capital</td>
<td>C. F. MacGregor</td>
</tr>
<tr>
<td>HOLLYWOOD SPOTLIGHT</td>
<td>Variety</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Bob Burns, Martha Raye, Phil Harris, and others</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>HOLLYWOOD THEATRE OF STARS</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>50% hr class A</td>
<td>Network radio show with Hollywood names</td>
<td>C. F. MacGregor</td>
</tr>
<tr>
<td>HOLLYWOOD, U.S.A</td>
<td>Interviews</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>On request</td>
<td>Paul Stone interviews film names</td>
<td>MGM Radio</td>
</tr>
<tr>
<td>HOMETOWNERS, THE</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, optional</td>
<td>$4-$10</td>
<td>All types of music by Earl Randall, Betty Bennett</td>
<td>Morton Radio Prods</td>
</tr>
<tr>
<td>HOME, SWEET HOME</td>
<td>Drama</td>
<td>Family</td>
<td>5-min, 5 wk</td>
<td>O.R.F.S.</td>
<td>Typical family living in an average town</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>HOPALONG CASSIDY</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1-2 wk</td>
<td>On request</td>
<td>William Boyd in his famous movie role</td>
<td>Commodore Prods</td>
</tr>
<tr>
<td>HOUSE IN THE COUNTRY</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$12.50-$25</td>
<td>Situation comedy about city couple going rural</td>
<td>NBC Radio Recording</td>
</tr>
</tbody>
</table>

O.R.F.S.—on request from station.
Harry S. Goodman

Presents

Jim Ameche

Storyteller

The Program

"JIM AMECHE-STORYTELLER" . . . 260 15-minute OPEN-END transcribed programs. Absorbing, educational and true-to-life stories based on little known facts in the lives of the world’s most well-known people.

The Star

JIM AMECHE . . . Prominent in radio since 1933, JIM AMECHE has appeared in more than 11,000 radio shows! He has starred in countless high-Hooper shows including "Lux Radio Theatre," "Grand Hotel," "Mercury Theater," "Grand Marquee," and "Welcome Traveler." The dramatic personality his voice transmits has created a permanent niche in the high-Hooper hall of fame for the personable Jim Ameche.

FOR your

AUDITION RECORD: write! phone! wire!

Harry S. Goodman
RADIO PRODUCTIONS

19 EAST 53rd STREET

NEW YORK, N. Y.

18 JULY 1949
<table>
<thead>
<tr>
<th>NAME</th>
<th>TYPE</th>
<th>APPEAL</th>
<th>TIME</th>
<th>PRICE PER EPISODE</th>
<th>PRODUCERS' EXPLANATION</th>
<th>PRODUCER</th>
</tr>
</thead>
<tbody>
<tr>
<td>HYMNS OF THE WORLD</td>
<td>Religious</td>
<td>Family</td>
<td>15-min, 3-5 wk</td>
<td>$5-$175</td>
<td>Dazzling program of sacred hymns of all faiths</td>
<td>Teleways</td>
</tr>
<tr>
<td>HYMN TIME</td>
<td>Religious</td>
<td>Family</td>
<td>15-min, 3-5 wk</td>
<td>$5-$175</td>
<td>Smiling Ed McConnell in inspirational songs, talk</td>
<td>Charles Michelson</td>
</tr>
<tr>
<td>IMPERIAL LEADER</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$6 minimum</td>
<td>Dramatization of the life of Winston Churchill</td>
<td>Ziv</td>
</tr>
<tr>
<td>INCREDIBLE, BUT TRUE</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>$2-$10</td>
<td>Unusual phenomena which cannot be explained</td>
<td>人选 Unique Features S</td>
</tr>
<tr>
<td>MUSIC FROM HOLLYWOOD &amp; VINE</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 3 wk</td>
<td>$7.50-$140</td>
<td>Roy Bagg's orchestra, soloist Jeannie McKeon</td>
<td>Selected Radio Features</td>
</tr>
<tr>
<td>MUSIC IN THE MODERN MOOD</td>
<td>Musical</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>On request</td>
<td>Popular concert arrangements of standard songs</td>
<td>Standard Radio Trans Serv</td>
</tr>
<tr>
<td>MUSICAL COMEDY THEATRE: THE MUSICAL ROUNDUP</td>
<td>Musical</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$15 minimum</td>
<td>Well-known musical comedies and light operettas</td>
<td>Charles Michelson</td>
</tr>
<tr>
<td>MY PRAYER WAS ANSWERED</td>
<td>Drama</td>
<td>Adult</td>
<td>15-min, 1 wk</td>
<td>$5 minimum</td>
<td>True stories of how prayer helped people</td>
<td>Charles Michelson</td>
</tr>
<tr>
<td>MYSTERY CHEF, THE</td>
<td>Talk</td>
<td>Women</td>
<td>15-min, 1 wk</td>
<td>$2.50-$40</td>
<td>How to eat well and at the same time cheaply</td>
<td>Harry S. Goodman</td>
</tr>
<tr>
<td>MYSTERY HOUSE</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$10-$300</td>
<td>All-Star whodunit, each story complete</td>
<td>Harry S. Goodman</td>
</tr>
<tr>
<td>NAME YOU WILL REMEMBER, THE</td>
<td>Talk</td>
<td>Men</td>
<td>5-min, 3 wk</td>
<td>$1.20-$16</td>
<td>Word-portraits of notables in the news</td>
<td>NBC Radio Recording</td>
</tr>
<tr>
<td>NEMESIS, INC.</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Clever feminine-detector series</td>
<td>Broadcasters' Synd</td>
</tr>
<tr>
<td>NEW ADVENTURES OF MICHAEL SHAYNE</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$7.50-$300</td>
<td>Mystery, excitement, suspense, but no gore</td>
<td>Broadcasters' Guild</td>
</tr>
<tr>
<td>NICKEL A NAME</td>
<td>Novel &amp; Nool</td>
<td>Adult</td>
<td>15-30-min</td>
<td>On request</td>
<td>Fast-moving audience participation show</td>
<td>Broadcasters' Synd</td>
</tr>
<tr>
<td>NILL AND NOLL</td>
<td>Comedy</td>
<td>Family</td>
<td>5-min, optional</td>
<td>O.R.F.S.</td>
<td>Capsule featuring a fast-talking comedy team</td>
<td>Broadcasters' Synd</td>
</tr>
<tr>
<td>NONSENSE AND MELODY</td>
<td>Variety</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Comedy review embodying a trip around the world</td>
<td>Broadcasters' Synd</td>
</tr>
<tr>
<td>OBSESSION</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>50%; class-A 5-hr</td>
<td>Psychologically-dramatic program</td>
<td>C. P. MacGregor</td>
</tr>
<tr>
<td>OLD CORRALS</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 3-5 wk</td>
<td>Based on nkt</td>
<td>Western variety musical with Pappy Cherie</td>
<td>Frederie W. Ziv</td>
</tr>
<tr>
<td>ONE FOR THE BOOK</td>
<td>Sports</td>
<td>Men</td>
<td>5-15 min, 3-5 wk</td>
<td>$2 minimum</td>
<td>Real-life sports adventure told by Sam Balter</td>
<td>Frederie W. Ziv</td>
</tr>
<tr>
<td>ONE I'LL NEVER FORGET</td>
<td>Drama</td>
<td>Adult</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>The truth about popular superstitions</td>
<td>Broadcasters' Synd</td>
</tr>
<tr>
<td>ORIGIN OF SUPERSTITIONS</td>
<td>Sports</td>
<td>Men</td>
<td>5-min, 2-3-5 wk</td>
<td>$5 minimum</td>
<td>Stories, advice on fishing, hunting, canoeing etc.</td>
<td>Broadcasters' Synd</td>
</tr>
<tr>
<td>OUTDOOR LIFE TIME</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$7-$125</td>
<td>Music, down-to-earth comedy, philosophy</td>
<td>SESAC</td>
</tr>
<tr>
<td>PAPPY SMITH &amp; HIS HIRED HANDS</td>
<td>Talk</td>
<td>Adult</td>
<td>15-min, 3-5 wk</td>
<td>Based on nkt</td>
<td>Advice on raising children from crib to college</td>
<td>Frederie W. Ziv</td>
</tr>
<tr>
<td>PARENTS' MAGAZINE OF THE AIR</td>
<td>Variety</td>
<td>Family</td>
<td>15-min, optional</td>
<td>O.R.F.S.</td>
<td>Dramatized narration by screen star Pat O'Brien</td>
<td>Broadcasters' Synd</td>
</tr>
<tr>
<td>PAT OBRIEN FROM HOLLYWOOD</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>On request</td>
<td>Name vocal, instrumental, and acting talent</td>
<td>Standard Radio Trans Serv</td>
</tr>
<tr>
<td>PERSONALITY TIME</td>
<td>Drama</td>
<td>Adult</td>
<td>50-min, 1 wk</td>
<td>Based on nkt</td>
<td>S. S. Van Dine's sophisticated detective</td>
<td>Frederie W. Ziv</td>
</tr>
<tr>
<td>PHILLO VANCE</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Songs of the Western range</td>
<td>Broadcasters' Synd</td>
</tr>
<tr>
<td>PINTO PETE AND HIS RANCH BOYS</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Western folk music and philosophy</td>
<td>Broadcasters' Synd</td>
</tr>
<tr>
<td>PINTO PETE IN ARIZONA</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Vivid dramatizations of the world's great novels</td>
<td>Broadcasters' Synd</td>
</tr>
<tr>
<td>PLAYHOUSE OF FAVORITES</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$9-$200</td>
<td>Thrilling stories of modern crime detection</td>
<td>Broadcasters' Synd</td>
</tr>
<tr>
<td>POLICE HEADQUARTERS</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Drama against the background of different lands</td>
<td>Broadcasters' Synd</td>
</tr>
<tr>
<td>PORTS OF CALL</td>
<td>Drama</td>
<td>Adult</td>
<td>30-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Mystery story set against a real life background</td>
<td>Broadcasters' Synd</td>
</tr>
<tr>
<td>RADIO STUDIO MURDER</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Adaptations of stories by Zola, Dumas, Doss, etc.</td>
<td>Ray Green</td>
</tr>
<tr>
<td>RADIO THEATER OF FAMOUS CLASSICS</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>On request</td>
<td>Mood music for relaxed, meditative listening</td>
<td>NBC Radio Recording</td>
</tr>
<tr>
<td>REFLECTIONS</td>
<td>Musical</td>
<td>Adult</td>
<td>15-min, optional</td>
<td>$5-$44</td>
<td>Stories, film stories, favorites of past and present</td>
<td>Transmission Sales</td>
</tr>
<tr>
<td>REMINISCIN' WITH SINGIN' SAM</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$4 minimum</td>
<td>Sensin' Sam sings favorites of past and present</td>
<td>Harry S. Goodman</td>
</tr>
<tr>
<td>RENDEZVOUS WITH DAVID ROSS</td>
<td>Musical</td>
<td>Family</td>
<td>15-30 min, 1-5 wk</td>
<td>$3.50-$175</td>
<td>Ross' stories and poetry leading into loved music</td>
<td>Broadcasters' Synd</td>
</tr>
<tr>
<td>RHAPSODY IN RHYTHM</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Patriotic, vocal sextette, and singing solos</td>
<td>Broadcasters' Synd</td>
</tr>
<tr>
<td>RHUMBA RHYTHMS &amp; TANGO TUNES</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>South-of-the-border music by Chuy Preet orchestra</td>
<td>Broadcasters' Synd</td>
</tr>
<tr>
<td>RIESENS OF THE PURPLE SAGE</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 3 wk</td>
<td>$4-$42</td>
<td>Popular Western singing group</td>
<td>Teleways</td>
</tr>
<tr>
<td>RIP LAWSON, ADVENTURER</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, optional</td>
<td>$4 minimum</td>
<td>Wholesome adventure stories for children</td>
<td>Transmission Sales</td>
</tr>
<tr>
<td>ROBBINS' NEST</td>
<td>Musical</td>
<td>Family</td>
<td>60-min, 6 wk</td>
<td>On request</td>
<td>Fred Robbins' disk-jockey show, plus guest stars</td>
<td>Ray Green</td>
</tr>
<tr>
<td>ROMANCE OF MUSIC</td>
<td>Musical</td>
<td>Adult</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Sacred, religious music played to full orchestra</td>
<td>Broadcasters' Synd</td>
</tr>
<tr>
<td>SACRED MUSIC</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$10 minimum</td>
<td>Sacred, religious music played to full orchestra</td>
<td>Walter Dieterle</td>
</tr>
<tr>
<td>SADDLE ROCKIN' RHYTHM</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 3-5 wk</td>
<td>$2-$100</td>
<td>Typical Western music starring Sherry Thompson</td>
<td>RadioStar</td>
</tr>
<tr>
<td>SANTA'S MAGIC CHRISTMAS TREE</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 1 wk</td>
<td>$5 minimum</td>
<td>Fantasy built around a magic lamp</td>
<td>Charles Michelson</td>
</tr>
<tr>
<td>SEALED BOOK, THE</td>
<td>Drama</td>
<td>Adult</td>
<td>30-min, 1 wk</td>
<td>$10 minimum</td>
<td>Companion mystery series to &quot;The Avenger&quot;</td>
<td>Charles Michelson</td>
</tr>
<tr>
<td>SECRET AGENT K I RETURNS</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$3-$5</td>
<td>True stories of espionage, with Jay Jostyn</td>
<td>Broadcasters' Synd</td>
</tr>
<tr>
<td>SEXTETTE FROM MUNGER</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 3 wk</td>
<td>$4 minimum</td>
<td>Dixieland jazz, plus name guest stars</td>
<td>C. P. MacGregor</td>
</tr>
<tr>
<td>SHAMROCKS</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Kenny Baker, Barbara Luddy, Irish songs and romance</td>
<td>Broadcasters' Synd</td>
</tr>
<tr>
<td>SINGING WEATHERMAN, THE</td>
<td>Jingles</td>
<td>Family</td>
<td>1-min, unlim</td>
<td>$5-$5</td>
<td>Open-end singing jingles</td>
<td>Bobs-Joseph</td>
</tr>
<tr>
<td>THE SINGING BAKERY ANNOUNCEMENTS</td>
<td>Jingles</td>
<td>Family</td>
<td>1-min, unlim</td>
<td>$5-$5</td>
<td>Open-end jingles in Latin tempo. For bakeries only</td>
<td>Bobs-Joseph</td>
</tr>
<tr>
<td>SOMETHING FOR THE FAMILY</td>
<td>Comedy</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>25%; 3-5 A 3-5 hr</td>
<td>Variety-comedy with George Jessel, Joan Burton</td>
<td>Universal</td>
</tr>
<tr>
<td>SONGS OF CHEER AND COMFORT</td>
<td>Musical</td>
<td>Adult</td>
<td>15-min, 1 wk</td>
<td>$5 minimum</td>
<td>Star gospel singer Richard Maxwell in songs, philosophy</td>
<td>Charles Michelson</td>
</tr>
</tbody>
</table>

O.R.F.S.—on request from station.
Commercial in Purpose

...on purpose

Built for Business...

Sold to Sell

NBC SYNDICATED SHOWS are truly commercial

...written, directed and produced by people who know your local and regional sales picture and special production problems

...designed to fill your programming needs: there's an NBC recorded show for every audience and every advertiser in every market

...priced to fit a modest budget through the NBC cost-sharing feature.

NBC SYNDICATED SHOWS are complete commercial packages, each wrapped in a record of continued listenership and sponsorship.

Wire or write today for availabilities and full details

...Radio-Recording Division

RCA Building, Radio City, New York • Chicago • Hollywood

A Service of Radio Corporation of America
FALL FORECAST
(Continued from page 27)

a 13-week spin. There’s no question but that insurance broadcast advertising will hit a ten-year high during the 1949-1950 season.

19. Candy sales slumped during the first half of 1949. National broadcast advertising for sweets has dropped somewhat, but usually for reasons that had nothing to do with sales of the individual confectioner. Most leading candy and gum manu-

FACTORS will be using network or selective advertising by 1 October 1949. Some of the firms that have used broadcasting only as a special promotion, not as a week-to-week sales tool, will not be back on the air this Fall. The five-cent candy bar is back and so is competitive candy advertising.

Since an increasing quantity of candy is sold through automatic vend-

ers, advertising becomes daily more important in the sweets field—and there is little question that broadcast advertising is a potent factor in selling an “impulse item” like candy.

---

IMPORTANT ANNOUNCEMENT TO ALL STATIONS

SUBJECT:
BLACKSTONE WASHING MACHINE CO-OPERATIVE CAMPAIGN

- “BLACKSTONE, MAGIC DETECTIVE,” quarter-hour transcribed program, is again available on a co-operative 50-50 basis for Blackstone Washing Machine radio advertising.

- The strike, which has been in progress these past few months, has been settled, and the factory is authorizing all distributors and dealers to resume the broadcast of Blackstone, Magic Detective on the 50-50 basis as originally established. Contact your Blackstone dealer and distributor for your authorization to resume on the same basis as previously.

- If your market is one which hasn’t contracted for the Blackstone, Magic Detective program for Blackstone Washers, then write us immediately for complete details as to how your station can sell this excellent Blackstone series on a co-operative basis. Or, refer to our letter of October 22nd, 1948, which gave the information for your market.

- Give this your immediate attention, so that you may resume the Blackstone campaign, or, if you are a new market, get the campaign started. We will be glad to answer any questions you may have concerning the campaign. Your immediate attention is suggested.

CHARLES MICHELSON, INC.
Radio Transcriptions
23 West 47th St., New York 19, N. Y.
Plaza 7-0695

20. Radio and television set manufacturers, after a number of years of not using the air to sell their products, have once again scheduled a number of radio network, TV network, and selective TV and radio schedules for this Fall.

The reason is obvious. Radio listeners can be sold television sets. Both TV viewers and radio listeners can be sold records and the new multi-speed playing phonographs which will be available this Fall. Record business has been off, due to the battle between RCA and its 45-rpm disks and Columbia with its 33⅓-rpm LP disks. This battle will be resolved with all the more important recording companies issuing disks in all speeds, 33⅓, 45, and 78 rpm. (The latter speed is the old standard.)

The public will want a record player that will handle all disks, and that’s a new market to be sold via radio and TV. Admiral, RCA, Philco, Emerson, and a number of other manufacturers, whose plans have not reached the announcement stage, will be on the air this Fall.

21. Home wares, except for novelties, have not used broadcast advertising to any extent. On the other hand, they have used television frequently during TV’s short commercial life. Over 50 home ware manufacturers are shooting film for TV which will be made available to their retailers. In some cases there will be cooperative advertising allowances and in other cases the retailers will have to pay for time themselves.

22. Watches and jewelry sales will be off this Fall. The sales decline will be more apparent in the jewelry field than in the watch industry. Many watch firms hit new highs in 1948, while others, out of step with the times, approached failure. Prices have been revised and credit jewelry houses no longer have to adhere to any set down payments.

Longines has two CBS network programs on the air and Gruen will be partially sponsoring Hollywood Calling this Fall. Other firms have plans for network programs and TV sponsorship but aren’t ready to reveal them. Selective time signals, a mainstay of Bulova and Beuris advertising, continue to keep these two firms spinning. Both are using radio and TV. With Bulova having pioneered the 10-second TV time break, Elgin is said to be out of radio and TV, but that decision is
<table>
<thead>
<tr>
<th>TITLE</th>
<th>TYPE</th>
<th>APPEAL</th>
<th>TIME</th>
<th>PRICE PER EPISODE</th>
<th>PRODUCERS’ EXPLANATION</th>
<th>PRODUCER</th>
</tr>
</thead>
<tbody>
<tr>
<td>IN THE AIR WITH ROGER GALE</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 3-5 wk</td>
<td>Based on mkt</td>
<td>Juvenile air background plot</td>
<td>Russell C. Coner</td>
</tr>
<tr>
<td>IT TAKES A WOMAN</td>
<td>Drama</td>
<td>Women</td>
<td>5-min, 2-5 wk</td>
<td>On request</td>
<td>Capsule soap operas, each episode complete</td>
<td>Charlie Buech</td>
</tr>
<tr>
<td>IT'S A GREAT SHOW</td>
<td>Comedy</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>On request</td>
<td>Joey Adams, Tony Cantineri in comedy variety show</td>
<td>Bay Green</td>
</tr>
<tr>
<td>IT'S SHOWTIME FROM HOLLYWOOD</td>
<td>Musical</td>
<td>Family</td>
<td>15-30 min, 3-5 wk</td>
<td>Based on mkt</td>
<td>Delightful outdoor yarn told by Ted Bryant</td>
<td>Frederie W. Ziv</td>
</tr>
<tr>
<td>JEFF BRYANT AND HIS COWHORN</td>
<td>Comedy</td>
<td>Family</td>
<td>5-min, 3-5 wk</td>
<td>$1.50-$16</td>
<td>Delightful story of stagecoach on the Oregon Trail</td>
<td>Gordon M. Day</td>
</tr>
<tr>
<td>JERRY AT FAIRDAKS</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Story of a boy at Fair Oaks Military Academy</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>JERRY OF THE CIRCUS</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Boy’s adventures backstage with a circus</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>JEWELS OF DESTINY</td>
<td>Drama</td>
<td>Family</td>
<td>5-15 min, 3 wk</td>
<td>On request</td>
<td>Interesting stories of famous jewels</td>
<td>Affiliated Prog Serv</td>
</tr>
<tr>
<td>JIM AMECHE, STORYTELLER</td>
<td>Comedy</td>
<td>Family</td>
<td>5-15 min, 1-5 wk</td>
<td>$5-$75</td>
<td>Narration of little-known events in famous lives</td>
<td>Harry S. Goodman</td>
</tr>
<tr>
<td>JOE AND CYNDIA</td>
<td>Comedy</td>
<td>Family</td>
<td>5-1 min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Situation comedy around Mr.-Mrs. theme</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>JOE McCAHNEY SPEAKS</td>
<td>Sports</td>
<td>Men</td>
<td>5 min, 5 wk</td>
<td>$2-$30</td>
<td>Inside stories by famed baseball manager</td>
<td>Richard H. Ullman</td>
</tr>
<tr>
<td>JOHN J. ANTHONY HOUR</td>
<td>Drama</td>
<td>Adult</td>
<td>15 min, 3-5 wk</td>
<td>$5 minimum</td>
<td>A favorite program since 1936</td>
<td>Charles Michelson</td>
</tr>
<tr>
<td>JUDGE HARDY’S FAMILY</td>
<td>Comedy</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>On request</td>
<td>From the MGM “Andy Hardy” movie series</td>
<td>MGM Radio</td>
</tr>
<tr>
<td>JORDANAIRES QUARTET</td>
<td>Religious</td>
<td>Adult</td>
<td>15-30 min, 1-7 wk</td>
<td>$2.50-$25</td>
<td>Gospel and spiritual singing</td>
<td>RadioArch</td>
</tr>
<tr>
<td>JUMP JUMP OF HOLIDAY HOUSE</td>
<td>Variety</td>
<td>Juvenile</td>
<td>15 min, 1 wk</td>
<td>$5-$5.25</td>
<td>Elfin character in adventures for kids</td>
<td>Harry S. Goodman</td>
</tr>
<tr>
<td>KAY LORRAINE MEMORY TIME</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 1-2 wk</td>
<td>$7.75-$125</td>
<td>Radio’s versatile songstress and Frank Gallup</td>
<td>Harry S. Goodman</td>
</tr>
<tr>
<td>KING COLE COURT</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 2 wk</td>
<td>$4 minimum</td>
<td>King Cole Trio and musical guest stars</td>
<td>C. P. MacGregor</td>
</tr>
<tr>
<td>KOMEDY KINGDOM</td>
<td>Variety</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Hilarity coupled with music</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>KORN KOBBLERS</td>
<td>Variety</td>
<td>Family</td>
<td>15-3 min, 3 wk</td>
<td>Based on mkt</td>
<td>Novel of thousand gadjots and gags</td>
<td>Frederie W. Ziv</td>
</tr>
<tr>
<td>LADY SKYHOOK STORIES</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15 min, 1 wk</td>
<td>On request</td>
<td>Fairy tale adventures appealing to children</td>
<td>Russell C. Coner</td>
</tr>
<tr>
<td>LIFT PARADE</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15 min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Ken Nile, Gene Morgan, and headline acts</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>LAST OF THE MICHIGANS</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15 min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Famled “Leather Stocking” tale by Cooper</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>LEAHY OF NOTRE DAME</td>
<td>Sports</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>$9.65 minimum</td>
<td>Noted coach discusses football, predicts winners</td>
<td>Law Green</td>
</tr>
<tr>
<td>LEISURE HOUSE</td>
<td>Drama</td>
<td>Women</td>
<td>15 min, 1-2 wk</td>
<td>$10-$100</td>
<td>Public utility, appliance commercial in drama form</td>
<td>George Logan Prod</td>
</tr>
<tr>
<td>LIFE IN THE GREAT OUTDOORS</td>
<td>Sports</td>
<td>Family</td>
<td>5 min, 1 wk</td>
<td>$2 minimum</td>
<td>Informative, exciting talks on nature</td>
<td>Transcription Sales</td>
</tr>
<tr>
<td>LIGHTNING JIM</td>
<td>Drama</td>
<td>Juvenile</td>
<td>30 min, 3-5 wk</td>
<td>Based on mkt</td>
<td>Western adventure story with star network cast</td>
<td>Frederie W. Ziv</td>
</tr>
<tr>
<td>LINDA’S FIRST LOVE</td>
<td>Drama</td>
<td>Women</td>
<td>15 min, 5 wk</td>
<td>$3-$50</td>
<td>Soaps opera now in its 11th year</td>
<td>Harry S. Goodman</td>
</tr>
<tr>
<td>LIVING PAGES FROM BOOK OF LIFE</td>
<td>Drama</td>
<td>Family</td>
<td>30 min, 3-5 wk</td>
<td>$10-$100</td>
<td>The world’s most-loved Bible stories</td>
<td>George Logan Prod</td>
</tr>
<tr>
<td>LONDON TOWN</td>
<td>Variety</td>
<td>Adult</td>
<td>30 min, 1 wk</td>
<td>On request</td>
<td>Tour of London night life</td>
<td>S. W. Caldwell</td>
</tr>
<tr>
<td>LOUSE MASSEY &amp; THE WESTERNERS</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 1-7 wk</td>
<td>$1-$50</td>
<td>Popular Western musical with big rural appeal</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>LOVE TALES</td>
<td>Drama</td>
<td>Women</td>
<td>15 min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Modern romantic dramas</td>
<td>NBC Radio-Recording</td>
</tr>
<tr>
<td>MAGIC CHRISTMAS WINDOW, THE</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15 min, optional</td>
<td>$4.90-$70</td>
<td>Traditional and original Christmas tales</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>MAGIC ISLAND</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15 min, 1 wk</td>
<td>O.R.F.S.</td>
<td>People living under water on a disappearing island</td>
<td>MGM Radio</td>
</tr>
<tr>
<td>MAISIE</td>
<td>Comedy</td>
<td>Family</td>
<td>1 hr, 1 wk</td>
<td>On request</td>
<td>New radio adaptations of MGM picture series</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>MGM THEATRE OF THE AIR</td>
<td>Drama</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Adaptations of MGM film successes; top names</td>
<td>MGM Radio</td>
</tr>
<tr>
<td>MAMA BLOOM’S BROOD</td>
<td>Comedy</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Witty domestic situation comedy</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>MARION AND REGGIE</td>
<td>Comedy</td>
<td>Family</td>
<td>5 min, 1-5 wk</td>
<td>On request</td>
<td>Fast, clean humor smartly paced and produced</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>MARY FOSTER, EDITOR’S DAUGHTER</td>
<td>Drama</td>
<td>Women</td>
<td>15 min, 5 wk</td>
<td>$5-$50</td>
<td>Soap opera now in its 10th year</td>
<td>Harry S. Goodman</td>
</tr>
<tr>
<td>MASTERS MUSIC ROOM</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Familiar semi-chivalrous, light-opera music</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>MEET THE BAND</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 6 wk</td>
<td>On request</td>
<td>Top name bands in popular tunes</td>
<td>Standard Trans Serv</td>
</tr>
<tr>
<td>MEET THE MENJUS</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 3-5 wk</td>
<td>Based on mkt</td>
<td>Screen actor Adolph Menjou and his wife</td>
<td>Frederie W. Ziv</td>
</tr>
<tr>
<td>MELODY LANE</td>
<td>Musical</td>
<td>Family</td>
<td>5 min, 1-3 wk</td>
<td>O.R.F.S.</td>
<td>Songs by the Troubadour, soft rhythm orchestra</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>MEMORIES</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15 min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Tales of wanderings in foreign countries</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>MEMORIES OF HAWAII</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Sol Hoopii arrangements of Polynesian melodies</td>
<td>NBC Radio-Recording</td>
</tr>
<tr>
<td>MERCER McCLEOD</td>
<td>Drama</td>
<td>Family</td>
<td>15 min, optional</td>
<td>$3.50-$50</td>
<td>One-man portrayal of suspense stories</td>
<td>Broadcasters Prog Synd</td>
</tr>
<tr>
<td>METROPOLIS</td>
<td>Drama</td>
<td>Adult</td>
<td>15 min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Gripping stories of a great city</td>
<td>NBC Radio-Recording</td>
</tr>
<tr>
<td>MIKE ING HISTORY</td>
<td>Drama</td>
<td>Family</td>
<td>5 min, optional</td>
<td>$2 minimum</td>
<td>Famous historical events reenacted</td>
<td>Donald Worth</td>
</tr>
<tr>
<td>MIKE MYSTERIES</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 5 wk</td>
<td>O.R.F.S.</td>
<td>Musical incorporating complete 2-minute whodunit</td>
<td>Transcription Sales</td>
</tr>
<tr>
<td>MIRACLES OF FAITH</td>
<td>Narrative</td>
<td>Family</td>
<td>5 min, 3 wk</td>
<td>$10-$50</td>
<td>Bob Swan narrates stories of world’s miracles</td>
<td>Fred C. Mertens</td>
</tr>
<tr>
<td>MIRTH PARADE</td>
<td>Variety</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>O.R.F.S.</td>
<td>Comedy with Don Wilson, Bob Burns, Timmie Linn</td>
<td>Teleways</td>
</tr>
<tr>
<td>MR. RUMPLE BUNNY</td>
<td>Narrative</td>
<td>Juvenile</td>
<td>5 min, optional</td>
<td>$5 minimum</td>
<td>Children’s stories of Wallie the Walrus, etc.</td>
<td>Transcription Sales</td>
</tr>
<tr>
<td>MODERN HOMEMAKERS INSTITUTE</td>
<td>And party</td>
<td>Women</td>
<td>30 min, 3 wk</td>
<td>On request</td>
<td>Modern hints and facts for housewives</td>
<td>Associated Prog Serv</td>
</tr>
<tr>
<td>MOON DREAMS</td>
<td>Musical</td>
<td>Adult</td>
<td>15 min, 3-5 wk</td>
<td>$2.50-$40</td>
<td>Musical background to poetic readings</td>
<td>Associated Prog Serv</td>
</tr>
<tr>
<td>MOON OVER AFRICA</td>
<td>Drama</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>O.R.F.S.</td>
<td>African jungle mystery, black magic</td>
<td>Associated Prog Serv</td>
</tr>
<tr>
<td>MORNING ALMANAC</td>
<td>Variety</td>
<td>Family</td>
<td>60 min, 6 wk</td>
<td>O.R.F.S.</td>
<td>Headlines from history, anniversaries, noted dates</td>
<td>Associated Prog Serv</td>
</tr>
<tr>
<td>MOVIE TIME</td>
<td>Musical</td>
<td>Family</td>
<td>10 min, 6 wk</td>
<td>O.R.F.S.</td>
<td>Music from best Hollywood films, notes about stars</td>
<td>Associated Prog Serv</td>
</tr>
<tr>
<td>MOVIE WESTERN THEATRE</td>
<td>Drama</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>On request</td>
<td>Radio adaptation of Western motion pictures</td>
<td>Bob Davey</td>
</tr>
</tbody>
</table>
DOCTOR'S ORDERS

By doing a post for programming to answer new national interest in health. Self-contained quarter-hours of human interest drama, authentic medical statements, Network production and casting—but the "star" is your hometown doctor!

For retail druggists, pharmaceutical manufacturers, insurance, banks—a new program service listeners really want.

For Medical Societies, Pharmaceutical Associations, community welfare—a public relations campaign that can pay its own way.

"We wish to compliment you on the high fidelity of your programming, the excellent production, and especially on the general idea—which enables broadcasters to open an entirely new field of revenue."—KNO-San Bernardino.

Write for audition package:

RADIO PROVIDENCE
Howard Building, Providence 3, R. I.

open to change if some other watch firm seems to be using the medium to cut into Elgin sales.

23. Farm machinery hit its high point in sales during the Fall of last year. Machinery is still selling well, but it must be pushed and the fact that it has the International Harvester label isn't enough any more. A high percentage of the nation's farms have still to be mechanized. To reach these prospects it will be necessary to produce a lower priced line of equipment and to advertise aggressively. There has been very little "reason-why" copy addressed to farmers on equipment. There will be considerable this Fall.

24. Feed and seed sales were high in the drought section of the country but off in the rest of the nation. Farm income is 10-15% lower than a year ago, but is very high in comparison to what it was prewar. There was some feeling among station farm directors that there would be drastic cuts in agricultural programming this Fall. There won't be, except on stations that never should have had farm programs to start with. The rural population will be high grade consumer prospects for at least two years to come. Since Madison Avenue agencies have discovered the rural market, farm programs will continue to be sponsored, with new advertisers cutting their wisdom teeth in this field monthly.

25. Home appliances are still in great demand. Washing machines, especially the automatic type, lead the appliance parade for even the lush suburban homes install them to avoid top laundry costs. Refrigerator prices have been cut to keep pace with the declining price index and as a result they too are in big demand. However, the appliance industry is convinced that no line will sell itself any longer and there'll be plenty of appliance advertising on the Fall air, both radio and TV.

For the first time in years, some of the secondary names in the appliance field and use selective air time to open doors to house-to-house selling crews that will be making the rounds. Radio has been found to be the most superior door-opener of any advertising medium. Fuller Brush doorbell-pushers of years ago still recall how housewives sang their program's theme song in answer to the Fuller Brush salesman's knock.

(Please turn to 107)
<table>
<thead>
<tr>
<th>NAME</th>
<th>TYPE</th>
<th>APPEAL</th>
<th>TIME</th>
<th>PRICE PER EPISODE</th>
<th>PRODUCERS' EXPLANATION</th>
<th>PRODUCER</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC FOR AMERICA</td>
<td>Musical</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$0.85</td>
<td>Star-studded musical review featuring top radio names</td>
<td>Associated Pro Ser</td>
</tr>
<tr>
<td>SONG OF THE WEST</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$0.85</td>
<td>Real cowboys songs by real cowboys</td>
<td>Broadcasters Pro Synd</td>
</tr>
<tr>
<td>SONG OF YESTERDAY</td>
<td>Musical</td>
<td>Adult</td>
<td>15-min, 1 wk</td>
<td>$0.85</td>
<td>Favorite old-time tunes in an old-home setting</td>
<td>Broadcasters Pro Synd</td>
</tr>
<tr>
<td>SONG WITHOUT WORDS</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$0.85</td>
<td>Salon musicale under direction of Molly Morrise</td>
<td>Broadcasters Pro Synd</td>
</tr>
<tr>
<td>SONNY AND BUDDY</td>
<td>Variety</td>
<td>Juvenile</td>
<td>5-min, 2 wk</td>
<td>$3.15</td>
<td>Two youngsters on a medicine-show tour</td>
<td>Walter Bigley</td>
</tr>
<tr>
<td>SONS OF THE PIONEERS</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 3-5 wk</td>
<td>$4.50</td>
<td>Western group known for its movies, records</td>
<td>Televaws</td>
</tr>
<tr>
<td>SO THE STORY GOES</td>
<td>Narrative</td>
<td>Family</td>
<td>15-min, optional</td>
<td>$3.50</td>
<td>Human-interest stories about well-known people</td>
<td>Associated Pro Ser</td>
</tr>
<tr>
<td>SOUVENIR SONGS</td>
<td>Musical</td>
<td>Family</td>
<td>5-min, 6 wk</td>
<td>$0.85</td>
<td>Real cowboys songs by real cowboys</td>
<td>Broadcasters Pro Synd</td>
</tr>
<tr>
<td>SPEED SIBSON</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 1 wk</td>
<td>$10.50</td>
<td>Avigation and mystery in the Orient</td>
<td>Broadcasters Pro Synd</td>
</tr>
<tr>
<td>SPICE OF LIFE, THE</td>
<td>Musical</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$15 minimum</td>
<td>Musical-variety show, written entirely in rhyme</td>
<td>Kaper-Gordon</td>
</tr>
<tr>
<td>SPORTS A POPPIN</td>
<td>Sports</td>
<td>Family</td>
<td>15-min, 3 wk</td>
<td>$10.50</td>
<td>News, views, and interviews of the sports world</td>
<td>Cupio Kapp</td>
</tr>
<tr>
<td>STAND BY FOR ADVENTURE</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 2 wk</td>
<td>$3.50-$5.50</td>
<td>A magic carpet to thrilling experiences</td>
<td>NBC Radio Recording</td>
</tr>
<tr>
<td>STARS SING, THE</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>$0.85</td>
<td>Vic Damone, Kay Armes, Phil Brito, Evelyn Knight, others</td>
<td>Associated Pro Ser</td>
</tr>
<tr>
<td>STONEHILL PRISON MURDER</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$0.85</td>
<td>Excellent detective mysteries</td>
<td>Broadcasters Pro Synd</td>
</tr>
<tr>
<td>STORY BEHIND THE SONG, THE</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$0.85</td>
<td>Dramatization of the lives of great composers</td>
<td>Telewaws</td>
</tr>
<tr>
<td>STRANGE ADVENTURE</td>
<td>Drama</td>
<td>Family</td>
<td>5-min, 5-3 wk</td>
<td>$2.10</td>
<td>Dramatic stories narrated by Pat McGhee</td>
<td>Televaws</td>
</tr>
<tr>
<td>STRANGE ADVENTURES</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$0.85</td>
<td>Strange stories of strange lands</td>
<td>Broadcasters Pro Synd</td>
</tr>
<tr>
<td>STRANGER WILLS</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$7.50-$12.50</td>
<td>Mystery aboard an airline</td>
<td>Broadcasters Pro Synd</td>
</tr>
<tr>
<td>STRATOSPHERE MURDER MYSTERY</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$0.85</td>
<td>Modernized versions of well-known fairytales</td>
<td>Harry S. Goodman</td>
</tr>
<tr>
<td>STREAMLINED FAIRY TALES</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$0.85</td>
<td>Brahmsband music, military and classical</td>
<td>Associated Pro Synd</td>
</tr>
<tr>
<td>STRIKE UP THE BAND</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$0.85</td>
<td>Home-spun philosophy with a friendly approach</td>
<td>Composers Prods</td>
</tr>
<tr>
<td>STROLLIN' TOM</td>
<td>Narrative</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$0.85</td>
<td>A literate, intelligent scholastic</td>
<td>Transcribed Radio Show</td>
</tr>
<tr>
<td>SUSPICION</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$0.85</td>
<td>The adventures of Joy Pray, Texas Ranger</td>
<td>Fauier-Gordon</td>
</tr>
<tr>
<td>TEXAS, THE</td>
<td>Drama</td>
<td>Juvenile</td>
<td>30-min, 1 wk</td>
<td>$12.50 minimum</td>
<td>Reenactment of notable events in recent years</td>
<td>Precursors Pro Synd</td>
</tr>
<tr>
<td>THAT WAS THE YEAR</td>
<td>Drama</td>
<td>Adult</td>
<td>15-min, 1 wk</td>
<td>$0.85</td>
<td>Stories played by leading radio artists</td>
<td>Les Mitchell</td>
</tr>
<tr>
<td>THEATRE OF FAMOUS RADIO PLAYERS</td>
<td>Musical</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$7.50 minimum</td>
<td>Little-known facts about well-known people</td>
<td>Morton Radio Prods</td>
</tr>
<tr>
<td>THICKSKIN</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$0.85</td>
<td>Drama and music of the world's greatest love scenes</td>
<td>Edward Sloman Prods</td>
</tr>
<tr>
<td>THRILLS FROM GREAT OPERAS</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$0.85</td>
<td>A favorite instrumental trio, plus guests</td>
<td>NBC Radio Recording</td>
</tr>
<tr>
<td>THROUGH THE LISTENING GLASS</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$0.85</td>
<td>Drama around musical highlights from great operas</td>
<td>Precursors Pro Synd</td>
</tr>
<tr>
<td>THROUGH THE SPORT GLASS</td>
<td>Sports</td>
<td>Men</td>
<td>15-min, optional</td>
<td>$3.50-$33.50</td>
<td>Fake-keynote of the finest music written</td>
<td>LaneWorth</td>
</tr>
<tr>
<td>TIME IN RHINDE</td>
<td>Jingles</td>
<td>Family</td>
<td>10-see, unlim</td>
<td>On request</td>
<td>Thrill when moments on sports history</td>
<td>NBC Radio Recording</td>
</tr>
<tr>
<td>TIME OUT FOR FUN &amp; MUSIC</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, optional</td>
<td>$4.50-$13.50</td>
<td>Sonor and banter with Alan Proctor and others</td>
<td>NBC Radio Recording</td>
</tr>
<tr>
<td>TIME TO SING WITH LANNY &amp; GINGER</td>
<td>Musical</td>
<td>Family</td>
<td>5-min, 3 wk</td>
<td>$1.50-$3.50</td>
<td>Povery songs and cheerful patter</td>
<td>NBC Radio Recording</td>
</tr>
<tr>
<td>TIME WAS</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$0.85</td>
<td>Historical review of recent years set to music</td>
<td>Associated Pro Ser</td>
</tr>
<tr>
<td>TOBY'S COMMENTS NEWS</td>
<td>Comedy</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$0.85</td>
<td>Comedy conferences of small-town newspaper editor</td>
<td>Transcription Sales</td>
</tr>
<tr>
<td>TOUCHDOWN TIPS WITH SAM HAYES</td>
<td>Sports</td>
<td>Men</td>
<td>15-min, 1 wk</td>
<td>$10.50</td>
<td>Famous sports essay in series of zust facts, forecasts</td>
<td>NBC Radio Recording</td>
</tr>
<tr>
<td>TRANS ATLANTIC MURDER MYSTERY</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$0.85</td>
<td>Detective story with luxury-liner background</td>
<td>Broadcasters Pro Synd</td>
</tr>
<tr>
<td>TREASURE OF THE LORELEI</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 2 wk</td>
<td>$3.15</td>
<td>High-brow adventure, piracy, lurid treasure</td>
<td>Walter Bigley</td>
</tr>
<tr>
<td>TROPICANA</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 3 wk</td>
<td>$0.85</td>
<td>Latin-American menu</td>
<td>Associated Pro Ser</td>
</tr>
<tr>
<td>TUNE TIME</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>$0.85</td>
<td>Sophisticated music by top small bands</td>
<td>Associated Pro Ser</td>
</tr>
<tr>
<td>TWENTIETH CENTURY SERENADE</td>
<td>Musical</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$0.85</td>
<td>Popular concert arrangements of standard songs</td>
<td>Stand Radio Trans Serv</td>
</tr>
<tr>
<td>UNCLE EZZY</td>
<td>Talk</td>
<td>Family</td>
<td>5-min, 6 wk</td>
<td>$2.16</td>
<td>Country-style philosophy</td>
<td>Coop Boudor Serv</td>
</tr>
<tr>
<td>UNCLE JIMMY</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1-6 wk</td>
<td>$5 minimum</td>
<td>Daytime soap opera starring William Farnum</td>
<td>Kaper-Gordon</td>
</tr>
<tr>
<td>UNEXPECTED, THE</td>
<td>Drama</td>
<td>Adult</td>
<td>15-21 min, 1 wk</td>
<td>$5 minimum</td>
<td>Drama, adventure, comedy, variety</td>
<td>Universal</td>
</tr>
<tr>
<td>UNSOLVED MYSTERIES</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, optional</td>
<td>$5 minimum</td>
<td>Dramatization of famous unsolved mysteries</td>
<td>Associated Pro Ser</td>
</tr>
<tr>
<td>UNSUSUAL MUSICAL</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>$0.85</td>
<td>Clever and amusing musical pro rabs</td>
<td>NBC Radio Recording</td>
</tr>
<tr>
<td>VAGABONIO ADVENTURER, THE</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1-3 wk, 3 wk</td>
<td>$5 minimum</td>
<td>Stars Tom Terius, internationally-known adventurer</td>
<td>NBC Radio Recording</td>
</tr>
<tr>
<td>VAN OAMME QUINTET, LOUISE CARLYLE</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 3 wk</td>
<td>$4.30-$60.50</td>
<td>Sultle swing rhythm and lighting vocals</td>
<td>Broadcasters Pro Synd</td>
</tr>
<tr>
<td>VAN TEETERS, THE</td>
<td>Comedy</td>
<td>Family</td>
<td>5-min, 1 wk</td>
<td>$0.85</td>
<td>Sately on current social and financial structure</td>
<td>Broadcasters Pro Synd</td>
</tr>
<tr>
<td>VARIETY FAIR</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 6-9 wk</td>
<td>$5.75-$21.25</td>
<td>Mania-music show based at mythical fair grounds</td>
<td>Universal</td>
</tr>
<tr>
<td>WEIRDO CIRCLE, THE</td>
<td>Drama</td>
<td>Adult</td>
<td>15-30 min, 1 wk</td>
<td>$7.100</td>
<td>Factory and mystery classics dramatized</td>
<td>NBC Radio Recording</td>
</tr>
<tr>
<td>WESTWARD HO</td>
<td>Musical</td>
<td>Family</td>
<td>5-min, 5 wk</td>
<td>$10.50</td>
<td>Curly Brakley, cowboys singer, story teller, philosopher</td>
<td>Wiederheld</td>
</tr>
<tr>
<td>WE THE JURY</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1-3 wk</td>
<td>$3.25</td>
<td>Crime stories, with tragic participation</td>
<td>Transcribed Radio Show</td>
</tr>
<tr>
<td>WHAT DIFFERENCE DOES IT MAKE?</td>
<td>Narrative</td>
<td>Family</td>
<td>5 min, 5 wk</td>
<td>$2.50 minimum</td>
<td>Elaboration of choises, unusual news bits</td>
<td>Broadcasters' Guild</td>
</tr>
<tr>
<td>WINGS OF SONG</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, optional</td>
<td>$5 minimum</td>
<td>Emilie Cost and his Serenaders, Warren Survey mo</td>
<td>Transcribed Sales</td>
</tr>
<tr>
<td>YOUR GOSPEL SINGER</td>
<td>Musical</td>
<td>Family</td>
<td>1-7 wk</td>
<td>$3.50-$45</td>
<td>Edward MacHugh singing gospel songs, hymms</td>
<td>Harry S. Goodman</td>
</tr>
<tr>
<td>YOUR HYMN FOR THE DAY</td>
<td>Musical</td>
<td>Family</td>
<td>5-min, 5 wk</td>
<td>$10.50</td>
<td>Familiar hymns by Gore Baker and Irma Glen</td>
<td>Wiederheld</td>
</tr>
</tbody>
</table>
Whatever has been your experience with FM—whatever FM radio you have ever heard—Zenith now asks you to listen to a new marvel of Radionic science.

This all-new Zenith Model is the climax of years of acknowledged leadership in genuine Zenith-Armstrong FM—that hundreds of thousands know as true FM—the FM radio that leading FM stations over the nation rely upon to monitor and test their own broadcasts—truly the FM of the Experts! Now, in a new Super-Sensitive circuit that gives perfected performance even on signals too weak for ordinary sets to catch.

So we say—hear, compare! Be prepared to hear the most sensitive FM receiver you have ever listened to—a genuine Zenith-Armstrong receiver at a sensation-ally low price.
It's on the way up again

The FM fog is clearing

Low price receivers, better promotion, storecasting, and transitradio all help

The most significant FM development during the past year has been in the field of engineering. Only recently have enough first-class sets in lower-price brackets begun to reach the market to give great numbers of people a taste of FM's unique staticless, full-range reproduction program. Zenith is currently leader in production of a low-price high-quality receiver.

Despite the promotion already done by FMA and individual stations, it's still necessary to educate most listeners in large metropolitan areas to the fact that they can hear not only many (or all) network shows via FM affiliates of web outlets, but numerous exclusive shows available only on FM. This is no problem in those few areas where because of combined FM promotional activity and poor AM receptivity FM is already the dominant system of aural broadcasting.

Edgar Kobak, former Mutual president, deplored the amount of "blue sky" being sold in AM coverage. Nevertheless, there is, compared with other media, a super-abundance of circulation and sales information available to a sponsor considering AM radio. This hasn't yet been provided prospective sponsors to a satisfactory degree by most FM stations. As Linnean Nelson of J. Walter Thompson, and others in the trade have bluntly emphasized, there isn't enough information on the sales effectiveness of FM commercial programming. The FMA has unfortunately been overly preoccupied with fights inside the industry and thus unable to concentrate fully on this vital problem.

There are more than 700 commercial FM stations in operation in about 450 cities. But these facts don't yet impress many advertisers—even the fact that the coverage is as interference- and static-free at night as in the day—until they can be shown what it means to them in terms of returns per dollar invested. This is a joint station and industry job that will have to be licked before sponsor dollars flow FM-way in the quantities the industry believes it justifies.
The public in some localities has had a growing tendency to regard the medium as a facility instead of a different and superior form of transmitting a broadcast signal. Thus transit-radio and storecasting (see separate reports in this issue) have already come to mean something to thousands whose only notion of FM was “long-haired” music.

Other thousands, interested either because they wanted staticless, interference-free reception or FM exclusives, such as sports (by no means the only type of exclusive available), became disillusioned by purchasing poor-quality sets that performed little better than AM sets in the same price-range and which “drifted” regularly. This situation is rapidly being corrected. But many advertisers as well as listeners have unfortunately judged the medium by poor receivers.

Another negative that is being corrected is the bottle-neck caused by retailers whose salespeople have been woefully ignorant of the FM facts of life. It hasn’t been too long since some salesmen were actually discouraging customer inquiries with remarks such as FM isn’t really different from standard broadcasting, that FM is dead and will soon disappear, etc. These may be extreme examples of the ignorance and misinformation at one time widely prevalent among radio retail sales people, but they illustrate why manufacturers and stations had to undertake a campaign to educate retailers to the facts about FM.

Numerous FM construction permits, it is true, have been turned back to the FCC, as holders realized the system was not going to be the bonanza once predicted. This trend will not continue if advertisers can be shown that in many areas today FM is the only way many listeners—their customers, or potential customers—can hear network programs at night is through the web station’s FM affiliate. The medium is growing steadily. It still has to be sold.

**Storecasting**

**Point-of-sale FM**

*developing rapidly*

Virtually all storecasting operations are now serviced by FM stations. There are still a few marketing spots where stations and point-of-sale merchandisers haven’t come to terms with broadcasters. The Acme Markets of Philadelphia, and 61 independent stores served by Musical in New York, are still linked by telephone lines. This is also true of the Baltimore Markets in Philadelphia. They are operating their own storecasting service.

The original Stanley Joseloff Storecast Corporation of America operation in New England has switched from land line to being served by WMMW, Meriden, Conn. Three chains in Pittsburgh (Thoroafare, Giant Eagle, and Sparkie) are served by WKJF-FM. In Chicago there are three storecasting operations. WMOR serves the Jewel Food Stores through Consumers Aid. WEAW serves IGA super markets for WEAH-FM and WEHF programs for Storecast’s National Tea operation.

In Des Moines, Storadio Advertising services 21 Thrift Way super markets through KSO-FM. In the South, Winston-Salem’s WMIT is servicing a group of Colonial Stores.

Before the year is out, giant mar-

---

$17,500,000
...that's what goes into
the pay envelopes of the ILGWU
membership WEEKLY!

**EARS TO HEAR**

A nucleus of the Union’s quarter million
members, bound by a unique loyalty to
their own station...with the prospect of
steadily growing “workshop listening.”
**Plus** consistent growth among all FM
listeners through expert programming.

**WILL TO BELIEVE**

To this favorably disposed audience,
a station of inherent social
responsibility must carry conviction.
50% of WFDR’s time in each cycle must be
non-commercial, in the public service.
Selected commercial sponsors will benefit by
the resultant audience receptivity.

**MONEY TO SPEND**

The Union’s quarter million members
who earn $17,500,000 weekly rank high
in proportion of a spendable income.
They are alert, progressive,
interested in the commodities
and services of modern America.

WFDR
FM-104.3
BROADCASTING CORPORATION

Sponsored as a public service by the
International Ladies’ Garment Workers Union
1710 Broadway, New York City, Columbus 5-7000
The FM picture: Fall 1949

Dots on map indicate where FM stations are on the air. Number of stations in operation in each town are listed below.

All data as of 1 July 1949
Getting your pressings when you want them?

You have a right to expect speedy handling of your recording jobs and pressings—with no sacrifice of quality. Top engineering skill and equipment are your best assurance of the kind of service you want. At RCA Victor you get the benefit of:

- The most modern equipment and facilities in the trade, plus 50 years' accumulated "know-how."
- High-fidelity phonograph records of all kinds. All types of Vinylite transcriptions.
- Complete facilities for turning out slide film and home phonograph type records.
- Fast handling and delivery.

When you can get RCA "know-how"—why take anything less?

Send your masters to your nearest RCA Victor Custom Record Sales Studio:

- 155 East 24th Street
  New York 10, New York
- Murray Hill 9-0500
- 445 North Lake Shore Drive
  Chicago 11, Illinois
- Whitehall 4-2900
- 1018 North Sycamore Avenue
  Hollywood 38, California
- Hillside 3171

You'll find useful facts in our Custom Record Brochure. Send for it today!

Transitradio

Over 500 advertisers using new "captive audience" medium for direct results

Despite equipment problems which would have defeated any other major project of its kind, transitradio is moving along with amazing speed. It's the first time in the history of radio advertising that broadcasters have had an investment in receiving equipment.

Music, news, and commercials are being fed to public service transportation vehicles in 14 cities with Kansas City slated to be number 15 this fall. These are the areas served with the "official" brand of transitradio service. There are a number of independent operations and a few car-card sponsored transitradio operations also functioning.

Stromberg-Carlson is building most of the equipment and with its experience in building equipment that is required to stand the hardest of service knocks, it's expected that the Rochester firm will be able to overcome the equipment failure problems which has beset some of the areas being transitradio served.

The May list of transitradio sponsors was nearly 500. Two hundred and fifty-six of this half-thousand were signed by Transit Radio, Inc., since February of this year. While a high percentage of transitradio advertisers are local firms, many of them have been able to use this "captive audience" form of aural advertising because of the availability of dealer

(Please turn to page 87)
Old names in new places

Network ratings

No new coverage maps but average ratings of networks indicate changes

There are no new coverage maps of the four networks. Sometime this next December or January, the Broadcast Measurement Bureau is expected to have the network report for the second BMB study available. Since BMB indices provide for recording the two important factors in coverage—the ability to hear a station and the desire to hear a program on that station—the report should indicate effectively the impact of recent switches in top programs.

In lieu of any coverage basis on which to report network standing, the next best index as to how networks rank can be the Hooperating report (36) cities and the Hooper standing of each network in terms of "Total minutes of rated sponsored time by network."

The third week in February is usually the peak of the listening season. A comparison of average evening Hooperatings (6 to 11 p.m.) between 15-21 February 1948 and 1949 should show the trend of listening at least in the big city telephone homes surveyed by Hooper.

<table>
<thead>
<tr>
<th>Network</th>
<th>1948</th>
<th>1949</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC</td>
<td>1045</td>
<td>930</td>
</tr>
<tr>
<td>CBS</td>
<td>1690</td>
<td>1560</td>
</tr>
<tr>
<td>MBS</td>
<td>609</td>
<td>500</td>
</tr>
<tr>
<td>NBC</td>
<td>1635</td>
<td>1575</td>
</tr>
</tbody>
</table>

* Does not include cooperative programs

The relative standing of the four networks is also indicated by the number of minutes they have sold during the week rated.

<table>
<thead>
<tr>
<th>Network</th>
<th>1948</th>
<th>1949</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC</td>
<td>1045</td>
<td>930</td>
</tr>
<tr>
<td>CBS</td>
<td>1690</td>
<td>1560</td>
</tr>
<tr>
<td>MBS</td>
<td>609</td>
<td>500</td>
</tr>
<tr>
<td>NBC</td>
<td>1635</td>
<td>1575</td>
</tr>
</tbody>
</table>

The spread between NBC and CBS
has been reduced during the 12 months but as of 15-21 February 1948 NBC still was ahead of CBS. Only a few of the programs which switched their networks had been on CBS for any length of time so the full impact, rating wise, of the switch. Beside there are other programs due to make their CBS debut this fall which should intensify the switch towards Columbia. Naturally it all depends upon what NBC develops in the way of new programs. *Hollywood Calling* may build a great Sunday night listening habit just as *Stop the Music* has for ABC. A number of new NBC dramatic programs show great promise in the audition stage. NBC is working hard also on a number of comedy variety programs and if it has any of the success that CBS has had with programs like *My Friend Irma*, the relative standing of the two networks can continue neck and neck as they have been for so many years.

The second Hooper report for June in the average-evening-ratings of commercial programs gives a greater edge to CBS than the mid-season rating. Many of NBC's top programs were off the air when this report was made. Regardless of the reason, the four networks had to face the following Hooper comparison:

<table>
<thead>
<tr>
<th>Network</th>
<th>Minutes of sponsored time (6-11 p.m.)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1948</td>
</tr>
<tr>
<td>ABC</td>
<td>735</td>
</tr>
<tr>
<td>CBS</td>
<td>1335</td>
</tr>
<tr>
<td>MBS</td>
<td>540</td>
</tr>
<tr>
<td>NBC</td>
<td>1465</td>
</tr>
</tbody>
</table>

Thus for the summer, CBS appears to have been the network to have held or sold, the largest number of commercial minutes. ABC had added ten minutes to its commercial time in June, with NBC holding its own and MBS suffering the greatest loss, 130 minutes of commercial time.

There's nothing static about broadcast advertising from a network or any other basis. While Hooper figures have been used in this report to show what's happened since the last *Fall Facts* edition of SPONSOR was published, Nielsen's figures are reported to indicate just as great a shift in audience. The U.S. Hooperatings (Hooper's projectable ratings) do not, because of difference in network facilities, show as great a shift as the 36-City telephone coincidentals. U.S. Hooperatings were average figures for January-February 1949 and thus could not show the real effect of program shifts that started during the first week in January.

There's no question but that the network picture is changing. The only possible way to make certain that a time-buy is the best is to know what happened last week and have the figures of what happened a year ago as a comparison.

Everything is relative, but don't depend on last year's data.

### Independent packages

#### Producers not too radio interested

This year shows a sharp downward swing in the number of live package programs available from independent producers. One reason for the quantitative decline in this field is the constantly increasing number of network-built programs. Independent producers are more and more up against network feeling that the webs' ability to build a show and keep it running and increasing its audience is most important in establishing salable properties for sponsors.

With the greater number of net-produced programs and the resultant decrease in time availability, the independents are turning to TV production. In some cases, independent producers offer AM and TV versions of the same show: in other instances, independent concentration is on TV solely. The latter course might seem to be the ultimate salvation for independent producers.

---

### Net-built programs

#### All chains now building their own shows in industry's program sweepstakes

With house-built packages increasingly important to web economy, networks are still sharing with agencies and independent producers the showman's mantle they donned three years ago after their gradual abdication over the years. House-built shows will be a major factor in NBC program tactics this fall, just as they have been at CBS. ABC will rely strongly on its own packages in its drive to capture audiences—and sponsors—with budget-conscious programs. Part of ABC strategy is to make Wednesday night the mystery-adventure session of the week.

Mutual, with revamped program department and program policies, will attempt to compete for radio ears by applying the block-programming technique to both day and night sequences. The new program outlook for MBS is sparked by program director William Fineshriber, who moved over from Columbia where he was program department manager. Fineshriber plans to apply program-building and mood sequencing principles established during the years he worked with CBS programs.

This won't mean an overnight revolution in MBS programming. Renovation will start from scratch in September and proceed gradually. Another approach will be to add a sprinkling of shows with star appeal.

No network program executive thinks agency and independent producers can't (or shouldn't) take a major role in producing shows for network sponsors. They'll privately admit it keeps them on their toes. Nets can often produce shows in a given price bracket more economically by using staff people who have several assignments. They also have more opportunities to give a program air time to build an audience. Sponsors are less resistant to buying a show they can't control (move to another network, if it is built up on the air before it is offered them).

But networks have to have proved audience producers, whatever the source. They feel they have what it takes to produce audiences: creative people and facilities for testing and showcasing.

---

*SPONSOR*
All the bells in Bellingham won't make more noise for you in this Washington fishing center than ABC. For ABC rings the bell with 69% of all the radio families there, says BMB. In 42 Coast towns (inside and outside) ABC has 50% or better BMB penetration.

BUZZING DOWN to California, we find all the roses in Santa Rosa hardly outnumber the ABC fans there. It's a honey of an audience, says BMB, for 81% of the radio families are regular ABC listeners. Big towns or small, on ABC you reach them all (and sell to 'em).

On the coast you can't get away from ABC

FOR COVERAGE...ABC's booming Pacific network delivers 228,000 watts of power— 19,250 more than the second-place network. This power spells coverage—ABC primary service area (BMB 50% or better) covers 96.7% of all Pacific Coast radio homes. And ABC's Coast Hooper for 1948 was up 9% of better both day and night.

FOR COST...a half hour on ABC's full 22-station Pacific network costs only $1.228.50. Yet you can buy as few as 5 stations for testing or concentration. And ABC is famous for the kind of audience-building promotion that helps slice the cost-per-listener.

Whether you're on a coast network or intend to be—talk to ABC

ABC PACIFIC NETWORK

18 JULY 1949
### Available Independent Live Package Programs

<table>
<thead>
<tr>
<th>TITLE</th>
<th>TYPE</th>
<th>APPEAL</th>
<th>TIME</th>
<th>PRICE</th>
<th>DESCRIPTION</th>
<th>PRODUCER AND OR SALES REPRESENTATIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACT FOUR</td>
<td>Aud partie</td>
<td>Family</td>
<td>15-min, 2-wk</td>
<td>On request</td>
<td>People's critiques of plays or movies in interviews</td>
<td>Sels Prodns</td>
</tr>
<tr>
<td>ADVENTURES OF FU MANCHU</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>On request</td>
<td>Dramatization of the famed Sue Rohmer stories</td>
<td>Basch Radio &amp; TV Prodns</td>
</tr>
<tr>
<td>BACK HOME AGAIN</td>
<td>Musical</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$3000</td>
<td>Felt-muscle feature showing radio name acts</td>
<td>W. M. Ellsworth</td>
</tr>
<tr>
<td>BATTLE OF WORDS</td>
<td>Quiz</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$2500</td>
<td>Unique quiz program with new twists</td>
<td>Roy W. Dickson</td>
</tr>
<tr>
<td>BIG IDEE'S HAPPINESS EXCHANGE</td>
<td>Disk Jockey</td>
<td>Family</td>
<td>3-hrs, 7 wk</td>
<td>On request</td>
<td>Disk-jockey show with a public-service angle</td>
<td>WOR, N. Y.</td>
</tr>
<tr>
<td>CIRCLE C RANCH</td>
<td>Variety</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$2500</td>
<td>Western variety musical with DeZurik System</td>
<td>M. W. Ellsworth</td>
</tr>
<tr>
<td>CROSSROADS</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>On request</td>
<td>Audience determines outcome of suspense mysteries</td>
<td>Gainsborough Assocs</td>
</tr>
<tr>
<td>DREAM STREET</td>
<td>Aud partic</td>
<td>Women</td>
<td>30-min, 1 wk</td>
<td>On request</td>
<td>Dramatic show with a dream format</td>
<td>Basch Radio &amp; TV Prodns</td>
</tr>
<tr>
<td>FOX AND HOUNDS</td>
<td>Western</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>On request</td>
<td>Part of audience participates, shares in profits</td>
<td>Basch Radio &amp; TV Prodns</td>
</tr>
<tr>
<td>WALTER GREEN TREE</td>
<td>Comedy</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>On request</td>
<td>Stars Eddie Mayehof as small-town store-owner</td>
<td>John E. Gibbons</td>
</tr>
<tr>
<td>GUESS APPEARANCE</td>
<td>Aud partic</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>On request</td>
<td>Quiz show with laughs, prizes, and forfeits</td>
<td>Basch Radio &amp; TV Prodns</td>
</tr>
<tr>
<td>HELP YOUR NEIGHBOR</td>
<td>Talk</td>
<td>Women</td>
<td>15-min, 5 wk</td>
<td>On request</td>
<td>Judy Logan with informal chit-chat, interviews</td>
<td>Sels Prodns</td>
</tr>
<tr>
<td>HERE'S HOODY</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-30 min, 1-5 wk</td>
<td>On request</td>
<td>Fantasies, childhood tales narrated by Hoody Mayer</td>
<td>Gainsborough Assocs</td>
</tr>
<tr>
<td>HINT HUNT</td>
<td>Aud partic</td>
<td>Women</td>
<td>30-min, 5 wk</td>
<td>$3500</td>
<td>Chuck Ames show with strong feminine appeal</td>
<td>Feature Prodns</td>
</tr>
<tr>
<td>HD RATIO ALGER, JR.</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$2500</td>
<td>Microfilms untold stories of the famous Ace</td>
<td>Charles Mielibson</td>
</tr>
<tr>
<td>HOUSE OF DISTINCTION</td>
<td>Drama</td>
<td>Women</td>
<td>15-min, 2-3-5 wk</td>
<td>$1500-$2000</td>
<td>Serials built around beauty-salon proprietress</td>
<td>Lewis &amp; Bowman</td>
</tr>
<tr>
<td>LAFF LAB</td>
<td>Comedy</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$1750</td>
<td>Bill Thompson emulates people's foibles</td>
<td>Mitchell Gerta</td>
</tr>
<tr>
<td>WILLIAM LANG</td>
<td>News</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>On request</td>
<td>Nonsensical feature stories narrated by Lang</td>
<td>Claude Barrec</td>
</tr>
<tr>
<td>LET'S PLAY REPORTER</td>
<td>Aud partic</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>On request</td>
<td>Quiz show with newspaper-office background</td>
<td>Basch Radio &amp; TV Prodns</td>
</tr>
<tr>
<td>MASKED SPONDER, THE</td>
<td>Musical</td>
<td>Woman</td>
<td>15-min, 1-5 wk</td>
<td>On request</td>
<td>Much-publicized Spooner does romantic songs</td>
<td>Jack Rourke Prodns</td>
</tr>
<tr>
<td>MEET MY SISTER</td>
<td>Variety</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>On request</td>
<td>Comedienne Eddie Mayehof, Betty and Jane Ream</td>
<td>John E. Gibbons</td>
</tr>
<tr>
<td>MERRY GO-ROUND QUIZ</td>
<td>Aud partic</td>
<td>Juvenile</td>
<td>30-min, 1 wk</td>
<td>$2000</td>
<td>Children's quiz, comedy characters asking questions</td>
<td>Junior Programps, Inc.</td>
</tr>
<tr>
<td>MOVIE AWARD</td>
<td>Aud partic</td>
<td>Juvenile</td>
<td>30-min, 1 wk</td>
<td>On request</td>
<td>Quiz questions based on film stars and stories</td>
<td>Jack Rourke Prodns</td>
</tr>
<tr>
<td>MUSIC BOX TALES</td>
<td>Musical</td>
<td>Juvenile</td>
<td>30-min, 1 wk</td>
<td>$2500</td>
<td>Humorous fairytales in operetta form</td>
<td>Junior Programps, Inc.</td>
</tr>
<tr>
<td>PEOPLE, PLACES AND THINGS</td>
<td>Narrative</td>
<td>Juvenile</td>
<td>15-min, 5 wk</td>
<td>On request</td>
<td>Narrations for youngsters by William Lang</td>
<td>Claude Barrec</td>
</tr>
<tr>
<td>QUIZ BALL</td>
<td>Aud partic</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$500</td>
<td>General quiz; two teams in baseball setting</td>
<td>Feature Prodns</td>
</tr>
<tr>
<td>SEARCH FOR A STAR</td>
<td>Drama</td>
<td>Adult</td>
<td>30-min, 1 wk</td>
<td>On request</td>
<td>Search for movie talent via auditions</td>
<td>John E. Gibbons</td>
</tr>
<tr>
<td>SOMETHING TO TALK ABOUT</td>
<td>News</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$1000</td>
<td>Unusual news items, human-interest stories</td>
<td>Feature Prodns</td>
</tr>
<tr>
<td>STATE FAIR</td>
<td>Variety</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$4500</td>
<td>Barn-dance type of programs: community singing</td>
<td>Leslie Churas</td>
</tr>
<tr>
<td>THOSE WEBSTERS</td>
<td>Comedy</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$4500</td>
<td>Family-type situation comedy</td>
<td>Leslie Churas</td>
</tr>
<tr>
<td>THREE THINGS OF A GHOST</td>
<td>Aud partic</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>On request</td>
<td>Well-known spelling game adapted to radio</td>
<td>Feature Prodns</td>
</tr>
<tr>
<td>TOM SAWYER SMITH</td>
<td>Drama</td>
<td>Juvenile</td>
<td>30-min, 1 wk</td>
<td>$1500</td>
<td>Two boys trying to live Tom Sawyer's adventures</td>
<td>Junior Programps, Inc.</td>
</tr>
<tr>
<td>WHAT DO YOU THINK?</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1-3-5 wk</td>
<td>On request</td>
<td>True cases of mental and psychic phenomena</td>
<td>Basch Radio &amp; TV Prodns</td>
</tr>
<tr>
<td>WHIRLIGIG</td>
<td>Drama</td>
<td>Juvenile</td>
<td>30-min, 1 wk</td>
<td>$2500</td>
<td>Suspense and humor stories for 8-14 years olds</td>
<td>Junior Programps, Inc.</td>
</tr>
<tr>
<td>DON WRIGHT CHORUS</td>
<td>Musical</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>On request</td>
<td>Familiar music by 10-voice mixed choir</td>
<td>S. W. Caldwell</td>
</tr>
</tbody>
</table>

### REGIONAL NETWORKS

(Continued from page 52)

While this doesn't hold true of baseball, it is on the other hand necessary to hand-tailor the nets for following a specific team in order to realize the maximum from fan interest in each club.

One of the earliest users of the custom-built web for sports is Atlantic Refining Company that is famous in the East for collecting on the fierce loyalties of high school as well as collegiate sports fans. They have also sponsored Boston's two major league baseball teams in New England with Narragansett Brewing Company. Most of Atlantic's approximately $300,000 a year for broadcasting is spent for custom-built nets for baseball and football.

The kind of event leading itself best to the per-occasion web is one that would lose its impact unless aired live. Obviously such a net isn't ordinarily put together where existing facilities cover the area desired and where rival commitments interfere. The fact that such instances do often interfere makes the regional custom-built chain a must for certain advertisers.

### INDEPENDENT STATIONS

(Continued from page 46)

booths that does intensive selling within its own bailiwicks. It may be Eli Godofsky's WHLI at Hempstead, N. Y., WFAS in White Plains, N. Y., or WPAT in Paterson, N. J. Or it may be a station in Chester, Pa., or any one of hundreds of stations on the fringe of a great city, yet dedicated to the problems of its own 25 miles. The station will not have a Hope, a Benny, a Lux Radio Theater, a Stop the Music or a Shadow, but it will have an awareness of the need of its community and it will do something about it.

It's a more difficult problem to buy time on independent stations than it is on network outlets. That's because networks have a levying effect on their stations. There is a great variation in the effectiveness of NBC stations for instance, but there is apt to be more variation than in the case of independents. The non-network stations are sometimes very good and they are sometimes just apologies for broad-
"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
cast advertising outlets. Because many of them haven’t BMB coverage as yet, and because the BMB reports that many do have not accurately reflect their impact, a timebuyer must personally know each independent or else buy mongrels along with pedigreed stock.

The reason why BMB reports frequently do not reflect the real impact of the non-network stations is because many of these independents do not have star names to capture the imagination of their listeners. They just day-in and day-out program music, news, and sports that the listeners want. It’s the Beemys, Hopes, and Charlie McCarthy’s whom plant themselves in the memories of their fans. These name programs help to implant the call letters of the stations over which they are heard in the minds of listeners. They build good BMBs. It’s more difficult for a non-network station to achieve this recognition. Even if an independent is among the top-rated stations, it’s apt to have a far greater audience than its index indicates.

For years it has been admitted that the independent stations with baseball, basketball, football, and hockey gathered audiences. Emphasis was usually on the baseball broadcasting and naturally on the fact that this meant only top daytime audiences. That’s changed now. Baseball is just as much a nighttime event as it is a daytime, and the baseball audience for the night games is many times what it is for the daytime innings. Football hasn’t become as much a night game as baseball, yet Friday nights in many sections of the country during the football seasons see great listening audiences tuned to the Friday night college games. Professional football is switching a little bit at a time to the “under lights” routine, and it too will contribute to the audiences of non-network stations. It’s possible for the webs to carry Saturday afternoon football games because the networks generally haven’t been too successful in selling Saturday p.m. time. Friday night, on the other hand, has been a good network commercial time. There isn’t any one of the seven nights a week on which a network could afford to broadcast a football game. Then it must also be considered that the “big” games are for the most part games with local or regional appeal. There are very few games, even Bowl games, that appeal to the entire nation. Thus they build great audiences for non-network stations because these independents broadcast home team games.

Buying broadcast advertising time is the toughest media assignment at any agency. It’s the hard-fighting, big-audience-delivering non-network stations that have made it so difficult. (TV hasn’t helped either.)

Transcriptions

Better names, better prices, better use of library services, mark Fall 1949

Despite the fact that radio is being unreasonably and inaccurately sold short in the face of the growing television onslaught, the transcription field is heading into what appears unquestionably to be its biggest year.

One strong factor that will make the 1949-50 season a banner year for e.t.’s is the considerably improved quality of syndicated transcriptions. Up to this year there was very little available among recorded programs that was really new. The trend was toward proved vehicles in which many cases had been available for years.

That picture is changing now. New quality shows are being made available by top e.t. firms like Frederic W. Ziv, Harry S. Goodman Productions, and the Bruce Eells-administered Broadcasters Program Syndicate. Ziv’s expansion is best exemplified by the new and successful Meet the Menjou Mr.-and-Mrs. program (screen actor Adolphe Menjou and his wife, Verree Teasdale). Goodman’s Rendezvous with David Ross and Jim Ameche, Story-teller are both brand-new productions of network caliber.

Broadcasters Program Syndicate, formed last year, offers its 150 station members programs such as Pat O’Brien From Hollywood and Frontier Town, plus 73 other program series. Another major move in the e.t. field is the entrance of Metro-Goldwyn-Mayer Radio Attractions with eight new top-talent transcribed programs.
starting about 1 September. All with a Hollywood slant, and utilizing MGM’s stars and properties, these shows will be offered to stations at a lower cost than any other programs of comparable quality, according to MGM Radio Attractions.

More and more transcribed shows are now available for a greater number of weeks and a greater number of times a week. Advertisers thus have the opportunity to make their sponsorship of these programs mean much more over a 52-week period than they could over 13 weeks. Pricing e.t. shows in keeping with station costs is still another factor in the increased importance of syndicated transcriptions in agency and advertiser plans.

The disk-jockey fad of a year ago has simmered down considerably. The 1949-50 e.t. outlook shows nothing like the 1948 scramble of name bandleaders such as Tommy Dorsey and Duke Ellington to do transcribed programs. This significantly points up the fact that disk-jockey shows are primarily a local-station operation.

There’s no doubt that the coming season will be a transcription year. That’s because more quality and care are going into their production, and prices are being kept commensurate with station time costs.

There is still a major problem that faces a sponsor or an agency that desires to find the ideal vehicle for a specific product in a specific market. There’s no central transcription clearing house to which the advertiser or his agency can turn to obtain audition disks of the available programs of the type best suited to his product or his market. Even when the advertising radio director finds a program which he feels fills the sponsor’s need he often as not finds that it’s not free in the very markets he must cover.

The Fall Facts transcription directory covers five full pages, yet sponsor makes no pretense that it’s complete. Even if it were, there is no indication that it’s available in the markets that a specific advertiser desires, or that it’s the ideal show for the product involved. Yet the directory is the most complete of its kind. Every program listed is actually on disk. Every series indexed is complete and ready to go to work for an advertiser. There are no “if” programs among the many hundreds reported.

It’s time for a transcription clearing house.
Smaller direct-result sales promotions replace giant prestige give-aways

The mammoth radio contests of previous years, almost without exception, were not a factor last season in the promotion plans of the country’s leading broadcast advertisers. Instead, the emphasis in the mid-1948-1949 period was on smaller contests, run more frequently. A sizeable increase in the number of premium offers on the air, both in radio and TV, could be traced almost directly to buyers’ markets in foods, drugs, cigarettes, and soaps, fields in which the seller no longer had things all his own way. With the success of the contest-Charity drives of Truth Or Consequences (the various switches on the original “Mrs. Hush” idea) on the record, there was an increase too among contest-users of the various forms of promotions and air contests that tied-in with national charity drives. At the local and regional levels of broad- cast advertising, the various contests and offers continued to be largely a reflection of what was being done nationally.

The first major contest of 1949 was a Lever Brothers affair, which offered travel-hungry Americans a world cruise (or $10,000 cash), 15 round-trip jaunts to Europe, and other cash prizes. Although the two-line jingle contests run by Lever during 1948 worked well, the travel contest took the familiar form of the 25-word letter requirements. The contest received wide promotion, being plugged on all of the various Lever nighttime network shows.

Helbros, a new figure in the air contest field, offered a Kaiser-Frazer car and an all-expense trip to New York as the big prize in a somewhat similar contest aimed at Americans who have an urge to travel a bit. Like Lever’s travel contest, Helbros’ contest also used a 25-word letter.

Procter & Gamble, perhaps the largest user of contests and offers in broadcast advertising (8-12 big promotions annually; smaller premium offers every few weeks), combined the straight “Name-so-and-so” type contest and the premium offer during the spring season of 1949. Three P&G wrappers or boxtops brought the contestant a package of new-type red zinnia seeds. At the same time, a contest was held for a name for the new flower, with $25,000 as the first prize (Total prizes: $50,000.) The contest was promoted via eight P&G daytime serials. To break any ties, contestants had to write the usual 25-word letter about their “favorite P&G product for housecleaning,” a bit of promotional timelines that P&G uses every spring when American homemakers spring-clean their homes.

Largest straight contest in the 1948-1949 period covered in this report was that of Colgate-Palmolive-Peet, which ran a “’49 Gold Rush Contest” on three network nighttime programs. For a wrapper and a 25-word letter about any C-P-P soap product, listeners had a crack at a $100,000 prize list, with a first prize of $49,000. This C-P-P contest was the only one among network advertisers that made any serious attempt to battle the big jackpot come-ons of give-away shows like Stop The Music and Hollywood Calling, the major reason for the falling-off of mammoth money-prize con tests among national air advertisers.

The contest-charity promotions were bigger and better. Typical of these was the contest run on Jimmy Fidler’s Hollywood gossip show by Carter Products. A “Mystery Star” had to be identified from air clues, after which listeners wrote a 10-word slogan and sent it in with a contribution for the “National Kid’s Day Foundation,” a project near and dear to Fidler’s heart. Ralph Edwards had another series of charity tie-ins, one of the outstanding being the “Whispering Woman” gimmick (She had to be identified on a long-distance call to listeners). Listeners wrote letters urging support of the American Heart Association, sending a contribution with it. Best letters received weekly got the pay-off call. Recently, Lever Brothers whooped it up for a charity-type promotion in which listeners to Bob Hope’s show mailed in two Swan wrappers to Levers. For every two wrappers sent in, the soap firm sent a cake of Swan overseas to needy families. Although it was a necessary and worthy cause, and the public received nothing, it still sold over 1,000,000 cakes of Swan.

Procter & Gamble had a similar, if less international, promotion in the early summer of 1949. Church groups, women’s clubs, Boy Scout troops discovered, via P&G’s nighttime and daytime shows, that they could raise money for themselves by collecting P&G wrappers. P&G paid off on Duiz, Ivory Flakes, and Camay boxtops and wrappers at the rate of 5¢ apiece, with cash awards in addition for the largest collections in various states. Preliminary reports show that the promotion was a success.

Bromo-Seltzer, a frequent buyer of broadcast advertising, modeled a national sales contest on radio and TV air contests. Druggists only were offered $2,500 in prizes in a campaign designed to promote Bromo-Seltzer as a good seller. The requirements: Set up a “Profit Planagram” display during the run of the contest; complete a 25-word letter beginning—“I consider Bromo-Seltzer a good display item because . . .” It boosted sales interest, but radio gets credit for the air-originated formula.

Radio and TV premium promotions, primarily sampling devices and quick methods of capitalizing on weeks of steady air-selling for a product, are on the upswing. Two of the latest efforts in this field are typical of the promotional field days that good premiums afford. Lever Brothers is currently promoting a tie-in between themselves and Westinghouse Electric. In return, some 60,000 Westinghouse dealers are arranging promotions with local grocers. Under the plan, the housewife who sends two wrappers or boxtops to Lever will get a certificate worth $2.00 toward the purchase of a wide line of Westinghouse appliances. Lever Vp Walter McKee enthusiastically calls the promotion: “. . . one of the most powerful sales-building devices in the history of soap and shortening advertising.” Airwise, the promotion will be plugged heavily on Big Town and Aunt Jenny during July and August, months traditionally “off” as far as appliance sales go. For this reason, the promotion is a hit with Westinghouse dealers.

This month too, Kellogg, one of the largest of cereal broadcast advertisers, is promoting a new series of on-the-package premiums that is based on a tie-in promotion. On the bottom of the new Kellogg Variety Package is the first of a series of movie star and costume cut-outs. On the sides of the individual boxes are more cut-outs of (Please turn to page 36)
### Available Network Package Programs

<table>
<thead>
<tr>
<th>TITLE</th>
<th>TYPE</th>
<th>APPEAL</th>
<th>NET</th>
<th>TIME</th>
<th>PRICE</th>
<th>TESTED?</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>MEL ALLEN</td>
<td>Sports</td>
<td>Family</td>
<td>MBS</td>
<td>15-min, 1 wk</td>
<td>$500</td>
<td>Yes</td>
<td>Interviews, news stories</td>
</tr>
<tr>
<td>AS OTHERS SEE US</td>
<td>News</td>
<td>Family</td>
<td>CBS</td>
<td>15-min, 1 wk</td>
<td>$1300-$1800</td>
<td>Yes</td>
<td>As foreign radio and press see U.S.</td>
</tr>
<tr>
<td>B BAR B RANCH</td>
<td>Drama</td>
<td>Juvenile</td>
<td>MBS</td>
<td>30-min, 1 wk</td>
<td>$7500-$1000</td>
<td>On request</td>
<td>Adventures of 12-year-old ranch owner</td>
</tr>
<tr>
<td>BEAT THE CLOCK</td>
<td>Quiz</td>
<td>Family</td>
<td>CBS</td>
<td>25-min, 5 wk</td>
<td>$5000-$6000</td>
<td>Yes</td>
<td>As clock ticks prices overtake</td>
</tr>
<tr>
<td>BIG TOP</td>
<td>Drama</td>
<td>Juvenile</td>
<td>MBS</td>
<td>30-min, 3 wk</td>
<td>$8000</td>
<td>Yes</td>
<td>Circus adventures of youthful hero</td>
</tr>
<tr>
<td>BREAKFAST WITH BURROUGHS</td>
<td>Comedy</td>
<td>Family</td>
<td>CBS</td>
<td>30-min, 1 wk</td>
<td>$4000-$5000</td>
<td>On request</td>
<td>Starman taps friend of girl with the three blue eyes</td>
</tr>
<tr>
<td>BROADWAY'S MY BEAT</td>
<td>Drama</td>
<td>Family</td>
<td>CBS</td>
<td>30-min, 1 wk</td>
<td>$1000</td>
<td>Yes</td>
<td>Mystery with Times Square background</td>
</tr>
<tr>
<td>CHARLES COLLINGWOOD</td>
<td>News</td>
<td>Family</td>
<td>CBS</td>
<td>15-min, 1 wk</td>
<td>$925</td>
<td>Yes</td>
<td>1 p.m. news and commentary</td>
</tr>
<tr>
<td>BILL COSTELLO</td>
<td>News</td>
<td>Family</td>
<td>CBS</td>
<td>10-min, 1 wk</td>
<td>$500-$1650</td>
<td>Yes</td>
<td>Tuesday morning headlines at 11:05 a.m.</td>
</tr>
<tr>
<td>RICHARD DIAMOND</td>
<td>Detective</td>
<td>Adult</td>
<td>NBC</td>
<td>30-min, 1 wk</td>
<td>$5000</td>
<td>Yes</td>
<td>Dick Powell as a &quot;Private Eye&quot;</td>
</tr>
<tr>
<td>JOHNNY DOLLAR</td>
<td>Drama</td>
<td>Family</td>
<td>CBS</td>
<td>30-min, 1 wk</td>
<td>$1500</td>
<td>Yes</td>
<td>Wages of crime is disillusionment—dollar-wise</td>
</tr>
<tr>
<td>DRAGNET</td>
<td>Detective</td>
<td>Adult</td>
<td>NBC</td>
<td>15-min, 5 wk</td>
<td>$1200-$5000</td>
<td>Yes</td>
<td>Based on actual police cases</td>
</tr>
<tr>
<td>EARN YOUR VACATION</td>
<td>Quiz</td>
<td>Family</td>
<td>NBC</td>
<td>30-min, 1 wk</td>
<td>$2500</td>
<td>Yes</td>
<td>Contestants limited to school teachers</td>
</tr>
<tr>
<td>ELEANOR AND ANNA</td>
<td>Commentary</td>
<td>Adult</td>
<td>ABC</td>
<td>15-min, 1 wk</td>
<td>$1200</td>
<td>Yes</td>
<td>Mrs. FDR &amp; daughter</td>
</tr>
<tr>
<td>ESCAPE</td>
<td>Drama</td>
<td>Family</td>
<td>CBS</td>
<td>30-min, 1 wk</td>
<td>$4000-$5000</td>
<td>Yes</td>
<td>Classic tales of high adventure</td>
</tr>
<tr>
<td>THE EYE</td>
<td>Detective</td>
<td>Adult</td>
<td>ABC</td>
<td>30-min, 1 wk</td>
<td>$3500</td>
<td>Yes</td>
<td>Terror of the underworld</td>
</tr>
<tr>
<td>GARDEN GATE</td>
<td>Commentary</td>
<td>Family</td>
<td>CBS</td>
<td>15-min, 1 wk</td>
<td>$2900</td>
<td>Yes</td>
<td>Old Dirt Dobber on how to grow things</td>
</tr>
<tr>
<td>GREEN LAMA</td>
<td>Drama</td>
<td>Family</td>
<td>CBS</td>
<td>30-min, 1 wk</td>
<td>$5000</td>
<td>Yes</td>
<td>Mystery adventure series</td>
</tr>
<tr>
<td>IT PAYS TO BE IGNORANT</td>
<td>Comedy</td>
<td>Family</td>
<td>CBS</td>
<td>30-min, 1 wk</td>
<td>$9000-$1000</td>
<td>Yes</td>
<td>Tom Howard's famous slapstick session</td>
</tr>
<tr>
<td>LADIES BE SEATED</td>
<td>And partic</td>
<td>Adult</td>
<td>ABC</td>
<td>30-min, 5 wk</td>
<td>$275</td>
<td>Yes</td>
<td>Starring Tom Moore</td>
</tr>
<tr>
<td>LIFE WITH LUIGI</td>
<td>Comedy</td>
<td>Family</td>
<td>CBS</td>
<td>30-min, 1 wk</td>
<td>$1000</td>
<td>Yes</td>
<td>Western adventure in resettled ghost town</td>
</tr>
<tr>
<td>LEAVE IT TO JOAN</td>
<td>Drama</td>
<td>Family</td>
<td>CBS</td>
<td>30-min, 1 wk</td>
<td>$2000-$2700</td>
<td>Yes</td>
<td>New series starring Joan Davis</td>
</tr>
<tr>
<td>LARRY LESUEUR</td>
<td>News</td>
<td>Family</td>
<td>CBS</td>
<td>15-min, 1 wk</td>
<td>$1250</td>
<td>Yes</td>
<td>Saturday's news to 6:45</td>
</tr>
<tr>
<td>LADY AND THE TRAMP</td>
<td>Comedy</td>
<td>NBC</td>
<td>30-min, 1 wk</td>
<td>$5000</td>
<td>Yes</td>
<td>Life lightly beaten</td>
<td></td>
</tr>
<tr>
<td>LEWIS LOGAN</td>
<td>Drama</td>
<td>Juvenile</td>
<td>ABC</td>
<td>30-min, 3 wk</td>
<td>$250</td>
<td>Yes</td>
<td>Notre Dame star in kid strip</td>
</tr>
<tr>
<td>ROBERT Q. LEWIS</td>
<td>Variety</td>
<td>Family</td>
<td>CBS</td>
<td>30-min, 5 wk</td>
<td>$8000</td>
<td>Yes</td>
<td>Lewiston whimsy a la racy</td>
</tr>
<tr>
<td>MAKE BELIEVE TOWN</td>
<td>Drama</td>
<td>Family</td>
<td>CBS</td>
<td>30-min, 1 wk</td>
<td>$1500</td>
<td>Yes</td>
<td>Stories with Hollywood background, each episode complete</td>
</tr>
<tr>
<td>MARTIN &amp; LEWIS</td>
<td>Comedy</td>
<td>Family</td>
<td>NBC</td>
<td>30-min, 1 wk</td>
<td>$10,000</td>
<td>Yes</td>
<td>Situation comedy</td>
</tr>
<tr>
<td>MEET YOUR MATCH</td>
<td>And partic</td>
<td>Family</td>
<td>MBS</td>
<td>30-min, 1 wk</td>
<td>$1750</td>
<td>Yes</td>
<td>Musical quiz</td>
</tr>
<tr>
<td>MODERN ROMANCES</td>
<td>Drama</td>
<td>Adult</td>
<td>ABC</td>
<td>30-min, 5 wk</td>
<td>$1200</td>
<td>Yes</td>
<td>Based on stories from Modern Romances magazine</td>
</tr>
<tr>
<td>MY GOOD WIFE</td>
<td>Comedy</td>
<td>Family</td>
<td>NBC</td>
<td>30-min, 1 wk</td>
<td>$5000</td>
<td>Yes</td>
<td>Family situation comedy revolving around wife</td>
</tr>
<tr>
<td>MY SILENT PARTNER</td>
<td>Comedy</td>
<td>Family</td>
<td>NBC</td>
<td>30-min, 1 wk</td>
<td>$5000</td>
<td>Yes</td>
<td>Fay Emerson, not quite silent</td>
</tr>
<tr>
<td>PHILIP MARLOWE</td>
<td>Detective</td>
<td>Adult</td>
<td>CBS</td>
<td>30-min, 1 wk</td>
<td>$4150</td>
<td>Yes</td>
<td>Emphasizing mystery angle</td>
</tr>
<tr>
<td>JOHNNY OLSEN'S GET TOGETHER</td>
<td>And partic</td>
<td>Family</td>
<td>ABC</td>
<td>60-min, 1 wk</td>
<td>$2000</td>
<td>Yes</td>
<td>Fun &amp; prizes</td>
</tr>
<tr>
<td>POOL'S PARADISE</td>
<td>Musical</td>
<td>Family</td>
<td>MBS</td>
<td>25-min, 5 wk</td>
<td>$900</td>
<td>Yes</td>
<td>On request</td>
</tr>
<tr>
<td>JIMMY POWERS</td>
<td>Sports</td>
<td>Family</td>
<td>MBS</td>
<td>15-min, 1 wk</td>
<td>$300</td>
<td>Yes</td>
<td>Interviews, news stories</td>
</tr>
<tr>
<td>ROMANCE</td>
<td>Drama</td>
<td>Family</td>
<td>CBS</td>
<td>30-min, 1 wk</td>
<td>$3000-$4000</td>
<td>Yes</td>
<td>Stories of love and romance</td>
</tr>
<tr>
<td>LANNY ROSS</td>
<td>Musical</td>
<td>Family</td>
<td>MBS</td>
<td>15-min, 5 wk</td>
<td>$2500</td>
<td>Yes</td>
<td>With Bobby White &amp; group</td>
</tr>
<tr>
<td>SING IT AGAIN</td>
<td>Quiz</td>
<td>Family</td>
<td>CBS</td>
<td>60-min, 1 wk</td>
<td>$1750 per hr</td>
<td>Yes</td>
<td>Similar to Stop the Music, piano gimmick</td>
</tr>
<tr>
<td>JAY STEWART'S FUN FAIR</td>
<td>And partic</td>
<td>Family</td>
<td>ABC</td>
<td>30-min, 1 wk</td>
<td>$880</td>
<td>Yes</td>
<td>Kids and their pets</td>
</tr>
<tr>
<td>STRIKE IT RICH</td>
<td>Quiz</td>
<td>Family</td>
<td>CBS</td>
<td>30-min, 1 wk</td>
<td>$5500-$6000</td>
<td>Yes</td>
<td>Pyramiding cash prizes instead of merchandise</td>
</tr>
<tr>
<td>TELL IT AGAIN</td>
<td>Drama</td>
<td>Family</td>
<td>CBS</td>
<td>30-min, 1 wk</td>
<td>$2200-$3000</td>
<td>Yes</td>
<td>Adaptations of famous Junior classics</td>
</tr>
<tr>
<td>THIS IS BROADWAY</td>
<td>Variety</td>
<td>Family</td>
<td>CBS</td>
<td>60-min, 1 wk</td>
<td>On request</td>
<td>Yes</td>
<td>Talent clinic</td>
</tr>
<tr>
<td>THINK FAST</td>
<td>And partic</td>
<td>Adult</td>
<td>ABC</td>
<td>30-min, 1 wk</td>
<td>$1550</td>
<td>Yes</td>
<td>Can you stump the experts?</td>
</tr>
<tr>
<td>TWIN VIEWS OF NEWS</td>
<td>News</td>
<td>Family</td>
<td>MBS</td>
<td>15-min, 1 wk</td>
<td>$50</td>
<td>Yes</td>
<td>Hy Gardner &amp; Danion Walker</td>
</tr>
<tr>
<td>WHERE THE PEOPLE STAND</td>
<td>Opinion</td>
<td>Family</td>
<td>CBS</td>
<td>15-min, 1 wk</td>
<td>$1200</td>
<td>Yes</td>
<td>Vox pop on questions in the news</td>
</tr>
<tr>
<td>YOU AND</td>
<td>Interview</td>
<td>Family</td>
<td>CBS</td>
<td>15-min, 1 wk</td>
<td>$2000</td>
<td>Yes</td>
<td>Authorities on topics of health and happiness</td>
</tr>
<tr>
<td>YOU ARE THERE</td>
<td>Drama</td>
<td>Family</td>
<td>CBS</td>
<td>30-min, 1 wk</td>
<td>$500</td>
<td>Yes</td>
<td>Simulating radio coverage of famous historical events</td>
</tr>
<tr>
<td>YOUNG LOVE</td>
<td>Drama</td>
<td>Family</td>
<td>CBS</td>
<td>30-min, 1 wk</td>
<td>$900</td>
<td>Yes</td>
<td>Situation comedy with college background</td>
</tr>
</tbody>
</table>
Ratings: take your pick

Research

Radio inspired survey still the best media research in advertising business

Research has moved along substantially since sponsor's 1948 Fall Facts issue came off the press. Nielsen has changed from a partial U.S. report of listening to network programs to a service that covers all but 3% of the U.S.A. (the Mountain States). The 1949 U.S. Hooperatings, despite an increased diary sample and a greater coincidental telephone home sample, did not find the universal acceptance that Hooper had hoped for his projectable ratings. Radox, the Sindlinger system, has yet to grow beyond Philadelphia, and Sindlinger's present limited capital may hold back the development of his system, as it has thus far.

CBS's radar-inspired research system hasn't come out of the Columbia laboratories and while the other networks have evinced interest in the system, which would have to be four-network supported to cover expenses, it's a research method for the future rather than for today.

Pulse, the roster-recall research method, has expanded to six cities, the latest city being Washington, and has added acceptance for its monthly reports, due at least in part to its being pushed by CBS in the cities in which it operates.

Nielsen is speeding up his operations. As soon as all the Audimeters which require Nielsen researchers to pick up tapes are replaced by Audimeters which permit the tapes being mailed the time lag between broadcast and Nielsen rating will be cut.

Nielsen's Audimeters are being relocated on an area-sample rather than the group-sample basis which he has used for years and the report is certain to be more statistically sound than it has been. Nielsen will continue to report all the data that he has in the past, with the figure representing listening at least five minutes being called the Nielsen Rating. The other two NRI reports will be "Total Audience," and "Average Minute" listening audience.

Nielsen delivers figures not available from any other source. They include "commercial audience," listeners who heard commercials on a program, and "homes per dollar," a figure which takes into consideration talent and net time costs to indicate just what an advertiser is getting for his money. Nielsen's "pantry check-ups" help relate advertising to buying in a way that few other studies in any other advertising medium are able to do.

In TV research, everybody is in the act. Agencies, networks, all the regu-
lar radio research organizations and most of the colleges with radio and television departments are making news with their studies.

Hooper is first with his Network TV-Hooperatings and his regular semi-monthly pocket pieces contain not only radio network and non-network station shares of audience but TV audience share figures as well. Because Hooper's 36-City base for his radio report covers also a high percentage of the cities in which TV sets are installed in quantity, the growth of television can be Hooper reported twice a month. His TV-Hooperatings, in its third release, covered 31 cities, the June report covered 33 and the July report is said to cover 37 cities.

Hooper not only reports network TV audiences in his monthly TV-Hooperatings but city-by-city data as well. His figures not only show the size of the TV audience but he also reports standings for programs on a TV home base, thus making it possible for a sponsor to evaluate the quality of his program. If Hooper were only to release ratings on a random-home basis, all programs would show increasing audiences and ratings simply because the number of TV homes is jumping daily. Only by basing a rating on TV homes is it possible to gauge show quality.

Hooper's TV ratings cover not only network shows but station-by-station ratings. Thus it's possible to judge the impact of each TV station in each city he covers at the same time that programs are being checked on a national basis. Hooper reports that he lost 95% of the cost of his first TV report. His losses are expected to be reduced with each successive issue.

Pulse interviewers cover both TV and radio when they ring door bells and Dr. Roslow's figures are not based upon telephone homes but on a cross-section of all homes. He issues share-of-TV-audience figures as well as share of total audience reports.

The first Nielsen TV-report was expected in March but while TV is being measured by Nielsen, his television reports are not being issued yet, except as trial runs and as confidential indices.

Agencies and colleges are devoting most of their studies to the effect of TV on living habits. Newell-Emmett has a videotown in which living habits are being carefully monitored. Set ownership and other data have just been released by the agency in its second videotown report.

There is no question but that television is growing up under the glare
of high-powered research searchlights.

The growth of storecasting was materially aided by a research study conducted in the Baltimore Markets for N. W. Ayer some years ago under the supervision of Matthew Chappell. The point-of-sale impact was so resulferful that the figures were put under lock and key and have not been released by Ayer. Other studies are just now being planned by groups in the field.

Transitradio research has been conducted in St. Louis and Washington, D. C., by Edward Doody, who is making a specialty of reporting on how the man and woman who ride in public service vehicles react to spoken advertising in buses and streetcars.

While broadcast advertising research is further advanced than any other media research and delivers far more definitive facts, it must go even further into the minds of all who listen and look before they buy. It's the best media research ever conceived. It must be and will be better in 1949-1950.

**Standards of practice**

**Code not too well honored first year**

The code that broadcasters put into practice last year to govern their standards of practice still stands a structure of utmost long-range importance to radio and its advertisers. But various seams, rents, and structural strains have appeared under the stress of competition for business that steadily appears less lush.

Adherence by stations and networks to good taste provisions of the code has been rather uniform—that isn't the place that pinches broadcasters in the sensitive spot—advertising revenue. Recommendations on commercial time have been reasonably well followed with certain exceptions. Early morning and late night periods generally continue to bulge with fat pre-code proportions of commercial time. Shopping programs and participating shows are other instances in which code time limitations are widely ignored.

The NAB board, meeting in Port-

Once again, roots of corn and wheat are reaching deep into rich Kansas soil to produce what promises to be still another record-breaking crop.

WIBW is deeply rooted in the farm homes of this area ... has been for 25 years. It's the station most listened to by Kansas farmers. That's why so many advertisers depend upon WIBW to help them reap a rich harvest of SALES.

**Which is larger?**

**(Black or White)**

**IF YOU SAID BLACK— YOU'RE RIGHT!**

**AND YOU'RE ALWAYS RIGHT WHEN YOU ADVERTISE**

**The "XL" Way**

**BECAUSE XL STATIONS GET RESULTS**

Pacific Northwest Broadcasters
Sales Managers
Wythe Walker Tracy Moore
Eastern Western

Rep: CAPPER PUBLICATIONS, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN • KCKN-FM
mouth. N. H. as this went to press took a long look at code compliance after a year's operation and planned an "educational" campaign to strengthen adherence.

During the year just past some gaping holes opened in the code structure. They are quietly insisted to be necessary "for business." Critics are bitter at relaxation of standards they've already called too lax.

NBC gave up the ban on mystery programs before nine p.m. and on give-aways. The hour at which any mystery is broadcast will depend on its individual nature. CBS has announced already, following the FCC action on the Mayflower policy, that the net will sell time for controversial discussions. Other webs haven't made public announcements, but they will go along, each writing its own controversy policy regulations.

Privately admitting, "We need the revenue," ABC became the second network to sell time for commercial religious broadcasts. MBS was the first.

All-out supporters of the code have argued that the health and ultimately the life of free radio depends on self-regulation in the direction attempted by the code.

Critics like the Radio Listeners of Northern California would impose much sterner standards, and are backing up their viewpoint with strong representations to both individual stations and sponsors. The group consists mainly of parents with a sprinkling of educators and professional people strongly backing them. Similar groups have arisen in other parts of the country. If their enthusiasm holds out, they may yet, by pressure on sponsors, do infinitely more than a NAB educational campaign toward influencing a healthy standard of broadcast practice.

One of the points made off-the-record by National Broadcasting Company executives on why NBC no longer is fighting the battle of keeping mystery off air until after 9 p.m. is that women's clubs and Parent-Teacher organizations didn't back up their "protect the children" stance.

"It can make no sense for a business, and NBC is a business, to refuse millions of dollars of broadcast advertising to satisfy organizations that forget that what you're doing is what they asked for," is the way one NBC executive phrases it.

The customer is always right—when he does something about it.
stars and sound-stage equipment. The deal for the first set was worked out between Kellogg and Columbia Pictures, with Photoplay magazine getting the credit for the selection of the stars. All are cooperating on the joint razzle-dazzle promotion.

Other premiums during the year for air advertisers ran the usual gamut of housewares, kitchenwares, jewelry, flowers, and booklets. P&G offered plastic food bags, gladiolus bulbs, and rain scals. General Foods offered silverplated teaspoons, plastic tumblers, plastic food bags, canoes, and art supplies. General Mills offered pastry cloths, silverware, and candid cameras. Lever Brothers offered a "Neptune’s Daughter" pin (a movie tie-in with M-G-M) on Lux Radio Theater, lockets, Spry cookbooks, and aluminum saucepans. Other big premium users in the 1948-1949 period included Ralston, Brown & Williamson, Sterling Drug, Wander, Cudahy, and Whitehall Pharmacal.

Locally and regionally, air contests and offers ran higher in proportion to the national picture, Crosse & Blackwell, a national food advertiser, ran a special local promotion via a show called How Well Do You Know Me? on Baltimore’s WFRB. Contestants were phoned, asked to list C&B products available at their grocer, the “product of the week,” and the “Mystery Host” (prominent Baltimorians like Reginald Stewart and Ogden Nash). Sales for C&B products in Baltimore shot up, and the product line moved into a total of 55 Baltimore stores where it had not been previously handled. That’s a lot, when you think that C&B is a Baltimore firm, and the home town market appeared to be saturated.

The success of Crosse & Blackwell on WFRB is typical of the kind of results that well-planned local contests and offer bring. The Butte Brewing Company has for nearly two years been conducting the Butte Beer Quizmaster on KXLF, Butte, Montana, and has been boosting beer sales with a “true or false” quiz format. The weekly prize is a free case of beer. In Honolulu, station KPOA, long a promotion-conscious broadcaster, has built sales and listener ratings for the nearly half-a-hundred participating sponsors who bankroll baseball games

SUPERIORITY COMPLEX

My husband, advertising manager of the Ding-Bat Company, used to be a nice fellow with just enough of an inferiority complex to make him easy to live with. Since he picked KXOK, sales have gone up so fast my husband thinks he’s the smartest advertising manager in town. Now he has a superiority complex and he’s positively obnoxious.

Dear Unhappy Wife:

Maybe KXOK should have the superiority complex instead of your husband. During March, 1949, KXOK was within share of audience striking distance of first place in St. Louis. Briefly, this means KXOK delivers more Hooper audience per dollar than any other St. Louis network station. No wonder Ding-Bat products are going to town. When your husband checks KXOK’s low-cost-Hooper point, KXOK’s wide coverage, and KXOK’s low-in-St. Louis rates, he’ll be even cockier!

KXOK, St. Louis
630 on the dial

Basic ABC 5,000 Watts A “John Blair” station

CONTESTS AND OFFERS
(Continued from page 30)
on the station. Weekly contests, with prizes coming from the sponsors, have had Hawaii's baseball-loving listeners predicting ball scores for prizes and bringing a whopping 6,000 weekly mail pull to KPOA. There are hundreds of similar case histories where national formulas for air contests and offers have been given a successful local twist to the benefit of both the station and its advertisers. Good programs deserve good promotions.

TRANSTRADIO
(Continued from page 72)

coop funds of national advertisers.

Co-op funds are available from many firms for transitradio. Included in this category are Crosley, RCA, Zenith, General Electric, Frigidaire, Westinghouse, Dodge, Chrysler, Kaiser-Frazer, Seven-Up, Dr. Pepper, and Royal Crown.

National advertisers using transitradio without dealer participation include Bendix, Swift, Miles Laboratories, Sears Roebuck, B. C. Remedy, F. W. Fitch, Coronet. International Correspondence Schools, and Gruen Watch.

With equipment failures virtually overcome, transitradio will in the 1949-50 season prove itself and set sights to become a really national advertising vehicle.

New York, Boston, and a host of other top population centers, are even now talking with transitradio operators about installations. In the case of New York where rapid transit operations for the most part are municipally owned, it takes time to sign contracts.

The big cities are looking to the 14 areas now served before they make up their individual and collective minds. There seems little doubt that advertising-while-you-ride will be the normal transit service before another ten years has passed.

There is one big problem. That is a matter of programming. While music, news, and commercials do the job, there may be something better.

P.S. All transitradio is FM served. It can only operate because of FM's static-free design and service.

WINSTON-SALEM
Success Story

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.

WINSTON-SALEM
National Rep: Avery-Knodel, Inc.

4,357,300 people live in 20 of New England's richest counties which W LAW serves . . . from Portland, Maine, to Newport, Rhode Island . . . folks who last year spent $1,160,643,000.00 for FOOD . . . $110,602,000.00 in DRUG STORES . . . $194,437,-000.00 for HOUSEHOLD FURNISHINGS AND RADIOS . . . $514,930,000.00 for GENERAL MERCHANDISE.

We're telling you, it's really so . . . you'll get results on 6-8-0.

50,000 WATTS - 680 KILOCYCLES

WLAW
NEW ENGLAND'S MOST POWERFUL RADIO STATION
WLAW-FM 20,000 WATTS - 93.7 MEG.

ABC BASIC STATION, LAWRENCE, MASS.

18 JULY 1949
The Picked Panel answers Mr. Ritter

The only sound basis on which one can compare radio circulation with that of newspapers or magazines is to compare radio receiving sets with copies of the publication. In other words, the newspaper or magazine furnishes the advertiser with reasonably exact information as to the number of copies either sent via subscriptions or sold through newsstands. The broadcaster furnishes the equivalent information when he supplies the number of receiving sets in homes served by a station. There is no guarantee by periodicals that the subscriber or publisher of a magazine or newspapers reads either the magazines or the advertisements. There is no guarantee by the broadcaster that the owner of the receiving set either listens to his station at any particular hour or hears the advertising message.

Both publications and broadcasters attempt to supply additional information pertaining to readership on the one hand, or listening habits on the other. These attempts to establish actual circulation for a particular advertisement. One has to go even further, however, to establish the real information required by the advertiser, namely, the sales effectiveness of the advertising, be it in publication or on radio.

Most of the confusion in connection with radio circulation has arisen because of the attempts to measure “actual circulation” to a particular message, rather than to evaluate available circulations. Also, there has been a tendency to lay greater stress on popularity of a radio program than on the sales effectiveness of the advertising message in the program. I believe this is one reason why spot advertising has had such a tremendous growth in relation to program advertising. In the case of spot advertising, the advertiser is able to narrow his analysis of results.

It would be folly to establish radio advertising rates based on what I have termed above “real circulation” as against potential circulation. Obviously, “real circulation” varies with the time of day, the type of program, the habits of the listeners, and many other factors. There are too many instances where a good program on inferior facilities has a larger “real circulation” than a poor program on superior facilities. The examples are countless and well-known to the trade. It is also well-known that many so-called “low rating” programs have had high sales effectiveness, so that the real cost per thousand of listeners, after all depends in radio, as it does in publications, on the effectiveness of the advertising and on the securing of what I term “real circulation” through a superior technique and approach to either the readers or the listeners.

Frank E. Mullen

It's quite obvious that in the final analysis, the continued use of a station by its advertisers is based on a satisfactory relationship between expenditure and return. In the establishment of our own rate structure at WFAS, we don't feel that it has been set without a factual basis of expected circulation.

I would surmise that any progressive station maintains a careful watch on its circulation. I borrow the term “circulation” rather than use coverage, because campaigns pay off on the number of homes in which the message is heard, rather than on the potential homes that fall within the station's technical service area.

Rates which have been set for WFAS are the result of considerable study in which the circulation of the station, as revealed by Conlan listener study surveys, mail-counts, and other means, has an important part. Of course we must arrive at a reasonably happy union between cost-per-thousand to the advertiser and how much revenue is needed to operate the station and show a reasonable return. Since the operating revenue needed today is considerably higher than it was a few years ago, it is logical to expect some depreciation is to be encountered in the cost-per-thousand figure.

In my opinion it is unrealistic to tie cost of selective radio advertising to specific period ratings. Take an account using five spots daily, run-of-schedule: to bill them $10.00 for a spot

Mr. Sponsor asks...

“Radio station rates seem to be established without any statistical or factual basis. Why isn’t it possible to have broadcasting rates based upon a suitable cost-per-thousand”?

William H. Ritter | President
P. J. Ritter Co., Bridgeton, N. J.

SPONSOR
with double the rating of another spot charged at $5.00 is obviously impracticable since the ratings of the spots may very well fluctuate extensively from week to week, even though the average day-by-day circulation of the station remains fairly constant. Furthermore, requiring consideration by station management, though unfortunately not a point of interest to the advertiser, the cost of operating the station is likely to remain as high for times of less favorable ratings as it does for top-flight periods. Even publications with ABC figures usually make no distinction in run-of-paper schedules, although readership of an advertisement on page 3 may be twice that of page 7 or 8.

In the final analysis, I feel strongly that a well-run radio station makes a very real effort to pitch its rates at a point which combines a worthwhile economy per thousand families reached, with a reasonable return to the station.

Frank A. Seitz,
Managing director
WFAS—WFAS-FM
White Plains, N. Y.

Radio, radio station, and radio station rates are like "Topsy"—they just grew. Advertising rates for radio should be established with a yardstick, using several factors:

1. Frequency
2. Soil conductivity
3. A half millivolt or greater measurement

From the above three factors, the actual number of radio homes within any station's given area can be accurately determined. With continuing diary studies over the same area, the average tune-in of a given station can thus be determined.

Rates from such conclusions can be established on an accurate cost-per-thousand radio family-tune-ins. A fairly high factor of tune-in must be used, as occasional listening is of no value to the advertiser or station.

Ben Ludy
General Manager
WIBW, Topeka, Kan.

---

Watch the New WDSU
No Other New Orleans Station Offers This Complete Coverage
AM - TV - FM

DIXIELAND JAZZ!
Oscar "Papa" Celestin and his Tuxedo Jazz Band
(Sponsored by The Paddock)

"Sharkey's" Original Dixieland Jazz Band
(Available for Sponsorship)

EDGAR B. STERN, JR.
President
ROBERT D. SWEZEY
Executive Vice-President
LOUIS READ
Commercial Manager
Experience shows that the spoken word is far more persuasive than the written. To hear is to do, if what you hear is well and truly spoken.

"Inhale!"

YOU DO WHAT YOU'RE TOLD!

In Radio the spoken word reaches its greatest power of persuasion. And because CBS has more of the most powerful facilities in radio, more people can hear better the firm and persuasive accents of its advertisers.

CBS

...for the largest audiences in the world
<table>
<thead>
<tr>
<th></th>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
In 1915 "Ty" Cobb stole 96 bases. During his major league career he stole the amazing total of 892 bases. Cobb's record for stolen bases has never been topped since!

Back in 1943 Rochester's first Hooperating reported the decided WHEC listener preference. WHEC's Hooperating leadership has never been topped since.

---

**Ty Cobb**

**On The Bases**

**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>STATION</th>
<th>STATION</th>
<th>STATION</th>
<th>STATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHEC</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
</tr>
<tr>
<td>40.4</td>
<td>22.6</td>
<td>8.2</td>
<td>6.5</td>
<td>15.1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MORNING</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:00-12:00 Noon</td>
<td>Monday through Fri.</td>
<td></td>
<td></td>
<td></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>6:00-10:30 P.M.</td>
<td>Sunday through Sat.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WINTER-SPRING HOOPER REPORT</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>December '48—April '49</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

BUY WHERE THEY'RE LISTENING:

**WHEC**

of Rochester

N. Y.

5,000 WATTS


18 JULY 1949
We mean a "Specialist," not a general practitioner. Radio and Television are highly competitive media. And since they began to vie for the advertising dollar, there has been an urgent need for "specialized" representation of each.

On the proven theory that one man cannot efficiently serve two masters, Blair-TV, Inc. was born.

We are specialists...TV sales specialists devoting 100 percent of our energy and talents to the sale of television time and programs.

Blair-TV, Inc. has developed its own sales technique which will mean more dollars for TV Station owners.

May we tell you about the Blair-TV "Ten-point Sales Plan?"

Write Blair-TV, Inc., 22 East 40th Street, New York 16, N. Y.
44 markets now
2,000,000 homes before 1 January

TV for results

It's very costly for broadcasters, but the advertiser isn't doing badly

TV is an important advertising medium. A year ago it was to be important in the future. That future is now.

This does not mean that TV has supplanted radio, or that it will supersede the aural form of broadcast advertising. Radio and video can and will live together.

There is telecasting in 44 markets or will be by 1 August. The medium is growing so fast that a recently published TV index was three stations short on its operating list the day it was published.

With 1 August issue of sponsor, the 13th TV Trends will be published.

It will show that network-TV sponsored broadcasting was 257.8% of the average month from June 1948 to May 1949. Even in the fixed sample of 10 cities and 15 stations, network advertising on the air was 183.6% of the average month in the same cities.

These figures are based on the N. C. Rorabaugh Report for TV which itemizes the commercial telecasts on every station and network on the air, every month.

Local-retail business on the air for June was 262.2% of the average for the past twelve months and national selective-TV was 185.6%.

America's advertising leaders have dropped their wait-and-see attitudes. All the leading automotive manufacturers are on, or will be on, television this Fall. Procter & Gamble, American Tobacco, Lever Brothers, Kraft, General Foods, General Mills. American Home Products. Pabst, Gillette, Miles Laboratories. Texas, Colgate, Bristol-Myers, Philip Morris, Chesterfield, R. J. Reynolds, Philco, Borden, Toni, Peter Paul, General Electric, Admiral. National Biscuit, Electric Auto-Lite, and RCA-Victor are just a few of the blue-chip names that have TV in their budgets. Many of these haven't cut their radio advertising. Others have.

Television sets are no longer restricted to the wealthy or top salaried homes. With plenty of receivers available this fall in the under-$250
class and Regulation W being suspended so that they may be sold on the $5.00 down and a dollar a week basis, television sets will flow into homes at an increasing rate of speed. Estimates of set distribution in New York alone point to 771,000 TV equipped homes by 1 January 1949.

NBC-research, which is the only organization reporting TV homes on a monthly basis, itemized 1,853,000 TV sets-in-use as of 1 June 1949.

With an average of 150,000 sets produced each month during the first five months of 1949 (128,000 by Radio Manufacturers Association members and balance by non-members) the 2,000,000 TV-home figure will be passed long before 1 January 1950.

The problem of VHF (Very High Frequency) stations will not stop the progress of TV. Present day sets plus a low cost adapter will be able to receive VHF programs. Recent demonstrations for the Federal Communications Commission and many other television factors have proved that new engineering developments are overcoming the interference of stations with each other on the present wavebands (one of the reasons for the freeze of station license grants). Many of the developments are nominal in cost and are being added by transmitting stations and receiver manufacturers as rapidly as they come out of the laboratory.

Color, which is also a potent device for holding back the public acceptance of monochrome TV, may be forced upon manufacturers by some congressmen, who feel that RCA and others are in a league to withhold full color TV from the public. There'll be no color on the air commercially for five years and it will be longer than that before sets capable of receiving color have wide home distribution.

Adapters, which will enable TV black and white sets to receive full color pictures, are said to be in the laboratory. As yet they are bigger than the TV sets which they convert. Adapters which enable today's TV sets to receive monochrome pictures from stations transmitting on very high frequency are available for production whenever the FCC authorizes VHF transmission.

Telecasting is selling products for U. S. advertisers. As advertisers learn better how to use their latest medium, TV should contribute mightily to countering the present "put your money in the bank" recession.

Bank on TV in 1949-1950, but don't forget all other forms of broadcast advertising.

* * *

TV films

Picture organizations learning art of producing air film for sponsors

The day when first-run, feature-length Hollywood films entertain the TV viewer in his living room is still a long way off. But, TV film sources as sponsor goes to press are offering newer and better film program packages than most ad men suspect. Some firms, like Jerry Fairbanks, Ambassador Films, Media Productions, and Gallaghers are deep in the work stages of making TV low-cost feature films and shorts. Watching the activities of these independent producers closely are the major companies, both in New York and Hollywood. Already, planning for TV films at the majors, now that TV budgets for live programs have been touching $25,000 for a 30-minute show, is a serious thing. The biggest gripe of the independent producers revolves around the attitude of buyers of TV films when it comes to the kind of money they are willing to spend. Says one mid-west producer: "If buyers don't offer encouragement to producers, then they are going to get only the high-priced productions from only the few."

Commercials are, however, a different story. The TV film spot has virtually assumed the same importance in visual advertising that the transcribed announcement has had for years in sound broadcasting. Costs run the gamut depending on the nature of the job to be done. It's possible to buy a 1-minute, silent-film spot for as little as $100. Sound-on-film spots, where such trick effects as stop-motion, animation, fancy optics and so forth are involved can range up to $10,000 for a 1-minute spot. Making movies is a specialized art, and judging costs is not easy. One Chicago commercial film
firm states: "Almost always, the client or agency will do far better to line up work with, and rely on a good producer, rather than award orders on the basis of bids."

Several famous advertising names in broadcasting are at work on their own custom-made films, or have recently aired custom-made series. General Mills is having the radio-famous Lone Ranger transformed into a TV film hero by Apex in Hollywood, in a deal that will run well over a million dollars for the series. American Tobacco completed, not long ago, a run with Your Show Time, a series of 30-minute films shot to TV's exacting technical requirements. Procter & Gamble, who for years has quietly been experimenting with TV film techniques, has plans for film versions of the familiar daytime-radio "soapers" in the works. Other familiar radio program names, from dramatic and musical programs to jingle series, such as Harry Goodman's well-known Weather Forecast spots, are planning to jump the gap between sound and visual broadcasting...via TV films.

**TV packages**

**Half of fall shows package produced**

The Fall crop of available TV live packages runs the gamut from acted-out charades to zoological lectures, with production ranging from one-set, one-character shows to elaborate revues with star casts and top acts. Costs also run the full range, with network-intended packages for sale at prices in the $1,000-$10,000 class, with the average running around $4,500. Costs are usually rock-bottom, since most advertisers are still price-conscious when it comes to TV show-stopping.

Visual versions of several well-known radio shows are for sale this year, following the path of Arthur Godfrey, We The People, Stop The Music and others which have made the jump from radio to video successfully. The ABC Barn Dance, Blind Date, Duke Fagin, Ladies Be Seated, R.F.D., America, TV Telephone Game, and Quiz Quiz of Two Cities, all for sale as TV live packages, had their start in radio. Famous producers in other fields, like Broadway's George Abbott and Jules Ziegler, and radio's Charlie

---

**WTCN TV**

**STARTING JULY 1**

**WE'RE COOKIN' WITH TV!**

All new equipment, new studios, and a crack-a-jack staff of Telecast Technicians—That's WTCN-TV.

Take another look at the line-up shown in the cut above. We're not foolin'! We're in Television on a professional basis from the start! Some top-flight spot TV for sale! For availabilities and details, write, wire, or phone.

**TV FACTS**

**MINNEAPOLIS—ST. PAUL**

17,100 TV sets installed in our coverage area.

Scores of new TV sets being installed weekly.

Coverage...sixty mile radius of the Twin Cities.

1,611,200 people in our coverage area spending $1,850,986,000 in retail sales.

82% of installed TV sets are in homes.

Facilities include 3 RCA studios and remote cameras, mobile unit and relay equipment, 16 mm sound film projector, slide projectors, etc.

---

WTCN

AM · FM · TV · BASIC ABC

See cut above for TV affiliations

FREE and PETERS Representatives

18 JULY 1949
Basch and John Gibbs are actively in the TV package game as well. Several well-known literary and dramatic properties such as Bomba, The Jungle Boy of Advertiser's Television Service and Charlie Basch's Adventures of Dr. Fu Mancha have also made their TV appearance.

TV, with its own special entertainment qualities, its limitations, and its visual aspect has played the role of godfather to some purely-TV-created shows, MCA's Roller Derby, Jack Parker's Tele-Puppets Theatre, and charade shows like Say It With Acting are typical. The success in TV of shows like Admiral Broadway Revue and dramatic vehicles like Ford Theater have opened the way for package shows like Sidewalks of New York with Eddie Dowling, and World Video's Actor's Studio.

The types of shows represented in sponsor's Fall Facta listings for 1949, and the audiences they attract are as varied as most advertisers could wish for. They are a long way from being as polished as the Broadway or Hollywood product, but the quality is steadily improving, as the men who call the shots in TV control rooms become seasoned hands at visual programming.

**Ad agency TV departments**

**Judge agencies by their TV staffs?**

With nearly four-score TV stations on the air now, the field of ad agency operations in TV has moved quickly to keep up. Television advertising for regional and large local accounts in cities like Chicago, Detroit, Los Angeles, San Francisco, Baltimore, and Cleveland has grown in importance to the point where it can no longer be handled out of the agency's home office TV department, usually in New York, alone. Just as the handling of radio advertising for regional accounts, such as foods, beverages, and retail chains, requires special knowledge of regional conditions and market situations, TV advertising at this marketing level is growing to the point where the same specialized treatment is called for. Such well-known agencies as Ruthrauff & Ryan, McCann-Erickson, Campbell-Ewald, J. Walter Thompson

(please turn to page 105)
Stations on the air*  

<table>
<thead>
<tr>
<th>City</th>
<th>Call Letters</th>
<th>City</th>
<th>Call Letters</th>
<th>City</th>
<th>Call Letters</th>
<th>City</th>
<th>Call Letters</th>
<th>City</th>
<th>Call Letters</th>
<th>City</th>
<th>Call Letters</th>
<th>City</th>
<th>Call Letters</th>
<th>City</th>
<th>Call Letters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Birmingham, Ala.</td>
<td>WAFM-TV</td>
<td>Wilmington, Del.</td>
<td>WDEL-TV</td>
<td>Louisville, Ky.</td>
<td>WAVE-TV</td>
<td>Newark, N. J.</td>
<td>WATV</td>
<td>Cincinnati, O.</td>
<td>WCPO-TV</td>
<td>Philadelphia, Pa.</td>
<td>WCAU-TV</td>
<td>Miami, Florida</td>
<td>WTVK</td>
<td>Cleveland, O.</td>
<td>WEWS</td>
</tr>
<tr>
<td>Los Angeles, Calif.</td>
<td>WBRC-TV</td>
<td>Washington, D. C.</td>
<td>WMAL-TV</td>
<td>New Orleans, La</td>
<td>WDSU-TV</td>
<td>Albuquerque, N.M.</td>
<td>KOB-TV</td>
<td>Columbus, O.</td>
<td>WWS-BW</td>
<td>Pittsburgh, Pa.</td>
<td>WTVT</td>
<td>Atlanta, Georgia</td>
<td>WAGA-TV</td>
<td>Columbus, O.</td>
<td>WTVN</td>
</tr>
<tr>
<td>San Diego, Calif.</td>
<td>KFMB-TV</td>
<td>Miami, Florida</td>
<td>WTVJ</td>
<td>Boston, Mass.</td>
<td>WTIY-TV</td>
<td>Buffalo, N. Y.</td>
<td>WBEN-TV</td>
<td>Dayton, O.</td>
<td>WTVI</td>
<td>Providence, Ri.</td>
<td>WJAR-TV</td>
<td>Chicago, Ill.</td>
<td>WSB-TV</td>
<td>Dayton, O.</td>
<td>WHIO-TV</td>
</tr>
<tr>
<td>San Francisco, Calif.</td>
<td>KGO-TV</td>
<td>Atlanta, Georgia</td>
<td>WAGA-TV</td>
<td>Detroit, Mich.</td>
<td>WMAR-TV</td>
<td>New York N. Y.</td>
<td>WABD</td>
<td>Toledo, O.</td>
<td>WLW-D</td>
<td>Memphis, Tenn.</td>
<td>WMCT</td>
<td>Chicago, Ill.</td>
<td>WBKB</td>
<td>Toledo, O.</td>
<td>WSPD-TV</td>
</tr>
<tr>
<td>New Haven, Conn.</td>
<td>WNBC-TV</td>
<td>Indianapolis, Ind.</td>
<td>WFBN-TV</td>
<td>Rochester, N. Y.</td>
<td>WXYZ-TV</td>
<td>Schenectady, N. Y.</td>
<td>WHAM-TV</td>
<td>Oklahoma City, Okla.</td>
<td>WKY-TV</td>
<td>Fort Worth, Tex.</td>
<td>WBTB</td>
<td>Indianapolis, Ind.</td>
<td>WKNX</td>
<td>Syracuse, N. Y.</td>
<td>WHEN</td>
</tr>
<tr>
<td>New Haven, Conn.</td>
<td>WNHC-TV</td>
<td>San Francisco, Calif.</td>
<td>KPIX</td>
<td>Charlotte, N. C.</td>
<td>KSD-TV</td>
<td>Erie, Pa.</td>
<td>WICU</td>
<td>Salt Lake City, U.</td>
<td>KDL-3</td>
<td>Houston, Tex.</td>
<td>WBTM</td>
<td>San Francisco, Calif.</td>
<td>KPIX</td>
<td>Charlotte, N. C.</td>
<td>WBTM</td>
</tr>
</tbody>
</table>

*As of 1 August, reported 1 July. Numbers in black circles indicate stations on air in each city.
**Advertising Agencies with TV Dep'ts**

<table>
<thead>
<tr>
<th>AGENCY</th>
<th>CITY</th>
<th>TV DEP'T HEAD/SUPERVISOR</th>
<th>TV STAFF</th>
<th>FILM DEPT</th>
<th>CLIENTS IN TV</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AGENCY ASSOCIATES</strong></td>
<td>L. A.</td>
<td>J. B. von Brecht</td>
<td>No</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td><strong>AGENCY SERVICE CORP</strong></td>
<td>Chi.</td>
<td>Alfred C. Hoofer, Exec Vp</td>
<td>No</td>
<td>No</td>
<td>1</td>
</tr>
<tr>
<td><strong>ANDERSON, DAVIS &amp; PLATTE</strong></td>
<td>N. Y.</td>
<td>Victor Seydel</td>
<td>Yes</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td><strong>ARNOLD &amp; CO.</strong></td>
<td>Bust.</td>
<td>Arnold Z. Rosoff</td>
<td>No</td>
<td>No</td>
<td>6</td>
</tr>
<tr>
<td><strong>ATHERTON &amp; CURRIER</strong></td>
<td>N. Y.</td>
<td>John P. Atherton</td>
<td>No</td>
<td>No</td>
<td>1</td>
</tr>
<tr>
<td><strong>AUBREY, MOORE &amp; WALLACE</strong></td>
<td>Chi.</td>
<td>J. H. North</td>
<td>Yes</td>
<td>Yes</td>
<td>None</td>
</tr>
<tr>
<td><strong>N. W. AYER</strong></td>
<td>N. Y.</td>
<td>H. L. McLouthen, Vp</td>
<td>Yes</td>
<td>Yes</td>
<td>6</td>
</tr>
<tr>
<td><strong>BACON, HARTMAN &amp; VOLLBRECHT</strong></td>
<td>St. Aug.</td>
<td>John L. Vollbrecht</td>
<td>No</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td><strong>BADGER &amp; BROWNING &amp; HERSHEY</strong></td>
<td>N. Y.</td>
<td>Doty Edmonds</td>
<td>Yes</td>
<td>No</td>
<td>1</td>
</tr>
<tr>
<td><strong>FREDERICK E. BAKER</strong></td>
<td>Seattle</td>
<td>Peter Lyman</td>
<td>No</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td><strong>BALDWIN, BOWERS &amp; STRACHAN</strong></td>
<td>Buffalo</td>
<td>Everett L. Thompson</td>
<td>Yes</td>
<td>No</td>
<td>5</td>
</tr>
<tr>
<td><strong>BALL &amp; DAVIDSON</strong></td>
<td>Denver</td>
<td>Mark Schreiber, Vp</td>
<td>No</td>
<td>Yes</td>
<td>None</td>
</tr>
<tr>
<td><strong>B B D &amp; O</strong></td>
<td>N. Y.</td>
<td>Herbert R. West</td>
<td>Yes</td>
<td>Yes</td>
<td>19</td>
</tr>
<tr>
<td><strong>BENTON &amp; BOWLES</strong></td>
<td>N. Y.</td>
<td>Walter Craig, Vp</td>
<td>Yes</td>
<td>Yes</td>
<td>6</td>
</tr>
<tr>
<td><strong>BERMINGHAM, CASTLEMAN &amp; PIERCE</strong></td>
<td>N. Y.</td>
<td>George C. Castleman</td>
<td>Yes</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td><strong>BING &amp; HAAS</strong></td>
<td>Cleve.</td>
<td>Ernest W. Joseph</td>
<td>No</td>
<td>No</td>
<td>2</td>
</tr>
<tr>
<td><strong>BIOW COMPANY</strong></td>
<td>N. Y.</td>
<td>William Morris</td>
<td>Yes</td>
<td>Yes</td>
<td>2</td>
</tr>
<tr>
<td><strong>BLUE THOMPSON</strong></td>
<td>San Fran.</td>
<td>Norman M. Mork</td>
<td>Yes</td>
<td>No</td>
<td>1</td>
</tr>
<tr>
<td><strong>BROOKE, SMITH, FRENCH</strong></td>
<td>N. Y.</td>
<td>Marie Lewis, Vp</td>
<td>Yes</td>
<td>No</td>
<td>3</td>
</tr>
<tr>
<td><strong>E. L. BROWN</strong></td>
<td>Detroit</td>
<td>Hush Hale</td>
<td>Yes</td>
<td>No</td>
<td>3</td>
</tr>
<tr>
<td><strong>FRANKLIN BRUCK</strong></td>
<td>Phila.</td>
<td>Roland Israel</td>
<td>No</td>
<td>No</td>
<td>4</td>
</tr>
<tr>
<td><strong>BUCMAN &amp; CO.</strong></td>
<td>N. Y.</td>
<td>Mort Heitman</td>
<td>No</td>
<td>No</td>
<td>1</td>
</tr>
<tr>
<td><strong>H. W. BUDDEMEIER</strong></td>
<td>Balto.</td>
<td>John R. Shiffan</td>
<td>No</td>
<td>No</td>
<td>1</td>
</tr>
<tr>
<td><strong>LEO BURNETT</strong></td>
<td>Chi.</td>
<td>Clar C. Callihan</td>
<td>No</td>
<td>No</td>
<td>6</td>
</tr>
<tr>
<td><strong>BYER &amp; BOWMAN</strong></td>
<td>Columbus</td>
<td>Bill Colehar</td>
<td>Yes</td>
<td>No</td>
<td>2</td>
</tr>
<tr>
<td><strong>HAROLD CABOT</strong></td>
<td>Bos.</td>
<td>Jan Gilbert</td>
<td>Yes</td>
<td>No</td>
<td>4</td>
</tr>
<tr>
<td><strong>CALKINS &amp; HOLDEN</strong></td>
<td>N. Y.</td>
<td>Chester H. Miller</td>
<td>No</td>
<td>No</td>
<td>1</td>
</tr>
<tr>
<td><strong>CAMPBELL EWALD</strong></td>
<td>N. Y.</td>
<td>Winfield H. Case, Sr. Vp</td>
<td>Yes</td>
<td>Yes</td>
<td>4</td>
</tr>
<tr>
<td><strong>SOLIS &amp; SANTORO</strong></td>
<td>Phila.</td>
<td>Robert A. Weiner</td>
<td>No</td>
<td>No</td>
<td>4</td>
</tr>
<tr>
<td><strong>CARTER ADVERTISING</strong></td>
<td>Balto.</td>
<td>Herb True</td>
<td>No</td>
<td>Yes</td>
<td>None</td>
</tr>
<tr>
<td><strong>CAYTON, INC.</strong></td>
<td>N. Y.</td>
<td>Allan Black</td>
<td>Yes</td>
<td>Yes</td>
<td>3</td>
</tr>
<tr>
<td><strong>CECIL &amp; PRESSBY</strong></td>
<td>N. Y.</td>
<td>David McAneny</td>
<td>Yes</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td><strong>JAMES THOMAS CHURUG</strong></td>
<td>Bos.</td>
<td>Edmund J. Shea</td>
<td>Yes</td>
<td>Yes</td>
<td>None</td>
</tr>
<tr>
<td><strong>CLEMENTS CO.</strong></td>
<td>Phila.</td>
<td>Allee V. Clements</td>
<td>Yes</td>
<td>No</td>
<td>5</td>
</tr>
<tr>
<td><strong>HARRY &amp; COHEN</strong></td>
<td>N. Y.</td>
<td>Edward Alechire</td>
<td>Yes</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td><strong>COMPTON ADVERTISING</strong></td>
<td>N. Y.</td>
<td>Lewis H. Titterton</td>
<td>Yes</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td><strong>COOPER &amp; COWIE</strong></td>
<td>Salt Lake</td>
<td>Joe Duffy</td>
<td>No</td>
<td>No</td>
<td>2</td>
</tr>
<tr>
<td><strong>CRANE KRASSELT</strong></td>
<td>Mfr.</td>
<td>J. S. Stoloff</td>
<td>Yes</td>
<td>Yes</td>
<td>10</td>
</tr>
<tr>
<td><strong>GARCY ADVERTISING</strong></td>
<td>Clare.</td>
<td>Stan Seward, Vp</td>
<td>Yes</td>
<td>Yes</td>
<td>7</td>
</tr>
<tr>
<td><strong>GANGER-FITZGERALD SAMPLE</strong></td>
<td>N. Y.</td>
<td>Arian Samish, Vp</td>
<td>Yes</td>
<td>Yes</td>
<td>3</td>
</tr>
<tr>
<td><strong>DEUTSCH &amp; SHEA</strong></td>
<td>N. Y.</td>
<td>Stephen Lewis</td>
<td>Yes</td>
<td>No</td>
<td>2</td>
</tr>
<tr>
<td><strong>ZAN DIAMOND</strong></td>
<td>N. Y.</td>
<td>Stanley Diamond</td>
<td>Yes</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td><strong>DOHERTY, CLIFFORD &amp; SHENFIELD</strong></td>
<td>N. Y.</td>
<td>Chester MartStacken</td>
<td>Yes</td>
<td>No</td>
<td>2</td>
</tr>
<tr>
<td><strong>DORLAND, INC.</strong></td>
<td>N. Y.</td>
<td>Howard G. Barnes</td>
<td>Yes</td>
<td>Yes</td>
<td>2</td>
</tr>
<tr>
<td><strong>JOHN C. DOWD</strong></td>
<td>Bos.</td>
<td>Theodore B. Patton, Jr.</td>
<td>Yes</td>
<td>Yes</td>
<td>8</td>
</tr>
<tr>
<td><strong>ODLY DANE BERNBACH</strong></td>
<td>N. Y.</td>
<td>Maxwell Dene</td>
<td>Yes</td>
<td>Yes</td>
<td>None</td>
</tr>
<tr>
<td><strong>ROY'S DURSTINE</strong></td>
<td>N. Y.</td>
<td>Maurice Conlon</td>
<td>No</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td><strong>EMERY ADVERTISING</strong></td>
<td>Balto.</td>
<td>R. L. Highleman</td>
<td>No</td>
<td>No</td>
<td>3</td>
</tr>
<tr>
<td><strong>ROBERT J. ENDERS</strong></td>
<td>Phila.</td>
<td>Robert J. Elders</td>
<td>Yes</td>
<td>Yes</td>
<td>7</td>
</tr>
<tr>
<td><strong>ERWIN WASEY</strong></td>
<td>L. A.</td>
<td>C. H. Cattton, Vp</td>
<td>Yes</td>
<td>Yes</td>
<td>None</td>
</tr>
<tr>
<td><strong>FEDERAL ADVERTISING</strong></td>
<td>N. Y.</td>
<td>Francis C. Barton, Jr. Vp</td>
<td>Yes</td>
<td>Yes</td>
<td>2</td>
</tr>
<tr>
<td><strong>FITZGERALD ADVERTISING</strong></td>
<td>N. Y.</td>
<td>Aubrey Williams</td>
<td>Yes</td>
<td>Yes</td>
<td>3</td>
</tr>
<tr>
<td><strong>FLACK ADVERTISING</strong></td>
<td>Syracuse</td>
<td>Arnold E. Bowden</td>
<td>Yes</td>
<td>Yes</td>
<td>2</td>
</tr>
<tr>
<td><strong>RICHARDSON, FOLEY</strong></td>
<td>Phila.</td>
<td>James L. Talber</td>
<td>Yes</td>
<td>No</td>
<td>2</td>
</tr>
<tr>
<td>AGENCY</td>
<td>CITY</td>
<td>TV DEPT HEAD SUPERVISOR</td>
<td>TV STAFF</td>
<td>FILM DEPT</td>
<td>CLIENTS IN VT</td>
</tr>
<tr>
<td>--------</td>
<td>------</td>
<td>-------------------------</td>
<td>----------</td>
<td>-----------</td>
<td>---------------</td>
</tr>
<tr>
<td>ALBERT FRANK &amp; GUENTHER LAW</td>
<td>N. Y.</td>
<td>Roger Prior</td>
<td>Yes</td>
<td>Yes</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Chi.</td>
<td>Richard L. Davis</td>
<td>Yes</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td></td>
<td>Pan.</td>
<td>Charlie Tressman</td>
<td>Yes</td>
<td>Yes</td>
<td>None</td>
</tr>
<tr>
<td>FRENCH &amp; PRESTON</td>
<td>N. Y.</td>
<td>John V. McCallum</td>
<td>No</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td></td>
<td>St. Louis</td>
<td>Jerome B. Harrison</td>
<td>Yes</td>
<td>No</td>
<td>2</td>
</tr>
<tr>
<td>OAKLEIGH R FRENCH</td>
<td>St. Louis</td>
<td>A. Munro, Jr.</td>
<td>Yes</td>
<td>No</td>
<td>4</td>
</tr>
<tr>
<td>AD FRIED</td>
<td>Oakland</td>
<td>Don Santo</td>
<td>Yes</td>
<td>No</td>
<td>2</td>
</tr>
<tr>
<td>FULLER, SMITH &amp; ROSS</td>
<td>N. Y.</td>
<td>Lee Williams, Dick Reynolds (Cleve)</td>
<td>Yes</td>
<td>Yes</td>
<td>12</td>
</tr>
<tr>
<td>GARDNER ADVERTISING</td>
<td>N. Y.</td>
<td>Roland Martin, Jr</td>
<td>No</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td></td>
<td>St. Louis</td>
<td>Arthur J. Cauley, Jr.</td>
<td>Yes</td>
<td>Yes</td>
<td>None</td>
</tr>
<tr>
<td>GARFIELD &amp; GUILD</td>
<td>N. Y.</td>
<td>William A. Morrison</td>
<td>No</td>
<td>No</td>
<td>2</td>
</tr>
<tr>
<td>GILHAM ADVERTISING</td>
<td>Salt Lake</td>
<td>Victor V. Bell</td>
<td>Yes</td>
<td>Yes</td>
<td>2</td>
</tr>
<tr>
<td>GOTHAM ADVERTISING</td>
<td>N. Y.</td>
<td>Arthur A. Ewen, Exec. Vp</td>
<td>Yes</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td></td>
<td>N. Y.</td>
<td>Edmond H. Rogers, Partn.</td>
<td>Yes</td>
<td>Yes</td>
<td>5</td>
</tr>
<tr>
<td>GRANT ADVERTISING</td>
<td>Chi.</td>
<td>Harry Holcomb</td>
<td>Yes</td>
<td>No</td>
<td>2</td>
</tr>
<tr>
<td>GUY &amp; ROGERS</td>
<td>Chi.</td>
<td>Joe Bailey, Mer.</td>
<td>Yes</td>
<td>No</td>
<td>3</td>
</tr>
<tr>
<td>GREY ADVERTISING</td>
<td>Chi.</td>
<td>Charles J. Zeller</td>
<td>Yes</td>
<td>No</td>
<td>8</td>
</tr>
<tr>
<td>GUENTHER-BRADFORD</td>
<td>N. Y.</td>
<td>Paul Gumbinner</td>
<td>No</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td>LAWRENCE C GUMBINNER</td>
<td>N. Y.</td>
<td>Montague H. Hackett</td>
<td>Yes</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td>M H HACKETT</td>
<td>N. Y.</td>
<td>W. E. Jones</td>
<td>Yes</td>
<td>No</td>
<td>4</td>
</tr>
<tr>
<td>HENRI, HURST &amp; MCDONALD</td>
<td>N. Y.</td>
<td>Peter A. Price</td>
<td>Yes</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td>HICKS &amp; GREIST</td>
<td>Chi.</td>
<td>Louis Hunter, Vp</td>
<td>Yes</td>
<td>Yes</td>
<td>3</td>
</tr>
<tr>
<td>HINN COOPER</td>
<td>Chi.</td>
<td>E. Ross Humphrey</td>
<td>Yes</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td>E. ROSS HUMPHREY</td>
<td>Chi.</td>
<td>Milton G. Peterson</td>
<td>No</td>
<td>No</td>
<td>1</td>
</tr>
<tr>
<td>INDUSTRIAL ADVERTISING</td>
<td>N. Y.</td>
<td>Walter Ware</td>
<td>Yes</td>
<td>Yes</td>
<td>2</td>
</tr>
<tr>
<td>DUANE JONES</td>
<td>Wash. D.C.</td>
<td>Alvin Q. Ehrlich, Vp</td>
<td>Yes</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td>KAL, EHRlich &amp; MERRICK</td>
<td>Cinci.</td>
<td>Ernestine Secker</td>
<td>Yes</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td>KAMMANN MAYER</td>
<td>Providence</td>
<td>Robert M. Kaplan</td>
<td>No</td>
<td>Yes</td>
<td>3</td>
</tr>
<tr>
<td>BEN KAPLAN</td>
<td>N. Y.</td>
<td>Theodore R. Palmer</td>
<td>Yes</td>
<td>Yes</td>
<td>2</td>
</tr>
<tr>
<td>KASTOR, FARRELL, CHESLEY &amp; CLIFFORD</td>
<td>Bilto.</td>
<td>Robert G. Swan</td>
<td>Yes</td>
<td>No</td>
<td>1</td>
</tr>
<tr>
<td>JOSEPH KATZ</td>
<td>Wash. D.C.</td>
<td>Jeffrey A. Abel</td>
<td>Yes</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td>HENRY J KAUFMAN</td>
<td>N. Y.</td>
<td>Len Erskine, Vp</td>
<td>Yes</td>
<td>Yes</td>
<td>3</td>
</tr>
<tr>
<td>KENYON &amp; ECKHARDT</td>
<td>N. Y.</td>
<td>Edward G. Chase</td>
<td>No</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td>KIESWETTER, WETTERAU &amp; BAKER</td>
<td>N. Y.</td>
<td>Morris Traer</td>
<td>No</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td>ABBOTT KIMBALL</td>
<td>Dayton</td>
<td>Chuck Gay</td>
<td>Yes</td>
<td>No</td>
<td>4</td>
</tr>
<tr>
<td>KIRCHER, HELTON &amp; COLETT</td>
<td>Phila.</td>
<td>Edward Felten</td>
<td>No</td>
<td>No</td>
<td>3</td>
</tr>
<tr>
<td>PHILIP KLEIN</td>
<td>N. Y.</td>
<td>Myron P. Kirk, Vp</td>
<td>Yes</td>
<td>Yes</td>
<td>4</td>
</tr>
<tr>
<td>KUDNER AGENCY</td>
<td>Madison</td>
<td>C. Beffa</td>
<td>Yes</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td>R L KULICK</td>
<td>Memphis</td>
<td>Hugh Murphy</td>
<td>Yes</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td>LAKE SPIRO SHURMAN</td>
<td>N. Y.</td>
<td>Ray Kremer</td>
<td>Yes</td>
<td>Yes</td>
<td>None</td>
</tr>
<tr>
<td>LAMBERT &amp; FEASLEY</td>
<td>N. Y.</td>
<td>William R. Stuhler</td>
<td>No</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td>C. J. LARCHE</td>
<td>N. Y.</td>
<td>H. Donald Lavine</td>
<td>Yes</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td>LAYNE LEENE &amp; GREENE</td>
<td>N. Y.</td>
<td>Edwin S. Friendly, Jr.</td>
<td>Yes</td>
<td>No</td>
<td>2</td>
</tr>
<tr>
<td>AL PAUL LEPTON</td>
<td>N. Y.</td>
<td>Nicholas Kresely</td>
<td>Yes</td>
<td>Yes</td>
<td>2</td>
</tr>
<tr>
<td>LENNEN &amp; MITCHELL</td>
<td>Atlanta</td>
<td></td>
<td>No</td>
<td>Yes</td>
<td>3</td>
</tr>
<tr>
<td>LILLER, NEAL &amp; BATTLE</td>
<td>Milw.</td>
<td>Lois Mark</td>
<td>Yes</td>
<td>Yes</td>
<td>4</td>
</tr>
<tr>
<td>LOISE MARK</td>
<td>Chi.</td>
<td>J. Daly</td>
<td>Yes</td>
<td>Yes</td>
<td>3</td>
</tr>
<tr>
<td>EARLE LUDLIN</td>
<td>Milw.</td>
<td>W. W. Muir</td>
<td>Yes</td>
<td>Yes</td>
<td>2</td>
</tr>
<tr>
<td>MARK, KAUTNER &amp; BERRMAN</td>
<td>N. Y.</td>
<td>Edward J. Whitehead</td>
<td>Yes</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td>MARSHALK &amp; PRATT</td>
<td>N. Y.</td>
<td>William H. Wilas</td>
<td>Yes</td>
<td>Yes</td>
<td>4</td>
</tr>
<tr>
<td>J M MATHES</td>
<td>N. Y.</td>
<td>El Wilbur</td>
<td>Yes</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td>MADIN</td>
<td>N. Y.</td>
<td>L. O. Coulter</td>
<td>Yes</td>
<td>Yes</td>
<td>5</td>
</tr>
<tr>
<td>MCCANN ERICKSON</td>
<td>Cleve.</td>
<td>Robert W. Dailey</td>
<td>Yes</td>
<td>Yes</td>
<td>3</td>
</tr>
<tr>
<td>MUKEE &amp; ALBRIGHT</td>
<td>Phila.</td>
<td>James A. McFadden</td>
<td>Yes</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td>DAN B. MINEH</td>
<td>L. A.</td>
<td>Hilly Sanders</td>
<td>Yes</td>
<td>Yes</td>
<td>3</td>
</tr>
<tr>
<td>MITCHELL FAUST</td>
<td>Chi.</td>
<td>Holman Faust</td>
<td>Yes</td>
<td>Yes</td>
<td>None</td>
</tr>
<tr>
<td>EMIL MOGUL</td>
<td>N. Y.</td>
<td>Emil Mogul, Pres.</td>
<td>Yes</td>
<td>Yes</td>
<td>3</td>
</tr>
<tr>
<td>RAYMOND R MORGAN</td>
<td>N. Y.</td>
<td>James C. Mostan, Vp</td>
<td>No</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td>MORSE INTERNATIONAL</td>
<td>N. Y.</td>
<td>C. C. Skiba &amp; Merv.</td>
<td>No</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td>Agency</td>
<td>City</td>
<td>TV Dept Head Supervisor</td>
<td>TV Staff</td>
<td>Film Dept</td>
<td>Clients in TV</td>
</tr>
<tr>
<td>---------------------</td>
<td>-----------------</td>
<td>-------------------------</td>
<td>----------</td>
<td>-----------</td>
<td>---------------</td>
</tr>
<tr>
<td>H. C. Morris</td>
<td>N. Y.</td>
<td>A. Jay Seraf</td>
<td>Yes</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td>Moss Associates</td>
<td>N. Y.</td>
<td>Ely A. Lindau</td>
<td>No</td>
<td>Yes</td>
<td>4</td>
</tr>
<tr>
<td>Needham, Louis &amp; Horby</td>
<td>Chi.</td>
<td>Alan Walliser, Vp</td>
<td>Yes</td>
<td>No</td>
<td>2</td>
</tr>
<tr>
<td>Neff Rigow</td>
<td>N. Y.</td>
<td>William Rosow</td>
<td>Yes</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td>Newell Emmett</td>
<td>N. Y.</td>
<td>George Foley, Jr.</td>
<td>Yes</td>
<td>No</td>
<td>5</td>
</tr>
<tr>
<td>Ohio Advertising</td>
<td>Cleve.</td>
<td>Melvin Tennesen</td>
<td>No</td>
<td>Yes</td>
<td>7</td>
</tr>
<tr>
<td>Ollan Advertising</td>
<td>Chi.</td>
<td>I. J. Warner, Vp</td>
<td>Yes</td>
<td>No</td>
<td>3</td>
</tr>
<tr>
<td>Olmsted &amp; Foley</td>
<td>Minn.</td>
<td>James D. McCune</td>
<td>No</td>
<td>Yes</td>
<td>2</td>
</tr>
<tr>
<td>Robert W. Orr</td>
<td>N. Y.</td>
<td>Stephen G. Bowen, Med. Dir.</td>
<td>No</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td>Owen &amp; Chappell</td>
<td>N. Y.</td>
<td>David Hal Hapern, Vp</td>
<td>No</td>
<td>No</td>
<td>1</td>
</tr>
<tr>
<td>Pacific National</td>
<td>Seattle</td>
<td>Trevor Evans</td>
<td>Yes</td>
<td>No</td>
<td>4</td>
</tr>
<tr>
<td>Peck Advertising</td>
<td>N. Y.</td>
<td>Arthur J. Daly</td>
<td>Yes</td>
<td>Yes</td>
<td>2</td>
</tr>
<tr>
<td>Larry Penderilton</td>
<td>L. A.</td>
<td>L. W. Penderilton</td>
<td>Yes</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td>Platt Forbes</td>
<td>N. Y.</td>
<td>Sherman E. Rogers</td>
<td>Yes</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td>Posner Zabin</td>
<td>N. Y.</td>
<td>James B. Zahn</td>
<td>No</td>
<td>Yes</td>
<td>None</td>
</tr>
<tr>
<td>Pratt &amp; Burk</td>
<td>Pittsburgh</td>
<td></td>
<td>No</td>
<td>No</td>
<td>3</td>
</tr>
<tr>
<td>Radio Adv Corp. of America</td>
<td>Jersey City</td>
<td>Michael A. Fiori</td>
<td>Yes</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td>Charles Dallas Reach</td>
<td>N. Y.</td>
<td>Jerome B. Harrison</td>
<td>Yes</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td>Redfield-Johnston</td>
<td>N. Y.</td>
<td>LeGrand L. Redfield</td>
<td>No</td>
<td>Yes</td>
<td>2</td>
</tr>
<tr>
<td>Knox Reeves</td>
<td>Minn.</td>
<td>Russell Neff</td>
<td>Yes</td>
<td>No</td>
<td>4</td>
</tr>
<tr>
<td>Fletcher O. Richardos</td>
<td>N. Y.</td>
<td>Kenneth Young</td>
<td>Yes</td>
<td>Yes</td>
<td>3</td>
</tr>
<tr>
<td>Roche, Williams &amp; Cleary</td>
<td>Chi.</td>
<td>Phil Stewart</td>
<td>Yes</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td>Irvin Rosen</td>
<td>N. Y.</td>
<td>Irving Rosen</td>
<td>No</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td>Ruthrauff &amp; Ryan</td>
<td>X. Y.</td>
<td>Wilson Tuttle, Vp</td>
<td>Yes</td>
<td>Yes</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Chi.</td>
<td>Fred Freiald</td>
<td>Yes</td>
<td>Yes</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Houston</td>
<td>Marvin Young</td>
<td>Yes</td>
<td>Yes</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Radio</td>
<td>H. Donald Hopton</td>
<td>Yes</td>
<td>No</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>St. Louis</td>
<td>Tom H. Rose</td>
<td>Yes</td>
<td>No</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>St. Louis</td>
<td>Oscar H. Zahne</td>
<td>Yes</td>
<td>Yes</td>
<td>2</td>
</tr>
<tr>
<td>ST George &amp; Keyes</td>
<td>N. Y.</td>
<td>James J. Freeman</td>
<td>No</td>
<td>Yes</td>
<td>3</td>
</tr>
<tr>
<td>Walker Saussy</td>
<td>New Orli</td>
<td>Walker Saussy</td>
<td>Yes</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td>Schect Advertising</td>
<td>Newark</td>
<td>E. Grant Schect, Vp</td>
<td>No</td>
<td>Yes</td>
<td>2</td>
</tr>
<tr>
<td>Scholts Advertising</td>
<td>L. A.</td>
<td>T. D. Scholts</td>
<td>No</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td>Gordon Schonfarber</td>
<td>Providence</td>
<td>Claire R. Grenier</td>
<td>No</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td>Russell M. Seeds</td>
<td>Chi.</td>
<td>Jack Simpson</td>
<td>Yes</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td>Serman &amp; Marquette</td>
<td>Chi.</td>
<td>L. D. Griffith</td>
<td>Yes</td>
<td>No</td>
<td>2</td>
</tr>
<tr>
<td>Simmons-Michelson</td>
<td>Detz.</td>
<td>Marian Sanders</td>
<td>Yes</td>
<td>No</td>
<td>2</td>
</tr>
<tr>
<td>Smith, Bull &amp; McCreery</td>
<td>L. A.</td>
<td>Diett Garten</td>
<td>Yes</td>
<td>No</td>
<td>2</td>
</tr>
<tr>
<td>Smith, Taylor &amp; Jenkins</td>
<td>Pittsb.</td>
<td>Thomas J. MartinWilliams</td>
<td>Yes</td>
<td>Yes</td>
<td>3</td>
</tr>
<tr>
<td>Sterling Advertising</td>
<td>N. Y.</td>
<td>Myron Brun</td>
<td>No</td>
<td>Yes</td>
<td>None</td>
</tr>
<tr>
<td>Stewart-Jordon</td>
<td>Phila.</td>
<td>Garry Buh</td>
<td>No</td>
<td>Yes</td>
<td>2</td>
</tr>
<tr>
<td>Charles R. Stuart</td>
<td>San Fran.</td>
<td>H. L. Burello</td>
<td>No</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td>Sullivan, Stautfer, Colwell &amp; Bayles</td>
<td>N. Y.</td>
<td>Phil Cohn, Vp</td>
<td>No</td>
<td>Yes</td>
<td>2</td>
</tr>
<tr>
<td>Taggart &amp; Young</td>
<td>L. A.</td>
<td></td>
<td>No</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td>J Walter Thompson</td>
<td>N. Y.</td>
<td>John U. Reber</td>
<td>Yes</td>
<td>Yes</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Chi.</td>
<td>Harold R. Rorie</td>
<td>Yes</td>
<td>Yes</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>H.wood</td>
<td>Earl Ed</td>
<td>Yes</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>San Fran.</td>
<td>Henry M. Jackson</td>
<td>Yes</td>
<td>Yes</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>L. A.</td>
<td>Leon Benson</td>
<td>Yes</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td>Turner Advertising</td>
<td>Chi.</td>
<td>A. F. Mathews</td>
<td>No</td>
<td>Yes</td>
<td>3</td>
</tr>
<tr>
<td>Van Sant, Oogdale</td>
<td>Balto.</td>
<td>Dan J. Loden</td>
<td>Yes</td>
<td>No</td>
<td>2</td>
</tr>
<tr>
<td>Hugo Wagensel</td>
<td>Dayton</td>
<td>Jim Bridges</td>
<td>Yes</td>
<td>No</td>
<td>2</td>
</tr>
<tr>
<td>Walker &amp; Owning</td>
<td>Pittsb.</td>
<td>R. C. Woodruff</td>
<td>Yes</td>
<td>Yes</td>
<td>3</td>
</tr>
<tr>
<td>William Whalen</td>
<td>N. Y.</td>
<td>Stevens P. Jackson</td>
<td>Yes</td>
<td>Yes</td>
<td>2</td>
</tr>
<tr>
<td>Warwick &amp; Legler</td>
<td>N. Y.</td>
<td>Trevor Bahn</td>
<td>No</td>
<td>Yes</td>
<td>4</td>
</tr>
<tr>
<td>Milton Weinberg</td>
<td>L. A.</td>
<td>William Kraub</td>
<td>No</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td>William H. Weintraub</td>
<td>N. Y.</td>
<td>Noran E. Kersta</td>
<td>Yes</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td>Weiss &amp; Geller</td>
<td>Chi.</td>
<td>Marvin Mann</td>
<td>Yes</td>
<td>Yes</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>N. Y.</td>
<td>Lester J. Maila</td>
<td>Yes</td>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td>West Marquis</td>
<td>L. A.</td>
<td>George M. Wolfe, Jr.</td>
<td>Yes</td>
<td>Yes</td>
<td>3</td>
</tr>
<tr>
<td>Wolfe, Jickling Dow &amp; Conkey</td>
<td>Detz.</td>
<td>James A. Christianson</td>
<td>Yes</td>
<td>No</td>
<td>2</td>
</tr>
<tr>
<td>Young &amp; Rubicam</td>
<td>N. Y.</td>
<td>Everard Meade</td>
<td>Yes</td>
<td>Yes</td>
<td>7</td>
</tr>
</tbody>
</table>
**TV Available Films Facilities**

<table>
<thead>
<tr>
<th>FIRM &amp; CITY</th>
<th>TV FILMS AVAILABLE</th>
<th>TV FILM SERVICES</th>
<th>mn</th>
<th>COSTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>JACE TV PICTURE SYUE (N. Y.)</td>
<td>3 F (HD); 50 Sh</td>
<td>2-mill ft SS</td>
<td>35 &amp; 16</td>
<td>OR</td>
</tr>
<tr>
<td>JACOB FILMS (N. Y.)</td>
<td>10 F; 4 Sh; others</td>
<td>—</td>
<td>16</td>
<td>$150 up rental</td>
</tr>
<tr>
<td>JPM FILMS (N. Y.)</td>
<td>35 Sh</td>
<td>—</td>
<td>OR</td>
<td></td>
</tr>
<tr>
<td>J. R. ALLEN PROD. (L.A)</td>
<td>35 Sh; French Newsreel</td>
<td>—</td>
<td>35 &amp; 16</td>
<td>OR</td>
</tr>
<tr>
<td>JENDER FILM COL (Sp)</td>
<td>VAR wild life Sh</td>
<td>—</td>
<td>16</td>
<td>OR</td>
</tr>
<tr>
<td>JOPE PICTURES (H'wood)</td>
<td>7000 OES (breaks)</td>
<td>Film processing; spots</td>
<td>35 &amp; 16</td>
<td>$150 up rental; OR $750 Comms. OR</td>
</tr>
<tr>
<td>JADOR FILMS (N. Y.)</td>
<td>35 Sh; Musical</td>
<td>—</td>
<td>16</td>
<td>OR</td>
</tr>
<tr>
<td>JFILM (N. Y.)</td>
<td>10 Car; 70 F; 52 W; 52 Sh</td>
<td>Comms to order</td>
<td>35 &amp; 16</td>
<td>OR</td>
</tr>
<tr>
<td>JFILM PRODUCERS (N. Y.)</td>
<td>3.5 Sh; Documentaries</td>
<td>Production to order</td>
<td>35 &amp; 16</td>
<td>OR</td>
</tr>
<tr>
<td>JCO (L.A.)</td>
<td>15,000 P</td>
<td>—</td>
<td>16</td>
<td>OR</td>
</tr>
<tr>
<td>JPROD (N. Y.)</td>
<td>FILM EFFECTS (N. Y.)</td>
<td>Anim, spots etc</td>
<td>35 &amp; 16</td>
<td>OR</td>
</tr>
<tr>
<td>JFICOM FILM LAB (N. Y.)</td>
<td>35 Sh; Documentaries</td>
<td>Films to order</td>
<td>35 &amp; 16</td>
<td>OR</td>
</tr>
<tr>
<td>JICANS FILMS (N. Y.)</td>
<td>15 Sh (on China)</td>
<td>Production to order</td>
<td>16 only</td>
<td>OR</td>
</tr>
<tr>
<td>JICAP PROD. (Close)</td>
<td>28 Car; 125 Sh; 8 W; 13 Music Sh</td>
<td>Film clips; comms</td>
<td>16</td>
<td>$150 $400 (red) rental</td>
</tr>
<tr>
<td>JICAP ART (N. Y.)</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>OR</td>
</tr>
<tr>
<td>JICAP TELE (H'wood)</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>OR</td>
</tr>
<tr>
<td>JICAP UFA PROD. (H'wood)</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>OR</td>
</tr>
<tr>
<td>JICAP FILMS (H'wood)</td>
<td>513 Sh</td>
<td>—</td>
<td>16</td>
<td>$150 $1000</td>
</tr>
<tr>
<td>JICAP CALIF. (H'wood)</td>
<td>1 Car</td>
<td>Comms to order</td>
<td>16</td>
<td>$750 up min</td>
</tr>
<tr>
<td>JICAP SHIELD (N. Y.)</td>
<td>50 Sh</td>
<td>Comms; musical spots</td>
<td>16</td>
<td>$600-$2500</td>
</tr>
<tr>
<td>JICAP PICTURES (N. Y.)</td>
<td>15 Sh; 50 Sh; 2 Sh (Religious)</td>
<td>—</td>
<td>16</td>
<td>OR</td>
</tr>
<tr>
<td>JICAP TV NETWOR (N. Y.)</td>
<td>Var film-recorded peeks</td>
<td>“Tele-Transcriptions”</td>
<td>35 &amp; 16</td>
<td>Base 85 min</td>
</tr>
<tr>
<td>JICAP SONY FILMS (N. Y.)</td>
<td>300 Sh (Ethie)</td>
<td>Short only to order</td>
<td>35 &amp; 16</td>
<td>$25 up rental</td>
</tr>
<tr>
<td>JICAP JOHN F. SHAPF (N. Y.)</td>
<td>Var F, Sh, News</td>
<td>—</td>
<td>35 &amp; 16</td>
<td>OR</td>
</tr>
<tr>
<td>JICAP SIGNATURES (N. Y.)</td>
<td>(See NBC Live)</td>
<td>Creative; production</td>
<td>35 &amp; 16</td>
<td>OR</td>
</tr>
<tr>
<td>JICAP ASSOCIATES (Dayton)</td>
<td>Var OES</td>
<td>Comms; anim, lab work</td>
<td>35 &amp; 16</td>
<td>OR</td>
</tr>
<tr>
<td>JICAP QUITIES (N. Y.)</td>
<td>—</td>
<td>Consultant on comms</td>
<td>35 &amp; 16</td>
<td>OR</td>
</tr>
<tr>
<td>JICAP TAR PROD. (H'wood)</td>
<td>150 Car; 500 F; 400 Sh etc</td>
<td>—</td>
<td>16</td>
<td>OR</td>
</tr>
<tr>
<td>JICAP NOS Films (H'wood)</td>
<td>6 Car series</td>
<td>—</td>
<td>16</td>
<td>OR</td>
</tr>
<tr>
<td>JICAP FILMS (N. Y.)</td>
<td>25 Car; 10 F; 90 Sh etc</td>
<td>—</td>
<td>16</td>
<td>OR</td>
</tr>
<tr>
<td>JICAP AITON FILMS (L.A)</td>
<td>13 Sh; 5 Sh; 10-15 min Sh</td>
<td>—</td>
<td>16</td>
<td>OR</td>
</tr>
<tr>
<td>JICAP ELMER FILMS (Green Bay)</td>
<td>13 Sh (Religious)</td>
<td>—</td>
<td>16</td>
<td>OR</td>
</tr>
<tr>
<td>JICAP PROD. (N. Y.)</td>
<td>3 Sh; others</td>
<td>Comms; spots</td>
<td>35 &amp; 16</td>
<td>$800-$1400</td>
</tr>
<tr>
<td>JICAP M. GODMAN (N. Y.)</td>
<td>3 OES series</td>
<td>Comms, spots to order</td>
<td>16</td>
<td>Based on mtz</td>
</tr>
<tr>
<td>JICAP JIREY STUD (N. Y.)</td>
<td>—</td>
<td>Production to order</td>
<td>35 &amp; 16</td>
<td>OR</td>
</tr>
<tr>
<td>JICAP PROD. (H'wood)</td>
<td>2 F; 2 Sh (Religious)</td>
<td>—</td>
<td>16</td>
<td>OR</td>
</tr>
<tr>
<td>JICAP EYPROD. (N. Y.)</td>
<td>4 Sh; others</td>
<td>Comms to order</td>
<td>35 &amp; 16</td>
<td>Rental; OR</td>
</tr>
<tr>
<td>JICAP PARNELL (H'wood)</td>
<td>13 Sh</td>
<td>Production to order</td>
<td>16 &amp; 10 min rate</td>
<td></td>
</tr>
<tr>
<td>JICAP ENC (Culver City)</td>
<td>1 Car; 35 Sh; others</td>
<td>“Project 1” to order</td>
<td>35 &amp; 16</td>
<td>OR</td>
</tr>
<tr>
<td>JICAP TV DEPT. (N. Y.)</td>
<td>1S5-Telew. service</td>
<td>“Perfectly” to order</td>
<td>35 &amp; 16</td>
<td>OR</td>
</tr>
<tr>
<td>JICAP ACTIONAL FILMS</td>
<td>3 TV Sh series</td>
<td>—</td>
<td>16</td>
<td>OR</td>
</tr>
<tr>
<td>JICAP ELM N. TINN (N. Y.)</td>
<td>2 Car; 37 Sh (Travel)</td>
<td>Production to order</td>
<td>35 &amp; 16</td>
<td>OR</td>
</tr>
<tr>
<td>JICAP FJ SYE (N. Y.)</td>
<td>2 F (Palestine)</td>
<td>Production to order</td>
<td>35 &amp; 16</td>
<td>Cost-plus</td>
</tr>
<tr>
<td>JICAP ELE-FILM (N. Y.)</td>
<td>52 TV Sh</td>
<td>Production to order</td>
<td>35 &amp; 16</td>
<td>Spots $100 up</td>
</tr>
<tr>
<td>JICAP TVM FILMS (Dallas)</td>
<td>2 Car; 1 F; 8 Sh</td>
<td>Production to order</td>
<td>35 &amp; 16</td>
<td>$500-$15,000</td>
</tr>
</tbody>
</table>

On Request


---

**AD AGENCY TV DEPT’S**

(Continued from page 100)

son, and Foote, Cone & Belding have semi-autonomous TV departments in the agency branches that are busy handling their own TV campaigns.

Only about 15% of the total number of agencies in the United States and Canada actually have TV departments. Of these TV-minded agencies, roughly a quarter of them have one or two-man departments with no clients actually on the visual air. However, the nearly-two hundred agencies that are actively in TV operations now control the majority of the advertising billings in all media, and their client lists read like the *Who’s Who* of advertising. There isn’t an agency with any sort of sizeable broadcast advertising billings that hasn’t felt the influence of TV.

There are still only a handful of agencies, like Kunder, Young & Rubicam, BBDO, and K&L, etc., that can carry the enormous overhead of a completely-staffed TV department, with all the creative, technical and film-trained people necessary. Other agencies are keeping up through, largely by doubling-in-brass with their radio departments, and by calling in outside help from a growing list of TV-wise consultants, package producers, and film companies, who function, on a sort of “piece-work” basis, as additional agency TV personnel. The advertiser who feels that visual air advertising is necessary for a successful campaign for his product or services doesn’t have to look far today to find an agency that can handle it.

---

**TV ad placement**

**Network telecasting up 1000% in year**

In a little more than a year’s time, the total number of “units of business” placed by advertisers at all levels of TV air advertising has skyrocketed. Network TV has shown the largest growth; 1000%. Selective TV shows a sizeable 500%, and TV at the local level, just under 600%. These figures, while they do not represent industrial expansion as such, are the results of a running comparative study, *TV Trends,* that has appeared monthly in SPONSOR. Using the figures of July, 1948 as a base (10 cities, 19 stations
Some content has been omitted due to its irrelevance or length. The table structure and data are intact, and the natural text is readable and coherent.

A year later, in May of 1949, the situation had changed considerably. Beer and wine advertising, clothing, confectionery, and soft drinks, home furnishings, and drugs had become increasingly important as TV advertisers. Auto advertising, up in terms of dollar volume, was down perceptively due to the influx of new business, and was typical of those that had slipped in the per cent column.

Here is where the network TV dollars come from in May, 1949:

<table>
<thead>
<tr>
<th>Category</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Automotive</td>
<td>26.0</td>
</tr>
<tr>
<td>Food</td>
<td>14.9</td>
</tr>
<tr>
<td>Clothing</td>
<td>13.1</td>
</tr>
<tr>
<td>Radio, TV, Appl.</td>
<td>12.0</td>
</tr>
<tr>
<td>Soap, Toiletries</td>
<td>6.6</td>
</tr>
<tr>
<td>Tobacco</td>
<td>3.9</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>2.3</td>
</tr>
<tr>
<td>Beer &amp; Wine</td>
<td>1.5</td>
</tr>
<tr>
<td>Conf. &amp; Soft Dr.</td>
<td>1.0</td>
</tr>
<tr>
<td>Home Furnishings</td>
<td>5.8</td>
</tr>
<tr>
<td>Drugs</td>
<td>0.8</td>
</tr>
</tbody>
</table>

In national selective and regional TV figures, comparing June of 1948 and May of 1949 show similar effects in many of the same categories, for the same reasons: An unbalanced, but overall increase in TV units of business. The entry of watch firms into TV on a wide scale was responsible largely for a sizeable increase in the share of the business placed at the national-regional selective level in the jewelry category. That category went from having a 17.3% share of the business placed in June, 1948 to a 30.3% (largest in this level of TV advertising) share in May, 1949.

At the local-retail level of TV ad-
Twelve months later, in May of 1949, the majority of these categories were off percentagewise, due to the failure of spending by these groups to match the spending being done by the categories that had become recently (usually about six months before) active in visual advertising.

Here are the figures for May, 1949, which show the changes caused by new local-retail-business advertising in TV, by those firms who are finding that the visual air is the selling air:

<table>
<thead>
<tr>
<th>Category</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Automotive</td>
<td>12.9</td>
</tr>
<tr>
<td>Banks</td>
<td>1.3</td>
</tr>
<tr>
<td>Dept. Stores</td>
<td>0.3</td>
</tr>
<tr>
<td>Food</td>
<td>1.0</td>
</tr>
<tr>
<td>Home Furn.</td>
<td>3.9</td>
</tr>
<tr>
<td>Hotels &amp; Res.</td>
<td>2.3</td>
</tr>
<tr>
<td>Clothing</td>
<td>2.3</td>
</tr>
<tr>
<td>Personal Servs.</td>
<td>3.0</td>
</tr>
<tr>
<td>Radio, TV, Appliance</td>
<td>3.7</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>13.4</td>
</tr>
<tr>
<td>Jewelry</td>
<td>1.7</td>
</tr>
<tr>
<td>Beer &amp; Wine</td>
<td>0.6</td>
</tr>
<tr>
<td>Drugs</td>
<td>0.7</td>
</tr>
<tr>
<td>Tobacco</td>
<td>0.1</td>
</tr>
<tr>
<td>Conf. &amp; Soft Dr.</td>
<td>1.7</td>
</tr>
</tbody>
</table>

There are more changes to come this Fall. TV advertising will continue on the upgrade, and the amount of new money that will come in each category will not bear any relationship to new money in another. One thing is certain: TV is an important advertising factor in advertising plans of buyers of broadcast advertising at all economic levels.

**FALL FORECAST**

(Continued from page 66)

26. Building products and homes themselves have only now reached the point where it’s possible to sell the consumer in masse on the advisability of modernizing or buying a home. In part, this has been made possible by the new multi-billion dollar bill passed by Congress to help low-cost housing and modernizing. Tests advertising, the entry into dealer advertising or local-firm TV advertising by many of the same categories (Jewelry, beer and wine, drugs, tobacco etc.) that had in the period June 1948-May 1949 become major factors in TV advertising also caused a major realignment of the percentage shares of TV business units placed.

Here are the local retail percentages for June of 1948:

<table>
<thead>
<tr>
<th>Category</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Automotive</td>
<td>16.3</td>
</tr>
<tr>
<td>Banks</td>
<td>0.3</td>
</tr>
<tr>
<td>Dept. Stores</td>
<td>14.6</td>
</tr>
<tr>
<td>Food</td>
<td>6.0</td>
</tr>
<tr>
<td>Home Furn.</td>
<td>5.7</td>
</tr>
<tr>
<td>Hotels &amp; Res.</td>
<td>7.3</td>
</tr>
<tr>
<td>Clothing</td>
<td>11.0</td>
</tr>
<tr>
<td>Personal Servs.</td>
<td>8.6</td>
</tr>
<tr>
<td>Radio, TV, Appl.</td>
<td>26.9</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>8.3</td>
</tr>
</tbody>
</table>

There are many more changes to come this Fall. TV advertising will continue on the upgrade, and the amount of new money that will come in each category will not bear any relationship to new money in another. One thing is certain: TV is an important advertising factor in advertising plans of buyers of broadcast advertising at all economic levels.

**TV Available Live Package Programs**

<table>
<thead>
<tr>
<th>Title</th>
<th>Type</th>
<th>Time</th>
<th>Explanation</th>
<th>Producers/Agent</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC Barn Dance</td>
<td>Variety</td>
<td>30 min, 1 wk</td>
<td>Americana, rustic humor</td>
<td>ABC Spot Sales</td>
</tr>
<tr>
<td>Actors Studio</td>
<td>Drama</td>
<td>30 min, 1 wk</td>
<td>Once upon a time stories</td>
<td>ABC &amp; World Video</td>
</tr>
<tr>
<td>ADD Another One</td>
<td>Aud &amp; part.</td>
<td>15 min, 1 wk</td>
<td>Visual quick shot</td>
<td>Gerard Park</td>
</tr>
<tr>
<td>Adventures of Caesar</td>
<td>Drama</td>
<td>30 min, 1 wk</td>
<td>Live-film story of a lovable due</td>
<td>John Gibilosi</td>
</tr>
<tr>
<td>At Home With Manville</td>
<td>Musical</td>
<td>30 min, 1 wk</td>
<td>Live-film dramatizations</td>
<td>Martin Video</td>
</tr>
<tr>
<td>Adventures, Fu Manchu</td>
<td>Comedy</td>
<td>30 min, 1 wk</td>
<td>Light domestic comedy</td>
<td>Gordon M. Day</td>
</tr>
<tr>
<td>After Dinner Science</td>
<td>Variety</td>
<td>15 min, 1 wk</td>
<td>Do-it-yourself science tracks</td>
<td>Barach Ritsa &amp; TV</td>
</tr>
<tr>
<td>All About People</td>
<td>Variety</td>
<td>15 min, 1 wk</td>
<td>Ruth Lee chats</td>
<td>Ohi Video</td>
</tr>
<tr>
<td>Ballet Story Time</td>
<td>Dance</td>
<td>15 min, 1 wk</td>
<td>Fairy tales in dance form</td>
<td>NBC Spot Sales</td>
</tr>
<tr>
<td>BALDRAMA</td>
<td>Dance</td>
<td>15-30 min, 1 wk</td>
<td>Ballet and modern dance program</td>
<td>Video Drama</td>
</tr>
<tr>
<td>Red Barber Sports</td>
<td>Variety</td>
<td>30 min, 1 wk</td>
<td>Live-film sports quiz show</td>
<td>A. S. Anderson</td>
</tr>
<tr>
<td>Between Us Girls</td>
<td>Aud &amp; part.</td>
<td>30 min, 1 wk</td>
<td>Potpourri of feminine news</td>
<td>John Gibbs</td>
</tr>
<tr>
<td>Bling Date</td>
<td>Aud &amp; part.</td>
<td>30 min, 1 wk</td>
<td>The famous wartime show</td>
<td>Film Features</td>
</tr>
<tr>
<td>Bombs, Jungle Boy</td>
<td>Variety</td>
<td>15-30 min, 1 wk</td>
<td>Bombs and his young animal friend</td>
<td>Ab TV See</td>
</tr>
<tr>
<td>Bright Side</td>
<td>Variety</td>
<td>15-30 min, 1 wk</td>
<td>The famous wartime show</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Broadway Detective</td>
<td>Aud &amp; part.</td>
<td>30 min, 1 wk</td>
<td>Topical review</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Blaubach at Blackstone</td>
<td>Musical</td>
<td>30 min, 1 wk</td>
<td>A whodunit</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Captain's Quirks</td>
<td>Variety</td>
<td>15 min, 1 wk</td>
<td>Celebrations”brunching”</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>CARL'S SURPRISE</td>
<td>Variety</td>
<td>15 min, 5 wk</td>
<td>Live-film mystery series</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>CAROLE CALLING</td>
<td>Variety</td>
<td>15 min, 2 wk</td>
<td>Kid's show with clowns, puppets</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>CARTOON COMICS</td>
<td>Variety</td>
<td>15 min, 5 wk</td>
<td>Karl's show with Pete Boyle</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Cartoon Teletales</td>
<td>Variety</td>
<td>5 min</td>
<td>Animal stories for neophyte set</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Children's Disk Jockey</td>
<td>Musical</td>
<td>15 min, 2 wk</td>
<td>Colby plays kid's recordines</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Concentrate On You</td>
<td>Musical</td>
<td>15 min, 1 wk</td>
<td>Educational identification dramas</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Larry Cotton</td>
<td>Musical</td>
<td>15 min, 1 wk</td>
<td>Larry Cotton sings</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Court of Current Issues</td>
<td>Aud &amp; part.</td>
<td>60 min, 1 wk</td>
<td>Dimension program</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Crazy Auction</td>
<td>Variety</td>
<td>15-60 min, 1 wk</td>
<td>Charity auctions and razzle situations</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>CURTAIN CALL</td>
<td>Drama</td>
<td>15 min, 3 wk</td>
<td>Percival Wilde's one-act plays</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>CUSTOMER IS RIGHT</td>
<td>Comedy</td>
<td>15 min, 3 wk</td>
<td>Situation comedy</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>DATE FOR THREE</td>
<td>Variety</td>
<td>15 min, 5 wk</td>
<td>Problems of college students</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>DINNER PLATTER</td>
<td>Musical</td>
<td>60 min, 5 wk</td>
<td>TV dinner show</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Do's &amp; Swap Shop</td>
<td>Homeave</td>
<td>15-30 min, 1 wk</td>
<td>TV women's show with news</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Dollars and Sense</td>
<td>Variety</td>
<td>30 min, 1 wk</td>
<td>Soreker says anything</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Double Your Money Back</td>
<td>Comedy</td>
<td>15 min</td>
<td>Quiz show testing five senses</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Dr. Fix-Um</td>
<td>Homeave</td>
<td>15-30 min, 1 wk</td>
<td>One-man comedy show</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Dude Ranch</td>
<td>Musical</td>
<td>30 min, 1 wk</td>
<td>Household hints</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Eye Quiz</td>
<td>Aud &amp; part.</td>
<td>15 min, 1 wk</td>
<td>Hillbilly variety</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Juke Fagin</td>
<td>Variety</td>
<td>30 min, 1 wk</td>
<td>Sophisticated action detective series</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Faith Hope &amp; Charley</td>
<td>Musical</td>
<td>30 min, 1 wk</td>
<td>Situation comedy</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Family Party</td>
<td>Variety</td>
<td>30 min, 1 wk</td>
<td>Picnic-of-the-face, ram's stunts</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Family Quiz</td>
<td>Aud &amp; part.</td>
<td>30 min, 1 wk</td>
<td>Talent-ear for show</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Fare Enough</td>
<td>Variety</td>
<td>30 min, 1 wk</td>
<td>Travel quiz with trips as prizes</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Skip Farrell Show</td>
<td>Variety</td>
<td>15 min, 1 wk</td>
<td>Skip Farrell sangs</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Father and Son</td>
<td>Variety</td>
<td>15 min, 5 wk</td>
<td>Skip Farrell sangs</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Flame Show</td>
<td>Variety</td>
<td>30 min, 1 wk</td>
<td>John Smith's garden expert</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Floral Trail</td>
<td>Homeave</td>
<td>15 min, 1 wk</td>
<td>John Smith's garden expert</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Flying Carpet</td>
<td>Variety</td>
<td>30-60 min, 1 wk</td>
<td>Harem revue with opera Caliph</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>From Nowhere to Bway</td>
<td>Variety</td>
<td>30 min, 1 wk</td>
<td>Tales of the South Seas</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Garbo on the Trail</td>
<td>Variety</td>
<td>30 min, 1 wk</td>
<td>Dave Garbow and his friends</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Georgia Mae</td>
<td>Musical</td>
<td>30 min, 1 wk</td>
<td>Telegraph Georgia Mae</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Golden Spotlight</td>
<td>Musical</td>
<td>15 min, 1 wk</td>
<td>High-level musical and dance talent</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Gismo Goodkin</td>
<td>Variety</td>
<td>30 min, 1 wk</td>
<td>Puppet tales fairy tales</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Bomp Hadley Pitching</td>
<td>Variety</td>
<td>15 min, 2 wk</td>
<td>Sports news of the day and sports news</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>Headline Mysteries</td>
<td>Variety</td>
<td>15 min, 5 wk</td>
<td>Real-life dramas are acted out</td>
<td>Ted Nelson</td>
</tr>
</tbody>
</table>
conducted by WNEW in conjunction with the much-publicized Bendix washer and Levittown experiment proved that radio can move homes by the hundreds, and that it can sell homes even before they are built.

Housing will use broadcast advertising in a healthy manner this year. Developers of acreage will also use radio this Fall, as they have been using it this spring and summer. There is a million-plus home shortage in the U. S. Builders are looking forward to filling the void and the record of broadcast advertising in helping them is interesting, to say the least.

27. Soft drink sales have held up this past summer. In fact the extra hot weather has helped many bottlers hit new highs. Some of these bottlers will start advertising this Fall to try to keep the business that the hot weather has brought them. Pepsi-Cola and Coca-Cola will battle it out on the network air, but in this battle it will be almost unfair competition since Coke had millions while as Pepsi has thousands. There will be little change in the soft drink picture this Fall.

28. Book sales, off this Spring, will rebound this Fall as more workers have more leisure reading time. Advertising will continue to be placed on an “immediate-results” basis, as there is no long-term thinking in the publishing field. Books are not sold because Random House, for instance, publishes them, but because the particular book is desired by the advertising reader or listener. Millions of books have been sold on the air, but the desire to read generally has yet to be promoted by the medium.

29. Home furnishings, with the exception of floor coverings and a tiny group of furniture manufacturers like Kroehler, have not been nationally advertised, except through the limited-appeal “shelter magazines.” Last season Bigelow-Sanford bought a TV program of popular appeal. Mohawk Carpet sponsored a musical TV Showroom, and Bonafide Mills presented a number of TV programs for Bonny Maid floor coverings. All are expected back to the visual medium this Fall, with more along with them. They have a great deal to learn about how to sell home furnishings on the air, but then most television advertisers have plenty to learn about the medium.

The most successful users of the air
### TV Available Live Package Programs

<table>
<thead>
<tr>
<th>TITLE</th>
<th>TYPE</th>
<th>TIME</th>
<th>EXPLANATION</th>
<th>PRODUCER AGENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>SAVOYARDS</td>
<td>Musical</td>
<td>15-30 min</td>
<td>Gilbert &amp; Sullivan</td>
<td>H. S. Kaufman</td>
</tr>
<tr>
<td>SAY CAN YOU SEE</td>
<td>Aud part</td>
<td>30 min, 1 wk</td>
<td>&quot;New&quot; John Reed King quiz</td>
<td>H. S. Kaufman</td>
</tr>
<tr>
<td>SAY IT WITH ACTING</td>
<td>Aud part</td>
<td>30 min, 1 wk</td>
<td>B-way shows Casts play characters</td>
<td>West Hooks</td>
</tr>
<tr>
<td>SCIENCE CIRCLE</td>
<td>Variety</td>
<td>30 min, 1 wk</td>
<td>Popular science and dramatizations</td>
<td>ABC Spot Sales</td>
</tr>
<tr>
<td>SCIENCE ON PARADE</td>
<td>News</td>
<td>30 min, 1 wk</td>
<td>Scientific news</td>
<td>Olio Video</td>
</tr>
<tr>
<td>SEEING IS BELIEVING</td>
<td>Quiz</td>
<td>15-30 min</td>
<td>Viewer-quiz with puzzles</td>
<td>Ralph Powers</td>
</tr>
<tr>
<td>SHOW BUSINESS</td>
<td>Variety</td>
<td>30 min, 1 wk</td>
<td>Musical-comedy performers</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>SING-A-GAME</td>
<td>Musical</td>
<td>30 min, 1 wk</td>
<td>Eddie Dewing stars in revue</td>
<td>John Zeafer</td>
</tr>
<tr>
<td>SMITHS &amp; THE NEWS</td>
<td>News</td>
<td>15 min, 5 wk</td>
<td>American family views</td>
<td>Irvin Paul Sauls</td>
</tr>
<tr>
<td>SONG STYLINGS</td>
<td>Musical</td>
<td>15 min, 1 wk</td>
<td>Williams and Moran sing</td>
<td>WTMG-TV</td>
</tr>
<tr>
<td>SO YOU WANT BROADWAY</td>
<td>Aud part</td>
<td>30 min, 1 wk</td>
<td>TV &quot;screen test&quot;</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>SPORT HEADLINERS</td>
<td>Sports</td>
<td>30 min, 1 wk</td>
<td>Sports review with Dumas</td>
<td>H. Audell</td>
</tr>
<tr>
<td>SPORTING EYE</td>
<td>Sports</td>
<td>15 min</td>
<td>Viewers test knowledge of sports</td>
<td>Ralph Powers</td>
</tr>
<tr>
<td>SPORTS ROOM FINAL</td>
<td>Sports</td>
<td>15 min, 5 wk</td>
<td>Late results from world of sports</td>
<td>WAM</td>
</tr>
<tr>
<td>STAND BY FOR CRIME</td>
<td>Drama</td>
<td>15-30 min</td>
<td>Inspector Web's whodunit</td>
<td>ABC</td>
</tr>
<tr>
<td>STAR BOARDERS</td>
<td>Drama</td>
<td>30 min, 1 wk</td>
<td>Typical theatrical boardhouse</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>STUDIO PARTY</td>
<td>Aud part</td>
<td>30 min, 1 wk</td>
<td>Johnny Steele m.c.'s quiz show</td>
<td>WZYZ-TV</td>
</tr>
<tr>
<td>STARRIST STAIRWAY</td>
<td>Variety</td>
<td>30 min, 1 wk</td>
<td>Talent-search show</td>
<td>WZAY-TV</td>
</tr>
<tr>
<td>TAKE A MISTAKE</td>
<td>Aud part</td>
<td>30 min, 1 wk</td>
<td>Contestants guess error</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>TEEN TOWN HALL</td>
<td>Variety</td>
<td>30 min, 1 wk</td>
<td>Of, by, and for, teen-agers</td>
<td>Martin Video</td>
</tr>
<tr>
<td>TELEFOTO NEWS</td>
<td>News</td>
<td>5 min, 5 wk</td>
<td>Locally-produced news show Film WTTV</td>
<td>KSTP-TV</td>
</tr>
<tr>
<td>TELEKIDS</td>
<td>Variety</td>
<td>30 min, 1 wk</td>
<td>Muppets talent, games, cartoons</td>
<td>WDSL-TV</td>
</tr>
<tr>
<td>TELE-PUPPETS THEATRE</td>
<td>Variety</td>
<td>12 min</td>
<td>Puppets out situation comedy</td>
<td>Jack Parker</td>
</tr>
<tr>
<td>TELE SKETCHES</td>
<td>Interview</td>
<td>15 min, 5 wk</td>
<td>Joe Kassel sketches famous guests</td>
<td>Basch Radio &amp; TV</td>
</tr>
<tr>
<td>TV BAR TEN RANCH</td>
<td>Variety</td>
<td>30 min, 5 wk</td>
<td>Western songs and cowboy films</td>
<td>WCAU-TV</td>
</tr>
<tr>
<td>TV CROSSWORD PUZZLE</td>
<td>Aud part</td>
<td>30 min, 1 wk</td>
<td>Viewers fill out crossword puzzles</td>
<td>Harry S Goodman</td>
</tr>
<tr>
<td>TELEVISION SALUTE</td>
<td>Aud part</td>
<td>30 min, 1 wk</td>
<td>Adult talent-search show</td>
<td>WNBC-TV</td>
</tr>
<tr>
<td>TV SPORTSCAST</td>
<td>Sports</td>
<td>13 min, 6 wk</td>
<td>Sports interviews and news</td>
<td>N. J. Maltz</td>
</tr>
<tr>
<td>TV SPORTS WORLD</td>
<td>Sports</td>
<td>15 min, 5 wk</td>
<td>Daily sports round-up of latest news</td>
<td>WCAU-TV</td>
</tr>
<tr>
<td>TV TELEPHONE GAME</td>
<td>Aud part</td>
<td>15 min</td>
<td>Legal bingo</td>
<td>Harry S Goodman</td>
</tr>
<tr>
<td>TELEWORD</td>
<td>Variety</td>
<td>15-30 min</td>
<td>Crossword puzzles on TV. Primes</td>
<td>Al Buffington</td>
</tr>
<tr>
<td>THREE FLAMES</td>
<td>Musical</td>
<td>15-30 min</td>
<td>Joy, ooked trio with comedy</td>
<td>Ted Nelson</td>
</tr>
<tr>
<td>TOPIC OF THE DAY</td>
<td>Variety</td>
<td>30 min, 1 wk</td>
<td>Reuse around a theatrical &quot;angel&quot;</td>
<td>Amoroso</td>
</tr>
<tr>
<td>TOP OF THE EVENING</td>
<td>Comedy</td>
<td>15 min, 1 wk</td>
<td>The life of a Jack-of-all-trades</td>
<td>WTVI</td>
</tr>
<tr>
<td>TROUBLE SHOOTER</td>
<td>Drama</td>
<td>30 min, 1 wk</td>
<td>Dramatized archeology</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>GEORGE VAN KELT</td>
<td>Aud part</td>
<td>30 min, 1 wk</td>
<td>TV quiz in which viewers participate</td>
<td>ADV-TV</td>
</tr>
<tr>
<td>VIDEO CLUES</td>
<td>Drama</td>
<td>30 min, 1 wk</td>
<td>Visual quiz</td>
<td>Al Buffington</td>
</tr>
<tr>
<td>VIZ-QUIZ OF 2 CITIES</td>
<td>Drama</td>
<td>30 min, 1 wk</td>
<td>Girl solves murders</td>
<td>Film Features</td>
</tr>
<tr>
<td>VERA WALLACE</td>
<td>Drama</td>
<td>5 min, 5 wk</td>
<td>TV version of police posters</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>WANTED</td>
<td>Variety</td>
<td>15 min</td>
<td>Oldsmobile solutions to problems</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>WE'LL FIX IT FOR SURE</td>
<td>Musical</td>
<td>30 min, 1 wk</td>
<td>Cowboy songs and story line</td>
<td>WPTZ &amp; NBC</td>
</tr>
<tr>
<td>WESTERN BALLADEER</td>
<td>Aud part</td>
<td>30 min, 1 wk</td>
<td>Auctioneer sells</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>WHAT AM I BID</td>
<td>Home sve</td>
<td>15 min</td>
<td>How to cook just about anything</td>
<td>ESTP-TV</td>
</tr>
<tr>
<td>WHAT'S COOKIN?</td>
<td>Drama</td>
<td>30 min, 1 wk</td>
<td>Backstage life of young actors</td>
<td>Barnard Sackett</td>
</tr>
<tr>
<td>WEST 87TH ST.</td>
<td>Variety</td>
<td>60 min, 1 wk</td>
<td>Talent jambores</td>
<td>NBC</td>
</tr>
<tr>
<td>PAUL WHITEMAN CLUB</td>
<td>Aud part</td>
<td>30 min, 1 wk</td>
<td>Viewers compete</td>
<td>Salet-Costa</td>
</tr>
<tr>
<td>WHO'S CHAMP?</td>
<td>Musical</td>
<td>15 min, 2 wk</td>
<td>Western songs and situation comedy</td>
<td>WRR-TV</td>
</tr>
<tr>
<td>WIFE AND GENE</td>
<td>Aud part</td>
<td>30 min, 1 wk</td>
<td>Quiz game with racetrack gimmick</td>
<td>WNY-TV</td>
</tr>
<tr>
<td>WIN PLACE SHOW</td>
<td>Home sve</td>
<td>15 min</td>
<td>Fashion news, food hints, post it</td>
<td>WNY-TV</td>
</tr>
<tr>
<td>WOMAN'S VIDEO JOURNAL</td>
<td>Home sve</td>
<td>15 min</td>
<td>Practical household hints</td>
<td>WNYT-V</td>
</tr>
<tr>
<td>KEN WRIGHT</td>
<td>Musical</td>
<td>15 min, 1 wk</td>
<td>Ken Wright at the ocean</td>
<td>WNY-TV</td>
</tr>
<tr>
<td>YOU CAN DO IT</td>
<td>Home sve</td>
<td>15 min, 5 wk</td>
<td>Practical household hints</td>
<td>WNYT-V</td>
</tr>
<tr>
<td>YOUR HEALTH</td>
<td>News</td>
<td>15 min, 1 wk</td>
<td>News and medical discoveries</td>
<td>Olio Video</td>
</tr>
<tr>
<td>YOURS TRULY</td>
<td>Aud part</td>
<td>15 min, 1 wk</td>
<td>Hull and writing analyst Stafford</td>
<td>Gambleworth</td>
</tr>
<tr>
<td>YOU TOO CAN BE LOVELY</td>
<td>Home sve</td>
<td>15 min, 5 wk</td>
<td>Leo de Grave tells all</td>
<td>WNYT-V</td>
</tr>
</tbody>
</table>

To sell home furnishings are the time-payment merchandisers. All over the nation there are stores that broadcast advertising has built. These stores will be selling hot and heavy this Fall because they'll have furnishings to sell at prices the public wants to pay now, and because there are no governmental restrictions to the terms on which they can sell. There will also be considerable cooperative advertising money to be spent by these stores.

### 30. Automobile accessories do not sell themselves

The manufacturers that supply the automobile firms with the accessories also sell them under their own tradenames and have an association budget that runs into the millions to establish a buy-from-the-origin-maker theme.

Individual firms have cooperative advertising budgets and several firms besides Electric Auto-Loite and Fram will be using network budgets to time for the lurch accessory business.

### 31. Travel and vacation business wasn't as good this summer as it was last year—but it was good.

The resorts that did the "extra" business were frequently those that used broadcast advertising to sample their wares to the public. This Fall these resorts will continue to use radio to sample their services. Vacations are no longer restricted to the ten weeks of the summer, they're an all year round business—and broadcast advertising will help the resorts get, and hold, the business.

Railroads have plans to promote special Fall all-inclusive excursions, ski trains and a number of other specials that should increase business. All these will be air-promoted.

Planes will also increase their use of advertising on and off the air. Recent crashes and near-crashes of overseas air transports hasn't helped air business, especially when some of the near accidents had big-name performers like Danny Kaye aboard. There'll be plenty of travel advertising this Fall.

Many things can happen to make the plans reported in this forecast blow up in smoke. Last year the forecast was, happily over 85% correct, sponsor covered less industries in its 1948 Fall Facts Forecast than it has this year. However, the sources made available to sponsor are of the best. This is the way the Fall situation looks as sponsor goes to press with Fall Facts: 1949.

---

* * *
How's working this summer?

It's been a summer thus far this vacation period. What has made it worse is the fact that agencies and advertisers have been right up against the buzz saw. Managements for literally thousands of firms have adopted a "wait and see" attitude. Commitments for fall Advertising are far behind schedule. There are exceptions, of course, but they are in the nature of advertisers having been sold on coming back to the air, newspaper, or magazine advertising after a summer hiatus earlier than usual, or continuing to advertise throughout the summer. Exceptions also have been noted for selective and local retail air advertisers. Reasons for the latter are ticked off under Applause on this page.

By and large, it hasn't been a pleasant season for the advertising profession. It's one thing to take it easy when you know that budgets are set and that your account or firm will be in high advertising gear once the summer is over. It's another to try and be calm, cool, and collected when you're not even sure whether your account will be yours, or whether your firm will be spending any budget come September.

Accounts are changing agencies almost daily. Sponsors are getting "new" ideas on how to use different media almost hourly. Fourth-round wage increases aren't the rule, but they're being asked frequently enough to make management thinking not too certain about advertising.

All of which raises the question, "How's working this summer?"

Some agencies and advertising departments are foregoing their short Mondays (get in late) and Fridays (leave early). As rapidly as top managements of sponsors arrive at even tentative decisions, these active agencies and departments go to work on plans. They're in there battling.

It isn't pleasant to have to sweat it out—even in air-cooled offices. Nevertheless, that's the way it's going to be this summer. There's going to be a great deal of "waiting at the church" before advertising plans and production are on their way. There's going to be a great deal of wet-nursing before new plans are okayed.

The agency or advertising department that takes it easy this summer may have no campaigns to worry about this fall.

Not a pleasant thought—but "did you hear of .................. the multi-million-dollar advertising account that just changed agencies, and about .......... .......... .... the new advertising manager of .......... .......... ....?" It all happened in the good old summertime.

Broadcast selling is up

Almost since radio began, there's been very little aggressive selling of broadcast advertising. For years, advertisers turned to the air because they decided on their own volition that it would sell for them. Sales records of the networks and stations will consistently show that most of the great manufacturing companies became broadcast advertisers without so much as an original solicitation.

Once on the air, sponsors have been apple-polished to extinction. Networks and stations have battled for each air advertiser's business. Accounts have been spoon-fed until a high percentage of them have used broadcast advertising as keystones of their business.

The cold canvas, the actual test of real sales intensiveness, has been shunned, up to recently. It isn't any more.

While it's still true that a number of new broadcast advertisers continue to come to the air without being sold by stations or networks, there is an increasing number of sales being made, not just serviced, by radio.

Two leading advertisers in Canada who had cancelled their schedules for the summer reinstated them when their agencies fought the cancellations with facts and figures. (We're happy that they were in part SPONSOR-sold figures.) U. S. Steel, which has in the past stayed off the air during the summer, is sponsoring the NBC Symphony for the summer. Philco, which had no intention of coming back to TV before the fall, has been sold on returning in the middle of the summer. Gruen Watch, for years not a continuous network sponsor, will underwrite half of Radio station Calling on NBC. Colgate-Palmolive-Peet, a big nighttime sponsor, will join the daytime brigade this fall. Business comes to him who works.
a good market
DESERVES A GOOD SALESMAN

Put WHAS to work for you in steadily growing Kentuckiana*

The only radio station serving and selling all of the rich Kentuckiana Market

* Figures given for Kentuckiana include all counties in which WHAS gives 50% or better BMB daytime coverage. "Radio Families" from BMB 1946 and 1948 statistics. "Net Effective Buying Income" from Sales Management Survey of Buying Power.

WHAS
INCORPORATED • ESTABLISHED 1922
Louisville 2, Kentucky

50,000 WATTS • 1-A CLEAR CHANNEL • 840 KILOCYCLES

Victor A. Sholis, Director
J. Mac Wynn, Sales Director

REPRESENTED NATIONALLY BY EDWARD PETRY AND COMPANY
TO RADIO LISTENERS in Southeastern Ohio WHIZ is an old friend—a friend welcome and influential in every home.

For a quarter-century, WHIZ has served Zanesville and all Southeastern Ohio with programs and services particularly designed for specialized local appeal.

After 25 years what do our listeners think of us? According to Mr. Hooper, WHIZ is one of the highest Hooper rated stations in the nation—an average of almost 60% share of audience.

After 25 years how is WHIZ accepted by local retailers? Over 60 retail accounts have been advertising regularly on WHIZ for 5 years or more.

On the threshold of its second quarter-century, WHIZ is preparing to bring television to its thousands of friends in Southeastern Ohio—a promise of continued progress and service through the years.

VERNON A. NOLTE, MANAGING DIRECTOR
Even now before B. C. the G. we're packing 'em in!

Yes, even before Bing Crosby comes in with the spectacular new CBS lineup in the Fall, WHAS listenership figures are zooming...outstripping all other stations in the rich Kentuckiana market.

In the last year WHAS was the only Kentuckiana station to increase its roster of top co-operated programs morning, afternoon AND evening!

Credit this to the happy combination of CBS programming and WHAS shows. "Coffee Call" is a good example...an aromatic blend of enthusiastic housewives in the WHAS studio plus thousands of buy-minded housewives in Kentuckiana homes.

For Fall booking with plenty of punch take note of the WHAS audience ratings before Bing...add the Groaner...then figure in the rest of the great CBS Fall Lineup. It proves WHAS the gilt-edged, rock-solid buy of the '49 Kentuckiana Fall Season.

*Source: 47-48 and 48-49 Winter-Spring Reports.

COFFEE CALL is an audience participation show with prizes from participating sponsors. It has won 2 national awards: NRDGA National Radio Award ("the best woman's program") and CCNY Award of Merit ("most effective direct-selling program"). Talent: M.C. Jim Walton, organist Herbie Koch. Sponsors: Delmonico Foods, Louisville Provision Co., Van Allmen Foods.

Come This Fall, choice seats ("availabilities" to you) for the Great WHAS-CBS Show will be hard to find. Reserve yours now! Call your PETRY man!
Senior webs to use new promotional approach this fall

CBS and NBC fall promotional campaigns will be different than any thus far attempted by either chain. NBC will avoid ratings and concentrate on "effectiveness," CBS will stress #1 and low-cost Columbia audiences. Battle will be good for broadcasting.

Toni passes 70,000,000-wave sales mark

Toni in five years has sold over 70,000,000 permanent wave kits, changed women's home care of hair, and currently does 1.3% of total wholesale drug business and 1% of total retail drug-store business in U.S. Drug outlets handle over 10,000 individual items, which makes Toni's 1% even more amazing. Toni is still a prime user of broadcast advertising.

Bulova leads TV commercials

Study, made by Advertest Research, of commercial effectiveness on TV, placed Bulova first, Philip Morris second, Hi-V third, Chevrolet fourth, Lucky Strike fifth.

Italian and Polish broadcasters to sell as group

Setup to help sponsors reach foreign-language markets of United States is well under way. Italian and Polish are first language groups served by broadcasting to be available as a package in all metropolitan markets.

Camera dealers buy Bell and Howell transcribed breaks

Interest of camera dealers in broadcast advertising is seen through their purchase of Bell and Howell transcribed announcements featuring Hollywood stars. Price is $5. Most dealer transcriptions are made available without charges.

Bread broadcasting to regain pre-strike status quo

What strike does to brand-buying is indicated through WOR (N.Y.) survey of advertised breads in homes, before and after strike. Non-striking Silvercup, among top five prior to strike, was found in half the homes after settlement. Other four—Bond, Tip Top, Tay-stee, and Wonder—are fighting via broadcasting to regain leadership.

Retail and service advertisers swing to saturation

Indicative of local-retail sponsor trend towards saturation broadcast advertising is Texas Engine Service schedule on KNUZ, Houston. Texas Engine buys 6 quarter-hours, 2 half-hours, 70 time signals weekly.

TV broadcast advertising unchanged this fall

Despite decision by FCC to place part of TV in UHF, it will be some time before it becomes important in life of TV viewers. Television advertisers can forget it contributing to or detracting from visual service for coming season.
<table>
<thead>
<tr>
<th>Issue</th>
<th>Capsule</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>WJR cuts cut-in charges</td>
<td>Making localizing of network programs easier and less expensive, WJR, Detroit, has set pace for the industry with flat service rate for local cut-ins regardless of time of day, rather than charge higher announcement fees.</td>
<td></td>
</tr>
<tr>
<td>Flour competition to hit new high in 1949-50</td>
<td>Flour organizations are facing fact that U.S. processing facilities are 50% in excess of those required for domestic consumption. With continental grain-growing areas cutting down Europe's demand for American wheat, competition for business will be toughest it has been in past ten years. Result is that millers like Pillsbury (adding sponsorship of &quot;House Party&quot;) and General Mills (adding TV version of &quot;Lone Ranger&quot;) will be spending more ad-dollars than ever before in 1949-1950. They'll be diversifying products also. General Mills will introduce its Betty Crocker automatic toaster this fall.</td>
<td></td>
</tr>
<tr>
<td>Radio still in third ad place</td>
<td>Most estimates of advertising expenditures for 1949 place radio third, as it was in 1947 and 1948. Direct mail continues first with double the money spent on air. Newspapers continue in second place, crowding direct mail closely.</td>
<td></td>
</tr>
<tr>
<td>Rice group studies Puerto Rico story</td>
<td>History of successful rice broadcast advertising in Puerto Rico is being studied by Rice Consumer Service. Product hasn't received much air attention in U.S., but radio has moved great quantities in PR. Rice crop in U.S. will be double in 1949, and producers must increase U.S. consumption.</td>
<td></td>
</tr>
</tbody>
</table>

Please turn to page 40—

**capsule highlights**

**Radio delivers the greatest audience and the greatest show on earth.** Some ideas of its dimensions are presented in the newest BMB report.

**Small retailers can combine in associations and use broadcast advertising within meager budgets.**

**Dealer co-op advertising from the sponsors' point of view.** What it can do, and why it belongs in a radio advertising budget.

**Advertising agency publicity departments:** their place in the broadcast advertising picture.

**Pinpointed commercials** are not being written. How badly the agencies are faltering is reported in a SPONSOR-University of Oklahoma study.

**Radio production departments in agencies** lose money. The Mr. Sponsor Asks question is WHY?

**Minute TV station breaks** are N.G. SPONSOR's report on this phase of visual advertising explains why.

**IN FUTURE ISSUES**

- The "tear up the rate card" problem. 15 Aug.
- Research portfolio for a sponsor. 15 Aug.
- The 4-network promotion outlook for the fall.
- Who's selling broadcast advertising 29 Aug. short?
Just talked to Bill Peterson on the telephone and, as usual, he took a considerable amount of time telling me what you are doing in the way of helping us promote our radio programs on Station KALL and all the rest of the Intermountain Network.

Believe me, I would be remiss in my duties if I did not devote a portion of this letter to telling you that last year's business throughout the areas covered by the Intermountain Network was excellent and great progress was made.

We feel that one of the principal reasons is because of the outstanding coverage the Intermountain Network offers to its clients and particularly the wonderful merchandising and promotional activities conducted by your men.

There is nothing I can say that would adequately express my organization's appreciation to you for this cooperation.

Yesterday I spoke to Mr. E. M. Finehout, our Vice President in Charge of Sales and Advertising, and he said, by all means we owe you one thing -- thanks for some real cooperation.

W. J. TORMEY
Sales Manager Branch Offices
WHITE KING SOAP CO.
"LET’S SELL OPTIMISM"

On pages 40 and 41 of the 4 July issue of your fine magazine, we read with interest your “Open Letter to Bill Rine, WWVA.”

We are in hearty accord with the idea of a series of announcements beamed at business men and consumers in regard to the “Let’s sell optimism” idea.

We feel strongly that half of our present trouble is due to fear, and wish to do our part to dispel it.

THOMAS M. COLTON
Commercial Manager
WARE, Ware, Mass.

WMIQ, Iron Mountain, Michigan, plans to extensively promote “Let’s sell optimism.”

We think the idea is terrific!

M. R. BALDRICA
Program Director

Your recent “Let’s sell optimism” article and open letter hit us squarely where we need hitting.

May I suggest that your office act as a trading post for announcements on this subject so that all interested stations may do the most effective job. We would appreciate receiving the U. S. statistics to help us write our announcements, and, of course, I will send you copies of announcements.

Thank you for promoting an idea which should not only help our business, but also our community and nation.

STEPHEN W. RYDER
Station Manager
WENE and WENE-FM
Endicott, N. Y.

In glancing through the 4 July issue of sponsor, I noticed the open letter to Bill Rine, WWVA, on selling optimism.

I think it is a very good idea, and would like to have the U. S. Statistics you mentioned at the end of the letter.

WILLIAM P. WHITE
General Manager
KPJB, Marshalltown, Ia.

( Please turn to page 6 )
IS THERE A DOCTOR IN THE HOUSE?

We mean a "Specialist," not a general practitioner. Radio and Television are highly competitive media. And since they began to vie for the advertising dollar, there has been an urgent need for "specialized" representation of each.

On the proven theory that one man cannot efficiently serve two masters, Blair-TV, Inc. was born.

We are specialists... TV sales specialists devoting 100 percent of our energy and talents to the sale of television time and programs.

Blair-TV, Inc. has developed its own sales technique which will mean more dollars for TV Station owners.

May we tell you about the Blair-TV "Ten-point Sales Plan?"

Write Blair-TV, Inc., 22 East 40th Street, New York 16, N. Y.
WE QUOTE WITH PRIDE—
"This is the first year that we have been able to meet the demands of all the farmers who called on us. Approximately 1,600 persons reported for work who had heard the announcement on WIP."

PENNSYLVANIA STATE EMPLOYMENT SERVICE—United States Employment Service

We are heartily in favor of your "Let's sell optimism" campaign.

Tom Maxwell
Managing Director
WJBB, Macon, Ga.

We are very much interested in your "Let's sell optimism" campaign, and would like to join you in the project.

Jeanne Terry (Mrs.)
WTTH and WTTH-FM
Port Huron, Mich.

We here at KMCM are definitely interested in an aggressive "Let's sell optimism" campaign, and honestly believe that any station that gets behind such a campaign will achieve results.

Lou Gillette
Manager
KMCM, McMinnville, Ore.

We, here at WBBC, feel that the "Sell optimism" campaign is as great a thing as has come along in a long while.

L. George Geiger
Production-Promotion
WBBC, Flint, Mich.

The staff here at WDZ is very much interested in your "Let's sell optimism" idea. Your open letter in the last issue of SPONSOR coincided in thought with a campaign we have already begun.

So send along those U. S. statistics. We'll use em.

Eugene Dorsey
Continuity Dept.
WDZ, Tuscola, Ill.

I read your open letter to Bill Rine, of WWVA, on your optimism campaign with a great deal of interest. Please include WLAN, in Lancaster, as one of the participants in your campaign.

We all hear a great deal of pessimistic talk around us these days—we hear it from our neighbors, from our associates, and from many of our news commentators. We also read a great...
deal about it daily in our newspapers. We hear so much about the coming depression or recession, and have been warned so much about it that we expect it to come any day now. You know you can talk yourself into almost anything, and most of us have already been talked into a coming depression—right or wrong.

I think radio has a great opportunity to spread optimism, and WLAN is going to try to do it here in Lancaster. We will try to erase some pessimistic talk and economic jitters in our territory. Yes, WLAN is going to try to get people back to the bright side and the optimistic side of thinking.

Congratulations on your campaign—count us in and please send us any further information for our use, here on WLAN.

JOHN D. HYMES
Assistant Manager
WLAN, Lancaster, Pa.

Noted your “Let’s sell optimism” spread with great interest. I have referred several other station managers to the 4 July issue of SPONSOR.

I would like to put on a concerted campaign along the lines you set forth.

FRANK M. DEVANEY
General Manager
WMIN, St. Paul, Minn.

Your “Let’s sell optimism” appeals to us, too.

Thanks for the tip-off on a nice idea.

J. A. BLACK
Program Manager
WGH, Norfolk, Va.

We here at WREN are mighty enthusiastic about your excellent “Let’s sell optimism” campaign. Our big guns are aimed and ready to fire, once we have the ammunition necessary. Be assured that we’re 100% in this very worthwhile venture.

W. P. YEAROUT, JR.
Promotion Manager
WREN, Topeka, Kan.

Your “Let’s sell optimism” idea is an excellent one.

WORTH KRAMER
Assistant General Manager
WJR, Detroit

Casting or Castigating, He Never Lets The Big Ones Get Away

It may be all quiet along the Patuxent during peaceful fishing hours, but when his “top of the news from Washington” broadcast rolls around in early evening the situation changes. Never one to be misled by a tranquil surface, he drops his inquiring line into hidden depths—and reels in many an interesting catch.

As one of the networks’ best known news commentators he casts a nightly spell on some 13,500,000 weekly listeners. Even his severest critics acknowledge both his influence and his contributions to national welfare via his exposés of abuses.

His broadcast—the Fulton Lewis, Jr. program—is currently sponsored on more than 300 stations. As the original “news co-op” it 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 local Mutual outlet—or the Co-operative Program Department, Mutual Broadcasting System, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).
It’s overwhelming...

(but not surprising)

Throughout Intermountain America...

KSL is the listeners’ choice by more than 3 to 1!

KSL captures the biggest audience in 68.1% of the total 532 weekly quarter-hours!

KSL wins more than twice as many “firsts” as all other Salt Lake City Stations and Regional Networks combined!

That’s the gist of the most far-reaching and complete study ever made in KSL’s 74-county unit BMB Audience Area.

Conducted by Benson & Benson, Inc., independent research organization, this new Listener Diary presents sterling-silver proof that KSL is ahead by an overwhelming majority in a market where a million of your customers spend one billion dollars a year in retail sales.

If you want to stay way ahead of your competition in Intermountain America, call us or Radio Sales. And discover how 50,000-watt KSL gets you more customers at less cost per customer than any other station or regional network.
Inventories down in May as manufacture-to-retailer movement continues at April level

Inventory report for May by the Department of Commerce’s Office of Business Economics is further proof of the healthy state of business in the U. S. Allowing for seasonal fluctuations, which accounted for 25% of the decline, U. S. retail inventories for May were off $300,000,000. Total inventories, wholesale, retail, and manufacturing, totaled $52,538,000,000, off $1,200,000,000 from April. Normal flow of goods from manufacturer to retailer for the month indicates that May sales were better than April and that retailers are playing it very close to the chest. Local retail broadcast advertising for May was up.

New England sees light on the business horizon

New England, first section of the U. S. to feel business curtailment, is frequently the first section of the nation to see openings in the clouds. Rhode Island, currently with 22.7% of its “insured” workers unemployed as against a national average of 9.7%, has topped the “recession” states and is only now reversing its unemployment trend. Woolens, shoes, rayons, typewriters, hardware, and appliances are on the upbeat. Cottons still have not turned the corner. Big ache of New England is that it has too many non-advertised products which must follow the trend, and which feel the effect of buying curtailment first.

Steel union estimate of pension costs drops 50%

The United Steelworkers (CIO) has cut down the estimate of its pension-plan cost to a little under 11 cents, whereas a year ago the estimate was 23 cents. It will use labor stations and union programs on the air to explain how it has figured the over-50% cut in pension costs to the steel industry.

Britain wants U. S. capital investment more than ECA dollars

British current hope is not for more ECA U. S. money but for American capital investment in business on the tight little isle and in its colonies. Since profits can’t be taken out of Britain or its colonies, the approach has to contain considerable double talk and some tricks on how to make money without being on a dollar basis. It’s the latter that’s appealing to some U. S. investors who will be spending U. S. money in U. S. to help British industry in Britain. Most of it will go for sorely-needed advertising.

N. Y. City building nearly 100% ahead of first four months in 1948

Building in New York City first four months of 1949 was almost 100% ahead of construction during the same period of 1948, $201,000,000 against $103,000,000. For all of New York State the comparison for the first three months showed 1949 with $279,000,000 as against 1948’s total for the first quarter of $183,000,000. Little of this good news has found its way onto the air or to newspapers.

U. S. Department of Commerce goes into fact-finding business

In order to stop manufacturers from competing with retailers, Senator Bill Langer has introduced a bill which forbids tire manufacturers to operate retail stores. If the Langer bill passes, any one who manufacturers a product, from bread to automobiles, can be a lawbreaker if he builds a business to sell his product to consumer. The possibilities are fantastic but that’s what Senate Bill S-640 is out to accomplish to help the little retailer. Ouch!

CIO’s Nathan says pay more wages, stop recession becoming depression

CIO’s Robert Nathan report, which is supposed to prove that most business can afford a fourth round of wage increases, isn’t quite the shock that his 1947 report was. Nathan doesn’t claim that all business can afford the fourth round but does pitch the idea that business should dip into “liquid” reserves to give raises to help battle the recession. Nathan’s explanation is that the reserves should be used to stop a depression, not to pull the corporations out of one. It sounds good.

Nylon the coming fabric for most women’s ready to wear

Nylon is the coming fabric. While it’s high-priced in comparison with cotton, rayon, and even silk, it’s non-wrinkle attributes and the fact that it “hangs out,” is endearing it to women all over the U. S. Although fabric houses haven’t used broadcast advertising to any great extent, a number of firms will use TV to demonstrate the livability of nylon fabrics.

Non-food items return real profits for giant markets

Recent survey of profits from non-grocery items in chain stores and supermarkets reveals that more money is being made in stores from kitchen accessories than from eatables. Future giant markets will be self-service department stores and give real competition to regular department stores. Giant markets can sell many standard items cheaper because of lower service costs. Storecasting, which is heard on the air and in the stores, helps sell many products that in the past could not be moved in self-service emporiums.

Rush on FAX seen as U.S. effort to fight recession

Fact that TV alone can’t battle cutback in consumer buying will inspire FCC to action on FAX broadcasting. Action is to be expected before 1 January 1950.
MORE...

... FARM SERVICE
Farm Bulletin Board (daily) • Farm World Today (daily) • Dinner Bell Time (daily) • This Farming Business (daily) • Prairie Farmer Air Edition (daily) • Daily specialist from Board of Trade (grain markets) • Remote broadcasts direct from Union Stock Yards (twice daily) • Weather reports direct from U. S. Government Weather Bureau • Temperature and humidity every station break • Such special features as "Your Land and My Land," "Visits with Med Maxwell," "Great Stories About Corn.

... Trained Agricultural Editors:
Arthur C. Page • Paul Johnson
Larry McDonald • Ralph Yohe
Al Tiffany • Bill Renshaw
Lloyd Burlingham • Gladys Skelley
Bill Morrissey • Frank Bisson
Dave Swanson

... IMPORTANT AGRICULTURAL GUEST SPEAKERS AND INTERVIEWS
... REMOTE BROADCASTS FROM AGRICULTURAL EVENTS

And So More reasons why farm folks all over Illinois, Indiana, Michigan and Wisconsin listen more to WLS... and to our advertisers. For details, write Sales Manager, WLS, Chicago 7, or see a John Blair man.

A Clear Channel Station
890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.

1 AUGUST 1949
Unlike many closely-held, family-owned corporations, the term "conservative" doesn't exactly fit The Grove Laboratories, Inc. Neither does it fit youngish (under 40) Bob Piggott, whose job is to see that the frequency and concentration of Grove's selective advertising delivers the right kind of circulation at the lowest cost. "Aggressive, but sound" is the way the Grove executive group regards its operation. The company has made money over the years and progressively increased its tangible net worth, which reached in 1948 over $2,750,000.

With Grove's recent acquisition of the F. W. Fitch Co., Des Moines, Ia., Piggott's responsibilities are greatly enlarged. In addition to his selective operation he now has under his wing The Shadow, Mutual network show covering the country for Fitch, except in the Blue Coal area (a dozen states on the Eastern seaboard), Piggott will keep a sharp eye on the network program, just as he has on Grove's selective campaigns. Some ad-managers get the most from their programs by meticulous attention to detail. Other executives know what they want and how they want it, but put the responsibility of getting it done up to specialists on their staffs or at their agencies. That's Piggott's way and Grove's agency (Harry B. Cohen Advertising, New York) likes it that way.

Grove philosophy abhors the static in operation as well as in individual thinking. The only real setback ever reported was in 1946 when the company suffered a net loss attributed to writing off obsolete and discontinued lines, while actually earning a net profit from operations. During the three years Piggott has directed Grove advertising, the firm's vigorous selective campaigns have sparked a strong demand for all its products.

When Grove combed the field for an ad-manager to fit their exacting specifications, they let it be known they were interested in a man to whom agency problems, including media buying and research, were no mystery. Hill Blackett Co. (Chicago), BBDO (Chicago), Needham, Louis and Brody (Chicago) had contributed account, media, and research experience to a young executive named Bob Piggott.
Unusual city, Duluth. Not the country’s largest market, but one of the best for business. That’s because Duluth is a stable market. It’s populated essentially by middle class folks, whose Spend Ability isn’t affected too much by the vagaries of conditions elsewhere in the nation.

The man next door may work in the steel mills, or on the railroad, or on the coal docks. Or he may be a white-collar executive. But he’s the man next door. He lives in much the same kind of house, lives much the same kind of life, does much the same kind of spending. Be sure Duluth is on the list for your next campaign.
Ever try home-grown talent?

It scared a Cincinnati greeting card manufacturer.* He thought buying a local live talent show in a far-off market—Boston—was like putting his head in a lion's mouth...too risky.

Until Radio Sales showed him it wasn't a gamble at all. A Radio Sales Account Executive played him an audition record of "Uncle Elmer's Song Circle" on WEEI. Pointed out the natural tie-in between his sales story and the show. Furnished him with proof of its pulling power. The pay off...

The manufacturer bought this WEEI local live talent program. And his New England sales hit an all-time high! That was four years ago. He's still on—because sales are still climbing.

No wonder national spot advertisers now sponsor more than 750 local live talent broadcasts each week on the stations represented by Radio Sales. Their sales curves prove that you can get a sales-effective performance with local live talent supplied by Radio Sales. Without a bit of a risk.

* A real life story

**RADIO SALES**

Radio and Television Stations Representative...CBS

Radio Sales represents the best radio station—the CBS one of course—in Boston, New York*, Washington, D. C., Philadelphia*, Richmond, the Carolinas*, Alabama*, St. Louis, Chicago, Minneapolis-St. Paul, Salt Lake City*, Los Angeles*, San Francisco, and the West Coast’s leading regional network. (And the best TV station in these markets.)
E. J.'s Notebook has been aired regularly for a decade. The show has a natural animation, skillful script and a delightful personality that clicks. Ethel Jane King, KFH Women's Editor, is currently emcee for the show and she has sold everything from soap flakes to diamond bracelets on the air. Program content includes sparkling interviews with celebrities, personalized comments on styles and trends of the day and announcements of meetings, clubs and concerts of fascinating interest to her loyal audience. Call your Petry representative today for availabilities.

The only established Women's Show produced in Wichita is E. J.'s Notebook on KFH. The program features items of interest to women with participating announcements for advertisers who want to reach a TOP audience of women.

For evidence of TOP programing on KFH, see any Petry man.

5000 Watts - ALL the time

REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.
New on Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adam Hat Stores Inc</td>
<td>Weintraub</td>
<td>ABC</td>
<td>260</td>
<td>Drew Pearson; Sun 6:45-11 pm; Sep 1; 52 wks</td>
</tr>
<tr>
<td>American Tobacco Co</td>
<td>Gumbinner</td>
<td>CBS</td>
<td>172</td>
<td>Leave It to Joan; Fri 9-9:30 pm; Sep 9; 52 wks</td>
</tr>
<tr>
<td>Block Drug Co</td>
<td>Cecil &amp; Prechey</td>
<td>NBC</td>
<td>163</td>
<td>Light-Up Time; MTWTF 7-7:15 pm; Sep 3; 52 wks</td>
</tr>
<tr>
<td>Bruner-Kitter Inc</td>
<td>Raymond Spector</td>
<td>ABC</td>
<td>187</td>
<td>Burns &amp; Allen; Wed 10-10:30 pm; Sep 21; 52 wks</td>
</tr>
<tr>
<td>Grove Laboratories Inc</td>
<td>Harry Cohen</td>
<td>MBS</td>
<td></td>
<td>Unannounced; Sun 9:50-10 pm; Sep 4; 52 wks</td>
</tr>
<tr>
<td>Pillsbury Mills Inc</td>
<td>Leo Barnett</td>
<td>ABC</td>
<td>216</td>
<td>The Shadow; Sun 5-5:30 pm; Sep 11; 39 wks</td>
</tr>
<tr>
<td>Ralston Purina Co</td>
<td>Brown &amp; Bawers</td>
<td>MBS</td>
<td></td>
<td>House Party; MTWTF 12-12:30 pm; Sep 19; 52 wks</td>
</tr>
<tr>
<td>Serutan Co</td>
<td>Roy S. Durstine</td>
<td>ABC</td>
<td>57</td>
<td>Checkerboard Jamboree; MTWTF 12:15-12:30 pm; 26; 52 wks</td>
</tr>
<tr>
<td>Southern Baptist Convention</td>
<td>Liller, Neal &amp; Battle</td>
<td>ABC</td>
<td>130</td>
<td>Vict o Lindbars; MWF 10:15-11 pm; Sep 39; 52 wks</td>
</tr>
<tr>
<td>Wilson Sporting Goods Co</td>
<td>Ewell-Thurber</td>
<td>MBS</td>
<td></td>
<td>All-Star Football Game; Fri Aug 12 9:30 pm to conclusion</td>
</tr>
</tbody>
</table>

Renewals on Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emerson Drug Co</td>
<td>BBD&amp;O</td>
<td>CBS</td>
<td>155</td>
<td>Inner Sanctum; Mon 8-8:30 pm; Jul 25; 52 wks</td>
</tr>
<tr>
<td>Goldental Co</td>
<td>Campbell-Mithum</td>
<td>CBS</td>
<td>170</td>
<td>Arthur Godfrey Show; MTWTF 10:30-10:45 am; Aug 29; 52 wks</td>
</tr>
<tr>
<td>Lutheran Layman's League</td>
<td>Gotham</td>
<td>MBS</td>
<td></td>
<td>Lutheran Hour; Sun 12:30-1:4 pm; Sep 25; 52 wks</td>
</tr>
<tr>
<td>Sterling Drug Inc</td>
<td>Dancer-Fitzgerald-Sample</td>
<td>CBS</td>
<td>110</td>
<td>Mystery Theatre; Tu 8-8:30 pm; Aug 31; 52 wks</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CBS</td>
<td>150</td>
<td>Mr. Cameleon; Wed 8-8:30 pm; Jul 2; 52 wks</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ABC</td>
<td>294</td>
<td>My True Story; Tu &amp; Th 10-10:15 am; Jun 7; 57 wks</td>
</tr>
</tbody>
</table>

Sponsor Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Robert N. Baggess</td>
<td>Lever Bros Co, Chl., vp, gen mgr</td>
<td>RCA Service Co Inc, Camden N. J., consumer pros service sls mgr</td>
</tr>
<tr>
<td>James A. Barnett</td>
<td>Bonwit Teller Inc, N. Y., art dir</td>
<td>Same, vp in eng adv</td>
</tr>
<tr>
<td>Alberta Brouettee</td>
<td>Bonwit Teller Inc, N. Y., art dir</td>
<td>Same, adv dir</td>
</tr>
<tr>
<td>James C. Carmine</td>
<td>Phillips Corp, Phila., vp</td>
<td>Same, exec vp</td>
</tr>
<tr>
<td>George H. Davis</td>
<td>Rexall Drug Co, L. A., mgr packaged medicine dept</td>
<td>Same, gen sls mgr</td>
</tr>
<tr>
<td>John F. Des Reis</td>
<td>Ronson Art Metal Works Inc, Newark N. J., sls mgr export dept</td>
<td>Same, gen sls mgr</td>
</tr>
<tr>
<td>Burton Durkee</td>
<td>Day, Duke &amp; Tarleton, N. Y., mdsg dir, acct exec</td>
<td>Same, gen sls mgr</td>
</tr>
<tr>
<td>Gerhard Exo</td>
<td></td>
<td>Same, gen sls mgr</td>
</tr>
<tr>
<td>Wallace N. Guthrie</td>
<td></td>
<td>Same, gen sls mgr</td>
</tr>
<tr>
<td>Grace Johnson</td>
<td></td>
<td>Same, gen sls mgr</td>
</tr>
<tr>
<td>G. R. Jones</td>
<td></td>
<td>Same, gen sls mgr</td>
</tr>
<tr>
<td>Thomas H. Keating</td>
<td>General Motors Corp (Chevrolet Motor div), gen sls mgr</td>
<td>Same, gen sls mgr</td>
</tr>
<tr>
<td>W. L. Kesinger</td>
<td>Chrysler Corp (Dodge div), Detroit, truck adv, prom</td>
<td>Same, gen sls mgr</td>
</tr>
<tr>
<td>William McCarthy</td>
<td>Brooks Brothers, N. Y., adv mgr</td>
<td>Same, gen sls mgr</td>
</tr>
<tr>
<td>John M. McKibbin</td>
<td></td>
<td>Same, gen sls mgr</td>
</tr>
<tr>
<td>Marjorie Shields</td>
<td>National Dairy Products Corp, N. Y., adv, sls prom dir</td>
<td>Same, gen sls mgr</td>
</tr>
<tr>
<td>Albert R. Stevens</td>
<td></td>
<td>Same, gen sls mgr</td>
</tr>
<tr>
<td>Victor P, Strite</td>
<td>American Safety Razor Corp, N. Y., gen sls mgr</td>
<td>Same, gen sls mgr</td>
</tr>
<tr>
<td>Lafayette A. Tremblay</td>
<td>Melville Shoe Corp, N. Y., sls mgr</td>
<td>Same, gen sls mgr</td>
</tr>
<tr>
<td>Eugene N. West</td>
<td>U. S. Time Corp, N. Y., sls mgr</td>
<td>Same, gen sls mgr</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>Robert L. Foreman</td>
<td>WLDDY, Ladaysmith Wm., slsnman</td>
<td>Same, sls mgr</td>
</tr>
<tr>
<td>U. A. Latham</td>
<td>WKRC, Cincl. gen sls mgr</td>
<td>WKRC-TV, Cincl, gen sls mgr</td>
</tr>
<tr>
<td>Hartley L. Samuels</td>
<td>Lance Productions, N. Y.</td>
<td>WFDR, N. Y., sls dir</td>
</tr>
<tr>
<td>Guy Wadsworth</td>
<td>WONE, Dayton, O., sls staff</td>
<td>WLWD (TV), Dayton O., als dir</td>
</tr>
<tr>
<td>Leslie P. Ware</td>
<td>KXLY, Clayton Mo., exec dir</td>
<td>Same, als dir</td>
</tr>
</tbody>
</table>

New Agency Appointments

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT (or service)</th>
<th>AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Associated Iron &amp; Metal Co, Oakland Calif.</td>
<td>Bldg. supplies</td>
<td>Ad Fried, Oakland Calif.</td>
</tr>
<tr>
<td>Astor Theatre, N. Y.</td>
<td>Movies</td>
<td>Donahue &amp; Coo, N. Y.</td>
</tr>
<tr>
<td>Bankers Life &amp; Casualty Co, Chi.</td>
<td>Insurance</td>
<td>Weiss &amp; Geller, Chi.</td>
</tr>
<tr>
<td>Barton's Bonhommeire Inc, N. Y.</td>
<td>Candies</td>
<td>United, N. Y.</td>
</tr>
<tr>
<td>H. R. Basford Co, S. F.</td>
<td>Electrical supplies distributor</td>
<td>Beaumont &amp; Hohman, S. F.</td>
</tr>
<tr>
<td>Big Bear Land &amp; Water Co, L. A.</td>
<td>Peter Pan Ranchro Club lots</td>
<td>Raymond Keane, L. A.</td>
</tr>
<tr>
<td>Block Drug Co, Jersey City N. J.</td>
<td>Slera-Kleen Denture Cleanser</td>
<td>Redfield-Johnston, N. Y.</td>
</tr>
<tr>
<td>Burdett College, Boston</td>
<td>College</td>
<td>L. Richard Gaylay, N. Y.</td>
</tr>
<tr>
<td>Cal-Dak Co, Colton Calif.</td>
<td>Clothes buckets, trays, tray stand mfr</td>
<td>Jordan, L. A.</td>
</tr>
<tr>
<td>Capahart-Farnsworth Corp, Ft. Wayne Ind.</td>
<td>Radio, TV sets</td>
<td>J. M. Mathes, N. Y.</td>
</tr>
<tr>
<td>Carter Products Inc, N. Y.</td>
<td>PenStp liquid deodorant</td>
<td>Dance-Pfitzgerald-Sample, N. Y.</td>
</tr>
<tr>
<td>Charles of the Ritz, N. Y.</td>
<td>Cosmetics</td>
<td>Peek, N. Y.</td>
</tr>
<tr>
<td>Dean Milk Co, Chi.</td>
<td>Chocolate Milk</td>
<td>Morris F. Swaney, Chi.</td>
</tr>
<tr>
<td>Eastern Koolvent Aluminum Awninng Inc, N. Y.</td>
<td>Awnings, lawn umbrellas</td>
<td>Morey, Humm &amp; Johnstone, N. Y.</td>
</tr>
<tr>
<td>Fidelity Roof Co, Oakland Calif.</td>
<td>Bldg. supplies</td>
<td>Ad Fried, Oakland Calif.</td>
</tr>
<tr>
<td>F. Feugere Inc, N. Y.</td>
<td>Cal-Rines for hay fever</td>
<td>Redfield-Johnston, N. Y.</td>
</tr>
<tr>
<td>G &amp; W Refrigeration Co, Oakland Calif.</td>
<td>Ice Making Machines</td>
<td>Ad Fried, Oakland Calif.</td>
</tr>
<tr>
<td>Grove Laboratories, N. Y.</td>
<td>Pfunder's Antacid Tablets</td>
<td>Harry B. Cohen, N. Y.</td>
</tr>
<tr>
<td>House of Old Milieux Inc, Boston</td>
<td>Wines</td>
<td>Morris F. Swaney, Chi.</td>
</tr>
<tr>
<td>International Salt Co, N. Y.</td>
<td>Sterling Salt</td>
<td>Duane Jones, N. Y.</td>
</tr>
<tr>
<td>Klever Kook Food Co, Santa Ana Calif.</td>
<td>Flavored flour</td>
<td>Lockwood-Shakelford, L. A.</td>
</tr>
<tr>
<td>K. Koldnay Co, Hartford Conn.</td>
<td>Betty Hartford dresses</td>
<td>Lawrence Esmond, N. Y.</td>
</tr>
<tr>
<td>Frank H. Lee Co, N. Y.</td>
<td>Men's hats</td>
<td>Grey, N. Y.</td>
</tr>
<tr>
<td>Lever Bros Ltd, Toronto Canada</td>
<td>Lipton tea, noodle soup</td>
<td>Young &amp; Rubicam, N. Y.</td>
</tr>
<tr>
<td>Magnus Breier Sons Inc, N. Y.</td>
<td>Bantamace all-weather jackets</td>
<td>for Canadian adv</td>
</tr>
<tr>
<td>Marlin Firearms, New Haven Conn</td>
<td>Razer blades</td>
<td>Chernow, N. Y.</td>
</tr>
<tr>
<td>Mason Chicks Inc, So. Plainfield N. J.</td>
<td>Hatchery</td>
<td>Duane Jones, N. Y.</td>
</tr>
<tr>
<td>Mead Johnson &amp; Co, Evansville Ind.</td>
<td>Pubhim, baby foods</td>
<td>Metropolitan, N. Y.</td>
</tr>
<tr>
<td>Nu-Enamel Co, Chi.</td>
<td>Paints</td>
<td>C. J. LaRoche, N. Y.</td>
</tr>
<tr>
<td>Parkview Markets Inc, Cincl.</td>
<td>Food prods</td>
<td>Mitchell-Faust, Chi.</td>
</tr>
<tr>
<td>P. H. Potel Milling Co, Maseoutah III.</td>
<td>Elegant foods, flour</td>
<td>Keeler &amp; Stites, Cincl.</td>
</tr>
<tr>
<td>Prepared Products Co Inc, Pasadena Calif.</td>
<td>Dixie Fry seasoned flour</td>
<td>Warner, Schindberg, Todd, St. L.</td>
</tr>
<tr>
<td>Quality Television Corp, L. A.</td>
<td>Bob Hope TV enterprise</td>
<td>Dan B. Miner, L. A.</td>
</tr>
<tr>
<td>Re-Clean Inc, N. Y.</td>
<td>Home dry cleaner</td>
<td>Buchanan, L. A.</td>
</tr>
<tr>
<td>Resolve Paper Products Corp, N. Y.</td>
<td>&quot;Sure,&quot; toilet tissue</td>
<td>Cayton, N. Y.</td>
</tr>
<tr>
<td>Helena Rubinstein Inc, N. Y.</td>
<td>Cosmetics</td>
<td>Lester Harrison, N. Y.</td>
</tr>
<tr>
<td>Ruby Chevrolet, Chi.</td>
<td>Automobiles</td>
<td>Hewitt, Ogilvy, Benson &amp; Mathes, N. Y.</td>
</tr>
<tr>
<td>Schiff, Terhune &amp; Co, N. Y.</td>
<td>Insurance</td>
<td>W. B. Dohar, Chi.</td>
</tr>
<tr>
<td>Sportsstamp Publishers, Phila.</td>
<td>Publisher</td>
<td>Griswold-Eshleman, Cleve.</td>
</tr>
<tr>
<td>Standard Laundry Co, Jersey City, N. J.</td>
<td>Laundry</td>
<td>Weightman, Phila.</td>
</tr>
<tr>
<td>Twentieth Century-Fox Film Corp, N. Y.</td>
<td>Films, Rossy Theatre</td>
<td>Ray-Hirsch, N. Y.</td>
</tr>
<tr>
<td>United Wallpaper Co, Chi.</td>
<td>Wallpaper</td>
<td>Charles Schlafier, N. Y.</td>
</tr>
<tr>
<td>Washington Stite Advertising Commission</td>
<td>Tourist accounts</td>
<td>Ruthrauff &amp; Ryan, Chi.</td>
</tr>
<tr>
<td>Whitehall Pharmaceutical Co, N. Y.</td>
<td>Anacin</td>
<td>MacWilkins, Cole &amp; Weber, Seattle</td>
</tr>
<tr>
<td>Wimbledon Shirt Co, Chi.</td>
<td>Anacin, Kodynos, Bisodol</td>
<td>Duane Jones, N. Y., for special radio campaigns</td>
</tr>
<tr>
<td>Winarick Inc, N. Y.</td>
<td>Guards Cold Tablets</td>
<td>Benton &amp; Bowles, N. Y., for &quot;Armchair Detective&quot; TV show</td>
</tr>
<tr>
<td>Worthington Products Inc, N. Y.</td>
<td>Skirts</td>
<td>Niow, N. Y.</td>
</tr>
<tr>
<td></td>
<td>Jeris Hair Tonic, Hair Oil, Herpiderine</td>
<td>Louis A. Smith, Chi.</td>
</tr>
<tr>
<td></td>
<td>Sleep-Eeze, sleeping pills</td>
<td>Kastor, Farrell, Chelsey &amp; Clifford, N. Y.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>William von Zehle, N. Y.</td>
</tr>
</tbody>
</table>
p.s. | See: "Radio sells a watch band"
| Issue: 28 February 1949, p. 27
| Subject: Speidel expands radio, enters television.
Bruner-Ritter drops magazines for radio.

Speidel tried radio for the first time in May last year to sell its watch bands when it started sponsoring a 15-minute segment of ABC's new famous quiz-giveaway, *Stop The Music*. Now, having arced up from around sixth to first place, with about half the $20,000,000 wholesale replacement business, Speidel is settling down to an exciting fight to hold its supremacy via a new network show and a plunge into television.

*Duffy's Tavern* on NBC this fall is expected to reach new prospects for the company's bands, while Ed Wynn's CBS-TV network show, also starting in the fall, will woo viewers to linger for a look at the Speidel jewelry display via models.

Not to be left out of the running since Speidel began making people ask for "Speidel bands," Bruner-Ritter, Inc., New York, has abandoned consumer magazine advertising for a king-size splash into radio. They tossed overboard a reported $500,000 magazine and Sunday supplement color campaign, doubled that budget and bought (via newly-appointed Raymond Spector Co., Inc., New York) an ABC sustainer, *Go For The House*. This show, a 30-minute, once-a-week program, started 31 July (9:30 p.m.), and the sponsor comes in 4 September following the August build-up. Bruner-Ritter revamped the format and changed the title to *Chance of a Lifetime* (the chance is for studio and listening audience (187 stations) to win prizes valued at $500,000).

Time and talent will cost an estimated $750,000, with about $250,000 planned for trade and other promotion, possibly including television. Bruner-Ritter, which makes the Breton line, claims to dominate sales to watch manufacturers, as Speidel now does the replacement business. They expect radio to bring them a larger share of a growing market.

---

p.s. | See: Crusading Pays Lee
| Issue: February 1947, p. 9
| Subject: Controversial Drew Pearson switches to Adam Hats; Lee signs Robert Montgomery

Adam Hats, a chain that sells the Adam line through other outlets also, has appointed William H. Weintraub & Company, Inc., New York, in the hope that that astute, hard-hitting agency can give Adam chapeaux the glamour that fights, straight news, and an unadulterated network amateur hour never quite achieved, Drew Pearson, controversial, crusading ("... make democracy live") newsman, made Lee hats probably the most-asked-for brand in America. He's the other half of the team that Adam executives expect to give their line unquestioned leadership (it has ranked close to the top for a number of years).

Lee, meanwhile, turned its back on the agency and the commentator who never seemed to wind up one feud before finding himself in the middle of two more. Through Grey Advertising Agency, Inc., New York, Lee successfully negotiated for the services of motion picture star Robert Montgomery. Format will be easy and informal, featuring news and sidelights based partly on Montgomery's travels and close acquaintance with people, big and little, all over the world. Program will start in September, probably over ABC, though negotiations aren't yet final.
“Weed and Company serves you right!”

... said Mr. Jamison

Mr. Z, a prominent figure in advertising circles, had been searching high and low for just the right set of local stations in which to test his new product.

Finally (and wisely) he got Mr. Jamison, and Mr. Jamison got the availabilities. But by that time, advertiser Z was many miles at sea on his new yacht. And Mr. Jamison (who practically refuses to take a vacation) took off after him.

“I know it’s summer and all that,” said our man when he finally caught up with his client, who was much more pleased than surprised. “But I promised I’d let you see the list the moment it was ready. And besides, your test campaign really should start this month, you know.”

“Much obliged, my boy, much obliged!” said Mr. Z from his taffrail.

“It was nothing, sir,” Mr. Jamison replied. “Weed and Company serves you right!”

An exaggerated example perhaps. But we’ve got a lot of people like Jamison at Weed and Company... and we’re doing more business for all of our clients than ever before.
Radio constantly underestimates its strength. In the latest report of the size of the U. S. radio audience, the Broadcast Measurement Bureau takes for its percentage of the U. S. homes equipped with radio the same figure which was developed by Al Politz well over a year ago, 94.2%. Normal expansion during the year is bound to have increased this percentage. In 1946, the BMB percentage of American homes with radio was 90.4. In two years, 1946-1948, there was an increase of 3.8%. There is little, if any, indication that this ratio of increase has slowed down in 1948-1949. This is in part because radio ownership in the backward Southern states continues to jump. While nationwide the increase in the 1946-1948 period was only 3.8%, the increase in the West South Central states, Kentucky, Louisiana, Oklahoma, and Texas was from 73.3% to 87.2%. In the East South Central states, Kentucky, Tennessee, Alabama, Mississippi, the increase was from 75% to 85%. Radio ownership in these states is continuing to increase by leaps and bounds, but there is no current research...
available to deliver definitive set-ownership figures, so 1948 figures are still being used.

The minimum radio home figure for 1949 is 39,275,000. This is 94.2% of the total number of U. S. homes as estimated by Sales Management. In these homes, it’s estimated by the Radio Manufacturers Association, there are over 30,000,000 radio receivers in current use. There are also a sizable number of TV sets which are equipped to receive both AM and FM broadcasting. Estimates place at 3,000,000 the number of radio receivers which will be sold in 1949. RMA feels that from one-third to 40% of these are replacement sets. The others represent new receivers for multiple set homes and new radio homes. The TV estimate of set sales for 1949 is 2,000,000.

There are over 62,000,000 home radio receivers in the 39,275,000 radio homes. The families in these homes also own, at a minimum, 10,037,900 automobile radios and 1,791,500 portable radio receivers, according to recent estimates. To these sets must be added an estimated half-million receivers in public places, most of which are listened to by many more people than lend an ear to any individual home radio receiver during the average day.

Every business day during the year, the radio audience is growing, simply because 93% of all new homes established by newly-married couples are radio equipped. This figure is a projection of a survey* made three days in June at 11 license bureaus in the same number of cities in the U. S.

Multiple set homes are constantly on the increase. At first blush, this would seem not important in judging the size of the radio audience. Nevertheless, it is of vital importance. Multiple set homes listen 25% more than single set homes. An extra set in the kitchen means as much as one-and-a-half additional hours of daytime listening. An extra set in the bedroom means at least a half hour a day of added listening. An extra set in junior’s or sister’s room means at least an hour of extra listening. Obviously, the number of listeners-per-listening-set is lower when the extra sets are in use, but there would be no listening at all at the time these sets are in use if there were no extra receivers in the home. Only Nielsen is continuously measuring the listening in these multiple set homes (new Audimeters are designed to measure up to four receivers at one time).†

Out-of-home listening has not been measured. It is admittedly high during the summer and during all days on which important sports events are broadcast. It is also high all year round in factories and public places where radios are in constant use. Limited studies recently made by WITH (Baltimore), WRC (Washington), WNEW (New York), WHDH (Boston) and NBC (market study)

*Survey made by a young folks "shelter" magazine.
†Hooper does measure multiple set homes for his U. S. Hooperatings but this is only twice a year.
### Radio Homes of America: 1949

<table>
<thead>
<tr>
<th>REGION</th>
<th>STATE</th>
<th>TOTAL HOMES %</th>
<th>RURAL-NONFARM HOMES %</th>
<th>RURAL-FARM HOMES %</th>
</tr>
</thead>
<tbody>
<tr>
<td>EAST UNITED</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EAST NORTH</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EAST SOUTH</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WEST NORTH</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WEST SOUTH</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOUTHERN</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CENTRAL</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NEW ENGLAND</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MIDDLE ATLANTIC</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EAST CENTRAL</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WEST CENTRAL</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOUTHERN</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CENTRAL</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NORTH CENTRAL</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOUTH CENTRAL</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOUTHERN</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CENTRAL</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NORTHWEST</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Copyright 1949 Broadcast Measurement Bureau
The Chicago laundry lesson

When 101 laundries get together to sell, here’s what happens
through Friday 8:30-3:45 a.m., and Sunday 12:00-12:15 p.m. Built by WBBM program director Al Morey, local salesman Stan Levey, and the CLOA’s agency, John W. Shaw Advertising, Inc., the program offered a combination of song, talk, jokes—and informal friendliness. Its mainstay and me is a character using the name of “Patrick O’Riley”; 15 staff announcers were auditioned for the part, all of them sounding too much the actor, too professional, until Val Sherman. WBBM program manager who hadn’t done much actual air work for six years, was moved out of his desk job and back in front of a mike to be “O’Riley.” Sherman had what the Association wanted: a warm, friendly personality and a voice that would sell good-will the way a laundry route man should.

Pick-Up Time has a touch of give-away program to it. On each show, a week’s laundry is handled free for the five women who send in the best humorous or whimsical stories which are selected to be read on the program. A Dor-Meyer Food Mixer is given away each Sunday as a grand prize. Except for the listeners’ stories and jokes, Sherman ad lib of all the show, and sings a song or two. Singer Jeanne MacKenna assists on the weekend quarter-hours, with vocalist Louise King heard on the Sunday broadcast, the change of voice being used to give the impression that laundry route man Patrick is lounging around at home with “Mom.”

Handling advertising for a good-sized trade association calls for equal parts of strong planning, patience, perseverance, and good luck, according to John W. Shaw, of the agency which bears his name. “In every association,” he says, “there are two, three, or more who don’t believe in what you’re proposing. Those are the targets for your arguments. If you can talk to the skeptics with enough conviction you can make your point with the whole committee.

“Pre-planning in the case of association advertising,” Shaw continues, “is more important than on any other type of account, and things must be carefully outlined so that there is no gap or misunderstanding among the different-thinking individual association members. Then, once

(Please turn to page 59)

Each sponsor-laundry ties in its phone number with “Pick-up Time” via ads, contests. 

1 AUGUST 1949
Are you getting the most out of your dealer co-operative dollar?

Radio co-operative advertising can be profitable to radio sponsors. It isn't profitable for Philco, Aviation (Crosley Division) Corporation, and RCA-Victor, for example, just because they are Philco, Crosley, and RCA-Victor, it pays off for them and others because they have learned the hard lessons of experience in how to get the most out of it.

Getting the most from cooperative campaigns involving both radio and other media presupposes the advertiser understands the plusses to be gained and how to capitalize on them. It presupposes he won't try to make the national-local combination do what it isn't designed to do.

Perhaps the biggest single misconception on the use of the cooperative plan is that it is just another approach to national advertising. It leads to frustrating experiences. Some of co-op advertising's severest critics deliver their most telling attacks against co-op difficulties that inevitably grow out of the fallacy that it is a substitute for national advertising. The fact that under special conditions a few firms have used successfully only co-op advertising for national coverage doesn't mean it is a sound general practice.

Probably the next biggest criticism leveled against the co-op idea assumes the manufacturer's advertising department just naturally has to be inept in administering the program. Principal specific criticisms will be dealt with shortly.

While it is true that characteristics of national and cooperative advertising may overlap to a considerable degree, it is not difficult for working purposes to make this general distinction: national advertising is geared to create demand; co-operative and other local advertising aims more specifically to move the product from individual dealer to customer.

The advantages of matching dollars with dealers are often obscured by certain false assumptions as to the legitimate purposes of jointly-sponsored advertising. Sponsors who fail to define clearly just what they aim to achieve from matching dealer expenditures for advertising are likely to fall into two or three common fallacies. One of these is to regard that part of locally-placed advertising paid for by the dealer as "extra" advertising.

It happens to be true that in many cases co-op funds enable a dealer to place announcements or buy programs in addition to what he could have afforded without co-op money. But a manufacturer with a definite goal and a plan for reaching it will have calculated, within bounds of his budget, how much to spend, where to spend it, and in what media (in the case of co-op
money, of course, the judgment of distributors and dealers may affect decisions on local media) in order to do the job.

Spending by dealers therefore becomes part of doing the advertising job, and the haphazard "extra" view of dealer spending is meaningless.

This raises what seems at first blush to be a deadly criticism of the co-op idea. Not enough dealers take advantage of co-op deals to give solid local support to the national program. This merely says, however, that a company has failed to do the necessary educational job with dealers, or perhaps distributors. There are literally thousands of instances in which local dealers have not been aware of even the possibility of cooperative advertising, much less that such aids as transcribed announcements were available free from the manufacturer's advertising department.

Two other common reasons frequently cited as arguments for a cooperative program is that it helps open new accounts and strengthens the competitive position against rivals who use cooperative advertising. The answer to the first argument given by top-notch salesmen is that they are selling a product together with the prestige and integrity of the manufacturer. They aren't selling—or shouldn't have to sell—advertising (not if they have a product the dealer can sell at a profit).

As for spending cooperative money just because rivals do, no advertising manager needs that excuse for spending money, unless he doesn't know what he wants from local promotion or how to get it. If he does, he'll spend the money or not spend it without reference to what competitors are doing.

There is one reason (among others) why a properly executed co-op campaign can pay off. It stimulates most dealers to more advertising and more energetic sales effort. The tie-in of his name helps build his prestige and increase store traffic. As a by-product, the manufacturer also gets the benefit, in a majority of cases, of the local rate for his share of the billing. In only a few cases does a radio station make no distinction between national and local rates.

The over-all objection to this point of view is simply that the results aren't worth the money spent and the trouble of administering the program. The probable fact is that manufacturers who believe this have simply checked results of well-organized campaigns. And their own administration of a cooperative program has probably been faulty.

Very few firms maintain a marketing research department capable of conducting any big-scale investigations. But shortly before the Robinson-Patman Act became law one company completed a test of the effect of their co-op program on dealer sales and advertising. The firm limited its test to areas similar in gross business expectancy, with similar proportions of big, medium, and small dealers.

(Please turn to page 56)
Broadcast advertising is a medium that has to be fed after it's bought. The more it's nurtured, the better it produces. This does not mean every program or every campaign can be made an outstanding producer of sales, but that promotion, publicity, and exploitation not only increase the size of the audience for any program, but frequently produce product acceptance themselves.

A quick way to bury a good program is to ignore it. Network publicity and station publicity departments are pressured by literally hundreds of sponsors and their agencies for promotion and publicity. They have their limitations, and, as Earl Mullin, head of the American Broadcasting Company, expresses it, "our job is to sell the network and its productions. We do not ignore sponsored programs but we are naturally limited in what we can do on a consistent basis for them." Naturally, they do more for advertisers and agencies that are constantly on their necks. They do this in self-defense.

A hat company sponsored a "talent opportunity" hour several years ago on a major network. The advertising manager of the organization made such a nuisance of himself that, although the network extended itself to do an outstanding job of promotion and publicity, the bumblebee buzzing around web ears made it impossible to do the complete job.

What is important in this case is the fact that anything like a "talent search" cannot be publicized and promoted by a network publicity and promotion department. This type of program must have its own promotion and publicity staff operating under the supervision of a capable advertising agency exploitation man. The word exploitation is used advisedly instead of publicity or promotion, because the handling of an amateur or new talent show requires a great deal more than publicity and promotion. It requires the setting that only a motion-picture-trained exploitation man can give it. That's what's being done for Horace Heidt's Philip Morris program, that's been done for years for the Major Bowes Amateur Hour and for any other really successful promotional-type program. Truth or Consequences and People Are Funny are two typical promotional-type programs that would die ratingwise, were it not for constant top-drawer exploitation.

Programs headed by comedians also require constant exploitation. Funny
men are personality men—most of them very unfunny in daily life. Many of them are the opposite of amusing in their business and personal relations. If they were permitted to "be themselves," they'd lose their followings so rapidly that sponsors wouldn't get half the audiences which the comics are paid to deliver.

These stars have their own public relations men and women. Since they're paid by the stars, the objective of most of what they do must be to increase the prestige of their bosses. Many of these press agents are top-flight newspaper space-grabbers, but they are seldom exploitation men, seldom are conscious of what sells merchandise. They're selling a stage, radio, TV, or motion-picture personality, not a product.

The problem therefore is to decide who is to build up and protect the sponsor's interest in a radio program or personality. In some few cases the advertiser's organization itself rides herd on its "property." That's true to a large degree of Philip Morris and Horace Heidt, of Toni and its air programs. Most of the time, the problems of keeping a broadcast advertising campaign and program in the consumer eye falls upon the advertising agency, much as many of them dislike the publicity job.

Agency publicity departments are appendages that have grown on the body advertising. For years they have been suspect, newspaper and magazine staffs feeling that advertising pressure would be used to get material in publications if it didn't get in some other way. That odor is rapidly evaporating. Agencies find that they have to fight

(Please turn to page 41)
The faltering farm commercial

Most announcements beamed at the rural audience are highly unrealistic

Farm commercials apparently do not rouse the farmer any more than they stimulate the city dweller. Air advertising addressed to the urbanite appeals just as strongly to the listener who is 100 miles from nowhere.

These are two conclusions drawn from a research study completed by the University of Oklahoma for sponsor, under the supervision of Sherman P. Lawton. Not a single rural commercial of the five tested appealed more to the men who buy the products advertised, than they appealed to listeners, who wouldn't know what to do with the product, let alone use it.

The reactions of the farm and city audiences were conducted through the use of the psychogalvanometer reactometer (the detector type of measuring device). Four groups of farmer men and women (110 in all) and five groups of city men and women (147 in all) were tested.

Twelve commercials were recorded off-the-air for the test. Six were addressed to farmers, three were pinpointed to city dwellers, and three were planned to sell the housewife, rural or urban. None of the advertisers knew that his commercials were to be used for the survey. The idea was to test what was being used, not "ideal" copy or appeal. In the rural group two Nutrena Feed commercials, two Conroy overall commercials, one Parkin Hatchery, and one Skelly 2-4-D were tested. In the city groups, there were two Hotpoint and one Phillips gasoline announcements given the "lie-test" treatment. The commercials which were supposed to appeal to both rural and urban women were for Calumet baking powder (2) and Cain’s coffee.

Not only were commercials for these different types of products tested, but the tests were made of various formats. There were singing, hillbilly, sound effects, and straight. The reactions to different formats were far more revealing than the reactions to the commercials themselves. Sound effects ranked first, singing commercials sec-

HOW TO SPEAK THE FARMER’S LANGUAGE

1. Farm commercials should be written by someone with first-hand understanding of farm business, farm people, and farm products.
2. Copy should be highly factual.
3. Material should be treated seriously. This doesn’t mean grimly, nor is occasional humor barred, if not at expense of farmers.
4. Details on how to get most out of products, what to expect from their use, and what others have done with them, get results.
5. Don’t overdo commercial time at expense of program.
6. Give qualified farm directors right to use own judgment in editing commercials. They know their listeners—and listeners make sales.

Frank Cooley, Agricultural Coordinator, WMAS, Louisville, Ky.
ond, singing commercials with a straight tag third with the rural panels and fourth with the city groups, hillbilly formats ranked third with urban audiences and fourth with the farm audience to whom they were supposed to appeal, and straight commercials ranked last with both city and farm listeners.

The rank order is not too important, for the University researchers point out that it was only between the sound-effect and straight commercials that the difference in response was significant. The average response to sound-effect commercials was 22.7 and to straight commercials 6.2 with urban panels. With rural groups sound-effect announcements brought a response of 12.6 and straight advertising 4.4. These differences are significant. The other variations were generally under 20% and thus judged to be not vital.

There was little difference between responses of city and farm groups to farm and city product advertising. The University of Oklahoma report indicated the PGR* responses were as follows:

<table>
<thead>
<tr>
<th>Panel</th>
<th>Farm products</th>
<th>City products</th>
</tr>
</thead>
<tbody>
<tr>
<td>City men</td>
<td>9</td>
<td>6.38</td>
</tr>
<tr>
<td>Farm men</td>
<td>11.2</td>
<td>6.62</td>
</tr>
<tr>
<td>City women</td>
<td>12.04</td>
<td>3.82</td>
</tr>
<tr>
<td>Farm women</td>
<td>3.13</td>
<td>3.53</td>
</tr>
<tr>
<td>City combined</td>
<td>5.69</td>
<td>4.60</td>
</tr>
<tr>
<td>Farm combined</td>
<td>7.92</td>
<td>5.42</td>
</tr>
</tbody>
</table>

It would appear that the response of city women to farm commercials is significantly higher than their response to the tested air advertising for city products. This, however, is not true. City women enjoyed a sound-effect commercial for Parkin Hatchery to such a degree that this response alone pulled up their reaction to all farm-product air advertising tested. If the response to the Parkin Hatchery sound-effect commercial were eliminated from the report, the response to farm-product commercials would have been 7.23 for city women and the “City combined” index would have been 3.56.

The amazing correlation between “City combined” and “Farm combined” is such that the University report concludes, “If the combined samples used in this study are accepted as typical, it can be said that there is no indication that farmers listen any more attentively to advertisements for farm products than they do for city products.”

The distinction between farm and city products frequently is artificial

(See p. 55)

* Psychogalvanometer reactometer

1 August 1949

---

**Commercials PGR*-tested by University of Oklahoma**

<table>
<thead>
<tr>
<th>Product</th>
<th>Type</th>
<th>Consumers addressed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nuirena Feed</td>
<td>Singing</td>
<td>Farm men</td>
</tr>
<tr>
<td>Hotpoint products</td>
<td>Singing, plus tag</td>
<td>City men</td>
</tr>
<tr>
<td>Calumet baking powder</td>
<td>Hillbilly</td>
<td>All women</td>
</tr>
<tr>
<td>Conroy overalls</td>
<td>Hillbilly</td>
<td>Farm men</td>
</tr>
<tr>
<td>Calumet baking powder</td>
<td>Straight</td>
<td>All women</td>
</tr>
<tr>
<td>Conroy overalls</td>
<td>Straight</td>
<td>Farm men</td>
</tr>
<tr>
<td>Cain's coffee</td>
<td>Sound effect</td>
<td>All women</td>
</tr>
<tr>
<td>Nuirena Feed</td>
<td>Singing, plus tag</td>
<td>Farm men</td>
</tr>
<tr>
<td>Skelly 2-4-D</td>
<td>Straight</td>
<td>Farm men</td>
</tr>
<tr>
<td>Hotpoint products</td>
<td>Singing</td>
<td>City women</td>
</tr>
<tr>
<td>Phillips gasoline</td>
<td>Straight</td>
<td>City men</td>
</tr>
<tr>
<td>Parkin Hatchery</td>
<td>Sound effect</td>
<td>Farm men</td>
</tr>
</tbody>
</table>

* Psychogalvanometer reactometer (a form of lie detector)

---

**PGR* responses to commercial formats**

<table>
<thead>
<tr>
<th>Type</th>
<th>City Responses</th>
<th>Farm Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Men</td>
<td>Women</td>
</tr>
<tr>
<td>Sound effect</td>
<td>20.9</td>
<td>23.2</td>
</tr>
<tr>
<td>Singing</td>
<td>16.4</td>
<td>8.5</td>
</tr>
<tr>
<td>Singing, plus straight tag</td>
<td>12.5</td>
<td>10.3</td>
</tr>
<tr>
<td>Character (hillbilly)</td>
<td>7.9</td>
<td>5.6</td>
</tr>
</tbody>
</table>

* Psychogalvanometer reactometer (a form of lie detector)
How to sample a vacation

Radio adds a new dimension to resort and travel advertising

**Millions are spent on resort and travel advertising.**

Only a relatively small portion of those millions finds its way to the air. This is despite the fact that broadcast advertising reaches its listeners at a time when they are relaxed and most susceptible to the “take a vacation” idea. A few state bureaus use broadcast time to extol the vacation advantages of their areas, some railroads and air lines do a fair air-selling job on their transportation merits but by and large the millions go to black-and-white media as they have for generations.

This is, in part, a form of pay-off. Newspapers run extensive resort and travel sections. Publicity, pictorial and wordage, is run free to the extent of multi-millions of lines. Newspapers claim, and rightly so, that they sell the vacation idea all year ’round, that they condition readers to turn to their pages for advertising of resorts and information about travel. By reference, it’s claimed that radio has built no vacation-conscious group ready and eager to make reservations from railroads and airlines, at mountain and beach hotels. There are no departmental resort periods on the air.

All this is true, but the truth doesn’t go far enough. Broadcast advertising can and does sell vacationing generally and specific vacation spots, when it’s called upon to do so. Because it comes invited into the home, its audience is always ready to be sold relaxation away from home—the lure of the romantic, the open road, new friends, the magic of the unknown.

This it not just theory. During the past few years, some resort and travel advertisers have broken away from their normal procedures and have discovered that broadcast advertising does an unusually effective job in promoting business. The famous Grossinger’s in the New York and Florida; Allen-A ranch in New Hampshire; the Year Round Playground Club of Ruidoso, New Mexico; Ed Craney’s Montana Boosters, Lake Tahoe, and a number of transportation companies have ample proof of how the spoken word on the air produces direct traceable business for them.

While routine resort advertising translated to the aural medium produces business, the new trend of sampling what resorts have to offer has been found to be many times more effective. Grossinger’s broadcast many of its pre-season weekend parties to sample the entertainment available on its many acres. That’s also the formula of the Allen-A Ranch up in New Hampshire. Allen-A, however, does not stop at a few pre-season broadcasts. It spon-

The broadcast started as a one-station airing over WLNH. Allen H. Albee, owner of Allen-A, didn’t buy the time as advertising but as an entertainment stunt for his guests—and to get them up early for breakfast at least once a week (Tuesdays). If, reasoned Albee, thousands each year travel miles to participate in broadcasts like *Breakfast in Hollywood, Breakfast Club*, and a host of like events, why wouldn’t his guests enjoy getting up early one morning to be part of an Allen-A version of a like shindig.

They did.

The demand for reservations for breakfast in the dining room from which the broadcast originated immediately swamped Albee but he posted a “first-come, first seated” policy. The dining room fills up at least an hour before air time.

The broadcast is a typical breakfast-club type of program. Al Maffie, WLNH program director, is the personality boy. The oldest woman at each broadcast receives “twin” orchids, an “object” is hidden and when found usually creates a riot. Generally it’s a chicken, pig, or rabbit. Coin-tossing sweepstakes are held. Quiz stunts in which difficult questions are asked a man and his wife, with the wife always answering correctly, are part of the *breakfast* routine. The wife is fed the answers via tiny earphones hidden beneath her hair. The guests know the gag—all except the husband who wonders what has happened to his wife’s brains overnight.

Like all early a.m. audience participation shows, it’s all very low I.Q. stuff, but that’s what gets and amuses the vacationers.

As indicated, *Breakfast at the Allen-A* was originally just another spot in the resort’s entertainment schedule for which Albee budgets $35,000. At first blush, it didn’t seem logical that the program would bring added business, since WLNH is a local station and reaches the vacation area and its own Laconia, New Hampshire. Listeners were either locals or men and women already on vacation. Neither group were, thought Albee, “prospects.”

In this he was wrong. While they weren’t prospects for the immediate season, they were prospects for next season reservations and a sizable number who heard the show during its 1948 season while vacationing at other resorts in the Lake Regions of New Hampshire, are guests of Allen-A in 1949.

Two hundred guests writing for reservations this season hoped that the program would be broadcast again. That gave Albee an idea. Why not use the program in the area from which most of his guests came—the Boston-Lawrence territory. That’s just what he’s doing. The Tuesday *Breakfast at Allen-A* broadcast live over WLNH and now WWNH, is tape recorded, cut

(Permission turn to page 41)
CKLW Now 50,000 Watts

COVERS 198 COUNTIES IN 5 STATES
...PLUS 24 COUNTIES IN CANADA

A GREATER VOICE...A GREATER BUY...IN THE DETROIT AREA

Guardian Building, Detroit 26 • Mutual System
National Rep.
Adam J. Young, Jr., Inc.

Canadian Rep.
H. N. Stovin & Co.

1 AUGUST 1949
Mr. Sponsor asks...

"Why is that advertising agencies' radio production departments function at a loss to most agencies?"

Tom De Bow
Director of advertising
Petroleum Advisors, Inc.
Cities Service Co., N. Y.

An advertising agency that goes out to build a large radio production department is in some way in the same position as an agency that builds a big printing plant to handle space advertising. Financially, an agency with a printing plant attached is not a sound idea. By the same token, an agency that attempts to combine as many of the creative and production functions of radio, and more recently television, within its own shop may well find itself with an over-staffed department that is functioning at a financial loss. This applies to everything from the creation and production of radio and TV station breaks to large-scale, high-budget programs.

Our agency, J. D. Tarcher & Co., does a great deal of work with TV film announcements and station breaks. We would be foolish, however, to try to hire in enough people to do the complete job ourselves. Instead, we use the services of a number of reliable TV film producers. We plan our own campaigns for a client, then turn the scripts over to a film producer for shooting. In that way, we take advantage of the generally competitive situation among the large group of independent packagers and producers who have been at their job for years, for the most part, and who can work well with agencies on client problems. This is just one method and one place whereby we keep our overhead down. Producers work for us when we have work for them to do. They are not part of

The Picked Panel answers
Mr. De Bow

The question sounds a paraphrase of the old one, "Have you stopped beating your wife"? I haven't run across such a situation in my 22 years in radio stations and advertising agencies. And if any do function at a loss, there must be special considerations. Otherwise, it doesn't make good business sense.

There is no reason for more overhead in radio than in any other phase of agency operations. Certainly artists in the radio field should prove no more expensive than those in other media. In fact radio people, initially trained in radio stations, are often versatile enough to discharge a variety of responsibilities in contrast to the extremes of specialization that frequently exist among personnel employed in copy, art, and other phases of space advertising.

When a radio department insists upon personnel down to the third assistant stopwatch holder, then the agency has high overhead. If, however, people are employed who can not only hold a stopwatch, but can read it too, the agency has moved a step in the right direction, and eliminated some specialization in favor of common sense.

If in this highly competitive post-war era there are still radio production departments operating at a loss to the agency, I'll wager that ways and means will be figured out to make them profitable, harrasing the factor of special considerations.

I'm reminded of the new farmer down home in Oklahoma. He bought some pigs for fifty dollars, fed them all winter, and sold them in the spring for fifty dollars. He was told he couldn't make money that way. His cryptic reply was, "I found that out."

Blayne Butcher
Radio Director
Newell-Emmett Co., N. Y.

I have found, over the years, that most agencies operating their own production departments are faced with the fixed costs of operation on a continuous basis. This means that the agency, in order to maintain an efficient working organization, must carry on its payroll its basic production personnel during periods when business actually doesn't warrant their expenditure.

Too, so that top production talent can be secured, top salaries have to be paid for relatively few shows. In package agencies the control of this top talent is divided over a number of important shows.

Lester L. Wolff
New York
a large staff, which may look impressive to a client, but which only adds a financial burden to the general agency overhead.

Another reason why radio departments, particularly at the very large agencies rather than at small and medium-size ones, have financial problems is that radio and TV can often be a matter of ups-and-downs. Some clients are unwilling to stick to one form of radio or TV long enough to develop ratings and sales. Some other clients, fortunately in the minority, are embryonic showmen, and while they leave their black-and-white and magazine advertising to agencymen familiar with the problems of the particular medium, they will try to run things their own way, sometimes with disastrous results, in radio and TV. Also, when radio production departments get too large, too involved, and too loaded with “specialists,” a sudden cancellation of a client’s contract can catch an agency off-base with more overhead in the department than it can readily afford.

Smaller agencies, with their greater compactness, the versatility of the agency’s staff members, and their willingness to go out on the open market to hire independent producers to do a lot of the production chores, do not often run into that problem. An agency, particularly one with a large television staff, will find today that the cost of running a large department can only go up, due to increased facilities charges and generally higher time costs. Some of these increases, such as extra TV rehearsal costs, are being absorbed by producers because of the competitive nature of the package-building business. Agencies have nobody to absorb that kind of cost if they are doing all the work by themselves. It has to come out of agency overhead.

There is no single answer to the problem of agency radio production departments functioning at a financial loss. The situation can be corrected only by better agency planning, decentralized operations, and a thorough knowledge of time-saving and cost-cutting methods.

Bob Kelly
Radio Director
J. D. Turcher & Co., N. Y.

RUSH HUGHES HAS COME TO CHICAGO and is heard exclusively over WCFL! Here’s a vibrant, winning personality new to Chicago radio. Hughes is an established star with unusual style famed for performances over West Coast and national networks, and later for record-breaking audience ratings in St. Louis. The new Rush Hughes show is full of good talk... interesting interviews... and fine music!

AN AUDIENCE-PLUS FOR THE RUSH HUGHES SPONSOR—he follows the popular Breakfast Club, Monday through Friday from 9:00 a.m. to 10:00 a.m. Time is available on a block basis in 15-minute strips across the board, or in minute announcements on a participating basis. For full information, contact WCFL or The Bolling Company, Inc.
What's the big
THIS... Change audience participation to listener participation. That’s the big IDEA in Columbia Pacific’s Your Stand-In and Junior Stand-In, the grown-up and juvenile versions of an idea that lets the listener compete through a “stand-in.”

Example: a half-dozen youngsters in a hospital polio ward wrote to quizmaster Jack Gregson, asking for a chance to win some of the prizes earned by youngsters appearing on giveaway shows. Junior Stand-In* chose six children who had recovered from polio... let them double for the bedridden children. Then it tripled the prizes won by the proxies in the studio and sent them to the boys and girls in the hospital.

Listener participation is a big IDEA that gets big response: Another CPN program of this type pulled 13,424 letters in one week.

For a big IDEA that can turn response into sales... call Columbia Pacific, the idea network.

*For sale

Columbia Pacific
— the idea network
FM no dead dodo, according to recent survey findings

Northwestern U. radio department recent survey indicated that in AM-FM homes 69.4% of time that radio was in use FM band was preferred. NBC's Washington survey indicated this spring that in D.C. there were 142,000 FM homes and 110,500 TV homes. In D.C. FM homes listened to FM 2 hours and 3 minutes daily.

General Foods net sales and income continue up

Although Clarence Francis, at his annual press conference, hedged on heights he thought General Foods would reach during its second quarter, GF's net sales for that quarter were $8,000,000 over same quarter in 1948. Net earnings for first six months were $2.50 a share against $2.41 a share in same 1948 span. General Foods is a firm believer in broadcast advertising to move food products.

Standard Oil of Ohio buys special sports network

Following lead of number of other great oil companies, Standard Oil of Ohio is setting up special sports network this fall. Network will carry games of Cleveland Browns All-American Football Conference team. WGAR, Cleveland, handled sale and will be key station for web. WGAR and 14 stations will blanket Ohio.

Druggists to fight for fair-trade pricing

National Association of Retail Druggists is reversing field by starting educational consumer campaign pro-fair-trade pricing of drug items. All national drug advertisers on air are expected to cooperate with Association, with local druggists already explaining to public reasons why fair-trading is good for public.

Employment and unemployment both up—Department of Commerce

Lost among most employment reports for May was fact that while unemployment was up, employment was up also. Seemingly contradictory information was caused by fact that labor pool was increased by large number of youngsters of high-school and college age. Influx, due to graduated ex-GIs, was greater than for many years. Information from Department of Commerce.
PUBLICITY
(Continued from page 29)

for position for their clients' advertising, and that's a big enough burden for the actual expenditure in a publication to carry. Agency pressure for "editorial cooperation" has been at a very low ebb for a number of years. Only fringe organizations use the advertising big stick to get publicity, and their success isn't outstanding, to say the least.

Publicity budgets run from as little as $1000 a year to the yearly $250,000 that was reputed to have been incorporated in the original Jack Benny-Lucky Strike contract. Lack of publicity on a program is also said to have lost agency accounts, and Jack Benny's blast against Young & Rubicam is a long-remembered example of what can happen to an important program handled by an important agency for an important client. (The client at that time was General Foods.)

Each year, The Billboard polls newspaper radio editors on what they think of agency publicity departments. (The poll also checks network and independent press agents.) Agencies do not stand too high in the graces of the editors. The leaders are generally Young & Rubicam, J. Walter Thompson, N. W. Ayer, Kenyon & Eckhardt, and Benton & Bowles. Other agencies break into the top ranks in some years, but these five are consistently in the running. Newspaper editors are able to evaluate only the releases of the agencies and the direct services they render.

The full scope of a Hal Davis (Kenyon & Eckhardt) operation is seldom appreciated by an editor. Hal is an exploitation man with the ability of selling his clients and his agency executives on taking chances. When he decided to fly some calls over to start a new breed of cows in Greece, the idea was full of dynamite. It could have all blown right up in the Borden company's face.

K&E's publicity operations also extend into the realms of product introduction and promotion. Amazo hasn't had a big network program as yet; its use of radio advertising has been restricted to selective broadcasting. That doesn't stump the K&E boys. They had Boy Scouts, Lions and other lunch-eon clubs, men with and without distinction, make Amazo in 30 seconds' time. The women's directors of stations on which Amazo advertising was placed sent wires with a bottle of milk and a box of Amazo to their top fans. TV programs presented the dessert.

In this case, broadcast advertising was part of the promotion. It was not strictly a case of promoting radio, but of radio promoting a product and an agency proving its ability to make use of radio's promotional scope.

Kenyon & Eckhardt's operation is unique in radio publicity departments of advertising agencies.

Another agency that does a top-flight job of press agency for radio programs, although the publicity in some cases has not enabled the agency to hold an account or a program, is N. W. Ayer. Wauhillau LaHay heads the radio publicity department of this agency and can do either a creative routine job, as she does for the Bell Telephone Hour, or a flair job as she did for Rexall with Jimmy Durante. Miss LaHay's constant follow-through (she's an ex-radio editor herself and is assisted by Dorothy Doran, another ex-editor) has earned kudos from the men and women she services.

Harry Rauch (Young & Rubicam) and Al Duranyt (J. Walter Thompson) head publicity departments of two of radio's top agencies. Because Duranyt has traveled and met most of the editors he services he stands high in their regard. Rauch for years has had top programs to handle and he does a good consumer-press public relations jobs. Both agencies are conservative, although Y&R's operation (Bureau of Industrial Relations) is an important part of the agency's service to clients.

Many agencies hedge their responsibilities by hiring outside press agents to work under the supervision of the agency executive in charge of public relations. That frequently overcomes agency reluctance to take chances. The independent press agent takes the chance. If he comes through— the agency is sitting on top. If he fails, he's fired. It was the independent press agent's overstepping his authority that made all the difficulties.

Publicity is not a science. Press agency is not an art.

For the record no one knows what it is, but it's the life blood of show-business, and a new product without a touch of the theater in its presentation just doesn't make the grade these days.

Publicity, promotion, exploitation are three keystones not only to building a broadcast program, but also to insuring product success.

VACATION
(Continued from page 34)

to ten minutes and broadcast over WLAW. It's aired on the following Saturday each week. Don McNeill's ABC Breakfast Club is a five-a-week broadcast with a well established audience over WLAW. Allen-A's choice of nine a.m. on Saturday was predicated on holding McNeill's audience with a similar type of program for ten minutes and reaching an extra audience via a newscast for the last five minutes.

It's worked. After the first WLAW broadcast 20 couples called Allen-A for reservations.

His current broadcasts are geared to Allen-A's being booked solid during 1950. Other resorts around New Hampshire are reportedly 15-25% off of last year's bookings. Allen-A is doing all the business the resort can hold.

It's Albee's sampling technique that has produced roundly out in California. Each Sunday morning Bill Baldwin and Ruby Hunter interview guests who are having an out-of-doors breakfast at the Old Hearst Ranch in Pleasanton. The guests and Baldwin and Hunter play quiz games and generally have a good time. The following Sunday at 9:30 a.m. the recording is broadcast over KSFO in San Francisco. There's solid evidence that plenty of vacationers from the Bay region go down to the ranch to be on the program.

Sampling isn't the only productive means of selling the vacationer. The many programs originating at airports and union stations, however, are also forms of sampling and the thrill of hearing well-known personalities being greeted upon their arrival at different ports and stations have speeded millions on their way—to the ticket windows.

Very often it hasn't been a great radio station that has done the job, but a well-situated new outlet. One such is KXRX in San Jose. This 1000-watt station came to the air in 1948, not a propitious time for a new outlet, for business started sliding for broadcasters in late '48. Lake Tahoe is an all-year-round resort which appeals to California vacationers. The Chamber of Commerce bought (or was sold) all the time on KXRX from midnight to 6 a.m. All night long, the announcer sells the merits of the resorts in the central High Sierras. The audience during the wee hours is difficult to check.

(Non-put turn to page 56)
Barnum had it... so did other great showmen like Ziegfeld and George M. Cohan—the rare quality that made everything they put their hand to a tremendous popular success.

Today, that same instinct reveals itself in all the programming triumphs NBC has scored since the birth of network television:

**top-rating shows in every category from drama to world news**

*for the first half of this year, 5 of the top 10 sponsored programs*

*for nine consecutive months, more viewers for all programs together than any other network*

Better programs... bigger audiences... extra selling effectiveness—these are the solid advantages that are attracting the largest number of national advertisers to NBC, America's No. 1 Television Network.

For the most sponsorable new shows in television, see page following paragraph.
<p>| DAY       | PM 4:15 | PM 4:30 | PM 4:45 | PM 5:15 | PM 5:30 | PM 5:45 | PM 6:15 | PM 6:30 | PM 6:45 | PM 7:15 | PM 7:30 | PM 7:45 | PM 8:15 | PM 8:30 | PM 8:45 | PM 9:15 | PM 9:30 | PM 10:15 | PM 10:30 | PM 10:45 | PM 11:00 |
|-----------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| SUNDAY    |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |
| MONDAY    |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |
| TUESDAY   |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |
| WEDNESDAY |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |
| THURSDAY  |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |
| FRIDAY    |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |
| SATURDAY  |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |</p>
<table>
<thead>
<tr>
<th></th>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
ONE SHOW IN A THOUSAND

...is fine enough to become an NBC Television feature. Here are six that made the grade, each outstanding in its class, each ready to work wonders for a video-minded sponsor:

- THE BLACK ROBE
- BELIEVE IT OR NOT
- THEATRE OF THE MIND
- GARROWAY AT LARGE
- LIGHTS OUT
- BROADWAY SPOTLIGHT

NBC TELEVISION
The TV station break

Creative ability ranks as high as dollars in productivity

of the short short commercial

It’s possible to do a top selling job with a 20-second TV film announcement. To such a degree has this been established that the ranks of broadcast advertisers who are using TV announcements (1 minute) and station breaks (20 seconds or less) at the national, regional selective and local-retail level are jumping daily. The field nevertheless has many uncharted and unexplored factors, and the answers are not to be found over-night. Despite this, there are some definite rules and findings in the field of TV announcements and breaks that serve, for the time being, as signposts for the TV advertiser and agency.

The TV head of one of the country’s leading ad agencies, an organization that places visual advertising for more than half-a-dozen clients, spoke his mind recently about one of the biggest pitfalls faced by the new advertiser in using TV announcements and breaks. Said the agencyman: “Research shows that the impact of a good visual commercial can be anywhere from two to ten times as great as a radio commercial of similar length. You won’t get results like that, however, if your TV commercials are merely radio commercials with badly-planned pictures.”

(Of interest to all TV-minded agencies and advertisers at this point is a word of caution from this same agencyman regarding length of TV breaks and announcements, more than 97% of which today are on film: “The advertiser who makes one-minute film spots as the backbone of a TV campaign may wind up with a lot of film on his hands that he can do nothing with. It’s been tough for the last six months to place minute films, except in local programs or non-cable-serviced cities. Minute film spots should never be an advertiser’s first thought about TV. He’ll be much better off, and will get far better availabilities, if he sticks with shorter lengths, like 20-second film breaks.”)

It is an established fact that the planning and production of good TV breaks and announcements are increasingly specialized jobs for specialized people. Unlike radio campaigns at the same level (national selective and regional selective), the TV advertiser who decides to use TV breaks and announcements cannot plan in terms of “live” commercials, except for the few home-service or participation shows that take them.

To keep quality consistent, as well as to avoid some expensive production charges that inevitably come with “live” breaks and announcements, the TV advertiser today is almost automatically required to do his TV selling on film. Film breaks and announcements are roughly the equivalent of radio c.t.’s. They can be extremely flexible, both as to costs and manner of presentation. Virtually every phase of radio c.t. production has a film counterpart, and at the same time TV films offer selling devices of their own. The TV-selective advertiser has at his disposal everything from full animation and elaborate stop-motion (examples: BVD films, American Tobacco “dancing cigarettes”), through trick opticals, musical jingles, and dramatized situations, to slide films, with or without sound, and silent films.
with locally-done live narration. Which form to use, plus the details of presentation, is a job only for people who have either movie or TV backgrounds, and preferably both.

The reason is simple. TV film users are, after all, in the motion picture business, whether they like it or not, and many of the basic rules of moviemaking apply. Just where and how they apply cannot be judged by people who plan TV in terms of radio. What functions well in radio (or any other basic advertising medium, for that matter) will not of necessity function in TV. Most TV advertisers and agency men dismiss this simple precept as being so obvious it is hardly worth repeating. Still, the problem is there. It is no easy job to make radio-trained executives, who have thought in terms of the power of the spoken commercial word for years, realize just how little the spoken word means in terms of a film commercial.

The problem usually arises first at agencies, whose TV staffs often have diplomatic word duels with radio advertisers. Since few agencies maintain film staffs, and still fewer have regular film departments, the independent commercial producers of TV films, who make TV films for agencies and clients on a "piece work" basis, are up against the problem, too. A leading film-maker told sponsor: "You should see some of the scripts that come in here! We get shooting scripts that are so loaded with dialogue they look like radio copy. We get the other kind, too. Some agencies and clients come up with visual ideas that sound like Metro extravaganzas or Walt Disney in Technicolor."

(Please turn to page 51)
Based upon the number of programs and announcements placed by sponsors on TV stations and indexed by Rorabaugh Report on Television Advertising. Business placed during average month June 1948-May 1949 is used as base in each division of report.

With this report TV Trends starts its second year. In place of the month base which was used during the past 12 months, the average placed per month during the year is now used as an unadjusted line. It’s too early in the history of television to adjust trend lines for season variations. June network business was 257.8% of the average month. Sponsor’s constant sample of ten cities network TV business was 88% higher than the average month. Selective TV business growth hasn’t bee as rapid as network but local-retail has been even better. Radio-TV advertising still leads the network and local-retail use of the medium. Jewelry (watches) up in front of the selective TV placement. Beer Wine is also an important buyer of selective TV time.

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>JUNE</th>
<th>JULY</th>
<th>AUG</th>
<th>SEPT</th>
<th>OCT</th>
<th>NOV</th>
<th>DEC</th>
<th>JAN</th>
<th>FEB</th>
<th>MAR</th>
<th>APR</th>
</tr>
</thead>
<tbody>
<tr>
<td>NETWORK</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Automotive</td>
<td>16.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Food</td>
<td>4.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clothing</td>
<td>0.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Radio TV &amp; Appl</td>
<td>26.2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soaps &amp; Toiletries</td>
<td>14.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tobacco</td>
<td>15.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Misc</td>
<td>4.2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beer &amp; Wine</td>
<td>0.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conf &amp; Soft Drinks</td>
<td>3.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Home Furn</td>
<td>8.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drugs</td>
<td>1.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NATIONAL &amp; REGIONAL SELECTIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Automotive</td>
</tr>
<tr>
<td>Conf &amp; Soft Drinks</td>
</tr>
<tr>
<td>Beer &amp; Wine</td>
</tr>
<tr>
<td>Food</td>
</tr>
<tr>
<td>Clothing</td>
</tr>
<tr>
<td>Radio TV &amp; Appl</td>
</tr>
<tr>
<td>Soaps &amp; Toiletries</td>
</tr>
<tr>
<td>Tobacco</td>
</tr>
<tr>
<td>Jewelry</td>
</tr>
<tr>
<td>Misc</td>
</tr>
<tr>
<td>Builders &amp; Sup</td>
</tr>
<tr>
<td>Home Furn</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LOCAL RETAIL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Automotive</td>
</tr>
<tr>
<td>Banks</td>
</tr>
<tr>
<td>Dept Stores</td>
</tr>
<tr>
<td>Food</td>
</tr>
<tr>
<td>Home Furn</td>
</tr>
<tr>
<td>Hotels &amp; Rest.</td>
</tr>
<tr>
<td>Clothing</td>
</tr>
<tr>
<td>Personal Services</td>
</tr>
<tr>
<td>Radio TV &amp; Appl</td>
</tr>
<tr>
<td>Misc</td>
</tr>
<tr>
<td>Jewelry</td>
</tr>
<tr>
<td>Beer &amp; Wine</td>
</tr>
<tr>
<td>Drugs</td>
</tr>
<tr>
<td>Tobacco</td>
</tr>
<tr>
<td>Conf &amp; Soft Drinks</td>
</tr>
</tbody>
</table>

**TOTAL** AND TEN-CITY TRENDS

**NETWORK**

- Gray area: total units of business 100% average 12 months June '48-May '49
- Black area: constant base of 10 cities, 15 stations

**NATIONAL & REGIONAL SELECTIVE**

- Gray area: total units of business 100% average 12 months June '48-May '49
- Black area: constant base of 10 cities, 19 stations

**LOCAL RETAIL**

- Gray area: total units of business 100% average 12 months June '48-May '49
- Black area: constant base of 10 cities, 19 stations
THE TV STATION BREAK (Continued from page 49)

nicolor. We can turn out a darn good 20-second film break, but we can't give a client Mickey Mouse for a thousand dollars."

There is considerable room for argument about the "balance" of aural and visual impression factors in a TV film announcement or break. Theatrical film experts, like Robert J. Flaherty (Vanoak, Louisiana Story, etc.) Josef Von Sternberg, and Robert Mamoulian go all-out for the visual impression, feeling that a 90%-10% visual-aural balance is best. This applies, of course, to feature-length theatrical films where the audience's attention is directed at all times, without distractions, to the continuous story unfolding on the theater screen. Such thinking came as a counter-reaction to the early days of sound movies, when the newly-perfected soundtracks were so laden with dialogue that audiences grew restless and bored.

TV is something else again. There is one school of thought, which happens to be that of the majority, which says that the balance should be pri-

marily visual. A typical film-wise agency executive, Campbell-Ewald's v.p. Winslow Case, sums up the average reaction: "We feel that 85% of the selling impulse can be channeled through the eye. That means that with TV films you can get away from strident selling and still be effective."

The other school believes that an 85%-15% visual-aural balance (a figure almost exactly the same as Government findings with military-instruction films) may miss the boat if placed on a national selective basis. The theory goes something like this: TV film spots come at a time when the viewing audience is enjoying a "seven-thousand stretch" between programs. Viewers are walking around the room, refilling glasses, tuning their sets, and generally relaxing. Therefore, TV spots must also have strong "aural sell" to make a point when the audience's viewing attention is wandering.

A slopeston survey of leading agencies and film-makers showed clearly that there is no absolute answer to the problem. The nearest thing to a rule-of-thumb came from an agency film man, whose job it is to adapt ideas from over-all advertising campaigns to visual film announcements. Said he: "The best way to sell a product or service by film breaks is first of all to start a film with a strong attention-getting gimmick, like a jingle and trick animation. Once the audience's attention is yours, then you can go to work. The aural-visual balance will then vary with the type of selling to be done, and the nature of the product. A product whose selling points require more explanation—a linotype, for instance—will need more aural selling than one with a high visual appeal. The basic approach should be from the visual angle, with the spoken word acting as a supplement."

Selling ideas in TV film commercials must flow smoothly from idea to idea, with the audience accepting each as being believable. To do this, full advantage must be taken of the fact that TV is a visual medium. Failure to do this can cause some unpleasant results. A series of one-minute films spots made recently for the Ice Cream Novelties Company (not filmed, as reported in the trade press, by the present agency, Monroe Greenhal, but by the previous agency which no longer has the account) is a good example. Buried deep in the film announcement was a premium offer for a sweat shirt, obtain-

COSTUMES for TELEVISION!

NOW — Rent COSTUMES

... for your Television Shows!
... Technically Correct!
... over 100,000 in stock!

from Broadway's Famous Costumer...

EAVES COSTUME COMPANY

Eaves Building
151 West 46th St. • New York 19, N.Y.
Established 1870

LOS ANGELES: "Let's have more of Bergen," said a card we got the other day. Our Southern California viewers had seen Edgar Bergen in his first TV appearance since retiring from radio... of course, on KTTV. Top drawer talent has always been part of our strong locally-produced shows here. Hollywood is a vast reservoir of singers, dancers, actors—gifted entertainers—and we have been drawing on all these people to program bright, refreshing television. For instance, last week we unbeknown names as Alan Mowbray, Sonny Tafts, Billy Burke, Vincent Price, Marjorie Reynolds and others appeared on regularly-scheduled KTTV shows. Then the New York Chevrolet dealers bought our "Pantomime Quiz," the first Hollywood production to break into the Manhattan market. From CBS-TV we have Toast of the Town, Fred Waring, Arthur Godfrey and more. The point is we're offering our viewers not only high-rated network shows... our local shows are loaded with talent, production know-how, and audience pulling power.

LIKE KIDS, we boast of our "parents" (because they can be boasted about,) KTTV is 51% owned by the Los Angeles Times and 49% by CBS. No question in anybody's mind that the Times is Southern California's leading newspaper. And CBS programs certainly have been stealing the ratings. That gives us the best in network shows... plus the strong right arm of this area's greatest newspaper. So we're part of a sound, expanding local picture that also finds us as CBS's Hollywood TV station.

BANKERS are supposed to have steely eyes, at least when asked to part with money. When the 35-branch Citizen's Bank started the Vienna Philharmonic series over KTTV recently, we thought that television certainly had arrived. Now along comes the world's largest bank, Bank of America, and starts "Kieran's Kaleidoscope" with us on Sundays. You're not only in good company on KTTV, but in company that knows how to look at a buck.

RADIO SALES knows our latest availabilities. Ask them and get the usual speedy reply.
NOW! Modern, Comprehensive TV "Staging" plus NEW TV REVENUE from Pattern Time

with the GRAY TELEP

This most versatile telecasting optical projector enables dual projection with any desired optical dissolve under exact control.

The accessory STAGE NUMBER 1 adds three functions separately or simultaneously: a) teletype news strip, b) vertical roll strip and c) revolving stage for small objects.

The TELEP, used with TV film cameras, permits instant fading of one object to another, change by tape dissolve or by superimposing. Widest latitude is given program directors for maximum visual interest and increased TV station income.


GRAY RESEARCH and Development Co., Inc. 16 Arbor St., Hartford 1, Conn.

ask
John Blair & Co.

about the

Havens & Martin

stations

in

Richmond

WMBG—AM

Wcod—FM

WTVR—TV

First Stations of Virginia

ABLE for product wrappers. The films were shown on TV in the East, Chicago, and the West Coast. The premium failed to pull. The reason: mention of the premium was purely aural. At no time was the premium show visual. Also, the soundtrack was working at cross-purposes with the picture, since one thing was shown and another thing was talked about. The offer laid an egg since the visual element won out. Ice Cream Novelties will continue to use TV, despite rumors to the contrary, but the Greenthal agency will be careful not to repeat the mistakes of the previous agency.

It takes time, money, brains, and effort to make a good TV film break or announcement. Already, in the short and rapid growth of national and regional selective TV, it has been amply demonstrated that the eclectic methods of Hollywood B-pictures—that is, taking bits and pieces of successful movies and putting them together to make a "new" story—merely prove the adage about one man's meat being another man's poison. Borrowing film ideas from other commercials, merely to save time or to cover up for lack of originality, makes no more sense, film men agree, than trying to build a house in ten different architectural styles. The most effective film breaks and announcements are designed from the original idea to final editing as a custom job for the particular product. Any short-cuts impair the over-all effectiveness of the commercial.

A fairly good series of, say, six 20-second radio c.t. station breaks can be made, from idea to final pressing, in a week or two. Good ones have been made in less. A good TV film-break series will take as long as six months from the time the idea first strikes an agency TV man to the time it is first shown on the air. The average time to make a good series of films will run somewhere between five and ten weeks, and unit costs will range between $100-$1000 for silent film and $1000-$10,000 for sound-on-film jobs.

A study of the time elements involved in making a typical film break-and-announcement series can be very revealing. One such study was made recently by the Campbell-Ewald agency, which supervises the making of TV film breaks and announcements for two blue-chip accounts, Chevrolet Division of General Motors and the Chevrolet Dealers Association. No newcomer to film-making, Chevrolet has been selling
cars by theatrical “Minute Movies” since the late 1920’s. The agency has had the account even longer. The Chevrolet TV film commercials are simple, effective, and typical of good TV film-making.

Ideas for new Chevrolet film series (a new series is made every six months or so; new prints are issued about once a month as they wear out) are hatched in a conference with Campbell-Ewald’s TV head, v.p. Win Case, TV department head Leo Langlois, and writer-producer Ray Maurer. The ideas are basically adaptations of “themes” from Chevrolet’s national advertising in other media. A second conference, after the idea has cooled a bit, will be called with the same men, plus the account executives. Three of four weeks of work follow the approval of the basic idea by Chevrolet, during which the idea takes shape, with the aid of story-board drawings, sketches, etc. Then, the idea goes to Maurer and his department for the actual writing. The script, generally three or four pages per film, goes back for additional conferences, then back to the writer for final revisions. Time elapsed so far is about six weeks.

The film-makers are then called into the act, in this case Archer Productions. The script is discussed, the agency listens to any suggestions from the producer, and a shooting schedule is mapped out. A week or so of shooting for a short series, using sound stages if the film has a dramatic bit, and silent film if narration is to be added later, comes next. Location shooting, virtually called for with an outdoor product such as a Chevrolet, will add an average of three more days to the time expenditure per spot. (Musical scoring may be done during these days, but most often it awaits the final editing, when it is done in special studios.)

In both planning and shooting Chevrolet films, agency men and film-makers avoid any unexpected climaxes, unsupported by other high points in the film commercial. This lengthens the usable life of a film commercial, since audiences would otherwise tire of it too quickly.

Once the final shooting is completed, anywhere from one to three weeks after it started, there must be several days of integrating the score and narration into the finished product, as well as last-minute viewing and editing. The TV film break or announcement (the actual length, 20 seconds or 60 seconds, does not make much difference) is now ready for showing on the visual air.

In terms of personnel, the typical Chevrolet film break or announcement has required the services of five Campbell-Ewald men, eight to 12 men from Archer Productions, a narrator, five or six recording and editing technicians for music and commentary integration, two music writers for the score, and a chorus to sing it. In terms of man-hours of work, one Chevrolet TV film takes approximately 550-600 such hours. This is five or six times the number of man-hours required to make a similar-length radio e.t., even with the fanciest of radio production.

There are several other factors in the making and placing of TV film breaks and announcements, the results of experience with the medium by a long list of visual advertisers, that should be borne in mind.

For one thing, TV research has shown that an irritating TV film (one full of over-long repetition or clumsy production) creates only memorability for a product, and not necessarily the desire to buy it. TV’s heightened impact makes “irritant” advertising via TV breaks and announcements a dangerous selling device, one that can all too easily backfire on the seller. The other extreme, the overly-cute commercial, can also lose viewer-interest in a hurry. Selling should be fairly straight, and should strive for a fresh approach in order to bring a TV advertiser the best returns for his investment, as well as to make best use of the visual element of the medium. Since TV is an intimate, living-room medium, the approach should be along the same lines. Theatrics, insincerity, and the third-person approach just don’t work.

There is a purely academic argument that has waxed hot at times among TV men. Insiders say that it is, more than anything else, a tempest in a teapot. The argument revolves around the problem of producing TV films that are equally effective on both large and small TV viewing screens. Industry opinion today is generally that this is one of those things that takes care of itself with a good TV film. If long shots, too-rapid scene changes, small print that runs to the edges of the screen, lack of contrast, and involved sales messages are avoided, there should be little trouble.

A somewhat similar argument is...
sometimes made over the relative merits of 35-mm and 16-mm film. This is not so much the question of whether 16 or 35 gives better results on a TV set, since less than half-a-dozen TV stations in the country can afford the expense (about $15,000) of a 35-mm projection system. It revolves, rather, about whether shooting on 35-mm and then making reduction prints to 16-mm is better than shooting on 16-mm to begin with. Both silent and sound-on-film movies can be made either way, although not all animation and stop-motion studios are geared to handle 16-mm during shooting. Actually, shooting on 35-mm is said to give better quality when reduced on a special printing system to 16-mm than straight 16. It is also much more expensive, and equipment is much larger and more cumbersome. If an advertiser is counting pennies, straight 16-mm is usually the answer.

The question of length is one that is being dictated, not by research, but largely by the problems of TV time-buying today. The growth of TV network programming, as well as local TV programming, has cut into the number of possible one-minute availabilities. Timebuyers today find one-minute almost unobtainable in Class-A time. TV has not as yet developed any wide-spread formula that compares with radio’s disk-jockey and participation periods, into which one-minute c.t. spots can be slotted. The nearest thing to it has been home-service shows, like DuMont’s Kathi Norris program, and broken-up feature films, such as Frontier Playhouse, on WFIL-TV, Philadelphia. The home-service shows usually feature live commercials; the feature-film shows film announcements.

These are merely exceptions, rather than the rule. The wise TV advertiser today thinks first in terms of 20-second film breaks, or possibly 3-10-second “station identification” service announcements, such as the time breaks of Bulova and Bond Bread.

The rapid growth of TV has brought about another problem—shipping and storing TV films. The handling of films is much tougher than the handling of radio c.t.s., most of which are easily routed, scheduled, and shipped by agencies or recording companies. Film announcements and breaks wear out faster than vinyl recordings, and have to be replaced more often. (A 20-second film break, used once-weekly, wears out in about four months.)
One thing is very important—commercials alone do not, as presently written and presented, do a selling job to the rural audience. Thus, it’s vital that advertising addressed to rural audiences be spotted in programs with known farm audiences.

As indicated in SPONSOR’s series on farm programing, most commercials hit their highest impact when they’re handled by farm commentators or the farm directors of stations. While the limited sample used for the SPONSOR-University of Oklahoma study can’t be taken as conclusive evidence that all rural commercials are not written or delivered in such a manner as to rouse the listening audience to whom they are addressed, the report does indicate that something must be done to make them more effective. Out of context, without the benefit of programing, they don’t deliver true impact.

It’s well apparent that farm stations and farm programs deliver audiences ready to be sold.

The commercials do not appear to do their job.

** **

from the farmer’s point of view. Although the commercial used for Phillips 66 gasoline was worded, “City driving needs a quick-starting gasoline on these cold, icy mornings,” it is not too far-fetched to assume that the rural man would draw his own conclusions of the importance of quick-starting gasoline on cold, icy mornings on the farm.

The Hotpoint electrical-product commercials were slanted in terms of “electrical kitchens” in city homes. Nevertheless, farm women use electrical appliances, too. One farm panel met in a farm home which, decoratively speaking, was exceedingly bare. The kitchen, however, was proudly equipped with super deluxe home freezer, a top-priced electrical range, an Electrolux cleaner, electrical water pump, Mixmaster, and the roof was topped with a special FM antenna.

It can be seen that farm men and women can be interested in so-called city products. The reverse is seldom true. Skelly 2-4-D is used for spraying of commercial crops. The product has no use for the urban dweller. The commercial should have great appeal for the farmer. The PGR test ranked it 11, just ahead in interest to farm men of Calumet baking powder. The product by itself cannot rouse the listening interest.

The product by itself can’t even determine the relative interest of each sex in a commercial. Farm women placed 2-4-D commercials first among rural-appeal air advertisements. The farm men, it may be recalled, placed it next to last. Farm men gave the electrical kitchen (Hotpoint) commercials third place.

Hick or hillbilly commercials do not appeal to farmers. Farm men placed the straight Calumet commercial fifth, but ranked the “character” approach to the product last.

While the format of the commercials was of primary importance, if the reactions of these several hundred respondents are accepted as typical, it is also important to note that the correlation between farm women and city women, and farm men and city men is very high. Thus, it appears the skirted contingent was attracted by the same things, and that blue-jeaned or linen-suited men were similar in their commercial listening reactions.
It's composed of night workers, and drivers. The Lake Tahoe C. of C. wanted to see if they could find out if there was a real resort audience being reached. They offered information about Lake Tahoe and a key chain. Result was 75 inquiries daily until the key chains were exhausted. What was more important, a high percentage of the mail requested specific information, rates, and availabilities. It came not only from local people in the San Jose area but Easterners without fixed schedules on automobile vacations.

Like Tahoe, Ruidoso, New Mexico, with a population of 2000 and fewer than 900 voters, wanted to attract tourists and vacationers to its little town. There was money to be spent—and an average temperature of 61 degrees to sell. There was the perpetual snow-crown of Sierra Blanca and the sun-swept fertile valley beyond.

Instead of a small station on the milk run, Ruidoso chose WOAI in San Antonio for their $7500 campaign. No sampling, just selective announcements—announcement times selected by the Halff station as best suited for their job. Ruidoso is growing.

Newspaper resort advertising depends for support on its ability to pull requests for leaflets, booklets, etc. Broadcast advertising for many years was disinterested in this formula of proving effectiveness. Of late, this disinterest has dropped and mail response to commercial offers is used by advertisers as indication of listeners. This fact generally has not been stressed to resort and travel advertisers. Only a few have made the test. Lindsey Spight, v.p. of the John Blair station representative organization, recently admitted to a group of Western travel agents that "radio is greatly at fault for not more forcefully telling Western travel directors and agencies how radio can pull inquiries for pictorial literature."

As proof of how effective broadcast advertising can be in getting inquiries, Spight quoted the results of two 50 word announcements 7 a.m. on KIRO, Seattle. These two announcements, costing $26.00 each of a small pictorial booklet of scenic highlights of Seattle drew 3752 requests from 27 counties in Washington and 11 counties in California, Idaho, Montana, British Colum-bia, Nevada and even Alaska. Cost was slightly less than one and a half cents per inquiry.

Resort and travel advertising on the air takes in many forms. Unique in many ways are the Ed Craney Pacific Northwest Playground magazines distributed by the Craney "Z" stations and "XL" stations throughout the Northwest. They are an involved promotion with money coming from several sources. What it all adds up to, is increased travel in the area served by the Playground magazines, more broadcast advertising, and more resort business for the advertisers on the air and in the magazines.

Railroads have been using radio mostly for institutional advertising like the Railroad Hour, but "special" trains have found that broadcasting books them solidly. Ski trains, cycle trains, show trains, and a host of other specials have filled up overnight after a broadcast announcement.

An exception to the absence of proved results is a Continental Santa Fe Trailways experience. To offset a business decline of 7.3% in the first half of 1948, the Trailways turned on advertising pressure and the second half of 1948 showed an increase of 16% over the similar period in 1947. The pressure was concentrated for the most part on broadcast advertising.

Each year, tight or loose, consumer dollar, more money is being spent on leisure travel, winter and summer vacationing. The standard means of reaching that dollar are still effective. The big point, however, is that the breaking with tradition, using broadcast advertising, pays even bigger dividends.

... even if it isn't paid advertising, the announcement that "this broadcast comes to you from Hawaii" has brought millions to the Islands. * * *

**KFYR**

$50 KC $500 WATTS
NBC AFFILIATE
BISMARCK, NO. DAKOTA

comes in loud and clear in a larger area than any other station in the U. S. A.*

*ASK ANY JOHN BLAIR MAN TO PROVE IT.*

---

**DEALER CO-OP $**

(Continued from page 27)

Dealers in area A were given a discount of 50 and ten, plus cooperative advertising allowance of 5% of their total purchases on a 50-50 basis.

Area B dealers, in addition to their normal discount of 50 and ten, were given, in lieu of the co-op allowance, a 10% uncontrolled allowance. "This 50 and ten worked out to about 5¼ of 1% less than received by area A dealers.

The financial arrangement covered a
three-month period. Dealer advertising was checked for another three months (six months altogether). Correlation of the data required about three months more. The effect on dealer advertising was that those dealers in area A, where the cooperative program was in effect, averaged placing four times more advertising for the radio line than their brothers in test area B.

The reasoning of area A dealers, as brought out in a follow-up check, boiled down to their feeling that it would be foolish not to follow through on the impact of the co-op advertising, thus getting more out of both cooperative and advertising paid for wholly by themselves.

This same company found that when they tried to persuade dealers directly to use their own prepared copy for radio and other media, dealers placed less advertising. When the company adopted the approach of showing dealers how and why their carefully-worked-out suggestions could produce more business, most dealers got the point.

Such organizations as AVCO's Crosley Division and RCA's Victor Division make their distributors the first line of operation in administering their local programs. Dealers put in their requests for radio and other advertising through the distributor, who sends it along with recommendation pro or con.

Bills also clear first through the distributor before going on to the manufacturer for final checking before payment. An alert distributor who knows the media in his area will seldom be fooled by attempts to chisel through double invoicing, with one rate to the outlet and a higher rate to the manufacturer. While Crosley provides copy and other aids, distributors are allowed considerable leeway in approving alternate or modified commercials in order to make the most of local conditions.

For RCA-Victor radio and television products, the advertising department at Camden, N. J., has a Cooperative Advertising Group of about a dozen people who do nothing but check bills and proof of publication or broadcast. For proof that radio commercials were broadcast, notarized copies of the script are accepted.

Announcements, either live or transcribed, form the overwhelming bulk of approved radio advertising. In many cases the e.t.'s are furnished free to local outlets by the factory, and in almost all cases scripts are furnished without cost.

A growing number of firms, however, will allow use of a program if it is first approved by the factory. The split of costs (usually 50-50) doesn't differ from that of announcements. The type of manufacturer who approves radio programs for cooperative advertising follows no set classification. Among those who do, for example, are The Foy Paint Company, Inc., Cincinnati; A. Sagner's Sons, Inc., Baltimore (Northcool suits); Amana Society, Refrigeration Division, Amana, Iowa; Nash Motors, Detroit; Armstrong Rubber Company, West Haven, Conn. (for tires and tubes); General Electric Co., Appliances and Merchandise Dept., Bridgeport, Conn., etc.

Sometimes the manufacturer's allowance on a product is greater than 50%. GE, for example assumes 75% of the split on automatic blankets and vacuum cleaners. Crosley assumes 75% on radios.

Percentages of billings that accrue to the co-op fund vary with the item. On home appliances it seldom is higher than 3%. For items in a cosmetic line the percentage may run two or three times higher, Colonial Dames, Inc., Hollywood, for example, allows 8½% of an account's net purchases, on a 50-50 basis, for all media combined.

Whatever the nature of the deal, the end result hoped for is to get more people into stores where they can be sold. It has been argued that the "where to buy it" theme is virtually useless in all but large metropolitan centers because people "already know" where to go. This reasoning forgets the tremendously expanded shopping range that modern transportation makes possible. In many areas people think nothing of traveling as much as a hundred miles for a shopping tour. The theory that people don't need to be told where to buy is a peculiarly "big-city" feeling.

One school of thought would limit cooperative deals to those in which the manufacturer exercises complete control of copy, themes, schedule and media. Outlets participating would have their names and locations printed, and they would pay for that privilege.

While there is nothing wrong with this practice as one type of handling, to limit all cooperative programs to this general pattern runs smack up against human nature. The typical local outlet, large or small, has considerable pride in his organization. Right or wrong, he likes to feel that sales in

---

**CBS in MAINE now WGuy and WGAN**

*WGUY becomes affiliated with the Columbia Broadcasting System August 1st.*

*WGAN & WGuy now bring CBS programs and sponsors' messages to listeners whose incomes represent over 92% of the effective buying power in Maine.*

**NATIONAL ADVERTISERS**, by placing one order can reach this productive market less expensively and more economically than ever before.

**PROMOTION** . . . Yes, WGAN & WGuy will continue a regular and two-fisted promotion schedule in the five Guy Gannett newspapers of Maine.

---

**Guy Gannett Broadcasting System**

*WGAN • WGuy •*

5000 Watts 540 KC Portland

250 Watts 1450 KC Bangor

Station Representative

PAUL H. RAYMER COMPANY
I'm Working...
as a key broadcast sales executive with a national N.Y. radio concern. My record as an "idea man" and aggressive salesman is unique . . . (and subject to inspection).

I'll be available

If you have an important sales assignment open, and want a man who can show you how to make profits, I'm interested in telling you why I might be just the man you are looking for.

AM PLANNING

Have built and operated profitable radio stations.

AM OPERATIONS

Familiar with all phases of station operations, and agency radio depts.

AM MANAGEMENT

Successful record as Sales Manager.

TV

Good basic knowledge of TV sales, operations, and management.

Box 72

SPONSOR

40 W. 52nd St., New York 19, N. Y.

his territory depend in part on his efforts. He doesn't like to be told everything he has to do. Intelligent or not, that's the way he is.

The most successful cooperative arrangements are those in which the manufacturer's (or distributors', as the case may be) advertising or sales promotion department wins the cooperation of local outlets to a proved plan of operation—and keeps him sold.

RADIO AUDIENCE: 1949

(Continued from page 23)

all reveal that out-of-the-home listening is amazing. Portable radio receivers have cut millions loose from the home when they want to wander and listen. Sales of portable receivers and three-way receivers (battery, AC and DC current) continue to lead all radio set sales during June, July, and August and the sales of batteries for these receivers indicate that they are in constant use both in and out of the city.

There is a feeling that listening per radio home is on the decline. The reverse is true. According to A. C. Nielsen, average daily listening per home was four hours and 13 minutes in 1943, four hours and 35 minutes in 1946, and five hours and two minutes in 1949. Even in telephone homes alone, and reporting upon only one set in each home, listening has been consistently up, as reported by the C. E. Hooper organization. Average daytime program popularity rating for the first seven months show only two months that are lower than 1948.

Daytime Average Hooperatings
1949 ....5.6 5.3 5.6 4.8 4.3 4.3 4.9
1948 ....4.7 5.3 5.3 4.8 4.7 4.1 5.8

In June and July, total set-in-use figures reported by Hooper for his 36 cities were up. June increased from 16.3% in 1948 to 16.8 in 1949. July increased from 14.9% in 1948 to 15.7% in 1949.

First half of July showed evening sets-in-use figures also increased from 18.5% in 1948 to 19.6 in 1949.

Because it is presumed that radio listening is a dead dodo, once television enters the home, Nielsen's figures for listening in the TV homes which he covers is the endeavoring to have his Audimeters placed so that his reports are representative of the number of radio-only homes and radio-TV homes in the U. S. show that listening per day is two hours and 42 minutes and viewing three hours and 59 minutes. While radio listening in TV homes is less than half of what it is in a non-TV home, it is not a dead duck. The combined listening and viewing is one hour and 39 minutes more per day than in a radio-only home.

The growth of non-network radio has been so rapid in the past few years that there may be an impression that network is shrinking. It isn't. The average network advertiser in 1949 is delivering his sales messages to 18% more homes than he did two years ago.

During the same period the cost per thousand homes for the average network broadcast dropped from $1.89 to $1.71. This includes time and talent, as estimated by A. C. Nielsen.

The number of listeners to the commercial sections of network broadcasts were 913 per dollar invested for an average evening program and 1460 per dollar for the average daytime program.

---

SERVICE DIRECTORY

V. S. BECKER PRODUCTIONS

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

562-5th Ave., New York Luxembourg 2-1040

Directory Rates

on request

THE Only STATION THAT COVERS BOTH HALVES OF THE "VANCOUVER AREA"
these figures are not program audience figures but figures for the audience for commercial sections of the programs.

Lest these figures appear to change the independent non-network stations, the size of their audience can best be appreciated by the fact that on July 1949 from six to ten p.m., the non-network stations' shares of audience in the 36 cities covered by the looper Program Popularity Ratings can like this:

<table>
<thead>
<tr>
<th>Time</th>
<th>6:15-6:30</th>
<th>7:15-7:30</th>
<th>8:15-8:30</th>
<th>9:15-9:30</th>
<th>10:15-10:30</th>
</tr>
</thead>
<tbody>
<tr>
<td>Share</td>
<td>39.4%</td>
<td>45.6%</td>
<td>38.7%</td>
<td>36.4%</td>
<td>28.8%</td>
</tr>
</tbody>
</table>

The increase in the number of independent stations has brought into being stations with vertical programing, stations that are directing their programing to specific segments of the audience rather than the entire audience. This means bigger and better audiences, for it means service for great sections of the public which broadcasting has been unable to reach before.

Every dimension of radio is expanding. The competition of television has sharpened the programing of all radio. In its fight for ears, it's building new and greater audiences.

There are more radio homes.

There are more radio receivers in radio homes.

There is more listening in each radio home.

More people are listening in each radio home.

That is U. S. Radio. 1949.

LAUNDRY LESSON

(Continued on page 25)

a campaign is started, the most important thing an agency must do is continually merchandise the campaign back to the individual members... let them know exactly how it's working, and what good it is doing them.

With the boom war days a thing of the past for Chicago's laundries as well as the nation's, and with the tough competition in that market from soap manufacturers, the Chicago Laundry Owners Association is now all-out to re-establish its members on a wide public-relations front, with radio as the core of the campaign. Newspapers are also being used to supplement radio selling, with four Chicago dailies carrying 600-line copy on alternate weeks, and during the weeks in between, 600-line copy on radio pages plugging the WBBM program. The advertising budget is built up by a pro rata assessment based on the number of routes operated by each laundry helping to underwrite the cost of the ad campaign.

To John G. Shaw (no relation to John W.), president of the CLOA, "radio has a psychologically good effect for an association campaign because it has substance and consistency to it. The six-times-a-week frequency of Pick-Up Time is something to point to: the Sunday show helps, too. It picks up extra listeners in general, as well as laundry-plant heads, their families, and many others. Format of the show, with 'Pat O'Riley's' personality, makes the laundry route man a pretty good guy, and we have found sharp increases in new customers since we went back on the air.'

While the Chicago Laundry Owners Association uses broadcast advertising as a steady thing, the advantages that the medium offers local trade groups were made apparent to an aggressive coalition of local bakers in Peoria recently during an intensive nine-day bakery promotion.

Assisted by members of the staff of the Bakers of America Program, the Peoria bakery group asked WMBD in that city to outline an over-all campaign for a local "Buy It Baked" promotion. The station's executives came up with an outline that included not only radio, but other media as well.

The primary goal of the promotion was to "position" both the bakers and their products in the eyes of Peorians, and to encourage consumers to "buy it baked." Radio played the major part in the nine-day publicity stunt. The baker group bought seven ten-minute programs and 18 35-word announcements on WMBD. In addition, the suggestion was made to all allied industries in Peoria to tie in with "Buy It Baked" and to donate portions of their own local radio time to the over-all campaign.

Five WMBD advertisers cooperated. One wholesaler donated 17 of his announcements on the station, while the Central Illinois Light Company used eight announcements and two 100-word commercials to aid the campaign. A feature of the bakers' own ten-minute programs was a contest (Please turn to page 61)
## Contests and Offers

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT/PRODUCT OF PARTICIPATING NICKLES, MARSHALL, &amp; CRANSTON</th>
<th>PROGRAM/PROGRAM OF CONTESTS</th>
<th>TIME</th>
<th>OFFER</th>
<th>TERMS</th>
<th>OUTLET</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMERICAN MAIZE-PRODUCTS CO</td>
<td>Canned Foods</td>
<td>Game</td>
<td>Thursday 8:30-9:00 pm</td>
<td>Three packages of Amazo Instant dessert.</td>
<td>Listeners must answer questions correctly, circling the letters AMAZO on score sheets secured from the station, then call in to check their answers.</td>
<td>WCOL Columbus, Ohio</td>
</tr>
<tr>
<td>BUTTE BREWING CO</td>
<td>Beer</td>
<td>Butte Beer Bottleman</td>
<td>MWF 6:15-6:30 pm</td>
<td>Case of Butte Special Beer.</td>
<td>Listener sending in the correct answer to six true-and-false statements in the letter bearing the earliest postmark.</td>
<td>KXLF Butte, Montana</td>
</tr>
<tr>
<td>CHRYSLER CORP</td>
<td>Plymouth De Soto</td>
<td>Hit The Jackpot</td>
<td>Tuesday 10-10:30 pm</td>
<td>Chance to hit the jackpot via telephone.</td>
<td>Send postcard with name and address to program, N. Y.</td>
<td>CBS</td>
</tr>
<tr>
<td>CROSLEY CORP</td>
<td>Radios, TV sets</td>
<td>Who Said That?</td>
<td>Saturday 9-9:30 pm</td>
<td>Crosley portable radio, plus cumulative jackpot.</td>
<td>Listeners send in a 50-word or less &quot;All-Time Quote&quot; on a specific weekly subject, including when, how, and where it was said, to program, N. Y.</td>
<td>WFBK Baltimore, Md.</td>
</tr>
<tr>
<td>GROSE &amp; BLACKWELL</td>
<td>Canned Foods</td>
<td>How Well Do You Know Me?</td>
<td>Thursday 8:30-9 pm</td>
<td>Cash for three-part question.</td>
<td>Listeners must answer any part of a three-section question when called.</td>
<td>WHBC Canton, Ohio</td>
</tr>
<tr>
<td>DAIRY INDUSTRY OF STARK COUNTY, O.</td>
<td>Milk</td>
<td>Milkman's Matinee</td>
<td>Friday 4:30-4:55 pm</td>
<td>Free tickets to Cleveland Indians ball games.</td>
<td>Complete sentence, &quot;I like milk best of all beverages because ... &quot; in 25 words or less.</td>
<td>ABC</td>
</tr>
<tr>
<td>GENERAL FOODS CORP</td>
<td>Postum</td>
<td>Portia Faces Life</td>
<td>MTWTF 5-11:15 pm</td>
<td>Plastic set of six spoons and coasters.</td>
<td>Identify Mystery Deputy and contact program, Minneapolis.</td>
<td>WGKY Charleston, W. Va.</td>
</tr>
<tr>
<td>GENERAL MILLS, INC</td>
<td>Cheeries</td>
<td>Looney Tunes</td>
<td>MWF</td>
<td>One record for answering musical question correctly. Record is added to jackpot when question is missed.</td>
<td>Listeners must answer musical question when called.</td>
<td>NBC</td>
</tr>
<tr>
<td>HAYNES MODERN APPLIANCES</td>
<td>Appliances</td>
<td>Musical Quiz</td>
<td>MTWTF 12:10-12:15 pm</td>
<td>Carton of cigarettes, if letter is read on the air.</td>
<td>Send letter telling why you smoke Chesterfields, to sponsor, N. Y.</td>
<td>ABC-TV</td>
</tr>
<tr>
<td>LIGGETT &amp; MYERS TOBACCO CO, INC</td>
<td>Chesterfield Cigarettes</td>
<td>Chesterfield Supper Club</td>
<td>MTWTF 7-7:15 pm</td>
<td>Various cash and merchandise prizes.</td>
<td>Listeners called must identify tune played, plus &quot;Mystery Melody.&quot;</td>
<td>NBC</td>
</tr>
<tr>
<td>P. LORILLARD TOBACCO CO, INC</td>
<td>Old Gold Cigarettes</td>
<td>Step The Music</td>
<td>Thursday 8-9 pm</td>
<td>Lady of the Land-Rodgers Silverplate.</td>
<td>Send three Sweetheart Soap coupons and 25c to sponsor, N. Y.</td>
<td>NBC</td>
</tr>
<tr>
<td>MANHATTAN SOAP CO</td>
<td>Sweets</td>
<td>We Love and Learn</td>
<td>MTWTF 11:15-11:30 am</td>
<td>Various cash prizes for questions and sketches used on the air.</td>
<td>Send brief sketch of famous personality and/or set of &quot;Bright &amp; Wrong&quot; statements with six &quot;Snicker&quot; wrappers to program, Chi.</td>
<td>NBC</td>
</tr>
<tr>
<td>MARS, INC</td>
<td>&quot;Snicker&quot; Candy Bars</td>
<td>Dr. L. Q.</td>
<td>Monday 9-9:15 pm</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NICKLES BAKERY, INC</td>
<td>Bread</td>
<td>Telephone Quiz</td>
<td>MTWTF 10-10:15 am</td>
<td>$10 for answering question correctly. Sum accumulates each time question is missed.</td>
<td>Listeners must answer question correctly when called.</td>
<td>WHBC Canton, Ohio</td>
</tr>
<tr>
<td>PLACEBO &amp; GAMBLE</td>
<td>Various</td>
<td>Innsomnia Club</td>
<td>MTWTF 11-12 pm</td>
<td>Various prizes.</td>
<td>Winner is first one each day to call in correct answer during program.</td>
<td>KILO Grand Rapids, N. Dak.</td>
</tr>
<tr>
<td>PRUDENTIAL INS CO</td>
<td>Various</td>
<td>Major League and Pacific Coast League Baseball</td>
<td>Tu-Sun 12:15-2 pm</td>
<td>Various prizes.</td>
<td>Prizes to listener sending in closest prediction of total week's scores of games carried by this station.</td>
<td>KPOA Honolulu, T. H.</td>
</tr>
<tr>
<td>SQUIRT CO</td>
<td>Soup</td>
<td>Big Sister</td>
<td>MTWTF 2:20-2:15 pm</td>
<td>First prize: $20,000; ten of $1,000; one hundred of $100 and 1,000 of $10.</td>
<td>Must name Li'l Abner's pet Schnoo in 25 words or less, using only letters from the words Duff, Beef, Irony Soup.</td>
<td>CBS</td>
</tr>
<tr>
<td>CIRCUIT CO</td>
<td>Crisco</td>
<td>Young Dr. Maione</td>
<td>MTWTF 1:30-1:45 pm</td>
<td>Roasting thermometer.</td>
<td>Send label, including certificate from 3-lb. Crisco can, plus 50c, to sponsor, Box 2639, Cincinnati, O.</td>
<td>CBS</td>
</tr>
<tr>
<td>PRUDENTIAL INS CO</td>
<td>Insurance</td>
<td>Family Hour of Stars</td>
<td>Sunday 6-6:30 pm</td>
<td>Booklet, &quot;It's Fun to Be Healthy.&quot;</td>
<td>Send name and address to sponsor, Newark, N. J.</td>
<td>CBS</td>
</tr>
<tr>
<td>SQUIRT CO</td>
<td>Soda</td>
<td>Kids From The Kids</td>
<td>Saturday 9:30-10 am</td>
<td>Various items.</td>
<td>Prizes are auctioned to children for Squirt bottle caps.</td>
<td>WHBC Canton, Ohio</td>
</tr>
</tbody>
</table>
LAUNDRY LESSON

(Continued from page 59)

for the best recipes revolving around new uses of baker's bread; prizes included a lady's wrist watch, portable radio, $35 gift certificate at a leading department store, and an automatic electric coffee maker.

WMBD also promoted "Buy It Baked" on its Man on the Street, Tiny Tot Party Time, and Breakfast Party programs, and gave away freshly-baked pies and cakes daily to the contestents on the shows. The climax to the whole promotion was a stage show featuring home economists of the American Institute of Baking, plus WMBD talent for entertainment.

The end results of the campaign showed that Peoria bakers' business increased from one to 27% during the nine days, with one baker reporting that at one point during the promotion it was necessary for him to hire more help to handle the increased flow of customers.

This pattern of group or association use of radio applies to practically any type of trade organization made up of small businessmen who alone could not think of broadcast advertising. In Chicago, a laundry association; in Peoria, a group of bakers ... and in Milwaukee, an alliance of druggists. On 3 June Oscar A. Rennebohm, governor of Wisconsin, was on hand at a dinner in honor of the staff of Milwaukee's WISN, given by the Milwaukee County Pharmacists' Association. The occasion, attended by more than 500 Milwaukee and Wisconsin druggists, marked the seventh anniversary of WISN's weekly public-service program, Know Your Druggist Better.

Whether in the broadly institutional, educational, and prestige sense—such as the Railroad Hour—or in the localized, direct-selling fashion of Pick-Up Time, radio can produce for trade associations whose members share the cost of what they as individuals or companies might not be able, or might not care, to pay by themselves. National advertisers can also benefit from association advertising locally or regionally, wherever the association is one whose members handle nationally-distributed products. What the Chicago Laundry Owners Association has accomplished in the vicinity of the Loop can be duplicated anywhere that there exists a trade association of local merchants.** **
SPONSOR SPEAKS

NAB: A Progress Report

There’s no question that the National Association of Broadcasters made progress at its recent board meeting in New Hampshire. A substantial degree of the credit for the movement in the right direction goes to Clair McColough, chairman of the NAB committee on reorganization.

On the credit side is the separation of the NAB into aural and TV broadcasting divisions. On the negative side was the inclusion of AM and FM broadcasting in one division.

On the credit side was the backing of the Broadcast Advertising Bureau with an assurance that it would eventually become an independent promotional branch of the industry. On the negative side was the ignoring of the Broadcast Measurement Bureau’s future beyond study number two.

On the credit side was the plan for an aggressive campaign to increase NAB membership, including a discount in membership fees. On the negative side was the throwing overboard of the program division, headed by showman Harold Fair.

On the credit side was the elimination of the unnecessary office of executive v.p., now that Justin Miller knows what broadcasting is all about. It may be regretted that A.D. (Jess) Willard has chosen to resign from the organization, now that his office has been abolished, but Willard, a top-ranking station management executive, will bolster the industry when he returns to the ranks of station executives.

It seems to SPONSOR that it would have been better to have taken the entire plunge towards making the NAB a “federated” organization. On the other hand, there may have been considerations, including the financial, which make such a sharp cleavage with the past unwise.

Progress has been made, but the NAB is a long way from clearing the deck. Only through the BAB is the NAB now better equipped to serve the broadcast advertiser. It still has to change its sights from Washington to the 48 states—from the FCC to the broadcast advertiser.

"Let's sell optimism"

Several months ago, SPONSOR in its On the Hill page called attention to the fact that radio stood ready to spread the good word that business isn’t bad—that there’s plenty of ready cash available—that the recession is more mental than financial. It stressed the fact that the government had not asked for help and did not appear interested in fighting the creeping paralysis that was infecting business.

Somewhat later this problem was again raised, but still nothing happened. It was at this point that Lester Blumenthal, advertising director of SPONSOR, took the bull by the horns and in his travels plumbed for cooperative promotion by stations to counteract the increasing negative thinking. Station after station fell right in with ad-man Blumenthal’s thinking, and when he returned to New York after a trip, he infected SPONSOR’s staff with his own enthusiasm. For the first time in its nearly three-year-old history, SPONSOR published an open letter to stations, calling upon them to go to work for the U. S. to “sell optimism.”

The results have exceeded our fondest expectations. Stations all over the United States, big and small, chain and independent, are devoting time daily to the amazing facts of the healthy economic condition of the United States and its people.

To rephrase a current popular song—“Baby, its good in here.”

Applause

Spot Radio Promotion Handbook

It has long been felt that broadcast advertising salesmen waste too much time “educating” the men and women they contact, when they should be selling them. This is as true of station representatives’ field staffs as it is of stations’ and networks’ sales organizations.

An infinite number of hours are spent by broadcast advertising salesmen delivering information which the timebuyer and client advertising manager should have had before the salesman arrives on the scene.

It has taken Standard Rate & Data Service, Inc., to clarify the thinking of stations on what the sponsor and the agency expect from station promotion. Under the title Spot Radio Promotion Handbook, SR&D has published the results of a survey on the “viewpoints and practices of the buyers and users of spot radio time.” This analysis is based upon a survey by an independent research organization, coupled with studies made by SR&D field-trained research specialists.

It explains how stations can most effectively sell broadcast advertising. It stresses that the best salesmen in the advertising business can go only so far—that the rest of the burden belongs to station promotion—through direct mail, trade and service publication advertising, sales promotion.

Having thrown light upon this subject, the 64-page book then accepts the job of telling stations what you, the sponsor, and your agency want to know about broadcast advertising.

SR&D is publishing a series of studies about advertising media and how they are bought. Spot Radio Promotion Handbook is an ideal example of the series. The easier time-buying is made, the better you will be able to use it. The better you use it, the lower your cost of distribution.

The 1949-1950 job of all advertisers is to lower costs of distribution. The high cost of distribution is being used by labor unions and “liberal” groups to attack management generally. SR&D is helping reduce waste in broadcast advertising selling and indirectly waste costs in your use of media. Its series is another fine example of business publication service to an industry.

62
KFRM Again First In 1949 Survey

KMBc AGAIN FIRST CHOICE OF KANSAS CITY LISTENERS

Proof that KMBC continues to be the most listened-to station in Greater Kansas City is contained in the latest Kansas City survey released by Conlan & Associates.

This general coincidental telephone survey was conducted in March to April, 1949, under the joint sponsorship of KC radio stations including KMBC. Over 70,000 basic calls were made during the one week survey period between the hours of 7:00 a.m. and 11:00 p.m.

Although KMBC rated first mornings, afternoons and evenings, most spectacular ratings were in the forenoons when KMBC topped its nearest competitor 34%. KMBC led its competition in this survey by an even greater margin than in a similar survey in November, 1948.

This new survey and other surveys giving detailed information on listening habits throughout the Kansas City Trade Area — western Missouri, all of Kansas, and portions of adjacent states — are available to advertisers and agencies for their examination and study. Simply call any KMBC or KFRM man, or any Free & Peters "Colonel".

Kansas Farm Station Tops 1948 Fall Rating 12%; Remains First Choice of Kansas Listeners Daytime

Kansas radio listeners have again named KFRM as the most listened-to station, daytime, in the Sunflower State. Moreover, the "Kansas Farm Station" leads its competition by a greater margin even than before according to a March 1949 radio survey made by Conlan & Associates.

This coincidental survey, one of the largest of its kind ever conducted, required over 62,000 telephone calls within KFRM's half-millivolt contour.

Essentially rural in nature, this Conlan Survey covered 79 counties in Kansas (all except the eastern-most and northeastern Kansas counties), four in Nebraska and five in Oklahoma. Population of these 88 counties is 1,038,146, not including the metropolitan centers of Hutchinson and Wichita, Kansas which were not surveyed.

KFRM leads all broadcasters for the morning periods, and is first during the afternoon periods — first in listener preference for both time periods, as well as for the entire survey.

KFRM's programming is specifically designed for the area served, including up-to-the-minute daily livestock and grain markets, direct from Kansas City, as well as other outstanding daily farm features. In addition, KFRM programming presents special newscasts, women's programs, sports, special events, educational features, as well as top-flight entertainment programs featuring members of the KMBC-KFRM talent staff. This popularity indicates that listeners are getting the kind of program service they like and need from KFRM.

KFRM joined with KMBC forms The KMBC-KFRM Team. Together, The Team provides advertisers with the most complete, effective and economical coverage of the huge Kansas City Primary Trade Area!
You get what you pay for—p. 24
The Squirt slant—p. 22
Local TV—p. 57
The liquor question—p. 32

A young lady shows her bottle tops—p. 22
Look as you may, you'll find nothing else like the Havens and Martin stations in Richmond, Virginia.

They're unique.

Unique in their coverage of the AM, FM, and TV fields... the only audio and video institution in Virginia.

Unique in tradition and reputation. Since 1926, when WMBG went on the air, Havens and Martin stations have stood for pioneer planning, long-range thinking, and the fullest measure of broadcast service.

Unique in sales. Ask any Blair man.

Virginia from Any Angle

WMBG AM
WTVR TV
WCOD FM

First Stations of Virginia

Havens and Martin Stations, Richmond 20, Va.
John Blair & Company, National Representatives
Affiliates of National Broadcasting Company
As talk of color-TV continues, trade is amused that it was Noran Kersta, ex-TV head of NBC, who asked for first option of CBS-TV commercial color television for Revion nail polish. Revion is using selective announcements on New York's WCBS-TV, WNBT, and WBZ-TV in Boston.

Importance of time-sales in U.S. economy is indicated by Federal Reserve Board's report that 29% of all retail sales in 1948 were in the extended-payment category. Expectation is that this can be increased to 39% in 1949, and radio will be used to build credit retailers' business.

Network closed-circuits are being used as promotional devices in more ways than ever before. Dealer meetings, conventions, star-recorded station breaks, promotional programs for delayed transmission, and host of other devices are made possible by weekly (and with some webs, daily) linking up of stations for non-air messages.

Importance of foreign-language broadcasting is indicated by Pulse's announcement that it will issue regular reports for Italian language market in New York. Plans for expanding into other language markets are in works.

Cuba's latest survey of listening showed CMQ still in lead in Havana, the Interior, and on entire island. Relative standings were:

<table>
<thead>
<tr>
<th>Station</th>
<th>Havana</th>
<th>Interior</th>
<th>National</th>
</tr>
</thead>
<tbody>
<tr>
<td>CMQ</td>
<td>7.85</td>
<td>11.17</td>
<td>9.46</td>
</tr>
<tr>
<td>RHC</td>
<td>5.44</td>
<td>6.09</td>
<td>5.75</td>
</tr>
<tr>
<td>CMBC</td>
<td>2.60</td>
<td>1.05</td>
<td>1.85</td>
</tr>
<tr>
<td>CMCF</td>
<td>2.39</td>
<td>0.76</td>
<td>1.59</td>
</tr>
<tr>
<td>CMBL</td>
<td>0.91</td>
<td>0.12</td>
<td>0.52</td>
</tr>
<tr>
<td>CMBZ</td>
<td>0.70</td>
<td>0.27</td>
<td>0.49</td>
</tr>
<tr>
<td>COCO</td>
<td>0.77</td>
<td>0.09</td>
<td>0.44</td>
</tr>
<tr>
<td>CMCH</td>
<td>0.32</td>
<td>0.04</td>
<td>0.18</td>
</tr>
<tr>
<td>CMKR</td>
<td></td>
<td>0.32</td>
<td>0.11</td>
</tr>
<tr>
<td>CMKW</td>
<td></td>
<td>1.00</td>
<td>0.48</td>
</tr>
</tbody>
</table>

General Mills will not cut any of its advertising, will spend $18,000,000 in 1949, keeping 11 radio programs and "Lone Ranger" in TV. Sales are down but GM thinking is that advertising must be kept going to counteract further possible declines.
NBC will shortly have administrative v.p. in full charge of aural broadcasting, just as it has for TV. It will also be announced shortly that NBC-Radio Recording will move to RCA, leaving only custom-built transcriptions in network fold.

---

Beech-Nut, which hasn't been too active an air advertiser, will be on both AM and TV this fall. Harry Goodman is doing coordinated recorded jingle and jingle-plus-animation film, with comprehensive schedule planned by K&E.

---

Wildroot, having done terrific job on network with "Sam Spade" and other shows, is now expanding its horizon with Richard Ullman's "Barbershop Harmonies" on 400 "beyond metropolitan" stations of Keystone Broadcasting System. KBS stations are generally one-market stations and have good record in selling products like hair tonics.

---


---

Group advertising in travel and vacation field will exceed $10,000,000 this season. Radio will get only about 3% of this, with good part of this 3% coming from state publicity bureaus.

---

Tea Bureau, returning to advertising after nine years, may have ultimate budget of $1,500,000. Bureau will not decide on media until agency is appointed. Decision on agency is expected momentarily.

---

**capsule highlights**

Does hard liquor advertising belong on the air? Mr. Sponsor asks this question and both sides of the question answer it.

Bottle tops can be juvenile money, and sell soft drinks. The experience of Squirt makes a helpful story.

"To pay or not to pay the card rates," that is the question that many sponsors face at least once in their broadcast advertising careers. The case pro and con is a SPONSOR report.

It's not good business to use broadcast advertising without adequate research—before and while using the air.

Judge a television station by its local programs. Its network programs you can judge in your own town.

U. S. audiences are going to get the works—promotionwise this fall. The four networks are working hard to build listening to their own webs and to radio in general.

---

**IN FUTURE ISSUES**

The Adam Hat story 29 Aug.

What's wrong with City Cooperatings? 29 Aug.

The TV children's hour 29 Aug.

What disk spinners do and why 29 Aug.

---

SPONSOR
"Today's Woman" Recommends Springerle...

50,000 WATTS DAY
10,000 WATTS NIGHT—810 Kc.

at a Very Low Cost per 1000 Coverage!

Ever tried Springerle? It's a little white cookie. You beat the mixture by hand for an hour... and the cookies are delicious! (They should be!)

Out Mid-America way, you might have picked up this recipe from "Today's Woman" (Anne Hayes, director of KCMO's women's activities). For on her Monday-thru-Friday "Today's Woman" show, she gives many a recipe, homemaking tip, and (ah, yes) plug for sponsored products.

If you have a story to tell to "better-halves" of Mid-America families, let Anne Hayes give them the word. It will be well-told... and told at a low, very low, cost per 1000 coverage. Kansas City's most powerful station, KCMO, serves 213 Mid-America counties with a potential listenership of over 5,435,000 inside its 50,000 watt measured ½ mv. coverage area.

KCMO and KCMO-FM...94.9 Megacycles
KANSAS CITY, MISSOURI
Basic ABC for Mid-America
National Representative: John E. Pearson Company

15 AUGUST 1949
Carl Is A Confidence Man!

It's rumored that some of our competitors call our Carl "Laughing Boy" behind his back.

And it's said that the smile that lights up Carl's puss is just a big front.

But if you look close at these rumor-boys, you can see a little green around the gills, which ain't seasickness . . . it's envy!

Because Carl's grin is the real McCoy . . . it's just like the one he sees on most of our advertisers. They pat him on the back and shake him by the hand, and call him their "confidence" man.

And it ain't because he sells fake oil wells or bum gold mines, either! Our Carl is a confidence man because local and national advertisers put their faith in him. When they want to move a product here, they've found out that WDSM and WEVE is the combination.

If you're worried about things tightening up . . . relax . . . because that's where Carl comes in. He does his level best to keep WDSM (Duluth-Superior) and WEVE (the Iron Range) doing a consistently good job for advertisers.

No wonder the competition would like to wipe that grin off Carl's face . . . they're bored silly hearing time-buyers talk about the good deal they get from Carl . . . buying our 2 ABC stations for the price of ONE Duluth station!

If you have a selling problem in our part of the country, why not let Confident Carl help solve it for you? Any Free and Peters man will give you the low-down.

WRONGLY PLACED

The TV Results section, on page 56 of the 4 July issue, includes two case histories from WLW-T.

The case histories are correct, but WLW-T is wrongly placed in Toledo. We are situated, of course, in Cincinnati.

These case histories, I hasten to add, are extremely interesting source of information, and we are pleased to be among those mentioned.

JAMES CASSIDY
Public Relations Dir., WLW, Cincinnati

"THE BIG PLUS"

I have just finished reading your 4 July issue, and want to congratulate you on your lead article, The big plus.

It certainly points up the fallacy of complete dependence on home telephone interviews for establishing individual station listenership. I would certainly think that all independents particularly would make the article part of their sales kit.

In that connection, I would like to order 50 reprints for distribution to the key agencies and accounts in the Worcester market.

JOHN J. HURLEY
General Manager

UNAUTHORIZED ADVERTISING

In an article appearing in your magazine (4 July issue), The case for and against per-inquiry advertising, there is a paragraph devoted to "a Lone Ranger pen set with belt."

For your information, this type of advertising was done without our knowledge or consent and in contradiction to the merchandise license under which the rights to manufacture and sell Lone Ranger pen sets was given.

Upon notice of such type of advertising and sale, this company immediately took steps to cause all offers to radio stations to be withdrawn and all such type of merchandising to be immediately stopped.

RAYMOND J. MEURER
General Counsel
The Lone Ranger, Inc.

(Please turn to page 6)
The BRIGHT SPOT
Covering for the first time Northeast Alabama's 300,000 buyers

WSPC
Represented by The Walker Company

FULLTIME 1000 WATTS
1390 K.C.

ANNISTON, ALABAMA

General Manager—GANUS SCARBOROUGH
BUSINESS IS BETTER

Have you heard anyone mention unemployment recently? In Washington, D.C. business is always better, and we can prove it. For instance:

The Executive Branch of our Government is the largest of the Government divisions in Washington. This “industry” is HIRING.

Look at these figures for the Executive Branch for 1949:

<table>
<thead>
<tr>
<th>Month</th>
<th>INCREASED Personnel</th>
</tr>
</thead>
<tbody>
<tr>
<td>January</td>
<td>plus 1,194</td>
</tr>
<tr>
<td>February</td>
<td>plus 896</td>
</tr>
<tr>
<td>March</td>
<td>plus 1,317</td>
</tr>
<tr>
<td>April</td>
<td>plus 1,105</td>
</tr>
<tr>
<td>May</td>
<td>plus 959</td>
</tr>
</tbody>
</table>

The total Government paycheck, by the way, in this lush WTOP area, is $762,000,000 annually. And this check doesn’t bounce!

Yes, indeed. Business Is Always Better in Washington!

John S. Hayes
General Manager
WTOP, Washington, D.C.

We are interested in the “Let’s sell optimism” campaign.

Russell J. Pirkey
Client relations
WKLO, Louisville, Ky.

This “Let’s sell optimism” looks like a good idea to us, and we intend to do what we can in this area.

J. B. Bradshaw
Program director
KFBK, Wichita, Kan.

We are interested in the idea of selling optimism.

Elliott Stewart
Executive v.p.
WIBX, WIBX-FM, Utica, N.Y.

THE P. I. PROBLEM

Congratulations on the fine analysis which you presented in the 4 July issue on The P. I. problem.

Permit me, however, to correct an apparent misconception on your part.
as to the stature of WNAX. On the basis of independent findings by Audience Surveys, Inc., the WNAX audience is composed of only about one-third farm and two-thirds village and city; and we program as we do for the entire market, it being a known fact that in this great Middle West the city feller and the farmer are not very far apart in their radio likes and dislikes. Big Aggie's success in both listener and advertising results for the past 11 years under the Cowles banner is testimony to the soundness of that policy.

You are absolutely correct in your statement that "when a broadcaster stresses direct mail, he, at the same time, inferentially sells the retailer short." Also inferentially, you left the impression that WNAX, because of the absence of retail outlets in this area, must depend on direct mail.

Nothing could be further from the truth, and I would welcome a visit from some member of your staff so that he might visit some of these "cross roads" and determine for himself just how much retail business is done over the counter. Failing that, I am sure there are ample sources in New York for determining just what store sales are in Big Aggie Land.

I take only slight exception to your statement that "direct mail at stations like WNAX is like blood in a human body." In this you are correct, but only partially so. We consider the direct-mail business we carry to be in the nature of the white corpuscles in the blood: although small in number, they prevent the spread of infection and disease (in our case, the spread of the disease of lethargy in the form of disk-jockey, network-push-button type of operation), and are an insurance policy against what are generally considered nonrevenue producing periods of the day.

On the other hand, the really blue-chip business, which constitutes over 90% of our income, is the red corpuscles in our blood, the ones which give us energy, strength, vitality, and the wherewithal to continue to make Big Aggie one of the biggest and best stations in the country.

As any doctor will tell you, the ratio of red corpuscles to white is overwhelmingly in favor of the red; and Big Aggie has plenty of good red blood in her veins.

Robert R. Tincher
V.p. & Gen. mgr.
WNAX, Yankton, S. D.

Spectacular stuff, sure, but it isn't just "knack"; it's the result of experience and Know-How — just as KWKH's Hoopers are! Here are the Share of Audience figures for March-April, '49:

**Mornings (Mon. thru Fri.) KWKH**
- 39.6
  - (70% better than next station)

**AFTERNOONS (Mon. thru Fri.) KWKH**
- 31.7
  - (7% better than next station)

**EVENINGS (Sun. thru Sat.) KWKH**
- 42.5
  - (47% better than next station)

Twenty-four years' experience in broadcasting to our particular audience has given us at KWKH an incomparable radio Know-How. How about getting all the facts, non?

KWKH

Texas
SHREVEPORT

LOUISIANA
Arkansas
Mississippi

50,000 Watts • CBS

The Braham Company, Representatives
Henry Clay, General Manager

15 AUGUST 1949
HOOPER Area Coverage Index

PROVES KVOO DOMINANCE

IN A 43 COUNTY AREA

The map at right shows the 43 County Area DOMINANTLY served by KVOO. It covers the 30 county Tulsa Market Area Plus rich bonus counties in Oklahoma, Kansas, and Arkansas. According to the 1948 BMB estimate 372,980 radio homes are in the 43 county area. Following are the stations and percent of mentions, Sunday thru Saturday for the period, Spring, 1949.

% OF MENTIONS

<table>
<thead>
<tr>
<th>STATIONS</th>
<th>MORNING</th>
<th>AFTERNOON</th>
<th>EVENING</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>6-AM</td>
<td>8-AM</td>
<td>Noon</td>
</tr>
<tr>
<td>KVOO</td>
<td>38%</td>
<td>26%</td>
<td>43%</td>
</tr>
<tr>
<td>&quot;B&quot;</td>
<td>6%</td>
<td>9%</td>
<td>4%</td>
</tr>
<tr>
<td>&quot;C&quot;</td>
<td>9%</td>
<td>9%</td>
<td>7%</td>
</tr>
<tr>
<td>&quot;D&quot;</td>
<td>3%</td>
<td>8%</td>
<td>8%</td>
</tr>
<tr>
<td>&quot;E&quot;</td>
<td>2%</td>
<td>4%</td>
<td>3%</td>
</tr>
<tr>
<td>&quot;F&quot;</td>
<td>4%</td>
<td>3%</td>
<td>2%</td>
</tr>
<tr>
<td>&quot;G&quot;</td>
<td>2%</td>
<td>4%</td>
<td>2%</td>
</tr>
<tr>
<td>&quot;H&quot;</td>
<td>2%</td>
<td>1%</td>
<td>2%</td>
</tr>
<tr>
<td>&quot;I&quot;</td>
<td>LT</td>
<td>2%</td>
<td>1%</td>
</tr>
<tr>
<td>&quot;J&quot;</td>
<td>2%</td>
<td>2%</td>
<td>1%</td>
</tr>
<tr>
<td>&quot;K&quot;</td>
<td>3%</td>
<td>2%</td>
<td>1%</td>
</tr>
<tr>
<td>&quot;L&quot;</td>
<td>LT</td>
<td>Ø</td>
<td>LT</td>
</tr>
<tr>
<td>&quot;M&quot;</td>
<td>1%</td>
<td>LT</td>
<td>1%</td>
</tr>
<tr>
<td>&quot;N&quot;</td>
<td>LT</td>
<td>Ø</td>
<td>Ø</td>
</tr>
<tr>
<td>&quot;O&quot;</td>
<td>1%</td>
<td>1%</td>
<td>LT</td>
</tr>
<tr>
<td>&quot;P&quot;</td>
<td>1%</td>
<td>LT</td>
<td>LT</td>
</tr>
<tr>
<td>&quot;Q&quot;</td>
<td>2%</td>
<td>LT</td>
<td>LT</td>
</tr>
<tr>
<td>&quot;R&quot;</td>
<td>1%</td>
<td>1%</td>
<td>1%</td>
</tr>
<tr>
<td>&quot;S&quot;</td>
<td>1%</td>
<td>1%</td>
<td>1%</td>
</tr>
</tbody>
</table>

% OF MENTIONS

<table>
<thead>
<tr>
<th>STATIONS</th>
<th>MORNING</th>
<th>AFTERNOON</th>
<th>EVENING</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>6-AM</td>
<td>8-AM</td>
<td>Noon</td>
</tr>
<tr>
<td>&quot;T&quot;</td>
<td>1%</td>
<td>2%</td>
<td>LT</td>
</tr>
<tr>
<td>&quot;U&quot;</td>
<td>2%</td>
<td>1%</td>
<td>LT</td>
</tr>
<tr>
<td>&quot;V&quot;</td>
<td>LT</td>
<td>2%</td>
<td>1%</td>
</tr>
<tr>
<td>&quot;W&quot;</td>
<td>1%</td>
<td>LT</td>
<td>LT</td>
</tr>
<tr>
<td>&quot;X&quot;</td>
<td>LT</td>
<td>LT</td>
<td>1%</td>
</tr>
<tr>
<td>&quot;Y&quot;</td>
<td>1%</td>
<td>2%</td>
<td>LT</td>
</tr>
<tr>
<td>&quot;Z&quot;</td>
<td>1%</td>
<td>1%</td>
<td>LT</td>
</tr>
<tr>
<td>&quot;AA&quot;</td>
<td>LT</td>
<td>LT</td>
<td>Ø</td>
</tr>
<tr>
<td>&quot;BB&quot;</td>
<td>LT</td>
<td>1%</td>
<td>LT</td>
</tr>
<tr>
<td>&quot;CC&quot;</td>
<td>Ø</td>
<td>Ø</td>
<td>Ø</td>
</tr>
<tr>
<td>&quot;DD&quot;</td>
<td>LT</td>
<td>LT</td>
<td>1%</td>
</tr>
<tr>
<td>&quot;EE&quot;</td>
<td>LT</td>
<td>LT</td>
<td>LT</td>
</tr>
<tr>
<td>&quot;FF&quot;</td>
<td>LT</td>
<td>LT</td>
<td>LT</td>
</tr>
<tr>
<td>&quot;GG&quot;</td>
<td>LT</td>
<td>LT</td>
<td>LT</td>
</tr>
<tr>
<td>&quot;HH&quot;</td>
<td>Ø</td>
<td>Ø</td>
<td>Ø</td>
</tr>
<tr>
<td>&quot;II&quot;</td>
<td>LT</td>
<td>LT</td>
<td>LT</td>
</tr>
<tr>
<td>OTHERS</td>
<td>8%</td>
<td>11%</td>
<td>9%</td>
</tr>
</tbody>
</table>

Note: The "Area Coverage Index" is computed from the "Station Mentions" secured from the answers to the question: "To what stations do you and your family listen MOST FREQUENTLY or THE MOST TIME?" Because Indexes show "% of mentions", this is a measure of the distribution, not the size, of the audiences to the respective stations.

RADIO STATION KVOO

50,000 WATTS
OKLAHOMA'S GREATEST STATION

SPONSOR
### SPONSOR and PRODUCT

<table>
<thead>
<tr>
<th>Sponsor</th>
<th>Product</th>
<th>Agency</th>
<th>Stations-Mkts</th>
<th>Campaign, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Chicle Co.</td>
<td>Chewing gum</td>
<td>Badger &amp; Browning and Hersey (N.Y.)</td>
<td>1 sta; 4 mkts</td>
<td>E.T. breaks; early Aug. 17 wks</td>
</tr>
<tr>
<td>American Cyanamid Co. (Agric. Prod., Div.)</td>
<td>Weed killer-tobacco plant food</td>
<td>Hazard (N.Y.)</td>
<td>1 sta; 1x mkts</td>
<td>Spots, breaks; Jul-Aug starts; 52 wks</td>
</tr>
<tr>
<td>Bristol-Meyers Co.</td>
<td>Vitamins</td>
<td>Doberty, Clifford &amp; Shenfield (N.Y.)</td>
<td>1 sta; 1x mkts</td>
<td>E.T. spots, breaks, early Fall; 13 wks</td>
</tr>
<tr>
<td>Brown &amp; Williamson</td>
<td>Raleigh cigarettes</td>
<td>Russell M. Seeds (Chi.)</td>
<td>Indef; 35 mkts</td>
<td>E.T. spots; Aug. 1; 13 wks</td>
</tr>
<tr>
<td>Drackett Co.</td>
<td>Windex; Drama</td>
<td>Young &amp; Rubicam (N.Y.)</td>
<td>25-33 sta; 29 mkts</td>
<td>Spots in women's partie prgms; early Sep; 13 wks</td>
</tr>
<tr>
<td>Dolcin Corp.</td>
<td>Dolcin</td>
<td>Victor van der Linde (N.Y.)</td>
<td>Indef; 12 mkts</td>
<td>&quot;Breederwives with David Rose&quot; 5x wks; 3-wkly from Sep 19; 13 wks</td>
</tr>
<tr>
<td>Glaze-All Corp.</td>
<td>Auto polishes</td>
<td>Druse-Gordon (Chi.)</td>
<td>Indef*</td>
<td>E.T. spots, Aug starts; 13 wks</td>
</tr>
<tr>
<td>John F. Jelke Co.</td>
<td>Good Luck Magazine, etc.</td>
<td>Talatham-Laid (Chi.)</td>
<td>Indef*</td>
<td>&quot;Mary Garden's Market Basket&quot; 5-wk series; July-Aug starts; abt 13 wks</td>
</tr>
<tr>
<td>Ontario Fruit &amp; Vegetable Growers Assn.</td>
<td>Fresh farm produce</td>
<td>McKim (Toronto)</td>
<td>Indef*</td>
<td>E.T. spots; Jul-Aug starts; abt 4-6 wks</td>
</tr>
<tr>
<td>Ed Pinaud, Inc.</td>
<td>Pinaud's Lilac Vegetal</td>
<td>Doelard (N.Y.)</td>
<td>(Ontario stb. only; May expand later)</td>
<td>E.T. spots, breaks; early Aug; 2-3 wks</td>
</tr>
<tr>
<td>Republic Pictures</td>
<td>Movie; &quot;Red Menace&quot;</td>
<td>Donahue &amp; Co (N.Y.)</td>
<td>25-38 sta; 25 mkts</td>
<td>E.T. spots, breaks; early Aug; 13 wks</td>
</tr>
<tr>
<td>San-Nap-Pak Mfr. Co.</td>
<td>Lydia Grey Dosekin Tissues</td>
<td>Federal (N.Y.)</td>
<td>Indef*</td>
<td>University and pro football games; Sep-Oct season</td>
</tr>
<tr>
<td>Standard Oil of Indiana</td>
<td>Petroleum products</td>
<td>MeCann-Erickson (Chi.)</td>
<td>Indef* (Limited mail campaign)</td>
<td>Cleveland Browns football games; 15-game series from late Sep</td>
</tr>
<tr>
<td>Standard Oil of Ohio</td>
<td>Petroleum products</td>
<td>MeCann-Erickson (Chi.)</td>
<td>Indef*</td>
<td>E.T. spots; breaks; early Aug; 13 wks</td>
</tr>
<tr>
<td>United Artists</td>
<td>Movie; &quot;Black Magic&quot;</td>
<td>Monroe Greenthal (N.Y.)</td>
<td>Indef*</td>
<td>E.T. spots, breaks; Jul-Aug; 13 wks</td>
</tr>
<tr>
<td>Worthington Products, Inc.</td>
<td>Sleep-Eaze</td>
<td>William Van Zeele (N.Y.)</td>
<td>Indef*</td>
<td>&quot;Brownies with David Rose&quot; 5x wks; 3-wkly from Sep 19; 13 wks</td>
</tr>
</tbody>
</table>

*Station list net at present, although more may be added later.
(Fifty-two weeks generally means a 13-week contract with options for 2 successive 13-week renewals. It’s subject to cancellation at the end of one 13-week period.)*

### New and Renewed Television (Network and Selective)

<table>
<thead>
<tr>
<th>Sponsor</th>
<th>Agency</th>
<th>Net or Stations</th>
<th>Program, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Cigarette &amp; Cigar Co (Pall Mall)</td>
<td>Sullivan, Stanfield, Colwell &amp; Bayles</td>
<td>WNBG, Chi.</td>
<td>Film spots; Aug 1; 13 wks</td>
</tr>
<tr>
<td>American Tobacco Co (Lucky Strike Cigarettes)</td>
<td>WIBRT, N.Y.</td>
<td>WPTZ, Phila.</td>
<td>Film spots; Aug 1; 13 wks (r)</td>
</tr>
<tr>
<td>P. Bollantine &amp; Sons Kenans Watch Co</td>
<td>WRZT-TV, Boston</td>
<td>WCBS-TV, N.Y.</td>
<td>Tournament of Champions; Wed 10-11 pm; Oct 5; 52 wks (n)</td>
</tr>
<tr>
<td>Borden Co</td>
<td>WNBG, Chi.</td>
<td>WCBS-TV, N.Y.</td>
<td>Film spots; July 1; 13 wks (n)</td>
</tr>
<tr>
<td>Bulova Watch Co</td>
<td>MeCann-Erickson (Chi.)</td>
<td>WNBW, Wash.</td>
<td>Film spots; Aug 30; 4 wks (r)</td>
</tr>
<tr>
<td>B.V.D. Corp. (Arrid)</td>
<td>MeCann-Erickson (Chi.)</td>
<td>KNDH, Ft. Worth</td>
<td>Film spots; July 15; 7 wks (n)</td>
</tr>
<tr>
<td>Continental Baking Co (Wonder Bread)</td>
<td>WRUL, Schene-</td>
<td>WRUL, Chi.</td>
<td>Film spots; Aug 1; 15 wks (n)</td>
</tr>
<tr>
<td>Dean Milk Co</td>
<td>WNBW, Wash.</td>
<td>WRUL, Sci.</td>
<td>Film spots; various starting dates from July 20-Aug 1; 13 wks (n)</td>
</tr>
<tr>
<td>Eos Standard Oil Co</td>
<td>WRUL, N.Y.</td>
<td>WNBC, N.Y.</td>
<td>Silver Theatre; Mon 8-30 pm; Oct 1; 52 wks (n)</td>
</tr>
<tr>
<td>Farstner Chain Corp</td>
<td>A. W. Lewin</td>
<td>WRUL, Chi.</td>
<td></td>
</tr>
<tr>
<td>International Silver Co</td>
<td>Young &amp; Rubicam (N.Y.)</td>
<td>WCBS-TV, N.Y.</td>
<td></td>
</tr>
</tbody>
</table>

New and Renewed Television  
(Continued)

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET STATIONS</th>
<th>PROGRAM, time, start duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kaiser-Frazer Corp</td>
<td>Weintraub</td>
<td>WBZ-TV, Boston</td>
<td>Film spots; July 25; 13 wks (n)</td>
</tr>
<tr>
<td>Heineken Brewing Co</td>
<td>Schwindmayer &amp; Scott</td>
<td>WABD, N.Y. WBNR, Chi.</td>
<td>Fifteen minute film programs; July 30; 13 wks (n)</td>
</tr>
<tr>
<td>Flagman &amp; Rugg Co</td>
<td>Forst, Cote &amp; Relling</td>
<td>WWMT, Chi.</td>
<td>Film spots; Aug 6; 5 wks (n)</td>
</tr>
<tr>
<td>Jules Monteverdi</td>
<td>Anderson, Davis &amp; Plateau</td>
<td>CBS-TV net, Ludgin</td>
<td>Film spots; Aug 7; 13 wks (n)</td>
</tr>
<tr>
<td>Carpenter Morton (Paints)</td>
<td>Dowd</td>
<td>WWRL, N.Y.</td>
<td>Film spots; Aug 1; 13 wks (n)</td>
</tr>
<tr>
<td>Peter Paul Inc</td>
<td>Brinacher, Wheeler</td>
<td>WWJ, N.Y.</td>
<td>Film spots; July 14; 26 wks (n)</td>
</tr>
<tr>
<td>Kelton Products Corp</td>
<td>Weinstaub</td>
<td>WWRT, N.Y.</td>
<td>Film spots; July 20; 13 wks (n)</td>
</tr>
<tr>
<td>R. J. Reynolds Tobacco Co</td>
<td>Dot</td>
<td>WOR-TV, Boston</td>
<td>Mystery Show; Fri 3:30-9 pm; Oct 1; 52 wks (n)</td>
</tr>
<tr>
<td>Simmons Co</td>
<td>Young &amp; Rubicam</td>
<td>WOR, Chi.</td>
<td>Film spots; July 1; 13 wks (n)</td>
</tr>
<tr>
<td>White Rose Tea Co</td>
<td>Tarsher</td>
<td>WCBS-TV, N.Y.</td>
<td>Film spots; Aug 25; 13 wks (n)</td>
</tr>
</tbody>
</table>

Station Representation Changes

<table>
<thead>
<tr>
<th>STATION</th>
<th>AFFILIATION</th>
<th>NEW NATIONAL REPRESENTATIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>KFGO, Fargo N. D.</td>
<td>ABC Independent</td>
<td>Bolling Independent Metropolitan Sales</td>
</tr>
<tr>
<td>KFRT, San Antonio Tex.</td>
<td>ABC Independent</td>
<td>John E. Pearson Independent Metropolitan Sales</td>
</tr>
<tr>
<td>KNOW, Austin Tex.</td>
<td>ABC Independent</td>
<td>Forsee, as Western rep Independent Metropolitan Sales</td>
</tr>
<tr>
<td>KJSO, San Jose Calif.</td>
<td>ABC Independent</td>
<td>Robert H. Parsons Independent Metropolitan Sales</td>
</tr>
<tr>
<td>KSNV, Las Vegas, NV.</td>
<td>ABC Independent</td>
<td>Harrington, Richer &amp; Parsons Independent Metropolitan Sales</td>
</tr>
<tr>
<td>WAII, Miami, FL</td>
<td>ABC Independent</td>
<td>Harrington, Richer &amp; Parsons Independent Metropolitan Sales</td>
</tr>
<tr>
<td>WMJW, Memphis Tenn.</td>
<td>ABC, CBS, DuMont, NBC Independent</td>
<td>Independent Metropolitan Sales</td>
</tr>
<tr>
<td>WDAY, Evansville Ind.</td>
<td>ABC, CBS, DuMont, NBC Independent</td>
<td>William Rambeau Independent Metropolitan Sales</td>
</tr>
<tr>
<td>WHLS, Lansing Mich.</td>
<td>ABC, CBS, DuMont, NBC Independent</td>
<td>John E. Pearson Independent Metropolitan Sales</td>
</tr>
<tr>
<td>WFTV, Grand Rapids Mich.</td>
<td>ABC, CBS, DuMont, NBC Independent</td>
<td>Bernhard, Richer &amp; Parsons Independent Metropolitan Sales</td>
</tr>
<tr>
<td>WJNO, Norfolk Va.</td>
<td>ABC, CBS, DuMont, NBC Independent</td>
<td>Independent Metropolitan Sales</td>
</tr>
<tr>
<td>WTMJ-TV, Milwaukee</td>
<td>ABC, CBS, DuMont, NBC Independent</td>
<td>Independent Metropolitan Sales</td>
</tr>
<tr>
<td>WWNO, Springfield O.</td>
<td>ABC, CBS, DuMont, NBC Independent</td>
<td>Independent Metropolitan Sales</td>
</tr>
<tr>
<td>WXIX, Indianapolis</td>
<td>ABC, CBS, DuMont, NBC Independent</td>
<td>Independent Metropolitan Sales</td>
</tr>
</tbody>
</table>

Adverting Agency Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kenneth Beirn</td>
<td>Ruder, Clifford &amp; Shollenfeld, N. Y.</td>
<td>Same, exec vp</td>
</tr>
<tr>
<td>Peter Black</td>
<td>New York Times</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Vester G. Blode</td>
<td>Same, vp</td>
<td>Same, vp</td>
</tr>
<tr>
<td>William A. Chalmers</td>
<td>Radio station</td>
<td>Same, radio dir</td>
</tr>
<tr>
<td>Wallace Clark</td>
<td>Same, radio dir</td>
<td>Raymond L. Sines, S. F. acct exec</td>
</tr>
<tr>
<td>John S. Davidson</td>
<td>Same, radio dir</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>James J. Devaney</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Cordelia Freeman</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Ivy Feldman</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Edgar M. Forrest</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>John N. Freeman</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>James Aston Grgi</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Billie Harris</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Frank Helton</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>William R. Hesser</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Milton Hill</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Spencer Hill</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>William H. Howard</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Russell Hunt</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Lon Kaufman</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Francis Kerr</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Ben Lang</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Richard Leibman</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>John J. Lillis</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>John M. Lord</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Thurston MacGrillis</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Allan E. Mack Jr</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Byron Mayo</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>John J. Morrison</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Herbert A. Morris</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Eric N. Reissman</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Franklin S. Roberts</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>L. E. Simon</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Amond Sjovik</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Arthur Stierwalt</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>James J. Summers</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Charles E. Tanton</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Philip P. Walters</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Ralph W. Whitmore</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>David R. Williams</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Donald L. Winters Jr</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Sidney R. Wolfe</td>
<td>Same, acct exec</td>
<td>Same, acct exec</td>
</tr>
</tbody>
</table>
A recent New York University Survey reveals that the average American adult listens to the radio 12 to 14 hours a week.

Iowa women listen to their radios an average of 5 hours and 25 minutes each weekday—or more than a third of their waking hours! In the State's largest cities, the figure is 6 hours and 26 minutes; on farms, it's 5 hours and 40 minutes.

Throughout the State, men listen less than women, but even they spend 3 hours and 28 minutes per day at their radios!

These and many other valuable facts about Iowa radio listening habits are taken from the 1948 Edition of the famed Iowa Radio Audience Survey. Write to us or Free & Peters for your free copy. Your request will also reserve for you a copy of the 1949 Survey, to be published this Fall.

The 1948 Iowa Radio Audience Survey is a "must" for every advertiser, sales, or marketing man who is interested in the Iowa sales-potential.

The 1948 Edition is the eleventh annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff, is based on personal interviews of 9,224 Iowa families, scientifically selected from cities, towns, villages and farms. It is universally accepted as the most authoritative radio survey available on Iowa.

WHO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager

FREE & PETERS, INC.
National Representatives
Shoe business looks good fall. Industry 80% employed now

Baby continues to need shoes, and women, despite the heat, are thinking of fall footwear, so 80% of Massachusetts shoemakers are working these days. This improved condition is true, according to Commerce Department, in the West, too. It isn’t entirely the war-produced crop of youngsters and their mothers that are entirely responsible for increased demand for shoes. Industry is once again promotion-minded and has increased its advertising substantially during past three months. While television is looked upon as a great shoe-selling medium, it’s radio advertising that’s being bought.

Washing-machine sales continue good, heating units also on upward swing

Despite the heat this summer, sales of heating units and washing machines were higher in June and July than they were during any other two months in year. Saturation type of broadcast advertising by firms such as Bendix and Norge is said to have contributed substantially to the washing-machine demand. Low-priced housing, with washers as basic equipment, also helped maintain peak demand. A good part of that low-priced housing was also radio-sold.

More dollars from magazines and newspapers being sought by Post-office Department

Anti-advertising forces in Washington continue to try to hit publications with a high percentage of advertising content through bills to increase from 300 to 600% the rates on second-class publications. Increase of other rates is being sought, but nothing like a 600% increase is being asked except from advertising-supported publications. Advertising still needs an efficient lobby.

U. S. Census to cost $70,000,000 and change nation’s marketing habits

The 1950 census will cost the U. S. $70,000,000 plus, according to current estimates. When report is released it is expected to show greatest population increase in U. S. history and to develop facts and figures that may change many great firms’ marketing habits.

Square dancing may help business—especially in blue-jean department

Sweep of square dancing throughout U. S. may also bring increased business in blue jeans and other accouterments of swing-your-partner. WLS, Chicago’s Prairie Farmer station, promoted together with the Windy City’s Sun-Times and the Chicago Park District, a Square Dance Contest Festival that surprised even pappy. New York’s Square Dances on the Mall have been bringing out square dancers of all ages, and there’s little question that dance-calling will be successful profession for the next 12 months. Dance crazes have always developed business for dress and under manufacturers. Radio stations are scheduling more and more folk music for the squares. Senators call it “a return to the soil.” Nobody knows why.

Broadcasters fight trend of paying for rights to high-school sports

High schools of nation, wanting some of the gravy that flows to colleges for broadcasting rights, are trying the same routine, it’s reported by U. S. Department of Education. First group of broadcasters to rebel are the stations of the Iowa Tall Corn Network. Danger of “exclusively” contracts for sports events was highlighted by Paul Alley (NBC-TV) over a year ago. While Alley’s worry was that TV newscasts might be barred from events, his plea for the open gate applies just as much to radio broadcasting.

No TV freeze lifting for September. UHF hearings may go on and on

Freeze of new television stations will not be lifted in September as many TV factors have hoped. UHF allocations of the Federal Communications Commission will not have pleasant public hearings, and there will be little industry agreement on standards. FCC, to help TV, may have to unfreeze present hand before completing hearings on new waveband. Reception in most markets may not be 100%, but there’s little consumer objection to clarity.

FTC is favorite bureau with Hill contingent

Feeling that Congress would clip wings of Federal Trade Commission has flown out Hill windows. FTC is doing so many studies on monopoly that the Office Appropriation Bill added $100,000 to the Budget Bureau’s estimates of FTC financial requirements. This means more intensive studies of radio commercials. Advertisers are warned to watch their steps next season.

War-taxes could be removed if anti-tax manufacturers would use air time

While full-page newspaper advertising is being used by groups that want war taxes removed from many lines of products, it isn’t producing results—too much small type and no human interest in the copy. Feeling is that personal appeal via air, direct into home, would move voters to tell Congress to get moving. With editorializing permitted, this could be done in a big way—without even trying, if manufacturers really wanted to use part of their airtime for this purpose.
If you want to reach the housewife, daytime television must occupy an increasingly important place in your plans. Daytime television is doing a job for many advertisers, at a very modest cost. Surveys show that when television comes into the home, radio is neglected*—and the television antennas are sprouting thick as corn in Kansas.

Du Mont is your logical contact on daytime television, because:
Du Mont pioneered daytime television.
Du Mont has developed the daytime programs.
Du Mont has the daytime network coverage.

*We would like to furnish you these facts.
Write or phone the Du Mont Network Research Department.

America's Window on the World

15 AUGUST 1949
Jack Beltaire is a soft-speaking person whose friendly, courteous instincts don’t happen to interfere in the slightest with doing his job. He’ll say yes—or no—quickly, and keep on saying it any number of times. Some people call him stubborn. Others who claim to know him better say, rather, “Jack has confidence in his own judgment.”

Decision of the Lee organization to drop the radio program of controversial Drew Pearson wasn’t easy. The famous “I predict”—commentator had lifted the Lee trademark from comparative obscurity to one of the best-known names in America. When the company decided the rambunctious partisanship of Pearson’s “causes” might not always be good for Lee hat sales, chief salesman Beltaire gently escorted their crusader to the edge of the felt-covered plank.

Beltaire’s new radio salesman, screen star Robert Montgomery, is as suave—and is scheduled to be as non-controversial in his commentary—as Pearson was blunt and partisan. As for talking about the efforts made to find a meeting ground with Pearson, Beltaire merely shakes his head and insists his only job is selling hats, not writing history. Selling hats probably comes as natural to Jack Beltaire as climbing trees to Tarzan. He was born in Danbury, Conn., home of Lee hats and a center of America’s hat-manufacturing industry. In 1913, at the age of 19, he went to work for the Hawes-Von Gal Hat Co. Lee got him two years later. He was with them for 24 years, then the John B. Stetson Co. in Philadelphia lured him with an offer to direct the selling of its famous line. Six years later he came to New York to head up advertising and sales for Lee.

With a radio budget of $4,000 a week and Dale Carnegie on Mutual, Beltaire embarked on network broadcasting in 1943. Two years later, he was spending $11,000 weekly for the Pearson package and breathing a little faster as his sales curve began moving steadily in the direction that was to change his entry from an also-ran to a championship contender. He will spend in the neighborhood of $700,000 for advertising this year, about twice what he spent in 1935 when Lee started out to promote its own label. He thinks men’s hats need more “romance” and “glamor,” and that Bob Montgomery will help impart that feeling to Lee chapeaux.

* William H. Weintraub is at left
REPUTATION assures REPETITION

... AS TELEVISION MARCHES ON IN TEXAS!

SAN ANTONIO . . . plus thousands of other people throughout South Texas . . . eagerly await their first television station, WOAI-TV. It will be here before the end of the year!

WOAI-TV will be launched with several advantages:

It will be operated by the same management that in nearly three decades of AM Radio has molded WOAI into one of America's leading stations.

WOAI-TV will be under the guiding hands of experienced television personnel . . . in engineering, programming and production; in other departments by a staff trained through years of AM service.

Thirdly, it will be in TEXAS, where big things have a habit of growing even BIGGER!

Reputation of WOAI, known and respected from coast to coast, will be a precious heritage of WOAI-TV. This reputation assures REPETITION in the life of its bounding new baby brother, WOAI-TV!
New developments on SPONSOR stories

P.S. See: “How banks use radio.” and “A bank turns to TV”

Issues: December 1947, p. 20; October 1948, p. 32

Subject: What opportunity for both selling and public service does TV hold for banks and financial advertisers?

With some $200,000,000,000 stashed away in U.S. savings accounts, employment back to 59 million, and business loans once again on the way up, the nation's banking houses and financial advertisers are again finding that broadcast advertising can better their business. Lately, this has been particularly true in TV, with well-publicized TV successes of banks like Boston's Shawmut and New York's Bowery Savings acting as a spur.

Well-planned visual advertising for banks is no big-city monopoly. One of the outstanding bank sponsorships in the visual medium is the weekly half-hour program, Salute To Wisconsin, of the Marine National Exchange Bank of Milwaukee. The program, seen on WTMJ-TV, Milwaukee, is productive of very good public relations for the sponsor, and has been instrumental in landing some blue-chip industrial accounts for the Marine Bank, although the costs of the show easily top the sponsor's previous ad budgets for all other media, Marine Bank got into TV shortly after WTMJ-TV went on the air, at the urging of its aggressive agency, Cramer-Krasselt, which saw the value in building up its client's goodwill via the visual air.

Salute to Wisconsin is basically a show that salutes in turn the leading businesses of the state (Allis-Chalmers, Wisconsin Dairy Industry, etc.) by telling the story of the growth of leading companies in these industries. Talent is drawn largely from the company being saluted, and gives the show a folksy, home-spun flavor that makes it popular with both viewers and top-management at the big firms being featured. Unlike many financial advertisers, Marine Bank promotes its broadcast advertising heavily in newspapers, displays, and so forth, with such results as the long waiting-list of firms seeking to be on the show, and requests from other banks for permission to use the format in other markets.

P.S. See: "The automotive picture" (Part one)

Issue: 14 March 1949, p. 21

Subject: Willys-Overland uses selective form and rural-appeal radio to boost Jeep sales.

Although there is a sporty-looking Jeep convertible, designed primarily for the college-and-country crowd and for sunny climates, the various civilian versions of the familiar wartime vehicle—station wagons, pickup trucks, small utility trucks—do their best business in the non-metropolitan areas. The Jeeps, sold as "America's most useful vehicles," serve a real function on farms and in rural areas.

Many years ago, Willys-Overland was in network radio, with no great success. Recently, after some limited national selective campaigns in radio to further the new line when it was introduced last year, Willys-Overland began a pilot operation to sell Jeeps via broadcast advertising aimed at farm markets. The program vehicle used is one of the most popular folk-music shows in radio, the WSM (Nashville) Grand Ole Opry, with Willys-Overland sponsoring a 15-minute portion of the show every

(Please turn to page 36)

IT'S THE FACTS

WOV believes that facts in radio are as important as facts over radio. That's why WOV has and is continuing to make thorough, accurate studies on each of 5 AUDITED AUDIENCES. That's why both advertiser and agency can know exactly who is listening when you buy WOV. That's why sponsors on WOV know that on WOV

RESULTS IS THE BUY-WORD

Originators of Audited Audiences WOV

RAIH N. WEIL, Gen. Mgr.
The Boling Company, National Representatives

New York

Wake Up New York
1280 Club
Bowl Parade
Prairie Stars

Italian language market
2,100,000 individuals
(larger than Pittsburgh).

16
ALL ROADS ON THE COAST lead to ABC markets. Olympia, capital of Washington, is just one of 42 Coast towns where ABC has 50% or better BMB penetration (73% of its radio families are regular ABC fans).

BY FAR THE EASIEST route to Stockton is via ABC. For BMB proves that 78% of the radio families in this California canning center are consistent ABC listeners. Inside and outside, you get all the towns on ABC.

CANT MISS THE WAY to Ventura on your sales map if you study BMB figures. They show 72% of this seaside oil center’s radio families are regular ABC tuners. So if you’re mapping a Coast campaign, let an ABC representative help you find the right road.

ON THE COAST you can’t get away from ABC

FOR COVERAGE... ABC’s booming Pacific network delivers 228,000 watts of power—49,250 more than the second-place network. This power spells coverage—ABC primary service area (BMB 50% or better) covers 96.7% of all Pacific Coast radio homes. And ABC’s Coast Hooper for 1948 was up 9% or better both day and night.

FOR COST... a half hour on ABC’s full 22-station Pacific network costs only $1,228.50. Yet you can buy as few as 5 stations for testing or concentration. And ABC is famous for the kind of audience-building promotion that helps slice the cost-per-listener.

Whether you’re on a coast network or intend to be—talk to ABC
NORTH CAROLINA IS THE SOUTH'S No. 1 STATE AND NORTH CAROLINA'S No. 1 SALESMAN IS WPTF NBC AFFILIATE

RALEIGH, North Carolina

National Representative FREE & PETERS INC.
Audience promotion: Fall 1949

Networks fight to build listening

All four networks and most network affiliates will be fighting fast and furiously for listeners this fall. In the past, the battle has been between CBS and NBC, with the other two webs taking a nolo contendere stance. This year both ABC and Mutual are spending promotional dollars, and while MBS hasn’t the bankroll to compete with the other three chains, it has plans to marshall its 500 stations into a merchandising force which may enable it to compete without coin of the realm.

CBS gets its promotion under way in the middle of August. A great deal of dependence is being placed upon on-the-air promotion, such as Amos asking Andy where they are, and Andy answering, “We’re on CBS, the Columbia Broadcasting System.” Practically all of CBS’ names will be making the network breaks and selling the idea that “this fall hear them all on CBS.”

NBC started its fall on-the-air promotion the last week in July. Since the Ethel Merman and a number of other top-flight NBC programs were getting their feet wet this summer for fall audiences, NBC decided that it was a good idea to start selling them in the good old summertime.

NBC is placing great dependence on its on-the-air unit, which should make Jules Herbuveaux, former NBC Midwest program manager, at least a little bit happier than he has been during the past ten years. Herbuveaux, now Chicago TV manager, spent untold hours preaching the need of broadcasting’s using its own medium to sell itself. Not only is it making station-break announcements available, but it also has fond hopes for two promotional programs devoted to selling what NBC makes available. These programs are Encore, a reprise of top moments from network broadcasts each week, and Curtain Call, another collection of highlights of NBC programs.

NBC’s empty plastic case symbolizes promotional problem faced by networks and stations.
Network promotional thinking for fall

ABC
The Ed Noble network knows that 1949-1950 presents its greatest challenge to date. It's out to prove that U. S. Steel made a mistake when it shifted, and that despite program losses it still delivers a top low-cost audience.

CBS
"This fall, hear them all on CBS" is the rallying promotional cry of Columbia. Seldom in the history of broadcasting has there been such affiliate willingness to go all out to work with a chain. It's a Columbia year to crow.

MBS
Mutual's new president has given MBS new promotional life. The network will focus its revived attack on "Queen for a Day," the Sunday mystery block, the World Series, and its kid programs. Mutual may be the merchandising network yet.

NBC
A multiple-page "Life" advertisement sparks the senior network's fight for continued listening acceptance. With the greatest "on the air" promotion in network history NBC wants to prove that good listening isn't all names. There's a new drive at NBC.

Getting on-the-air promotional material to stations in the past has been an expensive and tedious job. The pressing and distribution of a single promotional record ran to $400 per unit. Thus it was a $10,000 annual expense. Today it's a tiny fraction of this. The networks, all of them, play the star station-break announcements on the closed circuits*, the stations record them off-the-line and thus, at practically no cost, have disks ready for air promotion.

This development is even more important than a cost-saving device. A star can be picked up from Hollywood, Chicago, or any place where she may be on tour, recorded, and then at the promotional moment fed the stations via the closed circuit. The announcement can be as timely as a weather report.

A disk being received in the mail will seldom have the impact of a star announcement included in a closed-circuit presentation of a campaign. The networks are collecting upon the fact that the National Association of Broadcasting reported that 50% of radio's listeners found out about new programs via broadcast announcements.

NBC, CBS, ABC will all be using magazine and newspaper space to sell their programs. NBC is basing its appeal on a day-by-day campaign, selling each evening's broadcasting in that day's newspapers. Thus NBC ads are headed—"Today is Tuesday," "Today is Wednesday," etc. In each ad a regular evening's lineup will be featured. NBC has found that radio logs have top readership and is following the illustrated log formula.

CBS is hitching its wagon to stars. Having for years been virtually sans top program names and this year having a star-studded schedule, Columbia is making the most of its reshaped façade. CBS's fall promotion will feature its "Hear them all on CBS" appeal. The stars are being featured as CBS's, which in most cases they are. Some Columbia stations at its recent promotional meetings in New York and Hollywood (1 August and 3 August) testified that CBS had achieved the impossible. Listeners were asking the stations when the new CBS stars would be heard. In the past, surveys have indicated that listeners tuned programs first, wave lengths second, stations third, and webs last—if at all.

* Material sent to stations via telephone lines but not broadcast.

The news coverage of CBS's "capital gains" routine and the switch of so many stars within a year has made dialers conscious of CBS as a star network. There is every indication that this is a temporary manifestation, just as for a few years Paramount Pictures meant top flight entertainment on the screen.

ABC will not do an over-all fall promotion. It will turn its promotional guns on Friday night (mystery block), Sunday night (give-away evening),

RADIOMIRROR
OCTOBER - 25c

They're Back on the Air: 37

The entire October issue of "Radio Mirror" is devoted...
Thursday TV’s schedule, and its kid block, *Call of the Yukon, Sky Chief, and Jack Armstrong*.

In the past ABC has not put any promotional pressure on any special months during the year. This fall, however, ABC is out to prove that despite name-program losses, Theater Guild, Bing Crosby, Groucho Marx and others, it’s still an effective network, delivering top audiences at reasonable cost.

ABC will use block promotion whenever possible. Having proved that half-hour children’s programs hold audiences better than 15-minute strips, it’s now going after bigger audiences for these half-hours with box-top promotions. With a $60,000 budget, ABC will run three “summer vacation” promotions. Each of the kid shows will have special 1950 vacation prizes tailored to the story lines of the shows. *Yukon* will send the contest winners to Alaska for two weeks—parents as well as juvenile winners. *Sky Chief* contest winners will tour the U. S., via air, as guests of Eddie Rickenbacker (Eastern Airlines). Jack Armstrong will send the winners of its contest to the Caribbean countries — “the All American boy visits the Central American area,” etc. ABC’s kid strips have been building steadily and it’s time the network said it with boxtops, contesstedly speaking. The contests will be hidden-word games, with the youngsters finding the words by listening to the programs and writing the usual 25-word “I like — because” tiebreaking sentences.

ABC’s multiple-block promotion won’t get under way until the middle of September. The network has studied ratings, found that ratings start their upward climb around 15 September, and therefore sees no reason to spend money trying to change the trend.

ABC, CBS, and NBC will all use space in *Look* this fall. ABC’s schedule is two pages, CBS’s 14, and NBC’s 13. These are time-for-space deals, the time being on the webs’ owned and operated stations in the form of selective announcements.

NBC is also using space in *Life*, on a cash-on-the-barrelhead basis, It is said to be the biggest single advertisement ever placed in this pictorial publication and, besides featuring NBC stars, lists every NBC station, one of the few times that a national network has bought space to advertise its affiliates.

ABC is stepping outside of the usual publications in which networks have used space to promote themselves by scheduling pages in *Coronet* and *Esquire*. It will continue to use *Life* as it has before, but not to the extent that NBC is doing. However, in promoting its Friday night schedule, ABC will achieve the effect of multiple-page advertisements in *Life* through a tie-up whereby sponsors of different Friday night shows will use the slogan planned (Please turn to page 44)
The Squirt slant

Bottle tops are money
when kids start bidding in the studio

It wowed 'em in San Bernar- 
dino, and jumped Squirt sales in that California town to new mid-winter highs. It laid 'em in the aisles in Canton, Ohio, and added 30 new outlets for the local distributor in just five weeks, enabling him to sell his business later at a substantial profit.

... But it laid an egg in—well, in towns where it should have done just as well.

The recent experience of the Squirt Company with Bids From The Kids in a ten-market 13-week national selective test run proves again an old radio adage with merchandising men. There really isn't any such thing as a foolproof formula for a locally-handled and produced radio promotional show. Real results too often come only when the station involved goes out of its way to do a high-pressure campaign, and knocks itself out to keep up a steady stream of local-angle gags and gimmicks to maintain a high level of audience interest in the program.

It was a tough lesson for the relatively-new Squirt Company to learn. The Squirt firm, a soft-drink concern that does an estimated yearly business of $10,000,000 from its Beverly Hills (California) headquarters, is a firm believer in advertising. Through its 350-odd bottlers, the company markets "Squirt," a carbonated grapefruit drink, on a national basis. To keep sales rolling, as well as to open new outlets and expand distribution, Squirt spends just under $500,000 yearly for advertising in radio, outdoor, and printed media. A good deal of Squirt advertising, as it is for firms like Coca-Cola, Seven-Up, Dr. Pepper, etc., is on a cooperative basis with the company and the bottlers splitting the costs on a sliding scale. Squirt had edged into several markets in a big way by early 1949, and was giving some of the older and more-established bottling concerns a run for their money. Since it was a slightly tart drink and a good mixer (it makes a very tasty Tom Collins), it did its best business with adults. In the bottling business, a multi-million dollar industry with few illusions, Squirt was considered as a drink for grown-ups. In the early weeks of 1949, Squirt decided to see if they could do something about it. A vehicle of some kind was needed to do a big promotional job on the younger soft-drink buyers, and to make them conscious of the product.

Squirt and its agency, Harrington, Whitney & Hurst (Los Angeles), felt
Kids in the audience bid for Prizes with Squirt Bottle Caps

LISTEN TO

AND

COME TO

HERE ARE SOME OF THE SWELL BIG PRIZES

News that Squirt bottle tops are worth money was brought to youngsters in each area by newspaper advertising. The ads sent the teenager and under population to Squirt dealers for tickets to 'Bids from the Kids.' Prizes (picture on left page) created a strong collecting desire.

that they had found what they wanted when they were presented with a "package" idea by the Hollywood radio firm of Ralph J. Rowe Productions. The show was Bids From The Kids, a sort of juvenile air auction-and-quiz show whose basic gimmick was that kids would have to save (in this case) Squirt bottle caps in order to bid during the program for merchandise prizes. Both client and agency went for it in a big way, figuring that the multiplicity of brand-name mentions ('Who will bid 100 SQUIRT BOTTLE CAPS for this wonderful, genuine, terrific . . . ?') would give them high sponsor identification and added direct sales, in addition to usual sales results obtained from radio programing. Squirt was no newcomer to broadcast advertising. It had, and still does have, as Sponsor goes to press, a selective campaign running nationally, with e.t. station breaks and announcements on over 300 stations.

San Bernardino, California, a citrus-growing town of 60,000 people that nestled at the foot of a spur of the Sierras, was selected as the pilot operation for a six-week test. For one thing, it was near enough (60 miles) from Los Angeles to let the home office of Squirt get fast reports on how Bids From The Kids was doing. The local bottler, Reeder and Douglas Bottling Company, was lined up, and the pilot operation started.

Squirt's locally-produced show, Bids From The Kids, went on the air 12 February 1949, being carried on the San Bernardino ABC affiliate, KITO. A large hall was needed, so arrangements were made to house the weekly show in the local American Legion Hall. At that time, Squirt had only 8.7% distribution in San Bernardino, even though that figure accounted for some 65% of the grocery outlets in town.

Meteorologically speaking, Squirt couldn't have chosen a worse time of the year to start the San Bernardino operation. For a week before the first airing on 12 February, it had rained a cold, steady drizzle. Then, while the Chamber of Commerce tried not to notice, it snowed in California. As if this wasn't enough, there was only time to get in one fast week of newspaper, radio, and dealer-window promotion beforehand. It seemed as though the breaks were against Squirt.

Being a test run, no heavy pressure was exerted by the firm or bottler on the dealers to stock up, in the event that the show didn't continue. The first show and those that followed for the next five weeks received only a light promotional backing, rather than the heavy type that radio experts feel is called for with a show of the Bids From The Kids type. Format-wise the first show revolved around the idea of awarding prizes to the kids who could bid for them with the greatest number of Squirt bottle caps. Included also were some variations on this theme, such as spelling bees, riddle games, and a "Mystery Phrase" telephone call to listeners at home. All the program gimmicks contained references to or use of Squirt bottle caps.

At the close of the six-week run, during which attendance at broadcasts had been surprisingly high, the results were a real surprise to Squirt and its agency. Squirt distribution was up 32.4%. Squirt volume was up 63.4% over the best and hottest week of the previous summer!

Said the local Squirt bottler, Tom Douglas: "... give me six more weeks of this show, and Squirt will dominate the market." Added Douglas, little thinking that he was giving a Nostradamic preview of things to come: "In questioning the children about where they get their Squirt bottle caps, one important fact came out—children are getting store owners to save Squirt caps . . . this means Squirt is getting top attention and push in the outlet . . . something that money can't buy." The dealers like it, too. "My sandwich and

(Please turn to page 48)
You get what you pay for

Violating the rate card isn't good

long-term practice

Rate cutting is vicious. It not only infects the industry, in which it becomes a disease, but it also hurts the users of the industry. Tearing up the rate card is not solely a postwar manifestation. In hundreds of markets, it has been the custom of secondary stations to make "deals" with advertisers who have used substantial blocks of

...
structure. There are times when an advertiser seeking the “best” possible deal will take a sports event to the least effective station in town and use the event to persuade the station to cut its time rates to such an extent that the advertiser is getting his time practically for free. In the long run this isn’t profitable for the advertiser, for one of two things happen. If the station has a fair spot on the dial and sufficient power to cover the market the advertiser desires to reach, eventually the station ups its package rate to the advertiser (after a year or two) and he’s paying the same or the equivalent rate that he would have paid on a station with more acceptance at the start. If on the other hand the station hasn’t the dial position nor the power to cover the market the sponsor desires to reach, the low time rate is expensive, since no matter what station a sports sponsor uses, his broadcast franchise usually costs the same.

Nevertheless, cutting time charges in connection with season-long sports schedules is not too detrimental to an advertiser or medium. It is also understandable in connection with saturation campaigns where the advertiser buys a great number of announcements, station breaks, or programs, to achieve an immediate acceptance for a product or an event. In the case of the latter type of advertiser, it’s very often essential that blocks of announcements be used to bring out the crowds. Motion pictures have found that saturation advertising is essential and so have circuses, fairs, and carnivals. Package rates for this type of advertising aren’t as prevalent as package rates for sportscasts, but a recent survey indicated that 60% of the stations “would listen” to propositions or blocks of announcements.

With the exception of these two groups of users of air time, cutting rates is neither justified nor profitable to the advertiser or the station. In many markets today, there is an over supply of stations on the air. The newer stations either set out to do a pinpoint broadcasting job, cut rates, or go off the air. It is amazing how many stations are good broadcast advertising buys, despite the fact that they invade markets which apparently were well serviced by old-established outlets. It is also amazing that frequently these new stations lead their markets in Hooperatings, despite the fact that they are sans network affiliations. An independent station manager stated recently that there were only 18 major markets that couldn’t stand another station in the area and even most of the 18 might justify another station if its operator determined in advance the segment of the market that he was determined to service, in advance of opening the outlet.

What has happened in Memphis, Boston, Worcester, Hempstead (L. I.), Seattle, St. Louis, and a host of other markets, proves that it’s not necessary for a station to operate on a “price” basis in order to obtain business and to make broadcast advertising on new stations profitable to local merchants and national advertisers.

An advertiser gets what he pays for. That has been proved for years in black-and-white, as well as in broadcast advertising. In a city in South Carolina, a station decided to ignore its rate card and go in for bargain-base ment business. If offered announcements at 50 cents an announcement up to 50 words. The station took a number of sponsors from other stations in the town, the advertisers took the money they “saved” and spent it in newspapers.

The 30-cent announcements station can be heard, the newspaper advertisements can be read. What is disturbing one advertiser who switched is that with his current use of two mediums his business is still lower than it was when he spent his entire budget in broadcast advertising. He’s spending $7.00 a week on the air (he formerly spent as high as $364.00) and he’s spending $250 a week in black-and-white. With his agency making no money from broadcast advertising, his account in this town isn’t getting the localized attention that it should. The art and copy for the newspapers are not what they should be, because the agency has to watch its production budget. This particular manufacturer is just about convinced that advertising can’t do him any good. (The situation in South Carolina isn’t duplicated in every market in which this advertiser places business but it’s carbon copied frequently enough to tear down the sales effectiveness of a sizable amount of this manufacturer’s business.)

Even a Broadcast Measurement Bureau report for this town in South Carolina wouldn’t help the advertiser too much. The station happens to have two programs with large listening audiences. Thus it will have a good once-a-week index figure. Advertisers will have to watch the multiple-times-a-week figures in order not to be caught buying bargain stations that are not listened to regularly.

(Please turn to page 46)
PART TWO
OF A SERIES

Dealer cooperative advertising

The advertising agency's job is to bridge the gap between what the manufacturer wants and the dealer must have.

A manufacturer-dealer (or distributor) cooperative advertising campaign can lose a lot of steam if it gets caught between clashing objectives of manufacturer and dealer. This is one of several points at which the contribution of the national advertising agency can make co-op ad-dollars do more work.

The astute manufacturer realizes his first obligation to himself and his retailers is to see that his broadcast and other advertising creates consumer acceptance for his product. Ordinarily, he alone is in a position to point out, through advertising, the differences between his product and others and explain their comparative advantages.

Further, most manufacturers are strictly interested in building up the prestige of their names and their brands. It's easy to forget the individual objectives of local retailers. At the other extreme, a dealer may care nothing about adding to the glory of the original supplier—he'd like to make the name of Joe Doakes & Son mean something in his community. That's a big item in his estimate of how to move goods from his shelves.

Of course, the smart retailer will point out, so far as practicable, the major advantages of the products he advertises. This, however, gives him no advantage over other outlets that feature the same merchandise. So the retailer figures—if he figures at all—that he has to do more than say, "I've got it . . . I'll sell it for less . . . I'll give you longer terms, lower down payment, better service, etc."

His tendency, therefore, is to try to make all advertising, including cooperative, build his own prestige first. "Let the manufacturer scratch for himself. What does he care about me?" This feeling may be natural, but it's just as short-sighted as the view that would use co-op space and air time almost exclusively to emphasize a product or its maker while the dealer gets poor-relation billing.

This is where the producer's advertising agency can do a job. His account people can insure uniformity and continuity in the advertising theme. The account executive is in the best position to keep the client sold on the necessity for allowing the local people enough leeway in promoting themselves. It's the agency's job to know how to strike a balance that will allow dealers to feel—and actually be—partners in the enterprise. The degree to which this is possible naturally varies with the product and the type of campaign.

A competent agency can help safeguard the good relations between manufacturer and outlets while maintaining at the same time the prestige of the client's brands. To accomplish this, as well as to see that retailers use best selling points and most effective methods of airing them, is by no means simple. Nevertheless, the agency is normally in the best position to show dealers the advantages to them in using agency-sponsored scripts, transcribed announcements, etc., or of following closely the copy and themes approved by the agency specialists.

It is not at all uncommon to see a product of the same manufacturer advertised in adjoining areas with air copy so different one wouldn't recognize the brand as the same if the name didn't appear in the copy. It should be the role of the national agency to prevent this.

The only solution that gets long-range cooperation and keeps dealer good-will is an educational campaign. The approach depends on the nature of the case. One way is to prepare printed material either for distribution by mail, or for use through field people if the manufacturer employs them. Agencies often find it advisable to recommend area advertising meetings where these problems are thrashed out.

Many manufacturers like to work only through their distributors in a co-op campaign. In this case, of course, the agency works directly with distributors, who are usually more ready to see the manufacturer's point of view.

Oil companies go for sports

Deep Rock and Richfield share costs of Stan Lom...
Long ago agencies discovered that to get the most out of point-of-sale material tying in with broadcast and other advertising the dealer has to be shown how to use it. This means the agency must work closely with the sales and merchandising people of the national advertiser in determining the best use of available ways to make merchandising efforts reinforce the media advertising.

There is an argument for allowing distributors or retailers freer hand in writing their radio and newspaper copy. It runs like this: since each area, even each part of an area, has its own peculiar local conditions, the individual retailer, certainly the area distributor, is in a better position to exploit them than the manufacturer or his agency.

Experience over a period of years
(Please turn to page 38)
Research portfolio for sponsors

Broadcast advertising does not function at its best without constant supervision and controls

Research is insurance for broadcast advertisers. Millions of dollars are wasted upon it annually. Even the finest of investigations into how to use radio and television effectively do not mean a thing unless the conclusions are acted upon. In at least half of the cases (that's conservative), research is bought to decorate the bookshelves of advertising departments, and that's all.

Both quantitative and qualitative research should be part of any broadcast advertiser's portfolio. Each has its place, each can be used to enhance the effectiveness of a broadcast advertiser's use of any air medium. Both can mean absolutely nothing unless they are used—and used intelligently. The need for understanding of what broadcast research means seems very self-evident. Yet less than five percent of the firms using the air have a research man on their payroll who spends any time analyzing the research data that they purchase.

Schwerin, Nielsen, and both CBS and McCann-Erickson, in their use of the Lazarsfeld-Stanton program analyzer, have been indicating for years that listener interest has dropped low during the commercial minutes of a program, yet very little has been done to try to increase the attention-gaining qualities of the advertising message. A recent study by the University of Oklahoma indicated that farm commercials had practically as much appeal for city listeners as they had for farmers—and not too much for the rural folks, either. Nevertheless, information and research data have been available for years which would have helped the writers of commercials, farm or otherwise, increase the effectiveness of their continuity.

With the exception of the firms spending multi-millions on the air, media research is left entirely to the advertising agencies. At the agencies, except in a very few cases, research is a necessary evil, and one that (in radio) the creative staff would just as well operate without. If the creative men and women at agencies refuse to heed the advice of the researchers and research studies, the brow-wrinklers might just as well stop worrying. Much of their time is therefore spent on “new business” projects instead of on projects aimed at making broadcast advertising of their clients more effective. In other words, advertisers expect their agencies to research their use of broadcast advertising (and other media, too), yet agencies’ research departments, even the best of them, are seldom able to put their findings to effective use.

The result is usually mediocrity. When a Kent-Johnson combination produces a Pepsi-Cola jingle that everyone whistles; when BBDO comes forth with a Chiquita Banana that achieves nearly 100% of sponsor identification; and when Fabber-McGee and Molly’s Johnson Wax announce achieves such acceptance that every time Molly or Fabber interrupts a commercial they get hundreds of letters asking them to leave poor Waxy alone, sponsors are amazed. They’re amazed despite the fact that research has been available for years which pointed to the reasons why these announcements and the Johnson Wax formula are so successful.

Broadcast advertisers first must be willing to use the research they buy. They must be willing to employ at least one man who knows what ratings are and what qualitative and quantitative research is about. They must also be willing to do something about research’s recommendations. The head of an important research organization tells a story at his own expense which accents the need for understanding and doing something about research. He was employed for an eight-month period by an important station. He was supposed to indoctrinate everyone at the station with the facts of radio research life. The day he came to work he was asked by the president of the station to explain “share of audience.”
He did. Eight months later, as he was leaving the station at the completion of his assignment, he shook hands with the president.

"Would you do me a favor?" asked the president.

"Certainly," said the researcher.

"What does 'share of audience' mean?" asked the station topper.

The research man was so disgusted that he wanted to refund his eight-month salary. He wasn't that wealthy at the time, so he didn't.

It is a safe conclusion that if every advertiser spending over $1,000,000 in broadcast advertising employed a radio research man who knew what both qualitative and quantitative research was all about, radio's effectiveness would be increased as much as 25% within a year. That must be hedged a little. The advertiser not only has to hire the researcher, but also has to insist that the agency, program producer, advertising manager—in fact, the entire advertising team—work with the researcher.

The first problem then is to have a broadcast research man or a general media research authority with the advertising department—or at least with the client's agency. In the latter case it must be understood that the facts-meaning, what to do with the figures?—is not the essence want Hooperatings and all of Hooper's various services in their research libraries. Others who are "circulation" minded want Nielsen's services. A few want both Hooper and Nielsen, but most marketing men realize that they can't afford them both. They wish that Hooper's City Hooperatings weren't old-hat when they're released, as are the figures of the Broadcast Measurement Bureau. They..."
an open letter to
Bill Rine, WWVA...

subject: LET'S SELL OPTIMISM

You asked for more about the "Let's sell optimism" idea. So here it is.
The following idea was outlined to me by Les Blumenthal, our advertising
director, who talked it over with station managers in San Antonio, Houston,
and Dallas before calling it to my attention.

He tells me that the idea kindled a spark in such men as Hugh Half, Martin
Campbell and Harold Hough. It hits me with considerable impact.

In a nutshell: Let's sell optimism via the air.

Individually, or preferably in collaboration with other stations in Wheeling,
let's sell optimism with this simple, two-fold, public-service program:

1. A series of announcements beamed at the businessman
   At the moment the business is weighed down by doubts
   and fears...world fears, business uncertainties, summer
   letdowns, confusion about radio's place as a dominant
   advertising medium.
   So let's sell optimism in a series of announcements.
   Let's sell truth. The U.S. Chamber of Commerce, every
   local chamber of commerce, the Commerce Department,
   merchants associations, trade publications can all
   supply statistics which prove that there's plenty of
   reason for optimism and substantial rewards for the
   fellow who fights for business.

2. A series of announcements beamed at the consumer
   Better buying values are available than ever before.
   A campaign which convinces the consumer of this will
   loosen pursestrings (small-depositor money in the banks
   is at the highest peak in history).
What do you have to gain?

At the expense of preparing a campaign of commonsense commercials and donating some announcement time you stand to gain:

1. The gratitude and appreciation of businessmen locally and nationally.

2. A substantial improvement in business conditions (the present letdown is mostly psychological and will improve with increased optimism).

3. A greater appreciation and use of radio advertising at a time when the medium needs it most.

If hundreds of stations should get behind an aggressive "Let's sell optimism" campaign the results will be felt everywhere.

Let's make this radio's campaign.

The stakes are high. This is a job that radio can do best.

Norman R. Glenn/abs

President
SPONSOR PUBLICATIONS Inc.

If you need U.S. statistics for use in your "Let's sell optimism" campaign SPONSOR will be happy to supply them on request.

...and all other station managers.
Mr. Sponsor asks...

"Does hard liquor advertising belong on the air?"

Arthur Freed
President
Freed Radio Corporation, New York, N.Y.

"Does hard liquor advertising belong on the air?"

As citizens we have allowed the beer and wine interests too much liberty to enter our homes by radio. Now the purveyors of whisky not only want a voice to hawk their wares, but even want to visualize users of their products to induce others to purchase and consume, and to lure others into conditions where danger impends. Who wants these radio voices picturing alcohol as necessary to a happy life? The abstainer? The social drinker? The excessive drinker? Nobody wants them except those who will profit financially, and that is the end sought for most advertising—sales to those who are not yet drinkers—larger sales to those who have started on the road. I might be more interested in whisky advertising on the air if the copy writers would produce the whole picture—a silly, disheveled man or woman; a staggering man; coarseness, brawls, fights, disgusting as they are—for then young people could get a true picture of where liquor drinking might lead them.

Children are now subjected to misleading claims for beer and wine. Why should they be forced to see and hear appeals for the use of whisky when the laws of our nation prohibit minors to purchase it? Multitudes today suffer untold misery because some voice on radio urged them to drink beer. What would be the story of many, after listening to "dressed-up booze," who pay the penalty of illness, degradation, and possible years in a hospital?

The Picked Panel answers Mr. Freed

Regarding the present controversy surrounding the advertising of liquor on the radio, the Distilled Spirits Institute, an organization comprising about 70% of the distilling industry, feels that this issue was settled many years ago by its members.

Shortly following repeal of prohibition, our members voluntarily adopted a code containing a number of provisions of public interest, one of which was a ban on radio advertising. This restriction, has been adhered to uniformly throughout the years, not only by our own members but by the distilling industry at large.

It is rather difficult to understand why this issue should flare up at this particularly inopportune time. After all, radio is not a new advertising medium. It has been available for a long time, and up to the present I know of no distiller who has attempted to use it for advertising liquor.

However, since the issue arose, there has been much publicity and comment, and the inference has been, in some quarters, that the liquor industry is behind the move to get on the air. That inference I emphatically deny. If certain distillers who are not members of the Institute have made overtures in that direction, our organization as such has no direct control over their actions, but we definitely are not in accord with this attempt to upset a long standing precedent.

I would like to refer interested parties to the letter sent by Senator Edwin C. Johnson, chairman of the Senate Committee on Interstate and Foreign Commerce, to John W. Snyder, Secretary of the Treasury, protesting against liquor advertising on the radio. While Senator Johnson and our industry do not always see eye-to-eye, nevertheless, in his letter he raises a number of valid points in which we heartily concur.

It is with pride that I can say that the distillers recognize fully the social implications of the industry, and with considerable foresight laid down certain fundamental rules for its conduct and guidance which, throughout the years, have resulted in public acceptance and good will for the industry.

We realize that there is a strong organized minority that is fundamentally opposed to our industry, but through a proper appreciation of the public relations problems involved, we also gained the good will of a majority of the public. That good will me consider our most valuable asset. We definitely are opposed to any move that will unquestionably stir up controversies, and upset the mutual relationship that we have established.

Howard T. Jones
Executive Secretary
Distilled Spirits Institute
Washington, D.C.
Instead of inviting more calamity by liquor advertising, let’s clean up the radio and eliminate even beer and wine.

HELEN G. H. ESTELLE
President, New York State W.C.T.U.

Discussion of whisky advertising on radio and television may serve to help clear up the question as to whether the medium of the air shall be subject to discriminatory restriction. The press regularly carries whisky advertising. Billboards, electric signs, and other outdoor displays are regularly used for whisky advertising. Car cards, posters, leaflets, and other forms of indoor advertising are regularly employed for whisky.

The point now is whether radio and television can be denied by subterfuge what they are clearly entitled to by law and the force of public opinion.

It is true that the same minority groups who oppose whisky itself also oppose all forms of whisky advertising. However, their attempts to push restrictive legislation through Congress have met with exactly the fate that would be expected when a minority tries to impose its will on the majority. The results show that the majority of the citizens of the United States meant it when they voted to change the constitution in order to make distilling a legal business in every sense of the word, and to enable the country to reap the benefits of a soundly-established and well-run industry.

Today’s facts bear out the wisdom of that action, for now the alcoholic beverage industry gives direct and indirect employment to approximately 1,700,000 men and women who receive over $4,250,000,000 in pay, and operations of the industry account for nearly $3,000,000,000 a year in federal and state revenues.

S. D. HESSE
Advertising Coordinator
Schenley Distillers, Inc., N. Y.
Public utilities get $6 more from TV set owners

Electric bill of television set owners increases $6 yearly. Same survey that revealed this also indicated that one of four TV set owners felt that at least two sets were required per home.

TV on aid to illegal bookmaking, says Smith of Rockingham

Newest reason for not telecasting sporting event is given by Lou Smith, executive director of Rockingham Park, New Hampshire. There's no TV in New Hampshire, but Smith insists that telecasts of racing events are aids to illegal bookmakers. Smith uses WLAW, Lawrence, Mass., to broadcast two races daily.

KIRO points out how to use radio's new editorial rights

Indicative of what stations can do when they turn to editorializing is case of KIRO, Seattle. Petitions for city-wide referendum to permit self-service gasoline stations were getting nowhere. KIRO felt city should have right to make its desires known on subject, went on air and told listeners where petitions could be obtained. Result: 14,000 signatures in three days, where previous weeks had produced only 4700.

Stations eye WWDC's routine of "buying" new spot on dial

Some stations, successful on their own not-too-good wavelengths, are thinking of following lead of WWDC (Washington). WWDC has filed for permission to buy WOL in its town, with intention of changing WOL's call letters to WWDC, and selling its own operation. Many stations with good dial spots are available for sale.

WLW starts building separate TV and AM staffs at sales level

WLW (Crosley) is following trend towards separate AM and TV operations. New sales executive in New York for Crosley is Ted Fremd, who will represent three WLW-TV affiliates only.

CBS technical staff costs almost as low as six months ago despite rate increases

Although CBS union (IBEW) won small increases, other concessions are said to have permitted Columbia to keep current technical staff costs down as low as they were six months ago. IBEW-CBS fracas almost reached strike stage, with CBS executives spending one weekend in New York just in case.
Looking for the largest?

New York's largest early-a.m. audience hears Jack Sterling on WCBS

Every month, since he replaced Godfrey, Sterling has ranked Number One in Pulse. Positions of the four top stations in the important early morning sweepstakes are as follows:

<table>
<thead>
<tr>
<th>STATION</th>
<th>RATING</th>
<th>SHARE OF AUDIENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>WCBS Jack Sterling</td>
<td>2.9</td>
<td>23</td>
</tr>
<tr>
<td>Station B</td>
<td>2.6</td>
<td>21</td>
</tr>
<tr>
<td>Station C</td>
<td>1.8</td>
<td>14</td>
</tr>
<tr>
<td>Station D</td>
<td>1.3</td>
<td>10</td>
</tr>
</tbody>
</table>

Nov. '48—May '49, Pulse of N.Y. average 15 hr. Ratings and Share of Audience, 6:00-7:45 AM, Mon.-Sat.

Represented by Radio Sales
Farmers are quite discriminating about what they like and don't like in a radio commercial—and if the commercial is bad enough, that is, sufficiently disliked, farmers are more likely than most to refuse to buy the product advertised. These are some of the conclusions in the third annual Radio Listener Survey just published by the radio department of Indiana University under the direction of its head. Out of a dozen occupational categories listed, Agricultural, Forestry, and Fishery workers (of whom farmers made up more than 80%) ranked high among those who admitted there were radio commercials they found "enjoyable." Percentage answering "yes" was 65.3, barely under the 65.5 of people in amusement and recreation fields. Most "yeses" (70.7) were from the personal service category; next were financial, insurance, and real estate (66.3). Fewer government workers admitted hearing any commercials they liked. The decisive attitude of farmers toward commercials is probably because each is actually heading a small business unit—selling talk means a lot to him.

Farmers ranked second (16.0) to professional people (16.8) among those who claimed they were influenced by some commercials not to buy the product advertised. Listeners least likely to avoid products because of disliked radio commercials are financial, insurance, and real estate workers, according to the Indiana survey. The strong likes and dislikes of farmers seem to carry over into letter-writing to stations and sponsors about programs. They top the list, along with professional and personal service workers, of those who say it on paper.

Farmers seldom make requests for programs they don't hear. This survey turned up the fact that farmers are least satisfied with the amount of local news they get. The survey doesn’t answer whether that means farm or market news. Big-city listeners are more satisfied with the local news they get. The survey doesn’t reveal whether they believe they get more and better local news, or whether they are less interested in it than farmers.

This study was done by Indiana University radio students in 60 cities and towns, 28 in Indiana, 11 outside Indiana, one in Canada during the Christmas holidays of December-January 1948-49. The cross-section of student home-towns was considered fairly typical of the distribution of listeners throughout the country. The total sample was 1,957, of which 1,200 were in Indiana. The interviews were divided half-and-half between personal interviews and telephone calls.
40,000 recipes—some foreign, some local, all exotic—were requested from Mary Cherry and Howard Reig during the past year. Here is convincing proof that WGY homemakers realize happiness in the home depends in part on good food, pleasant surroundings and stimulating conversation—the daily ingredients of the "Two's Company" show.

WGY advertisers have also discovered the appeal of "Two's Company," now featured for a full forty-five minutes, Monday through Friday, 1:15—2:00 p.m. Open participations are scarce. Reservations are being accepted—make yours today.

Our name is La Clair. We are one of 15,900 families that live in Otsego County. Last year the 3 of us spent $4000.00 for necessities. We listen to WGY and enjoy all the programs. Since I am the mother of our family I am the only one that is home at the time of day when "Two's Company" is on the air. Mary Cherry and Howard Reig are my favorites and often give me many new ideas for my home as well as new recipes. As a homemaker I feel that this WGY program is put on especially for me.

Mrs. Ernest E. La Clair

WGY is a General Electric Station
DEALER CO-OP

(Continued from page 27)

leads agency people with numerous cooperative campaigns to their credit to conclude that seldom are there any really important local conditions affecting the advertising of a product that it isn't the business of a national agency to know—and they usually do.

The same argument is sometimes used to support the claim that regional or local agencies should be used for cooperative advertising, and some national advertisers have employed them on these grounds. The experience of Newell-Emmett, a New York agency, is not unique. It discovered that a Midwest agency, brought into the picture “because it understood the special problems of the region” was using the Newell-Emmett theme and scripts barely disguised (the campaign was part of a country-wide effort for which Newell-Emmett had prepared the material).

Another U. S. agency amazed its Canadian branch by coming up with pertinent facts about the area to be covered in a regional campaign—facts the Canadian unit didn’t know.

SURE,
some Chicago stations can be heard in South Bend...but the audience
LISTENS
to WSBT!

There's a whole of a big difference between "reaching" a market and covering it! Some Chicago stations send a signal into South Bend—but the audience listens to WSBT. No other station—Chicago, local, or elsewhere—even comes close in Share of Audience. Hooper proves it.

The truth is that, barring very exceptional instances, a competent national agency can easily acquire any special information it needs. More important, it already has what is most needed—a successful copy theme and tested copy. If important exceptions are necessary in some areas, it still doesn't require a local or regional agency to point them out.

One case, familiar to national advertisers, does necessitate another agency's being in the act. If a retail store features several products, including those of other firms, on a radio show or in a newspaper ad, it is obvious that only the retailer's own advertising department or agency can prepare such programs or advertisements.

This situation is usually circumvented by the sponsor's confining financial participation to shows, announcements, or publication space devoted solely to his own product or products. Where this isn't practical the sponsor has to rely on his program of educating outlets to the advantage of using the experience and advertising know-how of his agency. The least a manufacturer should do is have his
it was NEVER like this before!

THE WOW-LAND CUSHION!

The 228 WOW Counties (BMB) in:

<table>
<thead>
<tr>
<th>State</th>
<th>Bank Deposits (12/31/48)</th>
<th>Dollar Value War Bonds (12/31/48)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nebraska</td>
<td>1,212,917,000</td>
<td>648,036,000</td>
</tr>
<tr>
<td>Iowa</td>
<td>658,399,000</td>
<td>452,000,000</td>
</tr>
<tr>
<td>South Dakota</td>
<td>421,911,000</td>
<td>245,358,000</td>
</tr>
<tr>
<td>Kansas</td>
<td>414,346,000</td>
<td>121,492,000</td>
</tr>
<tr>
<td>Minnesota</td>
<td>116,739,000</td>
<td>38,538,000</td>
</tr>
<tr>
<td>Missouri</td>
<td>183,132,000</td>
<td>89,804,000</td>
</tr>
<tr>
<td>North Dakota</td>
<td>1,746,000</td>
<td>1,164,000</td>
</tr>
<tr>
<td></td>
<td>2,958,092,000</td>
<td>1,009,607,000</td>
</tr>
</tbody>
</table>

GRAND TOTAL

4,567,999,000

READY MONEY!

RADIO STATION

WOW INC.
OMAHA, NEBRASKA
590 KC - NBC - 5000 WATTS
Owner and Operator of
KODY AT NORTH PLATTE

John J. Gillin, Jr., President & Gen'l Mgr.
Represented By John Blair & Co. and Blair-TV, Inc.

TWENTY-SIX YEARS OF SERVICE
IN THE RICH MISSOURI VALLEY

There's no need to worry about the present or the future of this tremendous farm market served ONLY by Radio WOW. Invest your advertising dollars HERE for immediate sales and long term gain.

Note: WOW-TV begins commercial programming September 1

15 AUGUST 1949
The 1949-1950 Edition of CONSUMER MARKETS organizes for easy use the latest and complete consumer market data available from government and other reliable sources for every state, every county, every city of 5000 or more, for the U.S., Possessions and Territories, Canada, and the Philippines.

It gives you a specially designed, large-scale map for each state and each city of 250,000 or over. State maps show counties, cities, other marketing centers, and locations of daily newspapers and radio AM, FM, TV stations.

It reports 1948 county and city retail sales for 9 commodity classes; retail sales potentials; retail and service outlets; estimated per family /per capita retail sales; farm and industrial activity data; population estimates; households per sq. mi.; radio homes; average weekly wages; bank debits; and many other market factors.

Published September 1st. $5.00 a copy. Sent on 10-day approval, if desired. Only 2500 extra copies are being printed. Reserve yours now.

CONSUMER MARKETS
Published by Standard Rate & Data Service, Inc.
333 North Michigan Avenue, Chicago 1, Illinois
NEW YORK • LOS ANGELES • SAN FRANCISCO
what Media facts are important to you?

coverage?
Half of Ohio's buying population ... more than 4,000,000 people.

listeners?
Consistent top ratings averaging one-third of all the listeners at any rated period.

power?
50,000 watts with strongest signal of any Cleveland station in Cleveland, in Akron, and in Canton.

programs?
Top CBS network shows, plus outstanding local programs.

market?
52% of Ohio's buying income... more than six billion dollars!

Whatever you want in a sales medium ... WGAR delivers ...
Coverage, Power, Listeners, Programs, Market ... and results!
Be critical. Buy carefully. Compare!
Ask any Petry man for all the facts.

Represented Nationally by EDWARD PETRY & COMPANY

WGAR 50,000 WATTS Cleveland
certainly every experienced agency man knows, foolishly for a manufacturer to believe he's getting the lowest retail rate by riding the contracts of his outlets. It is next to impossible to uncover all the "deals" an outlet might make with the connivance of local media. The best that can be expected is to hold such slick tricks to a minimum. Where bills have to be questioned, dealer-manufacturer goodwill is likely to be less strained if the agency does the questioning.

Agency people generally agree that best bets for cooperative advertising are those products in a highly competitive market, carried in a number of stores that also carry stocks of comparable goods. The manufacturer's problem is to encourage the dealer to push his items. Electrical appliances, radio and television sets, popular-priced clothing, etc., are examples.

The agency for one of the largest manufacturers of better women's dresses feels that cooperative advertising for that client's line—or for any more "exclusive" brand name—detracts from its prestige with store sales people. Their efforts are devoted to backing the line with appropriate national advertising and fostering the "class" idea among store personnel in the belief that this psychology will give the line a better break with local sales personnel.

Obviously, however, when a manufacturer limits his franchise to a single store in a major city (Fashion Park; Hart, Schaffner & Marx, etc.), national advertising becomes relatively more expensive. It may then become logical to participate financially in the advertising of retailers who will give his line special preference.

Henry J. Kaufman & Associates (Washington, D. C.) sums up the agency viewpoint this way: "First, establish brand identity and consumer acceptance before doing any cooperative advertising. Secondly, when embarking on a cooperative campaign, establish fair rules of the game and adhere to them rigidly."

---

**RESEARCH PORTFOLIO**

(Continued from page 29)

... the "lie detector," or various panels. Most research directors want almost a blank check to use for special studies on both programs and commercials. They contend that there's far too much blue sky in broadcast advertising. They want to be able to pre-check the effectiveness of both program and advertising content of any air.

They feel that a broadcast research portfolio must budget half of what it spends for special studies. They further feel that there's far too much spent for unused data. "Let's use all the techniques that are available to control air advertising, and stop buying a lot of research data that is past history. You can't develop effective advertising of any kind with after-the-fact controls."

This type of research man wants to work with Lazarsfeld, Schwerin, his own panels, and every new form of copy and media control available. He also wants as many reports of what his competition is doing as are available. Thus he feels that Rorabaugh's Reports, both selective radio and TV, are vital. He wishes that Rorabaugh's radio report was as comprehensive as Rorabaugh's TV report, but uses it for what it's worth—no more. The latter is important, using all research just for what it's worth, no more or less. "Most of the research errors," states this type of investigator, "are made because facts are stretched far beyond their meanings. It makes no difference how good
the figures are, they’re no good when they’re used to report something different than they cover.” Using Program Hooperatings to project to coverage or program circulation figures is what this researcher has in mind.

The TV Rorabaugh Report covers all the business placed on stations and networks in the TV field. The Rorabaugh Report covering selective (spot) broadcasting covers all the business placed through a number of reporting advertising agencies. It’s not complete and doesn’t pretend to be.

No radio or media research man wants to function without knowing just what his competition is doing. It isn’t that he objects to doing the same thing, but he wants to do it with variations. On the networks it’s possible to keep a weather eye open on every advertiser. It isn’t easy to do this on market-by-market broadcast advertising. That’s why Rorabaugh is necessary.

Market research is part of the portfolio of a radio research man. Unless he has facts and figures on what his firm is trying to do marketwise, all the radio research in the world is useless. That’s why a number of firms turn to Nielsen. He not only delivers radio ratings, but also is able to check the buying habits of the homes that listen and those that don’t listen. Through the Nielsen controlled-area sample, a client research executive can evaluate the impact of his program.

In TV, a researcher wants to know many more things than he wants to know about radio. (He thinks he knows radio living habits.) Thus, he wants all the studies like Videotown, CBS’s sample TV town, and the many college and independent studies being made by factors that want to become part of the future of television research. He wants and needs everything. In TV, Hooper’s figures on programs are far ahead of all other video research. Without Hooper’s City and National TV Hooperatings, an advertiser’s research portfolio just isn’t complete.

A radio research portfolio must first start with a man who knows radio research.

After that, the sky is the limit.

In some cases, just having a good research man is enough—no matter what anyone thinks. A good research man always can obtain through his agency the facts he wants and use them. His life is easier, of course, if he doesn’t have to scrounge.

**WIBX — FIRST IN 31 OUT OF 10 DAYTIME SEGMENTS HOOPERATED! And second in 7, third in only 2! That’s WIBX’s record in the C. E. Hooper January through April Report, 1949!**

**WIBX HAD 16 DAYTIME QUARTER-HOUR PERIODS RATED 13 OR BETTER! No other Utica or Rome station had a single period with such a rating!**

ANY WAY YOU LOOK AT IT, WIBX is out in front...in total audience and total sales...in its 5000-watt DAY and NIGHT coverage...in its merchandising. Put your product out front too in the Utica-Rome area—through WIBX.

C. E. HOOPER — JANUARY THROUGH APRIL REPORT, 1949

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MORNINGS</strong></td>
<td>10.58</td>
</tr>
<tr>
<td><strong>AFTERNOONS</strong></td>
<td>12.00</td>
</tr>
<tr>
<td><strong>ALL DAY</strong></td>
<td>11.43</td>
</tr>
<tr>
<td><strong>EVENINGS</strong> (Sun. thru Sat.)</td>
<td>19.20</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MORNINGS</strong></td>
<td>44.6</td>
</tr>
<tr>
<td><strong>AFTERNOONS</strong></td>
<td>45.1</td>
</tr>
<tr>
<td><strong>EVENINGS</strong> (Sun. thru Sat.)</td>
<td>51.8</td>
</tr>
</tbody>
</table>

Representatives — New York: HELEN WOOD & COLTON, Chicago, Atlanta, Oklahoma City, Dallas: RA-TEL REPRESENTATIVES INC. Boston: BERTHA BANNAN, Los Angeles: WALTER BIDWELL.

WIBX

Dial 950
5000 Watts
Day and Night

CBS since 1934
Also WIBX-FM • 96.9 Megacycles

IN THE UTICA-ROME AREA
WIBX is
FIRST by FAR

in Hooperatings

15 AUGUST 1949
There's WMT Strength in Union (IOWA)

...signal strength on Iowa's best frequency, 600 kc... program strength with exclusive CBS network shows in Eastern Iowa... news strength with a News Center that utilizes AP, UP, INS, and local correspondents throughout the state.

Union is one of the hundreds of communities in WMTLand whose aggregate 1,121,782 people farm the nation's most fertile lands and work in the area’s humming industries. Join the union of WMT advertisers if you want coverage in this important market. The Katzman has full details.

* within WMT's 2.5 mv line.

WMT
CEDAR RAPIDS
5000 Watts 600 K.C. Day & Night
BASIC COLUMBIA NETWORK

NETWORK PROMOTION
(Continued from page 21)

for that night in their Life ads and run the ads the same issue in which ABC has its Friday night promotion. Thus a number of pages will show a signpost swinging and telling the world, “Aren't you glad it's Friday.”

CBS dramatizes its star-schedule with an issue of Radio Mirror devoted 100% to Columbia. From cover to cover, the October edition of Radio Mirror will be an all-CBS issue. The editorial will be a Salute to CBS, all the feature stories will be about CBS stars. Even the regular standing features of the book—from Favorite Foods to Facing the Music will be exclusively devoted to the Paley network. Radio Mirror has 600,000 circulation and CBS is not going to let the all-Columbia issue go unnoticed.

In the past it has been CBS that has traveled a publicity man around the country to work with CBS affiliates in achieving a better press liaison. While a man may travel for CBS this season, it's NBC that has gone all-out to service the press on its home grounds. The senior network will travel eight publicity men for a 20-day period starting with the date of this sponsor issue (15 August). Five will travel out of New York, two out of Hollywood, and one out of Chicago.

Interest among stations in fall promotion is not quiescent as it has been in past years. The advertising and promotion departments of the major networks are being pushed by stations into even greater activity than previously announced. At CBS, for instance, it was not planned to include car cards and posters in the material serviced by the web. The demand for this display paper has been so great that the audience promotion department is already planning car cards and may include 24-sheet posters in the promotional kits sent affiliates.

As indicated on the bar chart published with this report, stations haven’t used network outdoor advertising to any great degree. The networks have furnished paper in the past but have found that its use seldom justified the cost to the chain. The same thing is true of the use of car cards, taxi cards, and other forms of display material. A few stations have used display effectively, but they have been in the minority. It may be different with CBS this fall.
Agency men have always been interested in the use of motion pictures to sell radio. The greatest agency response ever accorded a promotional presentation was that given NBC the year in which a trailer on fall programming was shown in local motion picture theaters.

NBC's promotional motion picture, *Behind Your Radio Dial*, has been shown throughout the U.S. under the sponsorship of affiliate stations. This fall its showings move out of the station sponsorship class and the picture will be roadshowed by agencies of Modern Talking Picture Services. It is NBC's plan to saturate the non-professional motion picture field so that as many listeners as possible will be impressed by the story of radio and NBC. The picture has proved itself during the period it has been screened by the stations that have been alert enough to realize the long and short term values of a documentary like this.

It's always important to advertisers to obtain some idea of what a promotion costs. It is almost impossible to obtain a definite figure of what the four networks will pour into this fall promotion, CBS' unofficial estimate is $300,000. NBC will spend as much as it has to, its budget being set and unset regularly.

ABC has a tough job ahead. It's going to spend money and its final budget may top that of the senior webs. Station cooperation with ABC isn't all that that network could wish at this time. It will, however, improve this fall, that's certain.

MBS has once again become promotion-minded. No longer do its top policy men worry about its promotion being better than the network.

With the four networks sparking a slam-bang promotional operation this fall, the stations of the nation, network affiliates and others, will step right along. One network checked calls from 23 stations in one day—calls that asked for promotional material.

It all adds up to bigger audiences, listening more hours to more stations than ever before—despite the rapid growth of television.

Radio isn't asleep at the switch.

---

**“LET'S HAVE PHEASANT FOR BREAKFAST, ELMIREY!”**

Us hayseeds in the Red River Valley really love our native pheasant, but we've also got the dough for lots of “boughten” luxuries that most city folks can't afford!

When it comes to choosing a brand, or deciding what to buy, persuasive, 26-year-old WDAY gets to most of us, the most often! This fabulous station now gets more than a 66.0% Share of Audience Weekday Mornings, Afternoons and Evenings against a 16.8% “tops” for Station B, C or D (Fargo-Moorhead Hoopers, Dec. '48—Apr. '49). And WDAY's coverage of the whole Red River Valley is just as impressive.

Whatever you sell, WDAY will help you sell more! Write to us, or ask Free & Peters for all the facts.

---

**FARGO, N.D.**

**NRC • 970 Kilocycles • 5000 Watts**

“FREE & PETERS, INC., Exclusive National Representatives"
What It Takes To Make Radio
Do A Selling Job...

We've Got It!

* Showmanship...
* Know-How...
* Good Programming...
* And...the enthusiasm to follow through in detail!
* For All The Facts About WIOD's Leadership in Miami...Call Our Rep...

George P. Hollingbery Co.

First in Miami!

James M. LeGate, General Manager
5,000 WATTS • 610 KC • NBC

Ever need “sudden service” on SPOTS?

Sometimes you've just got to get your spots recorded and pressed in a hurry. Yet you must have quality too. That's where RCA skill and RCA equipment make all the difference.

As they do in every recording and pressing requirement! At RCA Victor you get the benefit of:

- The most modern equipment and facilities in the trade, plus 50 years' accumulated “know-how.”
- High-fidelity phonograph records of all kinds. All types of Vinylite transcriptions.
- Complete facilities for turning out slide film and home phonograph type records.
- Fast handling and delivery.

First in the field!

When you can get RCA “know-how”—why take anything less?

Send your masters to your nearest RCA Victor Custom Record Sales Studio:

155 East 24th Street
New York 10, New York
Murray Hill 9-0500
445 North Lake Shore Drive
Chicago 11, Illinois
Whitehall 4-2900
1016 North Sycamore Avenue
Hollywood 38, California
Hillside 5171

You'll find useful facts in our Custom Record Brochure. Send for it today!

WHAT YOU PAY FOR
(Continued from page 25)

There are various forms of rate cutting. It's possible to pay the rate-card figures and still chisel. As usual in the long run, the chisel gets just what he pays for.

One advertiser paid the full card rate and had the announcer's fee eliminated. (Not every station charges talent fees for live announcements but many do because of AFRA, American Federation of Radio Actors contracts.) Another advertiser's contract specified "B" time periods with the understanding that he'd get "A" station breaks, as many as were open on the dates for which he contracted. He received quite a number of "A" time station breaks—they were open because the Hooperatings for the periods were in most cases less than many during the "B" time hours. Technically he was "tearing up the rate card." Actually he wasn't getting as much as he paid for.

A third advertiser developed a "cute" trick. His announcements always ran longer than the time period for which he contracted. The stations either had the announcer rush the life out of the announcements—or else scheduled them at hours when it didn't really matter how long they were (between sustaining programs). Even the stations that permitted the sponsor to get away with the over-long announcements didn't give the advertiser too much of a break—long announcements chase listeners if they haven't any program help.

One type of sponsor usually gets just what he asks for—short term schedules at high frequency rates. These advertisers insist that their agencies place the business at maximum discounts and also insist that special contracts be drawn so that "if we are forced to cancel before we have earned the maximum discounts we shall be permitted to do so without any penalty." Few stations like to refuse business placed on this basis because many advertisers do run the maximum frequency discount periods. It may be fair that if business conditions compel the advertiser not to complete his schedule, he should not be penalized.

Most stations, just as most other media, do a certain amount of merchandising. They may do as much as WLW (Cincinnati), WCAF (Pittsburgh), WNAX (Yankton, S. D.) or as little as some tiny daytime-only 250-
watt outlets. The chiselers just don’t get the extras. Most of the time, they don’t ask for the extras, but when they do, it’s usually explained that “the extras are available only at a fee.” If they pay the extra fee, they’ll find that it’s usually more than they would have paid if they hadn’t tried to cut corners to start with.

Where stations have both “national” and “local-retail” rates, many advertisers feel it’s their right to try to obtain the time periods they want at local rates. Newspapers have for years fought this attempt of national advertisers to buy time at “retail” rates. There aren’t as many stations with dual rate structures as there are newspapers with the dual set-ups. Both stations and newspapers explain dual rates by the fact that local retail advertising has a news quality that national advertising can’t have. . . . or if it can have, it seldom does. Newspapers generally have multiple rates—one for run-of-the-paper, another for “entertainment” advertising, others for classified, department store, etc. National advertising doesn’t pay as high as “entertainment”, or classified but it does pay more than retail, etc.

With stations, national advertising has to pass through station representatives or receive other forms of special servicing. It costs more to handle national than it does local advertising. Thus, reason stations, it should be charged more.

When advertisers insist on local rates, they get local servicing. Local advertisers do not expect merchandising. National advertisers at local rates don’t get merchandising. Neither do they get any special promotion. They get just what they pay for.

A not-too-easy-to-combat form of tearing up the rate card is the insistence on “free air promotion” for a broadcast advertising campaign. The radio industry has become very aware of the power of its own medium. More and more stations are using their own air to push what they have on the air. Thus it’s difficult to say “no” to an advertiser who insists on a pre-schedule-start promotional campaign on the air at no cost. Networks do it for their advertisers when sponsors buy a program that hasn’t developed an air following, by broadcasting the program at chain expense from four to eight weeks before the first commercial airing. This is usually done when the network owns the program. Since the chain will profit both from selling the program and the time, it can afford to fill in the before-sponsored period with the program itself. It has to fill in the time somehow, anyway.

This isn’t true with an individual station. When it employs pre-commercial time to build up an about-to-come-to-the-air broadcast advertising schedule, it’s giving away cash. Stations can generally sell good open time, since local schedules are usually on a two-week cancellation basis.

Rate cards are generally set on a basis that will return a fair profit to the station operator. The rates are established to permit the station to render an effective public service and to permit a station to assist an advertiser in gaining sales and acceptance. When card rates are cut, services are cut. Stations do not operate at a loss if they can help it. If stations do all that they’d like to do, and still tear up their card—they will go bankrupt.

A station representative who has been in the business for over 20 years put the case to a national advertiser very succinctly. “Ask for all the services for which you are entitled and pay the rate on the tag.”

**SOUTHWEST VIRGINIA’S** Pioneer Radio Station

"PROOF OF THE PUDDING"

Because Local advertisers know that WDBJ excels in coverage, distribution and RESULTS in Roanoke and Southwestern Virginia*, 34 LOCAL accounts have maintained continuous advertising schedules from 5 to 15 years on WDBJ.

*Ask your Free & Peters Colonel for survey material.

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

15 AUGUST 1949
THE SQUIRT SLANT

(Continued from Page 23)

soft-drink shop,” said one, “is located at a school bus stop. I’ve run out of Squirt so many times I’m going nuts!”

Costs were low, compared with results. A breakdown of a typical broadcast in San Bernardino showed these costs on the balance sheet:

- **Air time:** $36.00
- **Talent:** 25.00
- **Prizes:** 12.50
- **Line charges:** 5.00
- **Audition:** 15.00
- **Show royalty**

*50% of the time charge,* $124.30

With the results of the San Bernardino campaign in the home office, Squirt decided to expand the operation, still on a semi-trial basis, to ten other radio markets. Most of the ten were about the same size as San Bernardino. To Squirt, *Bids From The Kids* looked very much like a low-cost answer to a soft-drink man’s prayer for a method of increasing distribution and sales. *Bids From The Kids* went on the air in Sioux Falls, S. D.; Canton, Ohio; Haverhill, Mass.; Cherokee, Iowa; Chicago, Ill.; Detroit, Mich.; Red Wing, Minn.; and Eau Claire, Wis.

A few big cities were on the list, but the main effort was in small towns.

One such town, typical of many of the other Squirt test cities, was Canton, Ohio. There, on Canton’s 5,000-watt ABC outlet, WHBC and WHBC-FM, *Bids From The Kids* made its debut on June 16 April last in a 9:30-10 Saturday morning slot. The show originated from the Onesto Hotel’s main ballroom, and was a hit almost from the beginning.

WHBC is an aggressive organization that is willing to turn on the promotional steam when it is needed to do a local or national sponsor the most good. Julius Glass, WHBC’s merchandising-conscious promotion man, went to bat for *Bids From The Kids* from the beginning. Glass sent out mailings, organized promotional stunts, snagged and cajoled guest stars to appear on the show, built window displays, made tie-ins with the local merchants for extra prizes, and generally whooped it up for Squirt and *Bids From The Kids*.

Attendance climbed steadily for the broadcasts, nearly tripling in the 13 weeks it ran on WHBC. The local Squirt distributor, Bob Olin (he later sold out at a good price—after the show had hypoed his sales figures), began to add new Squirt outlets at the average rate of three or four a week, while his case sales climbed. As for the number of Squirt caps that the kids themselves were bidding, the early “high” in the broadcasts was usually a couple of hundred. On the final broadcast on 9 July, one kid bid 1600 bottle caps for a watch. Squirt sales, for the local bottler, began to run around one case of Squirt per person per year in the territory. (Since the national consumption, all beverages included, per capita is about six cases, this meant that Squirt was hogging about one-sixth of the business in the Canton area for all soft drinks.)

WHBC continued, during the run of the broadcasts, to give *Bids From The Kids* better-than-average promotion, using courtesy spots, window displays, streamers, and throw-aways, and doing a real job of billboarding the town.

Toward the end of May, in the company house organ, *The Squirt Reporter*, the soft-drink firm’s home office led off a story on *Bids From The Kids* with this happy platitude: “If you can sell the kids, you can sell anybody—you can’t fool the kids!” Further on, in the same story in the Squirt house organ, the firm added: “That the show is a success is proven in the
test markets where sales have almost tripled during the winter months over summer months of the year previous. The use of Squirt bottle caps in place of money at the auction results in immediate sales, increased distribution and tremendous word-of-mouth advertising. Squirt bottle caps become in effect money with which the children barter all week long as well as on the radio show itself.

At this point, the logical ending for a Hollywood success story like Bids From The Kids and Squirt would with the show into a golden future. It with radio into a golden future. It came as something of a surprise, to say the least, when Squirt announced at the end of the 13-week period last month (July) that they had relinquished their rights to the Bids From The Kids package and were not planning to continue it. The answer is one that is basic for all advertisers who have planned, or are planning, to use juvenile promotions.

Said one Squirt official, when asked why the show was being dropped: "Bids From The Kids did a good job of publicizing Squirt. It also forced a lot of distribution where there hadn't been any before. But, the sales just didn't hold up, or they didn't materialize in certain areas. One fault was the lack of consistent station promotion for the show. Some of it was good, most of it was not. The major trouble we ran into was the matter of where the bottle tops were coming from. For awhile, it looked as though all those tops represented new sales. Actually, we found out that kids were spending hours rummaging through coolers and city dumps to find the caps—they weren't really buying at all. In some other markets, the kids would get bartenders to collect caps for them. One kid's father owned a bar, and he consistently had more caps than anybody else. In a small town, that kind of word spreads fast among kids, and while the whole thing started out well, it just didn't last."

One New York agencyman, a veteran of years of handling and creating special radio promotions for soft drinks, had this to say of promotions aimed at the juvenile soft-drink market: "Unless such promotions are carefully tied by the parent company into specific market objectives—like staging teenage fashion shows to introduce the establishment of soft-drink coolers in a department store—and then dropped quickly in favor of letting regular media advertising carry the load, such promotions just don't work after a while. Promotions in the soft drink industry, particularly juvenile promotions, can sometimes be very effective. They are never a cheap substitute for regular media advertising."

The "caps as coin" idea is still good and Bids From The Kids could do an effective job with, say a bread firm or a candy concern, using wrappers instead of bottle tops in the broadcasts. The show is simple and promotable. Some method of coding the various "proof-of-purchase" used in the show (i.e., using red bottle caps for grocery store usage and green ones for bars and restaurants) would get around the drawback of having enterprising kids tap a source of supply that would give them an unfair advantage. Complete merchandising plans, involving both manufacturer, dealer, and radio or TV station, would have to be evolved and carried out, instead of letting the station carry the load.

Juvenile promotions like Bids From The Kids seldom function well indefinitely on their own. Their use as short-term promotions, coupled with regular media advertising, can build real sales.

---

A GREAT STATION FOR SMART ADVERTISERS

WTRF

AM-FM
Covering the
Prosperous
Greater Wheeling
Market From
BELLAIRE, OHIO
Represented by
THE WALKER COMPANY

---

A GREAT STATION FOR SMART ADVERTISERS

WTRF

AM-FM
Covering the
Prosperous
Greater Wheeling
Market From
BELLAIRE, OHIO
Represented by
THE WALKER COMPANY

---

WOC

FIRST IN THE

QUAD Cities

DAVENPORT, ROCK ISLAND, MOLINE, EAST MOLINE

AM 5,000 W  FM 47 Kw. TV 103.7 Hc.
1420 Kc. C.P. 22.9 Kw. visual and aural, Channel 5

Basic Affiliate of NBC, the No. 1 Network

WOC is the FIRST individual station . . . the only Quad-Cities station . . . to offer its clients commercial copy analysis. On request WOC's Research Department tests WOC advertisers' copy for sales effectiveness through listening ease and human interest . . . according to a proved formula developed by renowned analyst Dr. Rudolph Flesch. All WOC-written copy is so evaluated. Another in WOC's long list of "FIRST'S!".

Col. B. J. Palmer, President
Ernest Sanders, Manager

DAVENPORT, IOWA

FREE & PETERS, INC., National Representatives
The human voice is our first and best instructor.
"Up-se-daisy!" "Come here!"
"Put it down!" Radio uses the selling power of the human voice to its fullest effect.

YOU DO WHAT YOU'RE TOLD!

In all radio CBS is the most effective network because more people listen more of the time to what CBS tells them.
Why? Because night and day, in all its programs CBS tells them more of the things they enjoy hearing most.

CBS
...for the largest audiences in the world
<table>
<thead>
<tr>
<th>DRY</th>
<th>MONDAY MOVIE</th>
<th>MONDAY TV</th>
<th>TUESDAY</th>
<th>WEDNESDAY MOVIE</th>
<th>WEDNESDAY TV</th>
<th>THURSDAY MOVIE</th>
<th>THURSDAY TV</th>
<th>TUESDAY MOVIE</th>
<th>TUESDAY TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:45</td>
<td>Adventure Theater</td>
<td>The Adventures of Superman</td>
<td>9:15</td>
<td>The Adventures of Superman</td>
<td>9:45</td>
<td>The Adventures of Superman</td>
<td>10:15</td>
<td>The Adventures of Superman</td>
<td>10:45</td>
</tr>
</tbody>
</table>

**September 1949**

**TV Compendium in next issue**

**SPONSORS**

- ABC
- CBS
- MBS
- NBC
**September 1949 TV Companion in next issue**

<table>
<thead>
<tr>
<th></th>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>TIME</td>
<td>PM</td>
<td>PM</td>
<td>PM</td>
<td>PM</td>
<td>PM</td>
<td>PM</td>
<td>PM</td>
</tr>
<tr>
<td>4:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**PROGRAMS**

- ABC
- CBS
- MBS
- NBC
**Babe Ruth In Home Runs**

**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></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</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
</tr>
<tr>
<td>8:00-12:00 Noon</td>
<td>40.4</td>
<td>22.6</td>
<td>8.2</td>
<td>6.5</td>
<td>15.1</td>
</tr>
<tr>
<td>Monday through Fri.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>5.5</td>
</tr>
<tr>
<td>AFTERNOON</td>
<td>32.9</td>
<td>27.3</td>
<td>8.5</td>
<td>14.0</td>
<td>14.0</td>
</tr>
<tr>
<td>12:00-6:00 P.M.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2.8</td>
</tr>
<tr>
<td>Monday through Fri.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EVENING</td>
<td>36.8</td>
<td>30.3</td>
<td>7.2</td>
<td>9.8</td>
<td>14.5</td>
</tr>
<tr>
<td>6:00-10:30 P.M.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sunday through Sat.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**WINTER-SPRING HOOPER REPORT**

December '48—April '49

Station Broadcasts till Sunset Only

**BUY WHERE THEY'RE LISTENING:**

![WHEC Logo](image)

**WHEC of Rochester**

N. Y.

5,000 WATTS

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

15 AUGUST 1949
### BEER

**SPONSOR:** National Brewing Co.  
**AGENCY:** Owen & Chappell  
**CAPSULE CASE HISTORY:** This brewing firm, which markets its National Premium and National Bohemian Beer primarily in Baltimore and Washington, D. C., has gradually increased TV sponsorship in those two cities in 24 months until it is now sponsoring 3½ hours of live TV programming per week, plus film breaks and announcements. Weekly TV budget is over $4,000. Definite sales increases have been produced. National's TV films, made by New York's Cinemart, Inc., recently ranked first in Baltimore, second in Washington in a popularity survey.  
**WMAR-TV, Balto.; WTTO-Wash.**  
**PROGRAMS:** Various.

### WASHING MACHINES

**SPONSOR:** Combs Bros.  
**AGENCY:** Placed direct  
**CAPSULE CASE HISTORY:** Combs Bros., Dayton appliance store, found announcements on television highly productive. Combs' announcements were for Whirlpool dishwashers. Although initially the appliance house considered the use of TV as an experiment that might not be too successful, due to the fact that each washing-machine unit sells for $299.95, it realized the impact of TV advertising after the first 30 days, during which time 23 units had been sold as a direct result of the announcements.  
**WLW-D, Dayton, Ohio**  
**PROGRAM:** Announcements.

### ADVERTISING AGENCY

**SPONSOR:** Kight Advertising, Inc.  
**AGENCY:** Placed direct  
**CAPSULE CASE HISTORY:** This advertising agency decided to use an announcement campaign on WLW-C, and the best proof of its results is the fact that it has recently signed a new long-term contract with the station for continuation of its campaign. Shortly after going on the TV air, Kight had four direct inquiries by telephone from advertisers who knew of the agency only through the video announcements. Two of the four have become clients of the agency, and the other two are favorable prospects.  
**WLW-C, Columbus, Ohio**  
**PROGRAM:** Announcements.

### TOYS

**SPONSOR:** John Shillito Co.  
**AGENCY:** Placed direct  
**CAPSULE CASE HISTORY:** John Shillito Company, Cincinnati's largest department store, has already requested participation on Jamboree for the 1949 Christmas season, as a result of its success on this program during last year's holiday period. At that time the company participated on Jamboree, the commercial featuring a toy ranging in price from 98 cents to $39.95. A total of 18 shows was sponsored, with 18 different toys featured. Each of the was a sell-out before noon the following day in Shillito's toy department.  
**WLWT, Cincinnati**  
**PROGRAM:** “Junior Jamboree.”

### BAKERY

**SPONSORS:** Participating  
**AGENCIES:** Various  
**CAPSULE CASE HISTORY:** Among the five sponsors participating on Uncle Jake's House is Richard W. Kaase Company, Cleveland bakery, which placed this TV business direct. To tie in with the program feature of honoring birthday children, Kaase sells an Uncle Jake birthday cake, which must be specially ordered and which is topped with figures of Uncle Jake's animals and the name of the birthday child. In one month during which the cake was mentioned on the show, 80 of them (at $2.50 each) were sold in Cleveland and out-of-town.  
**WEWS, Cleveland**  
**PROGRAM:** “Uncle Jake's House.”
NEW ORLEANS' MARDI GRAS IS THAT TOWN'S GREATEST AND MOST COLORFUL EVENT. WDSU-TV COVERS IT LIKE A BLANKET

TV: home town force
It's a struggle to make television part of the community life, but it's being done

It's important for a station to have a network affiliation in television, just as it is in radio. If, however, a station leans too heavily on its network affiliation it becomes a eunuch. For a station to have real impact in its territory it must be representative of its section of the country. It must likewise serve the individual and peculiar needs of the population it seeks to move to buy.

It is one thing to serve localized needs through radio and still another to serve them through TV. The relative costs of doing a remote in radio and video indicate that it costs from six to eight times as much to present the visual program on the air as to transmit sound only. The result has been that TV stations have thus far turned to networks and film, with only a tiny percentage of programming being live.

A live studio TV program costs many times the equivalent program in sound alone. Even when stations have avoided using scenery and have resorted to drapes and set pieces, the costs have been generally so high that stations have been scared away from doing a high-impact local job. Stations beyond the coaxial cable have been using teletranscriptions, (kine-
scope recordings, as some call them) to buttress motion-picture film and
sports on their programs. One of
NBC's most promotion-minded affiliates
asked an independent producer who
wanted $100 to produce a live pro-
gram for the station. "Why should I
spend $100 for a live program when I
can use a network sustainer virtually
free?"

The television station that feels its
future lies in its ability to reflect and
serve its own tight fifty miles is the
exception today, not the rule. A good
way to judge the future of a television
station is to look at its schedule. If
it's full of network and or kinescope
recordings, with a little interlarding
of sport remotes, it may be delivering
audiences today, but it won't dominate
its market in the years to come. The
history of WBT, Charlotte, points the
way to what will happen in television.
When first owned by CBS, it was used
virtually as a relay station for CBS
network programs. Month after month
it seemed to grow weaker and weaker,
and Bill Schudt, now Columbia direc-
tor of station relations, was sent down
to give the station a "local slant."
Almost from the first, the station under
Schudt's direction began to have local
vitality. Its ratings went up and up,
and by the time Schudt was shifted to
other fields it covered the Charlotte
area it served like a blanket.
The network programs hadn't
changed materially from the time
Schudt took over WBT until he left,
but the station's consciousness of a
great section of North Carolina had.
WBT today is one of the great sta-
tions of the South. The continually-
improving listening to WNBC in New
York is also the result of the station
cessing to be just the flagship of NBC
and becoming part and parcel of the
life of New York, WNBC is at its
all-time business high; its network,
NBC, is not.

Pace-setter among stations in serv-
ing the cities in which they're located
is WDSU, New Orleans, under the
direction of Bob Swezey, ex-MBS and
ABC. Swezey and the station's presi-
dent, Edgar Stern, Jr., could have fol-
lowed the recording and motion-pi-
ture-film formula, but they didn't.
The Stern family is part of New
Orleans, and they wanted their station
to be part of it also. It was easy not
to be, since WDSU-TV had call upon
NBC, CBS, DuMont, and ABC features,
all on kinescope recordings. These are
at least twice the programs upon which

WDSU-TV telecasts matches and interviews contestants before fights for Maison Blanche and Seven-Up

Gardens are lush in New Orleans, so it's logical that Joyce Smith's floral advice is much valued

Special events are seldom camera shy

There are lots of birthdays but Borden's Elsie's was something special for New Orleans and WDSU-TV
an average station has call, WDSU-TV carried programs this Spring like Howdy Doody, Lucky Pep, Kukla, Fran & Ollie—three of the top juvenile programs in television. It had Milton Berle, Fred Waring, Gulf Road Show, Admiral Broadway Revue, Lucky Strike Show Time, and the cream of the four network sustainers.

It also carried a real sock live schedule, a schedule which will have even more impact this fall. WDSU-TV has decided that good television is local as well as network and that New Orleans is a great font of talent.

The pattern that is unfolding in New Orleans is unique in some respects but not in its over-all meaning to a broadcast advertiser. Not every TV city has an internationally famous Mardi Gras, but there are very few cities that haven’t some annual celebrations that will make good air visual programs. There are cotton, tobacco, grape, apple, wheat, and hundreds of other local festivals throughout the U. S. that are really very colorful pageants. In other cities, there are social events which have been seen only in newspaper photographs but which can be and will be brought to the entire localities of which they are a part. Even blasé New York has its Butler’s Ball at which the hired help proves that it has more manners than the Mastah and Milady. The air camera will like that.

Every town big enough to support a television station in the manner to which it’s accustomed, schedules sufficient sports events to make good telecast fare. New Orleans hasn’t a big league baseball team, but American Legion baseball was scanned by WDSU-TV and sponsored by New Orleans Public Service, Inc. Turf fans saw their favorites race at the local fair grounds under the sponsorship of Motorola. The grunts were seen and the groans were heard (wrestling enthusiasts cover the nation these days) over WDSU-TV, appropriately sponsored by the local Seven-Up bottler. Seven-Up shared with the Maison Blanche the sponsorship of local professional boxing from the Coliseum Arena. The station also covered all the important bowling tournaments.

The participants in these events may not be national names in New Orleans or most of the other TV cities, but the competition is frequently better than in championship classes. There are no shortages of sports events in most areas. The audience for the New York
The Texas Rangers, stars of stage, screen, radio and television, early this summer made a personal appearance tour in the Midwest. They are pictured here in Oklahoma City, when they were commissioned honorary Colonels of the State of Oklahoma by Governor Roy J. Turner.

The Texas Rangers transcriptions, used on scores of stations from coast to coast, have achieved Hooperatings as high as 27-4. Advertisers and stations—ask about our new sales plan! Write, write or phone

ARTHUR B. CHURCH Productions
KANSAS CITY 6, MISSOURI

How station KWTO helps make spot time buying easier

KWTO in Springfield, Mo., is one of many radio stations using Service-Ads* to put additional buying information at time buyers' fingertips when they're working out station selections.

Here you have useful facts about KWTO's Coverage, Programming, Promotions, and a direct offer of other available information.

The new "Spot Radio Promotion Handbook" is helping many stations do the sort of promotion that keeps you up to date on the facts you want to know when you're at the point of making decisions.

For instance, one section of the Handbook describes how stations can make real Service-Ads* out of the space they use in SRDS—Service Ads* that help you eliminate more of the guesswork from your decisions.

NOTE TO RADIO STATION PROMOTION MANAGERS: Extra copies of the "Spot Radio Promotion Handbook" are available from us at a dollar a copy.

*SERVICE-ADS are ads that supplement listings in SRDS with useful information that helps buyers buy.

Golden Gloves squared circle, for instance, is always of capacity size. Tele-casting of both the Glove finals and prelims rated high as any fights aired in glove cities, yet these events are strictly amateur.

New Orleans is the home of Dixieland jazz. Thus WDSU-TV has more musical events to air than some other towns. New Orleans has a rich musical tradition, but then in other ways so have Cincinnati, Denver, St. Louis, Boston, San Francisco, and literally hundreds of other towns. Local TV stations need not worry about scanning musical events—if they really desire music to be seen and heard.

Juvenile-talent programs are easy to telescan, not too difficult to set up and generally draw substantial audiences. There are, of course, good and bad talent schools in every area but finding those schools with worthwhile talent is part of a program manager's job. WDSU-TV has its Telekids on the air on Sunday afternoons. Like the Horn & Hardart Children's Hour, heard in different versions on WNB (New York) and WCAU-TV (Philadelphia), Telekids does a topnotch commercial job.

While mothers' talented offspring are a less expensive show than an adult talent search, a New Voices program generally has more on the ball when you can see what the voices are emanating from, WDSU-TV decided to see what talent was available, and presented a one time New Voices telescan from a smart New Orleans nightclub. Result: the program is now a regular weekly presentation on both WDSU and WDSU-TV as a simulcasts. It serves as a good commercial vehicle and at the same time as an on-the-air audition for the WDSU-TV talent files.

Some live TV programs can be inexpensive and still draw top audiences. One of the "new voices" had an idea. It was built into an audience participation scanning, Spot the Stars. Actually, there's nothing fancy about the program. The young lady shows pictures of the stars, sings song clues, gives some biographical facts, and asks the viewers to spot the stars. Mail is good. Cost is low. Any station and sponsor can put it on the air with a minimum of cost.

Most of these are talent programs—even sportscasts fall into that category. There are other visual naturals, Floral
Trail turned out to be a sleeper down in New Orleans. Joyce Smith's hobby and avocation is gardening. She works effortlessly as she passes on hints on growing flowers and floral arrangement. The fact that she just happens to be one of the first "Betty Crockers" has contributed to an easy microphone and camera personality. New Orleans loves flowers, but there is also a sizable audience in practically every city for informative presentations of things horticultural. This is another low-cost TV program with real audience and high promotional possibilities.

Of recent years merchandisers have become more aware of the consumer buying backlog that are oldsters, and how to sell them. They may be, and frequently are, difficult in the home but put them on camera with their hobbies and they make a really appealing program. WDSU-TV calls its weekly visits with talented old folks the Golden Age Club. Talent is restricted to men and women over 70. The heart-appeal is tops, and oldsters enjoy looking at other oldsters, as well.

News on TV stations assumes real stature when it includes adequate local coverage as well as national filming. As yet it's difficult to cover local events with film or with remote camera crews. News doesn't occur at program times—but at any time of the day. WDSU-TV has worked out an arrangement with the New Orleans Item which enables the station to present picture stories on a program called Item Pix. These are not motion pictures, but they still give the viewers a picture-eye view of the news, frequently before the Item has the news on the street. The news problem is one of TV's greatest problems, It has not been solved—nationally or locally as yet.

In lieu of real pictorial coverage of news, the still-picture routine, via a tie-up with a local newspaper, goes a long way to reporting news pictorially.

Local programming in TV has a long way to go. Even with the millions behind WPIX (Daily News) in New York, the station hasn't even touched bottom in bringing the story of New York to New York. The best station buy in TV today or in the next five years to come—and maybe much longer—will be judged by a slide rule-calibrated with local program measurements.

Don't ignore network affiliations, either. Milton Berle can do a great deal for any station.
Company with its sponsorship on television of Milton Berle. Texaco also rates very high for its pitchman commercials, which are as entertaining as Berle himself.

Texaco came as close as any organization to being the sponsor of the 1938-1939 season. It unfortunately didn't meet all the requirements we have set for Sponsor of the Year... But don't sell Texaco short. Remember how it dominated the air with the Firechief, Ed Wynn, not too many years ago.

**Whisky is no help**

Let's not becloud the issue. Hard liquor advertising does not belong on the air. Freedom of the ether has nothing to do with the case. The fact that magazines and newspapers carry copy for the alcohol interests has nothing to do with the issue. The fact that programs carrying tipping advertising do not have to be dialed has nothing to do with the case.

Radio and television are living-room advertising mediums. It's impossible to send the children to bed when mother and dad decide to tune so-called adult programs. Any broadcast advertising is advertising addressed to and reaching all ages. What a commercial announcer intones is generally accepted as gospel. One can't separate advertising and editorial on the air. Broadcast hard liquor advertising can only mean endorsement of hard liquor by all who serve or use the air.

National policy makes liquor available for those who desire it. But this policy was not intended to inspire more drinking. Broadcast advertising can only inspire more drinking by drinkers and non-drinkers alike.

**Sponsor** feels that there are plenty of mediums in which the liquor industry can spin the tale of its wares. Liquor need not come into the living rooms of the nation to lend added respectability for drinkers. If some networks and stations should be so impolitic as to take alcoholic advertising, it behooves other advertisers to act to prevent it. If station and/or network continuity departments pass programs in which characters have names resembling whisky brands, it also means that other sponsors who have an interest in keeping broadcast advertising a family medium must make appropriate moves to stop it before the disease spreads.

If broadcasters require new sources of income, there are better long-term ways of opening up the treasury than by admitting distilled spirits.

Liquor must not be peddled in the living rooms of 40,000,000 American homes. Hard liquor advertising must be kept off the air.

---

**Applause**

**Radio's reawakening**

For a short while it appeared as though radio networks and stations were going to permit television to take over broadcast advertising without even the pretense of a battle. Broadcasting authorities, almost without exception, predicted that in from three to five years the aural medium would be a dead duck. A number of broadcast advertisers announced that their entire budgets would go to the visual medium despite the fact that it reached only certain sections of the country and just a part of the population in those sections.

Television was capturing the imaginations of hundreds of sponsor executives, many of whom are frustrated showmen and would be theatrical entrepreneurs. Contracts were signed for programs and newscasts with fantastic sums involved per possible viewer. All that anybody required to get in to see the president of a great advertiser was to replace abracadabra with video.

As the fall approaches, this concept of broadcast advertising is changing. Television isn't being discounted as a medium, but the forthright approach of the broadcasting industry to the problem is convincing advertisers that radio is still the world's most powerful advertising medium—and one that may never be replaced.

Networks and stations will spend more money and use more grey matter than ever to promote increased listening. Stations will not rest on web laurels, and those which dominate their markets will try to make their dominance permanent. The air will be used to sell an even higher grade of radio entertainment. Every form of advertising will be used to sell the millions who listen to listen more.

This doesn't mean that the TV stations won't be in there battling for viewers too. But it's going to be a two-way battle.

The result can mean only one thing—more listening—more viewing—more broadcast advertising.

Together, radio and video will do a lot to pull a "declining economy" into an incline. It will not be done without promotion but radio is promotion-minded today.
BIOW and MAXON
have plenty
in common

Sure, every advertising agency’s
 technique is different. But
radio-minded souls at Maxon and
Biow have one thing in common:
their use of SPONSOR. That’s
plenty . . . for they give it plenty
of use.

Check any national advertiser or
agency executive involved in the
broadcast media and you’ll get
very much the same story . . .
plenty of sponsor readership,
plenty of enjoyment, plenty of talk
about its contents, plenty of
practical use. There’s no
secret in sponsor’s rapid rise.
It gives the sponsor and his agency
what they need to understand,
evaluate, and use broadcast adver-
tising. There’s a prestige ac-
ceptance of SPONSOR that’s tailor-
made for your advertising message.

Three out of every four copies of SPONSOR (8,000 guar-
anteed) go to buyers of broadcast advertising. An average
of 10½ paid subscriptions go to readers at each of the top
20 radio-billing advertising agencies.

“SPONSOR really keeps us posted on
what’s going on in radio and television
advertising.”

ETHEL WIEDE, Timebuyer, Biow

“SPONSOR is a regular in our Maxon
radio and television departments. It’s solid
reading from cover to cover.”

ED WILHELM, Timebuyer, Maxon

You’re sure to hit home with sponsors
and agencies when you advertise in SPONSOR

SPONSOR
40 West 52 Street, New York 19
For buyers of Radio and TV advertising
Choose Your Own Measuring Stick!

WKY

HOOPER RATING
Largest share of audience in Hooper Ratings year after year

BMB
Tops on all counts... night and day

LISTENER DIARY
More listeners in 485 out of 500 quarter hours weekly

PROVED RESULTS
"Advertised on WKY"—Oklahoma's "buy-word" for 25 years

WKY is the Dominant Station in Oklahoma's Biggest Market!

WKY
930 Kilocycles—NBC
Oklahoma City

Represented by The Katz Agency, Inc.

Owned and operated by The Oklahoma Publishing Company • WKY, Oklahoma City • The Daily Oklahoman, Oklahoma City Times • The Farmer Stockman
The welcome mat is always out at RUTHRAUFG & RYAN and at HONIG-COOPER

In San Francisco, as in New York and Chicago, SPONSOR gets the lion’s share of the broadcast-minded agency executive’s reading attention. There’s good reason. SPONSOR is directly linked to his dollars-and-cents return from radio and television. It’s his practical-application business paper. It’s 100% devoted to his buying interests, and to his client’s. When you’re looking for a market-place for your advertising message, the logical location is SPONSOR.

You’re sure to hit home with sponsors and agencies when you advertise in SPONSOR

SPONSOR
40 West 52 Street, New York 19
For buyers of Radio and TV advertising
Industry thinks FCC giveaway ban won't hold up

Both because "lotteries" are province of Justice Department and programs are not province of FCC, sponsors and broadcasters believe FCC ban on giveaway shows, effective 1 October, won't stick. (See Sponsor Speaks, page 70.) ABC and CBS will take action to decide on fate of some 50 giveaways on networks.

U.P. map sponsor Western football telecasts

Union Pacific, biggest railroad advertiser, may shoot part of $2,500,000 annual advertising wad into TV. U.P. is considering TV sponsorship this fall of major Far West football games, kinescoping them to cities between Omaha and Los Angeles.

Brewers worry about liquor on air

U. S. Brewers Foundation, long active in divorcing beer from "hard liquor," has joined forces seeking to keep whisky off air. One beer executive estimated beer as spending $15,000,000 yearly on radio. Publishers Information Bureau reports beer network radio time in first half of 1949 at $456,438, against $461,770 in first half of 1948. But this is only fraction of beer money on air.

More advertising lifts food sales

Grocery Manufacturers of America, surveying 102 member companies, notes mixed dollar sales and profit picture in first half of 1949 but tonnage volume larger than first half of 1948. GMA cited introduction of new products and larger ad volume for tonnage gain.

Gruen widens sales outlets

Gruen Watch, returning to network radio after many years ("Hollywood Calling," NBC, through Grey Agency), is adding department stores to distribution setup. Until now Gruen has sold only through jewelers.

Wisconsin study shows listeners want FM

WHA, University of Wisconsin station in Madison, has found that four of five surveyed there who do not own FM receivers say they'll insist on FM when they buy new sets.

"Mike" Hughes and Bernard Platt Come to SPONSOR

SPONSOR is happy to announce the appointment of Lawrence "Mike" Hughes as editor and Bernard Platt as business manager, effective 1 September 1949. Mr. Hughes joins SPONSOR after five years as executive editor of ADVERTISING AGE. Prior to that time he served as associate editor of SALES MANAGEMENT and advertising columnist of the NEW YORK SUN. He is known as "Mike" to account executives, presidents of advertising firms, timebuyers, and advertising managers from coast to coast. Mr. Platt comes to SPONSOR after 17 years at BROADCASTING, where he served as circulation director, Yearbook editor, and in other executive capacities. He is recognized as a business paper circulation authority.
Sales Executives would sell selling National Sales Executives, Inc., may run cooperatively-sponsored 13-week network program to promote selling as a career. NSEI is composed of nearly 100 Sales Executives clubs in U.S. and other countries.

Rural network links farm co-ops Grange League Federation groups in 40 communities of New York state were linked together 18 August in three-hour program by Rural Radio Network, FM system originated by 10 farm organizations. Cooperative G.L.F. Exchange, Inc., parent of these groups, is largest farm-producer co-op.

ABC lets stations sell time in its cooperative shows ABC has begun to permit local affiliates to sell announcements on all its co-op programs, except weekly one-hour "Town Meeting of the Air" and five-a-week half-hour "Breakfast in Hollywood." Under plan some programs provide up to 15 announcements per week.

FCC can't ban liquor ads FCC has told Edwin C. Johnson, Senate Interstate Commerce Committee chairman, that it can't prevent liquor ads on air. But FCC said it can deny license renewal to station offenders.

Urges $1,000,000 fund for daytime TV research "Television Grey Matter" of Grey Advertising Agency suggests $1,000,000 joint research fund provided by set producers and broadcasters to explore opportunities of daytime TV.

Eells launches $150,000 "Brown Derby" e.t. series Broadcasters Program Syndicate, co-op station e.t. group headed by Bruce Eells, will spend $150,000 per year to turn out "Hollywood Brown Derby," new five-quarter-hour-a-week series.

Barrere plans clearing house for transcriptions Claude Barrere, formerly in charge of syndicated sales at NRC, is planning to start central information service in New York which would serve sponsors and agencies on e.t.'s similar to way travel agents suggest routes and costs to travelers.

—Please turn to page 36—

capsuled highlights

IN THIS ISSUE

Twenty-one years of the "common touch" in broadcasting have helped Chesebrough sell a lot of Vaseline products.

Critics find City Hopeperatings are a less-than-adequate aid for scheduling selective radio campaigns.

Thousands of disk jockeys employ multiple techniques to help sponsors move mountains of merchandise.

Elias Lustig of Adam Hats sponsors a different kind of fight with the signing of newscaster Drew Pearson.

The station is a vital factor in making manufacturer-retailer co-op advertising work.

Better timebuying starts with the use of a half-dozen basic publications and research services.

The new Ross service helps advertisers predict cost of television shows by type and length. It gives specific costs of specific shows.

IN FUTURE ISSUES

Are giveaways good business? 12 Sept.

Schwerin measures interest variations of TV viewers. 12 Sept.

Building disk-jockey audiences: part 2 12 Sept.

Foreign-language stations tailor programs to markets. 26 Sept.
Dear Lynn:

Although the business of spring house cleaning still goes on, our special sale of house cleaning items is over and I want to write this personal note of appreciation to you and your associates for your enthusiastic and helpful assistance in promoting this event.

In my opinion it was the most successful event of its kind that has been sponsored by any branch of the food industry in this market for many years. It would have been impossible for us to achieve such results without your assistance and I want you to know we all feel deeply indebted to you as well as to your clients who have cooperated so effectively.

The results achieved by this sale have demonstrated the need for close cooperation between manufacturers, wholesalers, retailers and advertising media in efforts to sponsor successful sales events.

Perhaps we can cooperate on something of this kind again in the not too distant future. I assure you it will be a pleasure to work with you whenever a suitable opportunity comes. Again our thanks to you and your associates of KALL and the Intermountain Network for an excellent demonstration of effective service in behalf of your clients and the distributors in the wholesale and retail trades.

Sincerely yours,

Donald P. Lloyd
Manager
ASSOCIATED FOOD STORES, Inc.

21 HOME TOWN MARKETS COMPRIZE
THE INTERMOUNTAIN NETWORK

UTAH
KALL, Salt Lake City
KLO, Ogden
KXVO, Provo
KOAI, Price
KXVN, Logan
KSVC, Richfield
KSUB, Cedar City

IDAHO
KFXT, Boise-Nampa
KFXT-FM, Boise-Nampa
KVTV, Twin Falls
KEYY, Pocatello
KID, Idaho Falls

WYOMING
KVRS, Rock Springs
KOWB, Laramie
KDFN, Casper
KWYO, Sheridan
KPOW, Powell

MONTANA
KBMY, Billings
KBJS, Miles City
KMON, Great Falls
KOPR, Butte

NEVADA
KRAM, Las Vegas

THE INTERMOUNTAIN NETWORK Inc.
Concentrated Coverage where the people live

New York — Chicago — Los Angeles — San Francisco — Atlanta

29 AUGUST 1949
SPONSOR REPORTS
40 WEST 52
OUTLOOK
MR. SPONSOR: J. WHITNEY PETERSON
P. S.
NEW AND RENEW
CHESEBROUGH'S COMMON TOUCH
FAULTS OF CITY HOOPERATINGS
DISK JOCKEY: AIR PHENOMENON
ADAM LIKES A FIGHT
STATIONS AND DEALER CO-OPS
TOOLS FOR TIMEBUYING
MR. SPONSOR ASKS
4-NETWORK TV COMPARAGRAPH
TV TRENDS
YOU CAN PREDICT TV COSTS
CONTESTS AND OFFERS
SPONSOR SPEAKS
APPLAUSE

VACATION BUSINESS

Your article, How to sample a vacation, appearing in the 1 August issue, interested us very much. We have been broadcasting two programs a week from Estes Park, Colorado, and have found that it made an excellent program for us and really did a job for the advertisers. They have had much “repeat” business, and have increased their business while others have seen business dwindling.

We would like to get five copies of the article or five copies of that particular issue for further use with other advertisers.

Jack Hitchcock
Program director
KCOL, Fort Collins, Colo.

TV STATION BREAK

My compliments on the article you published last issue on The TV station break. I believe it is the most intelligent and comprehensive treatment of the subject I've seen in print today.

Ad Multos Amos!

Don L. Kearney
Katz Agency
New York

“IT'S STILL RADIO”

Please accept my thanks, as a dyed-in-the-wool NABer, for your exceptionally well-written editorial, NAB: A Progress Report.

From time to time I have wondered if I were getting myself a reputation for being a left-winger when I advocated changing “... sights from Washington to the 48 states—from the FCC to the broadcast advertiser.” It was a source of much gratification to me to discover sponsor openly sponsoring that very idea. It represents the thinking of a goodly segment of American broadcasters — broadcasters whose criticisms of NAB have been designed for the sole purpose of pointing the way toward a stronger national organization.

In a bulletin mailed to the membership of the Tennessee Association of Broadcasters under date of 24 June 1949, I said:

“My personal feeling always has been that the NAB should have as its (Please turn to page 6)
KMTV Brings Television to OMAHA....

On Sept. 1, KMTV Brings Omaha Top-Flight Programs from THREE GREAT TELEVISION NETWORKS!

CBS—The Columbia Broadcasting System
ABC—The American Broadcasting Company
The DuMont Television Network

With the basically sound program schedule of KMTV (only tested and proved shows), with 3000 sets in homes, with TV installations averaging over 400 per week . . . .

THE FUTURE OF OMAHA TELEVISION IS BRIGHT!

For the first time, TV advertisers can now reach into the heart of Roger Babson's Magic Circle—"the richest and safest area in the United States."

KMTV
(Channel 3)

TELEVISION CENTER
Omaha 2, Nebraska

National Representatives: Avery-Knode, Inc.
bargain the only real way to evaluate advertising is as it is related to cost-of-sale. That's why we built a bargain package in a WNAO-WDUK combination offer. Use both stations in combination—get both markets—and a "whale" of a discount. That's sure to mean lower sales costs with a greater market.

You furnish the bait and the line—we've got the hooks. Avery-Knodel, our "reps" will tell you where the best fishin' is—you'll find a representative in New York, Atlanta, Chicago, San Francisco and Los Angeles.

you'll do better with the same line...and 2 hooks!

WNAO
850 Kilocycles
3000 Watts
RALEIGH

and

WDUK
1310 Kilocycles
1000 Watts
DURHAM

☆ ONE NETWORK, ABC
☆ ONE LOW RATE
☆ 2 KEY OUTLETS

NORTH CAROLINA'S LARGEST METROPOLITAN MARKET
Sales potential in the Duluth-Superior Market isn’t weighted by conditions elsewhere. Our population has no over-balance of either the very rich or the very poor. It’s a balanced market of middle-class folks whose Spend Ability maintains a high level despite economic variation in other areas. Things are always “Even-Steven” in Duluth. This market belongs on the list for your next campaign.
Dun & Bradstreet survey shows greater optimism in business

Business in the second half of 1949 will be only slightly below the level of 1943. Dun & Bradstreet has found from a survey of 301 manufacturing, wholesale and retail executives. Although the findings closely parallel those of similar surveys made last spring, D&B noted a somewhat more optimistic trend. One-third of participants expect net sales to be higher in the latter half of this year.

Near-record crops may bring more promotion

The nation's Big Three crops — corn, wheat, and cotton — again are expected to reach near-record levels this year. Heavy carryovers and lower prices are expected to cause groups in these industries to increase promotion. Meanwhile, Western beet sugar producers plan to spend $1,000,000 a year for three years in a campaign for a larger share of the $100,000,000-a-year sugar business (wholesale prices) west of the Mississippi. Western apple growers are faced with the problem of selling profitably a crop estimated at 40,000,000 bushels larger than in 1943. California orange growers may step up efforts to meet the rising popularity of Florida frozen orange juice. The cranberry crop is down 30%.

Jewelers expect more business this fall

After an estimated first-half decline of 7% in retail jewelry sales, American National Retail Jewelers Association has predicted a fall pick-up in business and is fairly optimistic about Christmas volume. Part of larger manufacturer volume would be to fill depleted retail inventories.

Reserve Board sees greater activity in construction

Recent contract awards indicate that construction activity will "expand moderately in the near future," reports Federal Reserve Board. Public work would continue to represent a relatively large proportion of total non-residential building.

"New York Times" finds ad budgets expanding

The New York Times reports that many advertisers who had cut back budgets earlier this year are expanding them, both to meet competition and because they believe the "pickin's" will be there.

Major appliance makers increase production

In mid-August both Westinghouse and Frigidaire announced that they were stepping up refrigeration production sharply, and General Electric was expected to follow suit. A serious shortage had developed in smaller-cubic-foot sizes. Westinghouse will continue at the new rate until early October, when it changes over gradually to 1950 models.

Los Angeles building awards break peacetime records

Aided by a $25,000,000 plant for Lever Brothers Company, new-construction awards in Los Angeles county in July reached the record peacetime mark of $34,115,000. This figure was nearly half of the county's seven-month total of $72,435,000.

Low-priced cars may get larger share of market

With low-priced cars accounting for an increased share of total General Motors, Ford, and Chrysler sales, the low-priced trend is expected to be accentuated soon with introduction of smaller cars by Hudson, Nash, and Kaiser-Frazer. Those would be almost in the Ford-Chevrolet-Plymouth price class. Studebaker has made a lot of sales progress with a lower-medium-priced car, which sells at only about $200 more than a Chevrolet.

Weather and caution cause department-store decline

Department-store sales in early August declined sharply, 16%, from a year ago. This contrasted with a dip of only 5% in dollar sales for the first seven months of this year. The Wall Street Journal found various reasons for it, among them unemployment in some areas, consumers' "price cut psychology," but especially the hot weather.

Shippers may pay $250,000,000 in increased freight rates

Average boost of 3.7% in freight rates, authorized by the Interstate Commerce Commission effective 1 September, is expected by Standard & Poor's service to add $250,000,000 annually to the bill paid by the nation's shippers. With inauguration of the 40-hour week for non-operating railroad employees, the additional costs had been expected to reach $350,000,000. But the higher rates are expected to throw some of this to motor carriers.

Columbia-RCA "war" will expand record sales and promotion

With Decca joining the side of Columbia in introducing 33½ r.p.m. records, and RCA-Victor reportedly appropriating a $1,000,000 "war chest" to back its 45 r.p.m. platter, the record makers are expected to go all out in promotion this fall. All of which would help to stimulate record sales. Recent surveys have shown Columbia's records to be outselling the new Victor platters.
Never a station to let pass an opportunity to cement friendships with listeners, WLS in Chicago has a full summer of special events broadcasts scattered over the four states where the WLS audience is concentrated. Participation in state fairs, civic celebrations, Chicago Railroad Fair, square dance contests, and a trip to Europe by the station’s education director highlight the long list.

Twelve thousand people jammed the grandstand at the Illinois State Fair in Springfield when the WLS National Barn Dance was presented as opening night attraction—as it has been every fair year since 1929. Dinnerbell Time, oldest farm service program in radio, originated from the WLS tent all fair week. WLS headquarters featured, as usual, checkroom facilities, picnic tables, exhibits picturing talent and station events during its 25-year history. Two free stage shows daily by Captain Stubby and the Buccaneers drew capacity houses, and hundreds of visitors participated in flower arranging contests.

Exhibits were torn down Friday afternoon, shipped to Milwaukee, Wisconsin, where we set up for Saturday’s opening of the Wisconsin State Fair. Dinnerbell, flower contests, stage shows, checkroom, etc., were all repeated in Milwaukee for a week.

Then, with only a week intervening, the whole program will be repeated the first week in September at the Indiana State Fair in Indianapolis.

Farther from home, at another fair, the WLS National Barn Dance played before 10,000 people in Phillips, Texas, at the invitation of the local Lions Club. The entire cast of the Phillips 66 National Barn Dance, which WLS feeds to the ABC network, was flown to Texas for this special show.

Barn dance entertainment received a tremendous boost in Chicago too. The station teamed up with the Chicago Park District and the Sun-Times in a summer-long series of Square Dance contests. Finals were staged on Michigan Boulevard before 20,000 spectators, with headliners from the WLS National Barn Dance as featured entertainers. Preliminary contests in the parks each drew from 4,000 to 10,000 spectators. The Square Dance Festival resulted in columns and columns of WLS stories and pictures in the Chicago Sun-Times—600 inches in June alone!

Another bigtime Chicago success for WLS was the appearance of Captain Stubby and the Buccaneers at the Railroad Fair. The Rock Island Railroad declared one Sunday “Buccaneers Day” at their Rocket Village, later reported: “a terrific hit . . . attendance was one of the heaviest in Rocket Village in the two years running of the Railroad Fair.”

In suburban Chicago, Martha Crane and Helen Joyce were featured as headliners of Homemakers’ Day at the Villa Park Pioneer Days celebration for the second year. Almost an hour before show time every seat in the Villa Theater was taken by listeners anxious to see Martha and Helen broadcast their WLS Feature Foods program and a stage show by Red Blanchard and the Sage Riders.

Another suburban event: Dinnerbell Time was broadcast from the U.S. Naval Air Station at Glenview when the Flying Farmers of Prairie Farmerland held their annual field day there. September 12 will see Dinnerbell originating at the Illinois Feed Association convention in Springfield. On September 23, the broadcast will come from Kewanee (Ill.) Hog Day—in Henry County, which has more hogs than any other county in the nation. In early summer, the program originated at Harvard (Ill.) Milk Day, which WLS has helped boost from a few hundred in attendance in 1942 to 15,000 spectators this year.

All is not barn dancing and farm service at WLS, however. Josephine Wetzler, director of education at WLS, will fly to Germany in September, at the invitation of Army Headquarters in Heidelberg, for a tour of German Youth Centers in the occupied zone. Mrs. Wetzler will also tour England and Scotland, to make tape recordings of life there. Mrs. Wetzler’s invitation to Germany is the result of numerous WLS programs featuring the work of German Youth Activities. Her European programs will be featured on Dinnerbell, Prairie Farmer Air Edition and on School Time. This latter program won the top ranking dupont award last year.

These are only a few of the things WLS has been doing. The station has carried its several daily weather reports, its regular ABC network programs, its own distinctive “WLS-built” features. All in all, the station has lived up to its quarter-century record: it serves the needs, the wants of its listeners. It serves because it knows. WLS asks its listeners what they wish to hear—and listeners respond with a million letters a year. WLS knows . . . because WLS goes out among its listeners, meets them, talks with them, finds out from them exactly how to program to be a part of living. That’s why WLS is “one of the family” in Midwest America. That’s why WLS Gets Results.
When rock-jawed, handsome J. Whitney Peterson lights up his pipe to relax, it’s always filled with one of the United States Tobacco Company’s smoking tobaccos. He views with a cold eye those who do otherwise. As boss of the firm that is the world’s largest producer of snuff, and one of the major makers of pipe tobaccos (Model, Dill’s Best, Old Briar, and Tweed), Peterson tirelessly searches for ideas that will increase his firm’s business, although few things please him less than any sort of public or journalistic kudos for his efforts. Peterson has been president of United States Tobacco since 1946, and since then net sales have jumped 12.5%. He is largely responsible for jockeying U.S.T. into a strong position (1948 net sales: $20,721,206) in a highly competitive industry.

One good reason is: Peterson knows every angle of his firm’s manufacturing and selling operations, and keeps ahead of all its developments. In the 23 years that Peterson has been continuously with U.S.T., he has worked—at one time or another—in everything from the leaf department in Kentucky to the sales department, where for two-and-a-half years he travelled in major markets and the backwoods of the country. In 1927, Peterson became assistant sales manager; in 1929, a v.p. and director; in 1937, an executive v.p.; and in 1946, president.

U.S.T. started in radio in November 1933 with the Half-Hour For Men show, featuring “Pick & Pat.” After that, until 1944, there was a series of nighttime variety musical shows, which did a fairly good job of helping Peterson build sales. In 1944, Peterson and U.S.T. discovered that while they were getting good ratings, the air audience was mostly women.

Alarmed, U.S.T. dropped out of radio, except for selective announcement campaigns in the South, until the right selling formula could come along. In 1948, it came. Peterson bought a quiz show, Take A Number, on Mutual, at the urging of the Kudner Agency, and slotted it at a time when male listening was high, with good results. Today, U.S.T. is spending the bulk of a $1,000,000 ad budget to sponsor its latest male-appeal effort, Martin Kane—Private Eye in both radio and TV.

* Seen, right, with air sleuth William Gargan.
ECONOMICAL COMPLETE COVERAGE of the TOP TWO MARKETS on the PACIFIC COAST

TO SELL the TOP TWO MARKETS on the Pacific Coast—the biggest markets West of Chicago—choose KHJ and KFRC, key stations of the Mutual-Don Lee Network.

KHJ and KFRC have over a quarter of a century of experience in selling products and services to the Pacific Coast's two major markets. Put them to work selling for you!

TO SELL the whole big Pacific Coast, your best radio buy is Mutual-Don Lee, the only network with a station in every one of the forty-five important markets.

When you want the TOP TWO MARKETS on the Pacific Coast, concentrate on the two key stations of the World's Greatest Regional Network.

KHJ LOS ANGELES KFRC SAN FRANCISCO

Nationally represented by JOHN BLAIR & COMPANY

Mutual DON LEE BROADCASTING SYSTEM

29 AUGUST 1949
Radio is TODAY’S BEST BUY
..and in Washington the best buy is WWDC

Keep your eye on the ball! Just measure the total audience of any advertising medium, and you’ll realize that the most effective, economical way to reach the millions is still radio. You can’t get today’s results on tomorrow’s ideas!

More and more national advertisers are turning to independent radio stations. In Washington, they’re buying WWDC—the big, dominant independent. Get all the facts from your Forjoe man.

TODAY’S BUY!
One Spot Daily, Tony Wakeman’s
ALL SPORTS PARADE
As low as $66 weekly

WWDC
AM-FM — The D.C. Independent
Represented Nationally by FORJOE & COMPANY

New developments on SPONSOR stories

P.S.  See: “Employees must be sold too” and P.S. Issues: August 1947, p. 31; August 1948, p. 12
Subject: Radio’s role in employee relations.

In Detroit recently, where feeling ran high as a result of a “yes” strike vote of the Ford Motor Company’s hourly paid workers, radio featured importantly in a verbal fencing match between Ford and the U.A.W. Prior to the actual voting, both the company and the union went on the air to tell their respective stories to workers and to workers’ families. Ford bought time on four Detroit stations with an announcement schedule that urged the workers to vote “no” on the ballot. Ford’s pitch, in its essence, was that the big auto firm wanted “to keep the greatest possible number of people at work at present high rates” rather than “a much smaller number at higher rates.” Snapped peppery Walter P. Reuther, president of the big U.A.W., on the union’s own WDET-FM: “Ford wants to return to its pre-union practice of working the life out of an employee and then tossing him out of the gate. Ford is trying to sell the workers a bill of goods . . .”

The air campaign, plus heavy newspaper ads by both parties, continued all the way down to the finish line. On 8 August the voting began. In the final tabulation, the union, which has been pressing for a $100-a-month pension plan, a company-financed medical program, and a general cost-of-living wage increase, won out. A majority of the workers voted to go out—if and when a strike is called.

Radio, incidentally, figures in Ford’s national advertising plans. Although the firm has announced that it will swear off radio in favor of TV this fall, at least one network radio program stands a good chance of being included in the 1950 budget.

P.S. See: “La Rosa follows the Skippy pattern”
Issue: 14 March 1949; p. 26
Subject: “Hollywood Theatre of Stars” sets mail-pull record for WOR and La Rosa

As a climax to 26 weeks of airing under the sponsorship of V. La Rosa & Sons, macaroni products manufacturer, the La Rosa Hollywood Theatre of Stars established what is claimed to be a new mail-pull record for Mutual’s key New York station, WOR. Before going off the air for the summer, La Rosa drew 10,143 requests for a recipe booklet after only five announcements during the last few of the 130 30-minute, five-times-a-week daytime shows.

La Rosa expects to return to sponsorship of Hollywood Theatre of Stars on 3 October for another 26-week cycle. The program is an open-end syndicated transcription series, produced and mc’d by C. P. MacGregor in Hollywood, and is available to sponsors in different markets and areas.

Last year’s sponsorship of Hollywood Theatre by La Rosa (over six Eastern stations, in addition to WOR) marked the company’s first excursion into English-speaking radio since 1937, when it presented a series of operatic concerts on a Mutual split network of 22 stations over a 26-week period, repeating the formula for the next two years. The lion’s share of La Rosa’s broadcast advertising has gone into Italian-language programs, which have carried the firm’s spaghetti sales messages over WOV, New York, and other Eastern-seaboard outlets continuously for 19 years.
"A Job Well Done"

WCPO
CINCINNATI

VARIETY AWARD
for
NEWS COVERAGE LEADERSHIP
1948-1949

Quotation from VARIETY July 27

"WCPO has not lost its news coverage leadership in the last 12 years. Nor, you can be sure, has it lost its audience, or the respect and continued inquiries from the stations who want to do likewise."

Affiliated with the CINCINNATI POST
A Scripps-Howard Radio Station

WCPO-TV NOW TELECASTING 11 HOURS DAILY—CHANNEL 7!

29 AUGUST 1949
Don't do anything until you hear the NEW Lang-Worth Transcribed Music Library...
a revolutionary development in sound reproduction.

ANNOUNCEMENT SOON

LANG-WORTH
FEATUE PROGRAMS, INC.
113 W. 57TH STREET, NEW YORK 19, N. Y.

Network Calibre Programs
at Local Station Cost

(Continued from page 6)

you can in the way of statistics and I'll build the announcement series, and we'll get on the bandwagon.

ROBERT R. TINCHER
V.p., General Manager
WNAX, Yankton, S. D.

Reference is made to your promotion piece entitled "An open letter to Bill Rine, WWVA.

I am in the process of selling a program to a sponsor who will devote the program exclusively to selling the advantages of free enterprise and the American way of life.

It occurs to me that the "U. S. statistics for use in 'Let's sell optimism'" could be used in providing the continuity for this program.

I would be grateful if you would forward me these statistics unless you feel they would be of no value for the aforementioned program.

JOHN CLEGHORN
General Manager
WRBC, Jackson, Miss.

We are 100% behind your "Let's sell optimism" idea. In order that we may do a complete job of promotion, would you please send us 15 additional copies of your prospectus, plus full statistics.

GERRY COHEN
WLOL
Minneapolis, Minn.

We have received your pamphlet entitled "An open letter to Bill Rine, WWVA," and are greatly interested in helping your "Let's sell optimism" campaign along.

We need the U. S. statistics you offered, so will you please send them along so we can get an "optimism" campaign rolling in Baltimore.

Any other suggestions or information you have available would be greatly appreciated.

MARILEE C. CONSIDINE
Program Manager
WITH, Baltimore, Md.

If there is a better way for radio to do a public service job than by putting your "Let's sell optimism" idea into effect, I can't think of it at the
that enjoyed other September want KBTV • giving distributor Elliot PHONE feel think a $00TBALI month. •. WIRE have could Hughes sponsor, the we have us statistics from Television accomplished Harold very of us and reading ism” statistics Bill I’m deserve a great Illinois. Rine.”

As offered in your “open letter to Bill Rine,” would you please send the statistics for use in a “Let’s sell optimism” series here?

Elliot Wager
KLZ
Denver, Colo.

I want you to know that I enjoyed reading your “open letter to Bill Rine, and all other Station Managers.”

I think your Les Blumenthal has a fine idea, and if you have a lot of statistics that you can supply to help us “sell optimism,” shoot them on to us and we will begin to put that kind of activity into force in this section of Illinois.

I think you are doing something very excellent here and that you deserve a pat on the back for the idea. I’m equally sure that such fellows as Hugh Halff, Martin Campbell, and Harold Hough sensed the opportunity to do the same thing that I feel can be accomplished in this market, and that they will spark the idea down in Texas.

Fred C. Mueller
General Manager
WEEK, Peoria, Ill.

DALLAS TV

Article on Sunset’s TV advertising rang bell with us here . . . do you have about 100 reprints of same you could rush us airmail? If not, could we have your permission to reproduce the story here . . . giving full credit to sponsor, of course?

For the past couple of months we have been working a distributor and dealer-wide promotion campaign to sell TV sets, and we believe we’ll have some figures for you in a few weeks. Television is taking hold well here in Dallas . . . KISTV goes on the air about 1 September . . . KBLD-TV a month or so later.

Meanwhile, I’d appreciate hearing from you as soon as possible regarding the reprints; we can use them to great advantage.

Kendall Baker
Bozell & Jacobs
Dallas, Tex.

Transcribed for Local or Regional Sponsorship—15 minutes, once a week for 13 weeks during the football season beginning the week of September 18 and carrying through the week of December 11. Recorded weekly following Saturdays big games, and expressed for Thursday or Friday broadcasting, the next week.

Promotional Features—This season’s program includes new promotional features such as photographs, newspaper mats, feature and publicity stories and other merchandising and sales help to assure the success of “Leahy of Notre Dame.”

Scoop Your Market and Hold The Sports Audience with “Leahy of Notre Dame”—Football is just around the corner. Beat the rush by requesting full information today.

WRITE . . . WIRE . . . PHONE
For Prices and Information

GREEN ASSOCIATES
PHONE—CEntral 6-5593
360 N. MICHIGAN BLVD. • • CHICAGO 1, ILLINOIS

29 AUGUST 1949
KFH IS TOPS

FOR SALE
THE SECOND
HIGHEST RATED
PROGRAM IN
WICHITA, KANSAS

TOP DAYTIME
HOOPERATINGS
IN CITY OF WICHITA

WINTER-SPRING REPORT
DECEMBER '48 THROUGH APRIL '49

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
<th>Rating</th>
<th>Outlet</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:45 P.M.</td>
<td>NEWS</td>
<td>13.9</td>
<td>KFH</td>
</tr>
<tr>
<td>12:30 P.M.</td>
<td>NEWS</td>
<td>12.5</td>
<td>KFH</td>
</tr>
<tr>
<td>10:15 A.M.</td>
<td>GODFREY</td>
<td>12.4</td>
<td>KFH</td>
</tr>
<tr>
<td>8:45 A.M.</td>
<td>BREAKFAST CLUB</td>
<td>12.1</td>
<td>ABC</td>
</tr>
<tr>
<td>10:00 A.M.</td>
<td>GODFREY</td>
<td>12.0</td>
<td>KFH</td>
</tr>
<tr>
<td>9:45 A.M.</td>
<td>GODFREY</td>
<td>11.9</td>
<td>KFH</td>
</tr>
<tr>
<td>12:15 P.M.</td>
<td>CHOW TIME</td>
<td>11.3</td>
<td>KFH</td>
</tr>
</tbody>
</table>

Here is an opportunity for some aggressive advertiser to step into the #2 radio spot in Wichita with the noon-time news over KFH. It won't be sustaining long, so if you are interested, you will be wise to call the nearest Petry man right NOW.

Our congratulations go to Studebaker and Peter Paul Inc. for sponsoring the TOP rated daytime show in Wichita—the 5:45 p.m. News over KFH.

5000 Watts - ALL the time

KFH - FM

KHF

WICHITA, KANSAS

Sponsor
New on Networks

SPONSOR                  AGENCY                NET     STATIONS            PROGRAM, time, start, duration
Animal Foundation Inc   Comstock, DuRufes  CBS     62    Allan Jackson & the News; Sun 11-11:05 pm; Sep 11: 39 wks
Blatz Brewing Co        Kastor, Farrell, Chesley &  NBC     163   Th 9:30-10 pm; Sep 15: 52 wks
Coca-Cola Co            D'Arey & Geller     CBS     171    Charlie McCarthy; Sun 8-8:30 pm; 52 wks
Illinois Watch Co (Elgin  Weiss & Geller      CBS     149    Groucho Marx; Wed 9-9:30 pm; Oct 5; 52 wks
American Co div)        McGinn-Erickson    NBC     165    Harvest of Stars; Sun 5:30-6 pm; Sep 25; 52 wks
International Harvester Co Newell-Emmett     CBS     172    Bing Crosby; Wed 9:30-10 pm; Sep 21; 52 wks
Liggett & Myers Tobacco Co Sullivan, Stauffer, Colwell & Bayles  ABC     187    Stopping the Music; Sun 5:15-5:30 pm; Sep 18; 52 wks
Smith Bros               Kedner                   MBS     386    Martin Kane Private Eye; Sun 4:30-5 pm; Aug 7; 52 wks
U. S. Tobacco Co         —                         —       —     —

Renewals on Networks

SPONSOR                  AGENCY               NET     STATIONS            PROGRAM, time, start, duration
Allis-Chalmers Mfg Co   Bert S. Gittins      NBC     761    National Farm & Home Hour; Sat 1-1:30 pm; Sep 10; 52 wks
Champion Spark Plug Co  MacManus, John & Adams  ABC     237    Champion Roll Call; Fri 9:55-10 pm; Sep 30; 52 wks
Christian Science Monitor H. B. Humphrey       ABC     75     Christian Science Monitor Views the News; Tu 9:30- 9:45 pm; Aug 30; 52 wks
Hall Bros Inc           Foote, Cone & Belding  CBS     158    Hallmark Playhouse; Th 10-10:30 pm; Sep 5; 52 wks
Phipps Corp             Henri, Hurst & McDonald ABC     271    Breakfast Club; M-F 9-10; Aug 29; 52 wks
Kelsey Oil Co           —                         NBC     25     Alex Reiner; M-F 8:15 am; Sep 5; 52 wks
Wander Co               Hill-Blackett        MBS     518    This Farming Business; Sat 6-6:15 pm; Sep 3; 52 wks

Sponsor Personnel Changes

NAME                  FORMER AFFILIATION                  NEW AFFILIATION
James S. Austin       John Morrell & Co, Ottumwa IA., asst to sls dir   Same, sls mg
C. L. Bagg            Newell-Emmett, N. Y., acct exec               Sylvania Electric Products Inc, N. Y., sls mg
Fred J. Board         Standard Brands, N. Y., asst prod mg of Chase & Sanborn Coffee, Tender Leaf Tea
Cleve W. Carey        —                                 Borden Co, N. Y., adv mgr for Borden's Starlac
A. B. Collier         John Morrell & Co, Ottumwa IA., sls dir          Same, Rexall div dir
W. E. Fish            —                                 Same, vp
Gordon Gent           —                                 Same, gen sls mgr
O. H. Greenfield      —                                 Bowey's Inc, N. Y., sls prom mgr
F. L. Hart            —                                 Adam Scheidt Brewing Co, Norristown Pa., gen sls mgr
J. H. Herlockler      —                                 Dean Milk Co, Chi., vp in charge sls, mds
Bernard O. Holsinger  —                                 Same, Kansas City, gen sls mgr
William King Jr       International Milling Co, Mnpls., gen sls mg  Sylvania Electric Products Inc, N. Y., sls prom mgr
R. W. Maier Jr        International Milling Co, Mnpls, adv mgr        Same, gen sls mgr
John K. McDonald      International Milling Co, Greeneville Tex., adv, sls prom mgr   Same, Mnpls., adv mgr
Thomas M. Morton      Sylvania Electric Products Inc, N. Y.       Same, sls dir
E. L. Reibold         Chlutt, Peabody & Co Inc, Chi., sls prom mgr   Adam Scheidt Brewing Co, Norristown Pa., adv mgr
Leon Soudant          Nestle Co Inc, N. Y., sls prom mgr               Same, regional sls dir
William B. Tower Jr   Illinois Watch Case Co (Elgin-American div.), N. Y., eastern sls mgr   Same, Kansas City, adv mgr
John A. Underwood     —                                 Same, Elgin Ill., sls mgr
Norman K. Van Deerze  —                                 Borg-Warner Corp (Norge div), Detroit, vp in charge sls

In next issue: New National Selective Business; New and Renewed on Television; Station Representation Changes; Advertising Agency Personnel Changes

These reports appear in alternate issues.
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>John H. Bachem</td>
<td>CBS, N. Y.</td>
<td>DuMont, N. Y., time, pgm as dept</td>
</tr>
<tr>
<td>George M. Benson</td>
<td>MHS, N. Y., eastern sls mgr</td>
<td>Same, nat'l sls mgr</td>
</tr>
<tr>
<td>G. L. Herry</td>
<td>ABB, central div sls mgr</td>
<td>DuMont, midwestern div sls mgr</td>
</tr>
<tr>
<td>Duncan R. Buckham</td>
<td></td>
<td>MHS, N. Y. div sls mgr</td>
</tr>
<tr>
<td>Keith S. Chase</td>
<td>WBB, Kansas City Mo., as rep</td>
<td>CFPL, London, Ont., sls mgr</td>
</tr>
<tr>
<td>Ed Dennis</td>
<td>WBCR, Cinc., mgr</td>
<td>Same, sls mgr</td>
</tr>
<tr>
<td>Herman F. Fast</td>
<td>Transradio Press Service</td>
<td>Same, sls mgr</td>
</tr>
<tr>
<td>Rex Gay Jr</td>
<td>Consumer's Aid, Chi., vp, gen mgr</td>
<td>Joseph Hershey McGillivra, Chi., midwest sls office mgr</td>
</tr>
<tr>
<td>James Hyde</td>
<td></td>
<td>Storecast Corp of America, Chi., western sls, adv mgr</td>
</tr>
<tr>
<td>William M. Kobleurer</td>
<td></td>
<td>DuMont, N. Y., time, pgm as dept</td>
</tr>
<tr>
<td>Carroll Maris</td>
<td>WWHO, Madison, Wis., continuity dir</td>
<td>MBS, Chi., div sls mgr</td>
</tr>
<tr>
<td>Richard S. Nickerson</td>
<td></td>
<td>WISC, Madison, Wis., sls mgr</td>
</tr>
<tr>
<td>Ernest F. Oliver</td>
<td>WENY, Elmira N. Y., comm sls mgr</td>
<td>WESB, WESB-FM, Bradford Pa., gen sls sls mgr</td>
</tr>
<tr>
<td>Gordon Reid</td>
<td>CNNW, New Westminster B. C., prodn mgr</td>
<td>Same, sls mgr</td>
</tr>
</tbody>
</table>

New Agency Appointments

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT (or service)</th>
<th>AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adam Hat Stores Inc, N. Y.</td>
<td>Men's hats</td>
<td>William H. Weintraub, N. Y.</td>
</tr>
<tr>
<td>Admiral Corp, N. Y.</td>
<td>Radios, TV sets, appliances</td>
<td>Kudner, N. Y., for radio, pub rel, in addition to current TV</td>
</tr>
<tr>
<td>Andeley Radio &amp; Television Inc, Trenton N. J.</td>
<td>Radios, TV sets</td>
<td>Frederick-Clinton, N. Y.</td>
</tr>
<tr>
<td>Beech-Nut Packing Co, Canajoharie N. Y.</td>
<td>Food-prods</td>
<td>Kenyon &amp; Eckhardt, N. Y.</td>
</tr>
<tr>
<td>Bell &amp; Howell Co., Chi.</td>
<td>Photo equipment</td>
<td>McCann-Erickson, N. Y.</td>
</tr>
<tr>
<td>Bib Corp, Lakefield Fla.</td>
<td>Orange juice for infants</td>
<td>Dorland, N. Y.</td>
</tr>
<tr>
<td>Canadian Doughnut Co Ltd, Toronto</td>
<td>Downy-fake Baking Mixes</td>
<td>Harold F. Stanfield, Toronto</td>
</tr>
<tr>
<td>Dana Perfumes Inc, Chi.</td>
<td>Perfumes</td>
<td>C. C. Fogarty, Chi.</td>
</tr>
<tr>
<td>Dearborn Supply Co, Chi.</td>
<td>Wax, astringent cream</td>
<td>Tim Morrow, Chi.</td>
</tr>
<tr>
<td>Foremost Dairies Inc, Jacksonville Fla.</td>
<td>Dairy prods</td>
<td>Fletcher D. Richards, N. Y.</td>
</tr>
<tr>
<td>General Electric Supply Corp, Kansas City Mo.</td>
<td>Appliances</td>
<td>W. D. Lyans, Cedar Rapids Ia.</td>
</tr>
<tr>
<td>Glute-All Corp, Chi.</td>
<td>Automotive polishes</td>
<td>Deuss-Gordon, Chi.</td>
</tr>
<tr>
<td>Golden Gate Scenic Steamship Lines, S. F.</td>
<td>Bay cruises</td>
<td>Beaumont &amp; Homan, S. F.</td>
</tr>
<tr>
<td>Gold Medal Candy Corp, N. Y.</td>
<td>Candy</td>
<td>Donahue &amp; Cor, N. Y.</td>
</tr>
<tr>
<td>Grace Bros Brewing Co, Santa Rosa Calif.</td>
<td>Beer</td>
<td>Conley, Balsler, Pettler &amp; Steward, S. F.</td>
</tr>
<tr>
<td>Grand Hotel, Mackinac Island</td>
<td>Hotel</td>
<td>Beaumont &amp; Homan, Detroit</td>
</tr>
<tr>
<td>Stewart Hartshorn Co, N. Y.</td>
<td>Window shades</td>
<td>Paul Smith, N. Y.</td>
</tr>
<tr>
<td>Helbro Watch Co, N. Y.</td>
<td>Watches</td>
<td>Dorland, N. Y.</td>
</tr>
<tr>
<td>Henderson Furnace &amp; Mfg Co, Sebasteopol Calif.</td>
<td>Clipper forced-air gas furnaces</td>
<td>Knollin, S. F.</td>
</tr>
<tr>
<td>Honey-Butter Products Corp, Ithaca N. Y.</td>
<td>Honey, butter spread</td>
<td>Moser &amp; Cotins, Utica N. Y.</td>
</tr>
<tr>
<td>Jewish Agency for Palestine, N. Y.</td>
<td>Surf</td>
<td>Prudential, N. Y.</td>
</tr>
<tr>
<td>Marroc Inc, Chi.</td>
<td>Swan Soap</td>
<td>J. Walter Thompson, N. Y., for Canadian adv</td>
</tr>
<tr>
<td>Minnesota Marconi Co Inc, St. Paul</td>
<td>Plastic food saver bags</td>
<td>BBDO, N. Y.</td>
</tr>
<tr>
<td>National Association of Variety Stores Chi.</td>
<td>Macaroni prods</td>
<td>Louis A. Smith, Chi.</td>
</tr>
<tr>
<td>National Bargain Buyers Club of America Inc, L. A.</td>
<td>Association</td>
<td>O. David, St. Paul</td>
</tr>
<tr>
<td>National Benefit Insurance Co, Des Moines</td>
<td>Mfg, distributing organization</td>
<td>Tim Morrow, Chi.</td>
</tr>
<tr>
<td>Oak Ridge Antennas, N. Y.</td>
<td>Insurance</td>
<td>Davis-Harrison-Simmonds, B'wood.</td>
</tr>
<tr>
<td>Peerless Fountain Pen &amp; Pencil Co Inc, N. Y.</td>
<td>Antennas</td>
<td>Cole's, Des Moines</td>
</tr>
<tr>
<td>Richel Distributors Inc, Phila.</td>
<td>Pens, pencils</td>
<td>H. W. Hauptman, N. Y.</td>
</tr>
<tr>
<td>Rulo Products, Chi.</td>
<td>Cosmetics</td>
<td>Chernow, N. Y.</td>
</tr>
<tr>
<td>San Francisco Hotel Association, S. F.</td>
<td>Reducing plan</td>
<td>Lee Ramsdell, Phila.</td>
</tr>
<tr>
<td>A. Sartorius &amp; Co Inc, N. Y.</td>
<td>Wines</td>
<td>Beaumont &amp; Homan, S. F.</td>
</tr>
<tr>
<td>Standard Brands Inc, N. Y.</td>
<td>Cookie mix</td>
<td>Reiss, N. Y.</td>
</tr>
<tr>
<td>Stokely-Van Camp, Indianapolis</td>
<td>Chase &amp; Sanborn Coffee, Instant</td>
<td>Barton A. Stebbins, L. A.</td>
</tr>
<tr>
<td>Stuart Clothes, N. Y.</td>
<td>Chase &amp; Sanborn</td>
<td>Compton, N. Y.</td>
</tr>
<tr>
<td>S. H. Thomas Inc, N. Y.</td>
<td>Food prods</td>
<td>Gardner, St. L.</td>
</tr>
<tr>
<td>Western Stove Co, Culver City Calif.</td>
<td>Clothing</td>
<td>Frederick-Clinton, N. Y.</td>
</tr>
<tr>
<td>Wyler &amp; Co, Chi.</td>
<td>Specialty bakery prods</td>
<td>John Stanton, N. Y.</td>
</tr>
<tr>
<td></td>
<td>Stores</td>
<td>Agency Associates, L. A.</td>
</tr>
<tr>
<td></td>
<td>Food prods</td>
<td>Earle Judgin, Chi.</td>
</tr>
</tbody>
</table>
BIG THINGS HAPPEN . . .

As big things happen in industry in the WWVA area, so do big things happen for WWVA advertisers. For the WWVA 50,000-watt voice reaches into more than two million radio homes, covering eight and one-half million people . . . people who produce more than half the nation's coal, more than half the nation's steel in Eastern Ohio, Western Pennsylvania, Virginia and West Virginia.

They welcome WWVA's friendly local programs and top-flight CBS shows into their homes. Proof that they listen: Attendance at personal appearances of WWVA artists. Proof that they buy: Station mail of more than one thousand pieces a day. WWVA can help you sell your product in a big way in a big market. Consult your nearest Edward Petry Man today for Fall availabilities.

WWVA

50,000 WATTS • CBS • WHEELING, W. VA.
NATIONALLY REPRESENTED BY EDWARD PETRY & CO.

National Sales Headquarters: 527 Lexington Ave., New York City
an open letter to
Bill Rine, WWVA...

subject: LET'S SELL OPTIMISM

You asked for more about the "Let's sell optimism" idea. So here it is.

The following idea was outlined to me by Les Blumenthal, our advertising
director, who talked it over with station managers in San Antonio, Houston,
and Dallas before calling it to my attention.

He tells me that the idea kindled a spark in such men as Hugh Halff, Martin
Campbell and Harold Hough. It hits me with considerable impact.

In a nutshell: Let's sell optimism via the air.

Individually, or preferably in collaboration with other stations in Wheeling,
let's sell optimism with this simple, two-fold, public-service program:

1. A series of announcements beamed at the businessman
At the moment the business is weighed down by doubts
and fears...world fears, business uncertainties, summer
letdowns, confusion about radio's place as a dominant
advertising medium.
So let's sell optimism in a series of announcements.
Let's sell truth. The U.S. Chamber of Commerce, every
local chamber of commerce, the Commerce Department,
merchants associations, trade publications can all
supply statistics which prove that there's plenty of
reason for optimism and substantial rewards for the
fellow who fights for business.

2. A series of announcements beamed at the consumer
Better buying values are available than ever before.
A campaign which convinces the consumer of this will
loosen pursestrings (small-depositor money in the banks
is at the highest peak in history).
What do you have to gain?

At the expense of preparing a campaign of commonsense commercials and donating some announcement time you stand to gain:

1. The gratitude and appreciation of businessmen locally and nationally.

2. A substantial improvement in business conditions (the present letdown is mostly psychological and will improve with increased optimism).

3. A greater appreciation and use of radio advertising at a time when the medium needs it most.

If hundreds of stations should get behind an aggressive "Let's sell optimism" campaign the results will be felt everywhere.

Let's make this radio's campaign.

The stakes are high. This is a job that radio can do best.

[Signature]

Norman R. Glenn/abs
President
SPONSOR PUBLICATIONS Inc.

If you need U.S. statistics for use in your "Let's sell optimism" campaign SPONSOR will be happy to supply them on request.

...and all other station managers.
Every day is Labor Day for Jamison...

...and he loves it.

According to our man Jamison, a good radio and television representative is a fellow who makes things easier, more efficient and more profitable for other people. And, of course, the types of other people he is particularly interested in are:

1) broadcast advertisers...and
2) broadcasting stations.

“We representatives,” he often says, “are in business for just one thing...

...TO GIVE SERVICE. National Spot Broadcasting is an exceedingly complex medium...often involving hundreds of different stations, each on a separate contract. Few advertisers, and even fewer stations, are equipped to make all their own arrangements. But firms like Weed and Company, with offices in every major time buying center across the nation, are in a position to render a unique and valuable two-way service.

“Performing this service expertly requires hard work and plenty of it...which undoubtedly accounts for my own personal success, as well as the outstanding position of Weed and Company in the field.”
Jean Hersholt as "Dr. Christian" meets another of the local crises he has confronted weekly for 12 years.

Chesebrough and the common touch

21 years of human-interest radio have kept Vaseline sales climbing

Year after year, the broadcast advertising activities of the Chesebrough Manufacturing Company, maker of Vaseline hair tonics, lip ice, petroleum jelly, and toiletries, go virtually unnoticed. It is a case, more than anything else, of an advertising approach that becomes unobtrusive due to its simplicity and consistency. Chesebrough’s radio advertising is not flashy. It is not high-powered. It is not spectacular . . . except in the results it brings to this 69-year-old firm.

Despite razzle-dazzle radio and TV promotions by other manufacturers of hair tonics and hair dressings, Vaseline continues to be the number one hair tonic on most national brand-preference surveys, and slips to number two in only a few markets. For example, the American Magazine Market Guide shows Vaseline brand tonic leading nationally last year with 23.3% of the men naming it as their favorite brand. (Wildroot was second with 21.5%; Vitalis third with 14.2%.) Vaseline Petroleum Jelly, used as a first aid for burns and skin irritations, is now so far the leader in its field that Chesebrough has been worried at times about the danger of the word “Vaseline” becoming a generic word for petroleum jellies.

It comes as a surprise to not a few advertising men to see results like...
this achieved without enormous media expenditures and high-pressure selling. On the other hand, those familiar with broadcast advertising’s ability to deliver continuing product sales, when its use is based on creative intuition and advertising research, know that Chesebrough’s success is merely a matter of sticking with a good thing, improving it gradually, and maintaining a consistent merchandising and advertising approach. The close and pleasant relationship between Chesebrough and its advertising agency, McCann-Erickson, has played a large part in the steady upward growth of its radio ratings and the corollary upward trend in Chesebrough sales.

Chesebrough’s advertising approach, at the same time, is not merely a glorification of the past. Both client and agency have had, through the years, the foresight to realize that what sold Vaseline products in, say, 1939 is not necessarily what is going to sell them today. Just as the various Vaseline product packages have been streamlined to meet the needs of current marketing trends, so has the radio gradually been modernized and changed (example: Chesebrough’s radio advertising in foreign countries) to meet a specific need. No capsule description of its air advertising fits as well as the old French proverb which freely translated runs: “The more a thing changes, the more it is the same.”

Chesebrough came to broadcast advertising in the first week of August 1928. It was the year when Hoover defeated Al Smith, The Graf Zeppelin had flown the Atlantic and had hovered over New York Harbor while the whistles blew. Admiral Byrd was in the midst of plans to fly to the South Pole, and Einstein was working on a new theory of relativity. It was a good year for Chesebrough, which expected to have a net income of more than $1,500,000 and a healthy sales curve for its well-established products. In those boom days of cloche hats, low-slung waistlines, and bathtub gin, Chesebrough felt that it was in a strong enough position to experiment with the newest advertising medium—radio. Accordingly, on the recommendation of McCann-Erickson, Chesebrough’s first radio program, Real Folks, went out to listeners on the old NBC-Blue network. The show, heard on Mondays 9:30-10:00 p.m. on an 11-station network, was one of radio’s first “family appeal” dramas. It dealt with the doings of a family group and its friends in a typical small American town, and, more or less by accident, stumbled on one of the basic radio formulas—the soap opera. George Frame Brown, a familiar name to radio old-timers, headed the cast which included Ed Whitney, Elsie Mae Gordon, Phoebe Mackay, and Tom Brown. While not strictly speaking a serial show, it had running characters with many of the over-simplified values and characteristics that mark the “daytime soap” even today. Before Chesebrough bought it, Real Folks had had a trial run on NBC-Blue as a sustainer, with a heavy mail pull.

Real Folks dispensed a brand of folksy humor and cracker-barrel philosophy, combined with simple, everyday problems and their happy solutions, that worked well for Chesebrough almost from the beginning. The commercials were, as most commercials were in 1928, mostly adaptations of copy used in newspapers and magazines, but even they worked well, and definite sales increases were noticed after a few weeks. Chesebrough salesmen (actually, Chesebrough sales are handled entirely by Colgate-Palmolive-Peet in this country under a deal that is as old as Chesebrough) were enthusiastic about the new radio advertising. The station list was upped from 11 stations to 41, after the first year or so, and the billing figures took a corresponding leap from $44,000 to an almost unheard-of $234,000. Talent costs ran around $1000-$1500 a week for the show, which was primarily a George Brown package.

The Real Folks show ran for more than three years for Chesebrough until the end of December 1931. During that time, it became apparent to both client and agency that they had hit upon what might well be the ideal radio approach for Chesebrough. It
was simple, human, everyday. It was an unsophisticated approach that gave rise to its own dramatic laws. Real Folks, to veteran playgoers and hig-city dwellers, was "corny." But it clicked with out-of-town audiences and the rural areas, since the stories were simple and understandable. Rather than wit, Real Folks dispensed humor. Rather than sarcasm, Real Folks gave forth morality. Rather than exotic situations, Real Folks got down to the level of ordinary human problems. Here, if anywhere, is the secret of Chesebrough's radio success, for this approach has been the keynote of its radio ever since.

Chesebrough dropped Real Folks at the end of 1931, in an argument over talent costs. With the lessons of Real Folks in mind, McCann-Erickson's radio director, Dorothy Barstow (now Mrs. Dorothy B. McCann) put together a show called Friendship Town which went on the NBC-Blue air on 1 January 1932, in a Friday night 9-10 p.m. spot. Friendship Town went after the same type of audience that had formed a habit of listening to Real Folks. The program featured Virginia Gardner, Don Carney (later radio's "Uncle Don"), Ed Whitney (of the Real Folks cast), Frank Luther, Pick & Pat, and Maria Cardinale. As far as the story content was concerned, Friendship Town followed the same lines as the show that preceded it.

Again, the show pulled, and did a good job saleswise for Chesebrough products. However, the depression had hit the nation, and Chesebrough's net income figures for 1932 were about half what they had been in 1928. Cost-cutting was the order of the day, and radio was one of the casualties. At the close of 1932, after a year's run for Chesebrough, Friendship Town (it had become a Wednesday-night half-hour show by that time) went off the air.

The company reduced its entire advertising during the next five years, and went out of radio completely. The memory of what radio had done for the sales figures, however, remained.

In 1937, when net income figures had climbed back from the 1934 low of $614,671 to more than $800,000, the company felt it was time to go back to air-selling. This time, the agency and its radio department built their show carefully from scratch. It had been decided in advance that the show was to have the same basic appeal as shows like Real Folks and Friendship Town. With this broad outline in mind, McCann-Erickson in New York started keeping a sharp eye open for the right star and vehicle to come along.

Across the country on a Hollywood sound stage, meanwhile, a Danish-born actor named Jean Hersholt had been working in a film called Country Doctor. A soft-spoken lover of home and fireside, of pipe and books, Jean Hersholt had been a "natural" for the part. In 1936, the movie had been released, and had been a hit. A Hollywood columnist, noted at that time for pressuring famous star names to appear gratis on a radio show the columnist ran as a side-line, had asked Hersholt to do a scene from Country Doctor on the air. Hersholt had done so, and the mail response had been tremendous. A shrewd business head as well as a good actor, Hersholt had suggested to his agent that he have a radio script written around the type of character he had portrayed. This had been done, and the script, in 1937, was making the round of the agencies. One day, it landed on the desk of Dorothy McCann, and it was love at first sight.

Hersholt was quickly offered $1000 a week to play the part on the air. He wired back that he would do it, and then found he had to pay 20th Century-Fox some $300 a week to get a radio release on his contract. This arranged, on 7 November 1937 Chesebrough returned to broadcast advertising with a show that it has sponsored without a break ever since. That show is Dr. Christian.

From the beginning, the show was just what Chesebrough wanted. The character of the kindly country physician and his pretty nurse, Judy Price, lent itself to the kind of "dignified under-selling" of Chesebrough products that had proved itself in previous

(Please turn to page 40)
City Hooperatings are, at best, straws in the wind. At worst, they’re the straws that break the back of intelligent timebuyers. Disregarding entirely the capabilities of housewives who, in two-hour shifts, make the Hooper telephone coincidental surveys, the resulting figures can be only at the best indicative and frequently are downright misleading.

It’s easy to buy time by using City Hooperatings—easy to buy time and get the least for an advertiser’s money. C. E. Hooper himself stresses the limitations of most of his reports, except U. S. Hooperatings. All his other reports are based upon telephone interviewing, 13 attempted calls in each 15 minutes. In many of Hooper’s City report areas (100 cities) only one interviewer is working at any one time. Big cities, of course, have more than one unit working at a time, but the “big” cities represent only a small fraction of those for which Hooper releases City Reports.

Since Hooper feels, as do other researchers, that a minimum of 400 interviews is vital before a “rating” for a program or time period can be held to be “publishable,” City Hooperatings are published in most cities three times a year, usually for five-month periods. A Monday-through-Friday daytime rating for a five-month period is based upon telephone calls made five days a month, or 25 days during a five-month period. In a one-interviewer town (really two interviewers working in shifts) this means 16 calls per 15-minute period if the 400 minimum is to be attained.

To achieve a station-program or time-period rating of 10 for a five-day period, only eight homes would have to report listening during that period or to that daytime strip, during a surveyed week. It is possible that a combination of reports from 36 cities can indicate the relative popularity of network programs among radio-set owners in telephone homes. It’s questionable, however, if the same quantitative information, even though it covers five months, can give definite popularity of a program or time period on a single station in one town. The sample is just too small.
Their frailties and misuse

"...lack of time and inclination" prevented C. E. Hooper from answering them in SPONSOR.

More important than size of sample is the fact that these ratings do not report upon the same thing at all times. Not only do programs on stations change during any five-month period, but competition to nearly all programs also changes. Thus, the rating may not only be for one or more programs, but it will certainly represent the effectiveness of that program or number of programs against a number of changing programs on other stations. Thus, a City Hooperating for a program or time period does not tell a sponsor or an agency timebuyer the size of the audience he is buying even in telephone homes.

It is a common practice, since C. E. Hooper claims that his ratings are projectable to all telephone homes in an area surveyed, to conclude that a rating of five in a city of 200,000 would indicate an audience of 10,000 homes for a time period. Hooper himself warns against this type of projection. He points out, "A City Hooperating is a comparative measurement of average station audience taken in the five-cent-call zone among residential telephone subscribers where typically all stations identified with the city can be heard. Its purpose is to establish the comparative popularity of radio programs in this sample. Such popularity ratings should not be considered absolute."

Almost as important as the fact that City Hooperatings are not measurements of audience size is the factor of statistical variation in these reports. With a rating of the size of five for a 15-minute strip, which is reported upon from a basis of 400 calls, the possible statistical variation indicated in Hooper's own chart included with each City Hooperating report, is from 2.9 to 7.1.

Many stations using City Hooperatings, and a whale of a number of timebuyers, project their City Hooperatings to their entire coverage areas. It can't be done, Hooper, in his Code of practice governing use of City Hooperatings, states, "This report is based upon city telephone sample only. Projections or other suggestions of applicability beyond this scope are not permissible."

(Please turn to page 62)
When Al Jarvis began spinning phonograph records and chatter on the West Coast air more than 15 years ago, and Martin Block introduced New York listeners to the same kind of programming technique shortly afterwards, they—and a mere handful of others—were the sole standard bearers of a facet of radio that required the better part of a decade to come of age. Today, Jarvis and Block, each with his Make Believe Ballroom, the former on KLAC, Los Angeles, the latter on WNEW, New York, are charter members of a "club" that includes some 2000 disk jockeys on virtually every radio station in the United States.

Perhaps the greatest single reason for the success of the disk-jockey format, aside from the personality of the platter spinners, lies in its flexibility. Programs may run from 15 minutes to two or three hours; not a few past and present shows have been and are midnight-to-dawn sessions. The type of recordings played may range from pop songs to the classics, from hillbilly music to bee-bop, from Crosby to spiritual singers. The chatter accompanying the disks can be straight, comedy, serious, explanatory—or a combination of all four. Records can be grouped—the top dozen tunes of the week or the month or the year; musical-comedy songs of previous
years; outstanding platters made by the late Glenn Miller or Tommy Dorsey or Dinah Shore—or they can be totally unrelated. Program selections may be carefully thought out by the disk jockey himself, or they may be arrived at via the requests-from-listeners route. The elasticity and latitude in programing a disk-jockey show are limited only by the normal consideration of good taste and the imagination of those handling the program.

Although the past half-dozen years have seen the number of platter-spinning sessions climb into four figures, it nevertheless takes more than an announcer and a stack of records to make a disk-jockey program mean something to an audience, a station, and the advertisers participating on the show. Just as flexibility is the major ingredient in the over-all success of the d.j. pattern, programing is the number one item in the success of any individual d.j. broadcast. Indiscriminate material selection and/or aimless, over-long talk will have the most patient listener dialing elsewhere for his disk-jockey entertainment.

Because of the adaptability of the d.j. formula to any type of music, programing a platter show can take a number of forms. Some turntable jockeys group the pressings of one name singer or orchestra within a particular time segment; others set and preserve a soft, melodic, relaxed mood through the use of that type of instrumental music; still others feature jazz recordings exclusively. Locality, time

(Please turn to page 44)
Adam likes a fight

Hat maker leaps into ring
again with Drew Pearson

Twelve years ago, Elias Lustig, chairman of the board and president of Adam Hats, picked up the option for broadcasting Madison Square Garden fights from a hat chain known as Truly Warner. Truly Warner had dropped the option because the cost of the rights increased.

Not many months after that Truly Warner was picked up by Adam as a business.

While Lustig is repeating himself this year, picking up a program (Drew Pearson) sponsored successfully for a number of years by another hat firm, it isn't for the same reason. And Lustig does not have any immediate hope of absorbing the Lee Hat organization. The reasons for Lee dropping the crusading Mr. Pearson, who has sold hats successfully despite his battles for the right as he sees it, is not a matter of costs. It's simply that Lee has decided that Pearson has become a little too hot to handle. Lustig, a great Pearson fan, has wanted to sponsor Pearson for some time. The Lustig yen for Pearson didn't do any good until Lee Hats and

Pearson agreed to disagree. Then Lustig signed what he wanted—Pearson. He had to take the Weintraub agency along with Pearson since Pearson's contract is with Weintraub and not with either the ABC network or the sponsor.

Lustig's purchase of Drew Pearson is typical of the Adam Hat business. It's a Lustig operation, despite changing advertising managers and general managers.

It's not unusual for Adam Hat to change agencies—it changes them when the program mood changes. Adam has run the gamut of Madison, Buchanan, La Roche & Ellis, Biow, and now Weintraub. Madison has lasted longer than any other agency, and the account has come back to this agency a number of times after the 15 percenters and Lustig have disagreed. The Madison agency handled the business of Elias Lustig and Brothers, hat jobbers, before there were any retail or hat manufacturing ambitions. Came a hat retailer in the Bronx who couldn't pay his bills. Came the same hat retailer with an offer, "Take the business," Lustig did.

It happened in 1922. In that year Dave Gibson, account executive of Madison, now radio director, was handling the trade advertising for the hat-jobbing firm. Lustig asked his advice on what to do with the retail store, so Madison had a new account. The store started making money; Lustig bought four more. Dad and uncle died (they owned a prosperous panama-hat importing firm), and Elias and his brother had some more money with which to play. The four-store chain became a 14-store operation, and it was time (1924) to incorporate. Adam Hat Stores were in business.

As Adam grew, it found its greatest competition in Sarnoff-Irving, a 140-outlet chain featuring a low-price line.
of hats at $1 to $2.95. With the 1929 Wall Street crash, Sarnoff-Irving also crashed, and Adam's "Quality at a price" theme took over. All through this period it was newspaper advertising that dominated any battle of hat retailers or haberdashers. Billboards were used by the leaders, but most of the direct selling was in the then direct-selling medium, newspapers.

As indicated previously, in 1937 Truly Warner dropped the Madison Square fights and Lustig moved in. The sponsorship worked so well that Lustig took over the good locations of Truly Warner and the Adam Hat chain really started growing.

When Mike Jacobs, Madison Square Garden fight promoter wanted more money for the fights, Lustig protested and ordered Madison to drop them. Gibson, then radio director, protested—even went so far as to endanger the account for Madison by inferring that Lustig was a great hat salesman but not an advertising man. (There are very few top executives with firms they have built up who don't think of themselves as great creative advertising men. Lustig is no exception.)

The fights ran until December 1942. In September 1943 the first Lustig brainchild was born. Lustig's theory was that people like the old familiar jokes. Didn't Joe Miller's joke book continue to sell? The old joke program finally named That's a Good One was without a Senator Ford, Harry Hershfield, or a Joe Laurie, Jr. It was also without the Can You Top This formula. It was also without Peter Donald. The show was on the NBC-Blue at 3:15 - 3:30 p.m. against Bergen-McCarthy competition. They even found it difficult to give away Adam Hat certificates for the jokes that were sent in. It was an Eddie Pola package costing the huge sum of $835 per broadcast, it did what could be expected of a program of that cost with no-name talent—Florence Halop, Jerry Mann, and Sidney Miller. It lasted the 13-week contract period.

Lustig next went for a "talent search" program, Star for a Night. It was the parent of the expensive Adam Hat flop, The Big Break, heard three years later on NBC. Star cost around $2500, gave a $1000 first prize for the best actor in the series. Guest shots paid around $75. Paul Douglas, then an announcer, was the mc. The program gave aspiring performers an opportunity to play opposite name actors. The advertising agency at this time was Glickman. Star produced no upsurge in business.

But Adam Hat business continued on the upgrade all through these broadcast fiascos. In 1937 its sales were $4,876,650. By 1940 they had grown to $8,587,999. In 1940, regardless of

(10th)

Paul Douglas m.c'd. "The Big Break," which proved to be a big bust.

Adam Hats went in for Madison Square Garden prize fights early. (These boys are Zale and Graziano.)
Dealer cooperative advertising

The station can make or break
a share-the-cost campaign

Literally hundreds of retailers are using the air who would never have been able to try the medium were it not for dealer-cooperative advertising allowances of national manufacturers. Unfortunately, more than half of the nation's broadcast stations do not know how to handle dealer-cooperative accounts. Recently the Bureau of Broadcast Advertising (NAB) has been making available to members of the National Association of Broadcasters comprehensive file cards which tell the station commercial managers just whom to see and how to sell this form of air advertising.

It is not the easiest type of local advertising to get going. On the other hand, once the advertising gets going, it frequently means that both the national advertiser and the retailer find out how effective broadcast advertising on a local level can be.

The problems the stations face are varied. At the outset, it's necessary to sell dealer, distributor, district manager of the manufacturer, and in a few cases the national advertising agency. It's seldom necessary to sell the home-office of the manufacturer. Most national advertisers would like more dealers to use their cooperative allowances than actually do. There are several reasons for this. Except in a few cases, where the dealer is a natural-born chiseler, local outlets using cooperative advertising hit a higher sales target than those that prefer to skip matching their own dollars against the manufacturers. Cooperative advertising is one way of keeping the products of a manufacturer in the forefront of a retailer's thinking at all times.

Retailers are generally not advertising men. More than this they are generally broadcast-advertising-minded. They know the air, realize its impact, but fear that their advertising would rattle around in "that big advertiser's field." and therefore they don't use it. It's the station's problem to open the air's retail selling doors to local advertisers. In this they can be helped a great deal by manufacturers who make advertising allowances. Except through information being made available by BAB, very few stations receive any information directly from advertisers about retail cooperative allowances. Thus, they are in no position to go to retailers to sell them on buying airtime for which they only have to pay part of the bill. Even network cooperative-program departments know very little about national advertisers who allot a percentage of dealers' purchases for advertising. This is surprising, since over 40% of the pro-
Dealers sponsor leading personalities.

Veteran Gabriel Heatter has sold many products. Two stars with Bill Slater on "Luncheon at Sardi's." Fulton Lewis reports daily for many sponsors.

grams produced by networks for sale by stations have been okayed for dealer-cooperative programs of at least one sponsor. One program has been okayed by 12 national sponsors for presentation by their dealers. The sales have been made locally, and the stations have not gone through the routine of reporting to the network that part of the advertising bill is being paid by the manufacturer and part by the retailer.

The first problem of the station in handling dealer-cooperative advertising is to obtain the information on the manufacturers and their dealers who are sharing local advertising costs. Once this information is obtained the station must start working with the manufacturers' distributors. The reason why successful stations start selling at a distributor level is because only the distributor knows which dealers are buying enough to justify allowances to pay for broadcasting. In many cases the distributor is helpful in other ways. He knows that certain non-competing dealers in his area are individually small but together could share in sponsoring a program selling the manufacturer's products. The distributor thus makes it possible for a sponsor to obtain broadcast advertising under circumstances which normally would produce no promotion. The distributor also makes it possible for a station to sell time that wouldn't otherwise be sold. The jobber also helps himself by increasing the movement of the product he distributes. It's a three-way operation—but one, however, which generally has to be started by the manufacturer making the stations aware that there is co-op money available. BAB is doing part of the job, but advertising managers are discovering that to get the greatest immediate impact out of a dealer-cooperative campaign, it's necessary to inform media, as well as dealer and distributor.

Some manufacturers' salesmen are effective carriers of the cooperative-advertising news to their customers. A great percentage is not. Some use co-op money to sell more products, others don't even tell their customers of the advertising allowance being made available unless they are forced to by the retailers.

Once a station has sold the dealer on going on the air with the advertising copy of a manufacturer, its problems have only begun. There is the simple matter of billing. Bills must be sent to dealers in quadruplicate frequently. The dealer sends the bills to the distributor for okay. The distributor then sends the bills to the home office for crediting against the retailer's account. Stations frequently have to wait some time for their payments in a three-way parlay such as this. In other cases, the dealer pays the entire bill, gets an okay from the distributor, and deducts the manufacturer's percentage from his remittances to the distributor. Many sponsors do not like this last method of paying their share of cooperative allowances. Dealers deduct too much. The bookkeeping department screams at the involved record-keeping, and the distributor is frequently put to it to explain to the dealer why he shouldn't have deducted so much (he used some of his allowance for imprinted booklets, posters, etc.). There are other problems, such as a dealer returning defective products for credit, yet having used his ad allowance covering the returned product. Handling dealer-cooperative advertising allowances is a human-relations operation under pressure. It isn't any more difficult in the case of broadcast advertising than it is for other media, but it isn't any simpler, either.

Certain retailers, like drug stores, do not earn large advertising allowances on any single product. Nevertheless, a number of stations have sold druggists on going on the air and worked with them to collect enough advertising allowances to justify their sponsorship. This is not an easy job. It's simpler of course, when the druggist has a number of stores, or is a chain. It has been worked for a big single-store druggist. In effect, the station becomes the advertising agency for the retailer, even though there is an agency on the account. Since today's drug store, is virtually a department store, it's possible to obtain real allowances on non-drug items, which helps.

Drug-store programs underwritten in part by cooperative funds prove that any type of retailer, big or small (except purveyors of food stuffs), can broadcast-advertise with their suppliers sharing the costs. The retailer is a local personality. When he recommends a nationally-advertised product, something extra has been added to that product. A broadcast sponsored by a local retailer is, in effect, an endorsement of the products advertised. This

(Please turn to page 69)
Basic for timebuying

Station and market data help to remove guesswork from scheduling

Timebuying is a gamble. The good timebuyers, like gamblers in other lines of endeavor, are successful because they know their Hoyle. They operate with the law of averages in their favor.

Unfortunately, the timebuyer hasn't all the cards he needs, or can obtain. Many of the cards that a good timebuyer should have are yet to be included in any deck of information.

The limitations of City Hooperatings are itemized on page 26 of this issue. These ratings have been and are still being used as crutches in the 100-odd cities for which they are being published. The criticisms of this rating system notwithstanding, it's possible to have C. E. Hooper issue City Hooperatings that answer most of the objections raised about them by research critics. Until adjustments are made, City Hooperatings at best give only a picture of station acceptance, not of individual program audiences—or of station-break audiences. A good time period on a second-rate station is frequently far more sales-productive than many leading station time periods.

Theoretically, it is not the province of a timebuyer to select the markets in which an advertiser desires coverage. In actual operation, the timebuyer is called upon to decide both the quantity and the quality of a campaign in the market involved. Frequently, a timebuyer's schedule is torn to pieces because of the maladjustment of coverage and market potentials. Most timebuyers admit that market data are a basic requirement for them. They applaud Sales Management's Survey of Buying Power, although at the same time wishing that the information could be made available in a more palatable form. "The material is terrific," explained one of the girls who buys time for a top-ten agency, "but it's hardly a 'ready reference,' and that's an understatement."

Most other market-source material is kept by timebuyers, but because it's seldom complete, nationally, it's used only in emergencies. That doesn't change the fact that market data are basic for timebuying.

In checking timebuying basics, it's impossible to forget the broadcast advertising standard rate reference volume, Standard Rate and Data. It's virtually impossible to buy time intelligently without having the broadcast section of Standard Rate and Data available at all times. SR&D doesn't determine the final station selection, but it's involved in station selection time and time again.

For years, timebuyers have hoped for some method or formula through which they could have ready reference to current station logs. Many of them tried to keep files of such logs available at all time, but they found it consumed so much time that they gave up the log files in disgust. Even the biggest timebuying departments in U.S. agencies just couldn't keep abreast of current station programming. When information was required about a certain town, timebuyers picked up the phone and requested information from station representatives. Frequently, it has been necessary for a timebuyer to ask a station representative to deliver information not only about his own stations' availabilities, but also for the competition in each of his station towns. The result has been an infinite number of hours spent by station-representative staffs servicing timebuyers. And after all the hours of servicing there is a better than even chance that the information wasn't current. In order to deliver "of the minute" data, it would be necessary to have the station representative call each of his stations and ask them to check the competition. This is seldom done—unless the timebuyer is of outstanding

* Naturally, this includes sponsor.
CKLW
Now 50,000 Watts

COVERS 198 COUNTIES IN 5 STATES
...PLUS 24 COUNTIES IN CANADA

A GREATER VOICE...A GREATER BUY...IN THE DETROIT AREA

Guardian Building, Detroit 26 • Mutual System
National Rep.
Adam J. Young, Jr., Inc.

Canadian Rep.
H. N. Stavin & Co.

29 AUGUST 1949
NO. 1
BRIGHT SPOT
in the
SOUTHEAST!

WGAC-land

With Retail Sales UP 7% over 1948 and Bank Clearings, Employment, and Population UP accordingly, WGAC-Land is economically the brightest spot in the entire Southeast!

...and

The $72 million Clark Hill development plus the $30 million annual payroll from re-activated Camp Gordon are helping make WGAC-Land even brighter!

ADVERTISERS
are making
NEW SALES RECORDS
on

WGAC
580 KC.—ABC—5,000 Watts

AUGUSTA, GA.

Avery-Knodel

RTS... SPONSOR REPORTS...

—continued from page 2—

Commerce Department finds
video will aid all media

TV will help industry move record volume of goods, U.S. Commerce Department says in "Television as an Advertising Medium." Department thinks video will "stimulate larger advertising budgets."

WNAR celebrates
with gift of time

WNAR, Norristown, Pa., gave gifts to sponsors on its third anniversary, 16 August, in form of total of 49 hours of free air time during week.

BAB issues first
video material

Broadcast Advertising Bureau has issued first release of dealer co-op advertising service for TV stations, covering seven manufacturers who who share time cost with dealers for local TV and one who offers filmed commercials.

Radio and TV aid
Council campaigns

Annual report of Advertising Council for year ended last March shows total of 14,500,000,000 listener impressions for 50 campaigns delivered by radio in Allocation Plan. TV started to use Council material.

News directors urge
more local stories

National Association of Radio News Directors finds inferior writing and shortage of local and regional news to be chief shortcomings of four press associations serving radio.

Tate offers low cost
transcription programs

Hal Tate Radio Productions, Chicago, has acquired several low cost e.t. programs to be sold advertisers and stations at flat rate ranging from $2 up, regardless of size of market or power.

DuMont will present
TV allocation plan

DuMont will present to FCC, at hearings to start in Washington 26 September, program to use VHF and UHF frequencies together in national TV system to give viewers choice of services and to protect set-owners from need to buy equipment.
Reminder... for a CANDY manufacturer:

sweetens sales anywhere... anytime!

In the candy business, volume means profit:
whether you sell nickel candy bars or $2 chocolate creams!
And, of course, for an impulse item like candy, you can’t beat the effectiveness of frequent Spot Radio announcements. Prosperous candy makers know this and wisely use Spot Radio to build and hold their volume. They use Spot Radio to force distribution in new markets, or to bolster sales in old ones. They get profitable results quickly because they have radio’s impact working where it’s needed—whether in one city or over the entire country!

If your product needs new volume, it will pay you to ask your John Blair man about Spot Radio. While you’re at it, ask for his advice on any marketing or merchandising problems you may have. He’s an expert in all three fields!
Simulcasting a radio show on the television screen is an unhappy compromise. A Broadway play could be photographed and shown on movie screens, and a movie sound track might be broadcast over the radio, but certainly no one would ever actively defend these as effective techniques for making movies or producing radio shows. The excuse for the simulcast is one of temporary expediency; it offers a radio advertiser the chance to edge his toes into the chilly and often treacherous television waters.

The temporary advantages of simulcasting? A few dollars can often be picked up, provided the sponsor gets his talent to work in front of the cameras and radio mikes at the same time for less than what they would get if they did the TV and AM shows separately. The discount advantage for the AM advertiser buying television is small at best, and the advertiser gains nothing by a simulcast from that angle, since he gets the same discount, whether it's broadcast at the same time as his radio show or a different time, just as long as he's on the same network. He may pick up some values from putting his TV show on at a time which has become traditionally associated with his radio broadcast. Probably, both We The People and Talent Scouts on CBS have gained from this.

On the other side of the ledger—note that fewer and fewer shows lend themselves in any way to simulcasting. Sportscasting, audience participation, and talent shows probably are the remaining categories. I know very little about sportscasting—but as far as audience participation is concerned, I can speak with some authority in terms of both Winner Take All (Chevrolet) and Stop The Music (Admiral and Old Gold), both of which are on television with shows completely different and distinct from their radio versions. Stop The Music, for example, has developed naturally into a full-fledged variety show, studded with visual appeals, and different in tempo, flavor, and rhythm from the radio show, which remains basically a fast-moving musical quiz. Winner Take All, likewise, gets full-time video thinking. Simulcasting either of these properties would necessarily compromise their values—make them less successful—i.e., worth less to the advertiser.

Another point: The best time period in radio may not correspond to the best time period in the TV lineup. A show which is beautifully placed in radio may find itself, in the TV schedule, playing opposite such heavyweights as Milton Berle, Toast of the Town, or Stop The Music. The advertiser who can buy independently in AM or TV can obviously do a more effective placement job.

To simulcast or not to simulcast is an interesting question for 1949—but I seriously doubt that it will prove discussion-worthy in 1950. The simulcast has been an interesting, transitional, and helpful device, but it has almost outlived its usefulness.

It is impossible when simulcasting to have both a dandy AM show and a dandy TV show...something has to give.

Mark Goodson
Radio, TV Producer
New York

This question is dangerous because it is a mirage. Even the short history of television has already proven the thesis which is best outlined in the wording of the George Foster Peabody Award which our Actors' Studio won: "For outstanding contribution to the art of television."

Of itself this is sufficient proof that television is not a hodge-podge of other art forms such as radio, the theater, or Hollywood, Believing sincerely that it is an art form, programs must be conceived, designed, written, and produced with television audiences in mind. The chimera of a client's advertising dollar being more effectively spent in a combined AM-TV show is successfully exploded in the many painful examples which are available today. It is my belief that they must dwindle and die.
The budget economies which a client can effect by sponsoring a combined program is inevitably outweighed by a quality loss. This quality loss is reflected in reduced audience, so the economy is a mirage. Q. E. D.

Henry S. White
President
World Video, Inc., N. Y.

It is unsound at this stage of television’s growth to state with finality that a simultaneous radio-television program is a better per dollar advertising buy than separate radio and television times. Actually, a sponsor of a simulcast is competing with himself for audience. Our surveys have yet to reveal one television home that is not also a radio home.

In major television markets, such as New York, Philadelphia, and Chicago, the advertiser can reach a really sizable audience through television. Thus, in my opinion, the television potential becomes a serious consideration only in such areas at the present time. In such markets, if an advertiser can reach a high potential for a small enough added consideration, his simulcast is a better buy than separate AM and TV programs.

Our Horn & Hardart’s Children’s Hour, which is simulcast over WCAU and WCAU-TV every Sunday from 11:30 a.m. to 12:30 p.m., is a good case in point. The program enjoys this area’s top radio rating. At the time the show is televised, no other station is on the air. Thus, the program catches the entire available television audience. Most important, though, the program lends itself ideally to television. The radio program does not have to be changed in the slightest; for, other than a few costumes, it is exactly the same show that built the radio audience.

The sponsor in this case—and the same should be true in all successful simulcasts—has practically no additional talent expenditure. He is not forced to change a successful radio format to meet TV requirements.

Lit Brothers Department Store, another of our simulcast sponsors, presents Lit’s Have Fun across the board (Please turn to page 62)

WCFL—The Voice of Labor—offers an unequalled plus factor in audience loyalty. There is a union member in 2 out of 3 families in the greater Chicago area, a foundation upon which WCFL is building one of the most responsive product-buying markets in radio today.
CHESEBROUGH
(Continued from page 25)

years. Since a country doctor is everything from a Dutch uncle to an amateur detective, the range of story material, within the prescribed framework of the show's appeal, was almost unlimited. Comedy, love stories, adventure stories, mystery, melodrama, farce—all these are a part of a country doctor's life, and became the source for the material for Dr. Christian.

In the nearly 12 years that Chesebrough has sponsored Dr. Christian, the program has changed but slightly. Only the addition of the annual "Dr. Christian Award" script contest* and the application of agency research findings to the show have made any noticeable changes in its over-all handling and merchandising.

The script contest, which was added in 1941, has been a promotional success. Briefly, it is a contest in which writers, both amateurs pecking out their first scripts, and seasoned radio veterans with cross-indexed idea files, have equal opportunities at a $2000 first prize for the best Dr. Christian script. At the same time, about 50 more scripts are purchased at varying prices (although the lowest is still enough to make the "scale rates" for writers) for use throughout the year. Thus, in one stroke, the show is publicized and has its choice of over 3000 scripts—more than enough to find the year's supply that conforms to the basic appeal of the Dr. Christian show.

In recent years, McCann-Erickson has brought a good deal of research findings to bear on the commercials, and, to some extent, on the program in a continuing effort to improve it. Generally speaking, this agency research is more a matter of making a series of general radio studies, and then relating pertinent findings to Dr. Christian, than it is a series of specific studies.

For example, not long ago McCann-Erickson's research staff made a general study of the efficacy of the integrated commercial (i.e., those in which the star or stars of a show participate) vs. the straight commercial. It was found that integrated commercials rated higher in approval, and eventually in their power to move goods off a dealer's shelf. Therefore, today one of the three commercials on a Dr. Christian broadcast is done by Rose-

* Such contests, of which the Dr. Christian annual script search is the best known, will be the subject of a future spunson study.
It's a good question. A radio station can be first with all kinds of people:

It can be first with left-handed schoolteachers, or seven-foot motormen, or women having their hair done, or men with one foot on a brass rail.

So what?

So this: ask Mr. Hooper who's first in Baltimore—in the departments that count. Such as: WFBR: First in morning audience. WFBR: First in afternoon audience. And in the three-ring, all-star sweepstakes department—WFBR: FIRST IN TOTAL RATED PERIODS!* Plus: something no other Baltimore station can even approach—a listener loyalty factor, represented by over 100,000 people who come to WFBR to see a broadcast every 365 days!

Private memo to timebuyers: Fall is just around the corner. In Baltimore, if you want to be first—you need

*May-June Hooper Report

THE BALTIMORE STATION WITH 100,000 PLUS

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

29 AUGUST 1949
CHESEBROUGH
(Continued from page 40)
sales force, both for their information and to use as a selling tool on the druggists and others who stock Chesbrough products. When Vaseline Cream Hair Tonic was introduced in January 1943, the salesmen were informed that it would be heavily pre-sold by radio and by other media. When it was decided to introduce the new Vaseline Soapless Shampoo recently on the West Coast, the salesmen were told the details of the big newspaper campaign, plus cut-ins on the CBS Pacific Network broadcasts of Dr. Christian. Chesbough considers that a sales force that knows “what’s going on” in advertising can do a better job.

Research, merchandising, and publicity pay off. Ratings on Dr. Christian, when measured against talent costs (estimate: between $5000 and $6500 weekly), show up extremely well. The rating range on Dr. Christian, which is heard on a 52-week basis, is between 3.0 and 11.0 usually, with 10.5 being about the average during the winter listening period.

No basic changes in Dr. Christian are anticipated. There may be, eventually, a TV version of the show, but it is still in the idea stage. Meanwhile, it is expected to continue as it is, one of radio’s steadiest selling vehicles.

Only occasionally, and only in recent months, has Chesbrough gone outside the folksy realm of Dr. Christian in broadcast advertising. The results have been varied. In the first seven months of 1949, Chesbrough and McCann-Erickson tried out Little Herman, in an attempt to reach metropolitan audiences in the same way they reached rural audiences with Dr. Christian. (The appeal of Dr. C. is not limited to non-metropolitan areas, but it gets its best results and heaviest listening there.) Little Herman, a 30-minute weekly show on ABC, was a sort of whimsical mystery show that tried to combine the appeal of Dr. Christian with the detective work done by a genial ex-con who helped the New York police solve cases. Since it was neither family drama nor mystery fiction, it never quite got into focus, and despite a good deal of time and promotional effort spent on it, never succeeded. It went off the air on 12 July 1949 and is not expected back. Interestingly enough, the commercials on Little Herman were much the same as those on Dr. Christian, since the agency figured it would reach an entirely new audience segment with the show.

Using radio on a national basis, either with programs or transcribed announcements, is not a phase of broadcast selling that Chesbough has felt much need of in this country. At the end of 1946, and for part of 1947, Chesbough made a trial run with c.t. announcements that sold Vaseline Hair Tonic in major markets on a national basis. The results were good, but Chesbough believes that its product distribution is such that network radio does the best job.

Chesbough is also in television now. Between April 1949 and July 1949 it sponsored a low-cost TV film series, Greatest Fights of the Century, to reach a male audience on behalf of Vaseline Cream Hair Tonic. The show, a package controlled by Cayton, Inc., had the lowest budget in network TV: $900 (for five-minute length) for the works weekly on a 12-station NBC-TV network. Cayton, a small New York ad agency which sold the show on the basis of a low-cost pitch to the sponsor, spotted the show in a time period following the Friday Gillette bunts from Madison Square Garden to get the flow of audience from the boxing event. Chesbough will return on 9 September with Greatest Fights of the Century on NBC-TV in a 15-minute length on some 22 stations.

McCann-Erickson’s TV department, caught somewhat flat-footed by the Cayton deal, is back in there pitching. Through McCann, Chesbough will sponsor the Roller Derby on an initial 12-station TV network of ABC with a 52-week contract. It will be scanned on Thursday nights for a half-hour. The show, which starts for Chesbough about the middle of October, will be selling Vaseline Hair Tonic, again to a primarily male audience.

Both sports programs are expected to do a good job for Chesbough male-appeal products. Future TV plans may change when Chesbough finds a suitable vehicle to sell the whole product line to a general audience.

Although the bulk of the Chesbough business is in the U. S., there is also a 40-nation export business. Where Chesbough products go abroad, radio goes, too. Chesbough has announcement schedules on the air, along with newspaper campaigns, in Australia, Canada, New Zealand, Peru, Newfoundland (now part of
Canada), and Puerto Rico. In Mexico, Chesebrough sponsors a Spanish version of Take It Or Leave It, a 30-minute weekly live show on Wednesday nights, heard on station XEQ.

In terms of the advertising budget, Chesebrough is spending over two-thirds of a $2,500,000 budget in broadcast advertising.

In terms of sales, both domestic and foreign, radio and TV are doing their sales job well.

In terms of the lesson for other advertisers, Chesebrough is a model of how a consistent approach to a medium can pay off at radio's box office—the sales counter.

**TIME BUYING**

*(Continued from page 34)*

importance and demands this type of service.

The result has been and continues to be timebuying with less information than the buyers should have. Luckily, this is changing rapidly. In place of multi-color station logs, individual stations are publishing their logs in Radiotime, the broadcast publication listing schedules of radio and television stations. Radiotime has a long hard row to hoe, but timebuyers are all for it and, when it becomes truly representative, it will make for better timebuying with less timebuyer and station representative sweat. The Canadian equivalent, also called Radiotime, is doing a top job—and even though the station logs reported are only a small percentage of the total U.S. outlets, it's saving hours of timebuyers' time now. Radiotime is young (first issue, January 1949), but it's already part of required basic data for timebuying.

The failure or the success of a selective broadcast campaign is determined as often as not by the job of the timebuyer. It's true, of course, as indicated in an earlier sponsor report, that there are a great number of factors in timebuying which a timebuyer cannot control. A contributing factor in his inability to control timebuying 100% is his lack of all the basic factors that would enable him to do a 100% job of scheduling. Many campaigns are decided upon and placed in a hurry because of sudden realization of opportunities or emergencies. Unlike network broadcast advertising, selective has an immediacy that makes it the firefighting section of air advertising. When business is off in a specific area.
there are two forms of advertising called into play to offset the decline, newspaper and selective broadcasting. Since selective can be started faster than newspapers—the latter requiring art, plates, mats, etc.—it's the crisis medium. An announcement can be on the air as quickly as two hours after a decision has been made to use broadcast advertising on a market-by-market basis. The very speed with which it can be put to work makes it essential that a timebuyer have as much data as possible at his fingertips all the time. There frequently isn't time to check and counter-check.

Station-coverage information is another essential for timebuying. This is one reason why timebuyers generally have been pro-BMB, despite its limitations. Before the Broadcast Measurement Bureau, coverage data were of such variety, and based upon such diverse measurement, as to be partially useless. Timebuyers read coverage reports and then took out their crystal ball. With BMB, they had a standard yardstick, even though it was a yardstick that was unfair to certain stations and downright misleading in some areas. The new BMB, due this fall, will correct some of the research errors of the first study. It still is not the ideal answer. One thing, however, is certain. BMB gives the same kind of information for every station. That's a big step in a basic informational source. What's wrong is that it doesn't mean the same thing for every station. One station obtains its once-a-week (or better) listening from one top program that's unduplicated on any other station for hundreds of miles around. Another has a newscaster that "everyone" tunes, regardless of static or normal listening habits. There is still the third and most important group which tunes stations "regularly," "most," etc. They still go into making once-a-week listening figures, and it's their once-a-week listening which should be the basis for any form of coverage maps, reports, or other data. Hooper makes coverage reports. So does Conlon, who reports on smaller markets. But since neither is anywhere near universal, each is at the best just supplementary information—helpful, perhaps, when making a close decision between two stations, but that's all.

There is a great difference between station managements. One puts an announcement or program on the air and feels that its responsibility to the advertiser stops there. Another really merchandises the advertising with tailers, via direct mail, and frequently on the air. No way has yet been developed for a timebuyer to have at his fingertips comprehensive evaluation of station management, except through personal knowledge. The latter becomes more and more difficult as the number of stations covering the U.S. grows by leaps and bounds. Some timebuyers do have a fine grasp of the quality of managements of the stations that they buy. They have obtained this by frequent trips into the field, attendance at National Association of Broadcasters' conventions and district meetings, and an open-door policy while they're in their offices. This frequently makes for an 18-hour day, but it always makes for better selective timebuying.

All that this report has described as basic is fundamental to good timebuying. Good timebuying is basic for the successful use of selective broadcast advertising. Good selective broadcast advertising is basic for direct sales.

**DISK JOCKEYS**

*(Continued from page 29)*

of day or night, type of audience to be reached all have a bearing on proper disk-jockey programing. Where the melodic mysteries of be-bop will create a large teenage listening audience in late afternoon or evening, all the frenzied musical outpourings of Dizzy Gillespie, high priest of the be-bop cult, won't mean a thing to the housewife contingent at eleven in the morning. For that portion of a platter spinner's audience the soothing, romantic vocal-istics of a Perry Como or a Vic Damone are indicated.

Disk-jockey routining doesn't have to go to the extremes of weird jazz or swoon crooners. *Middle-of-the-road* (Please turn to page 46)
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
DISK JOCKEY
(Continued from page 44)

programming, with shrewd pacing and changes of mood, can serve a local station and advertiser very well. An outstanding example of intelligent handling of disk-jockey programs is the 8 a.m. to 5 p.m. d.j. block programming of WHHM, Memphis. Using one- and two-hour segments, a different jockey on each, the day-long turntable spinning has change of pace, showmanship, and variety. Early morning program is of the "dawn patrol" type: mid-morning offers Kenny Sargent (former vocalist with the Casa Loma orchestra) beaming romantic disks to the ladies; noon show is an "anything goes" sort of program; early afternoon features semi-classical music; late afternoon offers jive records and talk, platter chatter, "inside stuff" on pop disks.

WHHM's program department feels that an audience will stay tuned to a disk-jockey program after the first six minutes—and that the last six minutes will determine whether listeners will hold over for the next program.

WHHM record spinners therefore see to it that the three first and last tunes on their shows are particularly appealing and capable of holding an audience. Typical of the thought behind WHHM turntable twirling is the avoidance of Christmas and Easter records during those holiday seasons. The raison: every other station follows the set formula of playing seasonal songs to death, thus making WHHM the place to dial for relief from repetition. That thinking is applied even to Crosby platters.

The program ideas that can be applied to record playing on the air are innumerable. On WBRE, Wilkes-Barre, Pa., Fran McLaughlin and Bob Bacon comprise a two-jockey team on Dr. Heeke and Mr. Jive, the former representing dignified, classical music, the latter alternating with the modern side of music. There is nothing fundamentally new about such contrasting of music, but the application of a Jekyll-Hyde personality to a platter is novel and imaginative.

Another slightly different approach to spinning recordings is that of Michael Woloson on Scranton's WSCR. Playing on the Woloson's Workshop title of his program, Woloson asks listeners for requests for disks to be "worked on"—records that have been neglected, or platters that should be heard again. The "workshop" angle gives this session a point and meaning which it would lack as a straight one-disk-after-the-other half-hour.

Many of the country's d.j. contingent prefer to build and maintain an audience through specializing in one type of music rather than presenting a varied program in a different way. WPCH's (Pittsburgh) Paul Richardson spins an afternoon hour, six times weekly, of musical comedy and revue songs, standards, pop-classic and light concert music, and production numbers. Richardson is typical of many jockeys who eschew juke-box audiences for an older, more universal group of listeners.

A highly important type of specialized disk jockeying is the recorded hillbilly and folk-music program. While at first blush it might seem that Western and folk ditties on wax rural areas, the success of this type of program has been surprisingly common. It would be more or less confined to people in metropolitan districts. Even in the entirely cosmopolitan atmosphere of New York, several folk-music platter twirlers have attracted considerable
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
audiences. Outstanding among them is WOV's Rosalie Allen, whose Prairie Stars is one of that station's strongest mail-pullers. Nelson King is another who has gained national prominence through spinning only hillbilly and Western recordings on a four-hour, seven-nights-a-week show called Jamboree on WCKY, Cincinnati.

Disk jockeying can take practically any form that a d.j. wants—and is able to sell to a station's program director. Lowell Blanchard, on Knoxville's WNOX, breaks up his two-and-three-quarter-hour program with pop records interspersed with jokes, good thoughts for the day, latest hit tunes, "oldies," children's music, and Western songs, each division occupying a time segment of its own on the morning show. Charlie Hall's Wax Works on WCSC, Charleston, S. C., offers popular recordings and light chatter for the first three-quarters of his mid-night stint, with the last 15 minutes given over to uninterrupted mood music featuring one band or vocalist. The Record Shop, conducted by Jim Hamilton on Chicago's WIND, devotes part of its two-hour afternoon slot to record reminiscences, to reviews of new disks, and to predictions of future hit songs.

Supplementing a disk jockey's own personality, imagination, and handling of his waxed material are the devices of guest-star appearances, giveaways, quizzes, or any other gimmicks he can dream up. Name band leaders and vocalists are, of course, a natural for guest appearances on a d.j. show, and because of the obvious tie-up most platter spinners try to entice any recording artists passing through their localities into a guest shot. Usually it's not too difficult to get even the biggest names in front of a local microphone, inasmuch as the appearance can help attendance at the ballroom, hotel, or theater where the band or singer is appearing, as much as it helps the prestige of the particular disk jockey's program.

Some of the turntable coterie go in for variations of the guest-shot formula. Ed Hudson, with Spotlight on Rhythm on WORK in York, Pa., uses a simple but highly effective twist that's guaranteed to build local audiences. On the 12:12:15 p.m. portion of his daily 70-minute program he features a teenage boy or girl as guest disk jockey. This stunt has made Spotlight on Rhythm one of the top-rated d.j. shows in the York area.

There are other gimmicks that wax whirlers with an eye for cogent programing use to good effect. Bon Bon, former singer with the late Jan Savitt's band, trots out virtually everything in the book on his just-started hour-long platter show on WDAS, Philadelphia. In addition to a normal amount of record revolting and a daily guest-star appearance, Bon Bon features sports and news, interviews with people from all walks of life, an inquiring reporter, social events and entertainment calendar, and a "mother of the day" award. The woman nominated (by audience mail) as mother of the day goes a large box of bon bons.

Contests constitute the major gimmick used by disk jockeys on local stations. The most obvious, but effective, contest is the one to determine favorite bands, male and female vocalist, songs, etc. But, as with program ideas, there is no limit to the various types of contests that can be used. The Bacon for Breakfast morning "wake-up show" on WBBR, Wilkes-Barre, ran a public-service fund-raising contest which wound up helping a disabled veteran to build a home. Tom Hughes' Musical Mailbag on WSLS in Roanoke, Va., gives rewards for good household hints. WDBX'S Chattanooga Morning Mam', with Bill Palmer handling the records and chatter, runs an "orchid lady of the week" contest, the floral award going to the most "deserving" woman of the previous seven days.

Disk-jockey shows with the name value of Tommy Dorsey, Paul White man, Duke Ellington, and the new Kate Smith platter session starting on ABC don't need the programing ideas and twists that their colleagues on local stations must use to stand out in their territory. The pull of the Dorsey or Smith name alone is enough to insure a sizable audience. But with several jockey competitors on the same station, plus additional spinners on other stations in the same town or area, a turntable impresario must have the imagination that can give birth to novel, interesting program features and ideas if he wants to do himself or his station any good and if he wants to keep adding to his list of participating sponsors. There's much more to disk jockeying than merely putting records on a turntable and then playing the other side.

---

KFYR's coverage IS terrific -- but that's only part of our sales-making impact. KFYR is the Number One station ... in the Number One agricultural state in the union. North Dakota leads ALL other states in increase in per capita income since 1940 ... a juicy 356% as against the national average of 130%.

KFYR 550 KC 5000 WATTS NBC AFFILIATE REP. JOHN BLAIR Bismarck, North Dakota
WHO'S
GOT
THE
5th
SURVEY?

SPONSOR would like to know
more than meets the eye

More than the cameras, the lights, the settings—
and NBC has the finest the industry can offer . . .

more, too, than the superb NBC amplifiers, transmitters,
mobile units—the whole complex array of television facilities . . .

more than any of these . . .
<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**September 1949**

East: Comparedograph in next issue

**SPONSORS**

**PROGRAMS**
# TV COMPARAGRAPHER

## Midwest

### September 1949

Radio Comparagraph in next issue

### Sponsors

<table>
<thead>
<tr>
<th>Time</th>
<th>Sponsor</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:15</td>
<td>ABC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>4:30</td>
<td>CBS</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>4:45</td>
<td>DuMont</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>5:00</td>
<td>NBC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>5:15</td>
<td>ABC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>5:30</td>
<td>CBS</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>5:45</td>
<td>DuMont</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>6:00</td>
<td>NBC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>6:15</td>
<td>ABC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>6:30</td>
<td>CBS</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>6:45</td>
<td>DuMont</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>7:00</td>
<td>NBC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>7:15</td>
<td>ABC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>7:30</td>
<td>CBS</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>7:45</td>
<td>DuMont</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>8:00</td>
<td>NBC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>8:15</td>
<td>ABC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>8:30</td>
<td>CBS</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>8:45</td>
<td>DuMont</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>9:00</td>
<td>NBC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>9:15</td>
<td>ABC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>9:30</td>
<td>CBS</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>9:45</td>
<td>DuMont</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>10:00</td>
<td>NBC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>10:15</td>
<td>ABC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>10:30</td>
<td>CBS</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>10:45</td>
<td>DuMont</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>11:00</td>
<td>NBC</td>
<td>The Dore Medal</td>
</tr>
</tbody>
</table>

### Programs

<table>
<thead>
<tr>
<th>Time</th>
<th>Sponsor</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:15</td>
<td>ABC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>4:30</td>
<td>CBS</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>4:45</td>
<td>DuMont</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>5:00</td>
<td>NBC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>5:15</td>
<td>ABC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>5:30</td>
<td>CBS</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>5:45</td>
<td>DuMont</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>6:00</td>
<td>NBC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>6:15</td>
<td>ABC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>6:30</td>
<td>CBS</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>6:45</td>
<td>DuMont</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>7:00</td>
<td>NBC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>7:15</td>
<td>ABC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>7:30</td>
<td>CBS</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>7:45</td>
<td>DuMont</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>8:00</td>
<td>NBC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>8:15</td>
<td>ABC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>8:30</td>
<td>CBS</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>8:45</td>
<td>DuMont</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>9:00</td>
<td>NBC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>9:15</td>
<td>ABC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>9:30</td>
<td>CBS</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>9:45</td>
<td>DuMont</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>10:00</td>
<td>NBC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>10:15</td>
<td>ABC</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>10:30</td>
<td>CBS</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>10:45</td>
<td>DuMont</td>
<td>The Dore Medal</td>
</tr>
<tr>
<td>11:00</td>
<td>NBC</td>
<td>The Dore Medal</td>
</tr>
</tbody>
</table>
it's experience that makes NBC programs the most viewable in America.

For back of the varied skills of the NBC engineer, producer, director, and cameraman are more than twenty years of NBC-RCA experiments in sight-and-sound . . . brilliant innovations, advanced techniques, tested and refined on five owned-and-operated stations.

it's experience that has made NBC Television America's No. 1 Network.
Network TV business declined sharply in July from June, but national and regional selective and local TV volume showed little change. Whereas June’s network figure was 257.8% of the average of the preceding 12 months, July’s was 175.4% above this base figure. The July volume of national and regional selective was 184.1%, as compared with 185.6% for June, while local retail dipped in this period from 262.2% to 242.8%. Tobacco, soaps, and toiletries replaced radio, television, and appliances as the largest users of network TV. Jewelry, with 30.9% of total, strengthened its first place spot in selective, followed by beer and wine, tobacco, and food. Radio, television and appliances, with 24.5%, continued to lead in the local field, followed by miscellaneous, automotive, and food.

### TOTAL AND TEN-CITY TRENDS

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>JUNE</th>
<th>JULY</th>
<th>AUG</th>
<th>SEPT</th>
<th>OCT</th>
<th>NOV</th>
<th>DEC</th>
<th>JAN</th>
<th>FEB</th>
<th>MAR</th>
<th>APR</th>
<th>MAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>NETWORK</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>National</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Regional</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Local</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### BREAKDOWN OF TV BY BUSINESS CATEGORIES

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>JUNE</th>
<th>JULY</th>
<th>AUG</th>
<th>SEPT</th>
<th>OCT</th>
<th>NOV</th>
<th>DEC</th>
<th>JAN</th>
<th>FEB</th>
<th>MAR</th>
<th>APR</th>
<th>MAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>NETWORK</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Automotive</td>
<td>16.6</td>
<td>16.2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Food</td>
<td>8.7</td>
<td>11.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clothing</td>
<td>0.6</td>
<td>0.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Radio TV &amp; Appl</td>
<td>26.2</td>
<td>12.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soaps &amp; Toiletries</td>
<td>14.6</td>
<td>10.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tobacco</td>
<td>15.3</td>
<td>21.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Misc</td>
<td>4.2</td>
<td>5.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beer &amp; Wine</td>
<td>0.4</td>
<td>0.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conf &amp; Soft Drinks</td>
<td>3.9</td>
<td>5.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Home Furn</td>
<td>0.1</td>
<td>0.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drugs</td>
<td>1.4</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NATIONAL &amp; REGIONAL SELECTIVE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Automotive</td>
<td>7.6</td>
<td>4.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conf &amp; Soft Drinks</td>
<td>2.9</td>
<td>3.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beer &amp; Wine</td>
<td>14.1</td>
<td>16.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drugs</td>
<td>0.3</td>
<td>0.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Food</td>
<td>14.3</td>
<td>13.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clothing</td>
<td>2.6</td>
<td>1.2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Radio TV &amp; Appl</td>
<td>10.2</td>
<td>4.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soaps &amp; Toiletries</td>
<td>3.4</td>
<td>3.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tobacco</td>
<td>11.0</td>
<td>15.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jewelry</td>
<td>27.6</td>
<td>30.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Misc</td>
<td>2.7</td>
<td>2.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Builders &amp; Sup</td>
<td>1.0</td>
<td>0.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Home Furn</td>
<td>2.1</td>
<td>1.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LOCAL RETAIL</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Automotive</td>
<td>12.8</td>
<td>14.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Banks</td>
<td>4.9</td>
<td>6.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dept Stores</td>
<td>7.6</td>
<td>4.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Food</td>
<td>10.0</td>
<td>11.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Home Furn</td>
<td>5.0</td>
<td>3.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hotels &amp; Rest</td>
<td>2.1</td>
<td>3.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clothing</td>
<td>5.4</td>
<td>4.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Personal Services</td>
<td>8.5</td>
<td>7.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Radio TV &amp; Appl</td>
<td>25.5</td>
<td>24.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Misc</td>
<td>12.3</td>
<td>15.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jewelry</td>
<td>1.5</td>
<td>1.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beer &amp; Wine</td>
<td>1.4</td>
<td>1.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drugs</td>
<td>0.4</td>
<td>0.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tobacco</td>
<td>0.2</td>
<td>0.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conf &amp; Soft Drinks</td>
<td>2.4</td>
<td>3.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
You can predict TV costs

Much of the mystery is disappearing from the budget picture

Not one commercial television program in 25 was produced last season within its original budget. Agencies didn’t know enough about TV production pitfalls. Networks found that the 15% which they apportioned to that bugaboo, “miscellaneous” overhead, was frequently eaten up by one item.

Everybody in TV expected that things would cost more than estimated — and they did. They will cost a lot this fall, but it’s possible to estimate just how much that cost will be. Wally Ross, who publishes a weekly service on television programs, has just completed a survey on costs, hidden and otherwise. He estimates that programs will cost 10% more in 1948-1949 than they cost in 1947-1948. Biggest increases, according to the Ross (Please see charts on pages 58-59 and continuation of text on page 60)
### TYPICAL BUDGET

<table>
<thead>
<tr>
<th>Forum or panel</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>MC</td>
<td>200</td>
</tr>
<tr>
<td>Actors, guests</td>
<td>300</td>
</tr>
<tr>
<td>Narrator</td>
<td>75</td>
</tr>
<tr>
<td>Film and shooting</td>
<td>200</td>
</tr>
<tr>
<td>Art work</td>
<td>75</td>
</tr>
<tr>
<td>Sets and props</td>
<td>50</td>
</tr>
<tr>
<td>Script</td>
<td>175</td>
</tr>
<tr>
<td>Director</td>
<td>225</td>
</tr>
<tr>
<td>Agency commission</td>
<td>328</td>
</tr>
<tr>
<td>Rehearsal (11/2-hr camera)</td>
<td>375</td>
</tr>
<tr>
<td>15% station overhead</td>
<td>300</td>
</tr>
<tr>
<td>Total</td>
<td>$2,303</td>
</tr>
</tbody>
</table>

### One hour comedy-variety

<table>
<thead>
<tr>
<th>Talent, MC</th>
<th>$3000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>1000</td>
</tr>
<tr>
<td>Sets and props</td>
<td>650</td>
</tr>
<tr>
<td>Costumes</td>
<td>500</td>
</tr>
<tr>
<td>Orchestra</td>
<td>1500</td>
</tr>
<tr>
<td>Direction</td>
<td>250</td>
</tr>
<tr>
<td>Agency commission</td>
<td>1214</td>
</tr>
<tr>
<td>5-hour camera rehearsal</td>
<td>1250</td>
</tr>
<tr>
<td>15% misc. station overhead</td>
<td>1405</td>
</tr>
<tr>
<td>Total</td>
<td>$10,769</td>
</tr>
</tbody>
</table>

### Half-hour quiz

<table>
<thead>
<tr>
<th>MC, talent, rights, merchandise</th>
<th>$1750</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing</td>
<td>250</td>
</tr>
<tr>
<td>Sets, props, costumes</td>
<td>400</td>
</tr>
<tr>
<td>Director</td>
<td>150</td>
</tr>
<tr>
<td>Agency commission</td>
<td>450</td>
</tr>
<tr>
<td>2-hour camera rehearsal</td>
<td>500</td>
</tr>
<tr>
<td>15% misc. overhead</td>
<td>525</td>
</tr>
<tr>
<td>Total</td>
<td>$4,025</td>
</tr>
</tbody>
</table>

Mark Woods of ABC takes part in "Town Meeting of the Air," now also on television.

A duck, a dwarf and a fiddle help Olsen & Johnson promote Buick on NBC-TV network.

Evelyn McBride and Gloria Shannon award Chevrolet's "Winner Take All prizes" (CBS).
### One hour drama

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lights and adaptations</td>
<td>$1500</td>
</tr>
<tr>
<td>Cast</td>
<td>$2000</td>
</tr>
<tr>
<td>Sets, props, costumes</td>
<td>$1500</td>
</tr>
<tr>
<td>Sound effects, recorded music, art</td>
<td>$200</td>
</tr>
<tr>
<td>Film effects</td>
<td>$450</td>
</tr>
<tr>
<td>Director, asst. and program asst.</td>
<td>$400</td>
</tr>
<tr>
<td>Agency commission</td>
<td>$1065</td>
</tr>
<tr>
<td>0-hour camera rehearsal</td>
<td>$2500</td>
</tr>
<tr>
<td>5% misc. station overhead</td>
<td>$1412</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$11,027</strong></td>
</tr>
</tbody>
</table>

The second wife comes home in "Philco Playhouse's" production of "Rebecca" on NBC.

### Half-hour situation comedy

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material, script</td>
<td>$750</td>
</tr>
<tr>
<td>Cast</td>
<td>$1500</td>
</tr>
<tr>
<td>Sets and props</td>
<td>$500</td>
</tr>
<tr>
<td>Direction</td>
<td>$250</td>
</tr>
<tr>
<td>Music, art, sound effects</td>
<td>$250</td>
</tr>
<tr>
<td>Agency commission</td>
<td>$572</td>
</tr>
<tr>
<td>0-hour camera rehearsal</td>
<td>$1250</td>
</tr>
<tr>
<td>5% overhead for station</td>
<td>$760</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$5832</strong></td>
</tr>
</tbody>
</table>

The Hartmans have a none-too-quiet breakfast before those prying NBC cameras.

### Children's show

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Talent</td>
<td>$250</td>
</tr>
<tr>
<td>Director</td>
<td>$50</td>
</tr>
<tr>
<td>Writing</td>
<td>$35</td>
</tr>
<tr>
<td>Sets and props</td>
<td>$40</td>
</tr>
<tr>
<td>Film</td>
<td>$300</td>
</tr>
<tr>
<td>Agency commission</td>
<td>$120</td>
</tr>
<tr>
<td>1-hr. rehearsal or camera</td>
<td>$250</td>
</tr>
<tr>
<td>15% station overhead</td>
<td>$155</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$1,200</strong></td>
</tr>
</tbody>
</table>

Wilmer the Pigeon builds an enthusiastic following for duMont's "Magic Cottage."
LOS ANGELES—How close are television techniques to motion pictures? Ask Frank Woodruff, one of our directors, about it. He should know ... he has directed 8 movies, as well as Lux Radio Theater. On our show, "Mystery Is My Hobby," he says the number of "cuts" and "inserts" is equal to first-class movie cutting. 75 to 90 cuts and 10 to 15 inserts in a half-hour.

"Mystery Is My Hobby" uses these techniques to perfect advantage. We think it's one of the best buys in television anywhere. Call us or Radio Sales.

THINGS pile up on us so fast that we were surprised to count 10 live cameras at KTTV. These are backed up by 3 film camera chains, a couple of 16 mm. projectors, 3 slide projectors and a halonopticon.

KTTV's two new studios, 15 by 75 each tone with 300 audience seats is will be in use by the time you read this. These, plus our original 10 by 10 studio and permanent kitchen set, give a flexible staging space for any type show. And we do have a variety.

"VARIETY" looked over the field in its Show management issue ... and gave us a nice boost (only West Coast TV station, at that). Talked about our "firsts:" like the Rose Bowl, Jack Benny, Edgar Bergen, "Pantomime Quiz," and Pasadena Playhouse. Thanks, Variety.

We're regularly scheduling other live, bright shows, too. Ask Radio Sales ... they know.

KTTV
OWNED BY LOS ANGELES TIMES—CBS
LOS ANGELES

TV COSTS
(Continued from page 57)

August report, will be in the design, building, and handling of sets and props, as well as in talent costs.

In the past, talent has been willing to work for peanuts. Photostats of checks in the amount of $2.50, paid to dramatic performers in commercial programs during the past season, could be shown.

That day has passed. While no unity prevails among actors' unions at this point of development of advertising on the visual air, there is unity among performers themselves and there will be no $2.50 checks passed out by agencies this fall.

The Ross Report itemizes typical network production charges for 13 items, which range from design and layout of sets at $5.75 an hour to costume handling at $2 an hour.

The 13 fees are:

<table>
<thead>
<tr>
<th>Service</th>
<th>Per hour</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design and layout</td>
<td>$5.75</td>
</tr>
<tr>
<td>Furniture selection</td>
<td>$5.75</td>
</tr>
<tr>
<td>Property selection</td>
<td>$4.25</td>
</tr>
<tr>
<td>Costume supervision</td>
<td>$4.25</td>
</tr>
<tr>
<td>Costume handling</td>
<td>$2.50</td>
</tr>
<tr>
<td>Title layout and execution</td>
<td>$3.75</td>
</tr>
<tr>
<td>Construction</td>
<td>$4.25</td>
</tr>
<tr>
<td>Handling</td>
<td>$4.25</td>
</tr>
<tr>
<td>Painting</td>
<td>$4.25</td>
</tr>
<tr>
<td>Preparation of equipment</td>
<td>$4.25</td>
</tr>
<tr>
<td>Makeup</td>
<td>$3.60</td>
</tr>
<tr>
<td>Stage crew handling</td>
<td>$4.25</td>
</tr>
<tr>
<td>Sound effects</td>
<td>$12.50</td>
</tr>
</tbody>
</table>

Studio rental for camera rehearsals runs from $225 to $250 at networks. On a local-station basis they are about half of this in telecasters outside of New York, Chicago, and Hollywood. Use of the film studio is generally $75 an hour in most big talent centers.

Ross Reports have been fairly accurate in their program cost reports. They have indicated for half-hour situation comedies that Mama (CBS) costs $7500 because it's an elaborate production with rather costly royalties involved. At the other end of the scale in the same situation comedy classification, was Growing Pains (DuMont) with a $1200 nut.

Ross has averaged situation comedy costs at $5032. To this must be added station or network time. In New York the half-hour would cost $900. Network charges depend upon number of stations used.

Typical situation comedy costs

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Script</td>
<td>$756.00</td>
</tr>
<tr>
<td>Cost</td>
<td>$1500.00</td>
</tr>
<tr>
<td>Sets and props</td>
<td>$500.00</td>
</tr>
<tr>
<td>Direction</td>
<td>$250.00</td>
</tr>
<tr>
<td>Music, art, sound effects</td>
<td>$250.00</td>
</tr>
<tr>
<td>Agency commission</td>
<td>$572.00</td>
</tr>
<tr>
<td>Camera rehearsal</td>
<td>$250.00</td>
</tr>
<tr>
<td>15% station average charge</td>
<td>$746.00</td>
</tr>
<tr>
<td>Total</td>
<td>$5832.00</td>
</tr>
</tbody>
</table>

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

ask
John Blair & Co.
about the
HAVENS & MARTIN
STATIONS
IN
RICHMOND

WMBG-AM
WOOD-FM
WTVR-TV
First Stations of Virginia

SPONSOR
While hour-long dramas aren't as expensive as most comedy-variety programs of the same length, they do require top-drawer budgets. During the past season the Ross Reports indicated that Philco Theater was in the $15,000 bracket, while NBC's Repertory Theater, through arena staging, has turned in productions at $3000. Studio One was Ross-reported as costing $2000 per show last season.

An average hour-long drama should cost, it appears:

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rights and adaptations</td>
<td>$1500.00</td>
</tr>
<tr>
<td>Cost</td>
<td>$2000.00</td>
</tr>
<tr>
<td>Sets, props, costumes</td>
<td>$1500.00</td>
</tr>
<tr>
<td>Sound effects, recorded music, art</td>
<td>$200.00</td>
</tr>
<tr>
<td>Film effects</td>
<td>$450.00</td>
</tr>
<tr>
<td>Director and staff</td>
<td>$400.00</td>
</tr>
<tr>
<td>Agency commission</td>
<td>$1650.00</td>
</tr>
<tr>
<td>16 hours camera rehearsal</td>
<td>$2500.00</td>
</tr>
<tr>
<td>15% miscellaneous station charge</td>
<td>$1412.00</td>
</tr>
<tr>
<td>Total</td>
<td>$11,927.60</td>
</tr>
</tbody>
</table>

Half-hour drama costs run about half of this figure with Esty bringing in Colgate Theater at $4500 and Campbell-Ewald producing Chevrolet on Broadway at $6500.

How-to-do-it programs are low-cost. It's possible to do a 15-minute service-type show at $1650, and many of them like Dione Lucas Cooking and Jon Gnagy are much less than this average figure.

Comedy-variety programs can cost up to the reported $25,000 for Berle's Texaco Star Theater, with the Olsen and Johnson Fireball Fun for All reported by Ross as having hit the fantastic figure of $38,000. Ross indicates that regular costs for this program will be in the neighborhood of $20,000.

The average hour-long comedy-variety program should, according to Ross, cost $10,769. Typical costs break down in the following manner:

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Talent</td>
<td>$3600.00</td>
</tr>
<tr>
<td>Material (gags, routines)</td>
<td>$1000.00</td>
</tr>
<tr>
<td>Sets and props</td>
<td>$610.00</td>
</tr>
<tr>
<td>Costumes</td>
<td>$550.00</td>
</tr>
<tr>
<td>Orchestra</td>
<td>$1500.00</td>
</tr>
<tr>
<td>Direction</td>
<td>$250.00</td>
</tr>
<tr>
<td>Agency commission</td>
<td>$1214.00</td>
</tr>
<tr>
<td>5-hour camera rehearsal</td>
<td>$1250.00</td>
</tr>
<tr>
<td>15% miscellaneous station fee</td>
<td>$1405.00</td>
</tr>
<tr>
<td>Total</td>
<td>$10,689.00</td>
</tr>
</tbody>
</table>

Half-hour comedy-variety programs run even less than half of this, with the Ross-reported average $4443.

Strip musicals (five times a week, 15-minutes a telecast) can be done at an average of $4905. The range on this type of visual airing is very great, since it takes in everything from a real production to a simple one-gal program like Bergy.

Forums or panel telecasts are reported by Ross as running from

---

He Doesn't Let It Grow Under His Feet

Manicuring the lawn with a mechanized mower or trimming the ears off a "shilly-shallying fuzzy-duzzy," he is a tireless worker who cuts through grass and the complexities of big government with equal facility.

As a widely listened-to network news commentator, he brings his intense energy to bear nightly on "the top of the news as it looks from Washington." His aggressive reporting has built a weekly audience estimated at 13,500,000, great numbers of whom regard him with esteem akin to religious fervor.

Currently sponsored on more than 300 stations, his broadcast—the Fulton Lewis, Jr. program—is the original "news co-op." It 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 local Mutual outlet—or the Co-operative Program Department, Mutual Broadcasting System, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago, 11).
American TV Forum at $3500 and People’s Platform at $1000.

While half-hour quiz programs in a number of cases can also be classified as panel programs—Who Said That?, Say It With Acting, etc.—the most popular quiz programs are those played with studio audiences and home audiences, such as Winner Take All, Stop the Music. Spin the Picture, and Guess Who?

They are inexpensive, running from Stop the Music which costs $5000 in half-hour segments, to Say It With Acting at $1000. The average top-pull quiz costs around $1025 and the breakdown of costs, according to Ross, is:

Typical half-hour quiz costs

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>MC, talent, rights, make</td>
<td>$1,750.00</td>
</tr>
<tr>
<td>Scripting</td>
<td>250.00</td>
</tr>
<tr>
<td>Sets, props, costumes</td>
<td>400.00</td>
</tr>
<tr>
<td>Director</td>
<td>750.00</td>
</tr>
<tr>
<td>Agency commission</td>
<td>450.00</td>
</tr>
<tr>
<td>1-hour camera rehearsal</td>
<td>500.00</td>
</tr>
<tr>
<td>15% miscellaneous overhead</td>
<td>250.00</td>
</tr>
<tr>
<td>Total</td>
<td>$4,025.00</td>
</tr>
</tbody>
</table>

The children’s hour in television is as important as the radio children’s hour was and is still in most sections of the nation.

A few of the television juvenile programs are big productions, but many can be purchased at $750 per quarter-hour. The presentations such as Mr. I. Magination, Honedy Doody, and Super Circus run into the multiple thousands per airing. Where the money goes in a TV children’s hour airing is another Ross-reported detailing.

Typical half-hour TV children’s program costs

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Talent</td>
<td>$250.00</td>
</tr>
<tr>
<td>Director</td>
<td>50.00</td>
</tr>
<tr>
<td>Writing</td>
<td>35.00</td>
</tr>
<tr>
<td>Sets and props</td>
<td>40.00</td>
</tr>
<tr>
<td>Film</td>
<td>350.00</td>
</tr>
<tr>
<td>Agency commission</td>
<td>125.00</td>
</tr>
<tr>
<td>15% station overhead</td>
<td>150.00</td>
</tr>
<tr>
<td>Total</td>
<td>$1,200.00</td>
</tr>
</tbody>
</table>

In many cases these costs are not much higher than radio program budgets. At no time, however, do TV costs drop to radio lows. That’s because personnel for the simplest visual program is roughly six times what it is for the one-man radio airing. Forgetting the radio programs that produce neither great audiences nor great sales, TV programs can be brought in at comparative costs.

Charlie Mortimer of General Foods was not altogether right in his recent statement that TV is a “blue chip gamble.” All advertising in a sense is a gamble. But it’s becoming possible, in television, to count the cost before the play.

TV is a business—even if it is show-business.

MR. SPONSOR ASKS
(Continued from page 39)

on radio from 10:10-15 a.m. with a Tuesday simulcast from 10-11 a.m. The simulcast period follows the radio format faithfully. From 10:15-10:45 a.m., when the show is strictly a television, production, most of the visual material is used. During the 10:45-11 segment, which is transcribed for radio, re-broadcast the next day, Lists Have Fun reverts to the first 15-minute format. The entire program has worked very well; the radio and television audiences and the sponsor all like it.

Simulcasts, to be successful, must be just that. Too many radio programs play to the visual portion of the audience and wonder why their radio ratings begin to slip. Whenever this happens, it is time for Mr. Sponsor to start thinking about separate programs.

Perhaps the day will come when the TV audience in every market will force Mr. Sponsor into studying cost per dollar of simulcasts. Right now, though, that day looks a long way off.

In our opinion, unless a sponsor’s program lends itself ideally to the project, he is wasting both his radio and television dollar. He will do well to study each case and each market individually. And he had better study carefully; for he may be knocking his own block off in both media.

ALEX ROSENZWEIG
V.p. in Charge of Sales
WCAU, WCAU-TV, Phila.

CITY HOOPERATINGS
(Continued from page 27)

Indicative of how far off such a situation may go are figures made available by the Nielsen Radio Index for two programs. Program A has an NRI average of 6.7 in metropolitan New York. In the area outside of the five-cent telephone call, the same program has a rating of 2.8. Program B has a 1.7 in the New York minimum telephone area. In the outside area it has a 6.4. If a differential like this is possible in New York where there is a great concentration of population within the five-cent-call service area, it’s much greater in most station areas where only 10% to 15% of the population is located within the five-cent zone.

(Please turn to page 65)
5th Season Starts September 11
THEATRE GUILD ON THE AIR
NOW ON NBC * 8:30 P.M. (EDT) SUNDAYS

To bring the theatre's best to America's radio audience, United States Steel presents distinguished stars of stage and screen...in full-hour performances of Broadway's hit plays...produced by The Theatre Guild.

NEW TIME!
NEW NETWORK!
RADIO DRAMA AT ITS BEST!

... and GEORGE HICKS speaking for U.S. STEEL
<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>PROGRAM</th>
<th>TIME</th>
<th>OFFER</th>
<th>TERMS</th>
<th>OUTLET</th>
</tr>
</thead>
<tbody>
<tr>
<td>BIDDEFORD HARDWARE CO</td>
<td>Hardware</td>
<td>Man On The Street</td>
<td>MTWTF 12:30 - 12:45 pm</td>
<td>Fifty cents is given to everyone who appears on the program. Also have Jackpot prize.</td>
<td>Contestant must answer jackpot question.</td>
<td>WIDE Biddeford, Maine</td>
</tr>
<tr>
<td>CONTINENTAL BAKING CO</td>
<td>Baked goods</td>
<td>Grand Slam</td>
<td>MTWTF 11:30 - 11:45 am</td>
<td>Various Prizes.</td>
<td>Listeners compete with studio audience. Send five questions on subject of music, odd names of two products, to program, N. Y.</td>
<td>CBS</td>
</tr>
<tr>
<td>GENERAL FOODS CORP</td>
<td>Various</td>
<td>Mrs. Burton</td>
<td>MTWTF 2:21:15 pm</td>
<td>Recipe folder.</td>
<td>Send name and address to Jell-O, Battle Creek, Mich.</td>
<td>CBS</td>
</tr>
<tr>
<td>GORDON ELECTRIC CO</td>
<td>Kelvinator</td>
<td>Kelvinator</td>
<td>Monday 6:30-6:45 pm</td>
<td>Kelvinator Home Freezer.</td>
<td>Listener must answer phone with: &quot;Kelvinator . . . cold clear to the floor.&quot; Then mystery question must be answered.</td>
<td>KATE Albert Lea-Austin, Minn.</td>
</tr>
<tr>
<td>GRUEN WATCH CO</td>
<td>Watches</td>
<td>Hollywood Calling</td>
<td>Sunday 7-7:30 pm</td>
<td>Prizes worth up to $400, including complete set and props from recent motion pictures. Every listener who answers phone receives a Gruen watch.</td>
<td>Contestants who answer their question correctly will be given a chance to identify the &quot;Film of Fortune&quot; for a Jackpot prize.</td>
<td>NBC</td>
</tr>
<tr>
<td>LEE MOTORS</td>
<td>Automobiles</td>
<td>Sports Parade</td>
<td>MTWTF 6:15-6:30 pm</td>
<td>Various auto parts</td>
<td>Listener must identify owner of a new Ford from jingle read on the air.</td>
<td>KATE Albert Lea-Austin, Minn.</td>
</tr>
<tr>
<td>PARTICIPATING</td>
<td>Various</td>
<td>Major League and Pacific Coast League Baseball</td>
<td>Tu-Sun 12:15-12:45 pm</td>
<td>Various prizes.</td>
<td>Prizes to listener sending in closest prediction of total week's scores of games carried by this station.</td>
<td>KPOA Honolulu, T. H.</td>
</tr>
<tr>
<td>PROCTER &amp; GAMBLE</td>
<td>Various</td>
<td>Welcome Traveler</td>
<td>MTWTF 10-10:30 am</td>
<td>Listener must write a four-line verse in 25 words or less about a famous U.S. landmark. Many valuable prizes.</td>
<td>If landmark used on program is not identified within five days by listeners called, writer receives entire week's jackpot.</td>
<td>NBC</td>
</tr>
<tr>
<td>SACO OPEN AIR THEATER</td>
<td>Theater tickets</td>
<td>What's Your Answer?</td>
<td>MWF 5-5:15 pm</td>
<td>Five pairs of theater tickets.</td>
<td>Tickets to first five listeners calling program to answer question correctly.</td>
<td>WIDE Biddeford, Maine</td>
</tr>
<tr>
<td>SOUTHERN N.H. LAUNDRY OWNERS ASSOCIATION</td>
<td>Professional laundry service</td>
<td>The Star Is You</td>
<td>MTWTF 9:30-10:00 am</td>
<td>Gift certificates for free laundry to losers. Jackpot of merchandise to beg winners.</td>
<td>Listener called must identify and sing simple song, then identify mystery song for jackpot.</td>
<td>WBKR Manchester, N. H.</td>
</tr>
<tr>
<td>WEIGLER BROS</td>
<td>Sausages</td>
<td>Win A Weenie</td>
<td>MTWTF 10:20 - 10:45 am</td>
<td>Six pounds of sausages per day.</td>
<td>First three listeners who can identify organ melody.</td>
<td>WBKR Manchester, N. H.</td>
</tr>
</tbody>
</table>
CITY HOOPER RATINGS
(Continued from page 62)

City Hooperatings are used regularly to buy station-break announcements. Timebuyers average the ratings of the programs preceding and following the break time to arrive at a rating period for the break. Hooper does not rate the first two minutes of a broadcast program. This is the interviewer’s rest period. To average the ratings of the fore and aft programs just doesn’t make sense.

While Nielsen doesn’t have a big enough sample in most city areas to release City Nielsens, he does issue minute-by-minute ratings of programs on a national basis. Program C has a rating of 8.1. Program D has a rating of 14.5. If these ratings were averaged, the theoretical station-break rating would be 11.3. For the record, the final minute of program C rated only 9.1 and the 11.3 therefore was an overestimation of 22 rating points.

With two other programs, E and F, E had an average rating of 19.9 and the following program, F, had a rating of 9.7. The average of the two produces a station-break rating of 14.3.

The final minute of program E rated 17.6. The “average” figure underestimated the break audience by 2.2 rating points. The ideal rating information for buying station breaks would be a rating for the exact 20 seconds purchased. Since that is impossible, and even a figure for the last minute of a program which included the 20 seconds is impossible except in a very few Nielsen areas, something new must be evolved.

One big problem that City Hooperatings presents is that they are at best a report of past performance. How deceptive an average of five months can be is attested to by a special NRI study. NRI reported on a time period for a five-month span (October through February, a Hooper five-month interval).

<table>
<thead>
<tr>
<th>Month</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>October</td>
<td>9.7</td>
</tr>
<tr>
<td>November</td>
<td>9.4</td>
</tr>
<tr>
<td>December</td>
<td>9.7</td>
</tr>
<tr>
<td>January</td>
<td>11.1</td>
</tr>
<tr>
<td>February</td>
<td>11.6</td>
</tr>
<tr>
<td>Average</td>
<td>11.1</td>
</tr>
</tbody>
</table>

The five-month average, which is always the City Hooperating, is inac-
curate for any purpose. A timebuyer who didn’t place a schedule on that 15.1 average rating would scream when he saw the next City Hooperating of 24.6!

Most City Hooperatings are issued three times a year. They are of practically no use at the very moment they are issued. The three reports cover:

1. May through September
2. October through February
3. December through April

The first is released in October, and, since it covers the summer span, is no use for buying fall and winter time. The second is released in March—too late for buying spring time. Cold-weather ratings do not apply when the temperature rises. The third report, for December—through—April, is issued in May when summer schedules already have been set.

It is possible, of course, to use the data available for the same period a year ago. This can be valid only if program changes are taken into account before a timebuying decision is made. This is a laborious routine, yet without it a City Hooperating for a time period is at best a guess for what will happen this year.

Considerable time is bought on ratings that cover a five—day period (Monday through Friday), even if only two or three time periods of the five are sought. How invalid this can be is demonstrated by some NRI figures for a strip heard in New York. The variation in day—by—day listening is amazing.

The average rating for this strip would be 9.3. yet the buyer might purchase a 12.0 or a 7.3.

Previously, the problem of statistical variations has been touched upon lightly. They have another bearing on ratings. According to Hooper, the statistical variation on a 10 rating based upon 10,000 calls would be a 6. In the case of a 10 rating based upon 300 calls, the variation would be 31. Therefore, when comparing program ratings it is necessary, if the comparison is to be accurate, that the number of calls upon which each rating is made be known. This is unknown with Hooper’s National Program Ratings. Since the number of calls in each City Hooperated town may differ, there is no real basis for comparison.

Many agencies establish an arbitrary
figure for buying breaks or programs. One such agency selected 3 as its buying figure. It judged availabilities on a figure basis, averaging the ratings of the fore and aft programs, which, as indicated, doesn’t make good research or buying sense.

It did buy ratings of 5. In a three-station town it frequently landed the second or third station. In an eight-station town (or any town with a sizable number of stations) it often had trouble in getting a 5, but when it did it usually bought the leading station. The relative quality of the stations actually was from top-flight to mediocre. The relative selling job was in that range also. Ratings can’t reveal the quality of a station operation or management.

Neither do ratings give advertisers the facts of multiple impressions received or of audience turnover. One program may have approximately the same audience broadcast after broadcast. Another may have a great turnover. Ratings for the two programs may be the same, yet Program X audience will receive ad impressions every broadcast. Program Y, the program with turnover, will not have an audience with multiple ad impressions.

The problem in this case would be not only the type of advertising copy, but also the type of product which can effectively use the vehicle.


City Cooperatings have great limitations—so great that to use them without checks and counterchecks can make timebuying a guesswork sweepstakes. That they have become such a power is based in part, of course, on the desire of many advertising agencies to replace brainpower with rule-of-thumb power—to replace executives with clerks.

Good timebuying is a fine art—one that cannot be practiced by using figures instead of brains. City Cooperatings have been a cheap form of station-popularity research. Its very low cost precludes its delivering the information essential to top-flight timebuying.

Broadcasting deserves better. . . .


ADAM HATS

(Continued from page 31)

what else Adam Hats was doing on the air, selective announcements were run consistently. In 1940, minute announcements and a jingle were used in 85 cities. This schedule increased to over 100 cities and at times hit a frequency of 30 per station. At other times they’d drop as low as three. Adam has used as many as eight New York stations at the height of the hat-buying season, and multiple stations in good markets is not unusual for its schedules. Adam buys its announcements on strong news and sports stations, but the future of its selective campaign and its placement depends a great deal on the Weintraub agency.

Adam believes in broadcasting. Even when its prestige radio rolls over and dies, selective broadcast advertising goes right on building the theory that a girl “goes for a man who wears an Adam Hat” . . . and other hat theories too.

By February 1946, Lustig was convinced that maybe he had been wrong in dropping sponsorship of prize fights. In that month Adam Hats bought Fight of the Week over Mutual. The fights originated in New York, Philadelphia, Chicago, or at any point where it was felt a top battle was taking place, except Madison Square Garden, Gillette had moved in on the New York championship squared circle.

Our Carl, like most people, likes night clubs, the gay white way and the hot spots.

Our Carl is a playboy . . . but he never has time to play. He’s too busy working on audience-building for clients of WDSM and WEVE with promotion, promotion, and MORE promotion!

Our Carl’s idea of making whoopee is doping out point-of-sale displays . . . flooding the mail with red-hot dealer promotion pieces . . . and figuring out teaser spots on WDSM and WEVE boosting your program.

And here’s a nifty “extra” for you . . . WDSM and WEVE are affiliated with the local newspaper . . . so you get display ads building your show and it doesn’t cost you a cent! And to make the job complete, Carl and the other boys at the station wear out lots of shoe leather calling on wholesalers and retailers about your product.

So quit toatin’ that load alone . . . put Carl in the harness . . . and you’re off for an economical ride to more sales in our neck of the woods . . . because you can buy WDSM (Duluth-Superior) and WEVE (the Iron Range) for the price of ONE Duluth station.

Any Free and Peters man can give you the whole story.
The Case of the High Priced Watches

A local jeweler featured four diamond watches in a KDYL-TV program one night in early August.

Regular prices ranged from $200 to $925, but the watches were offered at special prices of $79.50 to $472....and that is still a lot of money.

By 9:30 the following morning all four watches were sold—to people who had seen them on their television screens the night before.

That’s the kind of action KDYL-TV is getting for its advertisers. And in AM, too, KDYL is famous for results.

WHICH

Byow resigned the account, and Madison once again was back in the picture. The alibi for the failure of Eddie Dowling’s The Big Break was that “it didn’t reach our customers—it appealed to too limited a class trade.” In spite of the big promotion on the program, the audience appeared to be all Lustig. He loved it for 13 weeks.

With Madison back in the picture, selective radio came back in, too. Madison is certain, and Lustig agrees, that nothing sells Adam headgear better than announcement broadcast advertising. They agree that the fights can do a job, but also point out that it’s possible to reach the fight audience via the right kind of announcement placement.

There’s no prestige in selective announcements. Lustig is not in a position to impress the trade, or himself, with even saturation announcement schedules. Drew Pearson, being a cause fighter, has a lot of prestige with Lustig and the group with which he travels. In this case the Lustig program yen also has proved that he can sell hats. Lee hat dealers all over the nation have tied into Drew Pearson broadcasts and there is every expectation that they’ll continue to tie into the broadcasts of the “predictions of things to come” commentator. That means that Lee Hat outlets will in a large degree become also Adam Hat retailers. This is an even greater expectation, since the agency handling the account, Weintraub, is the same who handled the Lee Hat promotion. Weintraub, because of his Esquire background, is a top-flight men’s furnishing merchandiser. In buying both Pearson and Weintraub, Lustig has a combination that he has never had before—a program with a good male listening audience, and an agency that, while bigtime, nevertheless has geared itself so advertising that can be checked with sales.

Being a closely-held corporation, it’s difficult to trace the resultfulness of advertising. No matter how much business Adam Hat Stores appear to do, the profits seldom rise above the $300,000 figure. In 1938 when the gross sales were $5,657,573, the profits
were $137,552. In 1947 when sales hit $17,508,347, the profits were $159,600. In any normal business an increase of over 300% in sales would bring a better than 300% increase in profits. In a closely-held corporation, it's possible to have the corporate net profits bear no relationship with the profit made per sale.

Adam Hats’ biggest profit during the past ten years was in 1946 when the corporation netted $651,123 on gross sales of $18,591,789. The corporation’s next biggest net was in 1945 when profits of $138,175 were shown on the balance sheet. Net income in 1947 slipped to $159,600 on $17,508,347 in gross sales. Sales for 1948 were, in round numbers, $18,000,000, with corporate profits of $325,000.

Lustig realizes that 1949 will be a tough year. His increasing manufacturing facilities must have a continued growing retail organization, both owned and franchised. Adam Hat owned stores currently number 103. Adam Hat agencies currently total 202. Other outlets, and they run the gamut of retailers, number around 4000. Adam Hats $18,000,000 is good, but Lustig wants more of the $135,000,000 that men and their womenfolk are spending on men’s headwear. That Adam $18,000,000 includes an unestimated amount spent in the Adam Hat Stores for haberdashery.

Lustig is certain that Pearson will rub out the jinx that has followed Adam Hats’ use of radio ever since it dropped the Madison Square Garden fights.

There’s still one great question-mark. Can Drew Pearson switch Lee Hat wearers to Adam hats—the appeal is different. Lee is a quality hat, although the price tag is not too lofty. Adam still stresses “quality at a price.”

There’s a difference.
Radio’s ability to switch brands on its listeners will be put to the test. There seldom has been as direct a test in broadcast advertising history.

DEALER CO-OP
(Continued from page 33)

is something extra—something distinct from the broadcast commercial for which the manufacturer is sharing the cost.

In most radio and television, the station is simply the physical facilities over which the advertising is heard. In the case of a dealer cooperatively-financed broadcast, the station is part of the campaign. It is the liaison between distributor, dealer, and manufacturer—and yet usually gets less than its national rate for the time. At the lowest cost, it gets the local rate—highest, it gets the national rate from the part of the bill that the national advertiser pays, and the local rate from the part paid for by the retailer.

National advertising agencies don’t make much, if any, money from dealer-cooperative advertising. The station seldom makes as much as it should. (In some cases it shaves the time costs so that the national advertiser is really paying the entire costs without knowing it.)

The retailer gets a good break. The advertiser gets what he’s paying for—advertising on the air and extra selling effort on the part of the retailer—something that frequently can’t be bought any other way.

The first step in successful cooperative broadcast advertising is to “tell the broadcasters (stations) what you have available.”

SERVICE DIRECTORY

V. S. BECKER PRODUCTIONS
Producers of television and radio package shows. Representing talent of distinction.
562-5th Ave., New York Luxembourg 2-1040

Directory Rates
on request

"DRINK THIS IN"
-Mountain Mike

MORE LOCAL PROGRAMS
SOLD THAN ANY
ASHEVILLE STATION!

- folks just naturally prefer our brand of "Corn!"
Contact Taylor-Borroff for Full Market Facts

AM-FM
WLOS
5,000 Watts Day—1,000 Night—1380 Kc
ASHEVILLE, N. C.

"AMERICA’S FINEST WESTERN ACT!"

The Texas Rangers, stars of stage, screen, radio and television, early this summer made a personal appearance tour in the Midwest. They are pictured here in Oklahoma City, when they were commissioned honorary Colonels of the State of Oklahoma by Governor Roy J. Turner.
The Texas Rangers transcriptions, used on scores of stations from coast to coast, have achieved Hooperaings as high as 27.4.
Advertisers and stations—ask about our new sales plan!
Wire, write or phone
ARTHUR B. CHURCH Productions
KANSAS CITY 6, MISSOURI

29 AUGUST 1949
SPONSOR SPEAKS

FCC Boomerang

FCC has gone out of bounds in ruling against giveaways. In fact sponsor believes the commission has thrown a boomerang, for several good reasons:

1. The rules were made by only three of FCC's seven members, Frieda Hennock dissented, Chairman Wayne Coy, Rosel Hyde, and Robert F. Jones didn't take part. In this important action Paul Walker, George Sterling, and Edward Webster decided for all of them. If Miss Hennock had walked out there wouldn't have been a quorum.

2. Whether giveaways are "good" or "bad" is not for the FCC to decide. The commission has not been authorized by Congress to dictate program content.

3. If some broadcast giveaways violate the Criminal Code, they should be prosecuted, not by the FCC but by the Department of Justice. Their status should be decided by the courts.

4. In attempting to refuse renewal of permits to stations which broadcast giveaways, the FCC has introduced regulation by coercion.

In her dissent Miss Hennock said that "if the so-called giveaway programs violate Section 1301 of the Criminal Code (which bans lotteries) it should be determined by the courts."

She believed that, without a "specific mandate" from Congress, FCC's action is "unwarranted."

NAB President Justin Miller (a former federal judge) emphasized that "programs of the type classified as lotteries are not in fact illegal." He called the FCC rules "an intrusion into the administration of criminal law."

And ABC (which broadcasts Stop the Music and other successful giveaways) announced its intention of testing the legality of the new rules immediately.

A few days later, CBS (which has only a couple of giveaway shows) also said that it would take the FCC rules to court.

Whether or not the two networks would join forces had not been determined as sponsor went to press.

President Frank Stanton of CBS said that the FCC rules "go far beyond the Federal statutes relating to lotteries and gift enterprises."

Mr. Stanton also questioned the commission's authority over programming. He found it "open to serious question under the law which contemplates that broadcasters themselves shall determine what programs will be broadcast, consistent with the needs and desires of listeners."

Meanwhile, some broadcasters are considering a petition to the FCC for a re-argument of the question.

One thing is sure: A lot of broadcasters, and a lot of sponsors will have something to say about them. So will Congress and the American people.

SPONSOR Appoints

With this issue sponsor announces two major staff appointments. Lawrence "Mike" Hughes takes over as editor; Bernie Platt fills the newly created post of business manager.

It would be difficult to imagine any business publication acquiring, at one fell swoop, two better seasoned, better liked, and better respected key executives. As executive editor of Advertising Age Mike scrutinized all advertising media with a perception and thoroughness that commanded appreciation from every segment of the advertising field. Now he casts his lot with the fastest growing media of all, radio and television.

Bernie Platt joined a new publication named Broadcasting in 1932 and for the next 17 years served with distinction as its circulation director, Yearbook editor, and Special Publications director. Sponsor's publisher takes personal pleasure in this affiliation, for in 1940 Mr. Platt was his partner in a pre-war publishing venture which, like so many others, was pigeonholed by the war. The name of the publication was sponsor.

It is axiomatic that no business can build better than its people permit, sponsor's reputation for rapid progress based on use-value to broadcast-advertising minded advertisers and agencies is enhanced by these appointments.

—Norman R. Glenn

Applause

Here's to Hope

Charles Luckman, president of Lever Brothers Company, and Bob Hope are to be congratulated for submitting to arbitration their current differences. The solution was suggested by Hope, who had wanted to wax his weekly program for Swan soap. A good trouper, doubtless he will abide by the decision of the arbitration board against him.

A year ago relations between Hope and his old friend Chuck Luckman became strained when Hope wanted to travel his troupe. Luckman felt that Pepsi- Cola, which the Hope show had promoted for more than a decade, would not support these additional costs. He solved the problem by switching Hope to the higher-budget Swan soap.

Bob Hope's contract with Lever still has some five years to run. It has been reported that he has "talked" with other sponsors, including Sheeney's Lewis S. Rosenstiel. Whatever the truth in these reports, the fact remains that he did not walk out on his contract. He did suggest that arbitration would be a fair way of meeting the situation.

Other stars please copy.
“Follies” Breaks Attendance Records as Mercury Soars

Despite a summer heat wave, the KMBC-KFRM Brush Creek Follies recently topped all previous attendance records when jammed Memorial Hall in Kansas City, Kansas. The successful radio-stage show is now concluding its twelfth big season.

On June 11, The Follies moved to its new location and The Texas Rangers, stars of stage, screen, radio and television returned from Hollywood for two successive Saturday night appearances.

Brush Creek Follies stars the complete lineup of KMBC-KFRM talent. Hiram Higby is featured emcee and comedian of the Follies, and is ably supported by other stars including such performers as Colorado Pete (who has been a regular since the first program 12 years ago) Rhythm Riders, Tune Chasers, Tiny Tillman, Lazy River Boys, Millie & Sue, Jed Starkey, Sunny Daye, Harry Jenks, David Andrews and George Washington White.

Brush Creek Follies is sponsored by The KMBC-KFRM Team in 15-minute segments by Kent Products Company for Richmade Margarine, Franklin Ice Cream Company, and Maurer-Neuer Corporation for Rodeo Meat products.

Cronkite Decorated By French President

Walter Cronkite, KMBC-KFRM Washington correspondent, recently was decorated by President Vincent Auriol of France.

Cronkite was one of a select group of American correspondents invited by the French Government to commemorate the fifth anniversary of D-Day on the Normandy beaches.

Cronkite covered the invasion in 1944 while with the United Press, and on this recent trip visited many of the places along the French coast that were in the war headlines five years ago.

Cronkite’s trip, in addition to his decoration by President Auriol, included conferences with other important government officials in Paris, Luxembourg, Frankfurt, Berlin and London. He also interviewed numerous American soldiers, European businessmen, laborers and farmers.

As a result of this European tour Cronkite’s weekly radio programs, heard in the Kansas City Primary Trade area exclusively on KMBC and KFRM, have gained added impact, and his progress reports on the cold war in Europe, together with his outstanding reporting of the Washington scene are of great interest to millions of Midwesterners living within the area served by The KMBC-KFRM Team.

Rothschild’s Clothiers sponsored one of Cronkite’s quarter-hour programs on KMBC, and there is currently another availability on this outstanding authority. Contact any KMBC or KFRM man, or call a Free & Peters “Colonel”.

KMBC-KFRM Tops In Trade Area

Radio Stations KMBC and KFRM are tops among listeners in Kansas City’s vast Primary Trade area, as determined by recent surveys. In fact, KFRM leads its competition by even a greater margin than in 1948, and KMBC continues to be the most listened-to station in Greater Kansas City, according to results of two Conlan radio surveys conducted this spring.

These coincidental surveys involved 62,000 telephone calls within KFRM’s half-millivolt contour, and more than 70,000 basic calls in Greater Kansas City for the KMBC study.

KFRM leads all broadcasters for the morning periods and is first in the afternoons. (KFRM is a daytime, 5,000 watt independent station.)

KMBC rated first mornings, afternoons and evenings, with the most spectacular ratings in the morning, as KMBC led its nearest competitor by 34 per cent.

This popularity of The KMBC-KFRM Team with area listeners is a tribute to programming specifically designed for Kansas City Primary Trade area listeners. Together, The Team provides advertisers with the most complete, effective and economical coverage of the huge Kansas City Primary Trade area.

For information on these recent surveys, together with availabilities on The Team, call any KMBC-KFRM man or any Free & Peters “Colonel”.

The vast coverage of The KMBC-KFRM Team is shown in white on this map. The heavy black lines indicate the half-millivolt coverage contour serving nearly four million Midwestern residents,
Bull's-Eye! on the Most Listeners for Your Radio Dollar

WEXL
Royal Oak, Michigan
Primary Coverage

900,860 Radio Homes

More than half the total radio homes in Michigan—1,774,800—with a retail buying power (1948) of over $31/2 billion dollars

Represented nationally by The Friedenberg Agency, Inc.
The air is different around Richmond these days. And so are the rooftops.

For, in Richmond and within a 40-mile radius, one out of every nine families now owns a television set.

Richmond's transition to television began about 17 months ago, when WTVR went on the air. Today every set is tuned to WTVR, for after 17 months WTVR is still Richmond's only television station.

Richmond's sensational growth as a television market is a testimony to the progressiveness of this famous city and to the popularity of Havens & Martin Stations, of which WTVR is the TV member.

The South's no. 1. TV market
RCA offers color TV as others expand their efforts

Radio Manufacturers Assn. had just told FCC it would "take several years" to get TV color equipment into public use when RCA announced system requiring no major changes in transmitter equipment, which could be viewed in monochrome on present sets. CBS said its own system is ready for field test. In Hollywood, Don Lee organization is working on "color and stereopticon" TV.

Pillsbury's owners "meet" on air

Pillsbury Mills will bring part of its farflung stockholder family together 13 Sept. in annual meeting to be aired over WCCO, Minneapolis-St. Paul. Many employees will listen too.

Network policies vary on joining radio with video

ABC stresses policy of integrating radio and TV activities by naming Charles C. Barry program v.p. for both and J. Donald Wilson v.p. and national sales director on network programs. Under Pat Weaver, NBC's television is being divorced from radio. CBS has merged AM and TV news operations under Ed Chester.

Winchell and K-F to part company

Announcement probably won't come for months, but Walter Winchell and Kaiser-Frazer are expected to end relations 1 Jan. K-F is in red, with first-half sales less than 50% as large as year ago. Winchell reportedly will promote "25-cent item."

Radio set production still quadruples TV

Although combined AM-FM-TV set output dropped from 672,590 units in June to 421,478 in July (due partly to vacation shutdowns), radio production of 341,947 was four times figure of 79,531 of TV. Of first-half total, 4,816,407, AM and FM radio had 3,823,805 and TV, 992,602.

Three nets start to sue FCC on giveaway ban

Ten days after FCC adopted rule to ban giveaway shows as alleged violations of Federal lottery laws, ABC (which carries "Stop the Music" and others) filed suit in U. S. District Court in New York to enjoin FCC from enforcing rule, effective 1 Oct., and to get court decision in declaring FCC action illegal. CBS and NBC also are beginning actions against FCC.

600 foreign films offered for video

600 TV programs from England, Italy, and Canada, filmed for TV, will be distributed to nets, stations, and ad agencies in U.S., Canada, Mexico, and Cuba by Hubbell Television, Inc., New York. Company, headed by Richard W. Hubbell, has acquired rights to a $62,000,000 movie stockpile.
<table>
<thead>
<tr>
<th>Sponsor</th>
<th>Paragraph</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carnation joins NBC-to-CBS group</td>
<td>&quot;Carnation Contended Hour,&quot; moving to CBS 2 Oct. after 17½ years on NBC, becomes eighth NBC-to-CBS program switch in year. Others include Jack Benny, Red Skelton, Amos 'n' Andy, Edgar Bergen, Horace Heidt, Burns &amp; Allen, and Ozzie &amp; Harriet.</td>
</tr>
<tr>
<td>Zenith distributes FM coverage map</td>
<td>Zenith Radio Corporation, strong champion of FM broadcasting, is distributing to stations FM coverage map prepared by Caldwell-Clements, Inc., New York, from material supplied by FCC, FM Assn., and Clear Channel Broadcasting Service. In addition to showing two different FM coverage areas, of 15 and 100 microvolts, charts tell growth of FM listening audience to 5,000,000 and of number of stations to 740.</td>
</tr>
<tr>
<td>Los Angeles Chamber gets behind TV</td>
<td>Los Angeles Chamber of Commerce has named 70-man committee to promote television as business and for community benefit. In group are broadcasters, TV and movie producers, insurance men, bankers, educators, retailers, national advertisers, and ad agencies.</td>
</tr>
<tr>
<td>Four A's urge more education about advertising</td>
<td>American Assn. of Advertising Agencies has adopted resolution on importance of distribution in U.S. economy and part advertising plays in it, pointing out that advertising can &quot;move goods fast enough and in large enough quantities that our economic welfare may be served.&quot; Four A's deplored lack of school materials on subject.</td>
</tr>
<tr>
<td>Six video stations start in September</td>
<td>Martin Codel's &quot;TV Digest&quot; says at least six TV stations start operating in September: KMTV, Omaha; WJAC-TV, Johnstown, Pa.; KECA-TV, Los Angeles; WFMY-TV, Greensboro, N.C.; WDAF-TV, Kansas City, and WMBR-TV, Jacksonville, Fla. Total TV stations then would be 83.</td>
</tr>
<tr>
<td>Ophthalmologists find TV doesn't harm eyes</td>
<td>Television Broadcasters Assn. has issued a four-page report quoting prominent ophthalmologists (eye doctors) and optometric and medical groups to effect that television doesn't harm eyes. Tables are given for best viewing distance in relation to size of tube.</td>
</tr>
<tr>
<td>Oil industry notes 90th birthday</td>
<td>Oil companies and other radio advertisers played tribute last fortnight to petroleum industry on 90th anniversary of E. L. Drake's first well at Titusville, Pa. Led by Standard of New Jersey, oil now has more companies worth $1,000,000,000 than any other industry.</td>
</tr>
<tr>
<td>&quot;Lux Theater&quot; and &quot;Fibber&quot; mark 15th birthdays</td>
<td>Stars of radio and movies will help &quot;Fibber McGee &amp; Molly&quot; start their 15th season for Johnson's wax on NBC in hour-long anniversary program on 13 Sept. Program premiered in New York 16 April 1935. On 15th anniversary of &quot;Lux Radio Theater,&quot; on CBS, Lever is sponsoring three-month competition to pick prettiest 15-year-old girl in U.S.</td>
</tr>
<tr>
<td>NBC buys Hooper TV ratings</td>
<td>NBC has become first network to subscribe to TV Network Hooperatings. Other subscribers on list of 37 are 17 advertisers, 15 agencies, stations CBL, KSTP, and WBAP, and TransAmerican Broadcasting &amp; TV. . . . Nielsen-Ratings for Coast are now issued monthly.</td>
</tr>
</tbody>
</table>

---

please turn to page 40
Happy Birthday Mr. Sponsor!

50,000 WATTS
Daytime
10,000 WATTS Night
... 810 kc.

One Does It-
in Mid America

KCMO's 50,000 Watt Anniversary

Happy Birthday to You!

It's our birthday... but not our party. The party, cake and candles, is strictly for you, Mr. Sponsor!

Since 'way back in 1947 A.D. (September 9th to be exact), KCMO's king-sized signal has meant a healthy bonus in listenership for sponsors.

At a low, amazingly low, cost per 1000 coverage, KCMO blankets 213 wealthy Mid-America counties with over 5,435,000 potential listeners inside its ½ mv. measured area. KCMO's programming, dialed right to Mid-America listening habits, has meant ever-growing acceptance among listeners..... with results that put sponsors in a "party" frame of mind.

In short, it's always a party... when you center your selling on KCMO.

KCMO and KCMO-FM 94.9 Megacycles
KANSAS CITY, MISSOURI
Basic ABC Station For Mid-America

National Representative: John E. Pearson Co.
### FEATURES

<table>
<thead>
<tr>
<th>Subject</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Giveaways</td>
<td>SPONSOR finds varying degrees of these shows, based on the relative &quot;strength of giveaway&quot; and of entertainment factors.</td>
<td>25</td>
</tr>
<tr>
<td>Fatima returns</td>
<td>An old cigarette brand harnesses the power of selective and network radio to make a strong and rapid comeback.</td>
<td>28</td>
</tr>
<tr>
<td>Seeing vs. Listening</td>
<td>In a study for major newspapers, Dr. Paul F. Lazarsfeld finds radio commercials are more effective in four out of six yardsticks.</td>
<td>30</td>
</tr>
<tr>
<td>Prestige programs</td>
<td>Many advertisers have found that hewing consistently to public-relations objectives can win goodwill and sales acceptance.</td>
<td>32</td>
</tr>
<tr>
<td>Foreign-language shows</td>
<td>Foreign-language programs on U. S. stations must fit the interests of the groups at which they are aimed.</td>
<td>34</td>
</tr>
<tr>
<td>Disk jockeys</td>
<td>Successful disk-jockey shows employ radio, newspaper, and other promotion. But the shows are their own best promotion.</td>
<td>36</td>
</tr>
</tbody>
</table>

### ARTICLES

<table>
<thead>
<tr>
<th>Subject</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Liking&quot; factors in television</td>
<td>Horace Schwerin reports, minute by minute, on the factors which cause the interest of the TV audience to rise and fall.</td>
<td>64</td>
</tr>
</tbody>
</table>

### PRESIDENT & PUBLISHER

Norman R. Glenn

### EDITOR

Lawrence M. Hughes

### ASSOCIATE EDITORS

Frank M. Bannister, Charles Sinclair, Daniel Richman

### EDITORIAL ASSISTANTS

Stella Brauner, Joe Gould

### ART DIRECTOR

Howard Wechsler

### ADVERTISING DIRECTOR

Lester J. Blumenthal

### ADVERTISING DEPARTMENT

M. H. LeBlang, Beatrice Turner, Jerry Glynn, Jr. (Chicago Mgr.)

### BUSINESS MANAGER

Bernard Platt

### CIRCULATION MANAGER

Milton L. Kaye

### CIRCULATION ASSISTANTS

Marcia Chinitz, Emily Cutillo

### ASSOCIATE SECRETARY TO PUBLISHER

Augusta Shearman

---

**Sponsorship Digest**

Vol. 3 no. 21 12 September 1949

**Features**

- Sponsor Reports 1
- 40 West 52 6
- On the Hill 10
- Mr. Sponsor: R. N. Harris 14
- New and Renew 17
- P. S. 20
- Mr. Sponsor Asks 42
- 4-Network Comparison 59
- TV Results 68
- Sponsor Speaks 78
- Applause 78

**Articles**

<table>
<thead>
<tr>
<th>Subject</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Giveaways</td>
<td>SPONSOR finds varying degrees of these shows, based on the relative &quot;strength of giveaway&quot; and of entertainment factors.</td>
<td>25</td>
</tr>
<tr>
<td>Fatima returns</td>
<td>An old cigarette brand harnesses the power of selective and network radio to make a strong and rapid comeback.</td>
<td>28</td>
</tr>
<tr>
<td>Seeing vs. Listening</td>
<td>In a study for major newspapers, Dr. Paul F. Lazarsfeld finds radio commercials are more effective in four out of six yardsticks.</td>
<td>30</td>
</tr>
<tr>
<td>Prestige programs</td>
<td>Many advertisers have found that hewing consistently to public-relations objectives can win goodwill and sales acceptance.</td>
<td>32</td>
</tr>
<tr>
<td>Foreign-language shows</td>
<td>Foreign-language programs on U. S. stations must fit the interests of the groups at which they are aimed.</td>
<td>34</td>
</tr>
<tr>
<td>Disk jockeys</td>
<td>Successful disk-jockey shows employ radio, newspaper, and other promotion. But the shows are their own best promotion.</td>
<td>36</td>
</tr>
<tr>
<td>&quot;Liking&quot; factors in television</td>
<td>Horace Schwerin reports, minute by minute, on the factors which cause the interest of the TV audience to rise and fall.</td>
<td>64</td>
</tr>
</tbody>
</table>

**In Future Issues**

- Magazines on air
- Holiday mixes
- TV children's hours
- Sight vs. Sound
- When stars switch

---

**President & Publisher:** Norman R. Glenn

**Secretary-Treasurer:** Elaine Cooper Glenn

**Editor:** Lawrence M. Hughes

**Associate Editors:** Frank M. Bannister, Charles Sinclair, Daniel Richman

**Editorial Assistants:** Stella Brauner, Joe Gould

**Art Director:** Howard Wechsler

**Advertising Director:** Lester J. Blumenthal

**Advertising Department:** M. H. LeBlang, Beatrice Turner, Jerry Glynn, Jr. (Chicago Mgr.)

**Business Manager:** Bernard Platt

**Circulation Manager:** Milton L. Kaye

**Circulation Assistants:** Marcia Chinitz, Emily Cutillo

**Associate Secretary to Publisher:** Augusta Shearman

Published biweekly by SPONSOR PUBLICATIONS INC.

Economical coverage of Alabama is impossible without—

**WSPC**

1000 WATTS 1390 KC.

ANNISTON ALABAMA

"Production backed by Promotion"

BILLBOARDS DIRECT MAIL
THEATER POSTERS
DISPLAY NEWSPAPERS

COMMERCIAL CARRIERS

REPRESENTED BY: THE WALKER COMPANY
you'll do better with the same line—and 2 hooks

Drop your line in North Carolina’s greatest metropolitan market, Raleigh—Durham. WNAO and WDKU combine facilities and rates to offer you a “fisherman’s paradise” and a “whale” of a discount.

All you have to furnish is the bait and the line—we've got the hooks. “They've” been biting on drugs, foods, autos and trucks, furniture, appliances and radios, clothing, hardware, farm machinery, gas, oil and tires, tobacco, cosmetics, soft drinks and dairy products.

Those ol’ fishin’ guides, Avery-Knodel, are our “reps”—you can get hold of them in New York, Atlanta, Chicago, San Francisco and Los Angeles. They'll point out the best fishin’ spots in North Carolina.

RATE-CARD EVILS

We at WMCA would like to think that it was not entirely coincidence which prompted you to reproduce our rate card as the lead of your 15 August article, You get what you pay for.

New York has been a fertile breeding ground for most of the rate-card evils described in your story, with some additional embroidery applied in many cases. As of April 1949 we revised our entire rate structure on a purely realistic basis, as the new card shows, and will be happy to erect it in neon on top of our building if someone else will pay construction costs. In any case, no advertiser has to worry any more for fear he is paying more for the same thing than any other sponsor.

The rampant chiseling which has gone on in this market in the past has certainly weakened advertisers’ confidence in radio to such an extent that the medium as a whole has not enjoyed the volume of business it should have had in the nation’s number one market. We’re doing something about it, and are glad to have your editorial support.

NORMAN BOGGS
General Manager
WMCA, New York

CREDIT TO LANDON

Thank you for the compliments concerning this department in the 1 August issue of SPONSOR.

Full credit should be given Herb Landon, our Radio Publicity Director.

There are few men or women in this business who equal Herb in getting results. Our recent “Molehill to Mountain” stunt on County Fair was a success primarily because of Herb’s untiring efforts.

Full credit should be given Herb.

HAL DAVIS
Publicity Director
Kenyon & Eckhardt
New York

SQUIRT SUCCESS

Your article on Bids from the kids, sponsored by Squirt, was very interesting. Especially so since KAYL was one of the stations used for this show.

Our show was sponsored by the Cherokee Bottling Company, Cherokee,
LOYAL MINNEAPOLIS, the
they might not.
Carl's
The TV Results section on page 56 of your 15 August issue relates the results of TV on the sales of Whirlpool "dish washers" over W.I.W-D in Dayton, Ohio.
The case history is correct, but the article being sold was a clothes washer—not a dishwasher. I might also add that Film Associates produced the demonstration on 16mm sound film for the Whirlpool Corporation of St. Joseph, Michigan.
We would appreciate mention on this, as we feel it is an example of the important part films play in TV.

ALMAR S. FRALEY
Sales Representative
Film Associates
Dayton, Ohio

CLOTHES WASHER AND TV

SRGD HANDBOOK

Your 1 August issue gave Applause to a book published by Standard Rate & Data Service, Inc., entitled Spot Radio Promotion Handbook.

Kindly clarify when this series of publications or this specific book will be published, and from what source they may be obtained. Everyone is interested in reducing waste in broadcast time selling.

JOHN BUCHANAN
Denver, Colo.


"LET'S SELL OPTIMISM"

Your "Let's sell optimism" campaign just came to my attention and is just what Indiana County needs. In fact, it is just what the U.S.A. needs. It is just what radio needs.

T. K. CASSEL
Station Manager
WDAD, Indiana, Pa.

We are for the "Let's sell optimism" idea one hundred percent.

J. J. HERGET
Asst. Manager
WPLH, Huntington, W. Va.

This "Let's sell optimism" is a swell station promotion as well as a grand public service effort, and we intend to really promote it.

VINCE CALLANAN
WNHC, New Haven, Conn.

Phooey on Clark Gable and Frank Sinatra . . . they aren't the only ones who get fan mail!

Our Carl gets fan mail too. Just look:

Here's one from Art Lund, of the Campbell-Mithun Advertising Agency, in Minneapolis, who bought WDSM's "News and Sports Show" for Hamm's beer.

Among other nice things, Campbell-Mithun said: "WDSM's and WEVE's promotion of our Hamm's Beer show is the best we've ever seen."

And so on and on, about the wonderful promotion job our stations did for the client's show.

Well, Carl doesn't want to be modest, but we did do a good job of promoting that show . . . but that doesn't mean we're going to rest on our laurels . . . Carl's out to do a good job of promoting every show that we carry on WDSM and WEVE.

Of course, where WDSM and WEVE have the upper hand over the other stations around here is that we have a financial tie-up with the Duluth Herald and so can run many times more newspaper space than all the other stations in the area combined!

Yes, with WDSM's and WEVE's coverage in North Country market, plus the promotion we can give your show . . . you're a cinch not to get caught with your sales down in this area. Get the whole story from Free & Peters about WDSM and WEVE, the 2 ABC stations you can buy for the price of one Duluth station!
Look closely at your new horizon.

These are not the shapes of things to come, but of things already here.

For in Autumn 1949, television in its full proportions is clearly visible...creating a new pattern of living and buying in America.

In this pattern, the habit of tuning to CBS Television is firmly fixed—held fast by powerful programming like The Goldbergs...Studio One...Arthur Godfrey...Ed Wynn...Mama...Suspense...Inside U.S.A....

And as they tune to CBS be sure they see your product among those of America's great advertisers—making sharp, lasting impressions today and tomorrow.

CBS television
FIRST IN AUDIENCES
Sharp decline noted in job lay-offs
Steady slackening in the rate of new industrial lay-offs has been reported recently by the Bureau of Employment Security. In the week ended 20 August, first claims, indicating new unemployment, totaled 259,207. This was 31,393 less than in the previous week.

Truman hears business is more cheerful
Several cabinet members told President Truman recently that the nation’s economic morale is improving. Labor Secretary Tobin said that the cost-of-living index had declined a bit from the month before, and Commerce Secretary Sawyer, reporting on findings in an extensive tour, found that business men were optimistic and conditions promised to remain steady.

Steel rate rises to 85% of capacity
Washington was cheered by reports from Pittsburgh that national steel production had turned upward to 85 per cent of theoretical capacity. Steel men are divided as to whether the present level will last through the fall. But the automobile industry, a major steel consumer, continues to produce at high levels. General Motors turned out 291,383 cars and trucks in August, as compared with 254,622 in July. Chevrolet, Buick, and Packard were among producers turning in new records.

Movie engineers ask theater TV network
Society of Motion Picture Engineers has requested FCC to authorize frequency allocations for theater television. A TV theater network, they said, would provide instantaneous service to a large part of the American people, and would be important in a time of emergency. RCA will demonstrate theater-TV and drive-in equipment at the theater-equipment convention and trade show in Chicago 26 September.

Sales of manufacturers decline slightly
July sales of all manufacturing companies declined 6% to $15,000,000,000, as compared with $16,500,000,000 in June, the Commerce Department reported. Sales of durable goods companies dropped from $7,100,000,000 to $6,300,000,000, while sales of non-durable goods were off from $9,400,000,000 to $8,700,000,000. Largest decreases were in food, beverages, and textiles.

British publication to aid sales in U.S.
To promote British products in the United States and Canada, the British Board of Trade has endorsed publication of British News, described as “a show window for world shoppers,” which will be sent free each month to some 20,000 buyers. Publisher is British News, Inc., 1631 K St., N.W., Washington. Warren S. Lockwood is president and Frederick B. Osler vice-president and general manager of the firm.

NAB acts to add TV directors
With 32 TV stations now members, NAB has taken steps to add TV members to its board of directors. According to the by-laws, TV stations may be represented on the board when NAB has at least 25 of such members.
A lertly, day and night, programs of 50,000-watt WOAI cascade through the great Southwest! Music, news, drama, quiz, market reports, public interest features...all and more provide entertainment, information and relaxation to western millions!

Blanketing 67 primary counties in South Texas alone while the sun is shining...the dominant appeal of "The Famous Brand Station" grows even more intense when the moon rises...showing service into 142 primary counties in 6 states -- Arizona, Colorado, Louisiana, Oklahoma, New Mexico and Texas! (Based on BMB Study No. 1)

Sales Management has compiled late facts on the people who make up this vast WOAI market...how many there are, what they earn, what they do with their $$$. Boiled down from 33 full-sized ledger pages, the total figures tell this astounding story:

<table>
<thead>
<tr>
<th>DAY</th>
<th>PRIMARY</th>
<th>SECONDARY</th>
<th>TERTIARY</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>PULATION</td>
<td>1,377,700</td>
<td>782,300</td>
<td>3,878,600</td>
<td>5,848,500</td>
</tr>
<tr>
<td>Texas Only</td>
<td>1,377,700</td>
<td>782,300</td>
<td>3,878,600</td>
<td>5,848,500</td>
</tr>
<tr>
<td>TAL FAMILIES</td>
<td>381,300</td>
<td>220,600</td>
<td>1,002,400</td>
<td>1,604,500</td>
</tr>
<tr>
<td>Texas Only</td>
<td>381,300</td>
<td>220,600</td>
<td>1,002,400</td>
<td>1,604,500</td>
</tr>
<tr>
<td>DIV FAMILIES</td>
<td>331,310</td>
<td>161,100</td>
<td>784,448</td>
<td>955,848</td>
</tr>
<tr>
<td>Texas Only</td>
<td>331,310</td>
<td>161,100</td>
<td>784,448</td>
<td>955,848</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NIGHT</th>
<th>PRIMARY</th>
<th>SECONDARY</th>
<th>TERTIARY</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>POPULATION</td>
<td>2,386,200</td>
<td>2,244,500</td>
<td>6,876,400</td>
<td>10,618,100</td>
</tr>
<tr>
<td>Texas Only</td>
<td>1,960,800</td>
<td>938,800</td>
<td>1,454,500</td>
<td>4,540,600</td>
</tr>
<tr>
<td>TOTAL FAMILIES</td>
<td>660,400</td>
<td>636,700</td>
<td>1,664,900</td>
<td>2,961,400</td>
</tr>
<tr>
<td>Texas Only</td>
<td>546,600</td>
<td>537,700</td>
<td>1,044,300</td>
<td>2,201,300</td>
</tr>
<tr>
<td>RADIO FAMILIES</td>
<td>326,440</td>
<td>319,760</td>
<td>1,205,300</td>
<td>1,851,400</td>
</tr>
<tr>
<td>Texas Only</td>
<td>456,530</td>
<td>421,420</td>
<td>1,334,600</td>
<td>1,856,500</td>
</tr>
</tbody>
</table>

---

*Copr. 1949 Sales Management Survey of Buying Power; further reproduction not licensed.
Exclusive Representatives:

Radio

ALBUQUERQUE  KOB
BEAUMONT  KFDM
BOISE  KDSP
BOSTON-SPRINGFIELD  WBZ-WBZA
BUFFALO  WGR
CHARLESTON, S. C.  WCSC
COLUMBIA, S. C.  WIS
CORPUS CHRISTI  KRIS
DAVENPORT  WOC
DES MOINES  WHO
DENVER  KVOD
DULUTH  WDSM
FARGO  WDAY
FT. WAYNE  WOWO
FT. WORTH-DALLAS  WBAP
HONOLULU-HILO  KGMB-KHBC
HOUSTON  KXYZ
INDIANAPOLIS  WISH
KANSAS CITY  KMBC-KFRM
LOUISVILLE  WAVE
MINNEAPOLIS-ST. PAUL  WTCN
NEW YORK  WMCA
NORFOLK  WCH
OMAHA  KFAB
PEORIA-TUSCOLA  WMBD-WDZ
PHILADELPHIA  KYW
PITTSBURGH  KDKA
PORTLAND, ORE.  KEX
RALEIGH  WPTF
ROANOKE  WDBJ
ST. LOUIS  KSD
SEATTLE  KIRO
SYRACUSE  WFBL

Television

BALTIMORE  WAAM
FT. WORTH-DALLAS  WBAP-TV
LOUISVILLE  WAVE-TV
MINNEAPOLIS-ST. PAUL  WTCN-TV
NEW YORK  WPIX
ST. LOUIS  KSD-TV
SAN FRANCISCO  KRON-TV

F&P Colonels are constantly “on the road,” visiting every station we represent, talking with hundreds of important manufacturers, agencies and distributors. The result is a most complete and intimate knowledge of broadcasting, where it happens, and where it works for you.
OLD Colonel F&P really gets around. Last year alone he racked up over 131,117 miles by plane and train (and even 2,557 miles by steamship!), visiting his customers and the stations he represents!

But this is wanderlust with a purpose!

The 22 of us here at Free & Peters (who are the Old Colonel) know that we've got to get out and see people to keep up-to-date on national spot radio and television. By constant travel and exchange of ideas, we learn a lot of valuable things for you. By field work in the actual markets we serve, we learn the practical facts which often elude “home offices,” yet which may determine the success of your advertising...

“Getting around” is just part of what makes us Free & Peters Colonels effective in helping our customers do profitable national-spot radio and television. We'd like to show you how effective. May we?

Free & Peters, Inc.
Pioneer Radio and Television Station Representatives
Since 1932

NEW YORK
ATLANTA DETROIT FT. WORTH

CHICAGO HOLLYWOOD SAN FRANCISCO

12 SEPTEMBER 1949
Eleven years after he bought a collapsing cosmetic firm for $5000, 36-year-old, rotund, verbose, genial Richard Neison Harris miraculously transformed it into the nation’s leading manufacturer of cold-wave home-permanent kits, the Toni Company, and sold it to the Gillette Company for $20,000,000 in January 1943.

It was in 1943 that the Yale graduate decided to make home permanent-wave kits. He spent $25,000 to market his Rol-Wave product and sold it for 25c a box. Rol-Wave flopped. Harris attributes this to psychological resistance on the part of women, claiming that they balked at buying something for 25c which ordinarily sells for $10 to $15.

In 1944 he again invaded the home-permanent market. With $1000 "Wishbone" Harris (the nickname stems from his craving for turkey and chicken wishbones) started the Toni Company and made an improved product with a fixed price of $1.25. Retailer reluctance to add any new kits to already overstocked shelves almost prevented Toni from reaching the public. During this critical period, super-salesman Harris personally visited obdurate retailers and battered them into submission with an overpowering pitch about the advantages of his product. The following year Toni had snared 35% of the expanding home-permanent market, as sales soared to the million-dollar mark.

Toni began using radio in 1946 with a series of spot testimonials in selected areas. During the last six months of 1946, sales on the West Coast, where Toni was using radio as its major advertising medium, leaped 300%. Pleased with the results of its radio campaigns, the company in 1947 allocated $2,000,000 of its $3,500,000 ad budget to broadcast advertising. With sales continuing to skyrocket, Toni spent $4,000,000 to sponsor four network shows in 1948. By the end of the year 85% of all kit users became Toni converts. This year the firm is again expected to spend $4,000,000 of an estimated $7,000,000 advertising budget for radio. Currently being sponsored by Toni are *Give and Take* and the soaper *This Is Nora Drake*.

*Seen, left, with his brother and executive v.p., Irving Harris.
Now ABC—and only ABC—has its Owned and Operated television stations in five of the six major markets in America! Thus, ABC now offers you a distribution of TV stations that cannot be matched by any other broadcasting company.

And in Los Angeles, ABC offers you facilities unlimited—including:

- Two largest television stages in the world (238' x 105' and 175' x 94'), each with 4 cameras, complete switching arrangements.
- Two auxiliary studios.
- Two remote facilities set-ups, each with 3 cameras.
- Fully equipped theatre seating 300 people.
- Two rehearsal halls.
- Six private dressing rooms, complete facilities for male and female chorus groups.
- Complete 35-mm facilities.
- Complete 16-mm facilities with Balopticon, 2 slide cameras, small screening theatre seating 25.
- Complete audio facilities.
- Complete production department for building sets, props and handling lighting.

ABC-TV gives you top service as well as top facilities. You buy from one—and only one—representative; he handles ALL your television problems.
Crew of the National Guard Mercy Plane preceding midnight takeoff for Boston to pick up Iron Lung. KVOO Reporter Bob Jones, right, accompanied the crew and kept KVOO listeners informed by telephone interview from Boston.

Response from the listener is the best yardstick by which to measure the success of any station. It's action on the part of the listener that counts!

KVOO listeners always respond, just as they did on

July 13, 1949, 10:00 P.M.
KVOO news department broadcasts urgent appeal for 3 additional iron lungs to aid local polio victims.

RESPONSE
Additional iron lungs dispatched by two distant hospitals who heard broadcast, and one purchased by local chapter American Women's Voluntary Services! Oklahoma Air National Guard sends mercy plane to Boston to pick up lung purchased by AWVS. Bob Jones, KVOO newscaster goes along and reports by telephone interview to KVOO listeners!

July 28, 1949, 12:00 Noon
KVOO broadcasts second appeal for additional iron lungs.

RESPONSE
Within five hours after broadcast four additional iron lungs are obtained! Air National Guard again wings way to Boston to bring back lung purchased by Tulsa Jewish Community Council!

This, in brief, is a story of response which came quickly, eagerly from KVOO listeners when a need was made known!

Through the years advertisers have learned, over and over again, that response from listeners is quick and at low cost over KVOO, Oklahoma's Greatest Station!

When you want response, you want KVOO!
### New National Selective Business

**SPONSOR**

<table>
<thead>
<tr>
<th>PRODUCT</th>
<th>AGENCY</th>
<th>STATIONS-MKTS</th>
<th>CAMPAIGN, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Cigarette Co.</td>
<td>Chewing Gum</td>
<td>Badger &amp; Brounning and Henry (N. Y.)</td>
<td>Indef; 200 mkts* (Branding, fall week)</td>
</tr>
<tr>
<td>American Cranberry Exchange</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>K. Arealian, Inc.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beech-Nut Packing Co.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Black Drug Co.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Carter Products, Inc.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chrysler Corp. (Dodge Division)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General Foods Corp. (Birds-Eye-Nut)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kellogg Co.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Morton Mfg. Co.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*NOTE: Starting flat set at present, although more may be added later. (Fifty-two weeks generally means a 13-week contract with options for 3 successive 13-week renewals. It is subject to cancellation at the end of any 13-week period.)*

### New and Renewed Television

**NETWORK AND SELECTIVE**

**SPONSOR**

<table>
<thead>
<tr>
<th>AGENCY</th>
<th>NET OR STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anderson, Davis &amp; Plate</td>
<td>WABC, N. Y.</td>
<td>Film spots: Sept 19: 13 mkts (m)</td>
</tr>
<tr>
<td>Atlanta, Stetler, Colwell &amp; Bailey</td>
<td></td>
<td>Film spots: Aug 2: 13 mkts (m)</td>
</tr>
<tr>
<td>Borden Co.</td>
<td>WOR, N. Y.</td>
<td>Film spots: Sept 20: 13 mkts (m)</td>
</tr>
<tr>
<td>Brown &amp; Williamson To-Bacca Corp (Bic)</td>
<td></td>
<td>Film spots: Sept 1: 13 wk (v)</td>
</tr>
<tr>
<td>Cameo Curtains Inc.</td>
<td>WBRO, Chi.</td>
<td>Film spots: Sept 21: 13 wk (v)</td>
</tr>
<tr>
<td>Canada Dry Ginger Ale Inc.</td>
<td>WABD, N. Y.</td>
<td>Film spots: Sept 1: 13 wk (v)</td>
</tr>
<tr>
<td>Chevrolet Dealers</td>
<td>WOR, N. Y.</td>
<td>Film spots: Sept 1: 13 wk (v)</td>
</tr>
<tr>
<td>Chevrolet Motor Division</td>
<td>WOR, N. Y.</td>
<td>Film spots: Sept 1: 13 wk (v)</td>
</tr>
<tr>
<td>Draft Matt Co Inc. (Ginaster Products)</td>
<td></td>
<td>Film spots: Sept 1: 13 wk (v)</td>
</tr>
<tr>
<td>Esco Standard Oil Co</td>
<td>WMIB, Wash.</td>
<td>Film spots: Sept 1: 13 wk (v)</td>
</tr>
<tr>
<td>Fle-Bay Limited</td>
<td>WOR, N. Y.</td>
<td>Film spots: Sept 1: 13 wk (v)</td>
</tr>
<tr>
<td>General Baking Co (Bread Braid)</td>
<td></td>
<td>Film spots: Sept 1: 13 wk (v)</td>
</tr>
<tr>
<td>General Foods Corp (Birds-eye)</td>
<td></td>
<td>Film spots: Sept 1: 13 wk (v)</td>
</tr>
<tr>
<td>General Tire Corp (Seth Thomas Clocks)</td>
<td></td>
<td>Film spots: Sept 1: 13 wk (v)</td>
</tr>
<tr>
<td>Good Humor Ice Cream Co</td>
<td></td>
<td>Film spots: Sept 1: 13 wk (v)</td>
</tr>
<tr>
<td>Goodman &amp; Sons (Nudell)</td>
<td></td>
<td>Film spots: Sept 1: 13 wk (v)</td>
</tr>
<tr>
<td>Habitant Soup Co</td>
<td></td>
<td>Film spots: Sept 1: 13 wk (v)</td>
</tr>
<tr>
<td>Hannan Brand Frost-Baked Food Ingraham Corp</td>
<td></td>
<td>Film spots: Sept 1: 13 wk (v)</td>
</tr>
<tr>
<td>International Silver Co</td>
<td></td>
<td>Film spots: Sept 1: 13 wk (v)</td>
</tr>
<tr>
<td>Lebo &amp; Fink Product Corp</td>
<td></td>
<td>Film spots: Sept 1: 13 wk (v)</td>
</tr>
<tr>
<td>Liebmann Brewery, Inc</td>
<td></td>
<td>Film spots: Sept 1: 13 wk (v)</td>
</tr>
<tr>
<td>Menzgold Baking Co</td>
<td></td>
<td>Film spots: Sept 1: 13 wk (v)</td>
</tr>
<tr>
<td>Pedigalada Co</td>
<td></td>
<td>Film spots: Sept 1: 13 wk (v)</td>
</tr>
</tbody>
</table>

- In next issue: New and Renewed on Networks, Sponsor Personnel Changes, National Broadcast Sales Executive Changes, New Agency Appointments
### Station Representation Changes

<table>
<thead>
<tr>
<th>STATION</th>
<th>AFFILIATION</th>
<th>NEW NATIONAL REPRESENTATIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>WCRC, Cedar Rapids, la.</td>
<td></td>
<td>Burnett-Smith Media Representatives, for U.S.</td>
</tr>
<tr>
<td>Philippine Broadcasting Corp, Manila</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WTVI, Chi.</td>
<td></td>
<td>Taylor Barratt, for South, Southwest</td>
</tr>
<tr>
<td>WHIR, Ft. Worth, Tex.</td>
<td></td>
<td>Gordon Marshall</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>Keith Halvorsen</td>
<td>Ogilvy, N.Y., exec</td>
<td>Ogilvy, N.Y., exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Donald A. Breuer</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>David D. Brown</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Bill Calahan</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Herbert C. Cole</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Edmund H. Briggs</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Arthur B. Erikson</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Rodney Erickson</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Faith Felton</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Vu M. Fentwick</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>W. Arthur Fiedler</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Mitchell N. Frome</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Robert L. Garber</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Roland Gilbert</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Milton Goodman</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Albert W. Hamilton</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>C. E. Harbur</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Edna Hesser</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Robert E. Jackson</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Frank A. Kaye</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>John Rives Kelly</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Thomas H. Lane</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Margarita Leonardi</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Irvin L. Levine</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Bill Lipsky</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Louis S. Low</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Ronnie Manders</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Grecian Mitchell</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Walter Monroe</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>William H. Moore</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>J. F. More</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Herndon Oliver Jr.</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Jack Peters</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Arthur Poppenberg</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Frank P. Riggs</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Tucker Scott</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Fred S. Serngen</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Marvin C. Smith</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Allan B. Summerfield</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Arnold N. Sterkamp</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Kenneth H. Thompson</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Don Tomkins</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Joseph M. Van Deventer</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
<tr>
<td>Bradley A. Walker</td>
<td>McCann-Erickson, exec</td>
<td>McCann-Erickson, exec</td>
</tr>
<tr>
<td></td>
<td>Ted Weeks, Atlanta</td>
<td>Ted Weeks, Atlanta</td>
</tr>
</tbody>
</table>
IOWA "BARN RADIOS" HELP WITH MILKING!
(The New Iowa Radio Audience Survey Proves It!)

THE Iowa Radio Audience Survey is a complete study of radio listening habits in Iowa. The new 1949 Edition even tells how many Iowa barns are equipped with radio—how many Iowa men and women feel that radio helps with their milking—how many think that radio makes their cows produce more milk!

In addition to much new data, the Twelfth Edition gives up-to-date information on station and program preferences, time of most listening, amount of listening outside the home, multiple-set ownership, etc. The Survey gives the complete radio picture for Iowa as a whole, as well as for each of the State's 99 counties.

This important and authoritative Survey is now on the presses. Write today to reserve 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 over 9,000 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
Gardening is continuing its upward trend as America's most-practiced indoor-outdoor hobby. At the same time, gardening programs in radio and TV, which offer both the neophyte dirt-dodger and the expert plant-breader the latest hints and information regarding the earthy postime, are continuing to play their parallel roles as information centers for gardeners and as real broadcast advertising selling vehicles.

One typical example of this power to sell the radio gardening audience on products and services of value to them is the results obtained recently by a KNBC, San Francisco, program called How Does Your Garden Grow? Albert Wilson, a Northern California gardening expert who conducts the program, wrote a book on gardening. It was offered on the program, not as the usual "for-free" gardening pamphlet, but as a direct-mail book offer for $3.75, a high price among radio's direct-mail offers.

The results, while not comparable to the best of direct-mail returns received by stations which specialize in this field, were nevertheless a pleasant surprise for KNBC. The program was heard in the KNBC listening area in a marginal time period, Sundays 3:30-9:00 a.m.—a time slot most agencies consider to have little selling power. But the Wilson book, after only 11 air announcements in eight weeks on How Does Your Garden Grow?, pulled in 1900 returns at $3.75 each on the original edition of 2000. This near-sellout is just the latest example of how gardening shows sell to a limited-but-loyal audience.

About 20% of the AM stations in the nation are currently cutting rates to both national and local advertisers. Few of the major "powerhouse" stations are so far involved in this practice, but growing competition in the chase for the fast buck is making many changes. So far, most rate cuts have had the effect of making leading agencies either retrench their spot-campaign purchases, or else go bargain-hunting like a housewife in Macy's basement.

One station among the country's key outlets, Minneapolis' KSTP, has evolved a working formula to get new business without losing the considerable prestige the station has built. In announcing KSTP's latest rate card, sales v.p., Miller Robertson said: "Both agencies and advertisers are becoming more and more interested in longer, hard-sell copy ... in order to ring the cash register. Agencies are requesting us . . . for one-minute availabilities, rather than for station breaks."

Unable to fulfill this demand, KSTP has concentrated on making station breaks a more attractive buy. Other service types are not affected. Station breaks (all hours) have been stretched from 30 words to 50 (15 seconds to 20) on KSTP, and daytime breaks have been reduced in price 25%. The net result has been to give an advertiser using daytime station breaks four impressions for the price he used to pay for three. KSTP's new station-break prices are right there in the rate card where anyone can see them. Behind the rate reduction, and a new 624-time bulk discount, is alert planning. Thinking of agency needs first is the real secret.

From mountain goat to city slicker, from the first crack of dawn on the banks of the Hudson to the setting sun on the Ozarks, the song of America is the song of the prairie. Music that helped push the Covered Wagon across the western plains, music that told of a dying day and a new tomorrow—this is America's music whether it be in Two Forks, Nebraska or right here in New York where 13,000,000 people live in an area smaller than a Texas ranch.

Rosalie Allen, nationally acclaimed sweetheart of the prairie, presents her program of America's music nightly on WOV from 9 to 11:00 P.M. Her loyal responsive audience 64% of whom are women has a record of sales results and listener loyalty that keeps her program in constant demand.

WOV has recently completed a special Audience Audit on Rosalie Allen's Prairie Stars a program of proven sales effectiveness for every type of household product. We would like to show you how you can "TAKE THE GUESS OUT OF BUYING" by buying...
Survey shows ---

**WCPO-TV**

**CHANNEL 7**

Cincinnati's Favorite Television Station!

<table>
<thead>
<tr>
<th>The Question:</th>
<th>&quot;Which is your favorite television station?&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Answer:</td>
<td>WCPO-TV 56.7%</td>
</tr>
<tr>
<td></td>
<td>TV-Station 'B' 36.8%</td>
</tr>
<tr>
<td></td>
<td>TV-Station 'C' 6.5%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The Question:</th>
<th>&quot;All 3 stations are televising the football game** tonight. Which channel are you looking at now?&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Answer:</td>
<td>WCPO-TV 47.2%</td>
</tr>
<tr>
<td></td>
<td>TV-Station 'B' 36.3%</td>
</tr>
<tr>
<td></td>
<td>TV-Station 'C' 16.5%</td>
</tr>
</tbody>
</table>

*Complete data, including affidavit on file at WCPO-TV, Cincinnati, Ohio.

**Night of August 20, 1949**

Represented by the BRANHAM COMPANY

A Scripps-Howard Radio Station Affiliated with the CINCINNATI POST

**P.S.: August PULSE just released also shows WCPO-TV in First Place.**
BE THIRTY ZIV'S

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. DA
"MEET THE MENJOUS"

FIRST TO GET THE STORY OF W, SMASH-HIT, ¼-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 saying off for sponsors with bigger audiences, faster 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 powersacked 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 aces—publicized by powerful promotion on hundreds of great Hollywood movies—lend themselves perfectly to hard-selling, localized campaigns that are hitting the jackpot for suit-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.

* Frequenting Departments, Drug Chains, Grocery Chains, Stations, and many more!
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
Are giveaways
good programing?

Apart from legal and moral considerations of what is—and what is not—a lottery, what exactly are giveaway shows? And, are they good forms of radio and visual programing?

A lot depends on whose yardstick is being used to do the measuring. In the eyes of the networks and producers who have multi-million-dollar investments in giveaway programing, such shows “have high entertainment value and are listened to with enjoyment by millions of people daily.” In the eyes of the FCC and the nation’s press, as well as a vocal minority of the air audience, giveaways are lotteries, and ought to be thrown off the air.

There is another yardstick to measure the programs that go on the air bearing gifts. Its basis is not found in the labyrinth of legal terminology. It’s not found in rating reports, either. It is apart from merit and social considerations. What it does result from is an analysis of the various factors involved in all giveaway shows—the size and amount of prizes, the “gimmick” by which they are awarded or won, the format and structure of the show, and the psychological appeal of the show to an audience. For lack of a better term, this factor might be called “strength of giveaway.”

Research findings have shown that such a factor has a definite existence. Network findings, agency research findings, and the work done by independent research firms show that it is an important factor as well. It was found, also, as the result of a SPONSOR study, that the “strength of giveaway” divided the total number of known giveaway shows into four distinct classes, with only a very few borderline cases.

What, then, is the factor of strength of giveaway, and how does it affect the entertainment portion of a given program? The answer lies in how big a part the giveaway gimmick plays in
the actual airing of a show. The few programs in network radio and TV that are built from the ground up as vehicles to hand out mountains of prizes have the factor in its strongest version. Despite the pleas of producers and networks who have such shows that the "public insists on them, and likes them as entertainment," these shows are not designed primarily for entertainment. They are a Santa Claus operation basically. This fact is not guesswork, and has nothing to do with moral judgments.

Virtually every minute-by-minute reaction study, made by research organizations, on this type of giveaway show (see "Class I" listings in illustrations) reveals this fact. Whenever the pace drags for a moment, whenever the program's star or master-of-ceremonies departs from the show's format to make jokes or ad-lib a bit, down goes the approval rating.

The explanation of this phenomenon lies in the fact that these programs as a whole—like oysters and olives—are either liked or disliked intensely by the public. Those who like the program, when tested, look upon anything that stands between them and the making of the fateful $50,000 telephone call as an "obstacle." They actually resent the mc, when he slows up the action. Whether or not the audience is thus "bought" by the $50,000 phone gimmick is a moot point. But—and this is the real point—it is the main reason why listeners are listening.

In such a case, the giveaway is the "entertainment," the psychological craving that the show fulfills for the listener. Actually, if the joke, or routine, or whatever it is that is making the listener chafe while he waits for the telephone to start, were to be removed from the show, it might well stack up as "entertainment" on its own. This is just the point that producers hammer on, albeit largely inaccurately, when seeking a rationalization that will "excuse" monster giveaways. However, when the entertainment portion is added to the giveaway, the type of listener and the type of mind that the giveaway appeals to feel frustrated by it. If a "Class I" program were to be built, as programs like Suspense and Casey, Crime Photographer were built, by analyzing the

---

**Class I**

<table>
<thead>
<tr>
<th>Program</th>
<th>Sponsor</th>
<th>Net</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hollywood Calling</td>
<td>Gruen</td>
<td>NBC</td>
</tr>
<tr>
<td>Stop the Music (also TV)</td>
<td>Lorillard</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Smith Bros.,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Speidel</td>
<td>ABC</td>
</tr>
<tr>
<td>Sing It Again</td>
<td>Carter Prods.</td>
<td>CBS</td>
</tr>
<tr>
<td>Name the Movie</td>
<td>Revere Camera</td>
<td>ABC</td>
</tr>
</tbody>
</table>

Two of these shows are based on musical gimmicks, two on Hollywood questions, but all four are built on the phone call-gift idea. The giveaway dominates the show. (Left: Bert Parks calls a listener in "Stop the Music.")

---

**Class II**

<table>
<thead>
<tr>
<th>Program</th>
<th>Sponsor</th>
<th>Net</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grand Slam</td>
<td>Continental Bkg.</td>
<td>CBS</td>
</tr>
<tr>
<td>Double or Nothing</td>
<td>Campbell Soup</td>
<td>NBC</td>
</tr>
<tr>
<td>Queen for a Day</td>
<td>Miles Labs</td>
<td>MBS</td>
</tr>
<tr>
<td>Bride &amp; Groom</td>
<td>Sterling Drug</td>
<td>ABC</td>
</tr>
</tbody>
</table>

A dozen network programs in this group emphasize a strong studio-audience factor, and place less emphasis on home audiences. Often, the prize may be bigger than in Class I shows, but the listener is not attracted primarily by it. (Left: John Reed King presents some loot on "Give and Take.")
Class III

<table>
<thead>
<tr>
<th>Program</th>
<th>Sponsor</th>
<th>Net</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professor Quiz</td>
<td>General Foods</td>
<td>(e.t. various)</td>
</tr>
<tr>
<td>Truth or Consequences</td>
<td>P &amp; G</td>
<td>NBC</td>
</tr>
<tr>
<td>Groucho Marx</td>
<td>Elgin-Amer.</td>
<td>CBS</td>
</tr>
<tr>
<td>Take It or Leave It</td>
<td>Eversharp</td>
<td>NBC</td>
</tr>
</tbody>
</table>

These are audience-participation comedy programs, usually with a name-star mc. The prizes may be larger than in "outside" giveaways. Answers to the questions often require a high I.Q. (Right: Borden's "County Fair" produces some highly-involved slapstick.)

Class IV

<table>
<thead>
<tr>
<th>Program</th>
<th>Sponsor</th>
<th>Net</th>
</tr>
</thead>
<tbody>
<tr>
<td>Twenty Questions</td>
<td>Ronson</td>
<td>MBS</td>
</tr>
<tr>
<td>Who Said That</td>
<td>Crosley</td>
<td>NBC-TV</td>
</tr>
</tbody>
</table>

The giveaway factor is weakest among the few shows in Class IV, which place most stress on the quiz itself and on the "personality" of participants. Usually they are panel-type. (Right: Fred Vanderventer, Florence Rinard, Bob Feller, Herb Polesie and Bobbie McGuire appear on "Twenty Questions.")

research findings and then building up from the findings a program that most listeners would like most of the time, such a show would boil down to an absolute minimum of any kind of entertainment (music, stunts, questions, etc.)—a man, a microphone, and $1,000,000 in cash. This is the true giveaway, and any attempt to change the basic appeal by changing the basic format would result in an immediate reaction in ratings. While the program was being overhauled, the ratings would inevitably go down to a very low ebb, and then rise slowly as a new audience was formed. The resultant audience, even if the program once more reached zenith ratings that compared with the original, when analyzed would show an entirely different audience structure with only a fraction of the original audience being carried over.

The immediate concern of the networks and producers to protect giveaways that fall into this category is understandable. The four shows most often blasted for being bonanzas with a telephone represent a multi-million-dollar investment. These four shows—Stop The Music, Sing It Again, Hollywood Calling, and Name the Movie*—represent alone a direct 1949 gross time billing figure of exactly $3,565,956. The counterattack of the networks and producers to the FCC rulings, which would put most of the above shows out of action after 1 October, is caused largely by the threat of the loss of this sizable revenue. At the same time, the page-one stories, the jubilant editorials, and the general "big play" that the giveaway situation has had in the nation's press and magazines, hard-pressed these days for additional revenue to meet rising expenses, is likewise understandable.

The telephone giveaway vehicle can be changed from an "outside" giveaway to an "inside" giveaway program. This would mean changing the show around so that only the studio audience will be eligible for the prizes. So far as the legal aspects of this move (Please turn to page 52)
Fatima comes back

Radio helps old cigarette brand emerge from 30-year obscurity

After a long period of obscurity, Fatima cigarettes have experienced a resurgence in popularity. The brand, which was once a staple of the tobacco industry, had fallen into relative obscurity for more than three decades. However, recent developments have brought Fatima back into the public eye, and it now enjoys renewed interest and sales.

Fatima's comeback can be attributed to a variety of factors. One key element has been the effective use of radio advertising. By leveraging the power of radio, Fatima has been able to reach a wider audience and rekindle interest in the brand.

In addition to radio, Fatima has also benefited from innovative marketing strategies. The brand has been featured in a variety of media, including television and print advertisements. These efforts have helped to create a buzz around Fatima and have contributed to its revival.

Fatima's success also stems from its unique blend of cigarettes. The brand's distinctive flavor and quality have helped it to stand out in a crowded marketplace. As a result, Fatima has been able to attract new customers while retaining its loyal following.

Looking ahead, Fatima is poised for continued growth. With its strong track record and compelling brand story, the company is well-positioned to build on its recent successes and forge a bright future in the tobacco industry.
When turtle-necked Yale and Princeton men put down their copies of *The Rubaiyat of Omar Khayyam* and their canoe paddles to light up, out came a package of Fatimas. The word got around. Sales climbed.

Then came World War I. About 1914-1915, Fatimas became, as it were, a victim of circumstances. Reynolds brought out Camels, Liggett & Myers brought out Chesterfields, and American Tobacco brought out Lucky Strikes. These domestic-blended cigarettes promptly stole the lion's share of the cigarette market in the U. S., and the older brands, including Fatima, took a real beating. By 1918, Fatima was making a somewhat desperate attempt to win back its lost market. The blend was bettered (it has always been an expensive blend), the price went to 18c, and advertising, mostly magazines and posters, plugged the theme of: "What a whale of a difference a few cents make." However, the effect was like trying to stop a Yangtze flood with a soup strainer. Fatima sales dropped to a near-vanishing point, and Liggett & Myers (who had acquired Cameron & Company in 1911) turned its full advertising guns, during the 1920's, to the promotion of its sales-leader, Chesterfield cigarettes. Fatima was lost in the shuffle.

At one point, during the mid-1920's, the Fatima sales hit such a low point, compared to the rising sales of Chesterfields, that L&M seriously considered killing off the brand. The company's first move in this direction brought an unexpected and rather interesting response. Fatima smokers, many of them the same college boys who had been in on the original sampling of the product, sat down and wrote nasty let-

(Please turn to page 72)
What is the "impact" on women shoppers of a radio commercial as compared with a newspaper advertisement? A study by Dr. Paul F. Lazarsfeld, director of Columbia University's Bureau of Applied Social Research, demonstrates that radio commercials are more effective in four out of six yardsticks he used to measure their impact. The test commercials were matched with comparable ads for the same products seen in newspapers. By one of the other two yardsticks, the impact of ads seen or heard was equal; by the remaining one, evaluation of results must await further testing.

Dr. Lazarsfeld made this study for the American Newspaper Advertising Network. His findings are designed to help an advertiser evaluate—as a guide to an ad's sales effectiveness—what goes on in a prospect's mind when she hears, or sees, his message. The unpurged report is sensational in that the weight of its facts and figures gives radio commercials a decided edge over newspaper ads in their power to:

1. Get attention
2. Inspire remembrance of the advertisement
3. Inspire liking for the advertisement
4. Inspire preference for hearing the advertisement on the radio rather than seeing it in a newspaper

Lazarsfeld's interviewers found that the ability to create belief in the message was the same for both media. The reasons for this credibility among those in whom it was found differ most markedly according to education. This will be discussed later in this article.

The sixth yardstick measuring what the respondents thought and felt was the images inspired in the minds of the women when exposed to the test ads. The results, as seen by some researchers other than Lazarsfeld, look favorable to radio commercials. But the results definitely require further research before any final evaluation is possible.

Lazarsfeld's report, published last February under the copyright of Columbia University's Bureau of Applied Social Research, is a palladium mine of data for ad-managers seeking detailed information on difference in responses to a sales message as influenced by its medium. As the Lazarsfeld says on page 1, after referring to the necessity of coverage data: "For a completely considered decision, the advertisers needs to have another major question answered: Given a certain readership or audience, what is the 'impact' of the radio commercial as compared with the newspaper advertisement?" This article will document the claims cited above for hearing versus seeing, from the Lazarsfeld report. The nature of his findings obviously explains why the complete report has not been shown to advertisers, despite the BASR's written statement to sponsors that "Dr. Lazarsfeld would very much like to see our original report on the study receive a wider circulation."

The report was based on a community cross-section sample of 702 white housewives—each one the "woman of the house"—in a group of small communities in New Jersey (Orange, East Orange, West Orange, South Orange). They are sufficiently close to metropolitan centers so that suburban commuters as well as small-town residents are represented. Women on all socio-economic levels are appropriately represented, and the sample is said to be sufficiently controlled for age and education to be representative of all house-
wives in the communities studied. This article, in the interest of including more of the findings, will omit description of the standard techniques employed to reduce bias in obtaining reactions.

In order that products chosen for the study would be of equal interest to women on all income levels, they were restricted to frequently-purchased national brands, comprising foods, soaps, drugs, and cosmetics (Arrid deodorant, Bab-O cleanser, Blue Bonnet margarine, BC headache tablets, Chase & Sanborn coffee, Halo shampoo, Lyons toothpaste, Swansdown flour).

The study made no effort to determine the specific elements of what will lead to a sale, and at what cost. It is important, however, because it deals with thought and emotional responses known to be somehow involved in decisions to buy.

The superiority of radio over newspapers to command attention for their advertisements is decisively documented by the BASR study. The average unaided recall per person was .99 newspaper ads to 1.6 radio commercials. Eighty percent of the women were unable to recall spontaneously any product-advertising in the newspapers; 39% couldn't in the case of radio.

This trend is even more strikingly evident when the question is put about specific products. Then twice as many radio as newspaper advertisements were recalled. This is the breakdown by product groups:

<table>
<thead>
<tr>
<th>Total ads remembered</th>
<th>Newspaper</th>
<th>Radio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foods ..........</td>
<td>552</td>
<td>1,673</td>
</tr>
<tr>
<td>Soaps ..........</td>
<td>605</td>
<td>1,003</td>
</tr>
<tr>
<td>Drugs ..........</td>
<td>572</td>
<td>782</td>
</tr>
<tr>
<td>Cosmetics ..........</td>
<td>423</td>
<td>767</td>
</tr>
<tr>
<td>Average per person</td>
<td>2.6</td>
<td>5.2</td>
</tr>
</tbody>
</table>

Where these groups were concerned, 30% of the housewives recalled no newspaper advertisements, while only 8% could not remember recently having heard a radio advertisement.

When the figures are tabulated according to time spent listening to the radio, the same trend is clearly seen. It is further corroborated by the housewives themselves in their answers to the question of what proportion of product advertising they pay attention to when they read a paper or listen to the radio (see charts accompanying this story). Lazarsfeld points out, "The women in our sample are able to recall twice as many radio commercials as newspaper advertisements. . . . The same two-to-one proportion prevails among those who say that they read (listen to) 'most' of the advertisements in either medium."

The attention factor is further considered in the BASR study for its "quality," as distinguished from what is labelled as the "quantity" factor discussed above. The women were asked to evaluate the conditions under which they read or listened to an ad as "clearly favorable," "probably favorable," or "unfavorable" to paying close attention. Favorable conditions were "clearly favorable" if the housewife was not engaged in any other activity and was alone or with other persons quietly occupied.

It will be plain to any advertising manager with the slightest understanding of the listening habits of Mrs. America that relatively few housewives, even among the staunchest radio fans, listen under "favorable conditions." This study revealed only 18% remembering commercials under "favorable" conditions to 59% "seeing" ads without distractions. Fifty-four percent of the women reported "unfavorable" listening conditions (as defined in the BASR study) to only 14% for distractions while looking at an ad.

Lazarsfeld observes of this: "No undue conclusion must be drawn from this bit of behavioral information. Women have learned, apparently, to listen to radio even through distractions from the outside. On the other hand, they have learned to read without disturbance and yet not pay full attention to the reading matter." He goes on to say that no overall significant differences were found in the closeness of attention paid to ads in either medium.

In connection with the "quality" of attention given, the study calls attention to the question of "special interest" in the ads appearing in both media. "Special interest" means the nature of the attention given—whether the housewife was looking for a certain product, or whether it aroused her interest by its appeal. On "special interest," housewives said yes for newspaper ads 65% to 28% for radio commercials, and this held true on all educational and income levels.

In this connection, the opportunity to re-read or clip an ad for future reference was stressed by the women who remembered doing so for a specific ad recalled. While this isn't possible for radio commercials, 30% of those mentioning commercials they recalled said they made notes on it. Seventy-five percent of the women who recalled seeing certain ads said they either re-read, clipped, or made notes on them.

(Continued on page 52)
Will it sell?
That's the marker that determines whether not a program will be sponsored this season. The trouble is that the marker is being narrowed down and advertisers are forgetting entirely that prestige sells too. Prestige broadcasting won't deliver sales by simply being on the air. Except in unusual instances, a program can only sell the trade name of its sponsor — and not even that if the creative copy isn't just right. When program and commercials are right, prestige does a job that can be done with no other advertising form.

In spite of the preachy Ford-company-line orations of apologist Camer on years ago, The Ford Sunday Evening Hour sold the Dearborn product. In spite of the scientifically esoteric talks of v. p. Kettering, the General Motors wartime sponsorship of the NBC Symphony did the exact job assigned to it by the GM brain trust. Both of these prestige-samples are excellent examples of program sponsorship that has nothing to do with productive advertising, although they produced in spite of themselves— not necessarily in hooperratings but in sales impact. In the case of General Motors, the NBC Symphony served to keep the GM banner flying even among listeners who weren't good music fans.

The most outstanding example of the selling effect of prestige programming is The Cavalcade of America, the long-term du Pont show. Not only has it been building acceptance for new products, as the Wilmington firm develops and introduces them, but it has done the most outstanding publicity job of all time. It has changed E. I. du Pont de Nemours from "the merchants of death" to a firm that has consumer acceptance for having raised the living standards of America through chemistry.

Cavalcade is no accident. It is likewise nothing about which the du Pont organization desires to talk. They'd like the thought to remain that what has happened is the result of the natural growth of a great corporation run in the best U.S. tradition. It's true that du Pont's growth is American at its best. It's also true that it has been made possible by the best public-opinion brains available. When the Cavalcade was first heard, it presented history in a manner that had no death—no war—no gun powder. The list of prohibitions ran several pages and drove the free-lance writers, who wanted to write for the program, slightly mad. Cavalcade has always paid its talent, writers as well as actors, over scale and therefore has been the objective of most of the top radio scribblers. It ran for years without a shot, without a death. The sound-effects man left his firearms in the storeroom.

Cavalcade never has been crassly commercial. It has seldom used a price tag. At one period a research study was conducted to establish the feasibility of having a middle commercial on the half-hour show. The study revealed, without the shadow of a doubt, that for Cavalcade a middle break for advertising copy cut down the prestige with which the sponsor was held by the audience. The study also revealed that the listeners liked the du Pont informative and well-produced commercials. They were "impressive" without being portentous, "big time" without being stuffed shirt ... prestige.

The program has seldom stated that du Pont has grown with America. It doesn't have to. The fact that du Pont sponsors the series dedicated to a dramatic presentation of tales of the growth of these United States is sufficient. This program, without any commercial copy, says, "du Pont is America, du Pont has grown as America has grown." The announcer may stress that du Pont is a great name in chemistry, but he doesn't have to stress that du Pont is a great name in America. He doesn't have to do it, even when a scandal involving a scion of the du Pont family is in the public prints.

Beautifully produced, using name stars apparently to enhance the production, not to pull greater audiences. Cavalcade is an excellent example of a successful prestige program—one that has tackled the greatest public-opinion-changing job a firm has ever had to do, and done it well. Most other du Pont advertising has been straight product advertising—for Duco, for Nylon, and for the host of other non-munition products. Cavalcade had to sell du Pont.

There is a television prestige program that's done the same thing, for Firestone Tire and Rubber. Calling it first Americana Quiz and later just Americana, Firestone built a literate, engaging visual half-hour, making history worth seeing and learning. Using high-school boys and girls (the latter telegenic though intelligent) and history questions with Ben Grauer as "teacher," Firestone has linked itself to America, has made itself, wherever Americana has been seen and heard, part of the growth of the nation. This has been vital for Firestone. Good-year Tire and Rubber, with another prestige-type show, has made itself part of America's great Bible Belt, where millions of dollars of rubber goods are sold yearly to rural Amer-
ica. Goodyear, by sponsoring *The Greatest Story Ever Told*—without a commercial on a broadcast—without a dealer commercial fore or aft, has made itself part of the America that hasn’t drifted away from the Bible. It’s no accident that *The Greatest Story* has done a great commercial job without a commercial. The program promotion, although just as circum-spect as the program itself, has been tops. The news that Goodyear was making *The Greatest Story* possible was beautifully planted. The church took over where pressagentry stopped. It was a prestige program, the only commercial program on the air that didn’t even mention the sponsor’s products or how good the advertiser was.

It is evident that prestige programs have to be better planned, better written, and in most cases better produced, than a straight commercial presentation to be effective. When a “good music” program is produced to appeal to listeners with keen musical appreciation it requires something more than an Al Goodman house orchestra to make dialers switch to the program. This is no reflection on the musicianship of Mr. Goodman, nor is it intended to reflect upon the network house orchestras which frequently include the same union members who play with the NBC and Philharmonic orchestras.

One such attempt was made by the Prudential Insurance Company on the Columbia Broadcasting System. The guests were opera stars at their top popularity, the orchestra directed by Al Goodman. The music programmed was part classical, part ballad. Unfortunately it wasn’t fish, flesh, or fowl. It wasn’t great music, played or sung greatly. It was all very much like a Sunday afternoon social, but it didn’t get down to the level of the families who have musicals in their homes nor did it climb to the level of Carnegie Hall or the Metropolitan Opera. Only the president of Pruden-

*Please turn to page 54*
Do you reach Rome and Warsaw, U.S.A.?

Foreign-language shows, tailored to nationality interests, build large and loyal audiences

The foreign-language audience can't be reached with standard English-language broadcast techniques. It can't be reached with English programs. With few exceptions, the stations serving the U.S.'s foreign-born population have faithful though undeserved audiences. The station managers, for the most part, do not know what they are broadcasting, and don't care as long as the time is paid for and they have evidence that nothing subversive is being aired.

The foreign-language broadcasts, on a majority of the more than 200 stations broadcasting in one or more European tongues, are run by "producers" for the stations—producers who work on a percentage basis, who are commercial-minded, and who care little, if anything, for public service. Advertising copy runs amazingly long, the entertainment is of the lowest quality—and still the foreign-language audiences listen and buy whatever their language- announcers tell them to buy.

This is as true for the Italian audience as it is for the Polish, Spanish, Yiddish, Ukrainian or the other 22 languages on the air, English excepted. Stations broadcasting in any of the 27 languages on the air do not have to worry about the inroads of television. The great majority of the "language" audiences are composed of women and while the wage-earner of the family has to acquire a working knowledge of what is spoken in the 48 states, the women don't—and they not only can't write or read English but in an amazing percentage of cases they don't speak it, either.

This is one reason why foreign-language programming is for the most part daytime programing. At night when Papa Pole and Sister Slovak are home, they want to hear American programs. They have acquired, earning the family bread, an understanding and desire for things American. They want little or no part of the "old country." Out
of respect for Mama, the children don't voice their opinions too often, but they listen to standard network and local-station fare.

This in no way detracts from the fact that the foreign-language market is a multi-million-dollar one—and one that can only be reached through foreign-language broadcasts. The mother of the family buys for the family. The mother, as stated before, seldom reads, writes, or understands English—and if she does, she doesn't let the family and her friends know too much that she does. Life is easier for her that way.

There are several stations that do think of their language-listeners as something besides time-sellers. These are outlets like WOV (Italian), WEVD (Yiddish), WHOM (Italian), all in New York, and a station or two in Chicago, and a scattered program here or there in Detroit, Los Angeles, Boston, Cleveland, and Scranton. The trend is growing both at small stations in big metropolitan markets, and at FM stations in all markets, to look to programming that isn't designed for "everybody."

In Detroit, labor station WDET had decided to cut out for itself the foreign-language listeners in that polygot (mostly Polish) market. It was programming not only for the foreign-language audience in the Motor City, but it was also doing it in a public-service way. The latter is perfectly normal for any operation that is supervised by Morris Novik, ex-WNYC (New York) and radio consultant to ILGWU and UAW and a future major owner of WLID when and if the Federal Communications Commission okays the sale of that New York station to a Novik syndicate.

WDET is FM only, and when WJLB returned to foreign-language programming, most of the foreign-language talent switched to the AM outlet. With mass migration went the Polish and other foreign listening groups of Detroit.

With WOV leading the way, some foreign-language broadcasters are trying to improve the job they're doing—to really serve the American who "no

(Please turn to page 14)
When Milton Q. Ford moved to WWDC, Washington, he apparently arrived in a plane, on horseback. His coming was promoted in advance.

Although the programming techniques used by radio’s disk jockeys throughout the country are almost as varied as fingerprints, the methods employed to promote turntable shows to listeners have pretty much of a sameness. The limitless flexibility of conducting a platter program apparently doesn’t extend to publicizing its existence, and most stations and their record twirlers are content to follow well-established patterns when it comes to promotional activities.

A majority of the nation’s 2000 disk jockeys sticks mainly to newspaper ads, car and window cards, and the obvious tie-ins with retail record stores. Some platter spinners don’t go in for even that much promotion of their shows. Lowell Blanchard, of WNOX, Knoxville, Tenn., is typical of wax whirlers who feel their programs need no promotion. Blanchard says of his Musical Clock, an early-morning, six-times-a-week melange of popular, Western, mood, and children’s music, plus jokes and friendly chatter: “Our show has no need to buy an audience. The program is so well established that little

The Darling of Listeners Everywhere...!
promotion is necessary; the program is its own best publicity.

Curiously enough, the opposite view of promotion is taken by another disk jockey on the same station. Tom More, who, as "Uncle Tom," presides over WNOX's Uncle Tom's Club 99, on numerous occasions addresses organizations wanting a "personality" speaker, and is the recipient of much local newspaper space. At one point, More became the object of a fight among listeners writing in to one newspaper's pet-boost-and-pet-pooch column, with WNOX publicizing it heavily as "The Battle of Uncle Tom's Crabbin'."

One of the most common titles for disk-jockey programs is the number on the dial where the particular station is heard, with the word "club" preceding or following the number. And the practice of such platter-program naming has a natural corollary in the issuing of "membership" in the "club" to its faithful listeners. The extent to which these membership lists can grow is indicated by the more than 25,000 constituents of Fred Robbins' 1280 Club on WOV, New York. When that figure was reached, Robbins, one of the more promotion-minded turntable twirlers, celebrated the event with an elaborate studio party for the young lady who was ceremoniously dubbed "Miss 25,000."

Membership in these mythical clubs is customarily marked by the issuance of a card — or in some cases, a pin — to listeners who write in asking to join the "club." The appeal for teenagers in what they consider as a personal contact with their favorite disk jockey is, of course, obvious — and highly advantageous to the d.j., in acquiring a growing audience through the good will spread by the tangible evidence of "club membership." A few wax twirlers carry the personal touch even further. Bob Bacon, of Bacon for Breakfast on WBRE, Wilkes-Barre, Pa., during the football season issues pins to high-school kids, with the pins bearing the school's colors and name — and, of course, the name of Bacon's program.

Where a disk jockey's programming consists of popular music, jazz, the top tunes of the day, etc., his show is beamed mainly to young people. Those spinners with a desire to avoid the ordinary and obvious promotional devices take advantage of the natural esteem in which they're held by teenagers via frequent appearances at schools, club groups, and other youngster activities. Bob Clayton, of WHDH's (Boston) Boston Ballroom, found that his many appearances at schools, teenage clubs, fraternities, and sororities (at the request of students and members) paid off with him being voted the most popular disk jockey in his territory by two leading high schools and a preparatory school. Clayton's ability to pull 5000 letters in a contest suggesting a name for an Erskine Hawkins record, and 5000 letters accepting the offer of a Frankie Laine key-ring, is more than partially due to his appearances at local theaters, ballrooms, night clubs, and charity affairs, as well as at teenage functions.

Although Hal Moore's The Bugle Call, on WCAU, Philadelphia, six times a week at 7:15-8:55 a.m., is geared for working people, preparing for work and having breakfast, the teenage audience is not ignored by this record spinner. Like Clayton, Moore

(Please turn to page 75)
Lang-Worth Feature Programs, Inc.
will be pleased
to entertain your request
for
Full information and Audition Sample
of
"The NEW Lang-Worth Transcription"

R. S. V. P. 113 W. 57th St., N. Y. C. 10
Ascap again extends
tV music rights

On 31 August, ASCAP again extended, to 30 Sept.,
right of its members' music on TV, pending final
agreement with TV industry on rates of compensation.
Discussions have been going on for eight months.

Ford starts $100,000
safety contest

Ford Motor has joined ranks of contest conductors,
offering $100,000 in prizes (through JWT) for end-
ings, in 50 words or less, to statement, "All cars
and trucks should be safety-checked periodically
because..."

Frank Mullen becomes
consultant to WPIX

Frank E. Mullen, former executive v.p. of NBC, and
recently president of G. A. Richards stations in
Detroit, Cleveland and Hollywood, has become con-
sultant to WPIX, New York "Daily News" TV station.

Rhodes Pharmacal to make
network debut on MBS

Rhodes Pharmacal Company, Cleveland, will use
network radio for first time with sponsorship of
Gabriel Heatter's newscasts over Mutual coast to
coast, starting 20 Sept. Heatter also is sponsored,
on different nights, by Noxzema and Kreml shampoo.

Emerson's profits
and Motorola orders up

Emerson Radio & Phonograph reported net profit after
taxes of $2,256,718 for 39 weeks ended 30 July,
compared with $1,326,290 for same period year
ago. Paul Galvin, Motorola president, said his
company's orders for 1950 radio and TV models are
103% ahead of same period in 1948. Motorola is
invading $395 to $895 TV-set market.

Birds Eye launches
largest campaign

Birds Eye-Snider division of General Foods is start-
ing largest campaign (through Y&R). Media include
selective announcements on 99 AM radio and 27 TV
stations, magazines, newspaper, and outdoor posters.

NAB will report
TV expenditures

NAB will release regularly expenditure figures on TV
advertising based on Rorabaugh TV report. July
figures will be issued in late September.
spotlight on AYER and KUDNER
reading habits

What goes on behind the scenes at broadcast-minded advertising agencies? How do they keep posted on their use of radio and television? Most any timebuyer or account executive will tell you that today he leans heavily on SPONSOR. For SPONSOR is a practical tool, a use-magazine, pinpointed to his special needs. Too, it's pinpointed to his client's needs. SPONSOR has the highest circulation among advertisers and agencies in the entire broadcast advertising publication field.

Do you need more?

Three out of every four copies (8,000 guarantee) go to national and regional advertisers and their advertising agencies. An average of 10½ paid subscriptions go to readers at each of the 20 top broadcast-billing advertising agencies.

You're sure to hit home

with sponsors and agencies

when you advertise

in SPONSOR

N. W. AYER & SON
Subscriptions to SPONSOR 9
Home 4  Office 5
Executives 2  Timebuyers 3
Account Exec 2  Others 1
Radio Dir 1

Some N. W. Ayer clients who subscribe

KUDNER AGENCY
Subscriptions to SPONSOR 6
Home 1  Office 5
Executives 1  Timebuyers 2
Account Exec 1  Media Dir 1
Radio Dir 1

Some Kudner clients who subscribe

“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, N. W. Ayer

“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, Kudner

For buyers of Radio and TV advertising
The Picked Panel answers

Mr. Emerling

Saturation is the point where an advertiser's sales message is heard by all his prospects. Anything beyond this is waste circulation. The saturation point differs for each advertiser. For example, we have an account on WNEW that sells men's, women's, and children's clothing. He buys four quarter-hours per day and an announcement schedule across the board. His programs, all musical, and his announcements are staggered from early morning through the late evening and are all in well-rated periods. In addition, many of them are adjacent to highly-rated news and sports features. We believe that such a schedule reaches all this advertiser's prospects and for him constitutes a saturation campaign.

Contrasted with the foregoing, we have had for almost three years a limited announcement schedule from an automobile radiator repair shop. While it is true that all automobile owners in the area are potential customers of this shop, it is quite unlikely that more than a small percentage will have occasion to have radiator repair work done. His purpose in advertising is to remind prospects that his services are available when needed. This consistent announcement schedule, even though limited, serves his purpose well. It does not constitute saturation in the popular sense, but certainly a more intensive schedule could well amount to waste circulation.

Obviously, all service-type accounts cannot be treated in the same manner. For example, eye-glasses and glass repairs are needed by enough people that an optician might well be sold a saturation schedule similar to that sold to our clothing account.

There are undoubtedly many accounts whose advertising would never reach the saturation point. A large department store, for example, has enough goods and services to sell that the only limit on its advertising could well be its budget. That's the type account we dream about.

John J. Hurley
General Manager

A steady downpour of rain completely drenches every square inch of the area where-in it falls. This is analogous to our approach to radio broadcasting. We believe in completely capturing a market through saturation.

Our method is quite simple. We select the medium which we believe has the #1 position for our particular sales and merchandising effort and then “we throw the book at ‘em.”

For example, on WNEW (New York), we have purchased time from 12 midnight through 11:30 p.m. each and every day. Our “sales messengers” must hit every segment of the station’s listening audience, inasmuch as our commercials are injected via spot announcements or full programs approximately every hour of the day.

Competitors with similar products would find themselves completely drowned by our activities if they should decide to use the same station, unless they matched our buckshot tactics. We have found that this domination of the market represented by the station’s listening audience is extremely successful, particularly in the merchandising of the three major products which we distribute—RCA Victor Television, RCA Victor Records, and Bendix Automatic Washers.

Gerald O. Kaye
V.p. in charge of sales
Bruno-New York, Inc.

Sponsor

Mr. Sponsor asks...

"Just what is saturation advertising in broadcasting!"

Ernest Emerling
Director of advertising
and publicity, Loew's Theatres, New York
everyone in the city, or market, would be available to one or more of the boards during the month.

I think this could easily apply to radio, but on a weekly basis. A few years ago, there was a client in one of the larger Southwestern cities who used the following plan effectively. He broadcast programs on every station in the market at the very same time, using three programs daily—in the morning, afternoon, and evening. This way, sometime or other throughout the week, he reached almost every listener in the market.

Other clients have done this on a smaller scale, buying announcements on every station in the market at the same time throughout the day.

To my way of thinking, one of the cleverest jobs of saturation advertising was done in San Antonio by Joske's. They bought several daily programs on every station in the city, and used an extensive spot announcement schedule. This advertising was well planned and reached at sometime during the week almost every person in that market.

On a smaller scale, saturation advertising can be done by clients who completely dominate one or more, yet not all stations in a given market.

Saturation advertising is difficult to discuss generally. Many things must be taken into consideration. The product itself is extremely important; its price, distribution, competition, whether a new product or an established one, and many other considerations. Ordinarily, under normal circumstances, I would say that when a product completely dominates radio in a given market, that would comprise saturation advertising in broadcasting.

PATT MCDONALD
General Manager
WHBM, Memphis

Webster, in one of his abridged editions, defines "saturation" as that point where no more can be absorbed. Believe it or not, we know that even radio can reach that point through at least two avenues: either every potential buyer in the available audience has received at least one listener impression, or the commercial.

(Please turn to page 50)
ROME, U. S. A.
(Continued from page 35)

speaka da English." In 1940, one out of every ten individuals in the United States was foreign-born. Due to restricted immigration and the war, this percentage has dropped, but there are still over 13,000,000 foreign-born in the United States, and this does not include the enormous increase in Spanish-speaking Puerto Ricans and Mexicans.

Los Angeles is the second largest Mexican city in the world. Only Mexico City exceeds the City of the Angels in its Mexican population. New York is the biggest Puerto Rican city on the globe. Neither of these cities has an advertiser or a station management that is collecting upon this fact. Both Los Angeles and New York have stations with Spanish-language programs. In the latter city there isn't a real Caribbean broadcast in a carload. In Los Angeles most Spanish broadcasts are directed at Mexicans because they're virtually the only kind of Latin extant in the area. Virtually the entire Southwest is Mexican territory—except in sovereignty. Many small stations have nearly a 100% allegiance of the émigrés from south of the border.

In Los Angeles itself, the Spanish-language programing has been of a hit-or-miss type. It is in recognition of this fact that the labor stations KWIK (AM) and KFMV (FM) are planning program structures that will fill the needs of the area's great Mexican population. These stations are going to be prepared in a manner which will plainly indicate that Mexicans are people. With foreign-language listenership frequently reaching saturation in each market's that's even passably served, advertising on these programs is generally production at a very low cost per listener.

More radio sets are owned by Mexicans residing in the Los Angeles area today than are owned by residents of Mexico City. Surveys are being made by a number of organizations of Mexican listenership not only in the key Mexican city in the U. S., but also all through the Southwest. There was a time when Mexicans in this area might have been dismissed as okies. This isn't true any longer. The average income of a Spanish-speaking citizen of Los Angeles, according to a confidential survey made by the State of California, is only 3% lower than the in-
Your commercial messages appearing on the eight major television stations represented by NBC Spot Sales may be seen by 5,527,800 people...70% of all U.S. telev viewers.

Your product may be demonstrated in 1,535,500 living rooms...more demonstrations than a hundred salesmen making ten calls per day could cover in five years.

For the ultimate in advertising impact upon millions of potential customers, you'll find television stations represented by NBC Spot Sales the best buys in modern advertising.

ESTIMATED NO. OF VIEWERS IN AREA

<table>
<thead>
<tr>
<th>Station</th>
<th>Area</th>
<th>Viewers</th>
</tr>
</thead>
<tbody>
<tr>
<td>WNBT</td>
<td>New York</td>
<td>2,592,000</td>
</tr>
<tr>
<td>WPTZ</td>
<td>Philadelphia</td>
<td>759,600</td>
</tr>
<tr>
<td>WNBQ</td>
<td>Chicago</td>
<td>612,000</td>
</tr>
<tr>
<td>KNBH</td>
<td>Hollywood</td>
<td>608,400</td>
</tr>
<tr>
<td>WBZ-TV</td>
<td>Boston</td>
<td>406,800</td>
</tr>
<tr>
<td>WNBK</td>
<td>Cleveland</td>
<td>244,100</td>
</tr>
<tr>
<td>WNBW</td>
<td>Washington</td>
<td>200,500</td>
</tr>
<tr>
<td>WRGB</td>
<td>Schenectady</td>
<td>104,400</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>5,527,800</strong></td>
<td></td>
</tr>
</tbody>
</table>

Canned Tomatoes

Leading Brands (in homes from 16 Apr-15 May 1949)

<table>
<thead>
<tr>
<th>Brands</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pastene</td>
<td>14.2</td>
</tr>
<tr>
<td>Red Park</td>
<td>12.5</td>
</tr>
<tr>
<td>Pope</td>
<td>11.8</td>
</tr>
<tr>
<td>Del Monte</td>
<td>10.7</td>
</tr>
<tr>
<td>Vitelli</td>
<td>9.4</td>
</tr>
<tr>
<td>A &amp; P brands</td>
<td>8.8</td>
</tr>
<tr>
<td>Flotta</td>
<td>4.8</td>
</tr>
<tr>
<td>Violetta</td>
<td>4.3</td>
</tr>
<tr>
<td>La Perla</td>
<td>4.3</td>
</tr>
<tr>
<td>Contadino</td>
<td>3.5</td>
</tr>
<tr>
<td>Del Gallo</td>
<td>2.4</td>
</tr>
</tbody>
</table>

Canned tomatoes may not be a product used universally in American homes. In the WOV-surveyed Italian homes 92.3% had canned tomatoes. Del Monte shows up in fourth place because it does use Italian-language broadcast advertising.

The foreign-language market is not a young market. WOV's pantry-inventory of Italian homes showed that 31% of the housewives were over 30 and only 1.3% under 20. The day of the Italian child-bride has passed. Actually 47.7% were over 40.

The foreign-language market is not a market nationally reached by newspapers or magazines. That's because a healthy percentage of the women can't read their native-language newspaper, since they came to the United States after little or no schooling in their native countries.

Newspapers, on the other hand, do reach the men, in cities and their environs where the papers are published. The male of the species is proud to display his ability to read, as any survey of rapid-transit systems in areas with high foreign-populations will attest. They read the native-language newspapers, and they display them for...
all to see. A woman reading a foreign-language paper in a public conveyance is a rarity.

In addition to the fact that foreign-born women as a group are not, to say the least, avid readers, publication of foreign-language papers is restricted to big population areas. These papers try to reach vast sections of the U. S., but they’re old-hat by the time they are delivered to outlying sections. The foreign-language population, except in New York, Chicago, and Detroit, can get its fresh news only via broadcasting. It does, although even today some of it is tinged with a flavor that’s surprising to most Americans who understand some other language besides their own.

The big foreign groups are located in nine areas, according to the 1940 U. S. Census. There have been, however, vast population shifts during the past decade. Some of these were brought about by the war and some of them just happened. The Mexican and Puerto Rican migrations were not war-inspired, but the war accelerated them.

There are new shifts taking place quietly. While there are not a great number of DP’s (displaced persons) coming into the United States, the number is bound to increase. These new foreign-born Americans are not being located in big metropolitan areas as their forebears were. They are, in many cases, farmers who are replacing the last generation’s farmer’s sons and daughters. They will require foreign-language broadcasts to convert their thinking to the American way. Most sociologists stress the fact that these DP’s, despite the fact that they have had to flee from dictatorships, are not conditioned mentally to freedom and that every form of communication that reaches them has its effect upon their concept of democracy.

The social scientists, for the most part, feel that even more than public-service programing, broadcast advertising will condition America’s new immigrants. They reason that since most of the attacks upon the U. S. are based upon the claim that “big business” is fascist, what “big business” says and does on the air and in print is more important than what even the President of the nation has to say. This feeling is backed by the results of a recent survey by a great philanthropic foundation. The results of this survey of what can be done to “sell” democracy pointed out that what democracy does in daily living is more important than what it preaches.

New York State is still first in its foreign-born population. While 1940 census figures gave it 2,853,530 foreign-born, current estimates, which will be confirmed by the 1950 census, give New York around 3,500,000.

The other leading states (in foreign-born populations) are, as of 1940:

<table>
<thead>
<tr>
<th>State</th>
<th>Foreign-born</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pennsylvania</td>
<td>973,260</td>
</tr>
<tr>
<td>Illinois</td>
<td>969,572</td>
</tr>
<tr>
<td>California</td>
<td>870,892</td>
</tr>
<tr>
<td>Massachusetts</td>
<td>844,852</td>
</tr>
<tr>
<td>New Jersey</td>
<td>695,810</td>
</tr>
<tr>
<td>Michigan</td>
<td>682,830</td>
</tr>
<tr>
<td>Ohio</td>
<td>519,266</td>
</tr>
</tbody>
</table>

Where America’s foreign-born have come from is indicated in the same census:

<table>
<thead>
<tr>
<th>Country</th>
<th>1940 Census figure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Italy</td>
<td>1,623,540</td>
</tr>
<tr>
<td>Germany</td>
<td>1,237,772</td>
</tr>
<tr>
<td>Russia</td>
<td>1,040,844</td>
</tr>
<tr>
<td>Poland</td>
<td>993,479</td>
</tr>
<tr>
<td>England*</td>
<td>651,975</td>
</tr>
<tr>
<td>Ireland*</td>
<td>572,031</td>
</tr>
<tr>
<td>Austria</td>
<td>479,906</td>
</tr>
<tr>
<td>Sweden</td>
<td>445,670</td>
</tr>
</tbody>
</table>

*Noted only for comparison purposes

The rest of the 11,109,620 foreign-born came from many sections of Europe. The non-European group was difficult to trace. The Puerto Ricans, Mexicans, Chinese, etc., were not an important factor ten years ago. They are today. (Please turn to page 50)
2. **RICE THRESHING** near Kaplan, Louisiana. This rich, farm area leads the nation in rice production. High yields and wide crop diversification are other important reasons why WWL-land exceeds the national average in increased income, increased buying power, and general prosperity.

3. **WWL'S COVERAGE OF THE DEEP SOUTH**
50,000 watts—high-power, affording advertisers low-cost dominance of this new-rich market.

BMB Maps of WWL-coverage and other data available from the Katz Agency, Inc., our National Representatives.
What's the big idea that gets big listening. Take a spine-chilling Columbia Pacific mystery show. Give it the advantage of Columbia preparation and production. Then put it in a sequence of shows that defies competition.

That's what we've done with Jeff Regan . . . a new Columbia Pacific thriller with enough polish and punch to rate a place in Columbia's superlative Wednesday evening line-up.
Superlative? Yes! Dr. Christian, Groucho Marx, Bing Crosby, Burns & Allen and Jeff Regan are all on Columbia Pacific on Wednesday night.

A big show in big company is definitely a big idea.

What's in it for you? This . . . Jeff Regan is for sale. This means that you can tell your sales story to one of the biggest audiences in radio . . . the audience that listens to Columbia Pacific on Wednesday night.

There's a Big Idea for you. Call us, or Radio Sales.

Columbia Pacific – the idea network
ROME, U. S. A.

(Continued from page 46)

In 1940, New York had the leading foreign-born population from most countries in Europe. In very few cases are other states hosts to greater numbers than the Empire State. Minnesota and Illinois had more Swedes, Minnesota also had more of Norway’s children, the Czechoslovakians are strongest in Illinois and Pennsylvania. Michigan and Minnesota have many more Finns than New York.

The Jews have been always an important economic factor, although there hasn’t been much attention paid to them on the air, except in New York. Even in 1937, there were roughly 5,000,000 men and women of Jewish origin in the United States. More recent figures (1943) place the Jewish population at 8,547,255, but there is some dispute about this figure, despite its authentication by the American Jewish Year Book. There have been a number of programs, over a number of stations in New York, presented for the Yiddish-speaking populace. Now it’s generally conceded that WEVD is the station that speaks their language.

The man on the production fringes are still largely of European extraction. They’re making more money than at any other time in the history of the U. S. Most of America’s national advertisers just don’t know how to reach these nationals, don’t use continuous campaigns to reach them.

There are exceptions. There will be more—if the new Foreign Language Quality Network, a chain of stations connected by wax (transcriptions) is successful with its experiments with Italian and Polish programming.

The fact that Pulse of New York is going to report on a continuing basis the listening of New York’s Italians, and may expand its study of listening by specific groups, is a step in the direction of making foreign-language air advertising something besides an easy way for stations to make money.

Mass advertising and does ignore many very profitable markets. “Little” markets, like the 7,622,000 packages of macaroni and spaghetti products bought by New York’s “big Italy” in four weeks, can make millions for advertisers who reach them.

Mr. Sponsor Asks

(Continued from page 43)

The copy has been so repetitious, obnoxious, or ludicrous that the listener becomes a fatality through boredom.

Considering the first avenue, there is no standard rule of thumb that effectively answers the question. What about the product? The peak of saturation of a commercial message for a product of appeal to both sexes and all ages is much further off than the peak of a product aiming at a specific age group or sex. For example, the saturation for a hair net is that point where the total number of messages will effectively reach the total number of women listeners in the market for such a product. It does not apply to programs beamed at male audiences or children. For the men, a similar situation would prevail if you were trying to sell cigars.

Concerning the second avenue, or copy slant, we have evidence of certain jingles used on individual stations 36 times a week in which a recent survey for the advertising agency showed that on the ratio of 12-to-1 the copy repeatedly heard was not obnoxious. Obviously, the repetitious content had not yet reached the point where the audience has become “saturated.”

On the other hand, a television short run 36 times a week, so like watching the same movie over and over again, might become so unnecessarily boring that it might soon reach a peak listener interest and pass on to the area of damaging influence. Under such conditions, it is no longer economically feasible to continue to advertise the product or service, for if the listener becomes bored, or disinterested, or completely angry with the commercial, the results could be disastrous. To repeat, there is no standard rule on the question of saturation. It must resolve itself according to the standard axioms of advertising: Is the product wanted? Is it priced right? Is it well distributed? To what group of consumers will it appeal? What is the ratio of price to sales cost, etc.?

The question is answered by analysis and experience, as are all other questions of advertising and marketing.

William B. McGrath
Managing Director
WHDH, Boston

SPONSOR
Whadduyuh mean, first?

It's a good question. A radio station can be first with all kinds of people:

It can be first with left-handed schoolteachers, or seven-foot motormen, or women having their hair done, or men with one foot on a brass rail.

So what?

So this: ask Mr. Hooper who's first in Baltimore—in the departments that count. Such as: WFBR: First in morning audience. WFBR: First in afternoon audience. And in the three-ring, all-star sweepstakes department—WFBR: FIRST IN TOTAL RATED PERIODS!* Plus: something no other Baltimore station can even approach—a listener loyalty factor, represented by over 100,000 people who come to WFBR to see a broadcast every 365 days!

Private memo to timebuyers: Fall is just around the corner. In Baltimore, if you want to be first—you need

WFBR

*May-June Hooper Report

THE BALTIMORE STATION WITH 100,000 PLUS

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

12 SEPTEMBER 1949
SEEING VS LISTENING
(Continued from page 31)

This distinction in the nature of the attention paid ads in the two media is, of course, due partly to certain distinctions in the purpose of the ads and partly to the technical differences in the media. Despite the difference in the kind of attention given radio and newspaper ads, despite the difference in "favorable" conditions under which housewives are exposed to them, ads heard on the radio make a more lasting impression on most housewives than ads seen in newspapers.

The ability of more women to recall radio than newspaper advertising isn’t the only evidence of the superior impact of air advertising. Fifty-three percent of the sample said they preferred to hear advertising on the air as against 37% who favored seeing it in print.

College educated women, however, preferred to see rather than hear advertising 50-39%. In fact, on the majority of questions housewifely reactions were strongly colored by preference for one or the other medium, and their preferences are much more influenced by education than anything else, according to this study.

The few instances in which newspaper ads seemed to produce greater impact than similar ads heard on the air mainly involved college educated women.

(Continued from page 70)

GIVEAWAYS
(Continued from page 27)

go, in light of the FCC rulings, the value of such a change is open for question. For instance, the FCC ruled that a contestant, in order to claim a prize, must not have been "listening to or viewing the program in question." At first glance, this is just a matter of separating radio home reception and television reception. On the other hand, and this depends on the results of the court reviews of the FCC’s actions sought so far by CBS and ABC, the word "viewing" is ambiguous. There is a good chance that it may eventually be interpreted as meaning...
the very act of viewing the show from a seat in the studio, or standing on a stage. Only a handful of shows either are built around a giveaway gimmick for the home audience or have an "outside" giveaway added. At the same time, there is quite an extensive list (See "Class II" listings in illustrations) of programs that offer prizes, which the home audience hasn't a ghost of a chance of getting in on, to studio contestants only. Here the strength of giveaway is considerably less, even though, paradoxically, the actual monetary value of the prizes is often greater. The listener to this type of show (examples: Queen For A Day, Break the Bank) is not attracted primarily by a desire to make money. Those who want to get in on that aspect of the show account for the lengthy waiting lists for tickets to such broadcasts and/or telecasts. The "entertainment" for the listener or viewer to this type of show lies in the vicarious thrill of hearing or seeing someone who might be the listener dragging away a pile of merchandise or cash. Like the telephone giveaway shows, anything that comes between the audience and the giveaway (even though the members of the home audience have no way to participate in the winning) acts as an obstacle, and brings the curve of approval on minute-by-minute reactions slumping down. This too is a near-pure giveaway show, although the strength of giveaway in the show is less, and there is considerably more freedom for stunts, gags, jokes, and other production techniques than in the telephonic shows.

There is a third class of show that offers prizes to the studio audience. The strength of giveaway in these shows is well below those of "Class II" shows, even though there are sometimes sizable "outside" giveaways. These shows are audience participation, usually with a name-star mc, which depend either on the fairly high LQ of the participants or on the stunts that participants are asked to do, for the basic appeal of the show.

In the case of, say, Take It Or Leave It, the usual prize that can be won is in answering the famous "864 question." Comedian Eddie Cantor, complete with a showman's vast repertoire of jokes and a staff of gag writers for special material, is the main attraction. The listener who regularly dials a "Class III" show is not looking for wealth, or even particularly concerned

**HERO or flop, success or failure—it's plain old-fashioned Know-How that usually makes the difference!**

Take KWKH's Hoopers, for example. Our latest Share of Audience figures (Mar.-Apr., '49) show these results:

- **Mornings... 70% Better Than Next Station (B)**
  - Mon. thru Fri.
- **Afternoons... 7% Better Than Next Station (C)**
  - Mon. thru Fri.
- **Evenings... 47% Better Than Next Station (B)**
  - Sun. thru Sat.

In addition, BMB figures and paid-attendance at "live" shows give further proof of KWKH's superiority in this rich Southern market. *May we send you all the proof, today?*
with hearing other people win it. Reaction tests show this to be true, and the “obstacle” for the listener in the program is, unlike Class I and Class II shows, the giveaway factor.

Where the strength of giveaway is found at its mildest is in the few shows in radio and TV that fall into “Class IV.” These are the shows in which the “game” or “quiz” is all-important, and the giveaway so minor that it is usually just an inducement to get people to submit material for the show itself. Only two sponsored shows in this category are on the network radio or TV air now, Twenty Questions (in which a Ronson lighter, the sponsor’s product, is offered to listeners who send in a suitable subject) and Who Said That? (where people send in a pet quotation, complete with data on author, etc., in the hopes that they will receive some small merchandise prize for stump ing the panel of experts). Research done on these shows, plus the volume of mail that comes to them, indicates that listeners actually build a resentment against anything that interferes with the game being played, the diametric opposite of the reactions to the shows in “Class I.”

Thus it is that giveaway shows, on close analysis, often turn out not to be “giveaway” shows pure and simple at all, despite the amount of prizes or cash that is being given away. Only a few depend upon the money angle, both in radio and TV, to get an audience. Most of them can eliminate the telephone jackpots and either revert to their older formats or move over to a class in which the strength of giveaway is lessened, or even eliminated.

Suppose, for example, that Stop The Music cut out the telephone giveaway and studio giveaways entirely, set up a “panel of experts” composed of Paul Whiteman, Jascha Heifetz, and Cole Porter . . . and had Bing Crosby as guest star. The questions would be tougher, the music portion of it probably better. It would, in one fell swoop, jump from “Class I” to “Class IV.” From being paramount, the strength of giveaway would be almost eliminated, probably being reduced, like Twenty Questions, to prizes for musical questions sent in by listeners. If promoted well, it might even build an audience equal to the old one.

So far as the FCC is concerned, it would probably then be in the clear. It would be a highly acceptable form of programming. . . . and it would still be a giveaway.

PRESTIGE PROGRAMS
(Continued from page 33)

Tial is supposed to have been happy about the whole thing. It was supposed to bring prestige to the Prudential name and prestige sales. The Prudential insurance agents screamed. They liked Prudential’s simple, honest, commercial Jack Berch. They were disgusted with “prestige.” They didn’t know that what they were disgusted with wasn’t prestige but routine programming dressed up in a velvet suit. It wasn’t a prestige program that failed but a program that failed to have prestige.

That’s the very reason so many so-called prestige programs land on their faces. It isn’t prestige programs that go plop, but attempts at prestige productions that fail with dull thuds.

Heinz was sponsoring a sock audience program in Joe Palooka back in the early days of commercial programming on CBS. Mrs. Heinz happened to hear the program during one of her afternoon teas. The next week the...
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. Use the handy return card or write to SPONSOR, 40 W. 52 St., New York 19.

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

"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

"I am 100% satisfied with your excellent caricature titled Sponsor never satisfied."
The Toni Company Don P. Nathanson
program wasn't sponsored, despite plenty of proof that it was selling Heinz cereals. It wasn't prestige enough for Mrs. H. A number of programs, including Women's Magazine of the Air, have been tried by Heinz but no show has developed both the selling impact and the prestige desired by the social Heinz. Heinz as a result is not network radio-minded. It uses selective broadcast advertising, newspapers and magazines. It isn't the fault of prestige programming nor radio. Heinz never did develop a top drawer prestige show—nor (with the exception of Palookav a sock selling vehicle. There has been recently a great deal of publicity on the fact that Heinz this season is pouring a great portion of its advertising dollar into newspaper advertising. That's true, but Heinz is also spending real money in radio—not in prestige network programs but in selective announcements for individual Heinz products. Heinz knows that radio sells. It doesn't know that prestige radio can do a job, because of internal politics and the fact that radio hasn't been too forward in establishing the fact that it's a selling medium.

Good proof that prestige programming can sell are the activities of the Standard Oil Company of California. For years it has sponsored both the Standard School of the Air and the Standard Hour, a symphonic broadcast. Both of these programs have been checked by Standard and have proved themselves not only as ideal vehicles for keeping the Standard name in the forefront of the West Coast's oil buyer, but also for delivering direct sales without pressure. Junior grows up in California with the feeling that Standard is part of his state—and naturally expects to buy Standard when he gets behind the wheel of the family jalopy.

What is commonly referred to as good music is the basis of most prestige programs. Symphonic groups like Boston, Philharmonic, Philadelphia, Detroit, and NBC have been sponsored time and time again by firms feeling they lend lustre to the name of the sponsor. The fact is that a firm may sponsor a great orchestral unit and still not be thought of as great by listeners. The John Hancock insurance organization gained nothing from sponsoring the Boston Symphony, except that the Board of Directors felt the program in keeping with John Hancock tradition. The firm gained neither stature nor sales. The U. S. Rubber sponsorship of the Philharmonic contributed very little to the sales of the organization nor did it make Keds any more important sport shoes, or U. S. automobile tires better off competitively. It did sell U. S. Rubber as a "great" corporation. On the other hand, the way that Standard Oil (New Jersey) utilized the same Philharmonic-Symphony Society this past season with promotions that brought two young people to New York each week for a "weekend with music," did a job for the SO organization, just as the two Standard programs on the coast have been done a fine advertising job for years for the Pacific Coast SO.

What's true with all other forms of commercial programming on the air is true of prestige programming—it has to be promoted—it has to be especially geared to do the job which has been set for it.

Two more dissimilar programs than Milton Berle and the Metropolitan Opera broadcasts can hardly be imagined. Yet both are sponsored by the Texas Company, both sell Texaco gas and Marlax lubrication. Some sponsors might feel that the Metropolitan requires no promotion. Luckily Henry Souvaine, who produces the broadcast for Texas, knows that it has to be air-promoted and has turned the intermissions into delightfully productive miniature shows of their own.

There's only one Metropolitan Opera. It needs very little work on the part of the announcer to establish that there's only one Texaco. Texas uses the Met for prestige, the Berle for mass. It'll be a long time before people forget that Tuesday, during 1943-1949, was known as Berle's day and that sponsor identification for Berle reached almost 100% upon a number of occasions. The sponsor identification on the Metropolitan is tops in its class too.

Leaving "good" music behind, there are only a few prestige-type programs that are worthy of being sponsored. Cavalcade, as indicated previously, is one of these, as is The Greatest Story Ever Told. Another, although not currently on the air, is The March of Time. Sponsored at various times by Time, Inc., and a number of other advertisers, it has continuously lent prestige to the sponsor and at the same time extended the influence of the Lace empire.

(please turn to page 69)
Success Story

Out of raw materials and labels in less than a month! That's what happened when Red Arrow Laboratories chose WFAA's "Early Birds" to introduce its new insect repellent to the Southwest. Moreover, sales of all Red Arrow products jumped beyond expectation, while sales outside WFAA's area were normal.

Perfect proof of the effectiveness of "The Early Birds," radio's oldest breakfast-time variety show. This 45 minutes of fun every weekday morning has for nearly 20 years been the Southwest's most ambitious radio production...its most consistent sales-getter. Quarter-hours available.

WFAA

DALLAS

820 KC • NBC • 570 KC • ABC
TEXAS QUALITY NETWORK
Radio Service of the DALLAS MORNING NEWS

REPRESENTED NATIONALLY BY EDWARD PETRY and COMPANY

12 SEPTEMBER 1949
New York's highest-rated woman commentator is WCBS’ Margaret Arlen.

Sustained leadership: month after month, Margaret Arlen leads in her highly competitive program category. Her yearly average Nielsen rating shows her decided leadership over all competition, including the many husband-and-wife teams.

AVERAGE 1-HOUR RATINGS, JUNE '48—MAY '49

Margaret Arlen... 3.1  Woman Commentator B... 1.8
Man-Wife Team A... 2.6  Woman Commentator C... 1.7
Man-Wife Team B... 2.3  Woman Commentator D... 1.6
Man-Wife Team C... 1.8

(Northern Radio Index—New York Station, June Reports)
<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:15</td>
<td></td>
<td></td>
<td>8:15</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>8:30</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:45</td>
<td></td>
<td></td>
<td>8:45</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:15</td>
<td></td>
<td></td>
<td>9:15</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:30</td>
<td></td>
<td></td>
<td>9:30</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:45</td>
<td></td>
<td></td>
<td>9:45</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:15</td>
<td></td>
<td></td>
<td>10:15</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:30</td>
<td></td>
<td></td>
<td>10:30</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:45</td>
<td></td>
<td></td>
<td>10:45</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:15</td>
<td></td>
<td></td>
<td>11:15</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:30</td>
<td></td>
<td></td>
<td>11:30</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:45</td>
<td></td>
<td></td>
<td>11:45</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:15</td>
<td></td>
<td></td>
<td>12:15</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:30</td>
<td></td>
<td></td>
<td>12:30</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:45</td>
<td></td>
<td></td>
<td>12:45</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:15</td>
<td></td>
<td></td>
<td>1:15</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:30</td>
<td></td>
<td></td>
<td>1:30</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:45</td>
<td></td>
<td></td>
<td>1:45</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:15</td>
<td></td>
<td></td>
<td>2:15</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:30</td>
<td></td>
<td></td>
<td>2:30</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:45</td>
<td></td>
<td></td>
<td>2:45</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:15</td>
<td></td>
<td></td>
<td>3:15</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:30</td>
<td></td>
<td></td>
<td>3:30</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:45</td>
<td></td>
<td></td>
<td>3:45</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:15</td>
<td></td>
<td></td>
<td>4:15</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4:30</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### PROGRAMS

**Fall Opening 1949**

*TV Comparagraph in next issue*

<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>NIGHT</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Time</th>
<th>Channel A</th>
<th>Channel B</th>
<th>Channel C</th>
<th>Channel D</th>
<th>Channel E</th>
<th>Channel F</th>
</tr>
</thead>
</table>

**Notes:**
- The table contains detailed programming information for each day of the week.
- Specific programs, time slots, and network offerings are listed in the table.
- Viewers can find their preferred shows and plan their television watching accordingly.

**Additional Information:**
- This program guide is part of an annual publication, highlighting the television lineup for the upcoming season.
- The content is tailored for a general audience, with a focus on entertainment and informational programming.
- The guide is intended to assist viewers in planning their viewing habits and discovering new shows.

---

The table data is presented in a tabular format with columns for each network and time slots for programming. Each entry provides critical information for scheduling and entertainment.
Lou Gehrig
In Consecutive Games,

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 OF DAY</th>
<th>STATION A</th>
<th>STATION B</th>
<th>STATION C</th>
<th>STATION D</th>
<th>STATION E</th>
<th>STATION F</th>
</tr>
</thead>
<tbody>
<tr>
<td>MORNING 8:00-12:00</td>
<td>WHEC 43.2</td>
<td>B 20.9</td>
<td>C 7.3</td>
<td>D 9.2</td>
<td>E 11.2</td>
<td>F 5.8</td>
</tr>
<tr>
<td>AFTERNOON 12:00-6:00</td>
<td>A 37.8</td>
<td>B 26.6</td>
<td>C 9.2</td>
<td>D 11.4</td>
<td>E 11.1</td>
<td>F 3.3</td>
</tr>
<tr>
<td>EVENING 6:00-10:30</td>
<td>A 29.1</td>
<td>B 21.7</td>
<td>C 9.0</td>
<td>D 12.6</td>
<td>E 13.2</td>
<td>F</td>
</tr>
</tbody>
</table>

June-July Hooper, 1949

Note: Broadcasts till sunset only.

BUY WHERE THEY'RE LISTENING:

WHEC of Rochester

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

SEPTEMBER 12, 1949
What makes a TV program tick?

Schwerin report reveals

minute-by-minute interest factors

Until recently it was possible for a television sponsor to start with a weak or worthless program idea, tinker with it in the dark, cancel after one or two 13-week cycles, and still wonder what happened. And why.

Now it is possible to throw some light on why Mr. Sponsor often got so little viewing for his money—or what's more to the point, it's possible to tell a sponsor before he goes on the air a great deal about his chances of snaring a profitable share of viewers.

Nobody has all the answers. Some of the answers researchers can give have important exceptions that require more probing. But Horace Schwerin, who pioneered qualitative radio research along with Lazarsfeld, Stanton, and others from 1935 on, has completed eight months of preliminary testing on why lookers shun some programs and become married to others. His evidence indicates that several basic assumptions which have guided much television programming to date are seriously mistaken.

His pioneer research on success factors in video programing is nailing down some principles designed as yardsticks for measuring a program's chance for success. Schwerin is confident that systematic use of his TV research methods and discoveries will help advertisers turn more TV advertising dollars into sales and profits.

Perhaps of at least equal importance, Schwerin argues that the know-how of his staff in measuring and evaluating viewer reaction to programs can (a) weed out bad ideas before they reach the air; (b) provide guidance data for creative people in keeping good programs good (well-liked) and building new ideas; (c) provide a check, as audiences change through growth, on whether current programing appeals to the desired segment; (d) provide a check on relative sales effectiveness of AM and TV broadcasting.

Quality—meaning program elements that make it liked—is much more im-
important in television than in radio, says Schwerin. Video shows, he found, do not benefit or suffer markedly from the shows that immediately precede them. A well-established tenet of radio programing is that programs preceding and following popular shows gain tremendously by their place in the sequence. This is true even though a program is not in the same mood as the block in which it appears.

From the standpoint of selecting the most effective time spot for a program, Schwerin's proposition means that what's opposite a program has more bearing on the number of viewers a show can garner than its place in a sequence. This conclusion was suggested simply by a study of rating histories of programs in leading television cities. It emphasizes the important role of quality. The following examples illustrate the trend:

In one rating period, Make Mine Music, with a New York Pulse share of audience of 33.0, was followed by The Goldbergs with a 33.0. In another period, Camel News got a Pulse share of audience of 12.0, while Milton Berle racked up a share of 71.2. Fireside Theater, immediately following Berle, dropped to a share of 25.3. Berle consistently delivers 75% and over of the New York video-equipped homes, but he isn't the only example of the hop-skip-and-jump dialing that a popular program will bring on.

On Sunday night, 13 February, Toast of the Town pulled 48% of the Hooper-covered TV homes. Philco Theater, one of the best (and most expensive) dramatic programs on the air, could get only 15.2%. A top-notch hockey attraction, New York Rangers vs. the Toronto Maple Leafs, could draw only 4.4% of the available homes. And hockey is one of the best attractions in New York.

On a typical night, NBC held only 24.2% of the 76.6% who viewed Berle. CBS' Cross Questions had 11.1% opposite Berle, but CBS grabbed the majority of Berle listeners in garnering 32.2% for We, the People, immediately following Berle.

The idea of "sequencing" (spotting a program so as to take advantage of a high-rating program) doesn't necessarily mean "mood programing," building a block of shows all of which sustain a similar mood. The entire field of mood programing in television awaits investigation until experiments (other than sports) provide data for analysis. It may be that important exceptions to current observations on the role of quality will be revealed.

Meanwhile, it seems worthy of note that the difference in types of shows used in the preceding illustrations has a parallel in Nielsen's finding that there are high radio carryovers between such shows as Stop The Music and Walter Winchell (31%); Amos 'n Andy and Sam Spade (60%), etc.

It did not, of course, require a research corporation to observe the facts nesting in Pulse and Hooper records. As a matter of fact, the conclusions about the role of quality versus sequencing were founded on studies by James Cornell of Foote, Cone & Belding, Chicago, and the NBC research department, as well as by the Schwerin staff. NBC has also been active in the development of the Schwerin technique.

The special role of the Schwerin organization comes in the techniques de-

The "liking profile" of "Quiz Kids"

[Image: Little Melvin's antics were found to hold interest of the audience better than Joel's knowledge]

[Graph: Profile of home viewers in other cities (solid line) follows closely that of studio audiences]
LOS ANGELES:—How close are television techniques to motion pictures? Ask Frank Woodruff, one of our directors, about it. He should know. He has directed 8 movies, as well as Lux Radio Theater. On our show, “Mystery Is My Hobby,” he says the number of “cuts” and “inserts” is equal to first-class movie cutting. 75 to 90 cuts and 10 to 15 inserts in a half-hour.

“Mystery Is My Hobby” uses these techniques to perfect advantage. We think it’s one of the best buys in television anywhere. Call us or Radio Sales.

THINGS pile up on us so fast that we were surprised to count 10 live camera- at KTTV. These are backed up by 3 film camera chains, a couple of 16 mm. projectors, 3 slide projectors and a bonopticon.

KTTV’s two new studios, 15 by 75 each (one with 300 audience seats) will be in use by the time you read this. These, plus our original 10 by 10 studio and permanent kitchen set, give a flexible staging space for any type show. And we do have a variety.

“VARIETY” looked over the field in its Showmanagement issue... and gave us a nice boost (only West Coast TV station, at that). Talked about our “firsts” like the Rose Bowl, Jack Benny, Edgar Bergen, “Pantomime Quiz,” and Pasadena Playhouse. Thanks, Variety.

We’re regularly scheduling other fine, bright shows, too. Ask Radio Sales... they know.

developed for isolating, evaluating, and setting up standards for the elements that make a program liked. One of the graphs accompanying this story illustrates the correlation found between Scherwin “liking scores” and program ratings. This kind of close correlation has been established in tests made of different types and examples of programs, selected at random. (A subsequent article will present some of the detailed findings on the seven types.)

Sponsors and prospects, in the race to learn all they can about the characteristics of viewers and non-viewers, have grasped at every scrap of information and interpretation that seemed to offer explanations useful in planning for television. Lack of detailed testing under controlled conditions has fostered a number of mistakes. These erroneous concepts, according to quite a few advertisers, have caused them to postpone planning for television.

Some striking differences between set-owners and non-owners, in their program likes and dislikes (obtained by various survey organizations) led to confused estimates of their characteristics. Cornell’s study indicated that the differences in reaction to programs observed between owners and non-owners of television sets seem to be adequately explained by their combined economic and educational status. Analysis of the reactions of matched audiences (same proportions of men and women, income and educational levels, etc.) in which the only significant difference was the factor of owning or not owning a television set suggested a conclusion that could be tested.

Numerous analyses showed a strong positive correlation between greater approval of programs and relatively low educational and social status. Persons in the lower socio-economic brackets, investigation showed, had owned their sets for a shorter time, or at the time of the tests had not bought a television set, because of financial limitations. Tests all tended to show that the “socio-economic” status was the most important factor in differences of liking for the same shows by matched audiences of owners and non-owners of sets. The more sophisticated the tastes of the viewer, the less his relative approval of a program. (This is also true of radio.) Therefore, the conclusion runs, the place of the person in the socio-economic bracket is the most important influence in both the length of time he has owned a set and in the degree of his approval for a program.

The size of the screen apparently makes no difference in a person’s enjoyment of shows. Tests with audiences matched with the exception of size of the screens of their television sets show similar likes and dislikes in minute-by-minute listening to the same programs. This means, also, that the “novelty” factor is not important in one’s liking a show.

Finally, the number of viewers per set doesn’t appreciably affect individual reactions. Again the socio-economic factor seems to explain observable differences. Among all viewers at the present time the higher proportion of instances of multiple viewing per set involve people who have had sets six months or longer.

Specific factors of liking for each individual program must be interpreted against the background of the overall factor of socio-economic brackets which compose any audience. One instance of a popular nighttime variety show will illustrate the spread in liking scores by education and income groups. Grade school graduates gave the show a score of 80 to 65 for college graduates. The C, or lowest income group in the same audience, scored the same show 71, while the A or highest income group, scored it 65. This kind of spread is roughly the same as found in radio. The range of typical scores varies with the type of show.

Although a fuller report on specific findings for various program types will be available for the second part of this article on what qualitative research offers to present and future television sponsors, some indications can be given here of what it can mean in boosting liking for a show.

Tests of Quiz Kids (sponsored by Miles Laboratories) proved some of the features best liked in radio were least liked on television. For instance, Joel Kupperman, long a prime favorite with radio followers, rapidly lost favor. The viewers didn’t like his crowding the spotlight, his aggressively waving hand. On radio this wasn’t a factor. Little Melvin, a younger who never was able to answer a question correctly (he’s only 5 years old), was actually the high point of the television show because of his videogetic personality. Viewers loved him, thought he was “cute.” They overwhelmingly approved of his presence on the show.
In television Quiz Kids a scene with little Melvin ran six minutes and kept high interest. This scene couldn’t have happened on radio without a sharp drop in interest. In this case, recommendations were pretty obvious and met no resistance from the client or the program people. In other cases, the reasons for dislike are less obvious. Then it’s a diplomatic battle to sell the recommended changes. Television program people are no less stubborn in their belief than radio or other creative people that they are somehow superior to “non-creative research” and should not, therefore, be bound by its findings. In television, however, because there were and are few “experts,” resistance to research-inspired program recommendations is somewhat less than in radio. But it’s there.

An educational, human interest drama with scenes of conflict and of narration to interpret thoughts got decided reactions of dislike for the narration. Where conflict was used to carry the point, liking shot up to its highest point. The producer will revise the treatment of the material to cut down greatly on narration, increase scenes utilizing conflict to project the ideas.

Lest this be considered elementary, Schwerin analysts (who haven’t learned in three years of testing over 1200 programs not to be surprised) were amazed to discover in one program the apparently static discussion period was much better liked than the scenes involving external conflict.

Schwerin refuses to be stampeded into making generalizations about program types. He insists on putting every show through the mill before he makes a pronouncement on what’s right—or wrong—with it, from listener reactions. This is in line with his view that qualitative research is neither the first nor the last word in making or breaking a program. He will, however, insist that as a tool properly used by competent creative people, it can help do things for a show that can seldom, if ever, be accomplished without its aid.

In working out a valid method for TV qualitative research, Schwerin experimented with 36 different combinations, such as home versus studio, large versus small audiences, kinescope versus live, mechanical versus pencil and paper, etc. Results compared “almost identically,” he reports. The important thing is to match audiences correctly. Continuous cross checks will be made with the various means of testing to insure uniformity of results.

Schwerin sees his system, developed over 13 years of qualitative research experience, as enabling advertisers to make pre-audition tests of program ideas and formats, thus eliminating costly experimentation. He sees the facts that can be uncovered by his methods as manna to the sponsor fighting to build listenership by improving his program as rapidly as possible.

“Good programs,” he says, “will determine the speed with which new viewers are added to the television audiences. Now is the time for advertisers to gain TV know-how.”

If listeners are the ultimate judges of what they will view, that should make Schwerin and others who are developing new TV research techniques the high priests of reaction—emotional, that is.

Without cramping creative style, such qualitative research would help writers and directors to maintain a higher level of audience liking for their offerings.

It’s a Date!

Thousands are waiting for September 17th, when Dallas’ first Television Station, KBTV, begins its regular schedule of shows! The newest DuMont equipment—a television-trained staff—everything has been done! September 17th is an important date for you, too, as there are still some choice availabilities.

Potter Television Broadcasting Co. KBTV Channel 8 Dallas

12 September 1949
BEER

SPONSOR: Acme Beer
AGENCY: Brisacher, Wheeler
CAPSULE CASE HISTORY: Acme used a five-minute spot consisting of major league scores and a brief history of all sports. A contest was held on the fourth telecast, wherein viewers answered by post-card a complex riddle calling for a comparatively difficult answer. Winners were to receive $1. 161 entries were received during the next day-and-a-half, which result might not be impressive compared to other contest returns. Response was gratifying to Acme, however, because of the small prize and difficult riddle.
WJZ-TV, New York PROGRAM: “Acme Sports Den”

HOUSEHOLD ITEMS

SPONSOR: Otto L. Kuehn Co.
AGENCY: Placed direct
CAPSULE CASE HISTORY: A small "whisk-off" whisk-broom was offered to viewers of the afternoon What’s New in the Kitchen program on WTMJ-TV. Only one announcement was made of this offer during this program which is presented between 4 and 4:30 p.m. The single mention resulted in 1735 requests by mail. This return so amply demonstrated to Kuehn, sponsor of the announcement, the impact of television advertising that the firm will in all probability use the medium this fall on a definite schedule.
WTMJ-TV, Milwaukee PROGRAM: What’s New in the Kitchen

BEVERAGES

SPONSOR: Gettelman Brewing Co.
AGENCY: Scott, Inc.
CAPSULE CASE HISTORY: During two wrestling shows sponsored by Gettelman on WTMJ-TV, announcement was made of beer coolers to be used for picnics and outings. These insulated containers for carrying cold beer in bottles and cans were being offered for $3.95 each, and the announcements resulted in 650 sales. Only a few beer depots had ordered any of the coolers before the advertisement on TV, and the demand was so heavy that many of the containers had to be sold in the lobby of the brewery.
WTMJ-TV, Milwaukee PROGRAM: Wrestling matches

GEIGER COUNTERS

SPONSOR: Troup Engineering Co.
AGENCY: Placed direct
CAPSULE CASE HISTORY: On one participation on Stu Wilson’s mid-afternoon program, Are Ya Lookin’?, on KFI-TV, Troup Engineering sold four Geiger counters retailing at $54.50 each. Geiger counters are used for “sniffing” uranium deposits for which the government will pay $10,000 if the uranium is in commercial quantities. KFI-TV, with justifiable pride, points to this advertising as proof that daytime television in Los Angeles can sell anything, if it can sell such an unusual product as this.
KFI-TV, Los Angeles PROGRAM: “Are Ya Lookin’?”

PETROLEUM PRODUCTS

SPONSOR: The Texas Company
AGENCY: Kudner
CAPSULE CASE HISTORY: Don Stewart, advertising manager for Texaco, about to start the second year of Texaco Star Theatre (Milton Berle) on NBC-TV, stated recently: “We consider our money well spent for the show because it has done so much to generate dealer enthusiasm and promote the sale of our products. Our sponsor identification, averaging 93%, for a full year, indicates the powerful impression this program is making on viewers. We feel that this impact is resulting in increased sales and goodwill for the Texas Company.”
NBC-TV PROGRAM: “Texaco Star Theatre”

DINNER SETS

SPONSOR: Ludwig-Baumann
AGENCY: Placed direct
CAPSULE CASE HISTORY: During June, Ludwig-Baumann, New York household and furniture store, bought time on Kathi Norris’ Your Television Shopper (Monday-Friday, 11-12 a.m.) to offer a complete dinner ensemble (china and plated silver) for $199.50. No other promotion was used, and the store accepted mail and telephone orders from viewers. Within five minutes after the participation, L-B received six orders, amounting to $1197.00 in sales. Orders continued to come in, making the campaign completely self-liquidating.
WABD, New York PROGRAM: “Your Television Shopper”
PRESTIGE PROGRAMS
(Continued from page 56)

Time and Life have tried to do the same type of job on the visual air with Dwight Eisenhower's Crusade in Europe. The film is a good documentary but it doesn't have the mass appeal of the March of Time. Both ABC and the Luce organization tried their best to sell Ike's outstanding tale, but finally the publishing firm itself had to sponsor it.

Prestige on the visual air is a great question mark. Firestone's Americana is unquestionably prestige, as were the few telecasts of Toscanini directing the NBC Symphony, and the dramatic presentations of great plays like Julius Caesar and Romeo and Juliet. Forums are generally respected as prestige but the history of the visual sponsorship of legitimate forums (not gag scannings like Leave It to the Girls) has not been outstanding. Some, like Meet the Press, Town Meeting of the Air, and In the First Person, have had sponsorship for a while but the sponsors haven't discovered how to collect upon TV prestige.

Even station-break commercials can have prestige and sell. The informative what-to-do commercials on WNEW and the road information for drivers on the same station (and WOR) are ideal examples of service commercials that lend prestige. This station's anti-discrimination and United Nations' jingles are additional proof that no matter the time period or the technique, it's possible to find a broadcast advertising formula that will lend prestige to firm name and product.

Prestige is a state of mind. It has nothing to do with the money budgeted, the advertising job to be done, or even the medium to be used. It's true, however, that it's easier to land on your face using a pseudo prestige airing than it is using any other broadcast form. Firestone. Cities Service, du Pont, Texas, and Standard Oil are a few who have succeeded with prestige.

Corwin, however, is still to find a bankroll.

As Maryland's pioneer television station, WMAR-TV consistently covers an area from Washington, D. C. to Wilmington, Delaware, and from Pennsylvania to the Potomac River. WMAR-TV is the television station of the Sunpapers of Baltimore. It is on Channel Two, and carries the programs of the CBS network to television viewers in the entire Chesapeake basin area.

WMAR-TV's coverage of political campaigns, sports and special events—civic, patriotic, and cultural—is unequaled in this rich, productive area.

Baltimore
Television
means
WMAR-TV

Represented by
THE KATZ AGENCY
INCORPORATED
ATLANTA • CHICAGO • DALLAS
DETROIT • KANSAS CITY • LOS ANGELES
NEW YORK • SAN FRANCISCO

women. In most cases the trend was reversed in favor of radio advertising with high school and lesser educated housewives. Census data of 1940 indicated that 83% of American women have less than "some college" education. The level has risen since then. But the BASI sample was of a higher educational level than the 1940 census report because older women who did no actual household purchasing were excluded, along with colored women (in the interest of a homogeneous sample).

In attempting to examine other significant ways in which newspaper and radio advertising affects the thinking and feeling of women respondents, Lazarsfeld tested the power of ads in both media to call up associated images, and also tried to evaluate the vividness of the images thus stimulated.

The vividness, or intensity, of ideas, thoughts, and images called up was about the same for both media. Seeing the ad, however, stimulated a greater number and variety of images. It is possible that this could actually be a disadvantage by scattering the intensity of reaction among a diversity of images. Lazarsfeld suggests in his report that the power of newspaper ads to stimulate more thoughts and images is a "qualitative" advantage. Just what effect this might have on influencing women to buy is obviously an open question until further research provides an answer.

Nevertheless, it is interesting to note in this connection that the greater diversity of images inspired by seeing rather than hearing an ad does not provide the impact to make newspaper ads as easily recalled as radio commercials. Here of course, the greater repetition in commercials is an important factor. The study offers no evidence that the image-producing factor of newspaper ads is equal in buying importance to radio's power to deliver a greater quality of attention.

In fact, when questioned about liking or disliking the advertising in each medium even those women who favored newspaper advertising displayed what Lazarsfeld termed "emotional neutrality." In contrast, he calls attention to the "extreme emotional reaction" to radio commercials among women on all educational levels. This obviously accounts in a large measure for radio's power to move listeners to greater extremes of like or dislike.

This point is of especial interest to sponsors and prospective sponsors, because on the one hand a disliked commercial may be revised toward a "liking" reaction; on the other hand a mere "dislike" reaction has not been proved necessarily had for sales (as noted LSMFT, etc., to mention the most famous example. There are others). Much is involved on this point with the Lazarsfeld study did not concern itself. Various important breakdowns on most of the points reviewed in this article (such as by education socio-economic status, and others) appear in the original study. They are invaluable to the advertiser who wants detailed information in planning specific appeals to his market.

There was a vital distinction in the reasons given for favoring one medium over the other. Those who preferred radio most often mentioned the manner of presentation as the most pleasing or impressive factor; those who preferred newspapers most often centered their attention on content. Those who disliked radio also mentioned presentation factors as the main reason.

Since radio commercials, for the whole sample, got more attention, better recall, better liking, greater preference (compared to printed ads), the manner of presentation clearly rates as a major factor in radio's impact. It is responsible in the main for getting a sales message into the thoughts of more women—and making it stick there. Experienced radio people have long known this.

The ratio of liking for radio and its presentation methods by the women of the sample goes down as education increases (this is most marked past the high school level). It goes up as education decreases (most marked below the college level). While this is no "discovery," it does highlight the importance of that factor in radio which has been most severely criticized—its presentation techniques.

The housewives interviewed offered different reasons for their belief in the advertising heard via both media, according to their educational level. The less the education, the more important the qualities of warmth, sincerity, friendliness, etc., are in obtaining credibility for the sales message. But

(Please turn to page 72)
Our name is Tamlin; there are eight of us in our family. We are one of 14,000 families in Columbia County. Last year we alone spent $8000 for necessities.

We are kept well informed of current events by the many daily news programs of WGY. We particularly like the clear, concise way that the news is presented. It's easy to listen to... authentic and timely. WGY is our standby for news.

Signed,

Michael Lomax
SUPERIORITY COMPLEX

My husband, advertising manager of the Ding-Bat Company, used to be a nice fellow with just enough of an inferiority complex to make him easy to live with. Since he picked KXOK, sales have gone up so fast my husband thinks he's the smartest advertising manager in town. Now he has a superiority complex and he's positively obnoxious.

Unhappy Wife

Dear Unhappy Wife:

Maybe KXOK should have the superiority complex instead of your husband. During March, 1949, KXOK was within share of audience striking distance of first place in St. Louis. Briefly, this means KXOK delivers more Hooper audience per dollar than any other St. Louis network station. No wonder Ding-Bat products are going to town. When your husband checks KXOK's low-cost-Hooper point, KXOK's wide coverage, and KXOK's low-in-St. Louis rates, he'll be even cockier!

KXOK, St. Louis
630 on the dial

Basic ABC
5,000 Watts
A "John Blair" station

SEEING VS. LISTENING

(Continued from page 70)

the degree of credibility was about the same on all levels. (No integrated commercials were tested. An effort was made to compare ads of similar production values according to the standards developed by each medium.)

Which medium did women represented by the Lazarsfeld sample choose as the one in which they liked to get their product information? College women said they preferred newspapers by a margin of 11%. But women as a whole choose radio over newspapers 53-37%.

The A.N.A., for whom Lazarsfeld made the study reported on here, told sponsor it will publish shortly a booklet based on Lazarsfeld's original study. It will have the noted researcher's okay if the numerous corrections he made in the proofs are incorporated, according to a BASR official. It is reported that when the A.N.A. is legally dissolved next December, the BASR and other studies will become property of the Bureau of Advertising of the American Newspaper Publisher's Association.

They will keep on file for the benefit of advertisers these additional revelations from the women of the Oranges:

For learning about a product, they prefer radio 54-37%.

For ease of remembering an ad, Orange housewives choose radio over newspapers 60-32%. This holds true on all educational levels.

The trend of these facts about the impact of broadcast advertising can not be new to Dr. Lazarsfeld, who is justly famous in the field of communications research, including radio. They may be startling to many national and other advertisers who are asking themselves: Can radio improve the effect of my sales messages on my customers and prospects?  

FATIMA

(Continued from page 29)

ters to Liggett & Myers. What, they wanted to know, was the big idea?

L&M reasoned. rightly enough, that the small percentage of the country's smokers who preferred the Fatima blend might not amount to a row of beans saleswise, but they were an extremely brand-loyal group. Rather than lose this segment of the smoking public, L&M decided to continue the
brand. However, Fatima was still strictly on its own so far as any promotional push was concerned.

This situation continued up through the late 1920's, the 1930's, and into the 1940's. Several major changes in the tobacco industry were, at the same time, taking place. Changes that were to affect Fatima and Liggett & Myers' attitude toward it. In the late 1930's, there appeared a new cigarette type on the market. This was the extra-long cigarette now known as "king-size." There were several off-brands that came in first, and when they began to attract a growing number of smokers, the American Cigarette & Cigar Company (a subsidiary of American Tobacco) brought out a king-size cigarette in a bright red package and called it Pall Mall, after the famous swank thoroughfare in London.

It cost a cool $1,500,000 to get the product started. Spending of this sort aroused the industry, and when Pall Mall had climbed to fifth or sixth place in brand-preference surveys by 1943, and king-size cigarettes had garnered something over 15% of the cigarette market, the leading tobacco manufacturers felt it was time they got into the act, too.

A lot of high-powered research, planning, product-testing, and test-campaigning began on new king-size brands. P. Lorillard introduced Embassy cigarettes, largely by selective radio saturation campaigns. Philip Morris acquired Dunhill Majors, and began to build its sales. R. J. Reynolds began testing, also with the aid of selective radio, on Cavaliers. Brown & Williamson brought out an in-between-size cigarette, fatter and shorter than king-size, longer than the ordinary length, and called it Life. Liggett & Myers, desirous of joining the others in the increasingly competitive king-size sweepstakes, began to look around for a likely contender in the L&M stables. The choice went to the obscure, star-crossed brand that had been around so long that most L&M men had almost forgotten. Fatima was elected.

For the first time in 30 years, a Fatima ad campaign went into the works in the fall of 1943. In a sense, the problem was almost the same as introducing a new product. At the same time, the ad campaign had to be a shot in the arm for an old product known to have a consistently loyal following.

The budget allotted to Fatima by Liggett & Myers was small, by comparison with the big money used primarily to back Chesterfields. The L&M budget proper runs to nearly $10,000,000. ($6,000,000, radio time-and-talent; $500,000, TV time-and-talent; $2,500,000, magazines; $550,000, magazine sections; $180,000, farm papers; the rest for other media.) The first year's ad budget for Fatima, beginning about November 1943, had to stay within about $600,000 for everything.

A national selective announcement campaign in radio was to spearhead the drive. After testing the new king-size Fatimas in test cities, the L&M agency for Fatima, Newell-Emmett, began looking around for a good gimmick to use in the first radio drive. The merchandising and personality ties between Chesterfield and Arthur Godfrey (who does a radio Monday-Friday stint and a weekly TV show for Chesterfield, and is featured heavily in other Chesterfield advertising) seemed like a good starting point. But
someone with the right kind of voice, personality, appearance, and ability was needed.

L&M found him in Basil Rathbone, whose classic Roman features, suave urbanity, and cultured voice have made him popular with theatrical, motion picture, and radio audiences. Rathbone, L&M decided, was just the man for the job.

A series of c.t. announcements and breaks was cut. They were just the opposite of high-pressure c.t. selling. They had no production fanfares, no bells, gongs, or buzzers, and no musical jingles. In the clipped Rathbonian accents, they began: "Hello, there. This is Basil Rathbone." The copy went on to talk about Fatima, stressing its quality, its popularity, and the new length.

The c.t.'s were placed in 27 major markets, with a frequency that made them virtually a saturation campaign. At the same time, a magazine campaign in a few major national media, much of the art and copy work featuring Rathbone, began a visual tie-in that supplemented the close connection of Rathbone and Fatima. This campaign, tied-in also with point-of-sale promotions that again featured Rathbone, began to have an almost immediate effect on Fatima sales. They started up suddenly. This continued until January 1949.

On last 6 January, the first broadcast of Tales of Fatima went on the air, starring Basil Rathbone, on a 26-station limited CBS network. The show was the logical extension of both the c.t. and the magazine campaigns. It was built from the ground up as an agency package that would be a starring vehicle for the Rathbone personality as well as a selling vehicle for Fatima. It began as a sort of supernatural whodunit, with Rathbone playing himself and Fatima being a sexy, disembodied female voice which came to him in dreams to give him the clues needed to crack the case. Ratings on the show, which was no great shakes as whodunits go, and which got by mostly on the Rathbone personality, rose steadily.

Since the show was fed commercially to only 26 stations (something CBS doesn't usually want to touch), but of which it made an exception for L&M because of its other L&M billings), the network decided to feed Tales of Fatima to the web at large, except for the 26 stations on which the show was sponsored, as a sustainer with the commercials cut out. Some idea of how much Rathbone had become a sort of "secondary trademark" to Liggett & Myers and Fatima, as the result of the selective and magazine campaigns, can be gathered from the fact that several station managers, as well as the public, felt that the program was still a commercial show . . . even with the commercials removed.

After the first ten broadcasts of Tales of Fatima, Newell-Emmett decided it wanted a check on the minute-by-minute reactions of audience panels to the show. Accordingly, the Schwerin Research Corp. made two tests of the show on 300-person panels. Schwerin made some specific recommendations. For one thing it suggested eliminating the Fatima voice, because, although it made for terrific sponsor identification, it struck the listeners as being highly improbable and, after the first broadcast, not clearly identified.

Schwerin also recommended using stories that stayed more within the Rathbone "mental image" in the minds of the public (the result of the type of movie and radio roles the actor had played for years), and which had more of a suspense element than slam-bang, cops-and-robbers story matter.

As a result, on the Tales of Fatima broadcast last 27 August, a new program policy went into effect. Rathbone will no longer be Basil Rathbone, solver of mysteries. He will be an actor playing an extensive range of roles in dramas which would lean more heavily on the psychological aspects of mystery, rather than on the sleuthing. Also, a guest-star policy, featuring famous Hollywood names, will costar Rathbone with players like Bela Lugosi, John Garfield, Lilli Palmer, and Rex Harrison.

Future plans for Fatima are a bit indefinite. Liggett & Myers intends to continue with Tales of Fatima, and perhaps to expand the station list that is now carrying it sponsored. Selective radio is not being used at present, although plans to come back to it, as well as plans for entering television with either an announcement campaign or a program, are being discussed. The magazine campaign is continuing, plugging heavily the recent startling sales gains for Fatima.

Whatever happens, one thing is sure. Fatima has come back . . . and is here to stay for quite a while.
THE HIGHEST-RATED PERIOD IN CHICAGO IS ON W-I-N-D

SUNDAY • 2:30-3:00 P.M.
CUBS BASEBALL BROADCAST
11.6*

W-I-N-D'S only Giveaway is the Best Buy per Dollar

24 Hours a Day • 560 KC • 5000 Watts

*HOOPER, JUNE-JULY 1949

THE DISK JOCKEYS (Continued from page 37)

makes frequent appearances at local school and club functions. His "Junior Canteen" last winter visited different high schools weekly for Friday night dances, with WCAU supplying the turntables and Moore jockeying the disks and mc'ing the proceedings.

Giveaways have been productive of good results promotion-wise for those of the turntable contingent who expend a little more effort on publicizing their shows than the majority. During his Make Believe Ballroom on Detroit's CKLW, Eddie Chase makes two phone calls to his listeners. The signature music of a well-known orchestra is played as the call is dialed. If the person called is able to identify the band, he or she receives a pyramid ing jackpot of record albums of popular songs. The Toby David Show on the same Detroit station also goes in for telephone calls, questions, and prizes (radios, theater tickets, cash) for correct answers. If, of course, the 1 October ban by the Federal Communications Commission on giveaway programs remains in effect, disk jockeys using this sort of gimmick on their shows will have to cut it out of their programming.

WNEW, New York, one of the first major purveyors of disk-jockey shows (Martin Block's Make Believe Ballroom, Stan Shaw's Milkman's Matinee, now handled by Art Ford) believes that inasmuch as the average record session in itself hasn't enough hooks on which to hang publicity of any substance, creative thinking must be applied to the jockey and his program. With that in mind, the station's publicity department last year cooked up one of the most effective gimmicks ever used to promote a platter-spinning show.

The stunt was pulled for Gene Rayburn and Dee Finch, the zany jockeys of WNEW's early-morning Anything Goes show, and revolved around a "thing" contest which spoofed giveaway programs. Rayburn and Finch asked listeners to send them "things"—any things. As a prize for the most novel thing sent in, the platter spinners gave themselves away—went to the winner's home, did their broadcast from there, cooked breakfast for the winner, and cleaned the apartment.

Messrs. R. and F. expected only a few listeners to play along with their...
In the market for smooth-as-silk dubbing?

There's no need to risk the irritation of a dubbing job where the levels aren't quite matched ... or the timing is a little off. Not when you can have the benefit of RCA Victor "know-how"! At RCA you enjoy all the advantages ...  
- The most modern equipment and facilities in the trade, plus 50 years' experience.  
- High-fidelity phonograph records of all kinds. All types of Vinylite transcriptions.  
- Complete facilities for turning out slide film and home phonograph type records.  
- Fast handling and delivery.

When you can get RCA "know-how"—why take anything less?

Send your masters to your nearest RCA Victor Custom Record Sales Studios:
- 155 East 24th Street
  New York 10, New York
  M.Urray Hill 9-0500
- 445 North Lake Shore Drive
  Chicago 11, Illinois
  Whitehall 4-2900
- 1016 North Sycamore Avenue
  Hollywood 38, California
  Hillside 5171

You'll find useful facts in our Custom Record Brochure. Send for it today!

First in the field!
RCA VICTOR DIVISION
CUSTOM RECORD SALES

WTIC DOMINATES THE PROSPEROUS
SOUTHERN NEW ENGLAND MARKET

When Milton Q. Ford brought his turntable twirling from Memphis' WHHM to Washington's WWDC over two years ago, the latter station let loose on the nation's capital a ballyhoo campaign of proportions not ordinarily associated with such an event. Teaser ads in all newspapers started with the query, "Who Is Milton Q. Ford?", continued with such copy as "192 wacky contest, but the response was surprisingly heavy and produced virtually everything from a jar of borscht to a small alligator in alcohol, including a radiator ornament from a Packard car, together with a note which matched Rayburn and Finch for inspired zaniness: "Here is a new Packard. Accessories, such as chassis, motor, and wheels, will have to be purchased separately."

By the time R. & F. had received more than 1000 different amusing things the story had broken over both AP and UP wires coast to coast, in several national magazines (including a full page in Newsweek), and much space in local radio columns. The stunt was later copied successfully by several other stations around the country, as a gimmick for their own disk jockeys.

Another effective Rayburn and Finch exploitation project was a tie-up with newspapers in a dozen cities in the WNEW listening area. A deal was made with one paper in each city whereby their readers, in cooperation with the two platter twirlers, picked the outstanding mother of the particular community. The winner in each city was brought to New York on Mother's Day for a whirl around town, gifts, and an appearance on Anything Goes.

For Art Ford, present conductor of WNEW's pioneer all-night show, Milkman's Matinee, the station built a promotion stunt that stemmed naturally from the program itself. An "Our Town at Night" photo contest for pictures of New York taken after dark brought in over 2000 entries, and grabbed newspaper space for the program in places where radio publicity normally doesn't break—photography columns in the dailies. It also meant added visual promotion in another form—posters on display in hundreds of photo stores in the WNEW area (via a tie-up with a camera firm). The topper came with the exhibiting of the 20 best pictures in the Museum of Science and Industry in Rockefeller Center.


WTIC's 50,000 WATTS REPRESENTED NATIONALLY BY WEED & CO.
more days till Christmas, but only seven days till Milton Q. Ford comes to WWDC," and developed into a final explanation of who he is and what he does. Station breaks every 15 minutes on WWDC asked the "Who Is Ford?" question, and large banners on the station's windows repeated the same query.

The promotion continued with a press and radio reception for Ford in the Presidential Room at Washington's National Airport. In keeping with the zany character of his program—and for the benefit of the gathered news photographers—Ford emerged from his plane on a mule which bore the sign: "Which one is Milton Q. Ford?"

Will's Conover, also on WWDC with his Tune Inn, likewise believes in the promotional advantages of getting himself talked about. His appearances at theaters and jazz concerts in "morning" attire (cut-away jacket, striped trousers, ascot tie, etc.) have earned him the appellation of "The Gentleman Jockey," lending a nice contrast to his informed and authoritative chatter on current pop tunes and old jazz favorites.

Although the flexibility of disk-jockey programs and the personalities of the boys who handle them would seem to indicate the same sort of easy-going elasticity in d.j. promotional activities, the use of outstanding promotions in this field is more the exception than the rule. As WNOX's Lowell Blanchard feels, perhaps the general appeal of a bright informal platter-spinning session is enough in itself, and needs no promotional boost to attract and hold an audience—that a disk-jockey show is its own best publicity.

On the other hand, the use of shrewd promotion ideas and stunts has lifted many a local d.j. into national prominence—with the attendant beneficial results to advertisers, both national and local, participating on such programs.

---

**THE PEOPLE SPEAK • • •**

Kansas farm homes prefer WIBW by a 3½ to 1 majority. This fact, well known to advertisers, is reported by Dr. F. L. Whan, University of Wichita, after personal interviews in 7019 Kansas homes. WIBW's farm service programs attract four listeners for every one of the next closest station. A consistent, loyal audience is shown by the fact that 82.8% of all farm men habitually listen to WIBW Farm News; while 87.3% depend exclusively on WIBW for market reports. When the farmers of Kansas speak, they say: "You get the most for your radio dollar when you buy WIBW".

---

**IN KANSAS**

"IN KANSAS" is the small farm town of Kansas that people are proud of, their home, their local paper, their friends. And perhaps the biggest news of all is that Kansas farm homes prefer WIBW by a 3½ to 1 majority. This fact, well known to advertisers, is reported by Dr. F. L. Whan, University of Wichita, after personal interviews in 7019 Kansas homes. WIBW's farm service programs attract four listeners for every one of the next closest station. A consistent, loyal audience is shown by the fact that 82.8% of all farm men habitually listen to WIBW Farm News; while 87.3% depend exclusively on WIBW for market reports. When the farmers of Kansas speak, they say: "You get the most for your radio dollar when you buy WIBW".
Eckhardt; o.j. Hrwin. Rubicam, gregarious, was SPONSOR fabulous regulation and-a-half. the agencies. $100,000,000 One ing from institutional, coy commercial, pretty-picture agencies to hard-selling agencies. They’re still switching.

And this goes for medium-sized and smaller agencies and accounts, too. Probably, in 18 months, more than $100,000,000 billing has moved.

One sales consultant has taken the top 20 agencies and classified them as “sluggers” and “sluggards.” He finds 11 sluggards and only eight sluggers. One he regards as “doubtful.”

His sluggers include Batten, Barton, Durstine & Osborn; Dancer-Fitzgerald-Sample; Grant Advertising; Biow Company; Kenyon & Eekhardt; William Essy Company; Erwin, Wasey & Co., and Kudner Agency.

He does not count as sluggers such big agencies as J. Walter Thompson, Young & Rubicam, N. W. Ayer & Son, McCann-Erickson, and Foote, Cone & Belding.

The man may be wrong. Many will damn his list. But it’s still true that his eight sluggers have added most of the $50,000,000.

BBDO, for example, moved in hard to get Lucky Strike, Rexall, and Swan soap, K&E nabbed Lincoln-Mercury, Sherwin-Williams, Sylvania, and Beech-Nut. Hard-selling Biow took Pepsi-Cola, Ruppert, and others. Kudner, moving strongly into radio and television, got Texaco and Admiral.

Such newer agencies as Sullivan, Staffer, Colwell and Bayles, and William H. Weintraub & Co. have grown big fast because advertisers thought they could give them selling commercials and copy.

And right through the easy-selling years Duane Jones Company never stopped selling.

A lot of advertisers are busy today weighing and harnessing all the sales forces they can command. They intend to use the agencies and media that will help them stay on top or get there.

**Independence in Canada**

The Canadian Association of Broadcasters has just made a 10-point declaration of independence, which would permit private radio and TV stations to compete on equal terms with the government-controlled Canadian Broadcasting Corporation.

For radio, CAB urges, among other things, establishment of an authority to administer rules and regulations equally for CBC and private stations, as well as the right of appeal from legal aspects of its decisions.

For television, CAB recommends that private enterprise be permitted to enter TV immediately; regulation by independent authority; license “for a term of years in relation to the tremendous financial and other risks involved,” and free access to program material.

But the major TV point is that “the CBC should not enter the commercial television field.”

The competition of CBC, a milestone on the neck of Canadian radio, might postpone indefinitely Canadian TV.

In addition to commercial revenue, CBC’s radio operations are supported by license fees of $2.50 on each radio receiver and licenses on private transmitters. And CBC pays no taxes.

Moreover, CBC controls networks, the character of all programs, and the extent and character of advertising.

Private interests in Canada stand ready to invest in television. They are willing to take losses for a while if their efforts insure the sound growth of television.

But they cannot play the game against a subsidized team which also acts as referee and umpire.

---

**Applause**

**A guy named Joe**

Some day, when SPONSOR is a venerable and ancient publication, its earliest years may be recalled with interest and even amazement. For it was then that the established notion that a new magazine must lose money during its first five years was rudely shattered.

After its first year SPONSOR made money and forged ahead at a pace that has been described variously as “phenomenal,” “astounding,” and “unprecedented.”

It’s true that SPONSOR was aided by the urgent need for a magazine to serve national broadcast advertisers and their advertising agencies, and was well endowed with modern format and editorial concepts. But it was also aided by a guy named Joe.

To appreciate Joe Koehler, who was SPONSOR’s editor from the first issue until a few weeks ago, you must appreciate a human dynamo. You must appreciate a man who opened the office in the morning, closed it at night. You must appreciate a gregarious, inquisitive fellow with a fabulous memory and an asbestos-keyed typewriter. You must appreciate a guy who licked stamps when the occasion warranted, and wrapped packages. You must appreciate his many small and large gifts, which he spread impartially throughout the staff. You must appreciate his memorable laughter.

In brief, we appreciate Joe. And we want him to know it as he embarks on his new venture, Advertising Daily, which he plans to launch this fall.

—NORMAN R. GLENN
WHO said television is just a “big city” medium?
Practically a whole STATE is looking at WKY-TV! And here’s why. We have a 966 foot antenna... an extremely favorable terrain... the perfect channel 4 frequency... the finest modern equipment, plus the priceless ingredient... listener loyalty... built up over the years by WKY-AM. All these things add up to the fact that Oklahoma’s first television station is ALL Oklahoma’s station. Your KATZ representative will be glad to give you the facts and figures.
Mr. K. Xcell Says:

“For Coverage of the Pacific Northwest Use the Magic Carpet of Pacific Northwest Broadcasters”

<table>
<thead>
<tr>
<th>Station Code</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>KXL</td>
<td>Portland</td>
</tr>
<tr>
<td>KXLK</td>
<td>Ellensburg</td>
</tr>
<tr>
<td>KXLW</td>
<td>Spokane</td>
</tr>
<tr>
<td>KXLX</td>
<td>Missoula</td>
</tr>
<tr>
<td>KXLK</td>
<td>Great Falls</td>
</tr>
<tr>
<td>KXLJ</td>
<td>Helena</td>
</tr>
<tr>
<td>KXLQ</td>
<td>Bozeman</td>
</tr>
<tr>
<td>KXLF</td>
<td>Butte</td>
</tr>
<tr>
<td>KING</td>
<td>Seattle</td>
</tr>
</tbody>
</table>

Serving 3,835,800 People

Eastern Sales Manager: Wythe Walker
Western Sales Manager: Tracy Moore

551 - 5th Avenue, New York City, N. Y.
Magazine publishers rely on broadcast power—p.
Neighbor ladies from four states herded their families to Sioux Falls on a recent hot July afternoon to join the WNAX Neighbor Lady for her annual picnic.

No fanfare, no blare of trumpets, just an open invitation from YOUR NEIGHBOR LADY extended on her daily homemaker’s show brought 2,600 of your customers to get acquainted and exchange back-fence talk. WNAX supplied the coffee, cake and ice cream and originated the Neighbor Lady broadcast from the picnic grounds. Products advertised on the program were sampled and displayed.

Your customers have a friendly neighborly feeling for the Neighbor Lady. That’s why they flocked to her picnic . . . that’s why your customers wrote 145,814 letters to her last year . . . that’s why, for the past eight years, your customers have been buying the products advertised by YOUR NEIGHBOR LADY.

That same neighborly feeling extends to all WNAX programs and personalities, helping to make WNAX the most influential voice in this 5-state major market . . . as any Katz man can show you.
200 stations would take liquor sponsors; ABC refuses

Some 200 stations are now estimated to be willing to take liquor advertising, "under certain conditions." One advertiser, Melrose Distilling, Schenley subsidiary, has obtained agreements from several, through Gordon & Rudwick Agency. Melrose seeks 5- or 15-minute program periods or 1-minute spots next to newscasts or weather reports—all after 10:30 p.m. ABC, reported most likely to break network front against liquor, announces it won't touch stuff now.

Paramount video network starts

KBTV, Dallas, has become first station affiliate of new Paramount TV network. Station's owner, Tom Potter, wealthy Texas oilman, thinks picture company's new web will "soon rival other nets in size and surpass them in quality of films." Some stations are expected to leave other nets and sign with Paramount.

Court stays ban on giveaways

FCC ban on broadcast giveaway shows, scheduled to take effect 1 October, has been stayed by order of Federal Judge Michael L. Igoe, Chicago. Three-man federal court will meet 7 October to prepare for hearings on whether giveaway ban violated Constitution or nation's laws. Temporary injunction was sought by Radio Features, Inc., Chicago. Similar action was taken by New York court.

TV stations want 20-second commercials

TV station managers decry lack of 20-second commercials. They contend that schedule is too tight to permit many of one-minute variety. Ideal arrangement, they say, is for advertiser interested in one-minute films to make a 20-second version, thus having it available if longer film can't be accommodated.

FM cuts line charges

There's a definite trend toward eliminating telephone lines where stations must be fed on a regional basis. FM stations do the transmitting. Latest to adopt technique is WPTF, Raleigh, which brought FM station into operation recently and feeds two commercial shows to WSJS, Winston-Salem, and other outlets in North Carolina and Virginia. Previously reported were efforts by WBRC, Birmingham, and KOCY, Oklahoma City, in same direction.

Net affiliates make most money

Full-time network station affiliates made more money in 1948 than part-time unaffiliated stations, NAB reports. Large (10,000 to 50,000 watts) full-time stations took in average of $1,016,175, compared with $826,475 for part-time large stations. Smallest revenues were reported for local stations in small cities, with 1948 average of $79,963.
Merchandising rouses stations' ire

107 radio and 35 TV stations on list for Schick electric shaver's first selective campaign (through BBDO) aren't uniformly pleased about sponsor's demands for "merchandising cooperation," aided by contest for best efforts. Stations are asked to get tie-in spots from local dealers, tell dealers by mail of Schick campaign, and make personal calls on at least five of them.

—SR—

RCA and CBS start color TV tests

State of affairs in Washington will look brighter starting 26 September when both CBS (over WOIC) and RCA (over WNHW) start regular color TV tests, in connection with FCC color TV hearings. . . . Tele-tone Radio Corporation plans color TV converter for CBS system, which could be mass-produced to retail under $100.

—SR—

Lou Hausman to get Ratner CBS post

Lou Hausman, sales promotion and advertising director, is expected to be named a v.p. soon, to succeed Vic Ratner, who has taken a $60,000 post as advertising v.p. of R. H. Macy & Co., New York.

—SR—

Commercial radio starts in India

Radio Goa, located in Goa, Portuguese India, has become first commercial station serving huge sub-continent of India and Pakistan. Pan American Broadcasting Co., New York, is named world-wide commercial manager of station, which will broadcast up to 7,500 watts on four short-wave frequencies.

—SR—

Offer FM as solution to too-few-channels problem

FM Assn. urges North American Broadcasting Conference to push FM as answer to problem of finding enough channels to accommodate 2,500 stations without interference. Radio facilities of Canada, Mexico and other nearby countries also must have room to expand, they said.

—SR—

20-story TV center will rise in N. Y.

Twenty-story, $9,000,000 building, to be used almost entirely for TV studios and offices, will be erected by Herbert J. Freezer on block at Broadway and 51st street, New York. Reversing recent broad-window trend, building will use minimum of glass.

—SR—

Theaters will carry world series telecasts

Dual possibility not only that theaters may get big screen TV soon but that live sponsored telecasts of sports and other events may be used, is seen from Baseball Commissioner Chandler's decision to permit theaters to show telecasts of coming World Series. Included are commercials by Gillette Safety Razor. Movie men are making a strong pitch to FCC to get quick go-ahead on theater TV. (See Sponsor Speaks on page 70 for editorial on "chiseling" on series.)

—SR—

Giveaways don't rate in San Antonio

WOAI has joined anti-giveaway forces with promotion piece titled "Dead giveaways in San Antonio." Station cites Hooperatings for its area, which mention no "show of telephone giveaway variety" among day or night top 10.

—SR—

Stromberg-Carlson answers TV questions

In campaign in 44 large city newspapers (through Federal Agency) Stromberg-Carlson answers questions currently puzzling TV receiving set prospects. Gist of series is that good present sets can be adapted to color, new frequencies, etc.

—please turn to page 36—

SPONSOR
Dear Lynn:

It was certainly a pleasure to have you with us at our sales meeting this past Monday morning.

Nowhere else in our organization do we receive the cooperation that we get from the Intermountain Network; thanks to you, when it comes to promotions, cooperation and human interest you and your organization cannot be beat.

When you add all of these things together, Lynn, you and I know why Folgers Coffee is now first in most of your larger markets.

Lynn, would like to say thanks for everything that you have done for the men in Salt Lake, myself and Folgers Coffee. Each promotion has been greatly appreciated.

Sincerely yours,

G.A. Patterson

G. A. Patterson
Dist. Manager
FOLGERS COFFEE

20 HOME TOWN MARKETS COMprise THE INTERMOUNTAIN NETWORK

UTAH
KALL, Salt Lake City
KLO, Ogden
KOVO, Provo
KOAL, Price
KVNU, Logan
KSVC, Richfield

IDAHO
KFXD, Boise-Nampa
KFXD-FM, Boise-Nampa
KVMV, Twin Falls
KEYY, Pocatello
KID, Idaho Falls

WYOMING
KVRS, Rock Springs
KOWB, Laramie
KDFM, Casper
KWWO, Sheridan
KPOW, Powell

MONTANA
KBMY, Billings
KRJF, Miles City
KMON, Great Falls
KOPR, Butte

NEVADA
KRAM, Las Vegas

THE INTERMOUNTAIN NETWORK Inc.

G. A. Patterson
Dist. Manager
FOLGERS COFFEE
<table>
<thead>
<tr>
<th>FEATURES</th>
<th>ARTICLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sponsor Reports</td>
<td>From year-round campaigns to special drives, publishers employ radio and TV to bolster mass magazine circulation.</td>
</tr>
<tr>
<td>40 West 52</td>
<td>21</td>
</tr>
<tr>
<td>Outlook</td>
<td>Reading vs. Listening</td>
</tr>
<tr>
<td>Mr. Sponsor: James A. Barnett</td>
<td>Advertising agency research directors project Lazarsfeld findings nationally, — and radio gets even higher marks.</td>
</tr>
<tr>
<td>P. S.</td>
<td>12</td>
</tr>
<tr>
<td>New and Renew</td>
<td>Holiday puts radio to work</td>
</tr>
<tr>
<td>Mr. Sponsor Asks</td>
<td>One radio station carries entire advertising and distribution load in four-state debut of new food products.</td>
</tr>
<tr>
<td>Contests and Offers</td>
<td>17</td>
</tr>
<tr>
<td>TV Comparator</td>
<td>Radox expands rating service</td>
</tr>
<tr>
<td>TV Trends</td>
<td>Sindlinger's electronic system will compete against Hooper and Nielsen soon in Chicago, New York and other markets.</td>
</tr>
<tr>
<td>Farm Case Histories</td>
<td>48</td>
</tr>
<tr>
<td>Sponsor Speaks</td>
<td>Europe listens to advertisers</td>
</tr>
<tr>
<td>Applause</td>
<td>Sponsors can get big response when they fit their programs to the interests of different nationalities.</td>
</tr>
<tr>
<td></td>
<td>70</td>
</tr>
<tr>
<td></td>
<td>Color brings home the bacon</td>
</tr>
<tr>
<td></td>
<td>Color has proved its worth in other media. FCC hearings on color television introduce vast new sales potentialities.</td>
</tr>
<tr>
<td></td>
<td>70</td>
</tr>
<tr>
<td></td>
<td>TV captures the kids</td>
</tr>
<tr>
<td></td>
<td>Costs can be low and results high. But effective video shows for the new generation take careful planning.</td>
</tr>
</tbody>
</table>

### IN FUTURE ISSUES

- **Are ad budgets big enough?**
  - Their ratio to other, less important business costs often is much too small.
  - **10 October**

- **Ammident sweeps nation**
  - Selective and network radio play major role in ammoniated tooth powder expansion.
  - **10 October**

- **When stars switch**
  - How much promotion "carryover" does their former sponsor's product still get?

- **"Planned spontaneity"**
  - That effect of sparkling freshness on many major shows doesn't just happen.

- **Video works for brewers**
  - Whether it's baseball or beauty contests, TV can add sales punch to malt beverages.
The winning combination in northern Ohio!

WGAR and CBS

OUTSTANDING LOCAL SHOWS

See—Hear with STAN ANDERSON

WGAR Wins Press Radio
3d Year in Row:

WGAR walked away with the top honors in annual Press Poll for the third year in a row, readers of the Cleveland Press, Ohio's largest daily, choose WGAR's local programs as their favorites. This fact, together with the greatest line-up of CBS network shows in radio, is paying off for advertisers.

For the third year in a row, readers of the Cleveland Press, Ohio's largest daily, choose WGAR's local programs as their favorites. This fact, together with the greatest line-up of CBS network shows in radio, is paying off for advertisers.

Hitch your sales to WGAR. Reach a receptive six billion-dollar market of WGAR listeners... people who prefer Cleveland's Friendly Station... people who can be your customers.

Get the facts from any Petry man.

WGAR 50,000 WATTS • Cleveland

Represented Nationally by Edward Petry & Co.
charts on WNAO and WDUK coverage of the Raleigh-Durham area of North Carolina show about the best fishin' ground you'd ever want.

Lines are dropped from early morning 'til midnight and our hooks, WNAO and WDUK, have been sharpened with a discount (as a combination incentive).

Ask Avery-Knodel, our "reps", about the size of catches advertisers (excuse us, we mean fishermen) report.

And there are plenty that get away each day — to be caught tomorrow.

you'll do better with the same line ... and 2 hooks!

CITY HOOPERATINGS

Congratulations on your splendid article City Hooperatings in the 29 August issue of SPONSOR. I noted, too, with more than passing interest, Hooper's "lack of time and inclination" to answer the article.

Broadcasting is never going to work itself out of its present mess until trade publications such as SPONSOR and BROADCASTING throw the cold light of publicity on the fabulous reports and bring an inclination on the part of researchers to do a job that doesn't have to be hedged in with literally dozens of disclaimers and explanations.

I should like very much to have 100 reprints of the article for distribution in Dallas and suburbs.

MARTIN B. CAMPBELL
WFAA
Dallas, Tex.

I would like to congratulate you on your excellent article City Hooperatings: Their frailties and mis-use, appearing in your 29 August issue. I am very anxious to obtain 100 to 200 reprints of this article for local circulation. If you do not have these reprints available, what would additional magazines cost us?

J. DRAYTON HASTIE
Commercial Manager
WUSN, Charleston, S. C.

KFI-TV HAS THE ANSWERS

It will be of interest to the Grey Advertising Agency to know that KFI-TV, Los Angeles, has been on the air for many months, from noon to 6:00.

This TV station can prove the efficiency of day time television.

It isn't necessary to spend a million dollars. There are quite a few people who could give them the answers for much less.

Besides, isn't the suggestion a confession of ignorance that might cause would-be sponsors to stay off daytime television?

R. E. MESSER
Rem Productions
Los Angeles

- Grey suggested $1,000,000 joint research fund to explore opportunities of daytime TV.
"UNCLE MISTLETOE"

I read with a great deal of interest your article on local TV programing in the issue of 15 August and would like to add a footnote to it.

I don’t believe that any discussion of local TV programing can be complete without some mention of Uncle Mistletoe which is seen five times weekly over WENR-TV, Chicago, and is sponsored by Marshall Field & Company. Uncle Mistletoe is probably the outstanding success story among all local television programs throughout the country. Its Pulse ratings since its inception are as follows:

<table>
<thead>
<tr>
<th>Month</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>December</td>
<td>14.3</td>
</tr>
<tr>
<td>January</td>
<td>15.3</td>
</tr>
<tr>
<td>February</td>
<td>18.2</td>
</tr>
<tr>
<td>March</td>
<td>23.2</td>
</tr>
<tr>
<td>April</td>
<td>24.4</td>
</tr>
<tr>
<td>May</td>
<td>20.0</td>
</tr>
</tbody>
</table>

Uncle Mistletoe went off the air for the summer, and returned on Monday, 5 September.

There are many important national programs that would be ecstatic if they had a similar rating history to point to.

Our office is rather proud of Uncle Mistletoe because we are packaging it for Foote, Cone & Belding. Stefan Hatos is the producer, and Ed Skotch, of ABC, is the director.

James L. Saphier  
James L. Saphier  
Beverly Hills, Calif.

SALES PRESENTATIONS

In connection with some research I am doing on the subject of “How to Write Effective Sales Presentations,” I would appreciate your letting me know if sponsor has published any articles on this subject.

If you have any other suggestions on sources of information about sales presentations, I would appreciate your including them.

Gordon A. Hellman  
Radio & TV Presentations Dir.  
Kenyon & Eckhardt  
New York

TANGIBLE EVIDENCE

When you are trying to sell a client an idea, there is nothing more heartening than to be able to put your finger on some factual item which puts down in black-and-white the same basic idea you are trying to get across.

It had been our original plan to reduce a five-a-week program schedule to two per week for the months of June, July, and August. This particu-
lar program was a daytime quarter-hour running on 36 Canadian stations. Cold figures seemed to indicate that it was the smart thing to do to continue the program on its original schedule and earn greater frequency discounts. As well, since we had exclusive rights to the program for the Canadian market, and our monthly costs for the program would continue on a flat rate, returning to the regular schedule for the summer period seemed the logical thing to do. What we all wanted was some tangible evidence of summer listening trends to back up our theory that although city listenership took a drop in the hot months, these same people were listening to their favorite shows in unsurveyed areas at their summer homes, or by unsurveyed means such as car radios, portables, etc.

In the midst of our deliberations along came sponsor’s Summer Selling issue with its valuable information regarding summer listening trends and the experiences of other clients who had used summer radio. That tied the whole thing up.

With the new plan in operation, everyone seems happy: the client, because there doesn’t seem to be the usual drop in summer sales; the stations, because they have increased revenue; and the agency, because it gives us a chance to test our idea and prove our theory.

This isn’t the only time that sponsor has come to our rescue. On numerous other occasions your publication has featured success stories which have turned out to be prime movers in getting an appropriation for a radio campaign. Many of your articles seem to appear at the most opportune moment. It is one of my bi-weekly privileges to earmark the articles in each issue of sponsor which I feel will be of interest and value to the individual account men.

Keep up the good work, sponsor—you are helping us persuade the others who are less air-minded that radio is the number one advertising medium.

R. D. Amos
Radio Director
F. H. Bayhurst Co., Ltd.
Toronto, Canada

MIAMI RADIO

We were very much interested in the reprint of page 26 of your 23 May sponsor, entitled Radio is getting bigger.

The largest-circulated newspaper in the nation reaches over one million fewer families than New York’s leading radio station, WNBC not only delivers 48% more families than this newspaper, it actually delivers them with more frequency for the same money. For the cost of four pages in New York’s largest newspaper, you can buy forty-nine day-time quarter hours on WNBC... enough time to reach your prospects once a week for almost an entire year.

To find out what specific times your $10,000 may buy on WNBC and on six other major U. S. radio stations, write, wire or call your NBC
The figures quoted for Miami, of course, are in no way indicative of present averages. WTVJ did not begin commercial operation until 21 March, and the figures, even at the time of printing, were considerably out of date. As of 31 August, there were 9093 sets in the Miami-West Palm Beach area.

Lee Ruwitch
Acting Manager
WTVJ, Miami, Fla.

HOOPERATINGS

Your 29 August issue of Spons or reached me in this morning’s mail. Upon seeing Mr. Hooper’s picture on the outside cover, I opened the magazine to read the story.

I want to commend you for having the courage to print the truth about Hooper. Everything you say is, in my opinion, according to fact. When you state that Hooper ratings have become a power based on the desire of many advertising agencies to replace brain power with rule-of-thumb power, to replace executives with clerks, I heartily agree, and I think I could add that many timebuyers use Hooper ratings more like a crutch to lean upon as an excuse for the choice of a station. In the event of a poor sales response resulting from their advertising, they are always able to say to the advertiser, “Well, I bought the best, the highest-rated station in the town, etc.”

Keep up the good work. It is something I don’t believe many magazine publishers would have the courage to do.

Wilbur M. Havens
WMBG
Richmond, Va.

MUCH-NEEDED GUIDE

I have read with great interest the 1949 issue of Spons or’s Fall Facts Digest. It is terrific!

Inasmuch as the issue contains a wealth of timely facts and information, relative to buyer and advertising trends, I am anxious to pass along a few copies to some of WSOC’s clients and prospects. Would like you to send ten copies of the Fall Facts issue.

You are to be congratulated for producing such a factual and much-needed guide for the radio and television industry.

Clyde L. Clem Jr.
Sales Prom., Pub. Relations Dir.
WSOC, Charlotte, N. C.
Industrial production makes first rise in ten months

The President's Council of Economic Advisers has reported for August the first rise in industrial production since October, 1948. Preliminary estimates indicated that August production "fully recovered" July's 4% drop. Major clouds on economic horizon continue to be efforts by Reuther, Murray, and Lewis for further wage increases for auto, steel, and coal workers.

Automotive boom may end this fall

Demand for new cars, including those of General Motors, Ford, and Chrysler, finally has begun to slacken. Although no sharp decline is indicated, the motor makers admit that their four-year postwar honeymoon is over. Currently the industry is producing cars and trucks at an annual rate of 6,000,000 units.

Truman plans to cut tariff on 400 items

With passage of the reciprocal trade agreements bill, President Truman is reported to be planning to cut tariff on more than 400 items. Under the bill the president could cut rates to 50% of their 1945 levels. Three-fourths of the nation's foreign trade, both export and import, would be covered by the agreements. A flood of foreign competitors to American products in this country is expected. This will be stimulated by currency devaluation by Britain and a dozen other countries.

Factory employment rises after summer decline

Although total civilian employment in August was little changed from the July level, the nonfarm figure rose 1,368,000. The total number of men and women at work reached 59,947,000, the highest mark of 1949. Meanwhile, the unemployment figure dropped from 4,095,000 in July to 3,659,000 in August.

Individual incomes reached $206,000,000,000 in 1948

Incomes received by individuals increased 9 1/2% from 1947 to 1948, the Department of Commerce reports, and reached $206,000,000,000. The largest regional gain, 12%, was made in the Central States; the smallest, 6%, in New England and the Far West. Iowa led all states with a rise of 33 1/2%, followed by South Dakota, 22%; Nebraska, 19%, and Arkansas, 16%. Per capita income in 1948 ranged from $1,991 in New York to $758 in Mississippi. Illinois, Montana, Delaware, and Connecticut were just below New York in per capita income rank.

U. S. sues to split A & P into 7 units

The Department of Justice filed suit in Federal Court in New York this month to split the $2,500,000,000-a-year Great Atlantic & Pacific Tea Company into seven independently-owned retail chains. Attorney General McGrath said the suit was intended to gain relief from a repetition of practices which were found illegal in 1944. The Government seeks, among other things, to separate A&P's manufacturing from its buying and selling business. A&P has started an advertising campaign on its "indispensability" to the consumer.

Cigarette production shows smaller gain

In the fiscal year ended 30 June, U. S. cigarette production reached a record 390,000,000,000 units, the Department of Agriculture has reported. This was 11,000,000,000, or 3%, above the previous year. About 6% of the current year's total were exported. The department believes, however, that production for the calendar year 1949 will approach 395,000,000,000.

Du Mont "re-enfranchises" Macy's as a dealer

R. H. Macy & Co. has been re-enfranchised as a DuMont television dealer. Macy's was originally franchised last 5 July, but the franchise was withdrawn later that month when Macy's started to promote DuMont sets at less than the stipulated price. Ronson Art Metal Works, Newark, has just won an injunction against a New York retailer, restraining him from cutting prices on its fair-trade lighters and other merchandise, and has obtained a temporary injunction against a Richmond dealer.

Philco has to allocate new TV-set production

Response to Philco's 1950 TV-set line, with self-contained electronic aerial systems, has been so great that the company believes "the available supply of merchandise will have to be allocated for some time to come."

Magazine guarantees advertising results

Broadcasters and publishers are watching with interest the results of a policy introduced by Coronet, pocket-size monthly, which "guarantees advertising results." To "any national advertiser of a worthy product," the magazine says: "Buy one page in Coronet. If it doesn't produce more inquiries or direct sales than the same ad in Life, Look, Saturday Evening Post, or Collier's," the magazine will refund the cost of the page. The offer bears some resemblance to "per inquiry" advertising on the air, under which the station assumes responsibility of getting products sold.

Hoffman urges more advertising efforts

Paul G. Hoffman, Economic Cooperation Administrator, recently urged all-out advertising and sales efforts to overcome the business decline here and to curb Communist expansion abroad. Addressing the Sales Executives Club of New York, he found that the domestic decline is "receding."
The Chicago-Midwest Grocery Market

Can Be Your Market

This new booklet tells you how!

The great WLS market covers Chicago and most of four rich states with 15 million people and 3½ billion dollars of food stores sales per year. Yet this huge market is one of the easiest to win with the basic, step-by-step advertising campaign explained in this booklet — the story of WLS Feature Foods, a grocery-selling radio program teamed up with continuing merchandising activity. The booklet shows you:

1. Wholesale grocery areas with population and food store sales for each.
2. Division of sales between chains and independents for 14 selected cities.
3. Number of chain stores and independents — and who they are.
4. What it takes to make a grocer stock and push a product — learned from 60 calls a day for 15 years!
5. Proof, through merchandising calls and store promotions, that WLS Feature Foods sells goods.
6. Regular reports to advertisers on the standing of their products and competitors' goods . . . and how advertisers use these reports.

This booklet is the complete story of this big market — over 10% of the nation's food sales — and the complete story of Feature Foods. The success of this 15-year-old program is well attested by the esteem of grocers and advertisers — such as to prompt one to write:

"In my experience with radio from coast to coast, I can say without qualification that Feature Foods over Station WLS is the best buy of all participating programs."

If you are a manufacturer or an agency with a product sold through grocers in this Midwest area, you should see this booklet. It's free. Just write WLS, Chicago 7, or ask your John Blair man.

A Clear Channel Station

890 kilocycles, 50,000 watts, American affiliate. Represented by John Blair and Company.

26 September 1949
In looking for someone to mastermind the promotions of its rapidly increasing soap, toiletries and food business, Lever Brothers’ top brass wanted an aggressive, hard-hitting man for the job. Lever carefully checked through the giant organization for a qualified candidate and selected moon-faced, bespectacled James A. Barnett.

Barnett came to Pepsodent in 1943 as vice-president in charge of advertising when Charles Luckman was made president of the firm. At that time, the new Pepsodent executive was put in charge of the most highly-priced property in the Lever domain, Bob Hope. One year later Hope signed a ten-year contract with the company. In addition to handling the Hope show with spirited efficiency, and finding competent summer replacements, Barnett was acutely aware of the necessity for improved packaging to maintain Pepsodent’s lofty position in the extremely competitive dentifrice market. For this reason, in 1946 Barnett designed a dazzling new Pepsodent package. The same year he also became general manager of the firm.

Born in the Bayou country of Louisiana 40 years ago, Jim had little formal education until he was sent to the Taft School in Connecticut where he earned a scholarship to Princeton. For his graduating college thesis on the attempted impeachment of Louisiana’s fiery Huey Long, the New York Herald Tribune awarded him a prize—and what was more practical, offered him a job. For the next seven years he worked for the Tribune. Benton and Bowles beckoned in 1933, and he became assistant account executive on Colgate products. Two years later he shifted to Sherman & Marquette, Chicago advertising agency, as account executive for Colgate. Bustling Barnett set such an effectual blistering pace at S & M that in 1942 he was made vice-president and sent to New York to open and operate a branch there. He moved to Pepsodent the following year.

Of Pepsodent’s $2,225,000 ad budget for 1943, $1,200,000 was set aside for radio. It was the year that Hope switched to Swan, but Barnett came up with My Friend Irma as the Hope replacement. In a year Irma has become one of the nation’s most popular programs, and served as the basis for a current movie.
Among old-fashioned ideas you still hear is the story that just one network reaches most Coast towns outside big cities. It's as outdated as this iron horse would be in San Bernardino, the California rail center where 61%* of the radio families are ABC fans.

Behind the wheel of this convertible you'd be no more behind the times than those who believe only one network covers all Coast markets. ABC's 22 stations deliver big audiences in scores of industrial centers like Santa Ana where 66%* of the radio homes tune in.

On the coast you can't get away from ABC

For coverage... ABC's booming Pacific network delivers 228,000 watts of power—49,250 more than the second-place network. This power spells coverage—ABC primary service area (BMB 50% or better) covers 96.7% of all Pacific Coast radio homes. And ABC's Coast Hooper for 1948 was up 9% or better both day and night.

For cost... a half hour on ABC's full 22-station Pacific network costs only $1,228.50. Yet you can buy as few as 5 stations for testing or concentration. And ABC is famous for the kind of audience-building promotion that helps slice the cost-per-listener.

Whether you're on a coast network or intend to be—talk to ABC

*BMB figures

A B C P A C I F I C N E T W O R K

New York: 7 West 66th St. • Trafalgar 3-7000 • Detroit: 1700 Stroh Bldg. • Cherry 8321 • Chicago: 20 N. Wacker Dr. • Hudson 2-3141 • San Francisco: 155 Montgomery St. • Exford 2-6544

26 September 1949
Don’t miss the bus!
Get in on the new wonder medium—
TRANSIT RADIO

No wonder we call it the wonder medium! Results from WWDC-FM’S Transit Radio sound like fairy tales. It’s because your message reaches a counted audience—buyers on their way to buy. Rates are low, based on the audited number in the audience. Every penny you spend goes for just one thing—listeners. Call in Transit Radio, Inc., for all the facts.

Today’s Transit Buy!
RUSH HOUR SPOTS
Six Days Weekly
As low as $81 a week

WWDC-FM
The D. C. Independent
TRANSIT RADIO
Represented Nationally by
TRANSIT RADIO, INC.

New developments on SPONSOR stories

P.S. See: "The Squirt slant"
Issue: 15 August 1949, p. 22
Subject: The Squirt Beverage Company tests TV advertising and finds it profitable.

After the Squirt Beverage Company dropped its sales-stimulating radio program, Bids From The Kids, last July, Milton J. Bom, owner of the carbonated grapefruit drink, bought a series of television spots in Buffalo. The results started even the most optimistic company executives as retailers began ordering hundreds of additional cases each week.

Key figure in these TV commercials is the “Little Squirt,” a midget, dressed in a uniform specially tailored for him, who is rapidly becoming the company’s promotional trademark. To garner wider recognition for its undersized advertising gimmick, the firm has provided the midget with a Squirt field car (a Crosley pickup truck) which he drives to the numerous social functions he attends. In addition, he puts up decals, carton displays, and greets dealers.

With sales continuing to climb due to its video spot announcements, Bom has arranged a deal with the Buffalo Bill Football Club for a cooperative television program to start on the day of the first scheduled game. During the intermission between the halves of each home tilt, the “Little Squirt” will drive onto the field to perform several entertaining capers. Prior to each game he will appear on a five-minute show over WBEN-TV to discuss the details of a Squirt contest. Televiwers will be asked to explain why they like the soft drink, or some other similar question. Winners will receive two tickets for the following week’s grid tussle, with the ducats presented to them on the show by players from the football team. Since the TV station is owned by the Buffalo Evening News, the Squirt show and contest will be heavily publicized by the paper.

P.S. See: "How terrific is transitradio?"
Issue: September 1948, p. 44
Subject: Test campaigns prove transitradio is important new advertising medium.

Within the past year transitradio has become a major advertising medium in 14 cities. By year’s end the total is expected to increase to 48. This method of FM advertising to users of public transportation gives advertisers an opportunity to reach a highly selective audience at the best psychological moment.

Swift & Company initiated a test transitradio campaign in Houston, Texas, for its Jewel shortening product this past summer. It is during the hot-weather months that sales drop like a lead ball in a pail of water. For May, the first month of the campaign, sales dipped 15.6%, as compared to the normal decline of 40-50%. In June the sales drop was halted, and by the end of the month a 6.3% increase was recorded. By 30 July product-purchases had jumped 44.1%, and in August, the final month of the trial period, the astonishing high of 83.3% was reached. The company had used spot announcements during the Class B time segment (10:00 a.m. to 4:00 p.m.) when the majority of transit travelers are women shoppers.

To soothe the ragged nerves of Cincinnati transit users during rush hours, Miles Laboratories advertised its Nervene tonic. After a six-week campaign, which started last 5 June, sales rose 75.5% in the 24 drug stores carrying the product, in the city’s four Dow Chain Stores the increase amounted to 124%.

Transitradio has become a “major issue” in St. Louis, where newspapers are attacking, and defending it.
BIG THINGS HAPPEN IN THE WWVA AREA

Power...

FROM THE WORLD'S LARGEST STEAM POWER PLANT

In October the first unit of this electric power generating giant will go into service at Graham's Station, W. Va., on the Ohio River near Pomeroy, Ohio. The world's largest steam generating plant... will produce enough electrical current every hour to supply more than one million people... will consume 4,800 tons of coal daily in its four ten-story high boilers. Operated as part of the American Gas and Electric Company system.

WWVA Has the Power to Serve and Sell the Industrial Heart of the Nation

WWVA is a powerful station in a powerful market. Its 50,000-watt voice delivers friendly local programs plus top-flight CBS shows into more than two million radio homes... covering eight and one-half million people... in the rich industrial and mining heart of the nation: Eastern Ohio, Western Pennsylvania, Virginia and West Virginia.

Twenty-three years of service to this vast market has built up a loyal WWVA audience... has made WWVA the top medium of the area for alert advertisers. WWVA can stimulate sales for your products, too, at a surprisingly low cost. An Edward Petry Man can show you how and why: For good business, it's good business to buy WWVA.

WWVA

50,000 WATTS... CBS... WHEELING, W. VA.

NATIONALLY REPRESENTED BY EDWARD PETRY & CO.

National Sales Headquarters: 527 Lexington Ave., New York City

26 SEPTEMBER 1949
KFH IS TOPS

F O R  S A L E

T H E  H O T T E S T
L O C A L  S H O W
I N  W I C H I T A

CHOW TIME, announcement participating show, now broadcast over KFH for a full hour 11:30 a.m. to 12:30 p.m., Monday thru Friday, has been winning new listeners week after week. Its rating of 11.3 at 12:15 p.m. is only exceeded (in the Wichita daytime segments of the Hooper Winter-Spring Report) by 5 other KFH periods and one 15 minute network segment on another station.

Chow Time is only one example of local production on KFH that is keeping pace with the accelerated tempo of CBS network programming.

KFH carries the TOP CBS shows; listeners tune in to get their favorite network programs and stay for the masterfully produced KFH shows that supplement CBS programming. Such personalities as Jack Benny, Red Skelton, Bing Crosby, Burns & Allen, Bergen & McCarthy, Horace Heidt, Amos & Andy, Groucho Marx and many others are scheduled over KFH for listeners in Kansas and Oklahoma this fall.

5000 Watts - ALL the time

KFH - FM

CBS

WICHITA, KANSAS

REPRESENTED NATIONALLY BY EDWARD PETTY & CO., INC.

SPONSOR
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>Carnation Co</td>
<td>Frueh Weyer</td>
<td>CBS 173</td>
<td>Carnation Hour; Sun 10-10:30 pm; Oct 2; 65 wks</td>
</tr>
<tr>
<td>Carter Products Inc</td>
<td>Sullivan, Stauffer, Calwel &amp; Bayles</td>
<td>CBS 148</td>
<td>Sing It Again; Sat 10:30-10:45 pm; Oct 1; 52 wks</td>
</tr>
<tr>
<td>Coca Cola Co</td>
<td>D'Army</td>
<td>NBC 144</td>
<td>Songs by Morton Downey; TueTh; 11:15-11:30 pm; Oct 4; 39 wks</td>
</tr>
<tr>
<td>Doubleday &amp; Co</td>
<td>Daker Bagy</td>
<td>MBS 63</td>
<td>Next; Sun 11-11:15 pm; Sep 10; 6 wks</td>
</tr>
<tr>
<td>Doubleday &amp; Co</td>
<td>Daker Bagy</td>
<td>MBS 63</td>
<td>Doubleday Quiz Club; M-F 12-12:30 pm; Sep 19; 6 wks</td>
</tr>
<tr>
<td>Ferry-Marine Seed Co</td>
<td>MacManus, John &amp; Adams</td>
<td>MBS 44</td>
<td>Garden Gate; Sat 9:15-10 am; Sep 30; 10 wks</td>
</tr>
<tr>
<td>Ferry-Morse Seed Co</td>
<td>MacManus, John &amp; Adams</td>
<td>MBS 173</td>
<td>Garden Gate; Sat 9:15-10 am; Jan 21; 18 wks</td>
</tr>
<tr>
<td>General Foods Corp</td>
<td>Young &amp; Rubicam</td>
<td>CBS 81</td>
<td>Game Roster; Sat 9:00 pm; Oct 1; 53 wks</td>
</tr>
<tr>
<td>GreyStone Press</td>
<td>H. B. Humphrey</td>
<td>NBC 26</td>
<td>Mr. Fix-It; Sun 12-12:15 pm; Sep 11; 52 wks</td>
</tr>
<tr>
<td>M &amp; M Ltd</td>
<td>Lynn Baker</td>
<td>CBS 15</td>
<td>Joe DiMaggio; Sat 10-10:30 pm; Sep 17; 52 wks</td>
</tr>
<tr>
<td>Reynolds Morris &amp; Co Ltd</td>
<td>Cecil &amp; Prebrey</td>
<td>ABC 85</td>
<td>Walter Kerman—One Man's Opinion; M-F 12-12:30 pm</td>
</tr>
<tr>
<td>Phillip Morris &amp; Co Ltd</td>
<td>Cecil &amp; Prebrey</td>
<td>ABC 57</td>
<td></td>
</tr>
<tr>
<td>Marine Co Inc</td>
<td>RIBDO</td>
<td>MBS 125</td>
<td>Gabriel Heatter; Th; 7-7:30; 15 pm; Sep 20; 26 wks</td>
</tr>
<tr>
<td>Rhodes Pharmacal Co</td>
<td>O'Neill, Larson, McMahon</td>
<td>NBC 77</td>
<td>Dorothy Dix at Home; M-F 10-10:15 pm; Oct 1; 52 wks</td>
</tr>
<tr>
<td>Seashore National Dairy Products Co</td>
<td>Whitehall</td>
<td>MBS 163</td>
<td>Captain Midnight; Th; 5-5:06 pm; Sep 20; 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>American Cigarette &amp; Cigar Corp</td>
<td>Sullivan, Stauffer, Calwel &amp; Bayles</td>
<td>CBS 163</td>
<td>Big Story; Wed 10-10:30 pm; Sep 28; 52 wks</td>
</tr>
<tr>
<td>American Home Products Corp</td>
<td>John T. Murray</td>
<td>CBS 173</td>
<td>Romance of Helen Trent; M-F 12-12:15 pm; Sep 19; 52 wks</td>
</tr>
<tr>
<td>Armstrong &amp; Co</td>
<td>John T. Murray</td>
<td>CBS 173</td>
<td>Our Gal Sunday; M-F 12-12:15 pm; Sep 19; 52 wks</td>
</tr>
<tr>
<td>Armstrong Cork Co</td>
<td>Fonte, Cone &amp; Belden</td>
<td>CBS 157</td>
<td>Stare Over Hollywood; Sat 1-1:30 pm; Sep 17; 52 wks</td>
</tr>
<tr>
<td>Carter Products Inc</td>
<td>Sullivan, Stauffer, Calwel &amp; Bayles</td>
<td>ABC 117</td>
<td>Theater of Today; Sat 12-12:15 pm; Sep 24; 52 wks</td>
</tr>
<tr>
<td>Cream of Wheat Corp</td>
<td>BIBDO</td>
<td>CBS 152</td>
<td>Jimmie Fidler; Sun 10-10:15 pm; Oct 2; 52 wks</td>
</tr>
<tr>
<td>Electric Auto Lite Co</td>
<td>Newell; Huntwell</td>
<td>CBS 165</td>
<td>Let's Pretend; Sat 11:00-12:30 am; Sep 17; 52 wks</td>
</tr>
<tr>
<td>General Foods Corp</td>
<td>Benton &amp; Bowles</td>
<td>CBS 194</td>
<td>Suspense; Th 9:30-12:30 am; Oct 6; 52 wks</td>
</tr>
<tr>
<td>General Foods Corp</td>
<td>Benton &amp; Bowles</td>
<td>CBS 151</td>
<td>Arthur Godfrey; M-F 10-10:15 am; Sep 3; 52 wks</td>
</tr>
<tr>
<td>Gillette Safety Razor Co</td>
<td>Maxon</td>
<td>ABC 272</td>
<td>Screen Directors' Playhouse; Fri 9-9:30 pm; Sep 23; 52 wks</td>
</tr>
<tr>
<td>R. Lorillard Tobacco Co</td>
<td>Lennon &amp; Mitchell</td>
<td>ABC 178</td>
<td>The Sheriff; Fri 9:30-9:55 pm; Sep 30; 52 wks</td>
</tr>
<tr>
<td>Miles Labs Inc</td>
<td>Wade</td>
<td>CBS 134</td>
<td>Galen Drake; M-F 1:15-1:50 pm; Oct 31; 52 wks</td>
</tr>
<tr>
<td>Miles Labs Inc</td>
<td>McCann-Erickson</td>
<td>MBS 172</td>
<td>Jack Bock's Show; M-F 10:00-10:45 am; Sep 19; 52 wks</td>
</tr>
<tr>
<td>National Biscuit Co</td>
<td>Garrison &amp; Legler</td>
<td>NBC 152</td>
<td>Standard Hour; Sun 10-10:30 pm; Sep 18; 52 wks</td>
</tr>
<tr>
<td>Pabst Sales Co</td>
<td>McCann-Erickson</td>
<td>ABC 174</td>
<td>Standard School Broadcast; Fri 10:10-10:30 pm; Sep 18; 26 wks</td>
</tr>
<tr>
<td>Pacific Borax Co</td>
<td>McCann-Erickson</td>
<td>ABC 216</td>
<td>Backstreet Wife; M-F 4-4:15 pm; Sep 17; 52 wks</td>
</tr>
<tr>
<td>Pillsbury Mills Inc</td>
<td>Lou Burnett</td>
<td>NBC 186</td>
<td>Stella Dallas; M-F 4:15-5:00 pm; Sep 12; 52 wks</td>
</tr>
<tr>
<td>Prudential Insurance Co of America</td>
<td>Benton &amp; Bowles</td>
<td>NBC 136</td>
<td>Lawrence Journal; M-F 4:30-4:45 pm; Sep 12; 52 wks</td>
</tr>
<tr>
<td>Standard Oil of Calif</td>
<td>RIBDO</td>
<td>NBC 23</td>
<td>Young Widder Brown; M-F 4-4:55 pm; Sep 12; 52 wks</td>
</tr>
<tr>
<td>Standard Oil of Calif</td>
<td>RIBDO</td>
<td>NBC 23</td>
<td>Dick Plain Bill; M-F 5-5:15 pm; Sep 26; 52 wks</td>
</tr>
<tr>
<td>Steel Drug Inc</td>
<td>Dancer-Fitzgerald-Sample</td>
<td>NBC 146</td>
<td>From Face Farrell; M-F 5:14-5:30 pm; Sep 26; 52 wks</td>
</tr>
<tr>
<td>Steel Drug Inc</td>
<td>Dancer-Fitzgerald-Sample</td>
<td>NBC 146</td>
<td></td>
</tr>
<tr>
<td>Steel Drug Inc</td>
<td>Dancer-Fitzgerald-Sample</td>
<td>NBC 146</td>
<td></td>
</tr>
<tr>
<td>Steel Drug Inc</td>
<td>Dancer-Fitzgerald-Sample</td>
<td>NBC 146</td>
<td></td>
</tr>
<tr>
<td>Whitehall Pharmaceutical Co</td>
<td>John F. Murray</td>
<td>NBC 60</td>
<td></td>
</tr>
<tr>
<td>Whitehall Pharmaceutical Co</td>
<td>John F. Murray</td>
<td>NBC 59</td>
<td></td>
</tr>
</tbody>
</table>

Sponsor Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frank F. Bell</td>
<td>Grove Laboratories Inc, St. Louis, Mo dir</td>
<td>Same, vp in charge</td>
</tr>
<tr>
<td>Maureen E. Blackman</td>
<td>John Shillito Co, Cinc. adv dir</td>
<td>Alexander Smith &amp; Sons Carpet Co, N.Y., adv mgr</td>
</tr>
<tr>
<td>Oscar Coe</td>
<td>Leaf Brand Inc (Leaf Gum div), Chi, adv mgr</td>
<td>Same, adv mgr</td>
</tr>
<tr>
<td>Alden E. Fork</td>
<td>Gillette Safety Razor Co, market research dir</td>
<td>Tom C., adv mgr</td>
</tr>
<tr>
<td>Bernard Gould</td>
<td></td>
<td>Orange-Crush Co, Chi, adv mgr</td>
</tr>
</tbody>
</table>

*In next issue: New National Selective Business; New and Renewed on Television: Station Representation Changes; Advertising Agency Personnel Changes*
Sponsor Personnel Changes (Continued)

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alex Herbergh</td>
<td>Ryan, F. Gardner, NEW</td>
<td>Iliekerson, n</td>
</tr>
<tr>
<td>W. Paul Jones</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stanley E. Kress</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert W. Law</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D. E. Lowry</td>
<td></td>
<td></td>
</tr>
<tr>
<td>H. M. MacDonald</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Albert L. Morse</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edward F. Mulv</td>
<td></td>
<td></td>
</tr>
<tr>
<td>W. R. Murphy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Egle J. Rell</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John A. Sandberg</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jack Stieglitz</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Walter Stoudt</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stanley Washburn, Jr.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Philco Corp, Phila.</td>
<td>vp, dir in chge refrigerator div</td>
<td></td>
</tr>
<tr>
<td>Crowley Motors, Inc.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cincinnati, als mgr</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Diamond Watch Co, N.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Y., midwestern Als mgr</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Crowley Motors, Inc.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cincinnati, als caps</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cudals-Sanford Inc, N.</td>
<td>Y., adv dir</td>
<td></td>
</tr>
<tr>
<td>Sprinkles Sugar Co, N.</td>
<td>Y., als rep</td>
<td></td>
</tr>
<tr>
<td>Campbell Soup Co., Cudan N.</td>
<td>y. cove and to pres</td>
<td></td>
</tr>
<tr>
<td>Kelly &amp; Co. of Canada Ltd, div, gear in mgmr</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kraft Foods, Cud, adv, als prom mgmr</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pierce-Phelps Inc, Phila.</td>
<td>als prom mgmr</td>
<td></td>
</tr>
<tr>
<td>American Air Lines, N.</td>
<td>Y., als mgmr</td>
<td></td>
</tr>
<tr>
<td>Y., sls mgmr</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Servel Inc, Evansville, als mgmr, div</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Same, vp in chge sls</td>
<td></td>
<td></td>
</tr>
<tr>
<td>P. J. Ritter Co., Bridgton N.</td>
<td>Y., als mgmr</td>
<td></td>
</tr>
<tr>
<td>Same, western sls mgmr</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Same, als mgmr</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Same, vp in chge adv</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leslie Salt Co., N. Y., als prom mgmr</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Same, vp in chge sls</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Same, Battle Creek Mich., ass to pres</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lesser Bros. Co. (Lexington Div.), Ch1., adv mgmr</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Admiral Corp, N. Y., adv, als prom mgmr</td>
<td></td>
<td></td>
</tr>
<tr>
<td>American Airlines Inc., Miami Flx., vp in chge sls</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pan American World Airways, N. Y., prom dir</td>
<td></td>
<td></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>William McCluskey</td>
<td>W.L.W.I., Cinci., als mgmr</td>
<td></td>
</tr>
<tr>
<td>Samuel N. Nemier</td>
<td></td>
<td></td>
</tr>
<tr>
<td>James E. Strenter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert D. Thomas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Richard D. Ward</td>
<td></td>
<td></td>
</tr>
<tr>
<td>W.L.W.I., Cinci., mgmr</td>
<td></td>
<td></td>
</tr>
<tr>
<td>W.I.O.L., Mpls., slsman</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ABC, Chic., tv mgmr</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WBNS, Columbus, O., mass sls mgmr</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WBSC, Hartford, C. O., als mgmr</td>
<td></td>
<td></td>
</tr>
<tr>
<td>White Cross Health Protection, John Marshall Group Insurance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Weiss &amp; Geller, Ch1.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Montreal, Montreal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>American Women's Voluntary Services, N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Institutional</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arnold &amp; Aborn, N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coffee, tea</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Borden, N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pepsi-McGazzan</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Borden &amp; Breck</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Erie, N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Borden &amp; Breck, Cud, N.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Erie-Spray</td>
<td></td>
<td></td>
</tr>
<tr>
<td>College Inn Food Products Co., Cud.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Caleb-Spray</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Colonial Baking Co, St. L.</td>
<td>Frozen food.</td>
<td></td>
</tr>
<tr>
<td>John H. Dittoy &amp; Sons Inc, Fruitland Md.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Duralecque Mfg Co., St. L.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Household cleaner</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Warner, Shubens, Tall, St. L.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Empire Trade School, N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Presto oven, N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Industrial Federal Savings &amp; Loan Ass., Denver</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bank</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gibson Wine Co Inc, Cud, N.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wine</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Greater Indianapolis, Annamott Co, Indianapolis</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theater chain</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charles Schlaffer, N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stockton &amp; Barden, Cud, Cud, N.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charles Schlaffer, N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hattebrucker Yard, Inc., N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Womans clothing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arthur Pine, N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arthur R. Barden, Cud, N.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arthur G. Barden, Cud, N.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. C. Staley Manufacturing Co, Devater Ill.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sweetcorn sprays, Cream Corn, Color.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Post-Other, Post-O.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trans-Caribbean Airways, N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Air travel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>White, Berk &amp; Barnes, N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, Henson &amp; McClure, Cud, N.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Undercroft Television Corp, N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Undercroft TV sets.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jack Woodford Press Inc, N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Book publishers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Botsford, Constantine &amp; Gardner, N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Buhlroff &amp; Ryan, Cud, N.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Levy, Newark, N. J.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Levy, Newark, N. J.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
TWO TOPPERS RETURN TO TELEVISION

TUESDAY
MILTON BERLE
on the
TEXACO STAR THEATER
COAST TO COAST

beginning 8 PM EDST
September 20th over NBC-TV Network
and every Tuesday night thereafter

See local papers for starting dates on non-network stations.

presented by
your TEXACO dealer

THURSDAY
OLSEN AND JOHNSON
on the
FIREBALL FUN-FOR-ALL
COAST TO COAST

beginning 9 PM EDST September 22nd over NBC-TV Network and every Thursday night thereafter

See local papers for starting dates on non-network stations.

presented by your BUICK dealer

KUDNER AGENCY, INC.

26 SEPTEMBER 1949
Then Jamison said...

"You need Weed, Sir!"

At lunch the other day our man Jamison met a very worried station manager. In advertising’s best anonymous tradition we will call him Station Manager A.

"I hear a lot of talk these days about economic recession," Manager A was saying. "I don't necessarily believe it, but I hear it. I hear that the honeymoon is over, that the buyer's market has arrived, and that advertisers are getting more careful every day about how they spend their appropriations."

"True in part," said Mr. Jamison. "But let's look at the bright side. The fact that both buyers and advertisers are becoming more careful improves your competitive position. You have a good station in a good market. And Spot Radio, the major product you have to sell, is admittedly one of the most economical and profitable forms of advertising ever devised. It is the medium smart advertisers prefer when they want to pinpoint their markets and avoid all waste circulation."

"Then why is my station losing money?" the manager asked.

"If you don't mind my saying so," Jamison replied, "you are improperly represented. Spot Radio should be sold as carefully as it is used...You need Weed, sir!"

"I have been employed by this fine organization for some time. We are doing more business for all of our clients than ever before. And there's no reason why we can't do the same for you."
Broadcasting pulls on the newsstand

Mass magazines find that their big competitor is their star salesman

National magazine publishers have found for a number of years that radio—although a competitive advertising medium—can do a satisfying job of increasing newsstand and subscription circulation. Added to the normal formats of broadcast advertising—network programs and/or national or regional selective campaigns—are the tie-in deals made by publishers with other sponsors of programs or with sustaining network shows.

Famous in radio annals is the story of Street & Smith, which through a commercial series for Detective Magazine brought into existence a character known as "The Shadow" and subsequently a magazine to protect that character in the publishing field. Today, 18 years later, The Shadow, sponsored by the Delaware, Lackawanna & Western Coal Company (Blue Coal), continues to sell the Street & Smith
magazines as well as the heating service.

This formula of publisher-inspired, unsponsored programs has been practiced with varying degrees of success ever since. It's followed even by magazines which go in heavily for radio campaigns involving direct sponsorship. Look, senior publication of Cowles Magazines, Inc., this fall is adding such a program to its already intensive announcement-chain break-news program campaign. The magazine's Photo-Crime feature will be on the ABC TV network once weekly in a half-hour program that will be sustained unless picked up by some advertiser. Look will supply the material for the series, will promote the show, and in turn will be promoted visually and orally.

Aside from this, Look is currently in radio advertising with both feet. Although newspapers had been used primarily to promote the publication during 1943, last June saw the beginning of a heavy schedule of spot announcements, chain breaks, and participations on news programs not only to increase Look circulation but also to introduce the new Cowles miniature digest magazine Quick.

Both mags are plugged on 15 stations (NBC, CBS, ABC) in the country's ten largest cities, with announcements and chain breaks spotted from early a.m. to midnight. Participation on programs such as Jack Sterling's and Bob Smith's (both in New York) and Timekeeper on WRC, Washington, is also part of the campaign.

Cowles executives feel that Quick has been materially helped by the air plugging, and while the new magazine has gotten off to a good start nationally, the greatest newsstand increases have been noted in the areas covered by the campaign.

With Look's circulation more than 3,000,000 (300,000 over its guarantee), radio emphasis is presently more on Quick. The older magazine receives "reminder" advertising for the first few days following the appearance of each issue, with Quick getting predominant plugging for the rest of the fortnightly period between publication dates. Cowles feels that the flexibility of radio is ideal for promoting two publications at the same time.

Curtis Publishing Company shares this feeling. Its circulation department has developed a flexible plan for using spot announcements to promote the newsstand sale of The Saturday Evening Post, Ladies' Home Journal, and...
the new 50-cent *Holiday*.

After markets and stations within markets are selected, a weekly schedule of spot announcements is set up. If Curtis decides to promote a particular issue of one of the three magazines more heavily than usual, the weekly schedule can be extended into additional weeks. This month Curtis is using a campaign on more than 400 stations in 129 markets; approximately 2400 spots were bought.

Curtis is no newcomer to radio. For five years prior to its discontinuance last year *The Listening Post* occupied a morning quarter-hour on the ABC web to plug *The Saturday Evening Post*. The publishing house also sponsored election returns over MBS last November.

Although the first outstanding instance of radio’s success as a circulation booster for magazines was the campaign broadcast by *Collier’s* in the late 1920’s and early 1930’s—a campaign which turned just another magazine into a mass-audience weekly with a multi-million readership, and which brought John B. Kennedy (then an associate editor of the publication) into radio—*Collier’s* has not done much broadcast advertising in recent years. A national spot campaign was undertaken between October, 1943, and June of this year, but at the moment there are no plans for a resumption of the campaign nor for any other form of air plugging of the publication.

*Cosmopolitan Magazine*, one of the major entries in the Hearst stable of publications, has been in radio only via the tie-in angle within recent years. Over the past summer the magazine contributed material to a Sunday half-hour on NBC called *Four-Star Playhouse*, which rotated Rosalind Russell, Fred MacMurray, Loretta Young, and Robert Cummings in the starring roles of dramatizations made from *Cosmopolitan* stories. The show was aired by NBC in the hope that a sponsor would be found, with *Cosmopolitan* meanwhile benefiting considerably from the credit lines on its material.

Macfadden Publications indulges in quite a bit of radio and TV promotion of several of its publications, under a tie-in arrangement with advertisers for whom removed from the magazine-publishing field. One program developed by Macfadden as a sustainer several years ago is *My True Story*, now jointly sponsored by Libby, McNeil & Libby and Sterling Drug on ABC five mornings a week. Libby has the show three days and Sterling two. As the program’s title implies, *True Story Magazine* is the source of material for the daily drama.

Another Macfadden-inspired show is *True Detective Mysteries* on a network of nearly 500 Mutual stations every Sunday afternoon. This is produced with the cooperation of *True Detective Magazine* and was originally a sustainer for a short time until Williamson Candy Company (Oh Henry candy bars) took over its sponsorship four years ago.

In television, Macfadden’s *Sport Magazine* teamed up with Roblee Shoes to present *Baseball Fan Fare* on DuMont’s WABD (New York) before all New York Yankees home baseball games this summer. A sports show patterned after this newest Macfadden publication is being planned, with radio and/or TV in mind.

For six months in 1943 and 1949, *Photoplay* collaborated with DuMont in offering *Inside Photoplay* first as a five-times-a-week program and subsequently three times weekly on the DuMont TV web. After a summer hiatus, the screen magazine this month again entered the video scene with *Photoplay Time With Wendy Barrie* on the full ABC network Wednesday nights. As sponsor goes to press, the show is still sustaining.

(Please turn to page 42)

---

**Magazines Use of Radio and TV**

**SATURDAY EVENING POST**: Spot announcements on a flexible schedule involving 400 stations in 129 markets at the present time

**LIFE**: In television with a prestige program that also has selling impact, the film version of “Crusade in Europe” on ABC-TV

**McCALL’S**: Radio and TV announcements to plug Eleanor Roosevelt’s columnist switch from *Ladies’ Home Journal* to *McCall’s*

**TRUE STORY**: “My True Story,” with the magazine on source material, co-sponsored by Libby, McNeil & Libby and Sterling Drug

**LOOK**: Heavy spot-announcement campaign, coupled with tie-in deal on ABC-TV dramatizations of publication’s Photo-Crime series

**PHOTOPLAY**: Collaborating with ABC-TV on a sustaining Wednesday p.m. show, “Photoplay Time With Wendy Barrie,” on the full web
Reading vs. Listening

Agency research directors project the Lazarsfeld findings nationally

The Psychological Impact of Newspaper and Radio Advertising study, reported on in part one of this series, is more than a mere set of conclusions describing how Mrs. America reacts when she reads or hears a sales talk.

Hans Zeisel, associate director of research, McCann-Erickson, New York, points out, "Short of sales experiments, in which actual sales are the basis of comparison, the path cut in this study seems the most hopeful approach towards a more systematic understanding of the relative advertising values of different media."

Since the study pioneers into unbroken territory, it is necessary to underscore some of its important limitations, as seen by leading agency research heads. How well does its sample represent Mrs. America across the country? Were the methods used capable of solving the problems posed by Dr. Paul F. Lazarsfeld? (The Columbia University Bureau of Applied Social Research of which he is director did the study for American Newspaper Advertising Network).

Dr. Lazarsfeld states in the report that only white housewives were selected for the sample, in the interests of a homogenous sample. All right. A sample can be anything the sampler wants it to be. But what about the colored population of the United States? They also buy the nationally advertised, low-cost products selected for the test. In projecting conclusions from the study, the fact that this important segment of the population wasn't represented must be considered.

The survey aimed, as it said, to be sufficiently well controlled for age and education for the total results to be considered representative of all women in the communities studied. A glance at the charts accompanying this story will immediately raise a question in the mind of any research-minded executive. Is the education-factor in the sample a fair representation for the whole country?

This question assumes greater significance when it is remembered that the nation's colored citizens are as a whole fall into the lowest education and income brackets. Couple this with the fact radio has greater impact and appeal (as demonstrated again by this survey) for the less educated, and there is another important footnote for interpreting the study.

Several researchers question whether the New Jersey group of communities known as the Oranges, with their considerable percentage of suburban commuters (ratio to local dwellers not stated in the report), is an acceptable representation of the U. S. in cross-section. It doesn't have to be, of course, for survey results to be useful. But conclusions will be qualified by this question.

Another such qualifying factor was raised by a research director whose work has been more closely associated with radio than the others. He points out that the study excluded women in the homes surveyed who did not actually purchase for the family. Influence of these "other women" who do listen to the radio and read newspapers on the buying habits of the purchaser are sometimes enormous.

Without a single exception, researchers who had had an opportunity to
study the report agreed that the sample itself favors newspapers to the extent it is overweighted with college women (see tables accompanying this story). It is obvious that where this is so, weighting the sample correctly for the education factor is necessary to avoid erroneous conclusions.

An agency research head well-known for his impartial balance in studying the effectiveness of all media (unfortunately, all researchers don’t try to be objective all the time) raises the question whether the Bureau’s attempts to match radio and newspaper commercials was really successful.

The study used two methods. First it compared memory value of the ads in general. Next, it compared specific factors in the matched ads, such as ideas evoked, etc.

What does it mean to compare, in general, the power of the two media to impress advertising on the memory? That one or the other had a greater weight of impressions? Unless one could determine what weight of advertising the individual had been subjected to, this method of matching ads isn’t very conclusive.

As for the matching ideas and presentation methods, that doesn’t get at the cost of getting the message to a prospect. To be significant, says this facts-and-figures man, the results would have to be weighted for the cost factor. Furthermore, he questions, is it realistic to present the same message in testing various factors in the matched ads without taking into account an “exposure factor”?

The point might be illustrated thus:

Suppose the images produced by newspapers were double the images produced by radio. However, when you advertise on the radio, three times as many people per dollar get your message. Then radio would lead by 3 to 2 rather than fall behind by 1 to 2! Omitting the exposure factor is like omitting the “didn’t read” on a Continuing Newspaper Reading study—the figures wouldn’t be projectible, and could therefore be highly deceptive.

It’s true Dr. Lazarsfeld admits in the report that “coverage” isn’t covered. However, just conceding it doesn’t overcome the error in omitting it. The report does say that repetition wasn’t taken into account, But this should be emphasized if readers of the report are not to be led astray.

Time spent listening to radio and reading newspapers does not necessarily reflect listening or reading intensity, the report reminds readers. One critic observes that a possible erroneous suggestion of advantage to radio might still be given for radio because of the greater number of hours per day respondents spent with their radios than their newspapers. A newspaper might be read entirely in the 45 minutes reported as average reading time, while a single commercial on a 24-hour a day station, might require 24 hours of listening to be heard (to take an extreme case).

It is important, in this connection, to remember that if one is actually listening to the radio, he must hear any commercial aired while he is listening. There is nothing to compel a reader even to “note,” much less read, an advertisement in his paper.

However, once a commercial is heard or read, another common factor influences the ability to remember it—the ad most familiar to the housewife would be the one from which more information might likely be recalled.

Remembering a radio commercial is often closely associated with like or dislike for the program on which it appeared, a factor not taken into account in the BASR tests. This was mentioned by most of the research people who commented to SPONSOR on the study. Such an association is obviously not possible with newspaper ads. And what about the season in which the study was made?

Practically every researcher, after underlining some necessary reservations in interpreting the findings, pointed out the value of Dr. Lazarsfeld’s work in developing new yardsticks (see SPONSOR for 12 Sept.) that may be used within careful limitations for comparing advertising impressions from different media. Nobody denies that much more work is needed—there are too many ways of doing things on the air to draw fast conclusions from one experiment.

Anyone who has taken part in a decision to switch an appropriation from printed media to radio, or vice versa, knows on what precarious grounds such decisions are often made. As Dr. Zeisel sums it up, “Their basis is usually not more than “successful precedents,” and cost-per-thousand comparisons that try to figure out whether three apples are worth more than five plums.”
Holiday Mix pulls a triple play

One radio station carries the whole distribution and advertising load in four-state debut

Time and talent and responsive audiences should be enough. But with some strong stations these are still only part of the power an advertiser can put to work. In fact, some stations—such as WNAX of Sioux City-Yankton, S. D.—are willing to step in on occasion and take over the entire distribution and advertising job.

The essence of the WNAX method is called cross-merchandising. It involves unusually close relationship with listeners and with the retail and wholesale trades, and a sort of simultaneous triple-play to get all three groups buying a product.

WNAX can't afford to do for all products entering its four-state listening area all the things it did to introduce Dolcin (Sponsor, May 1948; p. 55.) But it wanted to prove that it could put as much distribution and sales weight behind a new food product in grocery channels as it demonstrated a few months before for Dolcin in drug stores.

The product chosen was Holiday macaroon mix of Allied Food Industries, Perth Amboy, N. J. After the radio campaign had run nine weeks, Holiday brownie mix was added. Both were entirely new to trade and consumers in South Dakota, Iowa, Nebraska, and Minnesota, where WNAX is heard. And for this whole area WNAX assumed the entire advertising and the primary distribution job.

In some ways Holiday mixes created tougher problems than Dolcin. A pain-killer, Dolcin had an urgency factor. People who were suffering didn't wait long before writing in or going to the drug store for it. But people wouldn't starve to death without Holiday mixes. In fact, the mixes are “luxury” products, retailing at 49c. And besides, much grocery buying is impulse buying, stimulated by displays at point of sale.

Allied Food Industries' campaign for Holiday macaroon mix was launched over WNAX last 7 November. The schedule was varied and intensive; three announcements a week over Your Neighbor Lady home economics program, 3:30 to 4:00 p.m.
Moline, and Omaha.

On 13 October, Robert R. Donovan, promotion manager of WNAX, wrote to 2039 retail grocers to inform them of the coming campaign and to stress the sales potentials of the macaroon mix. He enclosed a Holiday recipe book and a postpaid, return-addressed card to WNAX. The store manager could place his initial Holiday order through WNAX, the order to be handled by the wholesaler of his choice. Retailers who returned the cards before 15 November would be mentioned on the air as "Holiday dealers." Seventy-five grocers ordered a total of 100 12-can cases on these cards.

On 28 October, Bob Donovan wrote 274 wholesalers about the product and the schedule: "Seven programs per week will be devoted to this one new item." He named the brokers handling Holiday.

Meanwhile, wives of WNAX staff members were baking 50 dozen Holiday macaroon cookies, which were packed in half-dozen and mailed to 100 wholesale grocers. An accompanying letter from Wynn Speece (Our Neighbor Lady) plugged the product and urged wholesalers still lacking Holiday to contact their brokers immediately. That letter was sent 1 November, the date of the first broadcast.

Orders arriving at WNAX from retailers were being sent to wholesalers, with authorization for them to ship the product. As each shipment was made, the wholesaler returned a postcard to this effect to WNAX. The station then broadcast the fact that Holiday was available at a particular store. Continued promotion of these stores on the air and close teamwork with wholesalers produced a steady stream of new outlets and sales.

Commercials urged listeners to ask for Holiday macaroon mix at their favorite grocery store. If their grocer did not carry it, they could order direct from WNAX (which had arranged with Allied Food Industries to buy it for direct-mail purposes at a price which would permit mailing a single can for 50c). When buying from the station the listener was urged to supply the name of the grocer who did not carry it. As distribution increased, the number of direct-mail orders declined, but a total of 1306 listener-ordered direct from the station.

On 6 January 1949, Allied Food Industries switched emphasis in commercials to Holiday brownie mix, the same type of mail promotion was used for it.

Although the brownie mix was introduced and supported by only three participations a week on the Your Neighbor Lady show, it was a type of product with greater consumer acceptance. In a few weeks brownie mix sales had outstripped those of the macaroon mix. Robert Tinker, general manager of WNAX, believes that if the macaroon mix had enjoyed the same popularity, the overall sales record would have been more impressive.

But even so, the results were impressive enough.

In the BMB counties in the four states served by WNAX there are 5305 retail grocery stores. On 19 February a double-postcard questionnaire was mailed to 2039 of them in the station's 50/c-or-more BMB counties.

Please turn to page 67.
RADOX: news in the audience rating

Sindlinger claims advantages of speed, low cost and adequate sample

Radox is ready.

Sindlinger & Company, developers of this low-cost, electronic, minute-by-minute method of reporting on listeners, will start operations in New York and Chicago about the first of the year. In Philadelphia, ratings are currently based on 75 to 80% of the population of the metropolitan area. Expansion into other areas will follow.

Director of the program, under Albert E. Sindlinger, will be one of the best known executives in the field of radio research, who will resign to become vice-president and general manager for Radox.

"Minute-by-minute" does not quite describe the Radox reports.

On the basis of information then available, sponsor said a month ago that ideal information for buying station breaks was "impossible...even a figure for the last minute of a program which would include the 20 seconds is impossible, except in a very few Nielsen areas."

Today, Radox is ready to provide this information. Now, with the technical know-how and the equipment thoroughly tested in Philadelphia, Radox is ready to provide what looks like the "ideal" rating service—advertiser, agency, and station response to the service in the major markets already named will determine how speedily it can expand to a national basis. The national sample, to consist of 3200 radio and television homes, is now being prepared by area sampling expert Alfred Politz of Alfred Politz Research, Inc., New York City.

Ralph Bard, Chicago financier and former Under-Secretary of the Navy, is one of Sindlinger's backers. Mr. Bard told sponsor over the telephone last week that he had personally investigated the attitudes of important national advertisers and agencies on the contributions Radox offers in the radio rating field. He declared himself satisfied that the need for Radox services is recognized. He was enthusiastic over the company's prospects in the tightly-contested arena of radio ratings. As board chairman of Sindlinger & Company, he vigorously rejected charges that Radox is either technically or economically unsound.

Perhaps this is the place to point out that the A. C. Nielsen Company is already providing clients with such data as minute-by-minute ratings, audience flow, accumulative audience, home composition, etc., on a national basis, and in the "station market areas" of New York, Chicago, and Cincinnati. This report will not be concerned with the significant effects, if any, of the differences in the size and distribution of the Nielsen and Radox samples. Two differences in the service, however, are of vital import to advertisers.

One is cost. The other is speed in delivering reports.

Sindlinger's current pricing estimates place Radox ratings rather in the range of Hooper rates in contrast with the relatively high Nielsen costs. Although it does not concern this story directly, it is fair to point out that Nielsen people have a story to tell in connection with their analysis and cli-
Sindlinger made a series of experiments in Philadelphia to determine the adequate ratio. He “over-saturated” some areas with a ratio of one out of every 300 homes. The ratio finally accepted after careful comparisons (1 to 2000) did not yield results significantly different from the saturation ratio (1 to 300). Clients are free to study every phase of the Radox sample, know everything about it, save names and addresses of the families.

Television homes in the three-city cross-section sample will be “installed” first. In addition to compilation of economic, educational, and other data (handled by the Politz organization), on the families of Radox sample homes, “installation” involves a relatively minor hookup by the telephone company.

This consists of fixing a simple device to the audio coil of the speaker of radio and television sets in the home. The device is attached to an outlet (also installed by the telephone people) which pipes what comes through the speaker, via a telephone line, to the central Radox monitoring equipment. Just how this is accomplished—and the method is the secret of its economy—the Radox people aren’t telling.

Key to the system is that the central monitor can match what is actually coming through a loud speaker with what is actually being broadcast by stations in the area (a more detailed description of the system was carried in SPONSOR for 3 January, page 32).

Semi-automatic equipment will scan each home (this new equipment is now operating in Philadelphia) 15 times each quarter-hour, once every minute. Until recently Quaker City ratings have been based on scans of once every three minutes. The data revealed has astounded some advertisers—and changed their policies in buying station breaks. Examples come later in this story.

In each city to which Radox expands, television homes in the basic

(Please turn to page 43)
Commercial radio in Europe

Big response awaits the sponsor who knows

what makes a Frenchman or German buy

Broadcast advertising on the continent and to the tight little isle has very little to do with sales effectiveness in the U.S., usage of the words. Coca-Cola was on the air over Radio Luxembourg from November 1946 to December 1948 only to cancel because, to quote a European Coke representative "business conditions are impossible." Advertising enables us to sell more Coca-Cola and tie up more money in an economy that permits practically nothing to be returned to the States in hard American dollars.

In a general way, if there's a choice the mass of Europe's radio listeners will listen to a commercial broadcast (if it's any good at all) in place of a government-sponsored airing. In France, it's not unusual for 30% of a town to turn out to witness the broadcast of On Chante Dans Nos Quartiers (We Sing in Our Neighborhood). The newspaper reported recently that when the program visited Messin it was a case of Trois mille parapluies et beaucoup chanson (Three thousand umbrellas and plenty of song). Big turnouts for important broadcast programs are nothing unusual for commercials in the United States but On Chante is a 15-minute once-a-week airing. It has no equivalent in the United States, where a 15-minutes-once-a-week is neither a recommended span of time.
There is an illusion that Europe is a great expanse where only non-commercial broadcasting is the rule. This is far from the truth. Advertising is accepted not only on Radio Luxembourg but on a 14-station chain in Spain as well as Radio Andorra, by Radio Monte Carlo (which recently advertised in the New York Times for sponsors), by both Italian networks, Radio Sarrebruck (Sarre Territory government owned), six Austrian stations and Radio International (Tanger, North Africa).

These stations have audiences, but the audiences for the most part haven't American dollars, or their equivalent, to spend. Although U.S. advertisers have been urged time and time again to advertise abroad, to sell the American way of doing business, one-way streets are expensive even if the dollar is worth many times more on the Continent than it is in the Americas.

When the great Coca-Cola empire can't afford to go on pouring money into a market, which the American GI promoted during the war, it's evident that the average U.S. business firm is in no condition to tie up assets in frozen currencies. The problem is acute. The U.S. must be sold to the English and to all Continentals. It can't be sold alone by what the Voice of America beams to Europe, nor what the Armed Forces Networks air for the occupation troops.

Democracy requires commercial broadcasting overseas. Democracy's business, being activated by the profit motive, can't go on indefinitely doing business on a one-way street. One solution, which has been proposed, is a remitting of a percentage of corporate taxes if money is being poured into the European market for advertising and promotion. Congress, being to a substantial degree anti-advertising, hasn't responded favorably to this proposal but there are forces at work in the State Department which may achieve, by indirectness, what is at present short-circuited in the legislative body.

Listening habits vary from country to country in Europe, as is to be expected. There are, however, several canards that can be laid to rest about listening habits in Great Britain. These habits are not different than the U.S.'s. This must be hedged to the extent that the language of the 43 states may be unintelligible to Englishmen. If a gag depends upon an American colloquialism, it is to be expected that it won't be understood abroad. Many of the programs broadcast by the networks in the U.S. can reach even greater audiences in England than they do in the United States.

Typical is the success of Pin-Up Princess for a Day, which is the English version of Mutual's Queen for a Day. The "Pin-Up" in the program's title has nothing to do with the cheese-cake pictures which went around the world with World War II. "Pin-Up" is the trade-name for a British version of Toni. It's a Lever Brothers home-permanent wave product. The program has so caught the interest of the British public that even with the limited space available in English newspapers today, they featured, in one edition, the picture of the charwoman who was the "princess" that day. She was photographed on her knees with a scrub pail, washing a floor. It's something unheard of for an English newspaper to recognize the existence of a commercial show broadcast from a foreign station for British ears.

English newspapers are anti-commercial broadcasting but the English are not. Recently, when a Wireless Telegraphy Bill was being considered, the question was asked whether a clause in the bill might not be used to discourage listening to commercial stations. At that time the Attorney-General, Sir Hartley Shawcross, stated "I listen to Radio Luxembourg regularly and intend to go on doing so. I see nothing in this bill which will endanger me..."

The British Broadcasting Corporation is anti-sponsored radio, and has been preparing for some time to prohibit talent appearing over the BBC networks from appearing on commercial programs beamed to England. In early June of this year, there was question of the continuance of Stewart (Please turn to page 65)

Sevon soap broadcasts an outdoor show, "On Chante" at Nancy. British equivalent of "Queen for a Day" gets strong tabloid build-up
COLOR

in advertising

New sales dimensions for television may emerge from FCC hearings

Color sells. It has always been a dynamic force in advertising, and with increasingly better advertising techniques its use is constantly becoming wider. As an attention-getter, it is used in everything from soap-product packages to the Chesterfield ads on the back cover of *Life* and the circus posters for Ringling Brothers.

Color, perhaps for the first time, is being mentioned seriously in many broadcast advertising circles as well. With the start of the FCC hearings in Washington (20 September) on many new TV developments, such as the proposed new TV stations in the Very-High and Ultra-High frequency channels, a new color-advertising horizon is looming for agencies and advertisers.

As *SPONSOR* goes to press, the majority of the questions surrounding the development, testing, transmission, and pick-up of color TV are largely unanswered. Whether or not the proposed RCA system (viewable only on new sets or via adapters because of its Ultra-High Frequency transmission signal) will be authorized is still up in the air. The RCA system has caught the fancy of many advertisers, but CBS, which has already sunk $2,000,000 in its brand of color video, is in there pitching, too. How long it will be before the public will be seeing color TV, how much adapters and/or color-TV sets will cost are just a few of the unknowns.

Of one thing broadcast advertisers are becoming reasonably sure. In four or five years (more or less) color TV will be with the industry. A few far-sighted advertisers are already thinking in terms of what their live or film programs, their commercials and spot announcements are going to look like—in color—in the living room. Most TV advertisers have done little actual planning along these lines, for the simple reason that there has been little or no research done recently on the selling problems in color TV.

There are, however, some important basic guides for any advertiser who is thinking, or has thought recently, of using color TV. These guides are apart from anything the FCC may decide about full-color TV, and are meaningless if color TV is put on the shelf, as it was when CBS made its first pitch in 1946-47.

Color in advertising, so far as most broadcast advertisers are concerned, starts with the packaging or the appearance in color of the product. Some products, such as foods, lend themselves better to good color packaging and color advertising than do others, such as insurance services. The mental connection between a given product and a given color or color scheme in the mind of a consumer is a valuable plus in the advertising plans of many companies.

This was strikingly demonstrated not long ago when Campbell Soup was pressing some litigation against Armour & Company. Campbell was trying to prevent Armour from using a red-and-white color combination in its product packages and cans, since, argued Campbell, the combination was

(Please turn to page 45)
Win with CKLW

ELEVEN top-notch AUDIENCE PARTICIPATION SHOWS that tempt the Detroit Area with solid cash and prizes!

"COFFEE QUIZ"—8:45-9:00 A.M.—Monday through Friday.
"GOOD NEIGHBOR CLUB"—10:15-10:30 A.M.—Monday through Friday.
Eddie Chase's "MAKE BELIEVE BALLROOM"—
            3:30-5:00 P.M.—6:15-7:00 P.M. Monday through Friday.
"OLD DETROIT QUIZ"—7:15-7:30 P.M.—Monday through Friday.
Oakite "HOMEMAKERS TREASURE CHEST"—
            11:15-11:30 A.M.—Monday, Wednesday and Friday.
"THREE QUESTION DERBY"—11:15-11:30 A.M.—Tuesday and Thursday.
"QUEEN FOR A DAY"—2:00 P.M.—Monday through Friday.
"FISHING AND HUNTING CLUB OF THE AIR"—8:30-9:00 P.M.—Thursday.
"MEET YOUR MATCH"—9:00-9:30 P.M.—Thursday.
"TRUE OR FALSE"—7:30-8:00 P.M.—Saturday.
"TWENTY QUESTIONS"—8:00-8:30 P.M. Saturday.
"TAKE A NUMBER"—8:30-9:00 P.M.—Saturday.

Now! 50,000 WATTS at 800 kc.—means more good listening for more people!

Guardian Bldg., Detroit 26
Adam J. Young, Jr., Inc., National Rep.

MUTUAL SYSTEM
IT'S 9:30 A.M.: Saturday: The doors of WRVA's 1300-seat theatre open to admit housewives. Each one writes the name of her grocer on a card and may get a sample of your product or watch your own demonstrator.

IT'S 10:00 A.M.: WRVA's handsome News Editor, George Passage, conducts the warm-up. Housewives are called up to the fully-equipped kitchen on the stage to tell all about themselves. They get a basket stacked with samples of each sponsor's product. Plus a sales talk.

IT'S 10:15 A.M.: One lucky housewife wins the quiz that makes her the owner of a brand new modern kitchen sink.

IT'S 10:30 A.M.: "Calling All Cooks" is on the air with George Passage as emcee. He quizzes a group of chosen housewives on homemaking and homedoinings. With loads of laughs and lots of prizes for everybody...watches...fountain pens...clothing, etc. Plus a basket of groceries.

IT'S 10:45 A.M.: The on-the-air show is over, but the program lingers on. George Passage and WRVA's home economist, Harriett Allen, show off the sponsors' products. Some are cooked right on the stage. Others are demonstrated at the same time. Housewives get an opportunity to win a radio...or a washing machine...or an ironer.

IT'S 11:00 A.M.: The show is almost over. But not before the theatre audience marches up to the stage to sample the cookery. And to ask all the questions they want of homemaking expert Harriett Allen.

IT'S 11:45 A.M.: The show is almost over. But not before the theatre audience marches up to the stage to sample the cookery. And to ask all the questions they want of homemaking expert Harriett Allen.
and the Kitchen Sink too!

Buy a participation on "Calling All Cooks"—WRVA’s big new quiz and prize show for housewives aired from 10:30 to 11:00 Saturday mornings—and you get everything but the kitchen sink. That goes to a lucky housewife!

It’s much, much more than you bargain for, too. Because you pay a surprisingly low cost for a participation on a half-hour broadcast. And you get two hours and fifteen minutes of product-pushing performance. As you can see, from 9:30 a.m. to 11:45 a.m., your product is made an important part of the show—before it goes on the air . . . while it’s on the air . . . and after the broadcast. All adding up to lots of mentions and lots of sales . . . with a Grocer Promotion that makes Your Salesman Welcome in His Store!

To take advantage of all the sales opportunities that come with "Calling All Cooks," call us or Radio Sales. We’ll show you how it can cook up big returns for you in a $1,412,700,000† market where 434,253 radio families* live and listen most to 50,000-watt WRVA.

† Sales Management Survey of Buying Power, May, 1949
* 50-100% EMB Daytime Audience Area
Department stores increase promotion

Department stores in different sales groups expanded promotion expenditures in 1948 from 10.2% to 10.9% from 1947 levels, in effort to maintain sales volume, reports National Retail Dry Goods Assn. Newspaper expenditures rose 2%. Direct mail also increased. Broadcasting proportion was unchanged.

N. Y. City College drops radio awards

City College of New York has discontinued annual radio awards, after five years, because of "excessive number of annual contests" in broadcasting.

NBC turns one table on CBS: gets Sam Spade

NBC finally has made one major raid on CBS, by getting Wildroot's "Adventures of Sam Spade" (BBDO). Program began on NBC in 8 p.m. slot, Sunday, 25 September. NBC hopes soon to announce several more accounts, including major oil advertiser.

Hollywood makes bid for TV leadership

Southern California made first major bid for TV leadership 22 September when Los Angeles Chamber of Commerce backed all-out Hollywood premiere of Ed Wynn's video network show, sponsored by Speidel.

"Radiotime" signs 100th station subscriber

"Radiotime," Chicago, covering radio and TV programs and time availabilities, recently signed WHOT, South Bend, Indiana, as 100th station subscriber. Publication is mailed fortnightly to 4,000 executives.

Lang-Worth introduces eight-inch transcription

Coincident with appointment of James A. Miller as research and engineering director, Lang-Worth Feature Programs, New York, announces introduction of a new eight-inch transcription, which he developed.

One-network TV monopoly feared by Allen Du Mont

In connection with FCC hearings on color, frequencies, etc., Dr. Allen B. Du Mont of Du Mont Laboratories points out that "assignment of channels in VHF and UHF frequencies tends to create one-network monopoly. Many cities would have only one VHF station." . . . At same time, NBC announced five TV additions, bringing its station total to 46.
Mr. K. Xcell Says:

“For Coverage of the Pacific Northwest Use the Magic Carpet of Pacific Northwest Broadcasters”

KXL Portland
KXLE Ellensburg
KXLY Spokane
KXLL Missoula
KXLK Great Falls
KXLJ Helena
KXLO Bozeman
KXLF Butte
KING Seattle

SERVING 3,835,000 PEOPLE

EASTERN Sales Manager Wythe Walker 551 - 5th Avenue, New York City, N. Y.
WESTERN Sales Manager Tracy Moore 6381 Hollywood Blvd., Hollywood, Calif.
**Mr. Sponsor asks...**

"Should a sponsor buy time to promote his own program?"

Charles W. Shugert  
Assistant Advertising Manager, Shell Oil Co.

**The Picked Panel answers Mr. Shugert**

When an advertiser purchases a program on a station, he should go in with the idea that this is to be a long-pull proposition. It should be looked upon as a franchise to be enlarged and developed and be made more and more profitable.

It is an obvious fact to all who have been in the radio business for any length of time and to advertisers who have used radio extensively that the best results are secured from this medium by those who are far-sighted enough to continue their radio advertising over a long period of time, with constant promotion and publicity given to their program franchise. Radio results are accumulated.

With this idea in mind, of course, it would be more consistent for the advertiser to spend a moderate amount of money on spot radio advertising to promote his program feature. It is perfectly all right to put some money into newspapers for this same purpose but, just as in any effective, well-rounded campaign, part of the budget should be put into radio announcements in order to achieve the greatest over-all impact to the listening public. He is much more likely to attract new listeners to his program by the use of every media he can afford than he is by concentrating his money on newspapers.

The same logic should be followed in the spending of promotional money that is originally used in the planning of his over-all campaign.

We recommend to our program advertisers that they not only use newspaper ads and radio spots to promote their shows, but that they also use window displays, signs throughout the store, the front of their monthly statements, portions of their car cards, billboards, truck signs, and any other medium that they have access to. All of this effort pays off in results because the program will capture its audience much faster and make his franchise more valuable.

R. C. Emby  
Vice President  
WITH, Baltimore, Md.

I think it's axiomatic that any sort of promotion given a product or a program is good. What is involved principally is, do the results justify the expense? We have several ways to promote our show, Bonny Maid Versatile Varieties. We give the studio audience photos of the commercial cast ("Wear" and "Tear" and "Bonny Maid"), and we tell the viewing audience to write in for a picture of our beautiful "Bonny Maid" (Anne Francis). So far, thousands of viewers have written in for the photo. The three characters were created for television by Basch Radio and Television Productions.

We feel it is part of the network's job to promote its commercial shows. We feel the network ought to put slides and aural announcements on the air for a reasonable period prior to a show's premiere and the evening before the regular performance of any commercial show. Some networks are alert to this responsibility and cooperate nicely with sponsors, with announcements plugging network television shows.

If a sponsor's budget permits, shall he put additional money into spot announcements plugging the show or put that same money into the show budget, to improve the show itself? We feel that depends on the particular program, the budget, and whether a client feels that additional funds could be used advantageously to improve the program.

This brings me to my third thought. If a sponsor is to spend money on spot announcements either on radio or television, would he be smart to spend the entire time plugging his full-length program, or should he also try to sell merchandise? We feel the answer to that one is pretty obvious. I think he should definitely sell his product on both radio or television spots, and then invite the listener or viewer to tune in on his longer program. If they do, he has gotten two plugs for one, and if they don't, he still has the original plug on the spot.

Samuel Spector  
President  
Bonafide Mills, Inc., N. Y.
A showman building an extravaganza wants to attract as many people as he can. He tries to attract them with the most famous names and the greatest array of talent he can afford. Isn't running a radio station still show business? Isn't it true that the only thing a station has to sell to anyone—local, selective, or network—is an audience?

And it's just as true that the most famous names, the greatest array of talent that a station can shout about to increase its audience, are on the programs fed by its network.

Not too long ago, during the lush years, some affiliates were content to sit back and count the take. Promote network shows? Give them free spots? Somebody was crazy, that was the sponsor's job... or the network's job.

Those days are gone forever. Competition work up those affiliates with a hot-seat that burned holes in their pockets. Today, from a station's own standpoint, it can't afford not to promote programs.

Publicity and promotion on a national scale are admittedly the responsibility of the sponsor, working through his advertising agency. In his program budget the sponsor should allow for the services of a good independent publicity firm. They augment and spur the efforts of the agency and network personnel right down to suggestions for local-station promotion.

But when those suggestions and leads reach the individual city, local promotion becomes the responsibility of the local station. The best tool that the station has at its disposal to promote a network program is usually announcements on sustaining time.

This is not free advertising. The sponsor's name and product are not ordinarily mentioned. It is, however, the cheapest, most effective way for a radio station to build audiences and increase its own value to advertisers.

Local sales and national selective campaigns naturally target on stations that deliver better-than-average ratings for network programs.

Robert Giles Swan
Radio Director
Joseph Katz Company
Baltimore, Md.

WCFL Scores Again!

WITH AN AUDIENCE-WINNING
FALL SPORTS CALENDAR

Once again WCFL starts off the autumn sports season with a handsomely packed calendar of top events! Notre Dame football games are back again. The full schedule of the Chicago Cardinals 1949 grid campaign will be carried exclusively over WCFL. Joe Boland, former Notre Dame football coach, will do the play-by-play for both Horse races from leading Chicago tracks will also be featured.

This unsurpassed line up means a ready-made audience for sponsors of "hot" spots before and after these sure-fire sports shows at bargain rates. Communicate with WCFL or its representatives, The Bolling Company, for remaining availabilities.
Inside metropolitan Salt Lake City, KSL has the biggest audience... a 34.9% average share of the week's listeners. Delivers highest average rating... 11.4!

In the outside area, too, KSL leads—with the lion's share of the listeners... 32.2% of the audience. Stacks up the highest average rating for the week... 9.4!

EVERY INCH A LEADER

... that's KSL!

That's what Benson and Benson, Inc.* found when they measured listening inside the 52 square miles of Salt Lake City and in the outside areas of KSL's 74-county-unit, quarter-million-square mile territory.† This Diary proves that KSL is every inch a leader in every part of Intermountain America—a market where one million of your customers ring up one billion dollars a year in retail sales.

To be a leader in Salt Lake City or in the outside area—or throughout all Intermountain America—buy the leader—KSL. You'll find KSL makes your advertising pay off every inch of the way at less cost per customer than any other station or regional network.

* Independent research organization
† 50-100% Common Day-Night BMB Audience Area.
MAGAZINES
(Continued from page 23)

In addition to programs, Macfadden since last March has been conducting a national spot radio campaign on all its publications, with the schedule to be maintained probably well into 1950. In 1948, Macfadden circulation advertising activities were divided between radio and newspapers about evenly. The publishing house throws all its promotional resources behind the programs on which it collaborates, and gets the cooperation of its 750 distributors and 30,000 dealers in promoting the shows via truck banners, newspaper posters, and other display pieces.

Still another publication making use of radio without actually sponsoring a program is Business Week, one of the 34 magazines published by McGraw-Hill. Although most of the McG-H output is primarily technical, this publisher feels that many more people than top-level executives are vitally interested in labor, marketing, business, and foreign-trade problems, so in an attempt to jump Business Week circulation among the average public a tie-in has been arranged with WOR (New York).

The magazine supplies a panel of experts and some of its staff members on a once-a-week, 15-minute program which is handled by WOR as a sustaining public-service feature, but which is being offered to prospective advertisers. Here again the publication benefits through the repeated mentions of its name in connection with the experts appearing on the program.

McGraw-Hill has been in radio before. A couple of years ago the company used a participation on Arthur Godfrey's then early-morning show on WCBS (New York) to push Science Illustrated. McGraw-Hill doesn't blame radio for the fact that instead of having its circulation upped, Science Illustrated suspended publication not long after this campaign was over.

The Reader's Digest has used selective broadcasting quite consistently in building its 3,000,000 plus domestic circulation. The Digest also had a tie-up with Campbell Soup on a network show.

McCall Corporation discovered the selling impact of radio and television only recently. To publicize the shift of Mrs. Eleanor Roosevelt and her column, If You Ask Me, from the Ladies' Home Journal to McCall's Magazine, the latter last June went in for an intensive AM and TV spot campaign. The visual medium was used via film announcements on 15 TV stations in ten cities, while spots went on radio stations in 22 cities, which were increased to 30 in August.

The announcements all centered around Mrs. Roosevelt, and were aimed primarily at women listeners. They followed the basic psychological approach of soap operas ("What would you do if you were married to a man like the President of the United States whom you rarely saw?", etc.), and the results proved to McCall conclusively that radio and TV can sell magazines. The June issue of McCall's was a complete sell-out.

Not so happy, however, was the recent experience of Fawcett Publications, Inc., although its testing of broadcast advertising was hardly fair to that medium. Fawcett doesn't believe that radio can sell subscriptions or increase newstand buying, and had (Continued on page 47)
percentage of radio listening to TV viewing in areas covered. Also included will be weekly newsletters showing trends, and graphic charts showing the cross-section will be installed first, followed immediately by all other homes in the sample. The first New York Radox television report, therefore, will be coming slightly ahead of the first radio report.

Since the area sampling technique involves a "fixed panel" of homes (selected at random within each area), the cross-section will automatically reflect the growth of the television audiences, as additional members of the fixed sample buy sets. The increase in sample TV homes will, of course, be an accurate ratio of the increase throughout the area sampled. This will be a true, "self-adjusting" TV sample.

Non-telephone homes are accounted for in all Radox samples. That this can be accomplished economically is another triumph of ingenious Radox engineering. It also means the approximately 50 areas in which Politz is setting up the national sample can and will include the proper proportion of rural homes.

In each market area where sponsors desire an individual market breakdown of Radox data, the local sample will be increased to the necessary proportion over that required to represent the area adequately in the national sample. Each area (starting with Philadelphia, Chicago, New York) will have its own Radox service. Eventual national reports would be special rating reports based on a composite of individual area reports.

Scanning (monitoring) of Radox homes in the City of Brotherly Love is currently from 8:00 p.m. to midnight Monday through Friday; noon to midnight Saturday; 6:00 p.m. to midnight Sunday. Regular reports show total tune-ins, 6-minute tune-ins, average tune-ins, and share of homes. These and other services are (and will be) sold to clients a la carte, with progressive discounts for more services.

Sindlinger plans to offer some services on a subscription basis. These will include daily competitive program ratings and share of homes. These ratings will automatically show the true

(Continued from page 31)
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 $48,000 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 week-end 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
COLOR
(Continued from page 32)

so identified with the soup firm. Actually, it was not an argument in which color figured as one of the reasons for buying, but two tests made by Professor Nixon, of Columbia University’s Department of Advertising, show rather dramatically the sales value of color.

The first test (both were made in large supermarkets) concerned the effect of a fictitious brand name on a can of Campbell’s soup where the color combination of red and white remained the same.

Six self-service stores were selected. Campbell had printed some special labels for its cans, and placed displays of the new product far enough away from the regular Campbell red-and-white cans to avoid direct confusion. The labels bore the somewhat lugubrious name of “Gagnoyee” in place of the usual “Campbell.” Clerks at the check-out points were told to call the attention of any shoppers to the fact that Gagnoyee soup was not Campbell soup.

At the end of the experiment, it was found that of all the people who had been buying either “brand” (of course, they were identical inside the can), 136 people had been picking up Gagnoyee, thinking it was Campbell, for every 100 who had selected Campbell by name. Every one of the women, when told of their error, returned the Gagnoyee Soup to the shelves and came back with the customary can of Campbell’s.

Again, in six self-service stores, Campbell soups were put out on display. However, one-half of each display consisted of the regular red-and-white cans and the other half consisted of cans which were identical in every respect—except that all labels were printed in green and white. A check up of sales showed that the familiar red-and-white labels were purchased in a ratio of 15 to one.

It is easy to understand why Campbell, when it advertises to women, prefers to feature the color of its packages, as well as to set up a colorful picture of the product ready to be served in its magazine advertising. Campbell Soup has long been a broadcast advertiser, and when color TV becomes a commercial reality, it is not

---

ED EVANS
IS LOOKING FOR A JOB

Ed Evans, for 7 years Research Director of ABC and for 8 years prior Assistant Director of Research for NBC, is now available.

His intimate knowledge and vast background in all fields of advertising and media research is unusual in this day of single field specialization.

He has introduced many new ideas in both qualitative and quantitative research. Recently elected President of the Radio Research Council, Evans is held in high esteem by all members of the research and advertising fraternities.

Thoroughly familiar and conversant with audience and market research, Ed is a prime candidate for any alert management seeking to learn fundamental truths and facts about the distribution and selling of goods and services.

To arrange a meeting call Ed Evans at TRaligar 3-7000 or write to him at ABC, Television Center, 7 West 66 Street, New York 23, N. Y.

---

First In Every Way
WSJS
Dominates Winston-Salem!
(Gives Bonus Coverage of Greensboro and High Point)

• 1st in Listening (Hooper)
• 1st in Network (NBC)
• 1st in Power (5000 watts)
• 1st on the Dial (600)
• 1st on the Air (1930)

Naturally, it follows that WSJS is FIRST in Advertising!-Local-General-Network. Your FIRST and BEST Buy!

Affiliated with NBC

Represented by HEADLEY-REED CO.

26 SEPTEMBER 1949
You can go out to dealers, hundreds of miles from Nashville, or right in town—and there you can see the WSM story on cash registers. They ring up 650 so regularly, these merchants, they know the station has a special power to sell their customers. Go take a look for yourself, as we have, and you'll find it in store after store—all through the Central South.

It isn't just our 50,000 watt, clear channel power, nor the excellent reception we provide dependably over an area that otherwise would be poorly served. Nor the fact that our programs are good, balanced, and specially designed for the audience we know so well.

The reason they act when they listen is that they know they can trust and believe and buy what we sell them.

unlikely that Campbell will be a major color TV advertiser.

Over and above the color factors of packaging, the very fact that color is used in ads pays off first as an attention-getter, and also in other qualitative factors of retention and depth of impression, and in intangibles like prestige.

This has been found in such media as outdoor posters and point of sale displays, virtually all of which today are in color. It has been shown in the increasing proportion of four-color to black and white ads in magazines.

The latest figures on this, prepared by Daniel Starch, give a good indication of the value of color in magazine advertising as something that makes a reader stop, look, and read. Using the total number of ads (5687) run in both black-and-white and four-color (full page, half-page, two-thirds of a page) in 1948 in Life, Saturday Evening Post, and Collier's to determine male reading habits, and the same ads in the same magazine, plus 3946 others which appeared in Good Housekeeping, Ladies' Home Journal, McCall's, and Woman's Home Companion to evaluate female readership. Starch shows clearly the value of color in advertising practice. Here are the Starch findings, which show the increased noting and reading of color ads over black-and-white ads among males:

<table>
<thead>
<tr>
<th></th>
<th>Men</th>
<th>Women</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Noted&quot;</td>
<td>42% more</td>
<td>52% more</td>
</tr>
<tr>
<td>&quot;Read Most&quot;</td>
<td>25% more</td>
<td>50% more</td>
</tr>
</tbody>
</table>

Among women, to whom food manufacturers direct appetizing-looking color ads featuring everything from cakes to steaks, the effect was even greater. Following are the Starch figures showing the increased noting and reading of color ads over black-and-white among disstaffers.

<table>
<thead>
<tr>
<th></th>
<th>Men</th>
<th>Women</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Noted&quot;</td>
<td>52% more</td>
<td>52% more</td>
</tr>
<tr>
<td>&quot;Read Most&quot;</td>
<td>50% more</td>
<td>50% more</td>
</tr>
</tbody>
</table>

It is logical to ask the following question at this point: What has color advertising got in common with color television?

Actually, there are many basic points of comparison. For one thing, the increased production charges for full color in magazines is currently averaging about 25%. Preliminary estimates show that the increased charges for color video (part of the production charges, not time charges)

(Please turn to page 63)
MAGAZINES

(Continued from page 42)

never used it until last spring. At that time, to reach housewives with a premium offer in connection with one of its women's group of magazines, the publishing firm went on three ABC stations in New York, Detroit, and Los Angeles with 15-second chain breaks. Inasmuch as the "campaign" ran all of one week, radio can scarcely be held to account for the failure chalked up against it by Fawcett.

One of the earliest users of broadcast advertising to build circulation figures was Time, Inc. To hypot the then budding Time, a 15-minute weekly news quiz, called Pop Question Game, was started in 1924. Four years later the quiz show was dropped in favor of a syndicated series of news broadcasts, prepared by Time, and read by announcers on the stations running the series. In 1929 this format was supplemented by brief news dramatizations—the forerunner of the now famous March of Time program which made its debut in 1931, on the CBS network.

The March of Time remained on CBS until 1939, disappeared from the air for two years, and then went on again from 1941 until 1945, when it was dropped for a second and final time. During its last several years, the program was shifted from CBS to the former Blue network of NBC (now ABC) to the old NBC Red web and back again to the Blue. Time, Inc., sponsored the show throughout its career, except during 1935, when the program alternated sponsorship weekly with Remington-Rand, and during 1941-43, when General Electric, Inc., picked it up for several short periods, mostly during summer hiatuses.

Life, like its older brother Time in the Luce family of publications, has used, and is using, prestige broadcasting that also carries strong sales impact. The picture magazine, naturally enough, is in TV, with Crusade in Europe, a 26-reel film—spread over as many weeks—based on General Dwight Eisenhower's book. The film, plus guesting military personages, is on the ABC-TV network.

Life's first venture into video came in the summer of 1943 when it televised both the Democratic and Republican national conventions to nominate presidential candidates. The special telecasts comprised a joint promotion between the publication and NBC, and created considerable favorable comment as one of the first instances of astute public-service features in the visual medium.

When magazine publishers go into radio advertising, it's largely to increase newspaper circulation, since the state of a publication's "health" is determined by that, rather than by its subscription list. Buying a subscription involves only one action; the willingness of a person to go to a newsstand 12, 20, or 52 times a year is a truer indication, publishers feel, of a real interest in their product.

Circulation figures for leading publications for the first half of 1949 are now being compiled, but industry observers have noticed an upward surge in both newsstand and subscription buying. After the usual seasonal slump in the second quarter of the year, September has been a better-than-normal month for the magazine-publishing field, it's reported.

Those publishers currently using radio feel that the medium is definitely one of the reasons for the overall upward circulation trend.

***

... for every $1 which you sell throughout the nation you should sell $1.20 here*

• RETAIL SALES—While the nation's sales are up 211% RICHMOND'S sales are up 252%.
• EFFECTIVE BUYING INCOME—On both a per capita and per family basis, RICHMOND and its area are a better buy.

WRNL covers and serves this RICH RICHMOND marketing area . . . helps you GET that BONUS 20%.

50% OR MORE of the radio families listen to WRNL, in 39 of the 72-county WRNL coverage area, according to the BMB study.

BUY a PROGRESSIVE station in a KEY-POSITION in a TOP MARKET!

buy . . . WRNL FM

5000-WATT ABC AFFILIATE "RADIO CENTER" • RICHMOND, VA.

Edward Petry & Co., Inc., NATIONAL REPRESENTATIVES
## Contests and Offers

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>PROGRAM</th>
<th>TIME</th>
<th>OFFER</th>
<th>TERMS</th>
<th>OUTLET</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. T. BABBITT CO.</td>
<td>Halo</td>
<td>David Hartman</td>
<td>MTWTF 5-5:15 pm</td>
<td>Six royal tulip bulbs.</td>
<td>Send four labels from Halo or Gim to program, Box 85, N. Y. 8, N. Y.</td>
<td>CBS</td>
</tr>
<tr>
<td>COLGATE-PALMOLIVE-PEET CO.</td>
<td>Dental Creme</td>
<td>Howdy Doody</td>
<td>TaThurs 5:45-6 pm</td>
<td>Howdy Doody miniature TV set.</td>
<td>Send 15c and top from box containing a tube of Colgate Dental Creme to sponsor.</td>
<td>NBC</td>
</tr>
<tr>
<td>BACON BOTTLING CO.</td>
<td>Beverages</td>
<td>Salt Dance Party</td>
<td>Saturday 10-11 pm</td>
<td>Motorola TV sets</td>
<td>Listener must identify mystery word from clues given on program and in newspaper ads.</td>
<td>WTHT Hartford, Conn.</td>
</tr>
<tr>
<td>GENERAL ELECTRIC SUPPLY</td>
<td>FM Radio</td>
<td>Sammy Kaye</td>
<td>Sunday 1:30-2 pm</td>
<td>One G. E. table model FM and AM radio weekly.</td>
<td>Awarded to the listeners writing the best jingles on the advantages of FM reception.</td>
<td>WTHT Hartford, Conn.</td>
</tr>
<tr>
<td>GENERAL FOODS CORP.</td>
<td>Maxwell House</td>
<td>Wendy Warren</td>
<td>MTWTF 12:15-15 pm</td>
<td>Expense-free five-day vacation for dog and two persons in addition to other merchandise prizes.</td>
<td>In 25 words or less answer question: “I feel so tired, listless and all wooded out; how do you keep in such fine fettle?” Enclose top from package of O'lanes dog meat or Brronch.</td>
<td>CBS</td>
</tr>
<tr>
<td>LEVER BROS.</td>
<td>Lux</td>
<td>Lux Radio Theatre</td>
<td>Monday 9-10 pm</td>
<td>Beauty contest for 15-year-old girls. Winner will receive trip to Hollywood, screen and TV tests plus a complete wardrobe.</td>
<td>Submit picture of any 15-year-old girl to the sponsor in care of your local station.</td>
<td>CBS</td>
</tr>
<tr>
<td>NASH-FINCH WHOLESALE GROCERY CO.</td>
<td>Nash Coffee</td>
<td>Mary Moore's Homemaker Program</td>
<td>MTWTF 9:30 am</td>
<td>One dollar for the best recipe of the day and five dollars for the best recipe of the week. A recipe booklet is sent to every one who participates.</td>
<td>Send favorite recipe to program.</td>
<td>WJAG Norfolk, Va.</td>
</tr>
<tr>
<td>PARTICIPATING</td>
<td>Various</td>
<td>WRFC Telephone Party</td>
<td>MTWTF 10:30 am</td>
<td>Cash prizes</td>
<td>Listener must answer riddle either by telephone or mail.</td>
<td>WRFC Athens, Ga.</td>
</tr>
<tr>
<td>PROCTOR &amp; GAMBLE</td>
<td>Duz</td>
<td>Right To Happiness</td>
<td>MTWTF 3:15-4 pm</td>
<td>Kitchen cleaver with a 10-inch stainless steel blade.</td>
<td>Send 60c in coin to sponsor, Cincinnati, O.</td>
<td>NBC</td>
</tr>
<tr>
<td>QUAKER CO.</td>
<td>Full O Pep Seeds</td>
<td>Man on the Farm</td>
<td>Saturday 12-1 pm</td>
<td>Booklet on how to boost egg production.</td>
<td>Send request to sponsor in care of station.</td>
<td>MBS</td>
</tr>
<tr>
<td>RADIO SUPPLY CO.</td>
<td>Zenith FM Radios</td>
<td>Your spots a day detailing giveaway</td>
<td>MTWTF various times</td>
<td>Zenith Radios</td>
<td>Rules change each week.</td>
<td>WSNV Crewe, Va.</td>
</tr>
</tbody>
</table>

**SPONSOR**
Eleventh in a series explaining why SPONSOR is the best buy

filed but not forgotten at

ESTY and SCHWIMMER & SCOTT

How does a business paper achieve intensity and longevity of readership? That's a question that SPONSOR answers in a word... use-value.

Any broadcast-minded agency executive or national advertiser will tell you that SPONSOR measures high on his list because its facts have use-meaning, its pages are designed for fast reading, its style competes favorably with consumer magazines. Its issues are treasured by buyers of radio and television. It's small wonder that this unique publication has achieved, in three years, more paid and more than twice the total advertiser and agency circulation of its nearest competitor. Can you think of a more logical market place for your station message?

"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.

"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,
Schwimmer & Scott

WILLIAM ESTY CO.
Subscriptions to SPONSOR 7
Home 3 Office 4
Executives 1 Timebuyers 3
Acct Exec 1 Others 1
Radio Dir 1


SCHWIMMER & SCOTT
Subscriptions to SPONSOR 4
Executives 1 Timebuyers 1
Acct Exec 1 Others 1


You're sure to hit home with sponsors and agencies when you advertise in SPONSOR

For buyers of radio and TV advertising
Sponsors' Choice

In the first half of this year, sponsors spent more advertising dollars on NBC Television than on all other networks combined.
<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>PM</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td>Program</td>
<td>Network</td>
<td>Time</td>
<td>Program</td>
<td>Network</td>
<td>Time</td>
<td>Program</td>
</tr>
<tr>
<td>-------</td>
<td>---------</td>
<td>---------</td>
<td>-------</td>
<td>---------</td>
<td>---------</td>
<td>-------</td>
<td>---------</td>
</tr>
<tr>
<td>4:30</td>
<td></td>
<td></td>
<td>4:30</td>
<td></td>
<td></td>
<td>4:30</td>
<td></td>
</tr>
<tr>
<td>4:45</td>
<td></td>
<td></td>
<td>4:45</td>
<td></td>
<td></td>
<td>4:45</td>
<td></td>
</tr>
<tr>
<td>5:00</td>
<td></td>
<td></td>
<td>5:00</td>
<td></td>
<td></td>
<td>5:00</td>
<td></td>
</tr>
<tr>
<td>5:15</td>
<td></td>
<td></td>
<td>5:15</td>
<td></td>
<td></td>
<td>5:15</td>
<td></td>
</tr>
<tr>
<td>5:30</td>
<td></td>
<td></td>
<td>5:30</td>
<td></td>
<td></td>
<td>5:30</td>
<td></td>
</tr>
<tr>
<td>5:45</td>
<td></td>
<td></td>
<td>5:45</td>
<td></td>
<td></td>
<td>5:45</td>
<td></td>
</tr>
<tr>
<td>6:00</td>
<td></td>
<td></td>
<td>6:00</td>
<td></td>
<td></td>
<td>6:00</td>
<td></td>
</tr>
<tr>
<td>6:30</td>
<td></td>
<td></td>
<td>6:30</td>
<td></td>
<td></td>
<td>6:30</td>
<td></td>
</tr>
<tr>
<td>6:45</td>
<td></td>
<td></td>
<td>6:45</td>
<td></td>
<td></td>
<td>6:45</td>
<td></td>
</tr>
<tr>
<td>7:00</td>
<td></td>
<td></td>
<td>7:00</td>
<td></td>
<td></td>
<td>7:00</td>
<td></td>
</tr>
<tr>
<td>7:15</td>
<td></td>
<td></td>
<td>7:15</td>
<td></td>
<td></td>
<td>7:15</td>
<td></td>
</tr>
<tr>
<td>7:30</td>
<td></td>
<td></td>
<td>7:30</td>
<td></td>
<td></td>
<td>7:30</td>
<td></td>
</tr>
<tr>
<td>7:45</td>
<td></td>
<td></td>
<td>7:45</td>
<td></td>
<td></td>
<td>7:45</td>
<td></td>
</tr>
<tr>
<td>8:00</td>
<td></td>
<td></td>
<td>8:00</td>
<td></td>
<td></td>
<td>8:00</td>
<td></td>
</tr>
<tr>
<td>8:15</td>
<td></td>
<td></td>
<td>8:15</td>
<td></td>
<td></td>
<td>8:15</td>
<td></td>
</tr>
<tr>
<td>8:30</td>
<td></td>
<td></td>
<td>8:30</td>
<td></td>
<td></td>
<td>8:30</td>
<td></td>
</tr>
<tr>
<td>8:45</td>
<td></td>
<td></td>
<td>8:45</td>
<td></td>
<td></td>
<td>8:45</td>
<td></td>
</tr>
<tr>
<td>9:00</td>
<td></td>
<td></td>
<td>9:00</td>
<td></td>
<td></td>
<td>9:00</td>
<td></td>
</tr>
<tr>
<td>9:30</td>
<td></td>
<td></td>
<td>9:30</td>
<td></td>
<td></td>
<td>9:30</td>
<td></td>
</tr>
<tr>
<td>9:45</td>
<td></td>
<td></td>
<td>9:45</td>
<td></td>
<td></td>
<td>9:45</td>
<td></td>
</tr>
<tr>
<td>10:00</td>
<td></td>
<td></td>
<td>10:00</td>
<td></td>
<td></td>
<td>10:00</td>
<td></td>
</tr>
<tr>
<td>10:15</td>
<td></td>
<td></td>
<td>10:15</td>
<td></td>
<td></td>
<td>10:15</td>
<td></td>
</tr>
<tr>
<td>10:30</td>
<td></td>
<td></td>
<td>10:30</td>
<td></td>
<td></td>
<td>10:30</td>
<td></td>
</tr>
<tr>
<td>10:45</td>
<td></td>
<td></td>
<td>10:45</td>
<td></td>
<td></td>
<td>10:45</td>
<td></td>
</tr>
<tr>
<td>11:00</td>
<td></td>
<td></td>
<td>11:00</td>
<td></td>
<td></td>
<td>11:00</td>
<td></td>
</tr>
</tbody>
</table>
day and night, the largest average audiences January–June*

for the first half of 1949, 5 of the top 10 television programs*

ever since network television became a reality, more advertisers and more sponsored hours on NBC Television

NBC

AMERICA'S No. 1 TELEVISION NETWORK

*TV Hooperatings
Network, national and regional selective, and local-retail television groups all expanded in August from July levels. With the 12 months of July 1948 to June 1949 as a base of 100%, the overall August network figure rose from 175.4% in July to 190.2% in August. National and regional selective meanwhile climbed from 184.1% to 202.8%, and local retail from 212.8 to 235.4%. Radio, television, and appliances more than doubled their network share, from 12.1 to 31.7%. In national and regional selective, tobacco rose from 15.7 to 18%, but jewelry continued first, with 30.9%. In local retail the various classifications, led by “appliances” with 26.9%, held about the same proportions in August as in the preceding month.
IN AMERICAN PARLORS AT DINNER TIME THERE IS RAPT ATTENTION. CHILDREN VIEW A SHOW ON WASHINGTON'S WOIC.

TV captures the kids

Costs are low, results often startling. But juvenile shows must be carefully planned.

A group of 3- to 12-year-old moppets, staring raptly at the TV shows aimed at the juvenile trade, is becoming a familiar sight in American living rooms. The relative novelty of television has caused many to think that TV's juvenile programs are equally "new." Nothing could be more wrong. Basically, entertainment designed to beguile the kiddies is as old as the art of entertaining itself, and has changed less than any other form of theatrical endeavor.

While the Greek poet Homer sang of the brave deeds of Ulysses, Athenian youngsters were laughing at the crude puppet shows staged below the Acropolis. While the Crusaders of Richard I stormed Acre, an Italian puppeteer was amusing the moppets in Rome with a set of puppets on strings, the first marionettes. While Napoleon languished on St. Helena, English youngsters laughed at the antics in the travelling "Punch and Judy" shows. Today's TV kid shows—everything from Howdy Doody and Lucky Pup to Captain Video and Lone Ranger—are basically the same wonderful land of adventure, imagination, and romance that was visited vicariously by the small fry in the days of the glory of Greece. The intervening years have brought only changes in the method and motive of presentation. Today, kid shows are one of the major factors in commercial television, and are rapidly becoming big business.

An inspection of the weekly pro-
gram schedules of the four major TV networks shows this clearly. About one out of every three programs seen on the visual network air today is a show aimed squarely at the juvenile audience. Almost 75% of them are sponsored. In addition to this line-up, a growing list of both affiliated and independent TV stations is devoting increasing time and programming efforts toward building good juvenile shows. Again, more than 60% of them are sponsored.

The advertisers who sell thus in a triple play of muppet-to-mother-to-retailer cover a wide range, from cereal and candy manufacturers to makers of television sets and sportswear. Juvenile shows are proving themselves daily to be among the most effective mail-pullers and result-producers on contest and premium promotions that are to be found in TV.

Sponsor identification reaches heights in juvenile shows never touched by radio. Brand loyalties, something that radio at all times found difficult to establish in the fickle juvenile field, are much stronger. Program ratings on a well-planned TV kid show are invariably above average, sometimes reaching top-bracket popularity levels.

Costs are below average, on the other hand, and can run as low (according to Wallace A. Ross Associates) as $750 for 15 minutes, with $1200 being about the average for a typical 30-minute TV children’s program. This sort of pricing compares more than favorably with the Ross-reported $8500 average for typical 30-minute TV comedy-variety programs. Costs of TV kid shows on a local-station basis are in a similar ratio, often around $250.

Nearest and dearest to the hearts of advertisers and agencies, however, are the sales and promotional results brought in by juvenile shows in TV, which in some cases have sent sales curves skyrocketing and have had dealers excitedly re-ordering merchandise that has moved faster than ever before. Here are some typical examples:

The shoe firm of Roberts, Johnson & Rand (Poll-Parrot Shoes) recently bought a Wednesday afternoon 15-minute segment of NBC-TV’s Houdy Doody. Soon after, the manufacturer decided to run a free-premium promotion. Using “photo albums” that were given away to the kids by Poll-Parrot dealers, Roberts, Johnson & Rand were well aware that freckle-faced, drawing Howdy Doody is one of the country’s best salesmen-on-string. Accordingly, the shoe company ordered 100,000 albums and sent them to the dealers. This, felt RJ&R, would be more than enough. They were wrong. During the first 24 hours (in some cases, a few minutes after the close of the Houdy Doody telecast that made the initial offer) the dealers used up the entire supply. A second order for another 75,000 had to be rushed through to appease the block-long lines of kids who wanted them.

Other Houdy Doody sponsors have stories that are equally as good. When the candy firm of Mason, Au & Magenheimer introduced its Mason coconut bar, the confectionery concern knew it would be up against tough competition from already-established heavily-promoted brands like Mounds and Mars. The company decided to test the pull of Houdy Doody on the product in-
In a matter of a few weeks, the new candy bar achieved a 90% distribution in New York, due to the demands of small-fry audiences for the new product. Later, a Mason premium of a humming lasso for two product wrappers from the new cocoanut bar racked up 60,000 requests in 13 weeks. Other Mason premiums have pulled equally well. Mason is currently out of TV (its Howdy Doody time was snapped up immediately by Mars, Inc.) while it re-adjusts its fall-winter advertising plans. When Mason returns, an even more extensive TV campaign, reportedly via juvenile programming, will be undertaken.

The Whitehall Pharmacal Co., for its Kolynos toothpaste, has been getting increasingly higher premium returns (in the case of Whitehall, this means sales, since it's a Whitehall formula to use box tops) since it started sponsorship of a Monday-Wednesday-Friday segment of DuMont's Small Fry Club. One such premium was run recently with an "Injun Beanie Cap," a plastic gimmick that fits over the top of a Kolynos tube, and which was offered to the small fry for a box top and a quarter.

During the first month of the offer on an eight-station DuMont network, 12 announcements were made, showing, in every case, the premium. At the end of the four weeks, the agency (Dancer-Fitzgerald-Sample) made a preliminary count. At that point, 25,000 returns were in, with more coming. Cost-vs.-return was about half of what it would be in radio.

Wilson & Co., the meat-packing firm, is one of a group of five sponsors of Uncle Jake's House, a sort of TV rum-pus room in which Gene Carroll tells stories, reads moppet mail, and congratulates birthdays, seen on Cleveland's WEWS. Wilson plugs its Ideal Dog Food by way of two running characters in the show, "Speck" (dog) and "Clarence" (cat). The latter, a ham actor if ever there was one, took to Ideal with gusto and is able to recognize a Wilson can on the air when offered a choice.

Some idea of what Uncle Jake's House and WEWS' well-planned promotion of their high-rated show (it ranks second of all WEWS local shows, on an Ohio advertising agency survey) have done for Wilson, can be gathered in the statement of WEWS' F. E. Weidman: "It is perhaps too soon to make a positive sales estimate on Ideal, but Wilson reports a 'tremendous spurt in dealer sales and consumer movement.' A spokesman for Wilson says that television is 'responsible for opening several hundred new dealer outlets in Cleveland alone.'" Like the Mason success with Howdy Doody, Wilson has discovered that juvenile programing in TV can create distribution facilities almost overnight.

In Cincinnati, the John Shillito Co., the largest department store in town, bought a series of pre-Christmas participations last year on WLW-T's juvenile-appeal Junior Jamboree, a Monday-Friday melange of kids films, games, music, cartooning, stunts, and such like. The Shillito commercials featured a series of 18 toys that ranged from 96c to $39.95. In each case, the toy—despite the increasing prices—was a sell-out before noon the following day.

For some broadcast advertising old-timers, results like these have a familiar ring. They are reminiscent of results obtained by the juvenile shows that flourished in network radio in the early 1930's. At that time, shows like Bobby Benson, Buck Rogers, Tom Mix, and Uncle Don were racking up similar sales gains, making similar overnight product distributions, and were garnering similar harvests of box tops and coins for simple premiums.

These radio juvenile shows, sponsored for the most part by cereal manufacturers and food companies, literally drove themselves out of business in a pyramiding premium war in the late 1930's, during which frantic ad managers continually sought a bigger, shinier, and more attractive premium than the competition. So far, the situation hasn't repeated itself in TV, nor does it show any of the symptoms of the collapse of juvenile programing in the late 1930's.

Since many of the same firms who were participants in the un lamented premium war—firms like Kellogg,Ralston, General Mills—are now sponsoring juvenile TV shows, they are bringing to their TV sponsorship knowledge sorely earned in radio. Premiums are not likely to become boomerangs as far as TV is concerned, nor are any other contest or mail-pulling promotions. Once was enough.
This knowledge of radio juvenile programming, on the part of agencies, advertisers, and broadcasters, has already been applied to the programming problems of moppet-appeal TV shows as well. True, TV added a visual element that radio never had for the kiddies and for which radio compensated largely by fast-action stories and gunshot sound-effects. However, many of the basic juvenile-appeal formulas are being carried over to TV.

For example, General Mills, which has sponsored The Lone Ranger for nearly a decade in radio, is bringing to the visual air a 52-week, weekly half-hour series of The Lone Ranger on film. 34 stations carried the premiere. The opening chapter, which reviewed the origin of the Lone Ranger, had all the elements of the radio series, in which each episode is complete in itself, not like the Saturday-morning Western-movie serials in which the story line is stretched out ad infinitum via a series of cliff-hangers. The characterization of the Lone Ranger as a personification of all the manly virtues is, however, mostly drawn from radio. General Mills expects to sell cereals and Betty Crocker mixes by the carload, as soon as the show begins to develop its audience.

The bulk of TV kid shows are not of the Lone Ranger genre, however. They are drawn partly from radio, partly from motion pictures, partly from juvenile theatrical efforts like those of Clare Tree Major, and partly from the visual air medium itself. Most program producers of kid shows in TV are in agreement on the basic approach to the audience, although the method by which audience interest is maintained can vary rather widely.

One of the least expensive forms of kid show is the puppet (worked by hand) and marionette (worked by strings) type, most often with a few live human characters to act as a sort of "bridge" between the young audience and the puppets. Howdy Doody (Mars, Colgate-Palmolive-Peet, Poll-Parrot shoes, Unique Art toys), and Kukla, Fran & Ollie (RCA), currently seen on NBC-TV network, and Lucky Pup (Bristol-Myers, Phillips Packing, U. S. Rubber) now scanned on the CBS-TV web are good examples.

Similar shows, in which the puppets play a straight role without much human aid are Pixie Playtime (participating) on New York's WPX, Singing Lady (Kellogg) on ABC-TV, Punch & Judy (participating) on Detroit's WJBK-TV, Tuesday evening airings of WBZ-TV's Carl's Surprise Package in Boston, and Paul's Puppets (Hutzler Bros, Department Store) on Baltimore's WBAL-TV.

A few shows use puppets or marionettes as an occasional feature, along with moppet "club" activities. Examples in this class are Peter, Clare & Oscar, seen on Detroit's WJBK-TV, which uses sure-fire kid-appeal material like magic, music, community singing, and story-telling: Jimmy Valentine Show on Minneapolis' KSTP-TV, the last half of a block-programmed hour for moppets that begins with Kukla, Fran & Ollie and ranges during the week for the rest of the hour from cartoons, drawing lessons, hobby talks, amateur talent, sports, and so on, to film serials and marionettes; and of course DuMont's high-rated Small Fry Club, where "Big Brother" Bob Emery is mc for juvenile-appeal films, songs, stories, safety sermons, and recently a puppet named Pirro.

These shows are not designed as marionette shows. They are something
One Radox client wanted to buy 9 o'clock Sunday evening station breaks following the Olsen & Johnson TV show on WPTZ. It looked logical. The show customarily held a strong rating throughout the hour. For example, the final quarter-hour figures on 9 August gave it a 43.0 average with a 65% lion's share of the homes.

WFIL-TV had a 20.0 rating and 30% of the homes for the corresponding final quarter-hour. A look at Radox raw tuning data (transmitted to the monitors as people actually changed their dials) revealed, however, that Olsen & Johnson listeners started tuning out at 8:54. By 8:57 their rating had dropped to 29.3 while that of WFIL-TV had increased to 28.9. By 9 o'clock, when the station break would occur, WPTZ had continued to go down and WFIL-TV to go up. As a result, the break following Olsen & Johnson had only 31% (instead of 65%+) of the homes, while WFIL-TV had 59% of the homes during the break.

Reference to the records for the period showed this flow from one station to the other took place regularly in a similar pattern. The sponsor made money by buying the breaks at that hour on WFIL-TV.

There is, of course, no set pattern of dial activity—much depends on the type of program and the type of commercial. Some sponsors have doubled (in some cases tripled) their accumulative audiences in Philadelphia by a careful spotting of “spots” on the right station at the right time, with the aid of Radox.

Shows such as mysteries, with a constantly repeated formula and format, usually maintain a rather smooth rating curve, with little sharp fluctuation from week to week. But programs not so rigid in quality or appeal of talent.

---

ask
John Blair & Co.
about the
Havens & Martin
STATIONS
in
RICHMOND
WMBG-AM
WOD-FM
WTVR-TV
First Stations of Virginia

26 SEPTEMBER 1949
type of story (or other entertainment), and production values almost invariably fluctuate (rating-wise), with changes in the three factors named. This is true of both radio and television, although apparently more marked in the latter. For example, in Philadelphia the Lux show has varied from 12 to 35 on successive weeks. The Kraft show ran on successive weeks ratings of 6, 13, 20, 27, 3, etc.

Obviously, another vital factor is competition. In any case, however, possession of the raw data on what is taking place is necessary in order to exercise the best judgment possible. If people like the entertainment portion of a show, but tune out the commercial in droves, the sponsor needs to know that, too.

The ancestor of Radox, which Sindlinger invented with Harold R. Reiss, goes back to their days in Appleton, Wisconsin, where it was used in 1934-35 in experiments with audience measurement in that little city of 40,000 population. Sindlinger’s next radio work was with The March of Time. He joined Gallup in 1943 as director of Audience Research Institute and later formed his own New Entertainment Workshop. He and Reiss went at Radox in earnest in September 1946.

In addition to Ralph Bard, some other Chicago investors who became sufficiently sold on Radox to back the company are John Shaw, investment banker; Henry P. Isham, a director of the First National Bank of Chicago; John I. Shaw, Shaw-Isham Company; Julia Rosenwald (Sears, Roebuck family), and others. Philadelphia backers are Thomas D. Searles, president of Equity Investment Company; Morris and Robert Wolf, attorneys; Roy Heyman Jr., realty agent.

Sindlinger and Reiss spent a lot of money to develop and test Radox. Its expansion has come slowly. But rival researchers have watched it with interest and some concern. A year ago, C. E. Hooper, Inc., was reported as trying to buy out Sindlinger.

With Radox now ready for expansion, the older services are expected to act vigorously. Publication of this article doubtless will bring blasts from Hooper and Nielsen.

Radox spot ratings for radio and television in three major markets will offer an unprecedented opportunity to numerous sponsors, agencies, and stations to use broadcast advertising more effectively.

Since 1932
6452 Consecutive Broadcasts
By One Local Advertiser

That is the record of Cohen Furniture Company’s 10 P.M. Newscast on WMBD. 17 years on the same station with the same program at the same time. This is one of a number of examples of WMBD’s program and advertising effectiveness in Peoria area.

Local advertisers base their advertising on RESULTS... and in the highly competitive Peoria market, local AND national advertisers buy more time on WMBD than on the next two Peoria stations combined.

WMBD DOMINATES Peoria area

WMBD
PEORIA, ILLINOIS

CBS AFFILIATE AM 5000 watts FM 20000 watts

How To Get Successful Results

From...

Disk Jockey Programs
Musical Clock Programs
Women’s Service Programs
Audience Participation

Husband and Wife Programs
Farm Programs
... and other types of SPONSOR PARTICIPATION.

FREE
10-Day Trial

The ONLY complete guide on profitable low-cost radio advertising.

By ROBERT I. GARVER

Here, for the first time, is your complete guide on every phase of Sponsor Participation Programs. Gives you hundreds of valuable pointers on stretching your budget... how to choose the right program and get the best results from it... how to obtain the merchandising aids you are entitled to... how to pretest your program... when to use announcements or participation... and scores of other profitable ideas for obtaining effective low-cost radio advertising results.

Written by Robert I. Garver, Account Executive, Lynn Bakers, Inc., formerly Radio and Tele- vision Director Alley & Richards, Inc., and Sales Manager, WJZ. Contains priceless information based on years of experience in the specialized field of sponsor participation programs.

*From this book a prospective or present advertiser can judge better the type of program best suited to the requirements of his product and advertising budget.*

George T. Duddam, President, Allen V. Smith, Inc.

EXAMINE 10 DAYS FREE

You don’t risk a penny to find out how valuable this book can be to you. Just mail the coupon below to get your copy for 10 DAYS FREE TRIAL. If you decide to keep it, send only $3.75 plus few cents postage in full payment. If not, return it and owe nothing. A single idea in this book can be worth a hundred times the small cost! 

MAIL THIS COUPON --

Prentice-Hall, Inc., Dept. B-S-P-949
70 Fifth Avenue, New York 11, N. Y.

Send me, for 10 DAYS FREE TRIAL, a copy of “Successful Radio Advertising with Sponsor Participation Programs.” Within ten days I will either return it and owe nothing, or send $3.75 (plus few cents postage) in full payment.

Name ________
Address ________
City & State ________

-- SPONSOR --

-- MAIL COUPON --

Prentice-Hall, Inc., Dept. B-S-P-949
70 Fifth Avenue, New York 11, N. Y.

Send me, for 10 DAYS FREE TRIAL, a copy of “Successful Radio Advertising with Sponsor Participation Programs.” Within ten days I will either return it and owe nothing, or send $3.75 (plus few cents postage) in full payment.

Name ________
Address ________
City & State ________

-- SPONSOR --
will run around 20-25%. There is a similar situation regarding audience reached, in terms of the cost of the medium. For example, a full-color ad on the back page of Life, which in the case of the current Liggett & Myers series for Chesterfield features motion picture stars as the main attraction and the product commercial as a minor theme, will cost about $31,750 (less the Life discounts). Roughly 60% of Life’s 12,000,000 primary circulation will ‘note’ the ad. In terms of readers, this means 7,200,000 primary impressions are made by the ad, at a cost of about $4.40 per 1000.

A comparison can be made, in the case of full-page ads, to hour-long programs in television, such as Texaco Star Theater, which costs about $12,000 a week for talent and about $11,000 for time (less the NBC-TV time discounts) for a total of $23,000. There are about 2,250,000 TV sets in the country, with an average of six (for Berle) viewers per set, for an approximate potential total of 13,500,000 viewers in the U. S. Berle’s actual share of audience has been running about 80% and is expected to continue, and his Hooper has been in the 30’s and 90’s. This means that the actual number of people who will see Berle on Tuesday nights this fall is around 5,500,000 each week. In terms of cost-per-thousand, this is about $4.20 per 1000.

Berle in color, figuring a 25% premium charge on the production-cost figures, would still be a good buy. He would cost theoretically today about $5 per 1000. Since cost per 1000 on Life back covers in color and Berle in color are so strikingly close, and since the same qualitative factors of color magazine ads vs. black-and-white are expected to apply to TV, the Texas Company, long a color advertiser in printed media, will probably be considering the use of color before too long. By the time color TV is actually with the industry, the cost-per-thousand may actually be lower on the Berle show.

Some indication of the type of advertiser who may find color TV a major factor in broadcast advertising plans can be judged in part from the use of color vs. black-and-white in the Montgomery Ward and Sears, Roebuck catalogs, both of which cover an extremely wide range of products. Color is used in both publications, in nearly every case, where color is a major consideration to buyers, such as in clothing, drapes, rugs, floor coverings, asphalt tiles, blankets, socks, and shoes. Girls’ clothing appears both ways, as do mattresses, table linens, and kitchenware. Black-and-white is used on such items as hats, furniture, and silverware. Other probable color TV advertisers will come largely from the food and packaged-product fields, both of which are big users of color in advertising.

Color, when it comes to broadcasting, will cost more. But, on the basis of all existing knowledge, it will meet with initially wide consumer accept ance. Probably the increased viewing and greater effectiveness of color TV, since even black-and-white TV has at least twice the impact of straight radio, will more than offset the extra charges. Broadcasters and advertisers at that time will have what will probably prove to be the most effective advertising medium that man’s inventiveness has so far produced.

---

SURE COVERAGE
IN A BOOMING OKLAHOMA MARKET

KTUL’s swiftly developing 26 county area packs an $878,744,000 buying income punch—with 245,580 radio homes—

48,870
MORE than in 1946 by the new corrected BMB report.

JOHN ESAU - Vice Pres. & Gen. Mgr.

Avery-Knodel, Inc. RADIO STATION REPRESENTATIVES

AFFILIATED WITH KOMA OKLAHOMA CITY
Farm case histories

An interesting farm program often attracts a sizable audience of non-farm listeners. Any alert farm-service director can produce evidence. Some evidence may be indirect, like that in the accompanying WKOW capsule case history. Almost as important (more important to advertisers generally) as the sales effectiveness of Oneida’s 13 announcements is the implied fact that numerous non-farm homes must have bought the product. The usual farm family buys potatoes in larger quantities than 10 pounds. This was perfect rifle-radio.

Direct-selling experts from disk jockeys to farm broadcasters have learned that an audience has to be educated to write in, even for free offers. By frequent but judicious urging, listeners can be coaxed into the habit of writing the station for agricultural bulletins, offers by sponsors, etc. Building such a responsive listenership is an art, and takes patience and know-how.

The amazing response to Roy Battles’ single offer of a sewing booklet for the sponsor tells you Battles is such an artist. It must be added, however, that no sponsor may rightly expect such sensational a response. In this case the high cost of clothing was a Battles-aid.

The fact that clothing other than work pants and shirts is a good seller to WMT’s What’s New In Farming audience is also significant. If a sponsor can sell suits and top-coats, why not women’s dresses (the kind that will stand up in the family wash)? If Sears, Montgomery Ward, and other mail-order houses can sell things unrelated to the business of farming, should others ignore farm dollars?

If it already takes more “sell” in selling to get the same results, why should sponsors be backward in taking advantage—free—of the close relationship of the experienced farm editor in selling audience? One advertiser decided to offer free a chicken feeder with the purchase of so many bags of feed. The farm director advised that the copy remind farmers they “are always short of feeder space and hens lose efficiency when they either don’t get enough feed or spend all of their time in line trying to get to the feeder. Therefore get . . . .” To get action he finally had to send the client a cartoon illustrating the idea. Only then did agency copy come down to earth.

Clothing

SPONSOR: Yager’s
AGENCY: Placed direct

CAPSULE CASE HISTORY: “What’s New in Farming” and “The Weather and Markets” at 6:00 a.m. daily includes a brief interview with Jack Yager, proprietor of Yager’s. Yager tells of his buying trips to pick up clothing bargains, tells the story of how he gets quality merchandise at extra-low cost, and reviews the special buys available at his store each day. During a particular suit-and-topcoat sale, Yager’s volume of sales doubled in direct response to the broadcasts, and have not dropped back to normal since.

WMT, Cedar Rapids, Iowa
PROGRAM: “What’s New in Farming”

Sewing Booklets

SPONSOR: National Cotton Council of America
AGENCY: Placed direct

CAPSULE CASE HISTORY: The National Cotton Council of America—whose headquarters are in Memphis, Tenn.—placed one announcement on WLW’s “Everybody’s Farm Hour.” Roy Battles, WLW Farm Program Director, received the following letter from the NCCA: “With the receipt of the latest packages of requests ... we have handled 1278 requests for our sewing booklet in response to the announcement on your station. We think this response has been more than splendid.”

WLW, Cincinnati
PROGRAM: “Everybody’s Farm Hour”

Potatoes

SPONSOR: Oneida Farms, Inc.
AGENCY: Placed direct

CAPSULE CASE HISTORY: Last Christmas, Oneida Farms began putting up its Oneida Chief Potatoes in 10-pound consumer sacks. To advertise the fact, Oneida bought 13 announcements on WKOW’s morning farm program. The announcements cost a total of $146.65. Within a very short time, 18 carloads of Oneida Chief Potatoes had been sold, the sales representing $22,680. Oneida claims that when a firm has high quality, uniform product, and can furnish an adequate supply, radio advertising really can pay off to a tremendous degree.

WKOW, Madison, Wis.
PROGRAM: Morning farm program

Machinery

SPONSOR: Happel & Sons
AGENCY: Placed direct

CAPSULE CASE HISTORY: “6:15 News” at that hour daily on WMT, is sponsored by Happel & Sons, a farm-equipment and home-appliance company. The station’s promotion of the fourth annual National Farm Field Day on the grain-storage problem, in addition to Happel commercials on behalf of Kewanee grain elevators, boosted sales on the latter to the highest for any outlet in the Midwest. The usual movement is one elevator a week on the average. The combined station promotion and advertiser plugging resulted in nine sold in two weeks.

WMT, Cedar Rapids, Iowa
PROGRAM: “6:15 News”
Macpherson on the English version of Twenty Questions, because his new BBC contract was to prohibit his appearing on a commercial broadcast. (Macpherson records for broadcast from Luxembourg.) The artist regarded himself as a “free agent” and stated he'd sign no contract which prohibited him from doing what he wanted to on the air as long as the broadcasts did not conflict in time with his BBC programs.

Macpherson won out. BBC officials, it seems, “discovered” that the new contract was just a renewal of his previous one and thus new regulations could not be imposed upon him. Actually British radio-tax-paying listeners let it be known in no uncertain language that they wanted Macpherson on Twenty Questions and also on Ignorance Is Bliss, another BBC show.

There are seven U.S. advertisers using Radio Luxembourg currently. Three out of the seven are religious groups. Lutheran, Adventists, and Revivalists. The latter broadcasts in three languages, English, French, and German. The Adventists use German and French, while the Lutheran Laymen's League are currently airing programs in English, French, Czechoslovakian, Polish, Hungarian, and Russian. The religious groups know how much anti-religion has to be fought on the continent and are plowing real money into broadcasts to tell the story of free religion on both sides of the Iron Curtain.

The four other American advertisers concentrate on French language broadcasts over Luxembourg with only Carter Products using English, Colgate-Palmolive-Peet, Goodrich Rubber, and Lever Brothers are the three other firms. As indicated previously, Coca-Cola has dropped out, as has Mars.

French advertisers using the air are very much the same as U.S. broadcast advertisers with the exception that wines and liqueurs are far more numerous. It's also noted that tobacco is nothing like the broadcast factor in France that it is in America, due to the lack of a free market. Cosmetics and beauty products in general are far more active air advertisers than in the United States and hair lotions (brilliantines) are more voluble. Women's undergarments are also air advertisers.

BOOMERANG!

I'm sorry I ever heard of KXOK. My life is miserable. You see, I bragged to the boss about our program's low-cost-per-Hooper point on KXOK, like you suggested, and he just grinned like a Cheshire and said: "That proves what you can do when you really try. Now go into all our markets and get as good a buy as you did on KXOK." You and I know that's tough to do... but how can I convince the Boss?

On-The-Spot

Your Boss situation is going to be much worse. Wait till he finds out KXOK's high Hooper position during March, 1949. When KXOK's rates are balanced with its share of audience, the combination is terrific. You and I know the base hourly rate on Station "A" is 57% higher than KXOK's, and Station "B" has a base rate 32% higher... yet they delivered only 15% and 2.4% more audience during March. Better not mention KXOK's powerful signal at 630 on the dial, reaches 115 counties in six states, daytime, in mid-America.

KXOK, St. Louis

630 on the dial

Basic ABC 5,000 Watts A "John Blair" station
Corsets are not air undiscussibles in France.

The sponsorship of special events, for the most part absent in the United States, except for sports, is an accepted way to reach the buying public on the continent. The bicycle race that covers France each year is a Radio Luxembourg exclusive and Europe listens to RL to keep abreast of the day by day progress of the cyclists. Many advertisers buy time on the broadcasts of this event. Basically a shaving cream, cigarette, and a sports publication stay with the event from beginning to end. Great posters showing the route the racers cover carry the names of these three advertisers.

Continental advertisers are promotional minded. They are also just as sales conscious as their American brethren. Cadoricin, a brilliantine, reported in 1947 that after five months on Radio Luxembourg sales increased from 15,000,000 bottles a month to 43,000,000. Only broadcasting had been added to Cadoricin’s advertising schedule during the period of the sales increase.

Carter Products (Liver Pills, etc.) are known for their tight controls on their advertising dollar. They reported, during 1948, that six weeks after they started broadcasting to Belgium there was a checkable sales increase of Carter products. The English Record of the Month Club reported that on the basis of a single announcement, they obtain 1,000 paid-for subscriptions each week.

Kent Hairdressing sponsored a musical guessing game three evenings a week (9:9:15 p.m.) and drew over 3,000 answers per broadcast. The prizes? Samples of the product.

Soap operas draw spontaneous mail abroad. Aspro-sponsored The Angel of the Home, a half-hour soap-opera once a week (Thursdays 8:30 p.m.), drew 600 letters a week without an offer or any other kind of mail pull. An “identify-the-clue” mystery half hour drew 2,000 entries a week.

A.B. Cinemas, an R.L. sponsor, doesn’t depend upon broadcast listening habits to bring listeners to their Luxembourg program. In each of their 400 motion picture houses, between showing of pictures, A.B.C. uses slides with details of the stars that are appearing on their program. In order to make certain that “someone” is listening to the A.B.C.-RL programs the motion picture chain offers two tickets in return for a letter on the program. Result? Two thousand letters a week.

Curry’s Ltd., wants store traffic. It owns 200 retail radio stores in Great Britain. Curry’s decided that the answer to promoting store traffic was to publish R.L. program schedules. Result? Two hundred thousand program schedules distributed weekly. Typical of what Curry’s feature are Bing Crosby, The Tommy Dorsey Show, Hollywood Calling, Radio Luxembourg Dance Band, Swing Requests, Johnny Denis and His Ranchers, London Playhouse, and Ted Heath and His Music.

Europe, as far as commercial radio is concerned, is promotional minded plus. When Philips (radio manufacturer) wanted to find out what listeners wanted, they ran a 1,000,000 franc prize contest. Entries exceeded 170,000 and 42.81% reported that they listened to Radio Luxembourg only. 57.19% reported that they listened to Radio Andorra only, while 36.35% reported that they listened to Radio Luxembourg and Radio Andorra. Radio Monte Carlo rated 1.95% on an exclusive basis.
The contest was run in Paris.

Seventy-seven and thirty-one-hundredths percent reported that they listen to foreign stations. Less than five percent reported preferring the two French networks.

There were many questions in the contest which had a commercial aspect for Philips. These have no bearing on this report of European dialing habits. However, answers to the program listening preference question do have a meaning to U.S. sponsors.

Variety ran a good first.

Dance music ran second and sweet music a good third. "Rebroadcasts," explained as meaning drama, etc., ran fourth. News reporting was a weak fifth. Symphonies a weak sixth and talk was seven, an also ran.

The broadcast weekly, Radio Programme, checked listening in France. The survey covered nine broadcasters or chains, from Belgium to BBC (French programs). While the Frenchmen reported that the French "national chain" was heard best (5,673 reports out of the 11,040 respondents), Luxembourg ran second with 2,980 and the Parisian chain ran third. BBC ran fourth with 523 votes, with the rest of the transmitters collecting less than 200 votes each. This was a report on the "ability to hear."

It was different when the listeners were asked to vote on station preference. Instead of the French national chain running first, Luxembourg was further ahead of the field than the National Chain was ahead of it on the basis of ability to hear. R.L. received 6,493 votes, while the National Chain tabbed 2,106. The Parisian Chain ran about the same on popularity and the ability to hear: Ability—1,303; Preference 1,348. On a preference basis BBC dropped to eighth, from 523 votes for the BBC on the basis of ability to hear and 62 on the basis of preference.

Radio Programme reported the occupation of respondents to its survey.

(Continued from page 27)

To grocers the station said simply: "WNAX is conducting a survey to determine the effectiveness of radio advertising in a representative group of prepared bake mixes. We'd like to know if you stock these products."

Listed on the return half of the card, with space for checking "do" and "do not" stock, were seven mixes—Including Swansdown, Duff's Dramedary, and Holiday macaroni and brownie. Percentage of return on the card was 60.00. Of these 1221 stores, Holiday mixes were found to have attained a 30.96% shelf distribution in these stores, independents, and chains. Distribution on the wholesale level was even more complete.

Here's how cross-merchandising was brought into play: WNAX wrote each grocer who reported Holiday in stock, giving him the names of his customers who wrote direct to WNAX for the products. These grocers were urged to take advantage of the demand by maintaining stocks and promoting Holiday. At the same time listeners were told the names of their local Holiday grocer or grocers and were asked to buy the products from them.

Allied Food Industries' advertising allowance for Holiday mixes, in establish...
**Man Who Comes To Dinner Brews a Nightcap**

He comes to dinner five times a week—and his hosts number about 13,500,000 listeners weekly. He likes his coffee and his news hot—and while he roasts no coffee, the subjects of his research are sometimes well-roasted. He finds grounds for comment in the many political pots which are always brewing in the nation’s capital.

His nightly “top of the news as it looks from here” puts cream in many a sponsor’s cup.

Lively, stimulating, widely followed, his broadcast—the Fulton Lewis Jr. program—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 Co-operative Program Department. Mutual Broadcasting System, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

---

**RADIO IN EUROPE**

(Continued from page 67)

in the following rank order:

<table>
<thead>
<tr>
<th>Occupation of respondents</th>
<th>Number of respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Housewives</td>
<td>2,563</td>
</tr>
<tr>
<td>Clerks</td>
<td>2,418</td>
</tr>
<tr>
<td>Workingmen</td>
<td>1,572</td>
</tr>
<tr>
<td>Students</td>
<td>1,994</td>
</tr>
<tr>
<td>Civil servants</td>
<td>972</td>
</tr>
<tr>
<td>Tradespeople</td>
<td>546</td>
</tr>
<tr>
<td>Farmers</td>
<td>304</td>
</tr>
<tr>
<td>Teachers</td>
<td>382</td>
</tr>
<tr>
<td>Liberal</td>
<td>424</td>
</tr>
<tr>
<td>Artisans</td>
<td>366</td>
</tr>
</tbody>
</table>

Variety programs rank first, with respondents in the Radio Programme survey, as they did in the Philips contest.

Throughout the continent, popular music leads all other program forms. Except in the nations which use broadcasting for propaganda, the musical programs dominate seven to three.

Musical programs for the French-speaking European must not be too slick. Despite the feeling that the French like sophisticated productions, the smart smooth musical programs produced in America lose out to musical shows that appear to be amateur in production and presentation. The French can’t be sold via production techniques. *Pele Mèle* is the outstanding variety program in all of Europe. It’s need by Jean Jacques Vital. The production is as casual as a summer resort musical comedy. Before it was signed by Radio Luxembourg, it was a leading attraction of the French National Chain. It was produced by Louis Melin, who now heads up Radio Luxembourg. Another great French attraction is the *Radio Circus*, an act that travels with a regular circus throughout France and which broadcasts direct from the big top. It is not a circus show, but a radio program that is part of the circus.

The *Radio Circus* “losses” something in every town it plays. Listeners are asked to find the lost article. It’s a French national game — finding what *Radio Circus* loses daily.

There is no void in the promotional consciousness of European commercial radio. There is also no current opportunity for a U.S. advertiser to make any cash in Europe. There is still the need to sell the American way of living.

It’s a shame that making an honest dollar and selling the democratic way of life can’t be combined. The facilities are in Europe, the way is left to Yankee ingenuity.

Has American business lost it? ***
lished markets, was 50c a case. In the "brand new" WNAX market, where these products had been completely unknown to consumers and the trade before the campaign started, advertising costs were only 43.8c a case (excluding the 1306 consumer orders direct to WNAX.)

The station's out-of-pocket cost for merchandising help was about $177. There were eight mailings to wholesalers and/or retailers. The WNAX people called in person on brokers in Sioux City, Omaha, and Minneapolis. (S. N. Bearman of S. N. Bearman Brokerage Company, Minneapolis, told sponsor that Bob Donovan drove the 600 miles from Yankton "just to help us make a sale.")

WNAX also arranged window displays; made phone calls to additional wholesalers; labeled and mailed the 1306 cans to listeners; told the Holiday story to 11,500 wholesalers and retailers through the monthly WNAX-tra merchandising publication; issued newspaper stories about Holiday mixes and promoted them in WNAX program display advertising in newspapers ... and fired a steady barrage of courtesy announcements to build audience for the "Holiday" programs on WNAX.

Bob Tincher said that the two most necessary factors in effective cross-merchandising are (1) that the station employed have strong mail pull among listeners, and (2) that it be able to get the full cooperation of wholesalers and retailers.

A third important agreement is an awful lot of work.

Herb Gold, account executive on Allied Food Industries, at Franklin Bruck Agency, New York, said he "never saw any station help more" than WNAX, in helping to launch a new product.

Holiday mixes had been sold in 107 markets, but this was their first invasion beyond the Mississippi. Since then the mixes have gone to the Pacific Coast. In most markets radio and newspapers have shared the advertising job. Spots on a dozen television stations have recently been added.

Allied of late has curtailed advertising efforts. The company, Gold said, is consolidating distribution in present areas. But advertising on a larger scale may be resumed soon. * * *
World Series TV

Arrangements for televising the World Series, under Gillette Safety Razor sponsorship, has station managers smoldering.

By terms of the deal Gillette pays about $200,000 to the Office of the Baseball Commissioner, the television networks share in the cable costs, and the stations who choose to do so carry the games without charge.

An interesting precedent. But, as Sponsor sees it, full of dangers for both television and radio, commercially speaking.

Question No. 1: Should any advertiser ask any broadcaster to carry a commercial message without charge, even if the program renders a useful public service? Our answer is NO.

Question No. 2: Will the World Series precedent result in further demands of a similar nature on broadcasters, both radio and TV? Our answer is YES.

Question No. 3: Is the foregoing good long-range policy for sponsors? Our answer is NO. And we add that we know of no faster way to break down the system of commercial broadcasting, via Washington and elsewhere.

Question No. 4: Should the networks presume to involve the stations, without full consultation with the outlets, in a matter of this sort? Our answer is NO.

Question No. 5: Is $200,000 a fair price for the TV rights to the World Series at this stage of television's development? Our answer is NO. We think it's at least 100% too high.

Some station managers have pointed out that the pressure on them to carry the World Series for free, while other stations are paid for it, is definitely "discrimination." Thus it might be construed as a violation of the Federal Robinson-Patman Act.

Magazine Half-Truths

Life bought a newspaper page this month to present a "ranking of national advertising media" for the first half of 1948.

Life happened to be on top of the list.

The figures of "total investment by advertisers" in this period, taken from Publishers Information Bureau, gave Life $40,659,716 for the six-month period, followed by CBS, $33,605,205; NBC, $33,489,085; The Saturday Evening Post, $31,399,968, and ABC, $23,465,161.

Fourteen other magazines, farm papers and "newspaper magazines" were included in the top 20, and one radio network, MBS, was given $10,279,274.

In small-type footnote Life mentions that the figures are "gross," and that "radio figures are for network time only."

If Life had taken the trouble to do a little checking and reporting on these two factors its "leadership" story could never be told.

From figures for all of these media the 15% agency commission would have to be deducted. Because time discounts on the networks average higher than frequency discounts in magazines—roughly 25% as against 10%—the net network figures would appear even smaller than in this list.

While these discounts would reduce Life's figure to about $36,000,000 (before agency commissions), they would bring CBS and NBC down to about $27,000,000 each.

But when you compare magazine production costs to network radio talent costs, the picture is changed sharply.

Whereas production costs on magazines average about 10%, network radio talent costs average about 60% of time costs. Thus the amount which advertisers invested in Life became about $40,000,000, and their investment in NBC and CBS was about $42,000,000 for each.

The major networks might run an ad or two about this.

Applause

BAB and the Sleeping Giant

Advertising's sleeping giant is slowly coming out of its sales coma.

The sleeping giant is broadcast advertising, which alone of the great advertising media has lacked unified sales purpose and effort. At this writing it feels the competitive force of its hard-hitting magazine and newspaper contemporaries.

If radio fully awakes (and it looks as though it may) much of the credit will go to the Broadcast Advertising Bureau.

The BAB, under the dynamic leadership of practical radionian Maurice Mitchell, has taken a good long look at the Bureau of Advertising of the ANPA. If it borrows a few of its tricks, well it may. For the Bureau of Advertising, in the past few years, has illustrated to the advertising field at large how a central cohesive setup can lift one medium ahead of its competitors.

If the BAB looks to Life, SEP, Look, and practically any of the mass magazines it will learn a few things, too. The inescapable fact is that the printed media have developed the art of influencing buyers of advertising to a fine point. The broadcast media are just starting.

The agendas of the NAB district meetings now being held in the Midwest strike the proper note. They're built around the BAB. They highlight such subjects as dealer cooperative advertising, increasing radio's share of the advertising dollar, competing media slants, sales aids, trends and potentialities of national selective business.

We're betting on the BAB. And we believe that one year from today radio will be picking up business from quarters too long overlooked.
Satisfied Sponsors Are Renewing "The KMBC-KFRM Team" Features

Best proof of any broadcaster’s effectiveness in the market served is renewal of contracts by sponsors who are pleased with the results of their program.

The KMBC-KFRM Team, serving Kansas City’s vast Primary Trade area, has had numerous renewals by satisfied sponsors since KFRM went on the air December 7, 1947. Among these enthusiastic users of “The Team” are advertisers that sponsor several types of programs.

Farm Director Phil Evans presents the Grain, Produce and Poultry markets each weekday at 12:50 p.m., sponsored by Peppard Seed Company. Peppard has again renewed this important daily trade area program, this time for another year!

Western Mercantile Company recently renewed for a second year their Livestock Marketcasts with Bob Riley. Of vital importance to growers, feeders and all involved in livestock marketing, these Marketcasts are presented each weekday at 12:30 p.m. direct from the Kansas City Stockyards.

Brush Creek Follies, the Heart of America’s biggest radio-stage hit, on the air for an hour and a quarter every Saturday night on KMBC (Sunday afternoons on KFRM) is a sell-out to advertisers and to the thousands who attend the show every Saturday night! Summer sponsors of The Follies included Franklin Ice Cream Company, Richmade Margarine and Rodeo Meat products. Newcomers to Brush Creek Follies are Spear Brand Feeds and Butter Nut Coffee, who snapped up the two remaining quarter hours of this great hit show!

General Electric Radio Dealers will again sponsor Sam Molen’s play-by-play description of eleven “Big 7” Highlight Football games on The KMBC-KFRM Team this fall.

With The KMBC-KFRM Team’s complete, economical and effective coverage of the vast Kansas City Primary Trade area, plus top listener preference, and with satisfied sponsors renewing “Team” features, it’s no wonder we’re proud of the fact that The Team’s audience in Kansas City’s Primary Trade area is outstandingly first!

In serving Kansas City’s vast Primary Trade territory, The KMBC-KFRM Team provides a clear, strong signal to over Four Million potential listeners! Latest population figures reveal 3,970,100 people living within the primary (half-millivolt) coverage area of The Team. An estimated Quarter-Million people outside the half-millivolt area can also hear KMBC or KFRM clearly!

The KMBC-KFRM Team transmitting stations were specially designed to provide radio service throughout Kansas City’s Primary Trade area, including western Missouri, all of Kansas, and portions of the adjoining states of Oklahoma, Texas, Colorado, Nebraska and Iowa.

These same population figures show that there are 1,159,740 radio families within The Team’s half-millivolt coverage area, living in 202 counties in the states named above. In providing radio service direct from Kansas City, The Team reaches the $4,739,317,000 area market, which for years has regarded Kansas City as its trade capital. This much needed radio broadcasting service provided by “The Team” includes livestock and grain reports, plus other informational farm features, newscasts, women’s programs, also weather broadcasts, as well as outstanding educational and entertainment features.

As an advertiser you’re interested in this rich agricultural Heart of America. To get the most effective, complete and economical coverage, plus top listener affection, choose The KMBC-KFRM Team!
THE SUP*?
- GOG
- the Canadian air-waves.
- largest radio audience
- top daytime program
- top sponsor identification
- Beaver Award (Radio's Oscar)

Everybody's Happy With The Happy Gang!

✓Ratings?—Sure!
WHEC—Rochester, N.Y. 12.1
CKLW—Detroit, Mich. 5.5
WSGN—Birmingham, Ala. 7.2
WSIX—Nashville, Tenn. 11.1
WBDO—Orlando, Fla. 12.5
WMFJ—Daytona Beach 16.5

✓Agencies?—Yes!
I was not surprised when surveys taken in six cities gave the Happy Gang show a FIRST in five out of six markets.
Mary R. Miller
Radio Director

✓Sponsors?—Results!
"and signing up in 1939 the sponsor lived happily ever after."
Colgate-Palmolive-Perf
11 YEARS
... Satisfying listeners.
... Providing entertainment.
... Increasing sales.
Are advertising budgets large enough—p. 17

Baseball rules the airwaves
This fall Virginia's TV viewers are seeing the nation's football classics via WTVR; its radio listeners are hearing them over WMBG and WCOD.

All three are Havens and Martin stations, known since 1926 for complete broadcast service in the Old Dominion.

Only Havens and Martin stations provide broadcast service to viewer or listener. This is in line with company policy, with a record for radio and TV innovations and firsts that has few equals.

These First Stations of Virginia have provided complete NBC service to a faithful audience for many years. Whether you're interested in radio or TV, ask Blair about the stations which serve Virginians.

**Triple Threat in Virginia**

**WMBG AM**

**WTVR TV**

**WCOD FM**

First Stations of Virginia

Havens and Martin Stations, Richmond 20, Va.
John Blair & Company, National Representatives Affiliates of National Broadcasting Company
Crosley launches $2,000,000 contest

Crosley division of Avco brought two tons of $1 bills, totaling $2,000,000, into New York's Hotel Commodore 28 September to prove to dealers it really is launching contest with $2,000,000 of prizes, for Shelvador refrigerators. In addition, said Bill Blees, Crosley g.s.m., $2,000,000 plus will be spent this fall to promote contest, through Benton & Bowles. Included are two TV shows.

-SR-

Schenley seems to drop radio

Whether Schenley dropped broadcasting or broadcasting dropped Schenley, big distiller has announced it has stopped trying to get into radio and TV "for present." Schenley's ad department, however, is "keeping matter-under exploration and consideration."

-SR-

RMA will add TV to "week"

Radio Manufacturers Assn. has added TV to name and scope of U.S. Radio and Television Week, 30 October-5 November. RMA will run no association campaign, but has prepared spot announcements and newspaper ads for manufacturer use with dealers.

-SR-

10,000,000 sick radios will get promotional needle

To put estimated 10,000,000 idle radio receivers back to work, RCA's tube department is running "radio-repair and tune-up" campaign with dealers. It's estimated that 40,000 radio technicians now service 80,000,000 home and car sets. With 24,000,000 TV sets by 1956 - plus more radios - 50,000 more technicians would be needed.

-SR-

Meck starts daytime television show

John Meck Industries, Inc., Plymouth, Ind., sets example to other TV set makers by sponsoring daytime, one-hour, four-afternoon-a-week show over WNBQ, Chicago. Program features news bulletins, news pictures, and time and weather reports. . .WCAU-TV, Philadelphia, has begun continued telecasting from 2 p.m. to 11 p.m.

-SR-

Winchell replaces K-F with Hudnut

Walter Winchell will get back into the drug business next January when he switches sponsors from Kaiser-Frazer Motors to William R. Warner & Co., for Richard Hudnut's home permanent wave and other hair products. . .K-F is seeking $30,000,000 loan from RFC, reportedly for retooling, etc., for introduction of low-priced car.

-SR-

Meighan heads CBS on Coast

With more radio and TV originations expected from Hollywood, CBS has "regrouped" there. V-p Howard S. Meighan will be chief executive officer on West Coast, with Merle S. Jones, general manager of KNX and Columbia Pacific net, and A. E. Joselyn, director of Hollywood operations.
Petry launches expansion plan
Edward Petry & Co. has told station executives of expansion plans, involving separate new TV department under Keith Kiggins; enlarged AM selling force in New York under "Hanque" Ringgold; new promotion staff headed by Seth Dennis, and long-term lease in new building now being constructed at 488 Madison Ave.

BBC makes $370,000 "profit"
Government-owned British Broadcasting Corp. reports favorable balance of $370,249 for fiscal year ended March 31. Bulk of $33,097,022 income of BBC - which doesn't carry advertising - came from licenses on receiving sets, at rate of $2.80 for each radio and $5.60 for each TV set.

501 Baptist churches want FM
FM Association, Washington, reports 501 churches in Southern Baptist convention have signed tentative application cards for low-power FM stations. Churches are asking FCC permission to operate in 10-watt educational band, now controlled by National Association of Educational Broadcasters.

Mutual sees end of sales drought
MBS has signed new sponsored program's totaling more than $2,000,000 in time. Five new advertisers have joined and six temporarily suspended shows are back.

Amoco sponsors Margaret Truman
Margaret Truman will be guest soloist on American Oil Company's "Carnegie Hall" musical program over ABC on 20 December. Amoco's new series (through Joseph Katz Agency) began 27 September.

WCON-TV will have 1,000-foot tower
One thousand-foot tower now being constructed for WCON-TV, within city limits of Atlanta, will be tallest tower in U.S. . WJZ-TV also will move up higher, if FCC okays its petition to share NBC facilities on top of New York's Empire State Building.

Newspaper ad lineage dips
In August, for second time in about four years, newspaper ad lineage in 52 major cities measured by Media Records was smaller - 3.6% - than parallel month of year ago. August, 1949, however, had only four Sundays as against five in August, 1948. . .Direct mail volume currently is estimated about 10% higher than last year.

Pillsbury runs $153,000 contest
Contests seem to be coming back strong again. Pillsbury Mills is promoting "Grand National Recipe and Baking Contest" with $153,000 in prizes, on "Galen Drake" show on ABC and in other media.

Pope seeks to buy WINS, NY
Generoso Pope, publisher of Italian language newspaper, "Il Progresso Italo-Americano," would buy WINS, 50,000 watts, New York, for $512,000. Station is now owned by Crosley Broadcasting. If FCC approves, Pope would have to sell WHOM, New York.

Du Mont would re-buy VHF transmitters
Du Mont Laboratories have announced they will repurchase Du Mont VHF transmitters from TV broadcasts and CP holders who may be required by FCC to change from VHF to UHF band.

(please turn to page 34)
KCMO
Kansas City's ONE and ONLY
50,000 watt station
810 kc

Programmed for Mid-America Audiences

National Representative — John E. Pearson Co.
Are ad budgets big enough?  Analysis of 69 leading companies shows that more advertising could build sales and help to reduce other business costs

Amm-i-dent sweeps nation  Pioneer ammoniated dentifrice firm, after successful radio experience with other products, puts 75% of budget in this medium

Tailor-made transcriptions  A wide variety of advertisers, from autos and gasoline to foods and drugs, finds that it pays to fit program to market

Negro market  Fifteen million of them, with many billions of annual income, can be reached with programs that meet their interests

TV commercials  First findings by Daniel Starch & Staff show wide range in “liking” and “remembrance,” with the latter spread from 93 to 11%

Beer symphony  Eleven-year-old “Tap Time” series has helped boost annual sales volume of Fort Pitt from 82,000 to 1,200,000 barrels

Premiums are pulling again  With the return of the buyer’s market they are riding rampant on air waves

More calls for Philip Morris  Devoting two-thirds of its budget to radio, PM makes best gains of tobacco’s Big 5

How radio rates in TV homes  The family likes to “listen” to music and news; to “look” at comedy shows and drama

Radio works for railroads  In addition to network “Railroad Hour,” individual roads boost travel on air

Chevrolet tackles TV  Biggest automotive advertiser telecasts a half-dozen different shows

Radio shows on television  The trend is increasing, but a lot of careful planning must be done for them
WO
W

AY

GETS
NATION'S
HIGHEST
HOOPERS—
MORNING, AFTERNOON, NIGHT!

This is not a fairy story . . . it's a Hooper story:

For five consecutive months, (Dec. '48 thru Apr. '49) WDAY had the highest Share-of-Audience ratings — Morning, Afternoon and Night — of all stations in the country!

What's more, we expect to get it again for the next 5-month period!

In addition to this amazing urban superiority, WDAY also has tremendous rural listenership. A new booklet gives facts and figures on some typical campaigns over WDAY—box-top premium offers, mail-order sales, and mail-pull response to prize contests. The number of replies, cost-per-reply and comparative costs paint an impressive picture of WDAY's large and loyal audience throughout the Red River Valley.

Get this new booklet today! It will convince you that WDAY is indeed one of the most fabulous stations in the nation, located in one of the most fabulous farm regions!

FARGO, N. D.

NBC • 970 KILOCYCLES • 5000 WATTS

FREE & PETERS, INC.,
Exclusive National Representatives

10 OCTOBER 1949
"FINS"

There are a lot of denizens in the metropolitan area of North Carolina and they’re being spent for drugs, foods, autos, trucks, furniture, appliances and radios, clothing, hardware, gas, oil and tires, tobaccos, cosmetics, soft drinks and dairy products.

You can hook on to some of our “finny” denizens with WNAO and WDUK in combination... as sharp a pair of hooks as you’ll ever find. There’s a discount to help you bait ‘em, too.

Ask Avery-Knodel, our “reps”. They’ve got the fishin’ ground all charted.

you’ll do better with the same line ... and 2 hooks!

WNAO
850 Kilocycles 5000 Watts
RALEIGH
and
WDUK
1310 Kilocycles 1000 Watts
DURHAM

40 West 52nd

SEEING vs. LISTENING

Seeing vs. listening article, 12 September issue, is truly remarkable. Would like a dozen reprints as soon as available, plus three copies of the whole issue immediately. Please advise cost.

With each issue we at WBSM find more and more material directly applicable to our local situation.

Harry W. Moore, Jr.
Commercial Manager
WBSM, New Bedford, Mass.

The story, Seeing vs. listening, in your 12 September issue, is the best report I have read in presenting radio’s side of the sales story.

I have written to Mr. Mitchell, of BAB, suggesting that he print the story and make copies available to stations. What is the possibility of SRO furnishing copies of the article?

Again I want to thank you for the fine story. This alone has paid for my year’s subscription.

FARRIS E. RAISSL
Executive Director
WNAR, Norristown, Pa.

The article, Seeing vs. listening, is delightful.

We use the word “delightful” advisedly because it most adequately describes our sensation on reading the article and noting the charts.

When a man with the reputation of Lazarsfeld throws “de fight” on such a subject, we have something for all advertisers to sit up and take notice of. We look forward to more on this study in future issues, but right now, please, oh please, send us 25 reprints of pages 30 and 31 if they are available. If they are not, send one or two, or three—whatever you can spare. We’re going to make sure they get all the circulation possible in our area.

EUGENE D. HILL
General & Commercial Manager
WORZ, Orlando, Fla.

That Seeing vs. listening study you all dug up is much beloved by our salesmen. Things like that make people like that swear by your magazine. Keep it up!

CODY PFANSTIEHL
Director of Promotion and Press Information
WTOP, Washington
Dear Mr. P & G—and you too!

It's time to cut your radio talent costs!

With some 1700 licensed stations fighting for listeners, it's time we all realized that radio talent cannot justify the prices they're asking (even at currently lower figures).

The "geniuses" are kidding you!

You can buy better scripts than you're getting for less money. You can get better acting, better directing, better over-all production for less money.... IF you'll get off Broadway and Hollywood and Vine to find it.

Come to the "country" and find new sources!

Right now, we're doing 16 network and transcribed shows a week for sponsors, and they're TOP FLIGHT. Ask Ralston Purina, Frigidaire, Nabisco, Light Crust Flour, Jax Beer, and countless other advertisers.

We're doing dramatic shows, musical shows, and variety shows with fresh, new talent....sound scripting....and "major league" production. We're delivering our clients increased sales for only 60% the costs you're paying on even your least expensive productions.

Our dramatic shows get results ... cost less!

Take our new transcribed serial drama series "Second Spring". It's written by a writer you once paid $450 a week. It's directed by a former C. B. S. director. And the acting will amaze you. In one heavily populated market, "Second Spring" is given credit for a 128% increase in cracker sales. We doubt that it's that good; but the sponsor, a national advertiser, swears it's true. You can try it in some of your troublesome markets for as little as $2.50 per station.

Radio faces a new day....a day of scaled-down costs to adjust to scaled-down results. You sell a lot of soap out in the "country". Why not build a radio show out there, too?
Steel strike is major cloud in brighter business sky

With the coal miners back at work, Washington found the chief obstacle to substantial business recovery this fall to be the calling out of 500,000 steel workers on the pension issue. President Truman announced that he would make no further effort to intervene. He left settlement of the dispute in the hands of Cyrus S. Ching, director of the Federal Mediation and Conciliation Service.

Industrial production gained in September

Federal Reserve Board reported that September industrial production, which turned upward in August for the first time since last October, continued to move ahead last month. The August figure was 170%, as against 162% for July and 169% for June—compared with the 100% index base of the 1935-49 average. National Association of Purchasing Agents has found that 50% of plants surveyed will increase production schedules in October.

House group would increase postal rates $130,000,000

Including only a “mild” increase of $15,000,000 for second class rates, for magazines and newspapers, the House Post Office Committee is considering a bill to boost postal rates a total of $130,740,000 a year. The Senate P. O. Committee has approved a measure to raise rates by about $100,000,000—-with $10,000,000 of this coming from periodicals. Magazine and business paper groups made a strong fight last spring against large second class increases. Under the House bill first class rates would bring in $36,000,000 additional; third class—circulars, seeds, light catalogues—would rise $23,600,000; fourth class—parcel post and heavier catalogues—$10,000,000. Special services would rise $14,765,000.

Small businessmen see no harm in big business

Sixty-four per cent of small businessmen surveyed by Psychological Corporation, New York, believe that big business does more good than harm, and only 13% expressed themselves in the reverse. To the question as to what “group” caused them the most difficulties, 58% of the small businessmen said government bureaus, 20% said labor unions, and 20% large companies. . . . Dr. Wilford L. King, chairman of the Committee for Constitutional Government, told a Senate subcommittee that big business is not monopolizing the American economy.

TV and radio set production reaches new high mark

Following an early-summer decline, television set production in August climbed to the record level of 185,706, Radio Manufacturers Association announced. This figure was more than twice as large as the 79,551 sets produced in July. AM radio set production rose from 318,104 in July to 559,076 in August, and FM and FM-AM combinations increased from 23,343 to 64,179.

Devaluation will reduce United States exports

Devaluation of the British pound and other foreign currencies in the “pound orbit” will tend to stimulate their exports to the United States but to curtail our own. British cars, textiles, leather, chinaware, and French wines, etc., will be lower priced in this country. Because the dollar will buy about 30% more abroad, travel agencies are getting set for a record rush of U. S. tourists overseas. Travel advertising in this country by European countries and groups probably will be stepped up.

Airlines turn loss to profit; may increase advertising

In contrast with a net loss of $14,000,000 for the first nine months of 1948, four major airlines—American, United, Northwest and TWA—are expected to report a total $14,- 000,000 net profit for the parallel period of this year. Eastern Air Lines has made a profit right along. The airlines have found that, instead of spending most of their efforts battling for higher rates, they can do all right if they promote vigorously enough. Such devices as “air coach” services and special “family rates” have helped.

Consumer buying declines only 2% from record level

Consumer buying in the second quarter of 1949 was only 2% less than the record mark reached last winter, the Department of Commerce reports. Meanwhile, the department notes an upturn in consumer credit as an “important factor supporting the volume of consumer buying.” Business loans also started to move ahead again last month.

Retailers stress need to create demand

Despite a summer decline in sales, National Retail Dry Goods Association points to a growth of optimism among retailers. The merchants realize, NRDGA says, that “the retailer’s function is not merely to supply demand but likewise to create demand.”

Commerce forms advertising advisory committee

As the first step toward setting up an advertising service unit, the Department of Commerce will establish a permanent advisory committee. Temporary chairman is Paul B. West, president of Association of National Advertisers.

ON THE HILL

SPONSOR
# Compare

**Cost per Thousand Homes**

6:15 - 6:30 P.M. . . . Monday Thru Friday

For All Cleveland Regional Network Stations

<table>
<thead>
<tr>
<th>6:15 - 6:30 PM</th>
<th>WHK</th>
<th>NET. B</th>
<th>NET. C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hooper Average</td>
<td>8.55</td>
<td>5.65</td>
<td>4.75</td>
</tr>
<tr>
<td>Homes Primary Area</td>
<td>842,000</td>
<td>759,000</td>
<td>623,000</td>
</tr>
<tr>
<td>Homes Reached Daily</td>
<td>71,991</td>
<td>42,884</td>
<td>29,593</td>
</tr>
<tr>
<td>Cost per Program (Time Only)</td>
<td>$81.00</td>
<td>$121.50</td>
<td>$95.90</td>
</tr>
<tr>
<td>Cost per 1000 Homes</td>
<td>$1.11</td>
<td>$2.83</td>
<td>$3.24</td>
</tr>
</tbody>
</table>

**Available M.W.F.—See Your Raymer Representative About “Open Range”**

① Hooper—Fall-Winter 48-49
Winter-Spring 48-49

② Based on coverage patterns on file with FCC and BMB radio families 1946

③ Projected rating for primary area

10 October 1949
For the past decade Servel's new president, balding, energetic W. Paul Jones was one of the foremost competitors of the outfit he now bosses. As vice president of Philco Mr. Jones has been responsible for the effective promotion of electric refrigerators. In 1948 Philco had doubled its sales over the preceding year and was fast becoming one of the nation's leaders. Jones had streamlined the company in a craftsmanlike manner. Cynical critics claim that he was baited into the gas camp (Servel makes only gas refrigerators) by a fabulous salary offer. However, intimates of Jones are aware of his propensity for tackling challenging chores. It is characteristic of his boyish enthusiasm for accomplishment.

The 47-year-old executive is faced with a monumental task. Competing with a dozen electric refrigerator producers, Servel is outsold 10 to one. In addition to public reluctance to accept gas refrigerators, they are priced above the electric models. One of Jones' first jobs will be to slice the price differential to the absolute minimum. As an inventor who has patented several features to improve automatic refrigeration, Jones is convinced of the superiority of gas refrigerators. For the future, he plans a national advertising campaign to pepper the populace with the firm's slogan, "Stays Silent—Lasts Longer," which Servel hopes will become as popular as was Packard's "Ask the man who owns one."

In 1941 Servel had encouraging evidence that its gas product had dented the American market. Profits reached the $2,000,000 mark. With the war limiting the production of refrigerators, the company used radio for institutional advertising in order to retain its expanding foothold in the field. In 1943-44 Servel sponsored the Billie Burke Show. Using only radio spots in subsequent years, business boomed to a record high in 1948 when Servel netted $5,436,168. Of the $381,300 ad budget for the first seven months of 1949, $111,554 was expended to sponsor What's My Name? for 26 weeks. By year's end the total radio advertising budget is expected to reach an estimated $250,000.
On the afternoon of Thursday, September 22nd, at 4:00 p.m., the story was out. Liggett & Myers, which had just revived their king-sized brand of cigarettes, Fatima, from a thirty-year obscurity, was dropping Tales of Fatima on CBS and was picking up Dragnet, a two-fisted whodunit with a good summer rating record, on NBC. The announcement came as a surprise to many people at Liggett & Myers' agency, Newell-Emmett, to network executives at CBS, and to the broadcast advertising business in general.

There seemed to be no immediate reason. Basil Rathbone, star of Tales of Fatima, had been promoted by Liggett & Myers to the point where he was rapidly becoming a secondary trade-mark for the cigarette brand. The show, off to a bad start programwise with the first few broadcasts, had just added a new guest star policy, changed its format, and was doing fairly well when it came to ratings and sales pull. How, then, did NBC manage to snatch the Fatima billings from under the watchful eye of CBS?

The thinking on that one goes back to March, 1949. At that time, Liggett & Myers was doing some top-brass worrying about Tales of Fatima, which was not doing too well as far as ratings went on the 26 stations which carried it commercially. The program lacked focus (as reported to CBS and the client by Schwerin Research) and seemed somehow to be missing the mark. CBS, knowing that to sell Liggett & Myers a show you sell the client and not the agency first, came up with an interesting proposal. Plans at that time were in the works for Liggett & Myers to sponsor Bing Crosby in a 9:30-10 p.m. spot on Wednesdays nights on CBS. Why not, suggested CBS, buy the Groucho Marx show from 9:30 p.m. the same night, and sell—for the first time in network radio—two cigarette brands of a sponsor on a one-hour, back-to-back basis?

Liggett & Myers was receptive to the idea, but before the big tobacco firm could do anything about it, Groucho Marx was bought by Elgin-American. However, Liggett & Myers is one of those advertisers who, when a good idea is thrown at them, is willing to wait awhile to put it to work. From time to time, the idea of selling two cigarette brands in a one-hour time period was discussed at Liggett & Myers and with the higher echelon of Newell-Emmett. Somehow, NBC got wind of it.

A few weeks before the Tales of Fatima option was due to run out, NBC, its collective feathers a bit ruffled by recent CBS show and talent raids, decided to pull a quick one on the boys on Madison Avenue. NBC called on Liggett & Myers with an impressive pitch. Once before, NBC had tried to sell Liggett & Myers on using the Henry Morgan Show for Fatima, but the deal had gone awry at the last minute. This time, NBC was certain, nothing was going to go wrong.

NBC's deal: (1) Liggett & Myers was planning to put the Chesterfield Supper Club into a 10-11 p.m. time slot on Thursdays. NBC could get the 10:30-11 p.m. slot cleared for a new Liggett & Myers program as well, thus giving them a chance to utilize the back-to-back gimmick. (2) NBC's new crop of summer shows had a strongly-rated whodunit, Dragnet, which had been getting ratings in the 8.0-9.0 class, and it was available. (3) Liggett & Myers could sponsor Dragnet on 140 stations, get national coverage for newly revived Fatima brand, and get the 10% "full network" discount. Also, two half-hour shows in an hour period earned the one-hour discount.

Liggett & Myers bought. Dragnet started October 6.
For six years KVOO has been the only station out of the 120 used by Dr. LeGear to carry year-round advertising for this account! Why? — Year in, year out, Dr. LeGear (and all KVOO advertisers) know they can always count on KVOO for RESULTS!

Dr. J. D. LeGear Medicine Company

July 15, 1949

Mr. Sam B. Schneider
Para Service Director
Radio Station KVOO
Tulsa 3, Oklahoma

Dear Sam:

Congratulations on the fine job you and KVOO are doing selling Dr. LeGear's new approved FLY SPRAY.

As you probably realize, this product is on the air over a number of stations and is being pushed by other mediums of advertising. All of our salesmen are doing a good job of selling this item. This, naturally, speaks well for the product and for the sales force but, of course, the real test of effective advertising is unsolicited orders.

I just wanted to advise you that we have had more unsolicited orders for Dr. LeGear's FLY SPRAY from KVOO's primary area than from any other area that we cover. I want you to know that we all appreciate this very much and trust that you will keep up this "top-notch" selling.

Sincerely yours,

Dr. J. D. LeGear Medicine Co.

Dr. J. D. LeGear

IF IT'S RESPONSE YOU WANT YOU GET IT ON KVOO!

RADIO STATION KVOO

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS
OKLAHOMA'S GREATEST STATION

TULSA, OKLA.
### New National Selective Business

**SPONSOR**

<table>
<thead>
<tr>
<th>PRODUCT</th>
<th>AGENCY</th>
<th>STATIONS-MKTS</th>
<th>CAMPAIGN, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Cranberry</td>
<td>Estaur Cranberries</td>
<td>B&amp;K (N.Y.)</td>
<td>Indef (Supplementary campaign)</td>
</tr>
<tr>
<td>Exchange</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ace Mfg. Corp.</td>
<td>Croxley Refrigerator</td>
<td>Benton &amp; Broses</td>
<td>Indef (Heavy campaign; major markets only)</td>
</tr>
<tr>
<td>(Croxley Div.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Borden Co.</td>
<td>Burden’s Dog Food</td>
<td>Young &amp; Rubicon</td>
<td>26-30 sta; 15 mks* (Spotty half campaign)</td>
</tr>
<tr>
<td>Doyle Packing Co.</td>
<td>Strongheart Dog Food</td>
<td>John R. Roodan</td>
<td>15 sta; 15 mks* (Eastern mks only; may expand)</td>
</tr>
<tr>
<td>Emerson Drug Co.</td>
<td>Bromo-Seltzer</td>
<td>B&amp;K (N.Y.)</td>
<td>60 sta; 15 mks* (Limited half campaign)</td>
</tr>
<tr>
<td>Eskimo Ice Corp.</td>
<td>Ice cream pops</td>
<td>Buchanan (N.Y.)</td>
<td>11 sta; 9 mks* (Midwest campaign)</td>
</tr>
<tr>
<td>Hohberg Paper Mills</td>
<td>Consumer paper products</td>
<td>Conover-Haskell</td>
<td>Indef (Expanding Jan 1 into Midwest mks)</td>
</tr>
<tr>
<td>Lamont, Gerlock &amp; Co.</td>
<td>Nesbit Chocolate Bars</td>
<td>Nesbit &amp; Predors</td>
<td>Indef (Limited campaign; Eastern mks)</td>
</tr>
<tr>
<td>V. LaRosa &amp; Sons</td>
<td>Macaroni products</td>
<td>Keverwater, Western Baker (N.Y.)</td>
<td>Indef (Expanding in a few Northeast mks)</td>
</tr>
<tr>
<td>Lazard &amp; Myers</td>
<td>Chesterfields</td>
<td>Nesbit-Emmett (N.Y.)</td>
<td>5-10 sta; 5 mks (Pacific mks only; may expand)</td>
</tr>
<tr>
<td>Marlin Fireman’s Co.</td>
<td>Martin Ross Blinds</td>
<td>Duane James (N.Y.)</td>
<td>Indef (Major mks only)</td>
</tr>
<tr>
<td>Morton Salt Co.</td>
<td>Farm, industrial</td>
<td>Kevan Van Piersing-Dunlap (Mich.)</td>
<td>Indef (Major farm mks only)</td>
</tr>
<tr>
<td>(Smale Salt Div.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pharmacel, Inc.</td>
<td>Countertop cement</td>
<td>Duane James (N.Y.)</td>
<td>Indef (Major mks only)</td>
</tr>
<tr>
<td>Standard Lake, Inc.</td>
<td>Concrete Lintiment</td>
<td>Keverwater, Western &amp; Baker (N.Y.)</td>
<td>Indef (Major mks only)</td>
</tr>
<tr>
<td>Sterling Drug Co.</td>
<td>Dr. Caldwell’s Laxative</td>
<td>Sherman &amp; Marquette (Chi.)</td>
<td>200 sta; 150 mks (Renewal of earlier campaign, some new sta)</td>
</tr>
<tr>
<td>Swift &amp; Co.</td>
<td>Ice cream</td>
<td>Needham, Louis &amp; Brody (Chi.)</td>
<td>92 sta; 16 mks (Half campaign in plant areas)</td>
</tr>
<tr>
<td>Whitehall Pharmaceutical Co.</td>
<td>Guard’s Cold Tablets</td>
<td>Biers (N.Y.)</td>
<td>Indef (Major mks only)</td>
</tr>
</tbody>
</table>

*Station list set at present, although more may be added later.

(Fifteen weeks generally means a 15-week contract with options for 3 successive 15-week renewals. It’s subject to cancellation at the end of the 15-week period.)

### New and Renewed Television (Network and Selective)

**SPONSOR**

<table>
<thead>
<tr>
<th>AGENCY</th>
<th>NET OR STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alliance Mfg Co</td>
<td>WMBB, Clev.</td>
<td>Top Views in Sports: Sun 10:30-10:45 pm; Oct 2; 13 wks (n)</td>
</tr>
<tr>
<td>American Chicle Co</td>
<td>WMBT, N.Y.</td>
<td>Film spots: Sep 29; 13 wks (n)</td>
</tr>
<tr>
<td>American Fabrics Co</td>
<td>WBBU, N.Y.</td>
<td>Film spots: Oct 2; 13 wks (n)</td>
</tr>
<tr>
<td>Benson Watch Co</td>
<td>WBRE, N.Y.</td>
<td>Film spots: Oct 2; 52 wks (n)</td>
</tr>
<tr>
<td>Borden Co.</td>
<td>WBBU, N.Y.</td>
<td>Film spots: Oct 2; 52 wks (n)</td>
</tr>
<tr>
<td>BVD Corp</td>
<td>WBBU, N.Y.</td>
<td>Film spots: Oct 2; 52 wks (n)</td>
</tr>
<tr>
<td>Chevrolet Dealers</td>
<td>WCCSTV net</td>
<td>Penthouse Quiz: Thu 10:30-11 pm; Oct 1; 13 wks (n)</td>
</tr>
<tr>
<td>Coors Div of Ace Mfg Corp</td>
<td>WCCSTV net</td>
<td>This is Broadway: Sun 7:30-8:30 pm; Oct 2; 52 wks (n) 13 wks until Jan 1 (n)</td>
</tr>
</tbody>
</table>

*In next issue: New and Renewed on Networks, Sponsor Personnel Changes, National Broadcast Sales Executive Changes, New Agency Appointments*
Station Representation Changes

<table>
<thead>
<tr>
<th>STATION</th>
<th>AFFILIATION</th>
<th>NEW NATIONAL REPRESENTATIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>KBTX, Dallas</td>
<td>DaMont, Paramount</td>
<td>Adam Young Headley-Beed</td>
</tr>
<tr>
<td>WJAC-TV, Johnstown Pa</td>
<td>ABC, CBS, ABC, DaMont</td>
<td>Independent Metropolitan Sales</td>
</tr>
<tr>
<td>WPAL, Charleston, S. C.</td>
<td>CBS, MBS</td>
<td>John Blair Headley-Beed</td>
</tr>
<tr>
<td>WFAI, Tallahassee Fl.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WTVN, Columbus, O.</td>
<td></td>
<td></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>George A. Balduin</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roger Beach</td>
<td></td>
<td></td>
</tr>
<tr>
<td>W. P. Booth</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alan R. Burman</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert M. Campbell</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Greer Chace</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thomas R. Coleman</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Margaret E. Cooper</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank Conti Jr.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Glenn M. Cummings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joseph A. Dunbar III</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert C. Elyon</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edward Frank</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nat W. Hopkins</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Patricia James</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arthur A. Johnson</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Richard R. Long</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curtis C. Leehall</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dan J. Luden</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frederick A. Lung</td>
<td></td>
<td></td>
</tr>
<tr>
<td>James S. Mackie</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Richard L. Morris</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Peter J. Maclean</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scott Montgomery</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John A. Mullin</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edward S. Nauze</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charles Pearson</td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. Ryan Peterson</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank M. Phelps, Jr.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert E. Pelley</td>
<td></td>
<td></td>
</tr>
<tr>
<td>George R. Richardson</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Franklin S. Roberts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paul Schlesinger</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mark Schroeder</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert H. Schubert</td>
<td></td>
<td></td>
</tr>
<tr>
<td>G. J. Schupbach</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert Sedel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Warren Seal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harold R. Stark</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert F. Wald</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edward Whitby</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cyril Williams</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woodell Williams</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

New and Renewed Television

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET OR STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duffy Matt Co Inc (Cosmetics Product)</td>
<td>Young &amp; Rubicam</td>
<td>WABT, N. Y.</td>
<td>Film spots: Sept 19: 39 wk. (a)</td>
</tr>
<tr>
<td>Everclear Inc</td>
<td>Blum</td>
<td>WABT, N. Y.</td>
<td>Film spots: Sept 20: 13 wk. (a)</td>
</tr>
<tr>
<td>Ford Motor Co</td>
<td>Blum</td>
<td>WABT, N. Y.</td>
<td>Film spots: Sept 12: 52 wk. (a)</td>
</tr>
<tr>
<td>General Foods Corp (Biscuit Foods)</td>
<td>Young &amp; Rubicam</td>
<td>WCRB-TV, N. Y.</td>
<td>Film spots: Sept 22: 13 wk. (a)</td>
</tr>
<tr>
<td>The W. C. Gilbert Co (Mechanical Toys)</td>
<td>Bridge</td>
<td>WCRB-TV</td>
<td>Boar of the Fair: Mon 7:15 pm; Oct 21: 13 wk. (a)</td>
</tr>
<tr>
<td>Newell-Buckley Furniture Corp</td>
<td>LyleV</td>
<td>WCRB-TV net</td>
<td>People's Platform: Fri 10:10:30 pm; Oct 7: 52 wk. (a)</td>
</tr>
<tr>
<td>G. Krueger Brewing Co</td>
<td>Guer, Newell &amp;</td>
<td>WABT, N. Y.</td>
<td>Boxing: Th 9:30 pm to conclusion; Sept 29: 13 wk. (a)</td>
</tr>
<tr>
<td>Mail Pouch Tobacco Co</td>
<td>Walker-Dawson</td>
<td>BBDEO</td>
<td>Fishing and Hunting Club: Fri 9:30 pm; Sept 30: 13 wk. (a)</td>
</tr>
<tr>
<td>M. J. B. Co (Coffee)</td>
<td></td>
<td></td>
<td>Film spots: Sept 23: 13 wk. (a)</td>
</tr>
<tr>
<td>Pioneer Scientific Corp (Instruments)</td>
<td>Cayton</td>
<td>WABT, N. Y.</td>
<td>Film spots: Sept 21: 11 wk. (a)</td>
</tr>
<tr>
<td>Peter Paul Inc (Mondays)</td>
<td>N. George &amp; Keys</td>
<td>WABT, N. Y.</td>
<td>Film spots: Sept 19: 24 wk. (a)</td>
</tr>
<tr>
<td>Pepsi-Cola Co</td>
<td>Bissell, Wheeler</td>
<td>WABT, N. Y.</td>
<td>Film spots: Sept 6: 52 wk. (a)</td>
</tr>
<tr>
<td>Pequot Mills</td>
<td>Blum</td>
<td>WABT, N. Y.</td>
<td>Film spots: Oct 3: 52 wk. (a)</td>
</tr>
<tr>
<td>Shencoe Watch &amp; Clock Corp</td>
<td>Mores,</td>
<td>WPFL, N. Y.</td>
<td>Film spots: Oct 3: 13 wk. (a)</td>
</tr>
<tr>
<td>W. A. Sheaffer Pen Co</td>
<td>Boehm</td>
<td>WCIR-TV net</td>
<td>This Week in Sports: To 10:50:15 pm; Sept 20: 52 wk. (a)</td>
</tr>
<tr>
<td>Alexander Smith &amp; Son</td>
<td>Anderson, Davis &amp; Plate</td>
<td>WABR, Cleve...</td>
<td>Film spots: Sept 15: 13 wk. (a)</td>
</tr>
<tr>
<td>Ward Baking Co</td>
<td>J. Walter Thompson</td>
<td>WABR, Cleve...</td>
<td>Film spots: Sept 27: 52 wk. (a)</td>
</tr>
<tr>
<td>Western Biscuit Co</td>
<td>Colburn-Hulman</td>
<td>WABR, Cleve...</td>
<td>Film spots: Sept 13: 13 wk. (a)</td>
</tr>
<tr>
<td>Wee Gower &amp; Gold (Guild Wine)</td>
<td>Hunsinger-Coppe...</td>
<td>WABR, Cleve...</td>
<td>Film spots: Oct 1: 13 wk. (a)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>STATION</th>
<th>AFFILIATION</th>
<th>NEW NATIONAL REPRESENTATIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>KBTX, Dallas</td>
<td>DaMont, Paramount</td>
<td>Adam Young Headley-Beed</td>
</tr>
<tr>
<td>WJAC-TV, Johnstown Pa</td>
<td>ABC, CBS, ABC, DaMont</td>
<td>Independent Metropolitan Sales</td>
</tr>
<tr>
<td>WPAL, Charleston, S. C.</td>
<td>CBS, MBS</td>
<td>John Blair Headley-Beed</td>
</tr>
<tr>
<td>WFAI, Tallahassee Fl.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WTVN, Columbus, O.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Radio listening in Iowa has increased 213% since 1941!

This and other significant trends are features of the 1949 Iowa Radio Audience Survey.* For the twelfth consecutive year, this outstanding Survey continues to give a complete and accurate picture of radio in Iowa. It enables advertisers and agencies to determine Iowa's greatest radio value for any radio promotion, in any or all parts of the State!

This valuable book will be off the press in a few days. Write now to reserve 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—its 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 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
ONE STATE AND NORTH CAROLINA'S NUMBER 1 SALESMAN IS...

NORTH CAROLINA IS THE SOUTH'S NUMBER ONE STATE AND NORTH CAROLINA'S NUMBER 1 SALESMAN IS...

50,000 WATTS 680 KC NBC AFFILIATE

RALEIGH, N. C.
FREE & PETERS, INC.
NATIONAL REPRESENTATIVE

* also WPTF-FM *
Are ad budgets big enough?

Study of 69 leading companies shows that more advertising would build sales and reduce other costs

Five billion dollars are now spent annually by all advertisers in all media in the United States.

Critics of advertising cite this figure to emphasize the "waste" of advertising. They ignore the fact that advertising is the primary force in creating and maintaining and developing businesses. They don't dare try to guess what would happen to the nation's economy, and their own livelihood, if advertising were drastically reduced all along the line.

The $5 billion figure looks big. But actually, from several standpoints, there are sound reasons for believing that it isn't nearly big enough.

The overall ratio of all advertising and promotion to all the national income today is only about 2.1%. This is smaller than the 3.3% of 1938, when the nation's income was less than one-third as large. It is too small to support most companies — especially companies dealing in consumer products — in today's competitive, buyer's market. It is too small to support, and to help to reduce, the costs of personal salesmanship.

In the next decade, it would seem, advertising must be big and strong enough to assume a real pre-selling role. In fact, it is fast becoming mechanized selling. With self-service accounting for an increasing share of all retail business, advertisers must make doubly sure that their brands are known and accepted.

T. F. Flanagan, managing director of the National Association of Radio Station Representatives (and formerly president of Penn Tobacco Company, a substantial advertiser), has analyzed advertising expenditures against sales and other items in annual reports for 1948 of 69 leading national advertisers.

He chose these 69 from lists of the 150 top advertisers in network radio, magazines and newspapers, as compiled by Publishers Information Bu-
### Comparative Expenditures of Advertisers

<table>
<thead>
<tr>
<th>Advertiser</th>
<th>Ad ratio to sales volume</th>
<th>Ad ratio to profits</th>
<th>Profits</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Home Products</td>
<td>4%</td>
<td>80%</td>
<td>$9,100,000</td>
</tr>
<tr>
<td>Armour &amp; Co.</td>
<td>1/4 of 1%</td>
<td>(loss)</td>
<td></td>
</tr>
<tr>
<td>Avco Manufacturing</td>
<td>1 1/2%</td>
<td>25%</td>
<td>7,900,000</td>
</tr>
<tr>
<td>B. T. Babbitt</td>
<td>12%</td>
<td>nearly 100%</td>
<td>2,100,000</td>
</tr>
<tr>
<td>Bayuk Cigar</td>
<td>4%</td>
<td>nearly 70%</td>
<td>2,100,000</td>
</tr>
<tr>
<td>Bigelow-Sanford Carpet</td>
<td>1 1/2%</td>
<td>25%</td>
<td>5,200,000</td>
</tr>
<tr>
<td>Borden</td>
<td>1/3 of 1%</td>
<td>20%</td>
<td>19,200,000</td>
</tr>
<tr>
<td>Cannon Mills</td>
<td>1%</td>
<td>5%</td>
<td>26,100,000</td>
</tr>
<tr>
<td>Chesebrough Manufacturing</td>
<td>18%</td>
<td>16%</td>
<td>1,700,000</td>
</tr>
<tr>
<td>Chrysler</td>
<td>1/10th of 1%</td>
<td>8%</td>
<td>89,200,000</td>
</tr>
<tr>
<td>Distillers Corp.—Seagrams</td>
<td>1%</td>
<td>20%</td>
<td>54,700,000</td>
</tr>
<tr>
<td>du Pont</td>
<td>1/3d of 1%</td>
<td>2%</td>
<td>157,400,000</td>
</tr>
<tr>
<td>Eastman Kodak</td>
<td>1/2 of 1%</td>
<td>3%</td>
<td>55,500,000</td>
</tr>
<tr>
<td>Electric Auto-Lite</td>
<td>2/3ds of 1%</td>
<td>8%</td>
<td>12,200,000</td>
</tr>
<tr>
<td>EverSharp</td>
<td>10%</td>
<td>150%</td>
<td>1,200,000</td>
</tr>
<tr>
<td>Firestone Tire</td>
<td>1/3d of 1%</td>
<td>7%</td>
<td>27,700,000</td>
</tr>
<tr>
<td>General Foods</td>
<td>3%</td>
<td>65%</td>
<td>24,600,000</td>
</tr>
<tr>
<td>General Mills</td>
<td>2 1/2%</td>
<td>84%</td>
<td>13,000,000</td>
</tr>
<tr>
<td>General Motors</td>
<td>1/2 of 1%</td>
<td>7%</td>
<td>440,400,000</td>
</tr>
<tr>
<td>Glenmore Distillers</td>
<td>3%</td>
<td>50%</td>
<td>3,000,000</td>
</tr>
<tr>
<td>B. F. Goodrich Rubber</td>
<td>1/2 of 1%</td>
<td>10%</td>
<td>23,700,000</td>
</tr>
<tr>
<td>Goodyear Tire</td>
<td>1/2 of 1%</td>
<td>16%</td>
<td>24,000,000</td>
</tr>
<tr>
<td>H. J. Heinz</td>
<td>2%</td>
<td>50%</td>
<td>6,000,000</td>
</tr>
<tr>
<td>Hunt Foods</td>
<td>5%</td>
<td>500%</td>
<td>300,000</td>
</tr>
<tr>
<td>International Cellucotton</td>
<td>2 1/2%</td>
<td>25%</td>
<td>7,100,000</td>
</tr>
<tr>
<td>International Harvester</td>
<td>1/4 of 1%</td>
<td>4%</td>
<td>55,700,000</td>
</tr>
<tr>
<td>Johnson &amp; Johnson</td>
<td>2%</td>
<td>28%</td>
<td>11,400,000</td>
</tr>
<tr>
<td>Kaiser-Frazer</td>
<td>2%</td>
<td>50%</td>
<td>10,400,000</td>
</tr>
<tr>
<td>Kellogg</td>
<td>4%</td>
<td>40%</td>
<td>9,500,000</td>
</tr>
<tr>
<td>Libby, McNair &amp; Libby</td>
<td>2%</td>
<td>nearly 100%</td>
<td>3,800,000</td>
</tr>
<tr>
<td>Minnesota Valley Canning</td>
<td>12%</td>
<td>60%</td>
<td>1,800,000</td>
</tr>
<tr>
<td>Philip Morris</td>
<td>4%</td>
<td>50%</td>
<td>12,500,000</td>
</tr>
<tr>
<td>National Biscuit</td>
<td>1%</td>
<td>12%</td>
<td>22,700,000</td>
</tr>
<tr>
<td>National Dairy</td>
<td>1/2 of 1%</td>
<td>25%</td>
<td>25,400,000</td>
</tr>
<tr>
<td>National Distillers</td>
<td>2%</td>
<td>25%</td>
<td>26,900,000</td>
</tr>
<tr>
<td>Park &amp; Tilford</td>
<td>3%</td>
<td>85%</td>
<td>2,300,000</td>
</tr>
<tr>
<td>Parker Pen</td>
<td>10%</td>
<td>60%</td>
<td>2,100,000</td>
</tr>
<tr>
<td>Pet Milk</td>
<td>2/3 of 1%</td>
<td>40%</td>
<td>2,400,000</td>
</tr>
<tr>
<td>Philco</td>
<td>2 1/2%</td>
<td>70%</td>
<td>10,500,000</td>
</tr>
<tr>
<td>Pillsbury Mills</td>
<td>2%</td>
<td>90%</td>
<td>3,700,000</td>
</tr>
<tr>
<td>Quaker Oats</td>
<td>2%</td>
<td>70%</td>
<td>8,400,000</td>
</tr>
<tr>
<td>Reynolds Tobacco</td>
<td>1 1/3%</td>
<td>33%</td>
<td>34,600,000</td>
</tr>
<tr>
<td>RKO Radio Pictures</td>
<td>2%</td>
<td>200%</td>
<td>500,000</td>
</tr>
<tr>
<td>Ronson Lighters</td>
<td>4%</td>
<td>20%</td>
<td>5,400,000</td>
</tr>
<tr>
<td>Schenley Industries</td>
<td>2%</td>
<td>30%</td>
<td>29,500,000</td>
</tr>
<tr>
<td>R. B. Semler</td>
<td>50%</td>
<td>(loss)</td>
<td></td>
</tr>
<tr>
<td>Sheaffer Pen</td>
<td>5%</td>
<td>nearly 50%</td>
<td>2,500,000</td>
</tr>
<tr>
<td>Socony Vacuum</td>
<td>1/4 of 1%</td>
<td>1%</td>
<td>132,800,000</td>
</tr>
<tr>
<td>Studebaker</td>
<td>1/2 of 1%</td>
<td>15%</td>
<td>19,100,000</td>
</tr>
<tr>
<td>Swift &amp; Co.</td>
<td>1/4 of 1%</td>
<td>35%</td>
<td>27,900,000</td>
</tr>
<tr>
<td>Textron</td>
<td>1 1/3%</td>
<td>40%</td>
<td>7,000,000</td>
</tr>
<tr>
<td>U. S. Rubber</td>
<td>1/3 of 1%</td>
<td>8%</td>
<td>20,100,000</td>
</tr>
<tr>
<td>Willys-Overland</td>
<td>1%</td>
<td>20%</td>
<td>6,500,000</td>
</tr>
</tbody>
</table>

Reau and Media Records, because they were the only ones on which he could get complete data. For information on many of them he also went to the New York Stock Exchange.

(Some leading advertisers, such as Brown & Williamson Tobacco, Ford Motor, S. C. Johnson & Son, Lever Brothers and Nestle Milk Products, do not publish annual reports. Their shares are not publicly held.)

But the 69 were representative of leading advertisers. With two or three exceptions, their expenditures in these three media were more than $1,000,000.

Combined annual sales of all 69 in 1943 were more than $18 billion. Against this figure were total “selling, advertising, general, and administration expenses” (usually lumped into one item in annual reports), of about $2.4 billion, or about 13.4% of sales.

But advertising expenditures in these media were only $258,288,250—or only about 1.4% of sales volume, and only 10.7% of total “administration” costs.

The network radio figures published by PIB cover time costs only. Adding $70,000,000 for estimated network radio talent, for spot radio time and talent, and outdoor advertising, Mr. Flanagan found a “mass media” total for these 69 companies of $328,288,250. The projection of this last figure thus becomes 1.8% of sales volume and 13.7% of total “administration” costs.

Even with the addition of point-of-sale, direct mail, television, and other media, the advertising volume of these leading advertisers probably would not exceed 2.5% of sales.

For some of them—notably Borden and National Dairy, Armour and Swift, which maintain their own delivery systems, and National and Sunshine Biscuit, which sell direct to stores—costs of selling are the dominant factor in administration costs. But in many of the others the “physical” sales job also weighs heavily.

Among the score of leading advertisers whose ratio of advertising expenditures to administration costs was below the 10.7% average for the three media, were the Big Four rubber companies—Firestone, Goodrich, Goodyear, and United States Rubber—and California Packing (Del Monte), Heinz, and Pet Milk.

Also on the “below average” list were du Pont, Eastman Kodak, International Harvester, Johnson & John-
Advertisers with higher ratios

camels, like other tobacco firms, spends more in proportion to administration costs

All its advertising money is spent in proportion to administration costs.

Almost 50% of the Bayuk Cigar (Phillies) administration costs were for advertising, and the Bayuk advertising expenditure was 4% of sales and nearly 70% of profits. Bayuk devoted about 90% of its three-media expenditure last year to radio.

One-third of the Reynolds Tobacco (Camel) administration costs were for advertising. This was only about 15% of sales volume, but about 33% of net profits. Although detailed figures aren't available, similar ratios are reported to have obtained for American Tobacco and Liggett & Myers. All three spend more money in network radio than they do in newspapers or magazines. Reynolds has learned a lesson from its experience of 15 years ago, when it cut out all advertising "to save money." Sales dropped sharply.

(See page 40)

Advertisers with lower ratios

swift: High costs of selling bring big meat packer's proportion down to low level

int'l harvester has low ratio to sales due to distribution costs
over-all

Block Drug didn't add network radio to their tooth
advertising without knowing something ahead of time about the impact of
Amm-i-dent air commercials. Before committing roughly two-thirds of an
estimated $2,000,000 advertising budget to CBS's Burns & Allen, they satu-
rated a number of test markets with one-minute announcements and chain
breaks. What they learned helped an-
swer the question of how to spend the
bulk of the national ad budget. They
also discovered the kind of supplemen-
tary advertising best designed to back up the network advertising of Ammi-
dent.

The Ammi-i-dent air-test campaign
told radio-minded Block executives
that commercials describing their “new
model” dentifrice would get both at-
tention and action. They didn’t need
that evidence, however, to know the
spoken word would build sales for
their products. A special c.t. announce-
ment campaign for Allenru (an inter-
nal remedy for rheumatic aches and
pains) boosted sales 150% in adver-
tised areas. In some areas the one-
minute spots, aired only between 6:30
and 8:30 a.m., shot sales up 900%. This was in 1947. The overall sales of
Allenru continued to climb in 1948,
with the first four months of the year
showing a national increase of 31%
over the same period the previous year.

Sales increases of Poslam (a medi-
cated ointment). Allenru and Omega
Oil, all of which were strongly pro-
rated by radio, are described by the
company as “sensational.” Sales man-
ger Paul A. Woods of Collier Drug
Co., a Birmingham, Alabama, whole-
saler, wrote WAPI last year that with-
in a few weeks a campaign or five one-
minute announcements per week built
sales from a half-dozen cases of the
small-size Omega Oil and three cases
of the large size per month to 36 dozen
and 12 dozen cases respectively. “We
were not prepared for the tremendous
demand,” he wrote. Throughout the
South sales shot up 333% within four
months after start of the campaign.
Country-wide, Omega Oil sales about
doubled in the same period, while the
Poslam curve rose 15%. Block adver-
tising manager George J. Abram
wrote the agency (Redfield-Johnstone,
New York): “The radio commercials
you have prepared have played a most
important part in the fast growth of
these three products.”

The original Ammi-i-dent was on
the market about two years, sold pri-
marily through ethical channels. It was
not advertised. Block Drug Co., Inc.,
of Jersey City, N. J., bought it in No-
ember, 1943. It was not advertised for
the following three months, but sales
began to pick up automatically as a result of stories in consumer pub-
lications, climaxed by a piece in the
Reader’s Digest.

If we take “1” as a figure to repre-
sent sales at the time Block took over,
Amm-i-dent sales rose lazily on the
strength of magazine publicity on

---

I'M ON THE AIR

OVER

WMPS

68 On Your Radio

PLEASE put me on the counter . . . I'm a
fast mover with a big profit for you—
Mr. Druggist!

Allenru for RHEUMATIC PAIN

They're SHOUTING

ABOUT ME OVER

WDBJ

Yes, sir, Mr. Druggist—Almost every day your cus-
tomers are hearing about good old reliable me! I really
love your store, but I must be moving on — so how about
putting me on the counter. I'll be gone before you know it! Will you do it now — please!

STOCK BOTH SIZES • 35c • 60c

Block Drug Company has used selective radio for many products
Intensive promotion efforts to druggists have helped build distribution

SPONSOR
ammoniated dentifrices to a "20" by the end of January, 1949. The first advertising it got was a full-page spread in metropolitan dailies throughout the country tying in with the Reader's Digest story. The copy wasn't strong, but it zoomed sales to "85" (over the "1" of the preceding November) by the end of February.

By this time, Block Drug president Melvin A. Block, advertising manager George J. Abrams, and the agency, Cecil & Presbrey, New York, were ready with a test campaign of radio announcements and full-page space in selected markets. Two of the things they wanted to find out were:

Which media would give Ammi-dent the most instant mass acceptance (over-night, if possible)? In which should they concentrate the bulk of their funds in a national drive? The Block people have used local and regional radio with outstanding success for many of their products, including items in their line of cosmetics and toiletries. They knew what air-selling had already done for them. Cecil & Presbrey, one of the strongest newcomers in radio and TV selling, has pioneered new radio sales techniques for Phillip Morris (daytime radio), Speidel, and others.

But neither of these organizations is prone to jump to conclusions, despite their backlog of experience, without careful testing. Besides, with a product like Ammi-dent there were special problems. The characteristics of the product and what they are designed to accomplish required considerable explanation and verification. The sales pitch called for rather detailed presentation in order to establish in the prospect's mind the desired picture of the product's benefits.

Tests had shown the presentation called for such material as case-histories and pictures; technical pictures; graphs or charts; pictures of the product, etc. Most adult dentifrice users were on the blase side, a little inured to the plethora of similar claims of "regular" tooth paste and powder brands. Re-conditioning such users to the basic Ammi-dent claims of cavity prevention invited a Reader's Digest-Popular Science combination of anecdotal statement on product background and development, how it works, what it will do for humanity, etc.

The first national Ammi-dent copy to break was the tie-in with the Reader's Digest story last February. It utilized long, detailed copy. It got startling readership. Early the same month individual market tests began.

These tests, in such cities as Columbus and Toledo, Ohio, Ft. Wayne, Ind., Syracuse, N. Y., etc., were run simultaneously with an overall national newspaper campaign of full-page and 1000-line ads in about 250 papers.

Radio test cities got as many as 50 announcements per week for a month. Of the total number of announce-

( Please turn to page 60)
Tailor-made transcriptions

Advertisers from autos to breakfast foods find it pays to fit program to markets.

Five reasons why sponsors use custom commercials on syndicated e.t. shows:

1. Sponsor identification is invariably higher when the show's "mood" is unbroken.

2. Promotional tie-ins of all types pay off better when the client-star link is strong.

3. Costs are often the same, or even lower than hiring local announcers at AFRA rate.

4. "Customizing" an e.t. show adds prestige with listeners and local merchants.

5. Custom commercials with special themes are cheaper than an all-custom show.

There's nothing new about custom-made transcriptions. The first shows that reached the air on wax, back in the late 1920's, were custom-made to an advertiser's order. One of the earliest of these shows was a two-hour Christmas show, put together in Europe, by BBDSO for a bakery client. This show was a round-up, on 78 r.p.m. records, of such famous talent as the Grenadier's Band in London and the Sistine Choir in Rome. It did a bang-up one-shot promotional job, and started a whole cycle of special recordings and later, e.t.'s.

After a brief one-year period, in which newly-born recording companies ran around signing up stations to handle their transcribed or recorded programs on an exclusive basis, the NAB put a stop to this practice in 1929.

After 1929, the practice of tailor-making a show to an advertiser's order fell off. Many of the transcription firms who make their living mainly from syndicated e.t. shows came into the field, and most advertisers who decided to go non-network in their programming found that the growing list of syndicated e.t. shows could supply most of their wants.

There were a few exceptions during the early and middle 1930's. In 1937, Chevrolet, long a pioneer in any new form of broadcast advertising, commissioned the World Broadcasting e.t. firm (now a part of Fred Ziv's organization) to put together a 15-minute musical show called Musical Moments. The platters were placed on what, at that time, was the biggest national selective campaign in the history of radio. Some 450 stations were used to carry the show, which featured "name" musical
talent and the fiddling of Dave Rubinson.

In the late 1930's and in the 1940's, other sponsors used custom-made e.t.'s to do special market promotions, to introduce new products, or to sell seasonal products when network time was hard to buy or difficult to arrange. C. P. MacGregor, and later Les Mitchel, tailor-made the Skippy Hollywood Theater which is still boosting sales for that brand of peanut butter. Londonderry Ice Cream Mix was introduced in a custom-made e.t. show that featured the famous story-telling Lou Holtz and his "Lapidus" jokes. In the mid-1940's Standard Oil boosted seasonal sales for its Flit line of insecticides via e.t.s Coca-Cola used its Songs by Morton Downey on a custom-made basis, with live tags for local bottlers, after that show left the network air. The same soft-drink concern used an e.t. dramatization of Claudia. Rose Franken's wool-gathering young wife, to bolster sales.

In Cincinnati, the Kroger Company, one of the nation's largest grocery chains, has for more than a decade been doing a terrific merchandising and selling job with three custom-made soap operas on wax, which are sold by the producing company to other clients on a syndicated basis in non-Kroger territories.

Lew Parker, comedy star of the Broadway show Are You With It, sold Mennen shaving products on a tailor-made transcribed show. Bing Crosby, one of the owners of the packing firm that produces Minute-Maid Orange Juice, helped open up the entire field of fresh-frozen fruit juices with a five-minute e.t. show that sold Minute-Maid. Stanback powders received a terrific shot-in-the-arm a couple of years back with a 15-minute custom-made e.t. show, starring Peter Donald, which the headache-remedy firm found to be only slightly more expensive than doing the job with transcribed announcements and station breaks. There have been others, too, who have found that the increased impact and sponsor identification of a custom-made transcribed show is one of the most effective ways to sell a product on the air.

There are several degrees of "custom-made transcriptions." The fanciest, and of course the most expensive, method is to have a show created from the ground up and designed solely for one advertiser's product. The shows in this category, such as Electric Auto-Lite's dealer-sponsored Gasoline Alley, the Brand Name Foundation's The Name Speaks, the Carr Melody Bakers for Pennsylvania's big Carr Bakeries, are of general interest, but are aimed primarily at the audience that buys the product or service being air-promoted. A sort of compromise between this method of building a show from scratch and the long lists of available syndicated shows is the e.t. show with "customized commercials." Here, a regular syndicated show from the library of a transcription company is

(Please turn to page 56)
With more and more programs every week featuring America's leading negro singers, musicians and personalities, WDIA has become top choice with more than 1/2 MILLION NEGROES listening in its primary area. That's why WDIA is known everywhere as the station that's "OUT FRONT DOWN SOUTH." More and better programs are planned for the folks who listen and like WDIA in Memphis.

The forgotten 15,000,000

Ten billion a year Negro market is largely ignored by national advertisers

When a segment of the American population that is larger than the population of the entire Dominion of Canada is overlooked and under-developed by U. S. national advertisers and their agencies, something would seem to be wrong. In the case of America's 15,000,000 Negroes, something very definitely is.

There were 14,460,000 colored people in the United States two years ago, as against Canada's total population of 11,800,000. In numbers and in buying power the American Negro market is growing by the proverbial leaps and bounds. The generally accepted annual Negro income figure is $10,000.
100,000,000, although from a national survey conducted in 1946 by Edgar A. Steele, then director of research for the Research Company of America, the total is closer to $12,000,000,000.

Of this total, according to Steele's findings, $2,750,000,000 is spent for food, a round two billion for clothing, $750,000,000 for household, $300,000,000 for furniture—down to $100,000,000 for automobiles. In any advertiser's book that ought to represent a potent buyer's market—and yet very little is known of advertising techniques that will effectively sell the Negro. Steele's survey for the Research Company of America only three years ago was the first national study ever made of a population segment that increased 113% between 1940 and 1944.

A ten-billion-dollar income figure for any one market would, of course, mean very little to broadcast advertisers if the percentage of radio homes in that market were low. In the Negro market, however, ability to listen to radio sales messages more than matches ability to spend. Steele's breakdown of Negro radio homes in the ten most important Negro areas follows:

<table>
<thead>
<tr>
<th>Area</th>
<th>Have Radios</th>
<th>Have Not</th>
<th>Will Buy</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York</td>
<td>87.7%</td>
<td>11.6%</td>
<td>10.5%</td>
</tr>
<tr>
<td>Northern New Jersey</td>
<td>93.7%</td>
<td>3.6%</td>
<td>0.8%</td>
</tr>
<tr>
<td>Boston</td>
<td>92.0%</td>
<td>3.0%</td>
<td>2.9%</td>
</tr>
<tr>
<td>South Atlantic</td>
<td>84.8%</td>
<td>15.5%</td>
<td>2.9%</td>
</tr>
<tr>
<td>East South Central</td>
<td>68.4%</td>
<td>29.4%</td>
<td>2.9%</td>
</tr>
<tr>
<td>West South Central</td>
<td>96.2%</td>
<td>12.8%</td>
<td>2.8%</td>
</tr>
<tr>
<td>Pacific Coast</td>
<td>89.4%</td>
<td>10.6%</td>
<td>2.9%</td>
</tr>
<tr>
<td>East North Central</td>
<td>88.7%</td>
<td>7.9%</td>
<td>10.1%</td>
</tr>
<tr>
<td>West North Central</td>
<td>86.5%</td>
<td>13.5%</td>
<td>5.2%</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>81.3%</td>
<td>5.7%</td>
<td>60.9%</td>
</tr>
</tbody>
</table>

Reaching the Negro market through radio does not involve the same problems that are found in bringing American products to the attention of foreign-language groups in the U.S. The latter can't be "gotten to" via standard English-language radio techniques or American programs. But the American Negro speaks and understands the English language. Though in many places colored folk live as a "city within a city," though there are social segregation, economic and political barriers, civic and fraternal restrictions, there are nevertheless no such things as "segregated ears." The Negro sitting in front of his radio is able to hear and understand everything that his white fellow-American can. And he has the inclination and the money to buy the food, drug, clothing, household, and automotive products that are directly plugged to 125,000,000 other Americans whose skins are lighter.

Why, then, with no such obstacle as "segregated ears," with no barrier of foreign language, have national advertisers and their agencies consistently ignored a lucrative and constantly expanding market? Opinions among agency people and others who have attempted to study the situation range from the old bugaboo of prejudice to ignorance of the market.

Some advertisers and agencies realize they may possibly be passing up a good thing, but they feel that for them to research the Negro market would be too expensive and too difficult. While it's true that not a great deal is generally known about how to reach the Negro with effective radio advertising methods, advertisers do have sources for information on the overall colored picture, such as the Research Company of America, Joseph L. Wootton of Interstate United Newspapers, Inc.

The angle of race and color can't help entering any appraisal of the dark-skinned portion of America's population. Advertisers who themselves may have no personal bias feel that if they beamed part of their radio budget directly to the Negro audience they would lose among white buyers of their product what they might gain among the color. Obviously, a complete sociological tract could be derived from that angle, and where an advertiser is swayed by a consideration of racial discrimination, no amount of Negro-market research will influence him.

For the advertiser who does want to (Please turn to page 54)

Duke Ellington has sold goods both on Negro-market and national network programs.
Does your TV commercial click?

First Daniel Starch findings show that remembrance ranges from 98% to 11%

Cartoon and stop-motion techniques (B.V.D., Ajax Cleanser, etc.) and the service approach (Kool weather reports, Bulova time signals) rate top scores in the first TV commercial report to be released about October 20 by Daniel Starch & Staff. Ajax offering tested in the initial August survey was a network commercial. Kool, Bulova, and B.V.D. were all spots. Ads were scored on how well people remembered and liked them. An attempt was also made to measure their effect in creating brand acceptance.

The fact that the integrated, or blended, commercial came out second in esteem of the Starch sample doesn’t imply necessarily it’s a second-rate style of selling. Nor does the least well received — situations especially contrived for the sales talk — mean they can’t do a top-notch selling job.

Before one can estimate the future value, and some of the limitations of the Starch reports on TV commercials, it is wise to consider just what Dr. Starch’s reports actually attempt, and what that has to do with selling goods.

Research experts will take his techniques and sample apart to see if they are adequate for their purpose. Some won’t like the “aided recall” method of getting responses to TV ads seen during the week or month previous to the survey. Others will disapprove showing the person interviewed a sequence of still shots to represent a live or animated commercial. This article will not attempt to evaluate Dr. Starch’s techniques. It is probable, however, that most researchers will grant they are adequate for present purposes. Some will not agree that what the reports now attempt is sufficiently useful or accurate. Very few agencies or sponsors had seen the advance findings (the report was at the printers) as this story went to press, but a number of agencies and advertisers told Starch they felt almost anything that throws even a little light on the subject would be welcomed.

When a Starch investigator asks a person tone of two hundred men or two hundred women in New York, Chicago, Philadelphia, Boston at present) if he has seen the commercial represented by one to six stills photographed from the screen of a monitor set, the answer is assumed to establish that the ad is remembered. More than fifteen years ago Dr. Starch reasoned that since no one could read an ad he hadn’t been exposed to, the first step was to determine if he had seen it.

Since both a TV commercial and a magazine ad are set between editorial or entertainment matter in a roughly similar manner, adaptation of the readership studies to TV seemed logical. Another point of correspondence is the kinship of the magazine ad to the blended commercial. Generally the magazine ad is reasonably appropriate in style and subject matter to the majority of a publication’s readers, as is the blended commercial to the followers of the program in which it appears.

Dr. Starch also reasoned that a commercial that inspired dislike wasn’t likely to be read with interest or thoroughness, if at all. So his TV commercial investigators put attitude questions to their subjects covering degrees of liking or disliking.

In the field of qualitative research there is a major distinction between liking something and believing the statements or claims involved. In other words, format, content, presentation, may be pleasing to a subject, even though he disbelieves or doubts the
truth of specific statements or claims.

The liking or pleasure one may feel for a commercial presentation is in a broad but quite definite sense its entertainment value. This is important to the extent that a commercial has to be entertaining to be "taken in." It will be interesting to note, a little further on, some commercials with a very low memory or liking score that got an extremely good "brand acceptance" score for viewers as compared with non-viewers.

These data are obtained by showing all respondents a card on which is listed a limited number of brands of one type of product. The top major brands are used, and usually include four manufacturers. If the product were tires, the names of four makes would be used.

The one being interviewed is first shown each product card and asked which one he would buy. His choice, whether listed or not (or any other answer he may make), is recorded.

After answering about all the products, he is then shown the commercial story boards (boards on which are pasted the sequences of pictures representing various stages of the commercial as seen on television), and asked, "Have you seen this commercial?" If he says yes, he is asked to select one of the following statements which best expresses his attitude towards it.

1. I like it so much that I look forward to seeing it.
2. I enjoy it whenever I happen to see it.
3. I have no feeling one way or the other.
4. I don't particularly like to see it.
5. I definitely dislike it or object to it.

(Please turn to page 42)
Highbrow music sells beer

Eleven-year "Tap-Time" series helps to lift Fort Pitt

volume from 82,000 to 1,200,000 barrels

Most broadcast advertising is better, when the president of the company keeps as far away from air policy as possible. The opposite is true in the case of the Fort Pitt Brewing Company. Ever since President Michael Berardino decided to become advertising and sales manager as well as chairman of the board and president, Fort Pitt and Old Shay beer and ale have increased their share of the consumer brew dollar, until today they're 11th among beers in the United States and they're still growing.

In 1938, when Berardino took over Fort Pitt, it was a poor third among local Pittsburgh beers with an annual output of 82,000 barrels. In 1948, Fort Pitt passed the 1,200,000 barrel mark. The first half of 1949 was 15% ahead of 1948. Broadcast advertising deserves a good share of the credit, for while today it receives only 35% of the Fort Pitt promotion dollar, it's the only advertising until the current campaign that appears to be different from competitive brews. Point-of-sale advertising in the brewing business usually takes 25% of each firm's advertising dollar. That's not true of Pennsylvania brewers, for state laws prohibit the sale of beer in groceries and other such retail outlets where a good part of a brewer's point-of-sale material is used. Penn state laws also limit the amount of point-of-sale advertising a brewer can do in a tavern to around $10 per year.

Pennsylvania beer must be sold in regular advertising media, and car cards and outdoor advertising get as much (35%) of Fort Pitt advertising money as radio. The other 30% goes to newspapers.

Brewers like to change their advertising agencies frequently. Fort Pitt has had the Pittsburgh office of Batten, Barton, Durstine and Osborn throughout its phenomenal 11-year rise.

Fort Pitt has likewise sponsored Tap Time right from the time (1938) that President Berardino reorganized the company. Tap Time is his baby. He was warned, when he first suggested it, "musical programs don't sell beer." He smiled at the warning then and his smile, when the subject comes up today, is even broader, for Tap Time, with Maurice Spitalny at the baton, has been the spearhead of Fort Pitt
broadcast advertising during the past 11 years.

It's the program, not the advertising, that's sold Fort Pitt and Old Shay beer. The commercials during the entire half-hour musical program are kept under two minutes. This is less than half of what is generally allotted commercial time in a normal half-hour program.

There has been some feeling that because one of the Spitalny brothers conducts the program it's strictly in the classical vein. Tap Time is a musical variety program, with the tunes running all the way from the special arrangements of the latest swing numbers (Kinder Sisters) to operatic arias with Martha Briney of the Pittsburgh Symphony and Pittsburg Opera. She's also sung with the New York City Center Opera Company.

The orchestra, while not of symphonic size (it's only 24 men), can handle most assignments with musical aplomb. It's as much at home with a fast rhythmical selection as it is with an old time classical favorite.

Tap Time enters the home at the family hour, 7:30-8 p.m. Its Hooperating is consistently ahead of similar national network programs. Fort Pitt expects the program to sell the product, not the "reminder" commercials. And it's been doing just that for over a decade.

While most beer advertisers change their broadcast advertising frequently, Fort Pitt goes along serving good beer and good music throughout the year. There are literally thousands of families who look upon Tap Time as part of their Tuesday evening living, and tune it as regularly as they wash the grime of Pittsburgh off their faces.

Fort Pitt beer is being sold far beyond the Pittsburgh Tri-state area. Tap Time was first heard over KDKA. In 1941 a 5-station West Virginia network was added. Tap Time is now heard over KDKA, WTAM (Cleveland); WBLK, Clarksburg, WPAR, Parkersburg, and WWVA, Wheeling, West Virginia; WKBO, Harrisburg, and WORK, York, Pennsylvania.

Regional networks are nothing new in beer advertising, but a beer-sponsored musical program over a regional network is. Tap Time does a good Fort Pitt job on all its stations for it never gets too high over the musical heads of its listeners, whether they be in Wheeling, West Virginia or Cleveland, Ohio.

It would be foolhardy to pretend that Tap Time alone has built Fort Pitt annual business of $29,477,000, and net profit, in 1943, of $1,515,215. It hasn't. Fort Pitt hasn't ignored the value of sportscasting nor of other media. Instead of fighting for big sports events, it sponsors two of the most popular sports announcers in the Pittsburgh area, Joe Tucker (WWSW) and Bob Prince (WAS). Prince does a 6 p.m. sports round-up every day and covers the waterfront. Prince makes a number of play-by-play programs and has a large sports following. The fact that he handles the Fort Pitt commercials himself contributes to the selling value of his daily Case of Sports.

Joe Tucker broadcasts the warm-up 15 minutes before the Pirates baseball games for Fort Pitt. Since many baseball followers tune in before the game starts, Tucker reaches them with Fort Pitt. In order to tie Joe Tucker and Bob Prince more firmly into Fort Pitt advertising, the company has them handle the play-by-play broadcasting of the home games of the Pittsburgh Hornets (hockey team). They both handle commercials as they both call goals and penalties. The sum total of the sponsorship of the "round-up," "warm-up" and hockey play-by-play has the end result of making Prince and Tucker mean Fort Pitt beer whenever they are on the air. That's nice going, if you can get it.

Fort Pitt doesn't stop with the sponsorship of sports shows and Tap Time. It has live and transcribed shows on the air in a number of markets where Fort Pitt and Old Shay beers are dis-

(Please turn to page 53)
...I know Fred Brokaw

You probably know him too if you are in this business. His many friends are really good friends. I guess it is not just because of his remarkable personality but because of his good, solid business sense.

I met him first a way back when he was a long, lanky, awkward freshman. We thought he was pretty good material for our fraternity up at Cornell. One night we invited him over for dinner just to "look him over". Later I planted myself in one of the upstairs studies. You see I was a senior then. As our boys were showing him the house they brought him in and conveniently disappeared. I asked Fred to sit down and after some discussion I had the honor of putting our pledge button on his lapel.

After he graduated he came to New York where I was already making progress in the advertising business. He asked me, "How do you get a job in this racket?" I objected to the name "racket" because I considered the business pretty important and liked to think it was a profession. I gave him the kind of advice a senior should give a freshman. Before I knew it he had a job selling magazine advertising. He made quite a name for himself and made friends who have never left him.

Then back early in 1933 I set up this radio representative business. Looking for the best man I could find, I took on Fred Brokaw. At first he was useless or worse. He couldn't seem to adjust himself to the lack of factual sales information that was characteristic of radio in those days. Then he came into my office one day and said, "I think I'll write an article about radio." I said, "You! You tell me you know nothing about radio." He wrote it and sold it to a national magazine. Among other letters one came from Deke Aylesworth, then president of N.B.C., inviting Fred to his office to meet John Royall, then in charge of programs. This probably helped Fred get his confidence, because from then on there was no question about his success in the broadcasting business.

I think most people in broadcasting know Fred Brokaw and share some of the feelings I have for him. We have been working together now for sixteen years. No man could have a more able, more agreeable, or more pleasant business partner.

Now Fred is going to Chicago to supervise our activities in the Middle West and West Coast. He is moving with his family and will make that his permanent home. I know he will be welcomed by his many old friends and soon make many new ones. He will have new responsibilities and new opportunities. Our vice-president Gar Packard will continue his very able work there as manager. I will miss Fred here in New York but his activities in Chicago, as resident partner, will balance our national organization. I know Fred Brokaw.

Paul H. Raymer Company, Inc.
RADIO AND TELEVISION ADVERTISING
New York Boston Detroit Chicago Hollywood San Francisco

10 OCTOBER 1949
Mr. Sponsor asks...

"Is TV developing any distinctive, popular program types of its own?"

Seymour Mintz | Director of Advertising
Admiral Corp., Chicago

The Picked Panel answers

Mr. Mintz

Slowly but surely, television is developing a personality of its own.

Mr. Kersta

For the most part, it is true that television programs today are a combination of all other entertainment media. Television showmanship is now in the process of digesting and refining vaudeville, theatre, movies, and radio techniques to fit the peculiar needs and limitations of the television screen. It has yet to evolve any distinct television program type, but it is making a start.

The challenge of the electron has been accepted. The gauntlet, thrown down by science, has been picked up by men and women of creative talent who have begun to reap a harvest from years of experimental planting.

Although we cannot yet put our finger on any distinctive television program type, perhaps the closest approach is instantaneous transmission of great public and sporting events. But it is the very physical nature of televising these events which marks them as distinctive. They are not staged exclusively for television.

Each day, however, the creative minds are coming up with new ideas and solutions to the problem of television entertainment. Already we can see, here and there, the touches which are "strictly television."

No longer does a drama find itself rudely transplanted and cropped to fit TV size. Instead, it is re-worked, redesigned to meet the stringent requirements of a 10-inch screen or a cramped television stage. What's more, the audience has grown more selective. No longer content to suffer hashed-up programs, it has demanded, and is starting to receive, programs designed for and executed within the television boundaries.

A certain combination of the traditional forms has taken place: a compression of drama, dance, and music, the blending of the radio newscast with the newsread; the constantly expanding use of the camera; the lessening reliance on the spoken word. These things herald the television program future. They are signs that the creative energy which brought, in turn, the theatre, motion picture, and radio to peaks of creative virtuosity, is now seizing hold of an even more complex problem of molding a living, vibrant medium of artful entertainment from a maze of lamps, tubes and cells.

The old forms paved the way. But this year we are seeing the old bring forth the new. The results are in many cases exciting, and in many instances they are disappointing. But the trend is on. The signs and indications are there. The television infant is being weaned. It is beginning to stand on its own feet and talk its own language.

Some day soon we may be able to say, "That's real television!"

NORAN E. KERSTA
V.p. in charge of radio, TV,
William H. Weintraub & Co.
New York

Any new entertainment form is certain to be derivative in its early stages of development. It is obvious that television is no exception. The heavy debt it owes to other media is apparent to even the most casual viewer. In the rush to build shows for the rapidly expanding television market, vehicles designed for the stage, screen, or radio were adapted in their entirety for television presentation. It is apparent that many of these productions, though possessed of considerable merit, cannot long continue to maintain wide audience interest in the face of competition presented by productions tailored specifically for the capabilities and limitations of TV.

It is certainly true that television is well on the way to developing distinctive popular program types and, although it is inevitable that they will borrow from other media, the total effect will be one of individuality.

In developing The Black Robe I have tried to combine elements that television is able to treat to best advantage. The intimacy of the medium, its confinement, and its realism lend themselves particularly to the documentary or semi-documentary type of approach. (This is not to say, of course, that television will necessarily be limited to such documentary presentations.)

The drama inherent in the night court of a large city provides a tremendous impact in a limited physical area—is by its very nature intimate and must be treated realistically. To
have attempted movie techniques in such a setting would have considerably weakened the presentation, and a stage technique could never have provided the intimacy which is so essential in this show. Only television could catch the subtleties of emotion, the nervousness, the self-conscious bravado, and the restrained emotion of these non-professionals portraying the humanity that parades before the magistrate in a night court.

The immediacy of the court scene in _The Black Robe_ could never be duplicated on film, and only on radio could an audience feel the same sense of participation in the life of the city that they do now on _The Black Robe_. It is obvious, however, that on radio the essential visual impact would be lost.

_The Black Robe_ is only one answer to television’s big question now. But it is an answer that we feel has been successful in developing a distinctive popular program type exclusively for television.

**Phillips H. Lord**
Phillips H. Lord, Inc.
New York

Everything has to have a starting point. The first automobiles looked like surreys with fringe on top. The first radio programs borrowed from the stage. It’s not surprising that the first television programs derived from ideas established by radio and movies. However, I don’t think there is any doubt that television, like everything else, is developing a style of its own. Don’t forget, though, that television is still young—even if the demands made of it by some people might confuse you into thinking that it was a medium of mature age.

Television will always resemble the movies, the stage and radio—simply because it is a combination of all of them. Television’s distinctiveness will stem from several factors which you might sum up as its “intimacy.” What had previously been public entertainment—in theaters—into the home. Obviously this calls for a more intimate tone and at the same time a broadening of interest because you are playing to family units.

I think I can best illustrate my point with one of our shows, the Olsen and Johnson “Fireball Fun-For-All.” There has been a definite evolution in their

(Please turn to page 38)
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.

GALLUP FINDS BOB HOPE FUNNIEST COMEDIAN
With no intention of going into audience ratings, George Gallup has come up with public opinion survey ranking Bob Hope as "funniest comedian" by two-to-one ratio over Milton Berle, second. Others, in order, were Jack Benny, Red Skelton, Fibber McGee and Molly, Abbott and Costello, Fred Allen, Amos 'n' Andy, Arthur Godfrey, Eddie Cantor.

23% of non-owners would buy TV sets soon
Marketscope Research Company, Newark, finds 23% of non-TV-set owners in New York metropolitan area expect to buy TV set in next six months. Ninety-five per cent of non-owners have viewed TV, with 55.9% viewing 2.5 hours or more at least three times a month.

NETWORK TIME SALES DIPPED 2.1% IN FIRST HALF
Gross time sales of four coast-to-coast AM nets in first half of 1949 totaled $112,862,890, reports Publishers Information Bureau. This was 2.1% less than $115,307,811 in first half of 1948.

WOR-TV MAKES DEBUT WITH WORLD SERIES
Formal debut of WOR-TV, as sixth New York metropoli-
tan TV station, was scheduled to be telecast of first game of World Series. Station will start evening programing on 11 October. WFMV-TV, Greensboro, claiming to be "first station in Carolina with live television," went on air 22 September with large-scale promotion campaign.

TV COSTS CAUSE AYER TO CHANGE ADVERTISING COMMISSION BASIS
Because of program TV production costs, N. W. Ayer & Son has shifted commission basis to clients from 16 2/3% on net cost of time and space and preparation to 15% of gross, basis charged by other agencies.
IT'S IMPORTANT that you consider these 65 South Texas counties as one, single, solitary market! That's what they ARE!

For food, clothing, general merchandise . . . for a thousand daily needs . . . people in this self-contained segment of Texas rely for distribution upon a single great city — San Antonio!

Just as San Antonio's lifelines of commerce flow forth in all directions, so does the penetrating signal of clear-channel WOAI. In these 65 counties, WOAI delivers a smashing 50 to 100% BMB Primary audience — BOTH DAY AND NIGHT!

According to C. E. Hooper's "Listening Area Coverage Index" of Fall 1948, WOAI takes you into more homes in these 65 counties than any other station . . . more by 2 to 1 in Daytime . . . more by 3 to 1 at Night.

Boasting 316,700-BMB 1949 Radio Families, the 1,337,500 people who make up this Self-Contained market rang up Retail Sales last year totaling well over $1,000,000,000!* Up 13.8% over the previous year!

Lassoed into a single, Billion-Dollar market . . . served by the single city of San Antonio . . . and by a single, clear-channel station, WOAI!

That's the story of these 65 self-contained counties. And, that's why advertisers acclaim WOAI as the "most economical means of selling more merchandise to more people who live, work and play in them!"

*Copr. 1949, Sales Management Survey of Buying Power; further reproduction not licensed.
...including your customers in Los Angeles County where total retail sales and total net effective buying income are the second highest in the nation.*
...over five million people listen to one station every week

KNX

Los Angeles • 50,000 Watts

COLUMBIA OWNED • Represented by RADIO SALES

*Sales Management Magazine, May 10, 1949
Mr. Sponsor Asks
(Continued from page 33)

format in the few months that they have been on television. Originally using the same broad techniques they changed their approach, moving toward a format that is more personal.

In the theater they wandered all over a large stage and used the entire auditorium. Study of the kinescopes of early programs made it evident that such activity created a barrier between the performers and the home audience. The result has been to limit the area of activity, which in turn means tighter comedy, both visual and spoken.

It would take a necromancer with a super-powered crystal ball to predict exactly what style television will assume, because technical developments will no doubt be influential. But the fact that it moves right into your living room must get first consideration.

Milton Berle, for instance, is still Berle, but not the same comic you saw in night clubs. Perhaps my meaning will be clearer when I point out that children are among his staunchest admirers, while he still retains his popularity with adults who saw him in night clubs and is equally popular with adults who don't know what a night club is.

In addition to that, the way television devours talent and material, it is bound to develop a program style of its own, though exactly what form it will take I wouldn't care to hazard beyond these things which are indicated by experience.

Myron P. Kirk
V.p. in charge of radio, TV
Kudner Agency, New York

While television may not have developed any recognizable new program types, it seems to be blending various entertainment forms into a TV format which is peculiar unto itself.

Drama, most certainly, has begun to come of age on TV. Television dramatic shows are numerous, and, in many cases, of excellent quality. They possess the visual art which radio, of necessity, lacks. They are trimmed of superfluous action through TV's time limitations. And, in addition, TV drama has the impact of a front row seat for everybody in the house. I believe drama on television will do much to raise the theatrical level on a national basis.

Some sort of news approach is now being gingerly attempted on TV screens. What will develop is a question, but there's no doubt about the forthcoming appearance of excellent remote and studio news shows on the medium. Children's shows, too, are beginning to shape up effectively on TV.

It seems to me that the flood of quizzes, audience participation shows, and giveaways will recede in the near future, leaving only the strongest entrants in each field.

All in all, while TV hasn't too much to boast about as a creative medium to date, I believe that the story is just unfolding. There will be new types of programming developed for TV, composed of the best elements of all entertainment media.

William B. Lewis
V.p., Kenyon & Eckhardt
New York
2. **THE DAIRY INDUSTRY** is developing fast in Louisiana. With year-round pasturage and growing markets, it's adding millions to the state's diversified farm income. Another reason why WWL - land exceeds the national average in increased income, increased buying power, and general prosperity.

3. **WWL'S COVERAGE OF THE DEEP SOUTH**

50,000 watts—high-power, affording advertisers low-cost dominance of this new-rich market.

**3 Beauties of the Deep South**

1. **ST. JOHN PLANTATION**, near St. Martinsville, Louisiana, was built in 1828 by Alexandre Etienne de Clouet. Since 1887, St. John has been owned by a prominent New Orleans family, who have faithfully preserved the grace and dignity of its ante-bellum architecture.
ADVERTISING BUDGETS
(Continued from page 19)

Today, Reynolds is the largest advertiser of the three.

Philip Morris, which has had the largest percentage increase in sales of tobacco's Big Five in the last eighteen months, devoted nearly 50% of administration costs to advertising in 1948. Philip Morris spent about 4% of sales for advertising (predominantly in radio). Its ratio of advertising to profits was about 50%.

The highest advertising proportion was in the case of R. B. Semler, Inc., which last year spent twice as much for advertising as for all administration costs. Advertising also represented nearly 50% of sales. The only fly in the Kremil, however, was the fact that, despite a three-media expenditure of $920,455 (nearly all in radio), Semler had a net loss of $61,594.

On the other extreme, all of the 20 companies which had a below-average ratio of advertising to administration costs (except California Packing, Heinz, Johnson & Johnson, and RKO Radio) had a ratio of advertising to sales volume of less than 1%. Most of them also had a smaller ratio of advertising to net profits.

Du Pont, Eastman Kodak, and International Harvester are so dominant in their industries that they may feel they don’t have to advertise, competitively. But, even so, they do advertise, to some extent, to introduce new products and to extend the use of established ones. Eastman has never used radio, but might use television. Despite the long-standing “Cavalcade” program on NBC, du Pont still spends more money in magazines and farm papers. Harvester, in recent year, has become a consistent network radio advertiser, but it also spends the bulk of its money in magazines.

Among the companies whose expenditures in the three media were 2% or more of sales were Bendix Home Appliances, Chesebrough, Eversharp, General Foods, General Mills, Glenmore Distillers, Hunt Foods, International Cellucotton, Johnson & Johnson, Kellogg, Libby, Minnesota Valley Canning, National Distillers, Park & Tilford, Parker Pen, Philco, Pillsbury, Quaker Oats, Ronson Lighters, Schenley, Sheaffer Pen.

Four of these 21 are primarily distillers, and nearly all radio and TV stations won’t accept liquor. International Cellucotton can’t get on the air.

Would you spend home demonstrations?
Advertising costs are often computed on a basis of cost per thousand potential listeners (or readers). Sales demonstration costs usually are not. Most firms whose products are home-demonstrated spend at least $2.00 per individual demonstration to make their products known.

Today every advertiser may demonstrate his product simultaneously in thousands of homes for less than one twentieth of a cent per demonstration . . . through SPOT TELEVISION. A full 60-second demonstration on all eight major television stations represented by NBC Spot Sales* totals only $730. Your potential audience is nearly six million people in 1,620,000 homes.

Your demonstration salesman on television is a welcome guest in these homes. Your product is demonstrated to the entire family purchasing board. No more favorable circumstances can surround the presentation of your product than home-demonstration by SPOT TELEVISION.

| *WNBT New York | 2,718,000 |
| WPTZ Philadelphia | 774,000 |
| KNBH Hollywood | 673,200 |
| WNBQ Chicago | 640,800 |
| WBZ-TV Boston | 450,000 |
| WNBK Cleveland | 271,800 |
| WNBW Washington | 206,640 |
| WRGB Schenectady | 104,760 |
| **Total** | 5,839,200 |

**NBC**

**SPOT SALES**

New York • Chicago • Cleveland • Hollywood
San Francisco • Washington • Denver

*NBC Research Dept. Estimates—September, 1949

45 cents for a thousand

for the same reason. Of the remaining 16, however, eight were listed as spending the most money in network radio time: Chesbrough, Eversharp, General Foods, General Mills, Libby, Quaker Oats, Ronson, and Sheaffer.

Bendix, Kellogg, Philco, and Pillsbury were reported as using newspapers primarily, and Hunt Foods, Johnson & Johnson, Minnesota Valley, and Parker Pens spent chiefly in magazines. But if time costs were added (they average about 57%), Philco also would be in the radio column. Thus more than half of this group of more vigorous advertisers find radio their best medium. Although not included in these data, soap’s Big Three—Colgate, Lever, and P&G—collectively invest much more in radio (network and selective) than in any other medium. P&G, largest advertiser of all, last year used about $18,000,000 in network radio time, out of a three-media total of $31,600,000.

Other leading advertisers are not covered because they spend the bulk of their money in selective radio, for which dollar estimates aren’t available. Among these are Benrus and Bulova.

It is interesting to note that among the 50 largest advertisers in the combined PIB-Media Records lists for 1948, all but four distillers and Heinz and Johnson &Johnson used network radio. These last two, however, employed selective radio, and Heinz has just returned to network.

The point is that, whatever the media employed, most large advertisers don’t appear to advertise enough. The creative force of advertising has been shackled by the weight of administration and selling costs.

In these days of tough selling, some companies might try increasing advertising, say, 25%, instead of trying to increase sales forces or number of retail outlets. Mass advertising can call on prospects for one cent or less each. It can get the prospect’s eye and ear in a favorable mood. It does not have to stick its foot in the door.

If the nation’s 5,000,000 salesmen were paid an average of only $60 a week or $3,000 a year—and most of them get more than that—their combined costs in earnings alone would be $15 billion, or three times the amount now spent for all advertising. To this must be added billions for travel and other expenses.

Doesn’t advertising, for pre-selling, look cheap at the price? ** ***
TV COMMERCIALS

(Continued from page 27)

If he should answer 4 or 5, the interviewer asks what he dislikes about the commercial. Most common reasons for “dislike” or “object to” in the first report are “Been on too long—tired of seeing it”—“Commercial itself is too long” and words meaning “boring, tiresome, monotonous, etc.” Men volunteer quite bitter complaints about commercials on sports events that run over into or obscure the action of the game.

These and other incidental items were collected by the interviewers as they gathered their information for the main report on how many remembered seeing a commercial, how they liked it, and what their brand preferences were. Radio research units at Young & Rubicam, BBDO, McCann-Erickson (all New York) and others have studied the role of believability in getting response to a commercial.

Since the Starch reports on TV commercials do not try to check credibility of the ads, the reports must be judged on the utility of what they do attempt. They are at present the only continuing reports on the audio-video sales pitch.

One of the numerous contradictions (or what seem to be contradictions) that make this first report both a puzzle and a teaser for future issues is brand acceptance for Simmons mattresses. Viewers preferred it 71% to 51% for non-viewers. Yet it had a rather low memory score for both men and women, compared to other products in the group. Women liked and remembered it only a little better than men. Could it be this ad had high believability for those interested, and that this showed up in the brand acceptance column?

Ajax Cleanser, with a very high memory-liking score, also showed up considerably stronger with viewers than non-viewers for brand acceptance. Yet Admiral Refrigerators with twice the score for memory (both men and women) and 20 points less for liking than Ajax, had a very low brand acceptance score. Viewer preference outweighed non-viewer by only one point, 13% to 12%.

In the automotive category the amazing similarity of men and women’s reactions to Auto-Lite Spark Plugs stands out. This is especially interesting in

(Please turn to page 44)

SOUTHWEST VIRGINIA'S Pioneer Radio Station

"PROOF of the PUDDING"

Because Local advertisers know that WDBJ excels in coverage, distribution and RESULTS in Roanoke and Southwestern Virginia*, 34 LOCAL accounts have maintained continuous advertising schedules from 5 to 15 years on WDBJ.

*Ask your Free & Peters Colonel for survey material.

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

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

WDBJ CBS - 5000 WATTS - 960 KC
Owned and Operated by the TIMES-WORLD CORPORATION
ROANOKE, VA.
FREE & PETERS, INC., National Representatives
Reminder...for a COFFEE packer:

SPOT RADIO keeps sales perking...

from Roaster, to Grocer, to Housewife!

On big-volume, frequent-purchase products like coffee, you've got to have frequent, hard-hitting advertising to keep the sales pot boiling. Sounds like Spot Radio, and Spot Radio it is for many, many national and regional roasters!

They find that Spot Radio's repetitive selling keeps housewives buying day after day. They find that Spot Radio's flexibility, combined with radio's impact, gets needed results quickly in every market. Most important, they find the sales Spot Radio builds are profitable sales.

Spot Radio sells coffee. It will sell your product, too. The man to see about making Spot Radio sell its hardest and best is your John Blair Man. Ask him today!

ASK YOUR JOHN BLAIR MAN!

JOHN BLAIR & COMPANY

OFFICES IN CHICAGO - NEW YORK - DETROIT - ST. LOUIS - LOS ANGELES - SAN FRANCISCO

10 OCTOBER 1949
TV COMMERCIALS
(Continued from page 42)
view of the fact that researcher A. S. Bennett, in his study last year for True magazine, carefully demonstrated what was generally acknowledged, that women decide on the brands for only a minute fraction of such automotive items as spark plugs, tires, batteries, etc. There's no reason, of course, that what is pleasing to a man won't be pleasing in a commercial to a woman also. Were either, or both, convinced? Viewers favored Auto-Lite over non-viewers 26% to 15%. In fact, the viewers strongly favored all the TV advertised brands in this category.

Memory for cigarette commercials was about the same for both men and women except for Camels, which men remembered better 75% to 61% (both these figures are high scores. Lower scores are down in the thirties and less). Women were slightly more entertained by the cigarette commercials than the men were. Not Camel, but Chesterfield had the best brand acceptance figure with 36.7 to 23.7 in favor of the viewers. Camel and Lucky Strike had exactly the same figure each for viewers and non-viewers (11%-11% and 14%-14% respectively).

Heaviest dislike scores for any category were garnered by drug and toilet goods commercials. Both memory and attitude scores were considerably higher for women than for men, but on the whole were lowest of any other group.

Among the commercials rating highest for memory and credibility in the initial report, in addition to Bulova, B.V.D. and Ajax Cleanser already mentioned, are Peter Pan Peanut Butter, Lucky Strike, and Kool. Peter Pan and Ajax are network, Lucky Strike both network and spot, the rest spots. It's interesting to note these high-raters represent five different classes of products.

At the bottom of the memory-liking scale were an almost equally wide spread of products including Bisodol, Sal Hepatica, Velveeta, Kellogg's Corn Soya, Mounds, and Kolylos Tooth Paste. Mounds was the only spot in the group named. In fact there were only eight spots in the total of 36 commercials monitored during August. As a whole, they ranked high compared with network commercials for the same

Please turn to page 52

additional information
for buyers of time

Says one agency Vice-President, “When I'm considering any (spot) advertising, I always read the listings and advertising in STANDARD RATE & DATA for the vicinity I'm interested in.

“When I go to client conferences, I take STANDARD RATE with me. It's not unusual for a client to bring up questions about this or that station. I can always turn to STANDARD RATE and, if there's a good ad—an ad that gives me a clear picture of the facility—I can give the client good answers.”

Many other buyers of spot time have told us they find that the station Service-Ads* in SRDS make their job of deciding WHICH STATIONS easier—Service-Ads* like WSBT's illustrated here.

(NOTE TO STATION MANAGERS: The new "SPOT RADIO PROMOTION HANDBOOK" reports, interprets, and translates the buying experience of many radio users into effective ideas for times salesmen, direct mail, trade paper advertising, and Service-Ads*. Copies are available from us at a dollar each.)

SERVICE-ADS are ads that supplement listings in SRDS with useful information that helps buyers buy.

The National Authority Serving the Media Buying Function
Walter E. Botthof, Publisher
333 North Michigan Avenue, Chicago 1, Illinois
New York • San Francisco • Los Angeles

44

SPONSOR
"THE PEA APHID STRUCK the vetch crop here with all its might... Personnel of this unit began searching for ways and means of eradication. About all we knew about it was what we heard over your program... As a result of your broadcast, approximately 1,500 or 2,000 acres of vetch were dusted in this vicinity... 75 to 80 percent of the men who dusted got 95 to 100 percent kill."

J. L. COPPEDGE, Soil Conservation Service

"PEACHES ON MORE THAN 52,000 TREES near Mexia were ready for picking, but we didn’t have a market. The day after Murray mentioned the fact on his farm broadcast, trucks poured in from everywhere. Our crop was entirely sold out. WFAA did it, and we can’t thank you enough!"

RIP MCKENZIE, Mexia, Texas

"The radio program Murray Cox put on last year made A MILLION BUSHELS OF CORN this year."

W. A. MORGAN, County Agent, Henderson County
Only on CBS...

...do you hear the greatest performers in American radio

...do you get the biggest, and the biggest average, ratings in all radio
<table>
<thead>
<tr>
<th>Time</th>
<th>ABC</th>
<th>CBS</th>
<th>MBS</th>
<th>NBC</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SPONSORS**

October 1949
TV Companions in next issue

Sponsor Paragraph
October 1949
TV Cameragraph in next issue

<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Programs for October 1949.
Hugh Duffy
In Batting Average,
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>40.9</td>
<td>37.8</td>
<td>28.6</td>
</tr>
<tr>
<td>B</td>
<td>17.2</td>
<td>25.8</td>
<td>20.5</td>
</tr>
<tr>
<td>C</td>
<td>9.4</td>
<td>7.3</td>
<td>9.0</td>
</tr>
<tr>
<td>D</td>
<td>7.9</td>
<td>17.7</td>
<td>11.2</td>
</tr>
<tr>
<td>E</td>
<td>16.7</td>
<td>8.1</td>
<td>11.3</td>
</tr>
<tr>
<td>F</td>
<td>6.9</td>
<td>2.9</td>
<td></td>
</tr>
</tbody>
</table>

*In 1924 Hugh Duffy of the Boston National League team batted .438 for the season. Duffy's amazing major league average has never been topped since.*

Back in 1943 Rochester's first Hooperating reported the decided WHEC listener preference. WHEC's Hooperating leadership has never been topped since.

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

10 OCTOBER 1949
TV COMMERCIALS
(Continued from page 44)
period. Men and women agreed generally in rating product commercials named above either at top or bottom of the memory-liking ladder.

In all categories (five plus "miscellaneous," which included only Bulova and B.V.D.) the slight spread between reactions of men and women is notable. One might expect women to display definitely more interest in the food and beverage commercials. Actually there was little difference in either memory or attitude (men were a little more "indifferent"). Exceptions were Peter Pan Peanut Butter which women remembered better by 47% to 39%, and Velveeta, 56% to 43%

Should food commercials impress women more than men?

Peter Pan's brand acceptance among viewers was 30% to 12% for non-viewers. This appears to be an exceptional case of strong correlation between brand acceptance and the memory-liking factor. There was along with the verbal copy, it is interesting to note, a convincing "demonstration" of the product, including spreading it on a slice of bread. It is impossible to tell from the Starch interview anything about the relative influence of the visual and spoken part of the commercial on memory and liking. The trend, however, plotted from month to month and studied with other data (available from the Starch organization) cross-tabulated on IBM cards, can suggest useful lines for individual testing.

Attitudes of men and women showed up about the same for commercials in the household equipment and supplies group. Men remembered TV set ads better than women, but this didn't seem to affect their liking enough to raise the score above that of women viewers who saw the commercial.

Starch investigators report a trick of viewers to hunt commercials they don't like, especially those of the irritate-and-sell school. They simply switch the sound off, keep half an eye on the visual until commercial is over, then 'turn sound back on.'

If Dr. Starch can provide valid clues to what makes a TV commercial click or miss fire — viewers will say "thank you." Not to Dr. Starch, but to his clients, who will sell them more TV advertised products.

CENTRAL OHIO LISTENERS DEPEND UPON WBNS FOR SPORTS COVERAGE—
Columbus and Central Ohio are "Sports Crazy" . . . And for sports, like so many other events, they tune in WBNS. No station in Central Ohio can come near equaling this coverage. The Fall schedule includes the Ohio State University Football Games, High School Huddle, Cleveland Browns Pro Football, Leahy of Notre Dame, Red Barber's Clubhouse, Wes Foster Talks Football, Paul Brown on Football, Bill McKinney's Shell Digest and others. A sports fare served hot off the griddle to appease the appetites of the rabid fans in this community. Sports is only one of the many reasons why Central Ohio's favorite in radio is WBNS.

1949 OHIO STATE FAIR, A BIG EVENT, WITH WBNS PLAYING A PROMINENT PART—
This year the Ohio State Fair at Columbus was the greatest in history . . . And WBNS was there with its talent and inimitable showmanship. Folks from all parts of Ohio and the nation packed the WBNS outdoor playhouse to see and hear their favorite radio personalities. It was a superb public relations feature that helped build audience and good will for the station and its advertisers.

RUBENS CLOTHIERS—ANOTHER WBNS "EARLY WORM" SUCCESS STORY—
Irwin Johnson, the WBNS "Early Worm" has a way with him that has kept Central Ohio folks tuned to his program for ten years . . . In that ten years Rubens Clothiers have been one of the many consistent "Early Worm" sponsors . . . And, they have cashed-in too . . . From a small store they have expanded until today they rate as one of Columbus' leading men's clothiers. Rubens success has been duplicated many times by WBNS advertisers.

IN COLUMBUS IT'S
WBNS
POWER 5000 D-1000 N CBS
ASK JOHN BLAIR

COVERS CENTRAL OHIO

LOOKIN' FOR SOMETHING IN OGLE (Ky.)?

If you're peering into Kentucky, and eying towns like Ogle (Ky.) — then Mister, we suggest a Census Specialist. Our State's scattered towns don't have the people or the dough to cure the astigmatism of the sales curve.

WAVE focuses perfectly on the Louisville Trading Area. This 27-county area is a real eyeful — has a Net Effective Buying Income of over a billion dollars, and a standard of living 43% higher than the rest of the State. And all of it within WAVE's primary purview!

So why not stop squinting, and let us give you 20-20 vision?

LOUISVILLE'S

WAVE

FREE & PETERS, INC.
National Representatives

SPONSOR
BEER SYMPHONY

(Continued from page 29)

tributed. Each program is scheduled to do a specific job with a specific group of people.

Fort Pitt hasn’t ignored the television audience. Wrestling and boxing from Rainbow Arena in Chicago are sponsored over WDTV (Pittsburgh), WEWS (Cleveland) and WGAL (Lancaster, Pa.). WICU (Erie) receives only the boxing and WTVP (Columbus) has Fort Pitt sponsor the wrestling. Latter started 5 October. Fort Pitt presents a daily, except Sunday, five-minute telecast of news over WICU.

The company isn’t hidebound about any of its advertising. It knows that Tap Time sells its brands and brews. It knows that sports reach an audience that may not be music-minded. It knows that TV is a good suds seller.

Broadcast advertising has taught President Berardino a number of things. Among them is the fact that when advertising can do a public-service job at the same time that it’s doing a sales job, the latter is bound to be better than without it.

Recently Fort Pitt took to the air with a blimp. The airship, The Fort Pitt, carries on one side a stationary sign that flashes the words Fort Pitt other side it carries a moving sign Beer. That’s the commercial. On the width letters 18 feet high. It’s this sign that has the public-service slant. Civic organizations, charitable groups, community services, and any non-profit effort can have their messages on it.

Fort Pitt is as aggressive, if not more so, than most business today. It’s spending over $3,000,000 in a 1949 expansion program at Shreveport and Jeannette, Pennsylvania. As its plant facilities grow, its advertising is expanded. President Berardino has a credo, developed during the past 11 years, that guides his advertising policies. He constantly reminds his agency and staff that:

1: No one form of advertising will do as good a job as an intelligent utilization of all media;

2: A radio musical variety program is one of the most effective vehicles for selling brewery products;

3: When buying radio talent, buy the best, because if you don’t your competitors will;

4: A top-flight product is worthy of top-flight promotion.

SOME radio stations—and their advertisers—get thrown for a loss because they don’t really know their audiences!

Thanks to 24 years of work and study, KWKH does know its particular Southern audience, and the Mar.-Apr. ’49 Shreveport Hoopers prove it:

KWKH ranks first, Mornings, Afternoons and Evenings, in Share of Audience.

KWKH has a 34.3% greater Share of Audience than Second Ranking Station, for Total Rated Periods.

But Shreveport itself is only the smallest part of KWKH’s coverage in this big four-state area. Both mail-pull and BMB figures prove that KWKH gets high listenership throughout its prosperous rural areas, as well.

Let us send you any facts you need — today!

\[ \text{KWKH} \]

\[ \text{Texas} \]

\[ \text{SHREVEPORT} \]

\[ \text{LOUISIANA} \]

\[ \text{Arkansas} \]

\[ \text{Mississippi} \]

50,000 Watts \hspace{0.5cm} CBS

The Braham Company, Representatives

Henry Clay, General Manager

10 OCTOBER 1949
NEGRO MARKET
(Continued from page 25)

im particularly at the colored market there are plenty of pitfalls, but it can pay off (and has, at the local-station level, as Part II of this sponsor series will point out in the 24 October issue), if the advertiser can negotiate the tight rope from which the slightest slip will breed offense and militate against his product.

Many Negro performers get a mixed reception from Negroes themselves—particularly those who appear in minor or subservient positions to white people. Negro tastes vary, just as white do; some stars are popular with one group of their own race, yet unpopular with another. Others show a steady and sustained popularity among their own kind, as they do with whites.

Hattie McDaniel, as Beulah on the CBS Monday-through-Friday Drift (Procter & Gamble) program of the same name, showed a steady rise in her Hooperating last year, moving from 5.3 to 9.0, but it was impossible to determine how much of this was due to Negro listening. “Rochester,” on the Jack Benny show, Amos ‘n’ Andy (whites masquerading as Negroes) are as well liked by Negroes as they are by whites, yet there still is criticism in some quarters.

The Negro criticism of Miss McDaniel, “Rochester,” etc., usually stems from the fact that they are domestics in the home, subject to the orders, whims, and wishes of white people.

Negroes, more perhaps than most minority groups, are considerably touchy about the elements relating to the Negro race in advertising copy directed to them particularly. Whereas a picture of Joe DiMaggio endorsing Chesterfield cigarettes on the back cover of a Life or Look will cause no resentment among whites who know that the Yankee Clipper doesn’t smoke, the same endorsement on Our World’s or Ebony’s (both class Negro publications) back cover by the Dodgers’ Jackie Robinson will annoy a number of Negroes who see it. They know Robinson doesn’t smoke, either, and they feel that the use of his name and photo is too obvious.

It is significant of this “touchiness” among the colored regarding advertising copy that on programs aimed directly at Negro audiences by local stations there is virtually no advertising of hair-straightening or skin-blanching products, despite the tremendous sale of such products to Negroes. Colored newspapers and magazines run page after page of such advertising, but manufacturers of these products shy completely away from using the air to sell them.

Why? Because Negroes are sensitive about their use of this kind of “beauty” aid, and while mention of skin-whiteners and hair-straighteners is all right in printed media seen only by members of the colored race, Negroes would be embarrassed to think that whites might also be listening to a radio program plugging them.

Last year, when the Pepsi-Cola Company undertook to sell the colored market in a Negro-newspaper campaign, the soft-drink firm discovered one highly-significant fact in its preliminary study of that market. It found that the policy of segregation restricted Negroes from benefiting from competitive prices among established food and drink brands. Usually limited to marketing in neighborhood stores in her own specific locality, the Negro housewife was found to be impaled on the twin spikes of marked-up prices and inferior merchandise.

Negroes are practically forced to
shop in neighborhood stores, many of which don't carry recognized, established brand products. Radio could create a demand among colored people for known brands to the point where their neighborhood markets would find it necessary to stock those brands called for. There is also the further angle of the amount of food-buying done by Negro domestics for many white homes. A direct pitch to Negroes by leading food advertisers would, in those instances, sell both whites and Negroes.

There are many questions that must be answered intelligently by a national advertiser wanting to tap Negro incomes. He has to know how Negroes live in the particular locality he wants to reach. He has to know whether the Negro is interested in price, whether there are individual and peculiar elements in advertising copy relating to the Negro race that influence the Negro consumer—and what those elements are, and how to use them. He has to know what talent of their own color will appeal most to Negroes.

The answers to these and other questions important to the most effective development of the Negro market for national advertisers are slowly but steadily being learned on the local level, as more and more local stations begin to program specifically for their colored listeners. Negro disk jockeys are appearing in increasing numbers on stations throughout the country; the 20-odd of a year ago have now multiplied to more than 100. Radio cooking schools, luncheon services, home-maker programs conducted by Negroes for Negro listeners—one of the most effective means of dramatizing the colored market—are making their debuts on many local stations. The market is finally being recognized—but so far only on the local-retail level. As mentioned previously, sponsor will report on Negro programming at that level in its next issue.

But in the overall network and national selective picture the Negro and his important buying power are still very much in the background. That reaching the expansive Negro market presents problems and difficulties of a different and individual nature is undeniable. But the problems are soluble, if the effort is made to solve them.

It would seem that getting his share of a ten-billion-dollar market might interest a national advertiser enough to make that effort.

WMT has its finger on Dike (IOWA)

... and all the other 1058 communities within WMT's 2.5 mv line. It's a strong finger, carried on Iowa's best frequency, 600 kc. It's a finger that beckons listeners with exclusive CBS network shows, an informative finger kept on the pulse of the news via AP, UP, INS, and local correspondents throughout the state.

It's a finger that points the way to sales in Eastern Iowa, where agricultural income increased 33% last year and industrial income keeps up its steady growth.

Ask the Katz man to show you how a plug on WMT is better than a hole in your Eastern Iowa market.

WMT
CEDAR RAPIDS
5000 Watts 600 K.C. Day & Night
BASIC COLUMBIA NETWORK

WTIC
RAPIDS
5000 Watts 600 K.C. Day & Night
BASIC COLUMBIA NETWORK

WTIC DOMINATES
THE PROSPEROUS
SOUTHERN NEW ENGLAND MARKET

WTIC DOMINATES
THE PROSPEROUS
SOUTHERN NEW ENGLAND MARKET

WTIC's 50,000 WATTS REPRESENTED NATIONALLY BY WEED & CO.
**The Case of the Fast Moving Houses**

* A Salt Lake City realtor with a new development 12 miles outside the city wanted fast action. He came to us.

We short-waved a colorful on-the-spot description of the houses. With KDYL's big audience, this promotion did the job: 12 houses ranging in price from $7800 to $8750 were sold that afternoon!

KDYL and KDYL-TV get the same kind of quick results for all kinds of merchandise. Local advertisers found that out long ago.

**TRANSCRIPTIONS**

*(Continued from page 23)*

used as the basis of the project. A set of custom-made commercials (jingles, trick effects, name announcers, etc.) is then cut, usually in the same studio in which the original show was made (to get the correct balance), and are then used with the syndicated show. This field is wide open. Name talent from the show can be used to cut the commercials, to do special “signature and leader” themes.

In the case of an advertiser who has only a half-dozen or fewer markets to cover with an e.t. show on this basis, low-cost acetate e.t.'s will suffice for the commercial. The advertiser with a few more dollars to spend can get a bit fancier, and can have his commercials cut with name talent and pressed from the same type of masters that were used on the syndicated show.

The closest thing to a completely custom show that can be found outside of the genuine article is the re-recorded syndicated show. In this type of operation, the commercials to fill the open-ended portion of the library show are cut, new themes are made with the original talent, and special sign-offs are prepared. Then, the commercials and show are re-recorded under the best of engineering conditions onto a new master, pressings are made, and the result is a one-platter show.

The main drawback to the use of syndicated shows with custom-made commercials is not the factor of costs. For that matter, Harry S. Goodman offers name talent (who usually own a piece of the show, and thus avoid the AFRA union scale as strictly "performers") to do custom spots at what is actually double the AFRA scale per spot, which, when measured against the caliber of the talent, is not very much. Transcription Sales, one of the pioneers in this field, offers a custom service to advertisers whereby they can have 16 one-minute spots cut for as little as $200, giving the advertiser two double-sided 16-inch pressings. The only big hitch that is likely to occur is in the matter of available markets. Most well-known, high-rated e.t. shows that are sold by transcription firms on a syndicated basis are well-spotted around the country on a sponsored basis. An agency which tries to clear, say, ZF's "Boston Blackie" in 100 leading markets will find that only 40 or 50 of those markets can be cleared.

For one thing, the talent on the syndicated e.t. show is usually willing to work for less money, particularly when the talent either owns all or part of the show package itself. Besides, a series of custom-made commercials for several advertisers, something which can be done in a few hard days of work in a recording studio, add up to a goodly amount dollarwise for talent.

The most important money-saving factor is the question of local AFRA rates. The advertiser who uses an e.t. show in a good-sized list of major markets quickly finds that to get the quality of announcers he feels will do the right kind of job for his product he will have to audition a great many local announcers unless he wants to take the "staff announcer on duty" who may be selling the competition's product an hour or so later.

Some idea of the amount of identification possible with a typical 15-minute e.t. show with custom commercials can be found in the commercial structure of such a show. Generally, there is a ten-second opening, a one-minute opening commercial, a 30-40 second middle commercial, a one-minute closing commercial, and a 15-second closing spot. At least five times in a 15-minute show the tie-in between advertiser and star is made.

This can pay off in sales, all the way from a big regional or national advertiser down to a local-retail level. One local advertiser, the Lang Brothers Druggists of Paducah, Kentucky, had a set of commercials custom-made on the above basis by the late Singin' Sam and Transcription Sales, Inc.

R. L. Lang, one of the brothers, sat down and wrote TSI recently to report on the progress of the show. Said Lang: "Since I have been airing 'Reminiscing With Singin' Sam' my business has shown a big increase. Prescription business has more than doubled and all departments in my store are doing better than ever before. For the past several weeks, I've had to make arrangements for my clerks to work longer hours on Saturday and keep the store open later. Best of all, Sam has been responsible for a lot of my old customers returning to my store.

At the other end of the scale, custom e.t.'s are doing a real sales job for national advertisers. With sales increasingly harder to come by in the auto field, Chrysler recently had its agency, McCann-Erickson, put together what is currently the biggest deal in

*(Please turn to page 59)*
September 20, 1949

Mr. Keith Byerly
Sales Manager
WBTV
Charlotte, N. C.

Dear Mr. Byerly:

We are sure you will be happy to learn that after their first two months of advertising in an entirely new medium, all clients for whom we have scheduled television advertising are pleased with results, and we want to congratulate you on the fine impression WBTV is making in its opening weeks.

Specifically, Mr. Bernard Mark, president of the Hostess Venetian Blind Company of this city, has advised me that as a direct result of his television advertising, exclusive of newspaper and radio promotion, his firm has received $16,000 in immediate orders. An additional $41,000 may be forthcoming in contract business in the near future, which is also directly attributable to television advertising.

What seems somewhat unusual is that the schedule which brought about such fine, prompt results is a 60-second film run one time a week on Tuesday nights, costing our client $27.90 per week. The Hostess film, you will remember, plays up the extreme abuses that Hostess Venetian blinds will withstand.

As a result of the sound response our clients have received, we will continue to place new business with WBTV as quickly as our schedules permit.

With kind regards,

Cordially,

Walter J. Klein

SENSATIONAL SALES RESULTS now complete the television picture in the Carolinas! WBTV brings to 57 counties in North and South Carolina (with over 3,000,000 population) not only a brilliant new medium of entertainment — not only a powerful stimulant for Carolina business — but a new and enormously successful way of selling.

JEFFERSON STANDARD BROADCASTING COMPANY

First with Television for the Carolinas

REPRESENTED NATIONALLY BY RADIO SALES

10 OCTOBER 1949
A Monday ‘Must’
For Top Management...

Every Monday morning, hundreds of top radio executives start their working week by reading Martin Codel's newsletter, TELEVISION DIGEST. In only five years this service has become the “bible” of the policy-makers in every branch of TV... telecasting, manufacturing, distribution, and allied fields. Its list of subscribers is a literal “Who's Who” in TV and Radio.

TELEVISION DIGEST has reached this outstanding position because it does a thorough, authoritative job of reporting and analyzing trends and developments in TV... and does it in a minimum of reading time. If you need to know what's happening in America's fastest-growing industry, then you, too, should be a TELEVISION DIGEST subscriber.

A complete service • Weekly Newsletter • TV-AM-FM Directories • Weekly Addenda • Regular Supplements of Current and Permanent Reference Value

Write or Wire
for Samples & Rates
TRANSCRIPTIONS
(Continued from page 56)

custom e.t.'s. This vehicle is the Sammy Kaye Showroom, a 15-minute, thrice-weekly musical show on the lines of the Chesterfield Supper Club. Top talent is used throughout, and the show is of network caliber. The cost of sponsoring it on 375 stations is split between Chrysler, which pays most of the production costs, and the Chrysler-Plymouth dealers.

The show is a completely custom job from start to finish.

While almost any major recording company (Gordon M. Day, Harry S. Goodman, George Heid, Gasper-Gordon, Charles Stark, TSL Ziv, etc.) will make a completely custom show for an advertiser, the firm that is currently leading the field in this activity is the Custom Recording Service of NBC Radio-Recording. Since the library e.t.'s and the Thesaurus moved over to become a sales function of RCA, NBC has been pushing this service more.

NBC's shows are not all on the scale of an operation like Sammy Kaye Showroom. NBC's estimated costs on a low-cost, custom-made soap opera. for instance, including a cast of four or five actors, organist, script, studio rental, etc., and the finished record, are between $500-$600 per show. Masters are about $50 each, and each pressing (if the advertiser is using more than 50 markets) costs $1.55. This sounds high, but it depends entirely on the job being done. Syndicated shows can be placed on stations at costs as low as $5 (plus time charges and announcer's fee), but in major markets the show rental cost is often $75-$100 and up as high, in some cases, as $500-$1000.

Again, an advertiser, provided the job to be done is big enough to warrant the expenditure, can wind up saving money on a completely custom-made show. The commercials, of course, are on a custom basis, too. The show's announcer can do them at little or no extra charge, and production commercials, such as singing jingles, can be done at a lower cost than paying the going AFRA scale for straight local announcing. The completely custom show has been done by NBC for as few as one or two markets on a profitable basis, but its best application is for the sponsor who must have a given number of major markets on his station list, and who can't clear an existing syndicated show on all of them.

On the Air September 22
a new TELEVISION STATION

Serving North Carolina's
Rich Tri-City Market,

GREENSBORO
WINSTON-SALEM
HIGH POINT

Now, for the first time, WFMY-TV makes it possible to sell this rich area as one market.

AFILIATED WITH

CBS — NBC — ABC — Dumont
and First in the Carolinas with Live TV

Sales Representatives
HARRINGTON, RIGHTER and PARSONS, INC.
New York City
270 Park Avenue
MU-8-1185
Chicago
Tribune Tower
WH-4-0074

Owned and operated by
GREENSBORO DAILY NEWS — and — THE GREENSBORO RECORD

just published

CONSUMER MARKETS
1949-1950 Edition

The most complete, reliable and up-to-date compilation of consumer market data available in one place

The new 5RBS CONSUMER MARKETS gives easy access to the latest government and other authoritative state, county, and city market facts ... 1948 estimates along with 1940 Census data for trend comparisons ... per family and per capita relationships ... radio homes ... population density ... retail sales ... incomes ... farm and industrial activity and all other important indices regularly used by market and media men.

Standard formats makes use easy. States appear alphabetically. First, under each state, a special map shows counties, cities, county seats, radio and newspaper locations. Then the state data. Then the county data. Then the city data. Counties and cities are cross-referenced to the map.

You can extract any specific index, or you can get a complete picture of the economic makeup of any market in the U. S., the U. S. Territories and Possessions, Canada, the Philippines.

Once you use the 1949-1950 CONSUMER MARKETS you'll use it whenever market problems arise. Single copies $5.00 each.

CONSUMER MARKETS has "saved us hours of time," reports one Market and Media Research Director.

A Section of Standard Rate & Data Service
Walter E. Batthof, Publisher
333 North Michigan Avenue, Chicago 1, III.
New York · San Francisco · Los Angeles

10 OCTOBER 1949
AMM-I-DENT

(Continued from page 21)

ments, better than 80% were minute spots. The rest chain breaks. Breaks were not considered except where they could command extraordinary listener-ship at a time not adequately covered by a minute spot. This, of course, was because not as much could be told about the new product in a chain break as was felt desirable.

To give some of the technical background of the Amm-i-dent story, backed up with case histories, would have taken something more like a 15-minute documentary than a one-minute spot, and Cecil & Presbrey didn't try it. The typical spot announced that tooth decay could be reduced with a new tooth powder (or paste) discovery. It mentioned the two exclusive ingredients and linked the formula with the dentist-inventor who tried it on his own patients. It described regular brushing as the simple way to use the powder and gave a testimonial (commended by Parent's Magazine, etc.). These points simply emphasized, together with the price and information that Amm-i-dent could be purchased at drugstores, comprised the commercial.

In order to avoid wearing listeners out with the same talk throughout the month, these same points were woven into various dramatic bits with housewife, druggist, and announcer; three announcers; one announcer reading the copy straight; announcer reading in March of Time style.

About seven out of ten spots were transcribed. The live copy was handled by personalities, usually me's of women's participating programs. In fact, as many spots as possible were bought on personality programs with proven followings. The company believes strongly in the sales value of the personal touch of a commentator with a loyal following. Personalities like Margery Mills (New England Regional Network), Agnes Clark (WJR, Detroit's Mrs. Page), Margaret Arlen (WCBS, New York), and Mary Margaret McBride (WNYC, New York) helped get listeners excited about the new way to reduce tooth decay.

Some announcers had to do a little practicing before they could pronounce "reduce tooth decay" easily, but the company feels that tests amply demonstrated superiority of the phrase.

Block ad-manager George Abrams

is known as a bug on testing, Cecil & Presbrey's Sam Dalsimer agrees with him a hundred percent. Melvin Block (Block Drug president), together with Dalsimer and agency timebuyer Ted Kelly, decided to take the road and personally buy the time for these important tests. Block Drug has used thousands of radio hours in building acceptance and sales for its products. But this time everybody concerned wanted a personal hand in shaping these tests to see how the spoken commercial would fare in getting across the "new model" dentifrice.

They went over schedules with a fine-tooth comb. Here a popular newscaster felt he could reveal one of his 15 minutes to strengthen a period Abrams felt was a little weak; there a manager said frankly, "My healthiest spots are in the afternoon. You'll do better on WXXX in the mornings." One manager couldn't find the little black book in which his secretary kept his availabilities. But Abrams stuck around stubbornly until the secretary returned from lunch and produced the book.

In matched test cities in which no radio was used, approximately the
same amount spent for the month's radio campaign was poured into newspaper spreads in an overnight effort to make the population Ammi-ident-conscious. These spreads with the detailed copy, case histories, pictures, drawings, etc., succeeded in putting the initial story over, all in one "package." At the end of the test month, the simpler radio copy, often repeated, had snow-balled its effect in the radio-only cities so the sales curve was approximately the same.

Block already knew radio could sell cosmetics. But none of the other Block products with their successful radio history had characteristics that departed as did Ammi-ident so startlingly from "regular" items in their field. The tests helped satisfy both agency and client that the spoken word could do a major share of the selling for their entry into the $80,000,000 dentifrice market.

Amm-ident paste was introduced last July with tests similar to those used for the powder, and with similar results. Abrams is careful to point out that the difference between the time it took radio (about a month) to match the sales curve achieved by pouring the same amount of money all at once into full-page newspaper announcements isn't due alone to the concentration of impact. Such a concentration was feasible because of the variety of detailed material presented. The company claims undisputed leadership of the field for Ammi-ident powder and a close fourth for the paste—not just among ammoniated products but in the entire field including the "regulars."

Currently the lion's share of the budget (one third) devoted to printed media will go to magazines and the remaining portion to newspaper supplements. The magazines will feature movie-star testimonials that tie in with the radio slogan, "Are you reducing tooth decay with Ammi-ident ammoniated tooth paste?" The newspaper copy will continue to feature case histories.

Block Drug Co., a veteran in selling cosmetics and toiletries via the spoken word, was quietly confident in turning over the primary selling job to a prestige network show (Burns & Allen returned to the air for Ammi-ident over CBS stations 21 September, 10:00 p.m.). It's not a secret they expect radio to help them topple the reigning giants in the dentifrice field. 

---

**SUPERIORITY COMPLEX**

My husband, advertising manager of the Ding-Bat Company, used to be a nice fellow with just enough of an inferiority complex to make him easy to live with. Since he picked KXOK, sales have gone up so fast my husband thinks he's the smartest advertising manager in town. Now he has a superiority complex and he's positively obnoxious.

Unhappy Wife

Dear Unhappy Wife:

Maybe KXOK should have the superiority complex instead of your husband. During March, 1949, KXOK was within share of audience striking distance of first place in St. Louis. Briefly, this means KXOK delivers more Hooper audience per dollar than any other St. Louis network station. No wonder Ding-Bat products are going to town. When your husband checks KXOK's low-cost-Hooper point, KXOK's wide coverage, and KXOK's low-in-St. Louis rates, he'll be even cockier!

**KXOK, St. Louis**

630 on the dial

Basic ABC 5,000 Watts A "John Blair" station

---

10 OCTOBER 1949
SPONSOR SPEAKS

Don't Be Color Blind

Color TV will come—but probably not for years. And people who postpone buying sets and advertisers who delay getting into television until color arrives, will be losing, respectively, a lot of entertainment and sales.

As an art, a science, and a business, broadcasting never stands still. In AM and FM radio and in television, the engineers have made continuous improvements since the crystal-set days. So have the sponsors and the broadcasters and everyone else concerned. They will keep on making improvements.

Crystal sets did a sales job in their day. So will color TV, when it comes.

If advertisers had waited until broadcasting was “improved” or perfect before getting into it, they would not now be investing $500,000,000 a year in broadcast media.

Thousands of them didn’t wait—and they’re glad they didn’t. They grew with radio, and learned as they grew. Quite a few of them are learning and growing with TV now.

The current FCC hearings on color have confused some advertisers and the public, as well as broadcasters. Is color imminent? And when it comes, will it obsolete present methods and equipment?

The answer, in both cases, is no.

NAB President Justin Miller said recently that color TV, as a general service, is at least five years away. In this period, he added, present receivers will not be made obsolete by color.

The hearings, and then the tests, will take years.

Meanwhile, advertisers will find plenty of scope for their efforts in radio and in black-and-white TV.

With millions of good prospects ripe for their sales messages, they can hardly afford to wait five years to tackle them.

Decline of giveaways

The giveaways seem to be slipping.

By the time the courts have decided whether the FCC has the power to ban them, they may not have enough audience to make the ruling mean much.

C. E. Hooper’s mid-September audience report listed nothing that could be called a giveaway among the first 15 evening or top 10 daytime shows.

Not included, for example, is Stop the Music. Just a year ago (remember?) this giveaway had pushed up to rating leadership. In fact, it was practically showing Fred Allen and Edgar Bergen off the air. Being an ABC show, it was bringing pious pronouncements about the ethics of giveaways from executives of other networks.

The other day, an executive of Old Gold cigarettes, which has been a Stop the Music sponsor from the start, said that his company was glad to have Amateur Hour as an ace in the hole. While Stop the Music ratings were declining, Amateur Hour’s were gaining.

About that time George Gallup got around to finding what people thought of giveaways.

Twenty-two percent of Americans, he said, listen “often” to giveaway shows; 22% listen to them “once in a while,” and 22% listen “very seldom.” The remaining 36% “never listen” to them.

But if you add the nevers and the very seldoms, you find that 47% of listeners don’t really hear giveaways at all. Then add the “once in a while” group (and that could mean they hear one in 10 broadcasts of a program), and you get 73% who aren’t exactly giveaway fans.

Both the Gallup and the Hooper surveys were made at a time when giveaways had been given a publicity shot-in-the-arm by the current FCC ruling. Some people who didn’t usually listen to giveaways were listening then out of curiosity.

If the FCC wants to end giveaways, it might just stop talking about them.

Applause

To the ANA and Four A’s

The Association of National Advertisers and American Association of Advertising Agencies have done much in the last few years to make their meetings more worth while to the rank and file of their membership.

Among other things, they have recognized the growing importance of broadcasting in the advertising scheme.

The ANA will hold its annual meeting in New York 10-12 October. Subjects for reports and analysis include radio and television.

The Four A’s this month is holding regional conferences. The eastern conference at New York last week featured nine departmental meetings. At the top of the list was, “Where do radio and television go from here?” Participants included Arthur Pryor of BBDO; Charles Underhill of CBS; Spyros P. Skouras, president of 20th Century-Fox; John Crosby, radio and TV critic, New York Herald Tribune; Donald W. Stewart of the Texas Company; and Lou Cowan, producer.

In addition, the question, “What will television do to media values?” occupied the agencies’ overall media session. Pat Weaver of NBC and Bill Gittinger of CBS represented TV. Other speakers were Harold S. Barnes for newspapers; Frank Braucher for magazines, and Kerwin S. Fulton for outdoor.

Although still receiving only about one-twelfth of the national dollar volume in all media, broadcasting is getting a much larger share of advertiser and agency thinking and planning.
helping hand at
Benton & Bowles and SSC&B

Why do agencies (and advertisers) buy multiple copies of a trade magazine that sells at 50¢ a copy, $8 a year? The answer is use-value. And that's the only value in which SPONSOR is interested. SPONSOR is 100% devoted to the interests of buyers of broadcast advertising. It's the straight-line medium to them, the only one of its kind. Because SPONSOR is dedicated to use-value, it's an especially useful market place if you have an advertising message for national advertisers or their advertising agencies.

"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

"For up-to-date complete information we consider SPONSOR a must on our reading list of radio publications."

FRANK MINEHAN,
Vice President & Media Director

SPONSOR
40 West 52 Street, New York 19

For buyers of Radio and TV advertising
BE FIRST IN BOOMING HOUSTON

Where Katy Park Industrial Development Corporation is building a new 50 MILLION DOLLAR Center on 23 acres of the “closest in” industrial property in the City. This is just the latest* big industrial expansion in this Great Southwestern Metropolis, where ONE STATION LEADS IN ALL IMPORTANT CATEGORIES.

*at press time.

KPRC

FIRST in Hooper
FIRST in B M B
FIRST in the South’s First Market
To sell Houston and the great Gulf Coast Area ...
Buy KPRC
FIRST IN EVERYTHING THAT COUNTS

KPRC
HOUSTON

950 KILOCYCLES — 5000 WATTS

NBC and TQN on the Gulf Coast Jack Harris, Gen. Mgr. Represented Nationally by Edward Petry & Co.
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 $48,000 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 week-end 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
World Series gets record audience

Record 26,000,000 radio homes were tuned to current battle between Yanks and those embattled Dodgers, MBS reports from special Crossley survey. Nearly two-thirds -- 65.1% of all homes were tuned in one or more of five days, with a peak of 54.6% on Sunday, 9 October. Not included are millions who heard series in offices, factories, taverns; who saw it over 50-station East-Middle West video hookup, and on movie screens in New York, Chicago, Boston, Scranton and Milwaukee. Gillette Safety Razor and its agency, Maxon, Inc., are pretty pleased.

-Olsen & Johnson quit Buick show

Because they "need a rest at this time," Olsen & Johnson will end Buick Motors series on NBC-TV, through Kudner Agency, on 27 October. Not mentioned in formal announcement was high cost of such full-hour network TV shows. Another Kudner client, Texaco, considers possibility -- despite continued top ratings -- of putting Milton Berle show on NBC-TV every other week.

-Waltham sponsors ABC quiz show

Waltham Watch Co., currently in receivership, has decided sponsorship of "Share the Wealth," studio audience quiz show on ABC, may help solve its financial problems. Each contestant picks next from audience. Starting with $1 for correct answer to first question, prize doubles with each. If all 12 answer correctly they divide $6,144. Hirshon-Garf is agency...National Assn. of Radio Station Reps. made strong pitch to Waltham trustees last spring, on experience of Bulova, Benrus and others, to get Waltham in spot radio.

-Shouse would lift 50,000-watt limit

Radio broadcasting, facing TV competition, may have to lower program standards sharply unless FCC lifts "present archaic 50,000-watt ceiling on power," James D. Shouse, Crosley Broadcasting chairman, told Boston Conference on Distribution. "Some broadcasting units will have to be made stronger...to prevent complete deterioration of service to public."...Crosley's WLW, Cincinnati, formerly was only U.S. station with 500,000 watts.

-McConnell named NBC president

Further strengthening RCA control of its lusty subsidiary, Joseph H. McConnell, former executive v.p. of RCA, has been named president of NBC. Niles Trammell, president of NBC for nine years, takes new post of board chairman there.
| REPORTS...SPONSOR REPORTS...SPONSOR REPORTS...SPONSOR REPORTS...

| TV rates boosted with more audience | With about 2,500,000 receiving sets now in use, compared with 1,000,-000 early this year, most TV stations are raising rates. -- from 16% to 100%. On 1 December WFIL-TV, Philadelphia, will increase evening hour rate from present $500 to $1,000. NBC network of 25 stations will cost $11,675 an hour after 1 November, compared with present $8,500. Both WNBT and WJZ-TV, New York, are increasing from $1,500 to $2,000, and WOR-TV is starting at $1,200. ...Weed & Co. reports trend toward "class time," with 35 TV stations now offering A, B and C time; 28, A and B, and 26 -- mainly newcomers -- one class rate. |
| Helen Hayes quits "Electric Theater" | Following death of her daughter, Mary MacArthur, actress Helen Hayes has cancelled both scheduled Broadway production of "Good Housekeeping" and her part in "Electric Hour," sponsored by some 200 utilities on CBS through N. W. Ayer & Son. |
| WGY accepts beer and wine | WGY, General Electric's station in Schenectady, reverses long-standing policy against taking beer and wine advertising, to enable listeners to receive such programs as Blatz' "Duffy's Tavern" and Fabs' "Life of Riley." |
| Don Lee alters "Tello-Test" to giveaway rules | Although Don Lee's "Tello-Test" served as test case under FCC's proposed giveaway ban, West Coast regional network decided to comply with proposed FCC rules. In new version, "carryover" objection is met by using different jackpot question for each five-a-week show. Jackpot, however, will continue to grow until day's key question is answered. |
| TV gets 11.49% of all listeners | C. E. Hooper, Inc., has found that TV's share of all radio-TV audiences between 6 and 10 p.m. doubled in first eight months of 1949, from 5.41% in January to 11.49% in August. But radio still held healthy 88.51%. ...Effective 1 November, Program Hooperatings will be separated from TV to provide "consistent, comparative source of relative (radio) talent popularity. ...just as though TV had never happened." |
| Radio tube sales decline in year | Sales of radio receiving tubes in August totaled 13,505,940, compared with 10,117,925 in July, reports RMA. But August figure was more than 3,000,000 below 16,722,177 of August, 1948. More than half of current August volume was for new sets. |
| DuMont is cool to color TV | Allan B. DuMont looked at both RCA and CBS color TV methods, now being tested before FCC in Washington, and found them wanting. RCA test, Dr. DuMont said, "confirmed my previous opinion that color television is still many years away." ...CBS color propaganda emphasizes "it's ready now" theme, with manufacturers telling FCC color TV sets can be mass produced 60 to 90 days after go-ahead, and sets retailing at about $220. |

--please turn to page 32--
Gordon Owen

Ten thousand members of the Salt Lake Council of Women's Clubs are wholeheartedly back of Gordon Owen and his delightfully different type of radio program. These women act as testers for the products advertised on the program, and cooperate in helping achieve greater civic activity in the Intermountain area.

The Gordon Owen "HOMEMAKER'S PROGRAM" has rapidly become a definite part of the radio listening of Salt Lake City and the Intermountain country.

Broadcast on KALL and the Intermountain Network, Gordon Owen is available on a participating basis for your select accounts. Call Avery-Knodel for an audition.

20 HOME TOWN MARKETS COMPRISE THE INTERMOUNTAIN NETWORK

**UTAH**
- KALL, Salt Lake City
- KLO, Ogden
- KOVO, Provo
- KUAR, Price
- KVNU, Logan
- KSVC, Richfield

**IDAHO**
- KFXD, Boise-Nampa
- KFXD-FM, Boise-Nampa
- KVMW, Twin Falls
- KEYY, Pocatello
- KID, Idaho Falls

**WYOMING**
- KVRS, Rock Springs
- KOWB, Laramie
- KDFN, Casper
- KWYO, Sheridan
- KPOW, Powell

**MONTANA**
- KBMY, Billings
- KKFJ, Miles City
- KMON, Great Falls
- KOPR, Butte

**NEVADA**
- KRAM, Las Vegas

In August of this year the Intermountain Network announced the establishment of Gordon Owen's "HOMEMAKER'S PROGRAM."

Today, two short months later, Gordon Owen is serving the following happy sponsors:

- **Z.C.M.I.** — America's First Department Store.
- **Royal Baking Co.** — One of the West's largest bakers.
- **Coronet Magazine.**
- **Gordon Wilkins Distributing Company** and 61 Ironrite Dealers throughout Utah, Idaho and Wyoming.
- **Ladies Home Journal.**
- **American Cranberry Exchange.**
- **"K" Lotion.**

24 OCTOBER 1949
### FEATURES

<table>
<thead>
<tr>
<th>Sponsor Reports</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>40 West 52</td>
<td>6</td>
</tr>
<tr>
<td>Outlook</td>
<td>8</td>
</tr>
<tr>
<td>Mr. Sponsor: Victor M. Ratner</td>
<td>10</td>
</tr>
<tr>
<td>New and Renew</td>
<td>13</td>
</tr>
<tr>
<td>P.S.</td>
<td>16</td>
</tr>
<tr>
<td>Mr. Sponsor Asks</td>
<td>40</td>
</tr>
<tr>
<td>TV Comparison</td>
<td>47</td>
</tr>
<tr>
<td>TV Trends</td>
<td>52</td>
</tr>
<tr>
<td>Editorial</td>
<td>62</td>
</tr>
<tr>
<td>Applause</td>
<td>62</td>
</tr>
</tbody>
</table>

### ARTICLES

<table>
<thead>
<tr>
<th>Title</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phillips &quot;66&quot; Picks Up Sales</td>
<td>Sound planning, hard selling on well-promoted local shows helps regional oil company roll up $500,000,000 volume</td>
<td>19</td>
</tr>
<tr>
<td>Teenage Technique</td>
<td>Galesburg (Ill.) store sells sweaters and plaid-like mad, and performs public service via Youth Center talent show</td>
<td>22</td>
</tr>
<tr>
<td>Radio in TV Homes</td>
<td>In New York this summer, radio was preferred for music, news, sports; TV for comedy-variety and drama</td>
<td>24</td>
</tr>
<tr>
<td>More Calls for Philip Morris</td>
<td>Devoting two-thirds of its budget to radio ($7,000,000 a year), PM makes best gains of tobacco's Big 5</td>
<td>26</td>
</tr>
<tr>
<td>More Power!</td>
<td>Retail druggists, grocers, and service station operators say radio does most to sell their best selling trade-marked brands</td>
<td>28</td>
</tr>
<tr>
<td>Forgotten 15 Million</td>
<td>Local advertisers profit from Negro-beamed programs, but few national advertisers are cashing in on ready-made audiences</td>
<td>30</td>
</tr>
</tbody>
</table>

### IN FUTURE ISSUES

<table>
<thead>
<tr>
<th>Title</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Return of the box top</td>
<td>With greatly intensified competition premiums are riding rampant on the air waves</td>
<td>7 November</td>
</tr>
<tr>
<td>Radio sells life insurance</td>
<td>Equitable has found that &quot;Junior G-Man&quot; opens a lot of doors for its salesmen</td>
<td>7 November</td>
</tr>
<tr>
<td>How to keep your show alive</td>
<td>The problem is to adapt it to new conditions before audience has worn thin</td>
<td>7 November</td>
</tr>
<tr>
<td>New beer wins Washington</td>
<td>Heurich Beer junked old equipment and ideas, gains new flavor and friends</td>
<td>7 November</td>
</tr>
<tr>
<td>Radio works for railroads</td>
<td>In addition to network &quot;Railroad Hour,&quot; individual roads boost travel on air</td>
<td>7 November</td>
</tr>
<tr>
<td>Chevrolet tackles TV</td>
<td>Biggest automotive advertiser telecasts half-dozen different shows</td>
<td>7 November</td>
</tr>
</tbody>
</table>
For the most economical complete coverage of the West's 2 largest Markets, buy Don Lee KHJ in Los Angeles and Don Lee KFRC in San Francisco with 25 years' selling experience. KHJ and KFRC are key stations of Mutual-Don Lee, the World's Greatest Regional Network with 45 stations to cover the Coast.

MUTUAL-DON LEE is represented nationally by JOHN BLAIR and COMPANY

24 OCTOBER 1949
NIELSEN RAPS RADOX

In your September 26th article on "RADOX" you predicted that there would be "blasts from Nielsen." While I can't oblige you with a "blast," there are a few points which should be amplified—for the benefit of your readers.

Our own inventions of types similar to RADOX (and on which patents are pending) were conceived some years ago. The fact that, possessed of an entirely free choice, we selected the Nielsen Audimeter signified clearly our considered view of the relative practical merits of the two methods.

While we applaud any system which, like the Nielsen Audimeter, is capable of producing rapidly an indisputably accurate record of radio or TV listening in each sample home, we question the practical economics of any such system unless it meets the following vital requirements.

1. Ability to draw (economically) from a true sample of U. S. radio homes—including small-town and farm homes.
2. Ability to measure simultaneously, in a sample home: (1) network radio, (2) local radio and (3) television.
3. Ability to operate without a continuous labor charge.
4. Radio listening, being a 16-hour-a-day, 7-day-a-week operation, requires about 3 persons for each job—and costs mount with astounding rapidity.

Delivery of basic listening data in a form capable of rapid, accurate and economical conversion to IBM tabulating cards. Facilities for gathering, from each home, reliable data on the use of brands and commodities—needed in the solution of those radio and TV problems which relate to the selling of goods.

Research men who really understand the various systems realize that the Nielsen Audimeter is the only one which can meet all of these economic requirements.

Finally, you may assure your readers that my company is not wedded to any one method of measuring radio and TV audiences. Our patent position gives us a clear field to use any of the presently known methods that seem to offer the most practicable combination of accuracy, speed, economy and usefulness.

We have now had 13 years' practical experience in electronic audience research, and when we refrain from using any specific system, that fact really should suggest that, no matter how fascinating the system may appear to the observer, it is lacking in one or more of the qualities which are essential to the conduct of an audience research service that is unchallengeable as to accuracy, highly useful in actual practice and capable of operation at reasonable cost.

Yours very sincerely,

ARTHUR C. NIELSEN
President
A. C. Nielsen Co.
Chicago, Ill.

Although there are many trade paper personalities who are sincere and honest, I was very impressed with Bannister's responsibility to his readers and to the industry which you are serving. It was genuine and enthusiastic.

In the story I feel that you probably went further than most others would dare. It took real courage to do the article in the manner in which it was done when you realize that so many "capable" writers have seen Radox but have lacked the "guts" to report what they saw. The closest to it was Jerry Franken's article in Billboard.

Before I met Bannister and before the story on Radox was published, I must confess that your publication was one of the few that I have always read with any degree of continuity. Your publication gives me the feeling of real journalistic integrity which I feel is lacking in many trade papers.

I have spoken to at least twenty people who read your story and who know the facts about Radox—their reactions are very much the same as the one I have expressed above.

I think it is safe to say that your story is one of the most important events in the history of Radox. It may prove to be a turning point in recognition.

I can assure you that in the future, as long as you keep the editorial integrity which you have so ably demonstrated, we will go out of our way to cooperate with you in our mutual endeavor to serve the industry which needs facts.

ALBERT E. SINDLINGER
President
Sindlinger & Co., Inc.
Phila.

SPONSOR
THE "IDEAL DEAL"

The article in the October 10 issue entitled "Tailor-made transcriptions" interested me. It was good, and very explicit.

I wonder why no mention was made of what I'd say is the ideal deal.

When a regional or spotty national advertiser in effect goes into partnership with a transcription outfit. The advertiser (or his agency) contributes what his budget is for a show, including his separately recorded commercials, and the producer makes up the difference for the world syndication rights. There are variations of the contracts all up and down the scale, but some of our best shows got their start that way.

It gives the advertiser a better show than he could afford; guarantees that the markets he wants will be available; enables him to get a show he knows will be just what he wants. The producer gets a new show with a sales story right off the bat, and at a minimum of outlay.

Cordially yours,

Claude Barrere
Manager, Syndicated Programs
Central Information Bureau
New York

SAY IT AGAIN

As a subscriber and a constant reader, I have enjoyed SPONSOR since its inception and I feel that it is doing a better job with each issue.

I believe you will find others who will agree with me that there are many articles that appear in SPONSOR worthy of repeat attention in some form or other.

I would like to request permission for reprinting "Seeing vs. Listening" in the September 12th issue. Of course, SPONSOR will receive the usual "credits."

Cordially yours,

S. R. Sague
President
WSRS, Cleveland Heights, O.

"Seeing vs. Listening" has been reprinted in folder form and can now be ordered by writing to SPONSOR.

VIA WESTERN UNION

"Holiday" story terrific. Already getting reaction. Rush 50 copies.

Robert Tincher
General Manager
WNAX, Yankton, S. D.

. . . we attribute our 13.6 percent increase over and above sales quota solely to radio." So writes Automatic Heat, Inc., selling Timken Oil Burners, who originally bought John Facenda's "Night Extra" news program 3 nights weekly . . . then renewed and added two nights a week and a 15-minute pre-football period every Fall Saturday! What do YOU have to sell?
Advertising expenditures will be unchanged in 1950

Appropriations of national advertisers generally will be unchanged in 1950 from 1949 levels, the Association of National Advertisers has found. Industries that would spend more are, in order, beer and liquor, office equipment, business and finance, gas and oil, and food and groceries. Predominantly unchanged would be industrial, soft drinks, drugs and cosmetics, automotive and accessories, and household equipment. The trend in textiles is slightly downward. Sales volumes of reporting companies in 1949 were generally unchanged from 1948, and profits were less.

Some companies buck trend by expanding budgets

G. Rowland Collins, dean of New York University's Graduate School of Business Administration, told the ANA that "a number of well known companies recently have 'sharply increased their advertising expenditures. Many advertisers, however, this year have curtailed expenditures in direct relationship to declining sales, "without any traceable relationship to earnings, to additions to surplus, or to changes in the ratio of liquid assets to current or to total assets or to the intensity of competition.

Decline in farm income may be checked in 1950

The 10% decline in farm income in the last year probably will be slowed or checked in 1950 by farm price support programs, "even allowing for moderate deflationary influences from the recent widespread foreign currency devaluations," Louis H. Bean of the Department of Agriculture told a recent Four A meeting in New York.

Retailers are expanding broadcast promotion

Meanwhile, with department store sales currently running 12% below a year ago, many major retailers are stepping up promotion, emphasizing sales, and reducing markups. A "be-kind-to-customers" approach, reports the Wall Street Journal, is being instilled in retail sales people. Some retailers, such as Gimbels, with a new half-hour comedy program on WPIX, New York, are increasing their broadcast advertising. . . . Incidentally, Kasper-Gordon, Inc., Boston e.t. producer, is offering department stores "Adventures in Christmastree Grove" as a TV series on film.

Consumer credit continues to rise

Almost all types of consumer credit continue to expand, says the Federal Reserve Board. On 31 August, consumers owed $16,452,000,000 on installment sales, charge accounts, service advances and loans on retail buying. Total installment credit reached a postwar peak of $9,613,000,000. Automobiles, television sets and furniture were mainly responsible.

Potter of Eastman named ANA chairman

W. B. Potter of Eastman Kodak Company has been elected chairman and Albert Brown of the Best Foods vice-chairman of Association of National Advertisers. Mr. Potter succeeds Bill Connolly of S. C. Johnson & Son. . . . Eastman has used some selective radio but has never been on a network. Reports persist that, because of the "visual" nature of its products, the company might be ripe for video. Eastman spent nearly $2,000,000 in magazines last year.

King-size cigarettes win larger market

With all major manufacturers now promoting them, king-size cigarettes are getting a larger—but still relatively small—share of the total market. While the industry as a whole gained only about 9% in 1948, the king-sizers are said to have expanded 52%. American Tobacco's Pall Mall is now reported running neck-and-neck with Lorillard's Old Gold for fifth place. Liggett & Myers is making progress with Fatima (SPONSOR 12 and 26 September). Reynolds has introduced Cavaliers in a few test markets. American also has Herbert Tareyton: Philip Morris, Fleetwood and Dunhill Majors; Lorillard, Embassy, and Brown & Williamson, Wings.

6,000 more super markets are predicted by 1960

The steady increase in the nation's population will require 6,000 additional super markets by 1960, Lansing P. Shield, president of Grand Union Company, has predicted. This increase would add more than $6,000,000,000 to retail food sales annually.

Personal savings trend begins to level off

The rate of personal saving, which continued to rise modestly in the early years after the war, has tended to level off since the third quarter of 1948, the Department of Commerce has found. It will be some time, however, before the pattern of postwar saving becomes apparent, it was said. Although saving is simply the difference between income and consumption, the department showed, it may take a variety of forms, including an increase in cash and securities, additional insurance, a reduction in debt, or net investment in capital goods.
MORE...

... FARM SERVICE

Farm Bulletin Board (daily) • Farm World Today (daily) • Dinner Bell Time (daily) • This Farming Business (daily) • Prairie Farmer Air Edition (daily) • Daily specialist from Board of Trade (grain markets) • Remote broadcasts direct from Union Stock Yards (twice daily) • Weather reports direct from U.S. Government Weather Bureau

• Temperature and humidity every station break • Such special features as "Your Land and My Land," "Visits with Med Maxwell," "Great Stories About Corn."

... Trained Agricultural Editors:

Arthur C. Page        Paul Johnson
Larry McDonald        Ralph Yohe
Al Tiffany            Bill Renshaw
Lloyd Burlingham      Gladys Skelley
Bill Morrissey        Frank Bisson
Dave Swanson

... IMPORTANT AGRICULTURAL GUEST SPEAKERS AND INTERVIEWS

... REMOTE BROADCASTS FROM AGRICULTURAL EVENTS

And So More reasons why farm folks all over Illinois, Indiana, Michigan and Wisconsin listen more to WLS... and to our advertisers. For details, write Sales Manager, WLS, Chicago 7, or see a John Blair man.

A Clear Channel Station

WLS

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE.
REPRESENTED BY JOHN BLAIR AND COMPANY.

24 OCTOBER 1949
By selecting tired-looking, thin-haired Victor M. Ratner as its new vice-president in charge of sales promotion and advertising, Macy's has indicated that in the future a large segment of its $4,000,000 ad budget will be allocated to television and/or radio. Ratner, who currently holds the same job at the Columbia Broadcasting System, will assume his post 1 November.

At CBS the hulking, 45-year-old veepee did more than a competent job; his uncanny ability to hatch fecund promotional brainchildren; his impeccable logic in selling radio and TV, and his calm, capable, handling of CBS campaigns have resulted in the network's leadership in the radio field. At Macy's, Ratner explained, he will not use any medium that will not produce quantitative sales results. Considering the 13 years he spent at Columbia writing convincing copy and engineering high-powered activities to impress advertisers with the effectiveness of radio and video as advertising outlets, it can be safely concluded that Macy's will be using one of these by year's end.

At the world's largest department store, Ratner will succeed veteran retail merchandiser William H. Howard, who has become a vice-president of Young & Rubicam, New York. His chief competitor will be Gimbel Brothers, whose Bernice FitzGibbon has been making things hot around Herald Square for several years.

If Macy's hired Ratner purely on the basis of his background, talent and personality, the department store will still get an advertising giant. In 1930, he came to work at CBS as assistant sales promotion director to venerated Paul Kesten. Five years later, Kesten was promoted and Ratner became the director of the department. Lord & Thomas bid for his services in 1941, and he resigned his CBS spot to join the firm's Planning Board. Later that year, the U. S. A. went to war and Ratner shifted to Washington as an information specialist with the OPA and the War Department. He returned to CBS as vice-president in 1947. At Macy's, Ratner will receive an estimated $60,000 annually. It is generally agreed that, for this sum, he can get as enthusiastic as a cheer-leader about anything.
FREE! 186 pages of Christmas continuity and program ideas

READY NOW FOR YOUR RICHEST SELLING SEASON

NRB's monthly "Radio Campaigns and Sales Kit" contains the only station-produced and station-tested program ideas appearing in any service of its kind . . . in addition to radio copy outlines packed with sales and copy research information not available in any other radio service. As a leader in the field for more than 13 years . . . with a subscriber list of more stations than all services of this kind combined . . . the National Research Bureau, Inc., makes this offer to the industry so that more stations may avail themselves of the splendid, already proven material that our current subscribers rave about.

HERE IS WHAT YOU GET IN EACH MONTH'S ISSUE

"Station Managers" gives you the outstanding selling figures for the month in retailing, gathered from more than 650 trade magazines reviewed each month for up-to-the-minute information by NRB's Research Staff . . . plus, the finest examples of local newspaper promotions by the stations in the United States and Canada, selected from the more than 2,000,000 ads reviewed each week. Trade publications report on television and radio . . . read it first in "Station Managers" which carries features from the magazines you local retailers are reading . . . and "Ideas Too Important to Miss" gives you fingertip control of the entire issue as it goes to the various departments in your station.

"Sales and Programming" contains program ideas and case histories that have earned more than $1500.00 for station people this year in awards from NRB alone. These are the ideas that have brought listener response to sponsors and stations. Plus the first complete, tested telephone selling presentation to bring in extra dollars to your station. The "Calendar of Musical Events"—this year more than 1,000 separate musical events were reported—an average of 3 musical program builders per day. This feature has a 92.1% acceptance in stations, with direct program sales to prove its worth. (These survey figures are available on request.)

"Radio Campaigns" in the "Continuity" section give you copy outlines for over 80 lines of business each month . . . written only after 10 years of study to find out just what makes people want to buy. All the copy outlines in every issue are written to the 34 persuasive elements which resulted from this study. The copy is written by radio people from stations such as yours, who know local sponsors and their problems . . . the "Library of Copy Research" and "Do You Know's" on every campaign page give you the background material from the sponsor's viewpoint—it is the newest addition to the pages of NRB's "Radio Campaigns and Sales Kit," referred to by one subscriber as "the finest Continuity Service in Radio." (Name on request.)

CUT YOURSELF IN ON THIS OFFER NOW

FILL IN the coupon now and mail. Your Christmas issue will be sent absolutely free and without obligation—in time for the season that generally produces ulcers—but this year produces sales. Once you have seen the big Christmas issue you’ll want to become a regular subscriber to NRB’s monthly "Radio Campaigns and Sales Kit" . . . the only service based on tested and proven sucessful ideas. As a subscriber to SPONSOR, you know the programming and continuity "ideas" that sell. They’re the only commodity we have to offer . . . they’re the commodity we believe you want to be sure of receiving every month—planned one month in advance—for the coming year.

THIS YEAR—SALES NOT ULCERS!

NATIONAL RESEARCH BUREAU, INC.
415 N. Dearborn St.
Chicago (10) Illinois

O.K. Send us, without obligation, your FREE 186 page Christmas issue of NRB’s "Radio Campaigns and Sales Kit," packed with saleable program ideas and copy outlines for the holiday season.

Name........................................ Title........................................
Station..........................................................
City and State..........................................................

(Our supply of this big, sale-packed edition is limited, so MAIL THIS COUPON TODAY.)

24 OCTOBER 1949
Bruce Behymer has been the outstanding authority on livestock and grain to thousands of prosperous farmers for a long, long time. He has delivered complete market reports and farm service programs over KFH continuously for 18 years and his reports have been carried in the Wichita Eagle for 30 years.

Farm service is important in the KFH area. This is basically an agricultural and livestock region; markets, crop reports and intelligent farm service information are vital to the welfare of the KFH rural audience. Bruce Behymer has had TOP Hooper rating over all other farm service programs consistently for years; beam your message to his loyal and select audience. Call a Petry man for the few remaining availabilities.
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>American Federation of Labor</td>
<td>Direct</td>
<td>MNS 117</td>
<td>News Commentary; M-F 10-10:15 pm; Jan 2; 52 wks</td>
</tr>
<tr>
<td>Association of American Railroad</td>
<td>Beaton &amp; Bowles</td>
<td>NBC 164</td>
<td>Railroad Hour; Mon 8:30-30 pm; Oct 3; 52 wks</td>
</tr>
<tr>
<td>Burrows Mill &amp; Elevator Co.</td>
<td>Tracy, Luck</td>
<td>MNS 179</td>
<td>Light Crust Doughboy Show; MWF 12:30-12:45 pm; Sep 7-14</td>
</tr>
<tr>
<td>Citizens Committee for Election of Herbert Lehman</td>
<td>News</td>
<td>CBS 10</td>
<td>Political; Wed 6:15-6:30 pm; Sep 20-27; 7 wks</td>
</tr>
<tr>
<td>H. J. Heinz Co.</td>
<td>Maxim</td>
<td>ABC 270</td>
<td>Ozel &amp; Harris; Fri 9-9:30 pm; Oct 14; 39 wks</td>
</tr>
<tr>
<td>Helmsley Waco Co.</td>
<td>Newell-Emmett</td>
<td>MBS 399</td>
<td>Quick As A Flash; Sat 7:30-7:55 pm; Sep 21-28; 39 wks</td>
</tr>
<tr>
<td>Liggett &amp; Myers Tobacco Co.</td>
<td>Gotham</td>
<td>NBC 110</td>
<td>Dragontail; Th 10:30-11 pm; Oct 6; 52 wks</td>
</tr>
<tr>
<td>Lutheran Laymen's League</td>
<td>Sherman &amp; Marquette</td>
<td>MNS 283</td>
<td>Lutheran Hour; Sun 3:30-4 pm; Oct 2-24; 52 wks</td>
</tr>
<tr>
<td>Quaker Oats Co.</td>
<td>Gardner</td>
<td>ABC 270</td>
<td>Game of the Week; Sat 1:15 pm to conclusion; Oct 1-8 wks</td>
</tr>
<tr>
<td>U. S. Army &amp; Air Force Recruiting Service</td>
<td>Kenyon &amp; Eckhardt</td>
<td>ABC 272</td>
<td>Walter Winchell: Sun 9:15 pm; Jan 1; 52 wks</td>
</tr>
<tr>
<td>William R. Warner &amp; Co. Inc. (Richard Buddin div)</td>
<td>BBD&amp;O</td>
<td>CBS 170</td>
<td>Arthur Godfrey: alt MWF-TueTh 10:15-10:30 am; Sept 27-35 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>American Home Products Corp</td>
<td>J. T. Murray</td>
<td>CBS 119</td>
<td>Mr. Kern, Tracer of Lost Persons; Th 8:30-9 pm; Oct 20; 52 wks</td>
</tr>
<tr>
<td>Chesbrough Mfg Co</td>
<td>McInerny-Erckson</td>
<td>CBS 157</td>
<td>Dr. Christian; Wed 8:30-9 pm; Oct 19; 52 wks</td>
</tr>
<tr>
<td>Chrysler Corp</td>
<td>BIDAK</td>
<td>CBS 172</td>
<td>Hit the Jackpot; Tu 10:10-10:30 pm; Sep 27; 52 wks</td>
</tr>
<tr>
<td>Club Aluminum Products Co</td>
<td>Leo Burnett</td>
<td>MBC 66</td>
<td>Club Time; Tu 10:15-11 am; Nov 1-52 wks</td>
</tr>
<tr>
<td>Electric Company Advertising Program</td>
<td>N. W. Ayer</td>
<td>CBS 163</td>
<td>Electric Theater; Sun 9:30-10 pm; Oct 13 wks</td>
</tr>
<tr>
<td>Faultless Starch Co First Church of Christ Scientist General Foods Corp General Foods Corp Hudson Coal Co Lever Bros Co</td>
<td>H. B. Brewer</td>
<td>NBC 52</td>
<td>Healing Ministry of Christian Scientist; Sat 4:14-5 pm; Oct 1-13 wks</td>
</tr>
<tr>
<td></td>
<td>Young &amp; Rubicam</td>
<td>CBS 157</td>
<td>Goldberg's; Fri 9-9:30 pm; Oct 7-11; 52 wks</td>
</tr>
<tr>
<td></td>
<td>Young &amp; Rubicam</td>
<td>CBS 152</td>
<td>My Favorite Husband; Fri 8:30-9 pm; Oct 7; 52 wks</td>
</tr>
<tr>
<td></td>
<td>Clements</td>
<td>NBC 12</td>
<td>D &amp; H Minors; Sun 9:15-10 am; Oct 9; 52 wks</td>
</tr>
<tr>
<td></td>
<td>Ruthrauff &amp; Ryan</td>
<td>CBS 149</td>
<td>Ann; n't Andy; Sun 7:30-8 pm; Oct 9; 52 wks</td>
</tr>
<tr>
<td></td>
<td>Gardner</td>
<td>NBC 117</td>
<td>Pet Milk Show with Kay Armit; Sun 10:30-11 pm; Oct 23; 52 wks</td>
</tr>
<tr>
<td>Pat Milk Sales Corp</td>
<td>Gardner</td>
<td>NBC 148</td>
<td>Mary Lee Taylor; Sat 10:30-11 am; Oct 22-52 wks</td>
</tr>
<tr>
<td>Quaker Oats Co</td>
<td>Sherman &amp; Marquette</td>
<td>ABC 207</td>
<td>Challenge of the Valkyries; MWF 5:50-6 pm; Sep 12; 52 wks</td>
</tr>
<tr>
<td>Swift &amp; Co</td>
<td>J. Walter Thompson &amp; Co</td>
<td>ABC 270</td>
<td>Breakfast Club; M-F 9:15-9:45 am; Oct 21; 52 wks</td>
</tr>
<tr>
<td>Voice of Prophecy Inc</td>
<td>Western</td>
<td>MBS 291</td>
<td>Voice of Prophecy; Sun 10:30-11 am; Sep 25-52 wks</td>
</tr>
</tbody>
</table>

Sponsor Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Robert F. Anthony</td>
<td>WJR, Detroit, in charge adv, sl prom</td>
<td>Briggs Manufacturing Co (Plumbing Warehouse), Detroit, adv, sl prom dir</td>
</tr>
<tr>
<td>Edward C. Bern</td>
<td>Pan American Grace Airways Inc, N. Y., sl mgr</td>
<td>Crusade Distributing Corp, N. Y., sl prom mgr</td>
</tr>
<tr>
<td>John L. Bradley</td>
<td>Woodbridge Corp, N. Y., adv manager</td>
<td>Standard Oil Co, Cleve., adv mgr</td>
</tr>
<tr>
<td>Henry J. Coleman</td>
<td>Conde-Nast Publications Inc (Vogue Pattern div), N. Y., gen mgr</td>
<td>Westinghouse Electric Corp, Pittsburgh, adv prom mgr</td>
</tr>
<tr>
<td>Harry J. Deiner</td>
<td>Gulf Oil Corp, Pittsburgh, specialty sl mgr</td>
<td>Same, adv mgr</td>
</tr>
<tr>
<td>W. R. Dempsey</td>
<td>Seiberling Rubber Co, Akron, Ohio, asst to adv, moby dir</td>
<td>Same, adv mgr</td>
</tr>
<tr>
<td>J. A. Fourche</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hugh L. Hayward</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Howard Laue</td>
<td>Hamilton Art Metal Works Inc, Newark, N. J.</td>
<td>U. S. Rubber Co (Fisk-gillette tire div), N. Y., adv, sl prom mgr</td>
</tr>
<tr>
<td>Ray Lindem</td>
<td></td>
<td>Same, adv mgr</td>
</tr>
<tr>
<td>John R. McLaughlin</td>
<td>Union Oil Co of Cal, L. A., sl mgr</td>
<td>Mary's Herald Square, N. Y., vp in charge sl prom, pub rel, adv mgr</td>
</tr>
<tr>
<td>Charles F. Mosiman</td>
<td>General Foods Corp (Post cereal div.), Battle Creek, Mich, adv mgr</td>
<td>Avco Manufacturing Corp (Crosley div), Cinci., adv mgr</td>
</tr>
<tr>
<td>Victor M. Ratner</td>
<td>Rainier Brewing Co., S. F., city sl mgr</td>
<td></td>
</tr>
<tr>
<td>George F. Simon</td>
<td>CBS, N. Y., asst in charge adv, sl prom</td>
<td></td>
</tr>
</tbody>
</table>

* In next issue: New National Selective Business; New and Renewed on Television; Station Representation Changes; Advertising Agency Personnel Changes.
Sponsor Personnel Changes (Continued)

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leonard C. Furness</td>
<td>Hotpoint Inc, Chi, vp in charge</td>
<td>Zenith Radio Corp, Chi, household radio, TV: sls mgr</td>
</tr>
<tr>
<td>R. F. Wiegner</td>
<td>General Motors Corp (Pontiac Motor div), Pontiac</td>
<td>Westinghouse Electric Corp (Apparatus div), Pitts.,</td>
</tr>
<tr>
<td></td>
<td>Mieh., parts: sls mgr</td>
<td>ad, sls mgr</td>
</tr>
<tr>
<td>Leslie S. Walker</td>
<td>rubber ring Rubber Co, Akron, O., adv, inag dir</td>
<td>Same, sls mgr</td>
</tr>
<tr>
<td>C. F. Witzke</td>
<td></td>
<td>Deep Freeze Corp, Chi, sls mgr</td>
</tr>
<tr>
<td>E. F. Whitten</td>
<td></td>
<td>M. K. Goetz Brewing Co, St. Joseph Mo., sls dir</td>
</tr>
<tr>
<td>John A. Wood</td>
<td></td>
<td>Williams-Sonoma Chocolate Co Inc, Lititz Pa., sls</td>
</tr>
<tr>
<td></td>
<td></td>
<td>dir</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>Charles W. Barton</td>
<td>Ealing, N. Y.</td>
<td>WARE, WAE, WBBM, sls mgr</td>
</tr>
<tr>
<td>James R. Gavin</td>
<td>Hadger, Browning &amp; Hensley, N. Y., timebuyer</td>
<td>Selective Radio Advertising, N. Y., sls mgr</td>
</tr>
<tr>
<td>William Due Edmouder</td>
<td>WGCA, Burlington, Ia.</td>
<td>KJWB, WPMD, sls mgr</td>
</tr>
<tr>
<td>James Gates</td>
<td>WPTF, Paterson N. J., pub, prom dir</td>
<td>WME, Wbbleld, Mo.</td>
</tr>
<tr>
<td>Dave Golden</td>
<td>WPOR, Portland, Me., sls, prom dir</td>
<td>WTTI, Coral Gables, Fla., sls mgr</td>
</tr>
<tr>
<td>Leon P. Gorman</td>
<td>WIRM, Troy, Ala.</td>
<td>WABI, Bangor, Me., sls mgr</td>
</tr>
<tr>
<td>Paul A. Kelle</td>
<td>KFIR, Omak, in charge regional sls</td>
<td>KVR, Albuquerque N. M., sls mgr</td>
</tr>
<tr>
<td>Howard L. Lazzaro</td>
<td>Radio Sales, N. Y., WBBN rep</td>
<td>WPG, Pitts., sls mgr</td>
</tr>
<tr>
<td>Robert Livingston</td>
<td>KEAR, Omaha, in charge regional sls</td>
<td>WHMM, Chi., sls mgr</td>
</tr>
<tr>
<td>Harold A. Nederland</td>
<td>KVOS, Santa Ana, Calif., sls-mgr</td>
<td>Same, sls mgr</td>
</tr>
<tr>
<td>Bonnie Spencer</td>
<td></td>
<td>Same, sls mgr</td>
</tr>
</tbody>
</table>

New Agency Appointments

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT (or service)</th>
<th>AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adolph's Food Products, L. A.</td>
<td>Meat tenderizer</td>
<td>Lavers, L. A.</td>
</tr>
<tr>
<td>American Tobacco Co, N. Y.</td>
<td>RinTio Cigars</td>
<td>Lawrence C. Gumbinner, N. Y.</td>
</tr>
<tr>
<td>Bankers Federal Savings &amp; Loan Assn, N. Y.</td>
<td>Bank</td>
<td>Deutsch &amp; Shea, N. Y.</td>
</tr>
<tr>
<td>Bond Clothing Stores, N. Y.</td>
<td>Clothing</td>
<td>Cayton, N. Y. for TV ads</td>
</tr>
<tr>
<td>Heath Fisheries Corp, Chi.</td>
<td>Feeds, frozen foods</td>
<td>Gordon Best, Chi.</td>
</tr>
<tr>
<td>Burden Co, N. Y.</td>
<td>Egg, dairy products</td>
<td>Kenyon &amp; Eckhardt, N. Y.</td>
</tr>
<tr>
<td>Burns Co, C. Y.</td>
<td>Milk &amp; milk products</td>
<td>Robert W. Oer, N. Y.</td>
</tr>
<tr>
<td>Campbell Soup Co</td>
<td>Frozen American Spaghetti, Macaroni</td>
<td>Dancer-Fitzgerald-Sample, N. Y.</td>
</tr>
<tr>
<td>Dale Carnegie Sales, Training Courses, St. L.</td>
<td>American Beef Gravy</td>
<td>Warner, Schlaberg, Todd, St. L.</td>
</tr>
<tr>
<td>Chicago Coal Merchants, Assn, Chi.</td>
<td>Sales Power</td>
<td>Eckhardt &amp; Bresnau, Chi.</td>
</tr>
<tr>
<td>Cigar Institute of America, N. Y.</td>
<td>Milwaukee</td>
<td>Benton &amp; Basles, N. Y.</td>
</tr>
<tr>
<td>Cook Chemical Co, Kansas City Mo.</td>
<td>Meat packers</td>
<td>Mac Wilkin, Col &amp; Webster, Portland Ore.</td>
</tr>
<tr>
<td>Dean Milk Co, Chi.</td>
<td>Cate &amp; Havens</td>
<td>Gardiner, St. L.</td>
</tr>
<tr>
<td>Farmers Automobile Insurance, L. A.</td>
<td>Cate &amp; Havens</td>
<td>Lee Burner, Chi.</td>
</tr>
<tr>
<td>Ford Motor Co, Detroit</td>
<td>Cate &amp; Havens</td>
<td>Breshier, Wheeler, L. A.</td>
</tr>
<tr>
<td>House Beautiful Curtains Inc, N. Y.</td>
<td>Cate &amp; Havens</td>
<td>Kenyon &amp; Eckhardt, Detroit, for institutional ads</td>
</tr>
<tr>
<td>La Salba Corp, Riverside, Calif.</td>
<td>Cate &amp; Havens</td>
<td>Dinin &amp; Dagresin, N. Y.</td>
</tr>
<tr>
<td>Lighthart's Woodsland Lake Restaurant, Ardsley, N. Y.</td>
<td>Cate &amp; Havens</td>
<td>Sheldon, Quick &amp; Welford, N. Y.</td>
</tr>
<tr>
<td>May's Woods, L. A.</td>
<td>Cate &amp; Havens</td>
<td>Robert Hilton, N. Y.</td>
</tr>
<tr>
<td>Meisenstadt Food Products Inc, Rochester, N. Y.</td>
<td>Cate &amp; Havens</td>
<td>J. T. Crusader, L. A.</td>
</tr>
<tr>
<td>Miracle Adhesives Corp, N. Y.</td>
<td>Cate &amp; Havens</td>
<td>Charles L. Hamill, N. Y.</td>
</tr>
<tr>
<td>Modern Industrial Bank, N. Y.</td>
<td>Cate &amp; Havens</td>
<td>Cayton, N. Y.</td>
</tr>
<tr>
<td>Monarch Silver King, Chi.</td>
<td>Cate &amp; Havens</td>
<td>Emil Mural, N. Y.</td>
</tr>
<tr>
<td>Northern Warren Corp, Stamford Conn.</td>
<td>Cate &amp; Havens</td>
<td>N. W. Ayers, Chi.</td>
</tr>
<tr>
<td>Northern Warren Corp, Stamford Conn.</td>
<td>Cate &amp; Havens</td>
<td>Ablot Kimball, N. Y.</td>
</tr>
<tr>
<td>Oatmeal Institute of St. Louis, Inc., St. L.</td>
<td>Cate &amp; Havens</td>
<td>L. M. Mathes, N. Y.</td>
</tr>
<tr>
<td>Osterhied &amp; Berry, Chi.</td>
<td>Cate &amp; Havens</td>
<td>Oakleigh R. French, St. L.</td>
</tr>
<tr>
<td>Olympic Radio &amp; Television Inc, N. Y.</td>
<td>Cate &amp; Havens</td>
<td>E. H. Brown, Chi.</td>
</tr>
<tr>
<td>Peter Pace, N. Y.</td>
<td>Cate &amp; Havens</td>
<td>Wilton Sterio, N. Y.</td>
</tr>
<tr>
<td>Packard Dealer of Greater Philadelphia, Phila.</td>
<td>Cate &amp; Havens</td>
<td>Mort Jover, N. Y.</td>
</tr>
<tr>
<td>Pan Pharmaceuticals, Inc, N. Y.</td>
<td>Cate &amp; Havens</td>
<td>Recham, Phila.</td>
</tr>
<tr>
<td>Parson's Ammonia Co Inc, N. Y.</td>
<td>Cate &amp; Havens</td>
<td>Victor van der Linde, N. Y.</td>
</tr>
<tr>
<td>Riordan Mfg Co, Nantucket Mass.</td>
<td>Cate &amp; Havens</td>
<td>Breshier, Wheeler, N. Y.</td>
</tr>
<tr>
<td>Richardson Mfg Co, New York</td>
<td>Cate &amp; Havens</td>
<td>Paul Smith, N. Y.</td>
</tr>
<tr>
<td>Silver Jewelry Co, Chi.</td>
<td>Cate &amp; Havens</td>
<td>Franklin Bruck, N. Y.</td>
</tr>
<tr>
<td>Silver Skillet Brands Inc, Chi.</td>
<td>Cate &amp; Havens</td>
<td>Warner, Schlaberg, Todd, St. L.</td>
</tr>
<tr>
<td>Snell &amp; Sons, N. Y.</td>
<td>Cate &amp; Havens</td>
<td>W. E. Booth, Chi.</td>
</tr>
<tr>
<td>Suburban National Bank, Silver Spring Md.</td>
<td>Cate &amp; Havens</td>
<td>A. W. Levin, Newark, N. J.</td>
</tr>
<tr>
<td>Textron Inc, N. Y.</td>
<td>Cate &amp; Havens</td>
<td>Kapeland, Wash.</td>
</tr>
<tr>
<td>Textron Television Corp, Associated Park N. J.</td>
<td>Cate &amp; Havens</td>
<td>Riverhead, N. Y.</td>
</tr>
<tr>
<td>U. S. Coast Guard</td>
<td>Cate &amp; Havens</td>
<td>Cayton, N. Y.</td>
</tr>
<tr>
<td>United States Life Insurance Co, N. Y.</td>
<td>Cate &amp; Havens</td>
<td>Fletcher D. Richard, N. Y.</td>
</tr>
<tr>
<td>Victor Storage &amp; Moving Co, Chi.</td>
<td>Cate &amp; Havens</td>
<td>John Mather Lupton, N. Y.</td>
</tr>
<tr>
<td>Walter Foods, Phila.</td>
<td>Cate &amp; Havens</td>
<td>Wright, Chi.</td>
</tr>
<tr>
<td>Walbold Stores Inc, N. Y.</td>
<td>Cate &amp; Havens</td>
<td>Clements, Phila.</td>
</tr>
<tr>
<td>Wamare Co, Chi.</td>
<td>Cate &amp; Havens</td>
<td>Friedlander &amp; Meyer, N. Y.</td>
</tr>
<tr>
<td>Earl Witt Inc, Chi.</td>
<td>Cate &amp; Havens</td>
<td>Grant, Chi.</td>
</tr>
<tr>
<td>Mayer's, L. A.</td>
<td>Cate &amp; Havens</td>
<td>Ablot Kimball, Chi.</td>
</tr>
</tbody>
</table>
ANY WAY YOU LOOK at San Jose, orchards frame the picture. This busy canning community is another juicy market for you via ABC...one of 42 coast cities big and small in the "50%-plus" BMB penetration column. (30% of San Jose's radio families are ABC fans.)

ANYWAY, Modesto's commercial activity modest! It ranges from milk production to wineries, 61% of Modesto's radio families like ABC. In fact, (says BMB) ABC gives primary coverage of 96.7% of all coast radio families...at famous ABC low prices.

BIG TIMBER BOOMS business in bustling Everett. Its busy citizens are not too busy to have the ABC habit, though...which makes 'em just like practically everybody else on the coast. Because 81% of Everett's radio families tune regularly to ABC, says BMB.

On the coast you can't get away from ABC

FOR COVERAGE...ABC's booming Pacific network delivers 228,000 watts of power—44,500 more than the second-place network. This power spells coverage—ABC primary service area (BMB 50% or better) covers 96.7% of all Pacific Coast radio homes. And ABC's Coast Hooper for 1948 was up 9% or better both day and night.

FOR COST...a half hour on ABC's full 22-station Pacific network costs only $1,228.50. Yet you can buy as few as 5 stations for testing or concentration. And ABC is famous for the kind of audience-building promotion that helps slice the cost-per-listener.

Whether you're on a coast network or intend to be—talk to ABC
New developments on SPONSOR stories

P.S. | See: “Selling the undergraduate”
Issue: February 1947, p. 15
Subject: Intercollegiate Network still does better with local than national advertisers

The Intercollegiate Broadcasting System (public relations office at Bethany College, Bethany, W. Va.) began this month to carry the Harry James Show, a quarter-hour, weekly transcriptional musical series urging young men to join the Navy.

Now in its 10th year, IBS is an association of nearly 100 campus-confined stations which limit their coverage, via “wired radio,” to college communities. Although the U. S. College Market Survey, conducted for National Advertising Service, Inc., New York, showed that college students buy 37% more products at retail than the average American, member stations have received advertising primarily from local concerns.

One exception on some stations has been Chesterfield cigarette through Newell-Emmett Company. Columbia University’s WKCR told SPONSOR that it hopes to attract “several” national advertisers this year.

The number of stations, or colleges, in the network has nearly doubled in the last two and one-half years. At such colleges as Princeton and Union (Schenectady) it was shown that the IBS station has a higher listener loyalty than the leading network or independent station in that area.

Program preferences lean heavily toward music, with popular nosing out semi-classical, and news ahead of symphonic music. Sports and bebop were rather far down the list.

P.S. | See: “Radio creates a new living habit”
Issue: June 1948, p. 36
Subject: Air-Wick to use TV for the first time

As part of Air-Wick’s biggest and most expensive advertising campaign in its six-year rapid sales rise, the company will use television for the first time when it takes over a ten-minute segment of Dorothy Doan’s Vanity Fair on CBS-TV. The shows is entirely aimed at the female market. Miss Doan presents a panorama of fashion, and highlights the videocast with guest appearances of women celebrities.

William H. Weintraub Agency, which is handling the Air-Wick account, will have the campaign underway, late this month, in three major mediums: radio, print, and TV. The firm will continue to sponsor its two sales-producing radio network programs: Don Gardner's Monday Morning Headlines, which follows the mass-appeal broadcasts of crusading commentator Drew Pearson; and Allan Jackson and the News, heard on CBS Saturdays, 11:00 a.m. For its print promotion the country's top-selling deodorizer will be featured in full-page ads in prominent national magazines starting with the 17 October issue of Life.

Theme of the new campaign will be a tactful reminder to America's housewives to be on guard against foul odors that normally result from cooking and cleaning. To illustrate the ad the Weintraub braintrust has originated a photographic symbol of "Mrs. Nextdoor," the friendly neighbor who can be expected to drop in at any time for a brief visit. "Mrs. Nextdoor" will be used in all of the firm's printed media.
How Popular Can You Get?

The campus hero has nothing on WCAO these days. Smart advertisers take a gander at the super-colossal CBS programming job this Fall—and rightly figure that WCAO is a better buy than ever in the Baltimore market. Ask your Raymer representative about availabilities on some of these popular WCAO local favorites—“Musical Clock”—“Hold Everything”—“Your Friendly Neighbor”—“Afternoon Carousel”—“The Hal Victor Show”—“Saturday Night Frolic”—and many others. It’s a bonus audience—backed up by constant WCAO local promotion and showmanship.

and every program and announcement on WCAO is duplicated on WCAO-FM (20,000 watts) at no additional cost to the advertiser!
Mr. Jamison stands out in the crowd...

In a crowded reception room, in a crowded office, even in a crowded elevator...our man Jamison is a standout.

He looks like a young fellow on the way up...with something on his mind. When he talks, people listen.

The reason is obvious. *Mr. Jamison always knows what he's talking about...always delivers.* For example:

Last summer he promised a big advertiser a certain set of availabilities at a certain time. They were hard to get, but Mr. Jamison guaranteed the timing of an important test campaign by producing them on schedule.

Last spring he told a station manager there was no reason why that station's billing could not be increased 15% before the end of the year. Here it is only October; and the figure has already been passed.

The reputation of Weed and Company is no accident. It's reliable, constructive, creative service, like this, that built it. And it's men like Mr. Jamison who are helping us do more business for all of our clients than ever before.
PHILLIPS 66 LAUNCHES FIRST BIG NATIONAL RADIO SHOW

Sponsors Famous "National Barn Dance" Weekly on ABC Network Starting Saturday, March 19

HUGE CAST

Now in its 19th year, the National Barn Dance is the oldest continuing program on the air. It boasts one of the biggest entertainment casts in radio, more than 30 actual personalities, plus a large staff of producers, directors, writers and technicians.

'PHIL, THE PHILLIPS MAN'

He might be you — or it may be, "Cactus" Phil, who is the character of the Phillips organization. He's friendly, down-to-earth — and he'll tell listeners the Phillips story on coast-to-coast Barn.

MOUNTAIN SWEETHEARTS

Lake Belle and Scotty, long America's best known and most popular folk music singing team, have been stars on National Barn Dance for years and are still appreciated by the millions.

Phillips goes all out to tell dealers of its coast-to-coast sponsorship of "National Barn Dance" on ABC.

The radio station rep or station manager who tries to sell a program to aggressive, expanding Phillips Petroleum soon discovers an interesting fact. It is not enough to offer Phillips a network show with a high rating among rural audiences, although Phillips is selling now via The National Barn Dance on an 81-station, custom-built ABC network. It is not enough to offer Phillips a good local newscast, although Phillips sponsors top newscasts in 14 markets in the rich Midwest. It is not enough to offer Phillips a good sports roundup, although a five-station, five-announcer sports show sells Phillips 66 products nightly on Montana's Z-Bar network. It is not enough to try to sell Phillips on the idea of a good locally-produced "talent search" show, even though Phillips sponsors two such vehicles in the North Central states. Phillips, or its ad agency, Lambert & Feasley (N.Y.), is going to get around in short order to a question which has dashed the budding hopes of many a program salesman.

That question is: "What do you do in the way of audience and program promotion?"

This is no idle thought on the part of Phillips, or its agency. For all purposes, it is as close as one can get to some sort of "lowest common denominator" in the Phillips air-selling operation.

Back of the extreme interest on the part of Phillips in whether a station or network thinks enough of its clients and programs to do a thorough merchandising job is an extreme love of
efficiency in general on the part of Phillips. Getting the most for the money has been an integral part of everything that Phillips does. Recently, Fortune, in writing a general report on the state of the oil industry, tossed a literary bouquet at Phillips: "This big, integrated, midwestern independent is probably one of the most efficient processors of raw material and marketers of its end product to be found in any industry."

Phillips, under the guidance of dapper, high-powered Kenneth F. "Boots" Adams, president of Phillips, has the most concrete proof of all that it pays to follow-through efficiently in selling petroleum products. The 32-year-old oil firm of Phillips Petroleum is an "integrated" producer, that is, it handles the discovery, shipping and refining of crude oil and natural gas to the last stages of marketing through its 14,500 independent dealers. So closely-knit is Phillips that it ranked 12th last year among U.S. oil firms in gross income (with $437,165,207) and 9th in net income, three whole notches higher (with $72,630,997). At the same time, Phillips, due to recent expansions (by purchasing some smaller independent oil firms; tapping new crude sources in Gulf waters, Canada, and South America) is growing faster, in proportion, than the overall growth of the nation's blue-chip, 20-billion-dollar oil industry.

Such a bright picture is not easy to come by. The way up to one of the top spots among the so-called "independent" oil firms was a matter of hard selling every inch of the way. The lessons are not lost on Phillips executives, who expect the same kind of efficiency and productiveness from Phillips advertising that they get in Phillips business operations.

This does not mean that Phillips follows any basic programming "formula" in using radio. Some oil companies, like industry-leading Jersey Standard, prefer to use low-pressure institutional air advertising to carry their banner. Others, like Atlantic Refining and Tide Water Associated (Western Div.) have built up a formula over the years of using college sports on regional or custom-built networks. Esso Standard has for years been using the successful news formula of the Esso Reporter in its Eastern markets, which builds listening, and selling, of Esso products by frequency of impact. Others, like...
Gulf and Texas, use nighttime network radio and TV to sell their products on a broad, semi-institutional basis.

Not so Phillips. The method by which Phillips approaches the problem of how best to use broadcast advertising, although it parallels in some ways the methods of nearly all oil companies using radio, still has some unique features all its own. When Phillips sets out to allot money for radio (its current radio budget is about $1,000,000 annually out of a total 1949 budget of some $2,500,000), Phillips first investigates the distribution and gallonage factors of the markets it intends to sell to on the air. Any money set aside for radio usage in such a case bears a given ratio, about the same in all cases, to what Phillips can do in that area in the way of business. Only then, the hunt for a station and program starts ... and programs must be well-promoted before Phillips buys.

Phillips does not use chainbreaks and announcements to sell gasoline and oil, feeling that programing lends itself better to selling its wide line of petroleum products, as well as the Lee Tires with which Phillips has a selling franchise in most of the Phillips markets, to both city and rural audiences. Phillips, as of 19 March, 1949, has been spearheading its radio activities with the network broadcasting of the 25-year-old National Barn Dance. This is primarily a horizontal selling operation by which Phillips, to quote Phillips' Kenneth Adams, "can assure the same high level of salesmanship in every market just as it assures the uniformly high level of gasoline performance the year 'round by the famous Phillips 66 'Control.'" The Barn Dance broadcasts, led to an 81-station ABC network from Chicago's promotion-minded WLS, sell the name of Phillips to a ready-made audience of ruralites and city dwellers, while doing a broad selling job for the Phillips 66 line, with the exception of Lee Tires, which are not sold by all Phillips dealers.

Back-stopping this horizontal approach are the vertically-selling Phillips selective operations. These sell Phillips petroleum products on 22 stations via programs which range from classical music to hillbilly talent, and from newscasts to sportscasts. Phillips does use spot announcements to

(please turn to page 37)
The Galesburg Technique

Sweaters and plaids sell like mad via Youth Center talent show

The problem that furrowed the normally placid brow of manager Bert Kieffer of Stern and Field, men's specialty shop, had creased the brows of many an impresario before him. He merely wanted to hit upon a way to reach and sell teenagers in profitable numbers. He also nurtured the hard-headed dream of making his shop the style leader of the 8,111 private homes and 33,000 souls of Galesburg, Illinois.

What was the illusive but vital twist his advertising didn't have? The kids themselves gave him the answer. They talked, laughed, played, sang, danced and talked some more their enthusiasm for Stern and Field fashions. They do it every Wednesday night for a half hour starting at 8:00 o'clock on station WGIL. Galesburg's 250 watt, independent community station. It's 100% their own show. They call it Teen Town Talent.

The key that Mr. Kieffer claims is now the open-sesame to Galesburg teenage youth and their pocketbooks (and their parents') is partly community-forged. The kids write, direct, and produce the show that rocketed Stern and Field into the limelight and keeps it there. WGIL, program manager Larry Edwards lends them technical supervision. But it is the community service tie-in that gives this project an unbeatable tie-in with community hearts and heads.

It makes for virtually unlimited promotional opportunities. The show has established, on a profitable footing, a new department in less than three months that it ordinarily takes two years to put on a firm basis.

It has introduced new teenage styles from scratch to a money-making volume. It has put Stern and Field on lips for 30 miles around as the place to shop in Galesburg. And just let the parent of a Teen Town Talent fan suggest that Levis from a Stern and Field competitor are just as smart!

The radio program is a natural salesman from the opening announcement, and it's all part of the fun and attraction for teenagers (and parents, too). But it's more than fun, more than an amazing sales tool for Stern and Field. It is a Galesburg community project, which got under way last Spring.

Leading citizens of the city were concerned with where and how their youthful sons and daughters were
spending their leisure time. The end result of their deliberation with interested groups of parents, educators, and others was creation of a Youth Center. It became a part of the local Community Chest. The Youth Center comprised facilities and a program of constructive activities. It is open to all teenage boys and girls.

Robert W. Frudeger, who knows that good citizenship happens to be good business as well, huddled with backers of the Center and came up with an idea for an all-youth variety program. The kids themselves were jubilant over the idea of producing their own show, and promptly formed themselves into committees to take responsibility for various phases of the

(versations to page 58)

the payoff At the studio, show pays off in applause; at Stern and Field in hard cash as store and station executives prepare for run of customers
How Radio rates in TV homes

In New York this summer radio was preferred for music, news, sports; TV for comedy-variety and drama

The advertising man who’s a dyed-in-the-wool TV enthusiast is a hard man to talk to about radio. According to him, it’s just a matter of months, days perhaps, before radio has to fold its tent and silently steal away into the limbo of silent movies. Like Mark Twain’s comments on the reports of Mark Twain’s death, such statements are, however, “highly exaggerated.”

A research report prepared by Robert M. Hoffman, director of research at New York’s WOR, throws a good deal of light on whether or not AM radio is really holding its own in major TV areas. This report, titled Effect of Television on Specific Types of Nighttime Radio Programs, is the second in a series of such studies which WOR, with a heavy stake in radio listening, has made as a guide to the possible effects of WOR-TV on the AM parent. Briefly, the survey, when correlated with other research findings, gives a strong indication that radio, although finding the going tough in some cases against TV, is still doing all right for itself.

The survey was made by WOR in the New York City area, basing its figures on the Pulse reports for June, 1949. At that time, there were an estimated 650,000 TV sets in the New York area, and many AM broadcasters felt increasingly that a good deal of the evening radio listening audience was deserting to the visual medium. WOR’s research department decided that the effect of TV on certain specific types of radio programing could best be measured by comparing the listening done to each type in radio homes and TV homes. Information on TV homes came from June Telepulse and non-TV homes from a special tabulation by Pulse which eliminated TV homes from the June Pulse station-audience reports.

Radio vs. TV listening was analyzed in the period of 6-11 p.m., since daytime TV has not as yet made a serious dent even in New York. This time period was subdivided again into a 6-8 p.m. period and an 8-11 p.m. period, due to basic differences in listening habits, audience, and programing before and after 8:00 p.m. Sunday programing and listening was a special case, because of the similarity of the Sunday structure between 6-8 p.m. and 8-11 p.m. during the rest of the week. Sunday's 6-8 p.m. programs were thus included in the 8-11 p.m. classification.

All the New York TV stations—WCBS-TV, WNBTV, WZT-VW, WABD, and WPI—had nine AM stations—WOR, WGBS, WNBC, WJZ, WNEW, WMCA, WINS, WMGM, and WQXR were included in the survey. Not included were such New York independents, who do a good job in special local, language, or FM fields, as WOV, WLIB, WHOM, WNBX, WVEY, WWRL, WFDR, etc.

In presenting the findings of its survey, WOR pointed out that radio-TV competition factors true of New York City were not necessarily true of the country at large. This is very much the case. According to the A. C. Nielsen Company's latest figures, there are 39,293,000 radio homes in the U. S. (based on BMB). There are 2,250,000 TV-equipped homes (based on findings of NBC Research). This means, since the amount of TV-only homes is microscopic, that the TV-equipped homes represent about 5.62% of the radio homes in the country. In metropolitan areas like New York, of course, the TV-radio ratio figures in a city-

Music has little visual but strong ear appeal

Red Barber is typical of radio's lead in sports
by-city check run higher, since TV is still largely concentrated in big markets. Again, according to A. C. Nielsen, radio listening, off somewhat in big cities, is growing in medium-size cities. A four-month average study of early 1949 vs. early 1948 in medium cities shows listening up 4%. A similar study in rural areas by Nielsen shows that radio listening is up 2½%. A check of the total ratings by Nielsen, Hooper, et al, for the months so far expired in 1949, as against the same period of 1948, will show that the average evening network program rating, even allowing for any major-market losses, was just about as high in 1949 as it was in 1948.

WOR’s Research staff examined all the radio programs aired by the nine AM stations listed earlier, and classified them by type. Next, a general comparison was made between the percentage of radio listeners tuned to each program type in TV homes (actually, they are radio-TV homes) as against radio listeners in radio homes. The reasoning: (1) Whenever the radio audience for a particular program type was greater in radio-TV homes than in radio-only homes, that particular type of show had above-average appeal. (2) Whenever the share in TV homes was below the figure for radio-only homes, that type of show had below-average appeal.

In measuring radio listening on this basis, WOR invented what it calls the “Program Durability Index.” For a given program type, this is the share of the radio audience in TV homes divided by the share of the radio audience in radio homes, multiplied (to give an index number) by 100.

To give a typical example of how this worked out in practice, in the 6-8 p.m. time period, 7.7% of the radio listeners in TV homes were tuned to classical music. (A good deal of this listening was accounted for by those tuned-in around dinnertime to WQXR, which wisely schedules light classics for just this purpose). At the same time, listening to classical music from 6-8 p.m. in radio-only homes accounted for 3.9% of the audience. The “Program Durability Index” of classical music in the 6-8 p.m. time slot across-the-board is thus 194.9, a healthy showing against TV. All music-show types (classical, concert and familiar, popular, variety) in this time slot showed up with a composite index of 99.9, this taste being somewhat the result of the socio-economic factors of TV ownership.

In the early-evening hours, several other program types did well for themselves. News and sports had a composite index of 104.5, with sports commentators drawing the highest index in the group, a 126.8. Drama also stacked up well against TV competition in the before-8 p.m. hours, drawing a composite index of 109.1, with adventure dramas holding top honors with a 111.4 (due principally to well-established habits of listening to such early-evening dramatic shows as Lone Ranger, Counterspy, etc.). Various “talks” programs, usually of the round-table type or political speeches, did not fare as well as TV, but since, like music shows, motion and visual action are secondary, they drew an 86.6. Hardest hit was comedy, both the variety brand and the situation-comedy brand, in the before-8 p.m. hours, which drew a 72.7.

To review, such program types as classical music, sports commentators, concert and familiar music, and most dramatic shows held up best against TV competition in the New York area. Comedy, straight newscasts, and varie-

(please turn to page 36)
Millions more call for Philip Morris

With $7,000,000 a year broadcast budget PM sets sales increase pace for Big 5

The pamphlet report to the 16,123 stockholders of Philip Morris & Co., Ltd., for the fiscal year ended 31 March 1949, featured a double-spread on the company's advertising.

Four of five pictures portrayed broadcast advertising: the Horace Heidt Youth Opportunity Program, now on CBS; Ralph Edwards' This Is Your Life, on NBC; Preview, with Tex McCrary and Jinx Falkenberg, which last month was replaced, on CBS-TV, with Allen Funt's Candid Camera, and a grocer participant on a Philip Morris show.

The fifth was a reproduction of a newspaper ad on the "no cigarette hangover" theme, which for two years has dominated—with "Johnny" the bellhop, of course, and his "call for Philip Maww-riss!"—the company's advertising for its leading cigarette brand.

Alfred Emanuel Lyon, board chairman, told stockholders that, from the year before, sales had risen 7.4 billion units, or 29%, to a total of 33.1 billion. In dollars this meant an increase from $171,000,000 to $228,000,000. Meanwhile, net earnings had doubled from $6,035,278 to $12,498,058.

Although Philip Morris still was a far fourth among cigarette brands, with less than 10% of the total, as compared with about 27% each for Lucky Strike and Camel and about 22% for Chesterfield, its rate of gain was nearly three times as fast as the industry as a whole.

(The Department of Agriculture has estimated U. S. cigarette production...
for the year ended 30 June at 390 billion units, or 11½ more than the previous year.)

And in contrast with its own situation three years ago, the news which Chairman Lyon brought was especially cheerful: Philip Morris had pulled out of a bad slump.

While its four major competitors—American Tobacco (Lucky Strike), R. J. Reynolds (Camel), Liggett & Myers (Chesterfield), and P. Lorillard (Old Gold)—were lifting their combined sales from $1,419,195,000 in 1944 to $1,514,167,000 in 1945 to $1,965,329,000 in 1946 to $2,169,816,000 in 1947, the steady Philip Morris gain since 1933 had come to an abrupt halt.

After reaching an all-time peak of $185,299,000 in 1944, PM sales dropped to $173,636,000 in 1945, and then to $170,906,000 in 1946. In 1947, when combined sales of the other four were climbing more than $200,000,000, the PM volume moved up only $352,000, to $171,258,000.

For 20 years before World War II, cigarette smokers—now representing about two-thirds of all the men and one third of all the women in the country—had developed definite brand loyalties. Virtually every smoker bought pre-determined brands. Mass advertising was responsible. The 600,000 dealers—including tobacco, grocery, drug, department-store, and other types of outlets—merely supplied what consumers wanted. They did not have to sell.

But with the war, manufacturers found their tobacco-leaf supplies restricted by government allocations, based on the percentage of the crop which they purchased in 1939-41. This worked a special hardship on Philip Morris, which had had the largest wartime gain of any cigarette brand. It worked in favor of smaller manufacturers, who took advantage of the situation to introduce, or reintroduce, "war babies."

The situation was further complicated, for the major brands, by the facts that the armed forces had taken a high proportion of their total output, and that, during the war, the use of foil and cellophane for retaining moisture in cigarette packages was banned.

Civilians were glad to get any brand they could, in any old package.

Right after V-J Day, as Fortune pointed out in its October 1949 issue, Philip Morris proceeded to make several mistakes:

1. It took dealers off allocation before its plants could reconvert to foil and cellophane for packaging.

2. At the same time it accepted "fantastically unrealistic dealer orders and full-blast production of paper-packaged cigarettes." (The trade was buying far beyond consumer demand in anticipation of an OPA increase in manufacturers' prices.)

3. Seeking new leaf sources, PM placed the high bid for Axton-Fisher's plants and inventories, and sought to float preferred stock and debentures to finance the purchase. On 28 January, 1946, subscriptions had been received for 95.6% of the $14,600,000 preferred offering, when Wall Street discovered that for the last five months of that fiscal year, PM earnings would

(Please turn to page 55)
Postwar Growth of Media
(Increases Between Jan. 1946 and 1949)

<table>
<thead>
<tr>
<th>Medium</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio</td>
<td>+5,283,000</td>
</tr>
<tr>
<td>Newspapers all daily</td>
<td>+3,901,000</td>
</tr>
<tr>
<td>Magazines 4 weekly</td>
<td>+1,537,000</td>
</tr>
<tr>
<td>Newspapers plus 4 Weekly Magazines</td>
<td>+5,438,000</td>
</tr>
</tbody>
</table>

* Life, Post, Colliers and Look

More power!

More sets
more listening
more brand acceptance
build broadcast advertising value

The strength, size, and popularity of radio are still growing. More people are spending more time listening to AM radio than ever before. The statistics of radio's popularity are signs to advertisers entering a new era of tough competitive selling. Radio's pre-eminent position with the public is one of the reasons its circulation costs are lower, its penetrative power higher than at any time in its history. The public's phenomenal loyalty and favor still enable the broadcast medium, in a period of generally rising costs, to offer advertisers more for their money than ever before.

The charts accompanying this story show how the post-war growth in radio families has far outstripped the circulation growth of printed media. There were in round numbers in 1948 41,693,000 U. S. families. From 1946 through 1948 they purchased 44,000,000 radios—more than the combined purchases of toasters, washing machines, refrigerators, and vacuum cleaners. This despite the post-war boom in appliance (other than radio) sales. The breakdown looks like this (in millions):

<table>
<thead>
<tr>
<th>Appliance</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Toasters</td>
<td>12.1</td>
</tr>
<tr>
<td>Washing Machines</td>
<td>11.1</td>
</tr>
<tr>
<td>Refrigerators</td>
<td>10.0</td>
</tr>
<tr>
<td>Vacuum Cleaners</td>
<td>9.6</td>
</tr>
<tr>
<td>Total</td>
<td>42.8</td>
</tr>
</tbody>
</table>

The increase in radio families since 1946 (about 5,000,000), when combined with the extra time spent listening by families generally, give this picture of how home-hours of listening have jumped:

<table>
<thead>
<tr>
<th>Year</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>1943</td>
<td>129,000,000</td>
</tr>
<tr>
<td>1946</td>
<td>156,000,000</td>
</tr>
<tr>
<td>1949</td>
<td>198,000,000</td>
</tr>
</tbody>
</table>

These figures, compiled by the Nielsen Radio Index for January-March periods, show a listening up-curve of 53% over the last six years.

In a test market study conducted in 1948 by Dun and Bradstreet, dealers were asked: "In your opinion, which particular kind of national advertising has done the most to make your best selling trade-marked brands sell so well?" Another question concerned their preference of media for a national campaign for products they carried. Charts with this story give their answers.

On an average day in April, Psychological Corporation, New York investigators in a survey for NBC and CBS, found in Springfield, Mass., and Des Moines, Iowa, that 85% of the adults listened to the radio for an average of
four hours and thirty minutes each, including listening outside the home. The same per cent read some daily paper. But the amount of time thus spent averaged only 58 minutes per reader. Only 25% of the citizens (based on the sample) said they read any magazine at all on an average day. Those who did read magazines read them an average of one hour and four minutes. An accompanying chart illustrates this graphically. If we project these figures, as an indication, for the country as a whole the affect is startling. Translated into man-hours of listening, it looks like this:

Radio .................................. 373,000,000
Newspapers .................................. 29,000,000
Magazines .................................. 26,000,000

Using both C. E. Hooper and A. C. Nielsen figures as a base, either of the two senior networks (CBS and NBC) alone can demonstrate listening to programs broadcast by themselves and their affiliates far exceeding the total of either newspaper or magazine readership as illustrated in the accompanying chart.

Both network and local radio give away countless bonus audiences not measured by any regular service. Results of special surveys in large metropolitan centers were published in March and August. The Psychological Corporation surveyed this plus audience in Des Moines-Springfield study already referred to. Among people who listened to the radio the day before they were questioned, 57% said they listened inside the home. Twenty-three percent said they listened both inside and outside the home. Five percent said they listened outside only.

The average daily listening time of all the people interviewed was 196 minutes. This includes those who did not listen at all. Of the 196 minutes each person listened, 27 minutes were spent listening outside the home. This means that 14% of all listening was outside the home. A little less than a third of all the people interviewed said they did some listening outside their home on an average day.

Where is this outside listening done? The people interviewed gave the following breakdown on where they spent (out of a total of 196) 93 listening-minutes outside the home:

| Public places | 14 minutes (15%)
| Other homes | 22 minutes (24%)
| Auto | 27 minutes (29%)
| At work | 30 minutes (32%)

This popularity at home and away from home agrees clearly with Fortune magazine’s survey published last March. Both men and women named radio their favorite leisure time activity. Men favored it 51% to 15% for reading magazines. Women favored it 54% to 19% for magazines. Seventy percent of people in Fortune’s survey said they were listening as much or more than they did a few years ago. This agrees with both Hooper and Nielsen that people are listening more today than they did three years ago.

It is obviously inevitable that television will reduce radio listening in the homes where it is installed. Nevertheless, total advertising opportunities are substantially increased with the advent of television. What happens is shown by Nielsen figures on evening listening (when television is strongest):

<table>
<thead>
<tr>
<th>Hours per Evening</th>
<th>Before TV</th>
<th>After TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio</td>
<td>1.65</td>
<td>0.45</td>
</tr>
<tr>
<td>Television</td>
<td>3.22</td>
<td>3.22</td>
</tr>
<tr>
<td>Total</td>
<td>1.65</td>
<td>3.67</td>
</tr>
</tbody>
</table>

While radio listening dropped off an hour and a half in radio-television homes, total time of listening and viewing increased by two hours.

Last August, a month of traditionally low listening, radio held 83.5% of the national audience during periods of top television programing, as shown by Hooper figures. Hooper data shows a .3 drop in audience rat-

(Please turn to page 35)
The forgotten 15,000,000

PART TWO OF A 2-PART STORY

Local advertisers profit from Negro-beamed programs, but few national advertisers have joined them

If national advertisers generally tend to ignore the potentially lucrative $10,000,000,000 market represented by America's 15,000,000 Negroes, either through ignorance or temerity or both, the same cannot be said of advertisers and radio stations at the local-retail level. While top sponsors and their agencies continue to overlook the tremendous but under-developed buying power of today's colored segment of the population in this country, local stations in rapidly increasing numbers are breaking into the Negro market and programming directly beamed at Negroes—and local advertisers, noting the growing Negro listening audiences these stations are developing, are jumping on the band wagon with gratifying results.

The radio division of Interstate United Newspapers, Inc., alone represents 22 effective independent stations which aim programs at an identifiable colored audience. These outlets are not limited to any one section of the country; they cover the larger cities in the East, South, Midwest, and along the Pacific Coast. And there are many other small stations which, without benefit of a national representative, are successfully programming to Negroes and selling additional time thereby.

The swing toward planning Negro programs for Negro consumption has been particularly apparent in the South. Whether that's paradoxical or normal depends upon one's prejudicial or financial feeling. While it would seem that stations owned or operated by whites would shy away from appealing to Negroes in that part of the country where racial discrimination reaches its highest peak, nevertheless from the business point of view the South, with its great concentration of Negroes, offers a vast potential for stations and advertisers who feel that they're in business to make money and not for laughs.

The Memphis market is typical of what is happening throughout not only the Southern states but the rest of the country as well. A year ago it was almost impossible for a Negro, however affluent or anxious, to buy, beg, or beguile time on a local station in Tennessee. Negro accounts, as well as Negro listening interest, just weren't considered. It was figured that the Negro advertising dollar and the Negro buying dollar were not worth bothering with.

Then something happened. E. R. (Bert) Ferguson and John R. Pepper, two youthful Southern white men who own Memphis' WDIA, faced with tough competition locally, got to thinking. They got to thinking about such facts as Negro buying of radios—and
### Negro use of all food products in Memphis

Figures from The Commercial Appeal and The Press Scimitar.

<table>
<thead>
<tr>
<th>Category</th>
<th>Negro Use</th>
<th>Average Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baking Mixes</td>
<td>29.00%</td>
<td>31.20%</td>
</tr>
<tr>
<td>Cold Cereals</td>
<td>40.03</td>
<td>41.25</td>
</tr>
<tr>
<td>Cooked Cereals</td>
<td>63.43</td>
<td>31.71</td>
</tr>
<tr>
<td>Instant Coffee</td>
<td>19.67</td>
<td>45.51</td>
</tr>
<tr>
<td>Regular Coffee</td>
<td>29.82</td>
<td>43.32</td>
</tr>
<tr>
<td>All-Purpose Flour</td>
<td>59.21</td>
<td>65.29</td>
</tr>
<tr>
<td>Frozen Food</td>
<td>13.10</td>
<td>65.81</td>
</tr>
<tr>
<td>Fruit Juices</td>
<td>37.77</td>
<td>42.90</td>
</tr>
<tr>
<td>Gelatin Desserts</td>
<td>32.64</td>
<td>44.40</td>
</tr>
<tr>
<td>Lard</td>
<td>86.54</td>
<td>28.04</td>
</tr>
<tr>
<td>Mayonnaise</td>
<td>43.19</td>
<td>28.73</td>
</tr>
<tr>
<td>Canned Meat</td>
<td>41.55</td>
<td>46.58</td>
</tr>
<tr>
<td>Canned Milk</td>
<td>63.54</td>
<td></td>
</tr>
</tbody>
</table>

### Negro use of all drug products in Memphis

<table>
<thead>
<tr>
<th>Category</th>
<th>Negro Use</th>
<th>Average Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deodorants</td>
<td>57.23%</td>
<td>27.48%</td>
</tr>
<tr>
<td>Facial Cream</td>
<td>53.51</td>
<td>20.10</td>
</tr>
<tr>
<td>Face Powder</td>
<td>54.27</td>
<td>20.71</td>
</tr>
<tr>
<td>Hand Lotion</td>
<td>51.13</td>
<td>42.00</td>
</tr>
<tr>
<td>Laxatives</td>
<td>50.54</td>
<td>52.74</td>
</tr>
<tr>
<td>Lipsticks</td>
<td>30.05</td>
<td></td>
</tr>
</tbody>
</table>

buying of things mentioned on the air. They got to wondering about how Negroes would feel if they could have some local station which would be their station—a station which still would attract white listeners, but which also would make it publicly clear that colored accounts and listening interest were welcomed and expected.

_Ferguson and Pepper stopped thinking and wondering and decided to act. They started with the hiring of the mid-South’s first Negro disk jockey, Nat D. Williams, whose job it was to provide acceptable entertainment from a Negro angle for the 431,000 Negroes in WDIA’s primary area. In the short space of nine months, Williams’ Tan Town Jamboree now boasts about a dozen participating sponsors._

WDIA’s idea of appealing to Negro tastes doesn’t stop at pop and race recordings played by a Negro d.j. Williams, an instructor in English at Booker T. Washington Negro high school in Memphis, also has cultural duties at the station. Each Sunday morning he conducts the Universal Life Goodwill Hour, during which top Negro religious personalities of Memphis are interviewed; every Sunday afternoon Williams runs a half-hour forum discussion program, again with leading Negro figures appearing and discussing important events of the week.

WDIA has another Williams on its present roster of Negro talent—A. C. “Moohah” Williams, an instructor of music at Manassas High School in Memphis. Saturday afternoons Williams presents a 30-minute WDIA show featuring a group of talented Negro high school vocalists doing popular and spiritual selections.

There are several other colored personalities with regularly-scheduled programs on WDIA, prominent among them being Willa Monroe, with her half-hour daily morning spot, The Tan Song.

(Jack the Bellboy (Right) and Guest Artists Are Integral Part of Weas’ Versatile Programming for Negroes)
WGAC-LAND LEADS the SOUTH in RETAIL SALES!

With Retail Sales UP 12% Over 1948, WGAC-Land is the South’s No. 1 Economic Bright Spot!

This Leading Southern Market

PLUS
WGAC-Land’s Large Rural Audience — 145,000 Radio Homes — are Helping ADVERTISERS MAKE NEW SALES RECORDS ON

WGAC 580 Kc. — ABC — 5,000 Watts
AUGUSTA, GA.
Avery-Knodel

---

RTS...SPONSOR REPORTS...

continued from page 2—

CKLW, 50,000 watts, “invades” U.S.A.

Relations between U.S. and Canada otherwise are peaceful but CKLW of Windsor-Detroit, Mutual affiliate, which has just moved up from 5,000 to 50,000 watts, now claims to cover 198 counties in Michigan, Indiana, Ohio, Pennsylvania, and New York, plus 24 counties in Ontario. Population of primary and secondary areas is 18,809,420 and total retail sales more than $15,000,000,000.

N. Y. FM homes exceed AM of some states

New York metropolitan area has more FM-equipped homes than there are AM-equipped homes in any one of 26 states, Pulse, Inc., has found. Some 520,000 homes in NY area are FM-equipped. Nearly 42% of these sets were bought in 1948 and 21.1% bought in first half of 1949.

BAB’s seven people do full-size job

With staff of only seven people and budget of only $125,000, BAB is doing effective job for broadcast industry. BAB’s budget is only fraction of many individual radio, magazine or newspaper organizations. Curtis Publishing alone, for example, spends about $4,000,000 annually in promotion. "New York Times" alone has 60 people in promotion and research.

Kennecott Copper starts farm series

Utah Copper division of big Kennecott Copper Corp. has started 52-week sponsorship of "This Business of Farming" over KSL, CBS affiliate in Salt Lake City, through Axelson Agency there, to stress link between two basic industries.

Radio and airlines argue antenna height

NAB, Television Broadcasters Assn., Air Transport Assn., and Civil Aeronautics Authority have been granted leave by FCC to intervene in proceeding involving application of WOR, New York, for construction permit to increase height of antenna towers 228 feet above present 410 feet. WOR contends increase "will not menace aircraft in Newark Airport area."
50,000 Watts! middle of the dial!
at 800 kc.
in the DETROIT Area

Now You Get even MORE for your money, on CKLW

WITH A 17,000,000 POPULATION-AREA, AND COVERAGE IN 5 STATES, CKLW, NOW WITH 50,000 WATT POWER, WILL SELL MORE GOODS AT LESS COST TO MORE PEOPLE!

Guardian Building
Detroit 26

Adam J. Young, Jr., Inc.
Nat'l Representative

CKLW

50,000 Watts Day and Night * Mutual Broadcasting System

24 OCTOBER 1949
Majesty in Miniature
Brilliant clear as the sun-drenched mountain
top... Quiet as the bottomless lake, created in
the foothills... This is Perfection—at its peak

...Acme in Sound Reproduction

LANG-WORTH
FEATURE PROGRAMS, Inc.
113 WEST 57th STREET, NEW YORK 19, N.Y.
MORE POWER!

(Continued from page 29)

ings on half-hour evening programs from 9.18 in 1943 to 8.85 in 1949 (figures obtained from summarizing Mid-Winter 1949 projectable ratings and compared with 1940). Overshadowing this drop, however, is the increase in homes able to listen (increase in radio families estimated as 2,000,000 in 1949 over 1943). The result is an average increase of 20,000 homes listening to evening sponsored network programs (from Mid-Winter 1943 to Mid-Winter 1949).

While television creates a decline in radio listening in metropolitan areas, radio is getting stronger in Medium Cities and in Small-town, and rural and farm areas, which comprise an important share of the total market for most products. These markets, which are the most difficult to reach efficiently with advertising, are the very markets where the strength of radio advertising will remain at a high level for a long time to come. This trend is shown in the following figures from the Nielsen Radio Index:

<table>
<thead>
<tr>
<th>Homes Using Radio Jan.-Apr.</th>
<th>1945</th>
<th>1949</th>
</tr>
</thead>
<tbody>
<tr>
<td>U. S. A.</td>
<td>34.4</td>
<td>37.7</td>
</tr>
<tr>
<td>Metropolitan areas</td>
<td>42.5</td>
<td>46.2</td>
</tr>
<tr>
<td>Medium cities</td>
<td>36.1</td>
<td>37.9</td>
</tr>
<tr>
<td>Small-town, rural, farm</td>
<td>34.0</td>
<td>34.8</td>
</tr>
</tbody>
</table>

One must take a many-sided look before the amazing popularity of Mr. and Mrs. America's favorite leisure time activity begins to take tangible shape. It is worth many looks, however, for upon this steady appeal is based radio's power to deliver the advertiser's message into more homes at a lower cost per home than any other media. The *American Weekly* increased its circulation over 300,000 during the last three years to reach more than nine and a half million. *Life* jacked up its total readers during the same period by over 600,000 to reach more than five and a quarter million.

But calculations based on BMB, Nielsen and U. S. Hooperatings all show that both the two senior networks in the same period each upper their circulations more than 5,000,000 families to reach a total considerably exceeding thirty-six million. The three year gain of either of the senior webs practically equals the entire circulation of *Life* magazine.

A study by the research department of the American Broadcasting Com-

pany based upon Nielsen data illustrates the cumulative effect of a series of broadcasts in reaching an ever-widening circle of homes. The first illustration is based on a composite of four evening programs (one from each of the four major networks), a popular comedian, a family situation comedy, an adventure drama, and a commentator. One broadcast reaches 14,728,125 listeners. Four broadcasts later the number who have heard the program once or more has reached the staggering total of 32,107,313.

Radio by its very nature continues to reach new listeners while attracting repeat listeners. This means intense coverage combined with maximum coverage—dynamic rather than static circulation.

The preference of local retailers, as shown in the charts on the first page of this story, for radio as an aid to moving goods is based upon their experience with it. This report has presented some of the facts which account for the results that make retailers vote for radio.

There is a steadily growing tendency for retailers to increase their own advertising of national brands. This trend in the amount of advertis-

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 $1 billion dollars in retail purchases last year!

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.

**WSBT SOUTH BEND**
5000 WATTS - 960 KC - CBS
PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

24 OCTOBER 1949
ing done by retailers is shown by the Nielsen Food Index Service for 33 major commodities:

<table>
<thead>
<tr>
<th>Year</th>
<th>Index Figure</th>
</tr>
</thead>
<tbody>
<tr>
<td>1942</td>
<td>100</td>
</tr>
<tr>
<td>1944</td>
<td>68</td>
</tr>
<tr>
<td>1947</td>
<td>105</td>
</tr>
<tr>
<td>1949</td>
<td>147</td>
</tr>
</tbody>
</table>

Perhaps the most significant fact in advertising today is that while ABC statement's reveal a shrinking circulation for numerous national magazines and metropolitan daily newspapers, radio's circulation is a continuous upward spiral. At the current rate of radio listening per home, by 1951 an estimated 34,960,000 exclusive radio homes will represent 176,000,000 listening hours per day. Six million radio-television homes will represent 16,000,000 hours.

RADIO IN TV HOMES

(Continued from page 25)

ty-musical shows bowed to TV, but not by wide margins.

The later-evening hours showed a different and surprising picture. Most big-time TV shows land somewhere between 8 p.m. and 10 p.m., so the going for AM in New York was as tough as it is likely to be for some time. However, WOR's study of the distribution of radio audiences by program type in the 8-11 p.m. hours shows upgrading in certain program categories over the radio listening in the early evening.

The "Program Durability Index" of music shows, for instance, in the later hours is a 114.3, with classical music (actually it represents only a total of less than 10% of the radio audience in TV homes) drawing a 193.2. Listening to newcasts, news commentators, and sports commentators was mixed, but radio sports events (night baseball, boxing, racing and so on, carried largely on New York's big independents like WMCA, WINS, WMGM) got an index of 217.7, showing that interest can outpull visual action in many cases. Drama, since it was competing with TV drama which tells its story with two dimensions instead of one, fell off to a 75.6. Comedy, on the other hand, bounced back from the early-evening low to more than hold its own with a 105.8, due to such headline radio comedies as Bob Hope, Jack Benny, and My Friend Irma. Quiz programs in radio did not do as well as their TV counterparts, and drew a fair 85.7. A loose "miscellaneous" grouping of shows such as Talent Scouts and Amateur Hour drew a better-than-average 109.3.

In brief, during the later-evening hours, the shows which did best in radio-TV homes were low-visual or personality shows like sports events, classical music, concert and familiar music, most comedy shows, and talent shows. At the same time, radio dramatic shows, popular and variety music, quiz shows, and audience participation shows (all highly-visual categories) were hardest hit by TV.

This is not a representative situation. New York City has something like one-third of all the TV sets in the country within its metropolitan area. New York has had TV on a going scale longer than any other major market.

There is one inescapable fact. In the market in which it has its toughest competition from TV, radio is in a very healthy state. The added FM audiences, growing out-of-home audiences in factories, cars, resorts, and the addition of extra radios in homes, not covered by the WOR study, make it harder for TV to catch up to radio.

Q

When is a hillbilly not a local yokel?

A

When he's a WBT star.

For WBT local talent is as familiar with and familiar to the big-league as Sardi's.

ITEM: You saw WBT's Fred Kirby in the newsreels and newspapers ... riding his horse in last January's inaugural parade — by special invitation.

ITEM: You'll see WBT's Claude Casey in the upcoming movie, "Square Dance Jubilee" — his second featured role.
sell Philgas, a bottled natural gas product, in some 18 farm areas.)

The programs that Phillips uses today are all the result of some careful hand-picking. Like Peter Paul, Inc., another successful user of the selective air, Phillips Petroleum prefers to buy programs that are already well-established with dialers. But audience alone is not the thing that sells Phillips on the final purchase of a show.

Phillips has found that local-station promotion of the shows Phillips sponsors on a selective basis has an important pay-off in sales, dealer enthusiasm, increased ratings, and in higher rural interest in both the shows and the products sold on them.

The farmer is a big, important individual to Phillips. More than a third of the Phillips business is done with farmers. With farm incomes going ever-upward in the postwar years, air-selling to the farmer has proved to be a wise move for Phillips and one of the major reasons contributing to the oil firm’s financial success.

For over a decade, Phillips has been sponsoring the nightly newscasts of Erle Smith on Kansas City’s KMBC. The KMBC campaign started in 1939, when KMBC told Phillips it was willing to back Erle Smith with some solid promotion. Soon, the Phillips schedule was expanded from three times a week to six, although never changing from the 9:30-9:45 p.m. time slot. KMBC whooped it up for Smith. The station promoted the newscaster in newspapers, car cards, and outdoor advertising. Posters, amounting to many thousands in the past ten years, have been placed by KMBC in Phillips’ service stations. In return, Phillips has promoted Smith and KMBC with some aggressive promotion of its own, and has called the attention of its dealers, friends, and contacts to the fine job done by KMBC. With Smith as their star newsmaker, and with the high listening obtained by his 9:30 newscasts, KMBC has been able to build up a reputation for newscasting that is tops in Kansas City, as well as a staff of newsmen that is one of the best independent station news staffs in the U.S. Promoting Phillips’ newscasting has meant increased prestige and more business for KMBC over the years.

Similar situations have been created with the promotion given to other Phillips newscasters, such as Bruce Palmer, Phillips’ man on Oklahoma City’s WKY, Dick Godon on Spokane’s KHQ, and Gordon Gammack, ace newsmen on Des Moines’ KRNT. In almost every case when a station began laying the promotion on heavily, the ratings of the newscast (and the adjacent shows and station breaks) jumped, the station’s prestige went up, and the results meant more local and national business for the station.

The effects of promoting the talent shows which Phillips sponsors, Talent Parade on WDAY, Fargo, and WCCO, Minneapolis (the name is a coincidence) are even more striking. In the case of the former, WDAY has promoted its weekly 30-minute talent show for Phillips until it is a regional phenomenon. The show now tours to the road as a two-hour stage presentation which tours the nearby towns around Fargo. For many, it is the first live entertainment they have seen. For others, it is the big social event of the sea-

**ITEM:** You can hear the whole round up of WBT talent for 30 minutes each week on CBS’ Carolina Calling — now in its 4th year coast-to-coast.

**ITEM:** Your great-grandchildren will hear WBT’s Arthur Smith. Winding up an Eastern theater and nightclub tour, his Quartet stopped off in Washington last month to help enshrine the 2,500,000th record of Arthur’s “Guitar Boogie” in the Library of Congress.

These are only items taken at random. The point is, of course, that WBT talent is a smart local buy for national spot advertisers as WBT’s first-by-far Hoopers prove. (All week long, WBT leads the nearest competition by an average 152.9%!*) For a big-time buy at small-time cost, ask us or Radio Sales about our big-league hillbillies.

*Oct. 1948-Feb. 1949
Let's Review Results!

One sponsor writes:

"In retrospect, going back over the various areas, it was rather startling to compare the tremendous success we have had in the Richmond area as compared to the pleasantly moderate cost of radio promotion on WRNL. As you know, we have been using WRNL continuously now since last February— and to say that we are pleased with the results is putting it mildly. Actually, I don’t know where radio coverage of the caliber that WRNL provides in Richmond can be bought for anywhere near the type of money we have been spending."

WHY NOT LET WRNL DO A SIMILAR JOB FOR YOU?

5000 Watt ABC Affiliate

WRNL
Richmond, Virginia

EDWARD PETRY & CO., INC., NATIONAL REPRESENTATIVES

son. WDAY (like the four-hour shows of the National Barn Dance of WLS, 30 minutes of which is sponsored by Phillips) charges admission to the show...and gets it gladly. Every 13 weeks or so, the winners of the Talent Parade are brought to Fargo, and are given a week’s work on the station’s sustaining shows (as well as $50), during which the winners are plugged heavily on WDAY as being “the winner of the Phillips 66 Talent Parade.” Annually, the winners go through eliminations for a grand cash prize, as well as scholarships. The resulting newspaper publicity is tremendous, and WDAY promotes it for all it’s worth.

At WCCO, Minneapolis, Phillips’ other Talent Parade air show is built around one of the U.S.’s outstanding local personalities, Cedric Adams. WCCO has a reputation for doing a top-notch promotional job for its advertisers, and for Phillips all the stops are pulled out. Cedric’s weekly half-hour is a big drawing card, and when it goes on the road to nearby towns, as the WDAY show does, the halls are jammed and the ratings go up. WCCO promotes the show in local newspapers, in outdoor advertising, on the air, and hustles Adams around to talk to dealers and distributors in the area, who are thoroughly sold on him. The program’s angle is a little different from the WDAY operation, since the show at WDAY often uses “guest star” talent from nightclubs to augment the local talent, and Cedric Adams makes a point of using young talent (18 years or under) on his show. This leads for endless tie-ins with schools, clubs, and all sorts of high school and college promotions, which WCCO is quick to seize upon. Cedric Adams was, of course, a hot item in Minneapolis before the Phillips show came along. But, the promotion that has been given his talent show for Phillips has resulted in greater publicity for him and for the station, and has increased the value of Adams as a performer to the station. This is typical of how selective station promotion has helped both client and broadcaster in the case of Phillips.

The network promotion given by ABC and WLS to the Phillips Saturday night broadcasts *(9:00-9:30 p. m.)* of National Barn Dance is equally good. (Please turn to page 41)
the only magazine

100% tuned

to broadcast-minded

national advertisers

and advertising agencies

SPONSOR specializes in USE-VALUE
The
Picked Panel
answers
Mr. Holzinger

It seems to me that a complete answer to this question must be divided into two parts: (1) if the show in question is a package show produced outside the agency, and (2) if the show is produced within the agency. In the first instance, it is the practice of our agency, under normal circumstances, to operate on the accepted 15 1/2 percent commission. The service performed by our television department is that of lending its experience, knowledge, and research.

The show and time purchased, the service includes supervising and consulting with the package producer and overseeing the production so standards are maintained. In addition, the television department is responsible for the execution of the client's commercials. However, if called upon to perform feats "above and beyond the call of duty," the extra cost should be open for discussion.

In the second instance, if the agency television department produces the show, then all costs involved, plus 15 1/2 percent commission, should be borne by the client. The phrase "all costs" is, of course, the important factor. These include out-of-pocket expenses by the agency, the allocation of time involved by key personnel working on actual preparation and production.

We are all aware of the fact that it is difficult to set up an exact figure in estimating a television budget. A contingency fund is indicated since television is growing so rapidly that it is virtually impossible to estimate even month-to-month costs in advance.

Clients who have been in television for some time are aware of this situation and have arrived at suitable financial arrangements with their agencies through trial and error. However, it is the duty of the agency to make it clear to prospective clients that the costs are as yet unpredictable; and it is during the planning discussion that an agency must clarify the question of financial responsibility.

Mr. Sponsor asks...

"Should client share costs, above commissions, for agency preparation of a TV show?"

Bernard O. Holzinger | Advertising and Sales Promotion
Sylvania Electric Products

What's so special about advertising agencies? Clients are spending money in television to find out how to use this new tool — networks are investing money against a profit in the future — why should agencies alone have their day-to-day profits protected?

The client has a right to expect his agency's television department to be manned with top-flight personnel — and the payroll of the television department is no more a client's concern than the payroll of the checking department. If a client's account, from an overall standpoint, isn't profitable, then resign the account or charge him a fee — but don't put the onus on your television department. Instead, be grateful for every opportunity your agency has to acquire more television know-how. It will pay off.

David G. Lyon
Vice President
Cecil & Presbrey, Inc.
New York

We believe it is too early to establish a permanent policy on television charges. We have charged only the usual commission to date, regardless of profit, in the belief that we should do the best possible job for our clients ... and in the belief that agencies, at least to some extent, should share the development costs of the new medium with media and advertisers.

It is entirely likely that in the future growth and development of the medium, agencies may find it possible to conduct a sound and efficient television operation within the traditional commission. If not, it is a fundamental of American economy that no business can run at a loss, at least for very long — a fundamental that, if the problem becomes acute, we are sure will be recognized by clients as well as by agencies.

Thomas H. Lane
Vice President
McCann-Erickson, Inc.
New York
PHILLIPS "66"

(Continued from page 38)

Over 2,000,000 people have paid to see the show since 1932, and both the originating station and ABC keep up a running promotional broadside through ABC stations now that Phillips is sponsoring a portion of it. National Barn Dance, with its good ratings, loyal audience, and continuous promotion, has done a good job for Phillips, particularly in establishing the Phillips 66 name in new areas in which it is selling for the first time.

Phillips' use of radio has been growing, as the firm itself has been growing, since the oil firm first came to broadcast advertising in November, 1932, with a program called Phillips 66 Flyers, a Monday-Saturday 30-minute musical show which was fed to a small, 5-station network in the Midwest for just 13 weeks. As Phillips, like other oil companies at that time, was pulling its way out of the depression sales low in 1933, it was sponsoring, for an eight-week run, a 6-station comedy-detective quarter-hour network show, Milligan and Mulligan, which featured an unknown young Chicago actor named Don Ameche. Later, Phillips was to sponsor, on some 20 stations in its growing Midwestern sales area, a weekly half-hour musical-variety show, Phillips Poly Follies, from November, 1936 to May, 1938, which was a forerunner of Phillips' sponsorship of National Barn Dance. The total time billings for all the network shows sponsored by Phillips between 1932 and 1938 (when the oil firm switched to selective programming, returning to network broadcasting in March, 1949) amounted to a total of $335,000, just a few thousand over the $310,000 that Phillips is currently spending.

The continuous promotion by the stations that have carried Phillips shows, something that Phillips has made virtually a prerequisite to closing a deal for a program, has had a double pay-off. It has given Phillips a real selling tool, which when added to the other media used and the sales drives of its own dealers, jobbers, and distributors, has more than doubled the gross income and more than tripled the net income of the independent oil firm. It has also meant, so far as stations are concerned, that as Phillips grows bigger, it spends more for broadcasting advertising.

WCFL

Variety Programming...

A PROFITABLE SPICE FOR SPONSORS

Variety is spicing the listening life of WCFL's audiences, too. There's Notre Dame and Chicago Cardinals football... Marty Hogan with his sparkling show of melody and outstanding guest interviews... a personality like Rush Hughes immediately following Don McNeill's famous Breakfast Club... and evenings filled with Chicagoland's greatest fine music programming... Chicago Symphony, Music Lovers Program, and others.

Join the long list of WCFL's satisfied sponsors who are profiting two ways... first, from WCFL's audience-building variety-programming, and secondly, from WCFL's attractive, budget-easing rates. Call or write WCFL or The Bolling Company for availabilities.
is the Weight.....

"Where you need it?"

We can't distribute your avoiddupais over your frame, but we can help distribute your product and build up your sales. In the sound and growing market of the Central South there are thousands of merchants with millions of loyal customers, who move merchandise when WSM supplies the buying impulse.

This great area is a good cross-section of the USA—farms, towns, cities. And it becomes richer and more potent as a market every year.

You can work it economically via WSM, where a staff of 200 is ready to produce network-quality shows, and to help point up your commercials for this exceptionally responsive audience.

WSM delivers a package of power (50,000 watts, clear channel), audience (many millions), confidence (23 years in the building), trade cooperation (they know WSM moves goods), and network-quality shows (we've built many shows for the network for many years).

Perhaps this is the answer to keeping your business on the road to the volume you want. Worth looking into, anyhow.

NEGRO MARKET

(Continued from page 31)

Town Homemaker. Miss Monroe does interviews with women (mostly of her own race), reports on Negro social and civic happenings in Memphis, and gives home-making hints to housewives.

That Ferguson and Pepper took a step in the right direction by programming for Negroes without sacrificing their white audiences is pretty well demonstrated by the result of a special C. E. Hooper report for the Memphis area. The study gave WDIA up to as high as 69.7% share of audience during certain hours of the day.

WUSN, in Charleston, S. C., has also gone in for a strong pitch to the colored segment of its area's total population. With Negroes totaling better than 48% of all Charlestonians, WUSN has for more than a year been programming a show called The A Train, broken up into two parts (early morning and late evening) Monday through Saturday. Program material is comprised of carefully selected recordings of Negro orchestras and singers, the disks being chosen by the manager of the largest record house in Charleston, and based on day-to-day colored purchase preferences.

Through an independent advertising agency (Hawkins, of North Charleston), WUSN conducted a house-to-house survey of colored listening habits in the metropolitan Charleston area during one week last June. 515 interviews were conducted between 6:00 and 11:00 p.m. by five Negro students selected from among the top 20% of the senior class of a local high school. The survey revealed some interesting data on a Southern Negro market typical of many others which are being ignored by national advertisers and developed by local sponsors.

The WUSN-Hawkins study showed that 94.9% of Negro Charleston homes have radios, and that 63.6% have more than one radio, while only 33.7% have telephones. (The latter indicates the difficulty of making coincidental telephone surveys in most Negro localities, with the result that timebuyers in New York, Chicago, and Coast agencies are generally unaware of the huge Negro radio audience, the size

( Please turn to page 44)
NATIONAL RADIO WEEK—

Oct. 30th - Nov. 5th

Radio is today's greatest medium of entertainment... for all members of the family. Never before has such a variety of fine programs, such notable entertainers been available to you.

Full enjoyment of these programs, however, depends upon your having today's new radio with its extra features, its extra fine quality.

Listen, enjoy the world's greatest talent—
with a new, finer Radio—today

Today's newest radios—AM-FM, consoles and table models, radio-phonograph combinations, and portables—will be on display throughout National Radio Week...

Your dealer cordially invites you to come in and see and hear them.

Improved technical qualities and new beauty in designs, together with current modest prices, make today's new radios the best buys in the industry's history.

a radio for every room—a radio for everyone—everywhere!
Hooper
Says:

WSJS
STAYS
ON TOP!

• Morning
• Afternoon
• Evening

*Hooper Station Listening Index
Winston-Salem, N. C.
December, 1948

No. 1 Market
In the
South's No. 1 State

• WINSTON-SALEM
• GREENSBORO
• HIGH POINT

WSJS
AM WINSTON-SALEM FM
THE JOURNAL-SENTINEL STATIONS

NBC
AFFILIATE
Represented by
HEADLEY-REED COMPANY

NEGO MARKET
Continued from page 42

of which can't be determined by such telephone surveys.

The Charleston study revealed further that the average Negro family listens to its radio 534 hours each day, with heavy listening preference during early-morning and late-night periods. Programming preferences placed music as highest of specifically chosen types of programs with 27%: sports garnered 17%; all other program types totalled 42%. In type-of-music preferences, the breakdown was as follows:

<table>
<thead>
<tr>
<th>Musical preference</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colored singers and orchestras</td>
<td>32%</td>
</tr>
<tr>
<td>Popular music</td>
<td>26%</td>
</tr>
<tr>
<td>Religious music</td>
<td>26%</td>
</tr>
<tr>
<td>Classical music</td>
<td>9%</td>
</tr>
<tr>
<td>Folk and folk music</td>
<td>3%</td>
</tr>
</tbody>
</table>

On being asked to pick their first, second, and third choice of Charleston stations, 196 of the Negroes interviewed named WUSN first, as against 96 for the station's nearest competitor.

WEAS, Decatur, Ga., is still another Southern station to recognize the heretofore untouched Negro market in its coverage area. With 191,000 Negroes in nearby metropolitan Atlanta out of a total local population of half-a-million, and with that colored segment having a recorded purchasing power of over 30% of the total retail sales volume for Atlanta of $693,795,000 for 1948, WEAS has contributed some notable "firsts" in reaching a local Negro market.

The station was the first to air all Negro sports events—full coverage of the Atlanta Black Crackers baseball games for the 1948 season; coverage of the Atlanta Negro College football games during the past gridiron year. WEAS also was first in making available a weekly gratis hour during which Atlanta's Negro churches broadcast their services. It was the first radio station in the U.S. to carry (for over a year) a program from a colored youth center, with a resulting 38% decline in Negro juvenile delinquency in that territory.

E. D. Rivers, Jr., owner and operator of WEAS, and the son of a former governor of Georgia, plans other stations in the South which will operate.

(See turn to page 53)

We're Not . . . But We Could Be Starry-Eyed

About The Radio Job We're Doing, 'Cause . . .

We Get Results

During the past 23 years
* we've won lots of friends
* earned some heavy prestige
* enjoyed wide social acceptance
* and we've done a good selling job for our advertisers, too!

All because we know how to program
... and have the enthusiasm and interest to follow through in detail.

For complete data on WIOD, call our Rep...

George P. Hollingbery Co.

James M. LeGate, General Manager

WIOD
5,000 WATTS · 610 KC · NBC

SPONSOR
Only a combination of stations can cover 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

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.

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

24 October 1949
YOUR TV AUDIENCE IS LIKE A BABY

YOU'VE GOT TO NURSE IT TO BUILD IT!

The time to build an audience is NOW... when viewing habits are being formed. Just putting your show on the air isn't enough! You've got to go after the audience... build a habit... hold the habit.

LOOK HEAR—the TV column for program promotion—offers you the most effective, yet inexpensive, audience building plan available! LOOK HEAR appears regularly in the New York Daily News and New York Herald Tribune and is ready to go into 17 additional key television markets.

And LOOK HEAR gives you the biggest PLUS ever offered an advertiser—the "TV Critics Club." Over 1000 televiewers a week write to LOOK HEAR requesting membership in the Club. This loyal, merchandisable group will grow and grow... and provide you with spontaneous audience reactions to your shows. Club members receive more complete news about programs—your programs—in the monthly "TV Critics Club News."

More viewers mean more buyers! Let LOOK HEAR deliver its loyal following to your TV shows. It offers you...

- personal recommendation of your shows on the program log page...
- "large space" attention at "small ad" cost...
- valuable editorial sponsor identification...
- and the giant "TV Critics Club" PLUS!

Week in... week out program promotion pays when you can do it the low-cost LOOK HEAR way!

LOOK HEAR 145 E. 53rd Street • New York 22 • Plaza 9-1530
Publisher: Maxine Cooper • Sales Representative: Evan Mandel

Look
Hear!
by
MAXINE COOPER

Hundreds of TV fans have joined the TV CRITICS CLUB! You too should belong so your TV views count. Send your name and address to Look Hear, 145 E. 53rd St., N. Y. 22. You'll get a MEMBERSHIP CARD... news about TICKETS to telecasts, and a SUBSCRIPTION to the "TV Critics Club News"—all about TV stars and shows. It's all FREE! Join today!

Wasn't Milton Berle terrific last week? You'll see another laughcapade tonight. But first tune in—

TELEPIX Newsreel

WPIX, Ch 11, Sun-Fri. 7:15 pm and Sign-Off: If you're in the thick of any big local news event today, there's a good chance you'll see yourself on TELEPIX Newsreel tonight. It's the pictorial review of the day's important happenings. Remember to see TELEPIX News nightly. It's another public service of Con Edison.

Life of Riley

SPONSOR
<table>
<thead>
<tr>
<th></th>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>4.15</td>
<td>4.30</td>
<td>4.45</td>
<td>5.15</td>
<td>5.00</td>
<td>4.15</td>
<td>4.15</td>
</tr>
<tr>
<td></td>
<td>5.30</td>
<td>5.45</td>
<td>6.15</td>
<td>6.30</td>
<td>6.45</td>
<td>7.15</td>
<td>8.15</td>
</tr>
<tr>
<td></td>
<td>7.30</td>
<td></td>
<td></td>
<td></td>
<td>8.30</td>
<td>9.15</td>
<td>10.15</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>11.00</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### SPONSORS

- ABC
  - Name of Sponsor
  - Sponsorship Details

### PROGRAMS

- Title of Program
  - Time: PM
  - Network: ABC
  - Duration: 30 minutes

November 1949

Radio Compass in next issue
<table>
<thead>
<tr>
<th></th>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>PM</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>4:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4:15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4:45</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>5:15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>5:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>5:45</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>6:15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>6:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>6:45</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>7:15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>7:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>7:45</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>8:15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>8:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>8:45</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>9:15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>9:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>9:45</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>10:15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>10:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>10:45</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SPONSORS**

**PROGRAMS**
Radio Station WOW has been for 26 years.

WOW-TV is a complete television operation, first in its field—just as Radio Station WOW has been for 26 years.

Staffed by 40 full-time employees— with four years of intensive television training behind them — and by 70 more AM-TV workers, WOW-TV is operating 40 to 50 hours a week. It is a basic NBC affiliate, with a schedule of NBC and national spot kinescope, plus local commercial programming which is growing every day.

WOW-TV locally produced telecasts have included every big major event in the Omaha Area in the past two months. Among them: University of Nebraska Football games, direct from Lincoln over a WOW-TV-owned microwave relay system (sponsored by General Electric Dealers); the AK-SAR-BEN Rodeo; “Little World Series” baseball; professional football; wrestling; good dramatics; good variety; good musical shows; locally produced film news and special events.

On October 7 there were 6,000-plus TV sets in use in the WOW-TV service area (within 75 miles of Omaha). Sets in use are increasing at the rate of 400 a week.

WOW-TV has the MARKET, the FACILITIES and the KNOW-HOW to do any kind of television production, at low cost to the advertiser.

Let any John Blair man or WOW salesman tell you the complete WOW-TV story. It pays to buy on a rising market.

John J. Gillin, Jr., Pres. & Gen’l. Mgr.,
Based upon the number of programs and announcements placed by sponsors on TV stations and indexed by Rorabaugh Report on Television Advertising. Business placed during average month June 1948-May 1949 is used as base in each division of report.

With radio-television-appliances, automotive and tobacco still leading, network television business expanded more rapidly in September, from August levels, than did national and regional selective and local retail TV. Jewelry continued to represent more than one-fourth of "selective" volume, followed by beer and wine, tobacco, and food. Radio-TV-appliances maintained a strong lead in local retail TV, but automotive and food also were important. The clothing classification on network TV is growing steadily, and confectionery and soft drinks are coming back. Department stores' use of local video continues small. Automotive is expanding slightly in "selective."

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>JUNE</th>
<th>JULY</th>
<th>AUG</th>
<th>SEPT</th>
<th>OCT</th>
<th>NOV</th>
<th>DEC</th>
<th>JAN</th>
<th>FEB</th>
<th>MAR</th>
<th>APR</th>
<th>MAY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NETWORK</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Automotive</td>
<td>16.6</td>
<td>16.2</td>
<td>9.0</td>
<td>17.2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Food</td>
<td>8.7</td>
<td>11.0</td>
<td>12.4</td>
<td>13.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clothing</td>
<td>0.6</td>
<td>0.8</td>
<td>0.8</td>
<td>0.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Radio TV &amp; Appl</td>
<td>26.2</td>
<td>12.1</td>
<td>31.7</td>
<td>18.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soaps &amp; Toiletries</td>
<td>14.6</td>
<td>18.0</td>
<td>12.0</td>
<td>11.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tobacco</td>
<td>15.3</td>
<td>21.0</td>
<td>22.7</td>
<td>21.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Misc</td>
<td>4.2</td>
<td>5.0</td>
<td>4.8</td>
<td>4.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beer &amp; Wine</td>
<td>0.4</td>
<td>0.5</td>
<td>0.5</td>
<td>1.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conf &amp; Selt Drinks</td>
<td>3.9</td>
<td>5.5</td>
<td>1.0</td>
<td>4.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Home Furn</td>
<td>8.1</td>
<td>9.1</td>
<td>3.1</td>
<td>1.2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drugs</td>
<td>1.4</td>
<td>1.5</td>
<td>2.0</td>
<td>2.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NATIONAL &amp; REGIONAL SELECTIVE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Automotive</td>
<td>7.8</td>
<td>4.9</td>
<td>6.8</td>
<td>7.2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conf &amp; Selt Drinks</td>
<td>2.9</td>
<td>3.1</td>
<td>2.6</td>
<td>3.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beer &amp; Wine</td>
<td>14.1</td>
<td>16.9</td>
<td>17.8</td>
<td>15.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drugs</td>
<td>0.3</td>
<td>0.4</td>
<td>0.4</td>
<td>0.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Food</td>
<td>14.3</td>
<td>13.7</td>
<td>12.3</td>
<td>13.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clothing</td>
<td>2.6</td>
<td>1.2</td>
<td>1.0</td>
<td>1.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Radio TV &amp; Appl</td>
<td>10.2</td>
<td>4.6</td>
<td>4.4</td>
<td>4.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soaps &amp; Toiletries</td>
<td>3.4</td>
<td>3.7</td>
<td>3.1</td>
<td>3.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tobacco</td>
<td>11.0</td>
<td>15.7</td>
<td>18.0</td>
<td>13.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jewelry</td>
<td>27.6</td>
<td>30.9</td>
<td>28.5</td>
<td>28.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Misc</td>
<td>2.7</td>
<td>2.7</td>
<td>2.5</td>
<td>4.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Builders &amp; Sup</td>
<td>1.0</td>
<td>0.7</td>
<td>0.5</td>
<td>0.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Home Furn</td>
<td>2.1</td>
<td>1.5</td>
<td>1.7</td>
<td>2.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LOCAL RETAIL</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Automotive</td>
<td>12.8</td>
<td>14.1</td>
<td>15.7</td>
<td>15.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Banks</td>
<td>4.9</td>
<td>6.0</td>
<td>5.0</td>
<td>4.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dept Stores</td>
<td>7.6</td>
<td>6.3</td>
<td>4.2</td>
<td>4.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Food</td>
<td>10.0</td>
<td>11.3</td>
<td>11.8</td>
<td>11.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Home Furn</td>
<td>5.0</td>
<td>3.5</td>
<td>3.6</td>
<td>3.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hotels &amp; Rest</td>
<td>2.1</td>
<td>3.0</td>
<td>2.9</td>
<td>2.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clothing</td>
<td>5.4</td>
<td>4.4</td>
<td>4.2</td>
<td>4.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Personal Services</td>
<td>8.5</td>
<td>7.0</td>
<td>6.8</td>
<td>6.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Radio TV &amp; Appl</td>
<td>25.5</td>
<td>24.5</td>
<td>26.9</td>
<td>27.2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Misc</td>
<td>12.3</td>
<td>15.4</td>
<td>14.3</td>
<td>13.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jewelry</td>
<td>1.5</td>
<td>1.7</td>
<td>1.7</td>
<td>1.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beer &amp; Wine</td>
<td>1.4</td>
<td>1.1</td>
<td>0.9</td>
<td>0.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drugs</td>
<td>0.4</td>
<td>0.6</td>
<td>0.4</td>
<td>0.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tobacco</td>
<td>0.2</td>
<td>0.1</td>
<td>0.1</td>
<td>0.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conf &amp; Selt Drinks</td>
<td>2.4</td>
<td>3.0</td>
<td>1.4</td>
<td>2.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
NEGO MARKET
(Continued from page 44)
along the lines of WEAS in relation to the Negro audience. Aside from its sports coverage and disk-jockey programs, WEAS goes in heavily for public-service activities directed toward Negroes. The station currently is running contests among Negro college students, with suitable prizes awarded to stimulate educational interests; planned programs of on-the-job training for Negro personnel; daily Negro newscasts for a greater dissemination of news among Negro communities; planned activities seeking better equalization of economic opportunity for Georgia Negroes.

What all this has meant to the station sales-wise can be seen in the advertising success stories of only a few of the local sponsors using WEAS Negro programs.

Hollywood Credit Clothiers doubled its business after 90 days on the station; Lincoln Cab Company felt it necessary to increase its fleet of cabs two months after starting on WEAS; Royal Crown, after nine years on other Atlanta outlets, found greater results on the Rivers station; Speers Jewelry and Black Brothers Jewelry, reported sales increases of over 50% after using WEAS for less than 60 days; Mather Brothers furniture store recorded the highest Negro sales in its history following participations or WEAS programs. All these concerns are white-owned. The 65 local Atlanta Negro-owned businesses which use the station exclusively have reported comparable degrees of sales success.

There are a number of other similar stories of Southern stations programming directly for Negroes to the great benefit of the stations and the advertisers using them. Space makes detailing their individual stories prohibitive. And the successful attempt to reach the Negro buying market is not limited to stations below the Mason-Dixon line. Large cities recognize the advantages of beaming programs directly to colored folk. Morris Novik recently bought New York's WLIB and intends to program specifically for Negroes. WWBL also in New York, has a high Negro share of audience. WHAT in Philadelphia started a Negro home-maker program on 1 September, with four food accounts participating at the show's introduction.

The Atlanta Constitution's Negro staff has done an excellent job of programming according to Negro tastes, and has avoided the kind of programming that Negroes reject as 'whitey.' Negroes can now hear their favorite movies and programs, and see their favorite television shows.

On the Air September 22
a new TELEVISION STATION

Serving North Carolina's
Rich Tri-City Market,
GREENSBORO
WINSTON-SALEM
HIGH POINT

Now, for the first time, WFMY-TV makes it possible to sell this rich area as one market.

AFFILIATED WITH
CBS — NBC — ABC — Dumont
and First in the Carolinas with Live TV

SALES REPRESENTATIVES:
HARRINGTON, RIGGERT and PARSONS, INC.
New York City
270 Park Avenue
MU-8-1185
Chicago
Tribune Tower
WH-4-0074

Owned and operated by
GREENSBORO DAILY NEWS — and — THE GREENSBORO RECORD

STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, 1949:
Of an issue, published bi-weekly at Baltimore, Maryland, for October 1949
The names and addresses of the publisher, editor and business managers are:
Publisher: Norman R. Glenn, Greensdale, N. Y.
Editor: Lawrence M. Huchet, Freeport, L. I., N. Y.
Business Manager: Bernard Pitt, New York, N. Y.
The owner is: SPONSOR PUBLICATIONS Inc., New York, N. Y.
That the known bondholders, mortgagees, and other security holders owning or holding one percent or more of total amount of bonds, mortgages, or other securities are:
None.
That the two paragraphs above, giving the names of the owners, stockholders, and security holders to whom the affairs of the company but also in cases where the stockholder or security holder appears upon the books of the company for other than the investment in the stock or bonds of the company and in cases where the stockholder or security holder is a bona fide buyer of the stock or bonds of the company for investment in the company or for any other reason, and in whose name the stockholder or security holder appears upon the books of the company, is false. In short, also that the said two paragraphs contain statements regarding ownership or the like necessary to place in due form the ownership of the stock or bonds of the company.

Norman R. Glenn, President

First Stations of Virginia

24 OCTOBER 1949
BOOMERANG!

I'm sorry I ever heard of KXOK. My life is miserable. You see, I bragged to the boss about our program's low-cost-per-Hooper point on KXOK, like you suggested, and he just grinned like a Cheshire and said: "That proves what you can do when you really try. Now go into all our markets and get as good a buy as you did on KXOK." You and I know that tough to do...but how can I convince the Boss?

On-The-Spot

Dear On-The-Spot:

Your Boss situation is going to be much worse. Wait till he finds out KXOK's high Hooper position during March, 1949. When KXOK's rates are balanced with its share of audience, the combination is terrific. You and I know the base hourly rate on Station "A" is 57% higher than KXOK's, and Station "B" has a base rate 32% higher...yet they delivered only 15% and 2.4% more audience during March. Better not mention KXOK's powerful signal at 630 on the dial, reaches 115 counties in six states, daytime, in mid-America.

KXOK, St. Louis
630 on the dial

Basic ABC 5,000 Watts A "John Blair" station

WSBC in Chicago, WJMR. Detroit, WIX in Washington, WTH in Baltimore, WJMO in Cleveland, and WZIP in Cincinnati are other big-city outlets with large Negro audiences.

News of general interest geared to Negro participation started on Pittsburgh's KQV a year ago, the program presented by the Pittsburgh Courier, the nation's leading colored newspaper. Sponsored by three Negro business firms and a brewery, the program, on the air three times a week, draws its audience from the Negro population of 100,000 in Pittsburgh and the surrounding Allegheny county.

Joe Adams, on KOWL in Santa Monica, California, is typical of the 100-old Negro disk jockeys who have sprung up around the country in the past year or so. Running a daily 15-minute contest on his 90-minute (12:00-1:30 P.M.) seven-days-a-week program, Adams racked up one response of 2800 calls in one day, the calls coming in from 50 telephone exchanges in Los Angeles county. The contest involved a mystery tune, and the rewards were nothing more than six $4 merchandise prizes. Adams, like other Negro platter spinners, numbers among his sponsors such varied accounts as foods, used cars, gasoline, clothing, liquor stores, and furs.

More and more local advertisers are learning that Negroes in their communities can be sold by radio when local stations take the trouble to set up colored programs with colored talent and make a determined, intelligent effort to let the Negro know that these programs are for him—that the station they're on is his station. He has the money to respond to the sales messages leveled at him. And because he has always felt discriminated against, the very fact that a station removes some of that feeling of discrimination by "talking" directly to him is almost enough to guarantee that he will spend his money on the products and services advertised on that station.

It has worked and is working wherever stations and advertisers on the local level have realized that Negroes represent an important segment of the buying public. Whether national advertisers and networks will come to that realization and do something about it is at the moment a moot question. But at least local sponsors are beginning to get their share of that very lucrative ten-billion-dollar Negro market.
PHILIP MORRIS
(Continued from page 27)

average only $86,000, compared with $567,000 for the first seven. Subscriptions for nearly all the shares were withdrawn, Philip Morris' shares dropped sharply.

Despite the heavy orders of early fall, 1945, profits had fallen when distributors and dealers turned back cigarettes which went stale on their shelves. Consumer demand for Philip Morris was declining rapidly. Drastic steps had to be taken—among them, even more vigorous advertising.

Since introduction of the present Philip Morris blend in 1933, Philip Morris & Co. has been the largest advertiser, in proportion to sales, of any of the Big Five companies. (As early as 1936 it was spending $1,200,000, or 6 1/2% of gross sales of $20,000,000.) The emergency of late 1945 and early 1946 led to drastic economies. Advertising expenditures were cut from the peak of $7,000,000 to $3,500,000. But even then they held a close ratio.

And since then advertising expenditures have been pushed ahead even more rapidly—to $8,500,000 in 1943 and to $10,500,000 in 1949. While sales in the first half of the 1949 calendar year gained only 2 1/2%, in the June quarter they started moving ahead briskly 25%, from $50,600,000 to $63,400,000.

O. Parker McComas, former banker who last year was named president of Philip Morris & Co., summarized for SPONSOR four reasons for the sharp comeback of the last three years:

1. Better control of inventory, production, and distribution, to assure quality and freshness;
2. An expanded and rejuvenated sales force of 500 men;
3. Development of younger executives (among them Patrick H. Gorman, advertising manager; Robert S. Larkin, promotion manager; Zenn Kaufman, merchandising director);
4. Aggressive advertising, chiefly on the air, on the "no cigarette hangover" theme.

McComas admitted that the "no hangover" theme is more than reminiscent of the "direct approach" of the late George Washington Hill of American Tobacco (who sold a lot of Luckies and other products on such themes as "Reach for a Lucky instead of a sweet" and "Nature in the raw is seldom mild"). Hill "knew how to sell the millions," McComas said, with some admiration.

About two-thirds, or $7,000,000, of the $10,500,000 Philip Morris advertising expenditures for 1949, are in broadcast advertising, and the balance in newspapers, point-of-purchase and other media.

To stockholders last May, Alfred Lyon said:

"In order to reach the greatest possible audience in the most effective and productive way we use both nighttime and daytime radio programs. Entertainment value is of first importance in attracting audiences. . . . At the same time, however, programs are planned..."
Minister Without Portfolio Travels Light

He—and members of his staff—get around. They’re looking for the low-down on what’s going on. He says, “The only reason I have the listening audience I have is because over a period of years I have told the public the truth and they have known that I was telling them the truth. And subsequent events have proven that I was doing so . . .”

He’s a minister without portfolio, serving his loyal audience with alert and acute analyses of “the top of the news as it looks from here.”

Currently sponsored on more than 300 stations, his broadcast—the Fulton Lewis, Jr. program—is the original news co-op. It 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, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago, 11). to afford various opportunities for the public. . . We believe this is of value not only because it creates wide community interest but also because it helps build good will and prestige. . .

“We have used television advertising for approximately one year (as of 25 May) and recently presented a full-time television show. We believe that television will develop into an important selling medium and are continuing our study to develop a full knowledge of its potentials. ‘Johnny,’ our living trademark, is particularly well-adapted to TV presentation.”

The “no hangover” theme was suggested by the Biow Company, which has handled the bulk of the company’s advertising since 1933. (Cecil & Presbrey, of which Alfred E. Lyon, Jr., is a vice-president, handles two daytime shows.) The “no hangover” idea is based in part on the hygroscopic or moisture-retaining agent used in Philip Morris cigarettes. Where other cigarettes use glycerin, PM uses diethylene glycol. The company has paid for tests on rabbits’
eyes, which showed not only that di-ethylene glycol was less irritating than glycerin but was less irritating than no hygroscopic agent at all.

Philip Morris has done a lot of promotion to doctors about all this. Camel has replied that it has more doctor smokers than any other brand, and Old Gold advertises "a treat instead of a treatment."

McComas admits that some people and organizations have kicked about the "no hangover" theme, but he believes the "results have warranted it."

Some people also have kicked about the Horace Heidt Original Youth Opportunity Program, because they claim that Heidt has done more than anyone else to start young people smoking. (Which may be just what Philip Morris wants!)

The thinking behind every Philip Morris advertising campaign—and the company has had nearly 40 radio programs alone in the last 16 years—has been to reach the largest possible mass audience. "No program is segmentized" to appeal just to a particular group, McComas explained.

The company two years ago pioneered among cigarette manufacturers in five-a-week daytime radio shows. Obviously, these shows are heard primarily by women, but the company points out that women do the bulk of the family purchasing. It's worthwhile to remind them to buy Philip Morris by the carton when they visit grocery stores and super markets. (A lot of them are concerned about "hangovers," too.) Recently, Philip Morris dropped its sponsorship of Against the Storm and Queen for a Day, on Mutual, for Ladies Be Seated and One Man's Opinion, 25-minute and five-minute daytime shows on ABC.

Both the Ralph Edwards' This Is Your Life and the Horace Heidt youth programs emphasize the "opportunity" angle. Philip Morris calls the Edwards show "a giveaway with a purpose." The Edwards staff digs into the past of some unimportant or important person, brings together friends and relatives who haven't seen each other for years, keeps the subject in the dark about it all until show time—and then winds up with a "Philip Morris future," which might include money for education, or a vacation, or equipment for a shop.

Heidt and his orchestra travel 50,000 miles a year, making one-night stands in towns ranging in size from Zanesville, Ohio, to Chicago. Talent discovered en route is used on the weekly broadcasts from whatever big town Heidt may be in on Sunday nights. Usually there are five contestants. Weekly winners are chosen by measurement of audience applause. They receive $250. At the end of each 13-week cycle, winning contestants of that period enter quarter-finals for a prize of $750. The grand finals bring a prize of $5,000 and a gold championship belt.

The Heidt shows may attract 5,000 or 10,000 people, and the quarter-finals at the Hollywood Bowl drew 18,000.

Along the way, Heidt and "Johnny" try to get retailers to sell more Philip Morris cigarettes.

Except for summer hiatuses, Heidt has been promoting Philip Morris since November 1947 and Edwards since November 1948.

Crime Photographer, a half-hour mystery drama on CBS, has been sponsored by Philip Morris since 4 August, after it was dropped by Toni.
Allen Funt's Candid Camera interview show was taken over on CBS-TV, 12 September, replacing Tex and Jim, Ruthie on the Telephone, Goodman Ace's new six-a-week, five-minute nightly "comic strip" on CBS-TV, already has been changed from gag to situation comedy. It features a husband-hunting, not-so-bright blonde and handsome screen star, Philip Reed.

Philip Morris admits that the audience ratings of all its radio and TV programs "probably don't add up to Benny's," for Lucky Strike. But the costs are lower, and the company is pleased with its sponsor identification—hammered home by "Johnny" and "no cigarette hangover."

If these don't work out, Philip Morris will change. The company has been willing to experiment with a lot of different types of shows—musicals, quizzes, talent shows, revues, comedies, dramas, and melodramas—since 17 April, 1933, when it first hired Ferde Grofe to put on a quarter-hour, three-a-week musical on NBC. In September 1933 PM radio announcers were telling listeners to "play safe with Philip Morris."

Leo Reisman's half-hour musical program on NBC lasted four years through 1937. The company paid for It Pays to Be Ignorant for two years, through January 1946. But Swing, a half-hour musical, was sponsored only the month of May 1940; Crime Doctor, a half-hour mystery, only the month of August 1940, both on CBS, and Music You'll Remember was strictly a one-timer on NBC last November.

"We've made a lot of mistakes," McComas said, "but we come up fighting. In whatever we do, we try to be flexible—and always aggressive."  

GALESBURG TECHNIQUE
(Continued from page 23)

project under the guidance of WGL's program head Larry Edwards.

But time and facilities cost money, and Center leaders agreed that the show could be commercially sponsored with their blessing if a suitable sponsor could be interested. Galesburg, in north-central Illinois, is the middle of a rich agricultural district. In addition to two high schools, Knox College and a branch of the University of Illinois make the community an educational center. Seventy per cent of the community's private homes are owned
by their occupants... these and other items were in Bert Kieffer’s mind as he sized up the prospects for building profitable business from a new prepa-
age department for boys and girls.

When Frudeger asked him to consider sponsoring *Teen Town Talent*, Kieffer talked it over with ad-manager Paul Gibberdiel. It looked like a natural. But would it boomerang? Talk—the word of mouth treatment that can make or break a show, an automobile, or a clothing store—would be the key element in success or failure. What would people say, how would they react? How would the youngsters themselves react to the promotion—would they take it seriously?

Time was another important factor. Two years is not too long to spend building a new department from scratch. While Stern and Field had always carried sportswear and some teenage items, building up the necessary stock for a fast-moving boys and girls line involved numerous problems, not the least of which is money. Few shops in a city the size of Galesburg can afford the space, time, or money to take the plunge. Could Stern and Field afford the time to nurse a program along until it’s advertising force began to pay off?

Kieffer decided to underwrite a half-dozen broadcasts before school was out last Spring and try to get the “feel” of the advertising pressure. The impact was instantaneous. WGIL is the only station in Galesburg. Numerous stations from all around—Chicago, Peoria, St. Louis, Des Moines, etc.—come in to compete for Galesburg ears. It’s an open secret—despite some station managers who never seem to have met it face to face—that the most successful local station is most likely the one that has identified itself closely with community needs. WGIL belongs to Galesburg and its environs, and Frudeger wasn’t worried about a following for *Teen Town Talent*. And Kieffer discovered he had no worries about building an enthusiastic new following for Stern and Field. He signed to start regular sponsorship early in September.

The format of the program was variety with a little news of the local high schools and schools in neighboring towns. The three commercials allotted the store in the half hour were simple, fairly short, direct selling for specific items. About 10% of the time was allotted to institutional buildup.

The direct selling copy, however, strongly emphasizes the style and fashion angle.

September found the WGIL air splashed with announcements about the new show and its sponsor. Announcements blossomed in newspaper and window card promotions (which have been used continuously since). Members of the Center (a “dry night club”) send post cards to parents of all members announcing each new show and names of performers. Guest stars from neighboring towns appear regularly. This promotional angle is not neglected.

Sports clothing was a minor also-ran in sales before T-T-T took over. Now it leads all others in sales for the approximately two months since the Center youngsters went to work for Stern and Field. Square dance styles were introduced from zero. Frudeger credits the program directly, for example, with selling 100 dozen plaid shirts; 25 dozen each of men’s and lady’s Levis; 150 sports jackets.
The show itself manages to be one long Stern and Field commercial by the nature of the format. The kids and their talent are the attraction. They appear on the show dressed in a variety of items that come from nowhere else but S. & F. The m.c. tells listening teenagers—and others, for teenagers seldom listen alone at night—just what each boy and girl participant is wearing as they come to the microphone.

“The girls just put their new jackets on the rack over there...a MacGregor triple threat green: a cotton gabardine sport jacket with a mouton collar...really snappy...girls wearing long sleeved gaucho shirts...lady Levis...very cute.” Don’t think the listening youngsters would want to miss out on what a single “star” is wearing. Jules Rubenstein, head of Teen-timers, Inc., New York, capitalized on the same kind of interest in his famous Teen-timers Club show on NBC and MBS in promoting Teen-timer Originals.

Just as T-T-T is their show, Youth Center youngsters already are feeling that Stern and Field is “their shop,” and the feeling has a tendency to become infectious. The store decided to introduce “Skipper Blue” four-patch pocket suits as dress wear for young men. Right off, thirty style-conscious young men walked in and bought suits as a result of the program announcements. From word of mouth reports, however, Kieffer is aware of the terrific influence of the program itself in building up the feeling of fashion-consciousness with the youngsters. And they love it.

Customers have driven in from as far as 45 and 60 miles away to buy items publicized on the show, although 30 miles is the usual radius of the program’s influence. Even in the short time the show has been selling for Stern and Field the increase in overall store traffic and its prestige in Galesburg and surrounding towns, says Kieffer, “is so great that specific sales effect is immeasurable in dollars.”

A study last year by the Gilbert Youth Survey Organization for NBC gave more definite research evidence for what Kieffer has long been sure of, that brand consciousness tends to weaken as youth grows older. Firmly established buying habits are so much
more easily maintained and capitalized on than the weakly conditioned habits of an older prospect. This is another reason for addressing an advertising program to high and prep school ages. In this same connection the Gilbert study, made in Chicago, Pittsburgh, Philadelphia, and New York, revealed a strong correlation between program loyalty and brand preference of the advertised product. Although the study in question did not check on clothing attitudes, there is no reason to believe that clothing would be an exception.

While Stern and Field has not attempted to survey the question, it is Mr. Kieffer's belief, from his intimate knowledge of the town, that a considerable portion of the youngsters augment their spending power with part-time and some full-time work. This would agree with the Gilbert findings that between the ages of 13-15, the youngsters have about $4.00 a week to spend, and up to $25 between 18-19 years. These figures, of course, represent averages only, but they emphasize what is too often forgotten, that nationally teenagers spend somewhere between eight and ten billion dollars annually, about six billion of which is spent by urban youth.

Stern and Field, in deciding to go after a part of the market usually treated very casually, pinned its faith to the intimate, personal touch of youth to youth that radio makes possible. Kieffer wrote warmly, "I intend to hold sponsorship of this program as long as our doors are open and there's a Youth Center in Galesburg." But that isn't all.

Stern and Field's amazing experience with radio has already led Kieffer to start an announcement campaign in support of the "Radio Special of the Week." This promotion produced within two weeks another instantaneous upsurge in store traffic. Each clerk concludes every interchange with a customer with the question, "Have you seen this week's radio special?" and directs him to where it is displayed.

Teen Town Talent costs the store $5 a week. This covers time and announcer's fee. Talent, of course, isn't an expense in this instance. Including the new traffic-builder spot campaign, Stern and Field spends about one-third its total ad-budget for radio. This percentage will be increased as other programs are developed to promote new merchandising plans now in the works.

---

**NEED MORE COVERAGE?**

Then you need KFYR, whose signal comes in loud and clear in a larger area than any other station in the U. S. A. And that isn't all! KFYR enjoys a choice frequency of 550 kilocycles, is located in the center of an area noted for excellent ground conductivity. 24 years of listener loyalty, too.

Ask any John Blair man to prove it.

---

**Getting your pressings when you want them?**

You have a right to expect speedy handling of your recording jobs and pressings—with no sacrifice of quality. Top engineering skill and equipment are your best assurance of the kind of service you want. At RCA Victor you get the benefit of:

- The most modern equipment and facilities in the trade, plus 50 years' accumulated "know-how."
- High-fidelity phonograph records of all kinds. All types of Vinylite transcriptions.
- Complete facilities for turning out slide film and home phonograph type records.
- Fast handling and delivery.

**When you can get RCA "know-how"—why take anything less?**

Send your masters to your nearest RCA Victor Custom Record Sales Studio:

- 114 East 23rd Street New York 10, New York Murray Hill 9-0500
- 445 North Lake Shore Drive Chicago 11, Illinois Whitehall 4-2900
- 1016 North Sycamore Avenue Hollywood 38, California Hillside 5171

You'll find useful facts in our Custom Record Brochure. Send for it today!
SPONSOR SPEAKS

BMB Must Go On

On the surface, there may seem to be more reasons for scrapping Broadcast Measurement Bureau than for trying to continue it.

BMB's 1946 report, covering only once-a-week listening, gave a distorted picture which damaged many stations. The 1949 report, to be issued in a few weeks, will partly overcome this objection. Listening will be broken down into one and two days, three-to-five days, and six and seven days a week. But even this may not be adequate. And the data, on publication, will be eight months old.

The 1946 report was not accompanied by a time-buyers' manual to help agencies use its data more effectively, and BMB has not announced whether this omission will be overcome.

At this time, when many stations are not making money, a lot of broadcasters have felt that the results to be gained from Study No. 2 (based on their experience with Study No. 1) would not be worth the cost — and might only add to the confusion.

On the positive side, however, are the facts that:

1. Most large advertisers and agencies, led by the ANA and Four A's, want BMB to continue.
2. Many of them now use BMB data, and more of them probably will do so with Study No. 2.
3. Today, when broadcasters must meet increasing competition, not merely from newspapers and magazines, but from hundreds of new radio stations and scores of new television stations, they must go out selling armed with all possible facts.

1. Whatever the shortcomings of BMB "data," advertisers and agencies at least have confidence in the tripartite policies under which they have been obtained. It could be a solid basis on which to grow.

Addressing the eastern meeting of the Four A's in New York this month, Melvin Brorby of Needham, Louis & Brorby, Chicago agency, and a BMB director, warned that NAB directors might decide at a meeting on 14 November to scrap BMB.

He urged NAB to wait at least until the report on the 1949 study reaches advertisers and agencies.

And he suggested that then a committee of broadcasters, advertisers and agencies be appointed "to restudy the current facts on BMB and make a recommendation about its future."

Melvin Brorby echoed the opinions of a lot of advertising buyers when he said that, from such a study, "a BMB could emerge that would give us annual reports of increasing value, without interfering with ... private research organizations," nor with "the efforts of all sincere broadcasters who seek to deliver an honest value."

Such a project would merit the support of more than the 600 stations now supporting BMB.

Radio and TV Week

Radio is growing bigger (and so is TV) with the help of an annual event that gains impact with each year.

Throughout the U.S., hundreds of AM, FM, and TV stations will commemorate Radio and Television Week (October 30 through November 5) with a barrage of programs and announcements. More than 300 newspapers will participate with ads furnished by the RMA and NAB.

Hard hitting teamplay, led by Westminster Radio Stations' W. B. McGill, is responsible for making this a big promotion. And the end result is more sets... and more potent air mediums.

Every air advertiser is benefited by Radio and Television Week.

Applause

Sell Selective

Any broadcasters who fear they've reached the limit of their business sources might write to the National Association of Radio Station Representatives, 101 Park Ave., New York 17, for a copy of Frank Headley's recent remarks at Birmingham.

President of NARSR and of Headley-Reed Company, Mr. Headley told Alabama Broadcasters Association that, of 15,000 national and regional advertisers, only 228 are now on networks and only 1,000 national advertisers are now using spot or selective broadcasting.

But equally important with getting more advertisers into selective broadcasting, he said, is getting present advertisers to make better use of it:

"Too many have tried it badly, without proper knowledge of program, commercial copy, and station choice."

And too many are using it in a "piddling fashion... They build up good availabilities, and give them up. They use broadcast advertising in emergencies, and forget it when there is smooth sailing. They use it to build up weak territories and haven't gotten around to using it in the strong ones."

If broadcasters employed "the finest kind of research, documentation of successes, the highest calibre of personal selling and sales promotion," Mr. Headley said, such selective broadcasting case histories as Bulova watches, Skippy peanut butter, La Rosa macaroni, and of soap, oil and beer companies, could be multiplied.

For many stations, one factor would be to "make that national spot rate more attractive to the advertiser."
Satisfied Sponsors Are Renewing “The KMBC-KFRM Team” Features

Best proof of any broadcaster’s effectiveness in the market served is renewal of contracts by sponsors who are pleased with the results of their program.

The KMBC-KFRM Team, serving Kansas City's vast Primary Trade area, has had numerous renewals by satisfied sponsors since KFRM went on the air December 7, 1947. Among these enthusiastic users of “The Team” are advertisers that sponsor several types of programs.

Farm Director Phil Evans presents the Grain, Produce and Poultry markets each week-day at 12:50 p.m., sponsored by Peppard Seed Company. Peppard has again renewed this important daily trade area program, this time for another year!

Western Mercantile Company recently renewed for a second year their Livestock Marketcasts with Bob Riley. Of vital importance to growers, feeders and all involved in livestock marketing, these Marketcasts are presented each week-day at 12:30 p.m. direct from the Kansas City Stockyards.

Brush Creek Follies, the Heart of America's biggest radio-stage hit, on the air for an hour and a quarter every Saturday night on KMBC (Sunday afternoons on KFRM) is a sell-out to advertisers and to the thousands who attend the show every Saturday night! Summer sponsors of The Follies included Franklin Ice Cream Company, Richmade Margarine and Rodeo Meat products. Newcomers to Brush Creek Follies are Spear-Brand Feeds and Butter Nut Cof-

fee, who snapped up the two remaining quarter hours of this great hit show!

General Electric Radio Dealers will again sponsor Sam Molen's play-by-play description of eleven “Big 7” Highlight Football games on The KMBC-KFRM Team this fall.

With The KMBC-KFRM Team's complete, economical and effective coverage of the vast Kansas City Primary Trade area, plus top listener preference, and with satisfied sponsors renewing “Team” features, it's no wonder we're proud of the fact that The Team's audience in Kansas City's Primary Trade area is outstandingly first!

OVER A MILLION RADIO FAMILIES IN “TEAM” PRIMARY COVERAGE AREA

In serving Kansas City's vast Primary Trade territory, The KMBC-KFRM Team provides a clear, strong signal to over Four Million potential listeners! Latest population figures reveal 3,970,100 * people living within the primary (half-millivolt) coverage area of The Team. An estimated Quarter-Million people outside the half-millivolt area can also hear KMBC or KFRM clearly!

The KMBC-KFRM Team transmitting stations were specially designed to provide radio service throughout Kansas City's Primary Trade area, including western Missouri, all of Kansas, and portions of the adjoining states of Oklahoma, Texas, Colorado, Nebraska and Iowa.

These same population figures show that there are 1,159,740 * radio families within The Team's half-millivolt coverage area, living in 202 counties in the states named above.

In providing radio service direct from Kansas City, The Team reaches the $4,739,317,000 area market, which for years has regarded Kansas City as its trade capital. This much needed radio broadcasting service provided by “The Team” includes livestock and grain reports, plus other informational farm features, newscasts, women's programs, also weather broadcasts, as well as outstanding educational and entertainment features.

As an advertiser you're interested in this rich agricultural Heart of America. To get the most effective, complete and economical coverage, plus top listener affection, choose The KMBC-KFRM Team!

GENTLEMEN, here's a buxom beauty worth cultivating!

Popular? A 1948 diary study showed that listeners prefer her 94.7% of the time over 43 rivals mentioned. Influential? She reigns supreme over the world's richest agricultural area — 308 counties in Minnesota, the Dakotas, Nebraska and Iowa — accounting for nearly $3-billion in net farm income last year. Ask for an introduction through one of her admirers shown here. **One date with BIG AGGIE will make you mad for matrimony.**

Too bashful to be photographed, these stalwarts are nevertheless ardent admirers of BIG AGGIE. Let them give you the lowdown.

Richard B. Stark, Katz—New York
William W. Joyce, Katz—Chicago
Walter E. Nilson, Katz—Chicago
Robert Salz, Katz—Chicago

A Cowles Station  Affiliated with ABC
570 KC — 5,000 WATTS

SIOUX CITY  YANKTON
Advertisers urge
BMB be kept going—p. 26

Bep Hope was younger then, p. 30
How do you get them to look and listen in Virginia's greatest market?

They look via WTVR, Virginia's only television station. They look so enthusiastically that although WTVR must work alone in stimulating set sales, already one in about every ten homes in the Richmond area is TV equipped.

They listen via WMBG (AM) and WCOD (FM). And they've been listening to WMBG first since 1926.

These constitute Havens & Martin Stations, the only complete broadcasting institution in Virginia, the NBC outlets (both sight and sound) for this huge market.

These First Stations of Virginia stop sales problems in the Old Dominion. Try them and see.
WJZ-TV cuts its schedule

WJZ-TV, key ABC station in New York, has met mounting costs problem by cutting eight hours from weekly program schedule. Monday schedule now doesn't start until 8:30 and Tuesday until 9 p.m. But TV is adding business, too. Goodyear premiered, on ABC-TV 6 November (through Young & Rubicam), half-hour "Paul Whiteman Revue." Ford Dealers will sponsor hour-long Tuesday night Kay Kyser musical show over CBS-TV (through J. Walter Thompson). Over 16 stations, mainly in Midwest, Ford dealers are presenting weekly half-hour film highlights of Big Ten football games.

-SR-

Sanctions are urged on "outlaw" Cuban, Mexican stations

NAB's Fourth District, meeting at Pinehurst, N. C., recently, passed resolutions asking U.S. Government to request Cuban and Mexican governments to order their licensees to "return immediately to frequency, power and directional assignments" of North American Regional Broadcasting Agreement. Failing that, the district would have U.S. eliminate protection by our stations to theirs; rearrange Cuban cane sugar quotas; restrict passports against these countries, and withdraw currency support to them. Third District has taken similar action.

-SR-

Transit Radio adds 128 new sponsors

In eight recent weeks Transit Radio has added 128 sponsors, bringing total of music-as-you-ride advertisers in buses and trolley cars to 393. Newcomers include Swift Packing, Ford Dealers, Musterole, Bond stores, Ipana toothpaste, Miles Laboratories. TR now operates in Baltimore, Cincinnati, Covington, Ky., Des Moines, Houston, Huntington, W. Va., Jacksonville, Kansas City, Mo., St. Louis, Tacoma, Washington, Wilkes-Barre and Worcester.

-SR-

SPONSOR Appointments

Effective 1 November, Norman Knight joined SPONSOR as vice-president in charge of advertising; Ellen Davis as managing editor. Mr. Knight was Eastern stations relation manager of Mutual Broadcasting System prior to his appointment. Earlier he served in various radio station capacities culminating in the general management of the West Virginia Radio Corporation. He will headquarter in New York. Miss Davis has had long experience in broadcast advertising. For a number of years she was associate editor of the VARIETY RADIO DIRECTORY, and more recently promotion director of VARIETY. During the war she was director of public relations for the USO in Hawaii.
Muzak promotes new Fox film

20th Century-Fox enlists network of Muzak wired-music outlets in restaurants and hotels in U.S., Canada and Mexico to promote its movie, "Oh, You Beautiful Doll," starring June Haver. Muzak dinner music will fill ears of 16,000,000 with music from film. Newspaper ads and table tents will tie in. Muzak in stores, beauty salons and Grand Central Station will be full of it too.

-SR-

Skippy and Lever start net shows

Skippy peanut butter has bought 10:30-11 Thursday night spot on CBS, starting 1 December (through Y&R) for "Skippy Hollywood Theater." Top British stars will appear in transcribed original dramas... Lever Bros. (through Ruthrauff & Ryan) has begun to sponsor last half of ABC's five-a-week "Breakfast in Hollywood" over 30-station Canadian Dominion network.

-SR-

Beville counts 2,500,000 TV sets

NBC's research director, Hugh Beville, estimates 2,565,000 TV sets in operation end of September, against 2,510,000 end of August. Of total sets in 48 markets now covered by TV, New York area now has 31%. Year ago NY had 46% of all.

-SR-

Meck replaces old radios with new

To "enhance customer-dealer relations," John Meck Industries introduces plan under which owners of small Meck radios needing repairs may replace them at dealers with new ones. Dealers simply return receivers to Meck plant at Plymouth, Ind., where they are reconditioned for resale.

-SR-

KCBS seeks KSFO's 50,000 watt

KCBS and KSFO, San Francisco, have filed joint application with FCC for KCBS to build new 50,000-watt transmitter on its 740 kc. frequency. Instead of constructing proposed 50,000-watt station, KSFO would continue on present frequency and power, and concentrate on developing its TV station, KPIX.

-SR-

Color TV hearings will be extended

After five weeks of listening to color TV claims of CBS and RCA, FCC announced that hearings and testimony would go into February. FCC rejected RCA petition for two-month delay in demonstrations and will start them November 14. FCC now plans to view system of Color Television, Inc., of San Francisco in Washington February 6... Reports on FCC color TV hearings and on National Radio and TV Week will feature RMA's fall conference in New York, 14-16 November.

-SR-

Ford sponsors UN telecasts

Ford Motor Company (through Kenyon & Eckhardt) starts 7 November to sponsor 15 hours weekly coverage of United Nations meetings, over CBS-TV, from Lake Success, N. Y. Maximum of 21 stations will carry telecasts Monday through Friday from 11 a.m. to 1 p.m. and from 3:00 to 4:00 p.m. Commercial will be limited to announcement that this is public service program of Ford.

—please turn to page 34—
YESSIR! WDAY had the greatest Share-of-Audience Hooperatings—Morning, Afternoon and Night—among all stations in the country for the five-month period, Dec. '48-Apr. '49!

Amazing, you bet, but once you see the facts about our rural superiority, you'll agree that WDAY is even more fabulous! Our new booklet gives figures for four typical mail-pull campaigns, together with revealing cost comparisons and statements by sponsors. It gives you down-to-earth proof of WDAY's rural coverage.

Write to us, or ask Free & Peters, for this new booklet! It explains why WDAY is one of the great radio buys of the nation!
**FEATURES**

| Sponsor Reports | 1 |
| 40 West 52 | 6 |
| On the Hill | 8 |
| New and Renew | 13 |
| Mr. Sponsor: James E. Peters | 16 |
| P.S. | 18 |
| Mr. Sponsor Asks | 40 |
| 4-Network Comparison | 47 |
| TV Results | 60 |
| Sponsor Speaks | 62 |
| Applause | 62 |

**ARTICLES**

| The Big Plus | First continuing study, by Pulse in New York metropolitan area, shows out-of-home listeners give advertisers a 24.7% bonus |
| Muntz mops up | Leading disk jockeys and announcers in 13 major markets help wizard's TV set sales rise to seventh place nationally |
| Do sponsors want BMB? | Studies by SPONSOR and other groups find advertiser and agency executives unanimous in calling it necessary sales tool |
| Equitable opens the door | "This Is Your FBI" network show helps 7,000 life insurance salesmen build business by providing entrance to more homes |
| Can your program grow? | Many programs have been kept going and growing because sponsors knew what to do when they began to decline |
| How to take Washington | Integrated advertising, spearheaded by air media, does fast job to establish Heurich's new "Champeen" beer in Capital |

**IN FUTURE ISSUES**

| Gillette wins World Series | Record radio and TV audience, backed by intensive promotion, help razor firm clean up |
| Timebuyer's functions | He works closely with advertiser and other agency departments in scheduling |
| Gruen finds radio pays | "Hollywood Calling," on Sunday night against Jack Benny, sells a lot of watches |
| Return of the box top | With greatly intensified competition premiums are riding rampant on the air waves |
| Radio works for railroads | In addition to network "Railroad Hour," individual roads boost business on air |
| Chevrolet tackles TV | Biggest automotive advertiser telecasts a half-dozen widely different programs |
INDEPENDENT

WNEB LEADS AGAIN!
IN WORCESTER, MASS.!

HIGHEST RATINGS!
IN COMPETITION WITH ALL NETWORK STATIONS

LOWEST RATES!
TO MAKE A TIME-BUYER'S DREAM COMBINATION
THAT GIVES YOU

THE MOST LISTENERS PER DOLLAR!


<table>
<thead>
<tr>
<th>Time</th>
<th>Basic Calls</th>
<th>WNEB</th>
<th>Station A</th>
<th>Station B</th>
<th>Station C</th>
<th>Others</th>
</tr>
</thead>
<tbody>
<tr>
<td>Morning Periods</td>
<td>6,197</td>
<td><strong>32.1</strong></td>
<td>10.1</td>
<td>19.5</td>
<td>32.4</td>
<td>5.9</td>
</tr>
<tr>
<td>Afternoon Periods</td>
<td>10,916</td>
<td><strong>36.4</strong></td>
<td>12.0</td>
<td>13.7</td>
<td>29.4</td>
<td>8.5</td>
</tr>
<tr>
<td>Evening Periods</td>
<td>7,837</td>
<td><strong>32.4</strong></td>
<td>10.3</td>
<td>13.3</td>
<td>33.8</td>
<td>10.2</td>
</tr>
<tr>
<td>Entire Survey</td>
<td>24,950</td>
<td><strong>33.8</strong></td>
<td>10.9</td>
<td>14.7</td>
<td>31.9</td>
<td>8.7</td>
</tr>
</tbody>
</table>

CONLAN RADIO REPORT

Sure, we carry baseball, and it has helped to build our station. But our over-all leadership comes from over-all acceptance since baseball represents only about 18% of the time periods covered by this survey.

What's more, this survey shows that WNEB is in first place in 36 of the 58 quarter-hour periods 8:00 A.M.-10:30 P.M., Monday thru Friday. Call in a station representative and see the complete report.

WNEB
WORCESTER
MASSACHUSETTS

NEW ENGLAND'S LEADING INDEPENDENT IN NEW ENGLAND'S THIRD LARGEST MARKET

Represented by: Adam J. Young, Jr., Inc. and Kettell-Carter, Inc.
tackle  North Carolina’s metropolitan market and you’re on fertile fishin’ ground.

Raleigh and Durham “waters” are a paradise for advertisers fishin’ the WNAO and WDUK channels.

WNAO and WDUK, in combination, are a pair of “hot hooks”—sharpened with a discount . . . and brother, they’re bitin’!

Avery-Knodel, our “reps”, will gladly show you a chart.

you’ll do better with the same line . . . and 2_hooks!

MORE NEGRO “FIRSTS”

I read with great interest your two-part article on the Negro market . . . you mentioned a number of stations who have recognized the importance of this market, and you included one Washington station. I am afraid, however, you have neglected us, WWDC, Washington’s leading independent, beams most of its programs to the general population, but has for many years aimed specific programs at the 29% local Negro population.

Our 1450 Club, although conducted by a white announcer, Jack Lowe, has for years outranked all network shows in popularity . . . A survey made in January, 1948, by a competing station found the white audience voted for more than 100 assorted programs, but the Negro audience was virtually unanimous in selecting the 1450 Club as their favorite . . .

Approximately six months ago we hired Jon Massey, a talented young Negro announcer . . . currently heard twice daily . . . He started with one sponsor and now has eight.

WWDC was the first Washington station, probably one of the first in the nation, to employ a Negro commentator . . . Dr. Rayford W. Logan, of the History Department of Howard University . . .

Our famous amateur program, which has consistently had the highest Hooper in town on Sundays at 12:30 for better than six years, features both white and Negro talent. Our Scholastic Sports Association program originally started out with representatives of white high schools, but these boys, by their own voluntary action, invited Negro high schoolers to participate—quite a remarkable gesture in this city where schools are segregated . . .

Our reasons behind this programming are, frankly, commercial, but it has its soul satisfying awards. Last year WWDC was cited by the National Conference of Christians and Jews “for outstanding contributions during the past year to mutual understanding and respect among people of diverse backgrounds through the powerful medium of radio.”

Ben Strouse
General Manager
Radio Station WWDC
Washington
We read your series of articles titled “The Forgotten 15,000,000.”

However, in Part II . . . there were some references to the Negro listening audience of WUSN and their “A-Train” program. The article quoted an independent survey which showed a greater Negro preference for WUSN, and this may well be the case since we have conducted no “independent” survey to prove otherwise. We would like to point out a few salient facts for consideration, however.

WPAL was the first station in the Charleston area to employ a Negro disc jockey—on the first all-Negro show ever to hit Charleston. . . . This program has nothing but Negro sponsors; no others are allowed . . . conducts each Saturday the “Colored Youth Review,” featuring talented Negro boys and girls . . . has presented each Sunday the “YMCA Hour.”

. . . presents daily a recorded music show designed strictly for the Negro listeners, called “Blues ‘n’ Boogie” . . . acts as Public Relations Counsel to the Negro YMCA Sporting Club in the presentation of various special events . . . has over 15 Negro quartets, gospel singers and church groups broadcasting regularly.

. . . has the only Negro salesman in or around the Charleston area . . . is the ONLY station in Charleston that has, or has ever had, a Negro disc jockey, and a Negro salesman . . .

L. P. Moore
General Manager
Radio Station WPAL
Charleston

SEEING vs. LISTENING

We are very much interested in the article Seeing versus listening, which appeared in the 12 September issue of Sponsor, and Reading versus listening, in the 26 September issue.

We would also like to have ten reprints of these two articles. If these are available, will you please send them on and bill us for whatever charges there are for them.

E. J. Gluck
President & General Manager
WSOC, Charlotte, N. Y.

- Sponsor has reprints available of the first Seeing vs. listening article, and a limited number of tear-sheets of the second.

Y ou know, and we know that there’s no simple catch answer to what makes one football player or one radio station superior to others. It’s a matter of “flair,” and Know-How . . .

KWKH has had 24 years of experience. We have supplemented our CBS network features with superb “live” programming, geared to Southern tastes. We have Know-How . . . The result is that KWKH gets top Shreveport Hoopers for Total Rated Periods, Mar.-Apr. ’49 . . .

It’s 70% greater in the Morning
7% in the Afternoon
47% in the Evening!

Yet Shreveport is only a fraction of our total coverage. KWKH comes in strong and clear throughout our booming four-state area and gets an even larger and more loyal rural audience.

Let us send you all the facts, today!

KWKH

50,000 Watts • CBS

The Branham Company, Representatives
Henry Clay, General Manager

7 November 1949
Steel and coal strikes
hurt many industries

President Truman has refused to act—as this is written—under the emergency powers granted him in the Taft-Hartley law, to settle the steel and coal strikes. Railroads, automobiles and other industries are beginning to feel the pinch. Government economists estimate that, if the strikes continue another month, 5,000,000 unemployed will create the first full-scale depression since 1929-33. But the essential soundness of the economy is emphasized by the facts that stock market prices in late October reached the highest level since mid-1943 and advertising, even in steel and coal areas, was being reasonably well maintained. Although third-quarter earnings were down, U. S. Steel declared the same dividends as in the second quarter. Bethlehem Steel had record earnings for the nine-month period.

British and Italian firms
start campaigns in U.S.

British biscuits and sweaters and Italian cheese, canned goods, wines, gloves and musical instruments are among overseas products currently being promoted in this country, with the help of their respective governments. British Export Trade Assn., (BETA) is sponsoring the sweater campaign. Six baking companies, as the Joint Biscuit Manufacturers of Great Britain, are promoting their wares in the New York area. The Italian government has chosen New Orleans as the first market to be invaded with a wide line of products. If the campaign there succeeds, it will be extended to San Francisco, Detroit, Denver and other cities. Italy is expanding the commercial staff of its embassy in Washington and is appointing trade commissioners in several major U.S. cities.

Durable goods sales check
decline in retail volume

Continued expansion in sales of durable goods (primarily automobiles) and of food has kept the overall retail sales curve from turning sharply downward thus far this year, the Department of Commerce shows. Such major producers as General Motors and General Electric continue to move ahead steadily, with G-E reporting a 5% sales increase for the first nine months. Department store sales, says Federal Reserve Board, recently have been 13% below parallel period of 1943.

Construction activity continues at high level

A large part of the volume of durable goods is going into construction—the $1,900,000,000 value of which in September was larger than in August and about the same as September, 1943. In the first nine months of the year construction, paced by residential building, was 1½ higher than a year ago. Number of new factories and stores going up has declined.

International "primer" is issued by NAB

Who Gets the Air, a "primer" on international problems of radio broadcasting, has been mailed by NAB to member stations and associate members. Developed under the direction of Forney A. Rankin, NAB government relations director, it deals with the North American Regional Broadcasting Agreement, the problem of sharing high frequencies, and the "gentlemen's agreement" on allocations. Some chapters deal with United Nations and UNESCO, the "Voice of America" broadcasts, and relations of broadcasters with the State Department and FCC.

77% of FM stations move to full power

Seventy-seven per cent of the more than 700 FM stations on the air are now operating at full-licensed power, says FM Assn., Washington. In nine recent days FCC authorized 35 stations to change to full power.

Supreme Court to decide on FTC-order compliance

The Supreme Court has agreed to decide whether the FTC may force companies to provide detailed reports on how they are complying with the commission's cease-and-desist orders resulting from anti-trust actions. Morton and International Salt companies claim FTC does not have this authority. These and other salt companies were named in an anti-trust action which was upheld by an appeals court in 1943. Two years ago FTC ordered the companies to file reports on their compliance. Morton and International declined to do so.

Congress committee probes big business

A House Judiciary subcommittee headed by Emanuel Celler (D., N.Y.) has begun an intensive investigation of the effects of "bigness" on American business. Such leading advertisers as the presidents of duPont, General Electric and Lever Brothers have been called to testify. Mr. Celler intends to keep things humming three days a week until Christmas.

Kaiser-Frazer borrows $10,000,000 more from RFC

With an additional loan of $10,000,000, RFC has put up $44,400,000 in loans in the last month—against collateral of $73,000,000—to help Kaiser-Frazer get moving on that new lower-priced car. The current $10,000,000 will be used as a "revolving fund" to help dealers finance purchase of cars from the factory. K-F is owned by more than 40,000 stockholders, with the Kaiser family owning less than 10% of its stock.
### COST PER THOUSAND HOMES
6:00 - 6:10 P.M. MONDAY THRU FRIDAY
FOR CLEVELAND REGIONAL NETWORK STATIONS

<table>
<thead>
<tr>
<th>6:15 - 6:30 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>35,975</td>
</tr>
<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**

1. Hooper - Fall-Winter 48-49
   Winter-Spring 48-49

2. Based on coverage patterns on file with the FCC; and Homes, Sales Management Survey of Buying Power 1949

3. Projected rating for primary area

7 NOVEMBER 1949
Today these stations are reaching more people, with more money to spend for their spot advertisers' products and services than ever before.

**Free & Peters, Inc.**
Pioneer Radio and Television Station Representatives
Since 1932

ATLANTA    DETROIT    FT. WORTH    HOLLYWOOD    SAN FRANCISCO
## EAST, SOUTHEAST

<table>
<thead>
<tr>
<th>Call Letters</th>
<th>City/Town</th>
<th>Network</th>
<th>Ratings</th>
</tr>
</thead>
<tbody>
<tr>
<td>WBJ-WBZA</td>
<td>Boston-Springfield</td>
<td>NBC</td>
<td>50,000</td>
</tr>
<tr>
<td>WCR</td>
<td>Buffalo</td>
<td>CBS</td>
<td>5,000</td>
</tr>
<tr>
<td>WMCA</td>
<td>New York</td>
<td>IND.</td>
<td>5,000</td>
</tr>
<tr>
<td>KYW</td>
<td>Philadelphia</td>
<td>NBC</td>
<td>50,000</td>
</tr>
<tr>
<td>KDKA</td>
<td>Pittsburgh</td>
<td>NBC</td>
<td>50,000</td>
</tr>
<tr>
<td>WFBL</td>
<td>Syracuse</td>
<td>CBS</td>
<td>5,000</td>
</tr>
<tr>
<td>WCSC</td>
<td>Charleston, S. C.</td>
<td>CBS</td>
<td>5,000</td>
</tr>
<tr>
<td>WIS</td>
<td>Columbia, S. C.</td>
<td>NBC</td>
<td>5,000</td>
</tr>
<tr>
<td>WGH</td>
<td>Norfolk</td>
<td>ABC</td>
<td>5,000</td>
</tr>
<tr>
<td>WPTF</td>
<td>Raleigh</td>
<td>NBC</td>
<td>50,000</td>
</tr>
<tr>
<td>WDBJ</td>
<td>Roanoke</td>
<td>CBS</td>
<td>5,000</td>
</tr>
</tbody>
</table>

## MIDWEST, SOUTHWEST

<table>
<thead>
<tr>
<th>Call Letters</th>
<th>City/Town</th>
<th>Network</th>
<th>Ratings</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHO</td>
<td>Des Moines</td>
<td>NBC</td>
<td>50,000</td>
</tr>
<tr>
<td>WOC</td>
<td>Davenport</td>
<td>NBC</td>
<td>5,000</td>
</tr>
<tr>
<td>WDSM</td>
<td>Duluth-Superior</td>
<td>ABC</td>
<td>5,000*</td>
</tr>
<tr>
<td>WDAY</td>
<td>Fargo</td>
<td>NBC</td>
<td>5,000</td>
</tr>
<tr>
<td>WOWO</td>
<td>Fort Wayne</td>
<td>ABC</td>
<td>10,000</td>
</tr>
<tr>
<td>WISH</td>
<td>Indianapolis</td>
<td>ABC</td>
<td>5,000</td>
</tr>
<tr>
<td>KMBC-KFRM</td>
<td>Kansas City</td>
<td>CBS</td>
<td>5,000</td>
</tr>
<tr>
<td>WAVE</td>
<td>Louisville</td>
<td>NBC</td>
<td>5,000</td>
</tr>
<tr>
<td>WTCN</td>
<td>Minneapolis-St. Paul</td>
<td>ABC</td>
<td>5,000</td>
</tr>
<tr>
<td>KFAB</td>
<td>Omaha</td>
<td>CBS</td>
<td>50,000</td>
</tr>
<tr>
<td>WMBD</td>
<td>Peoria</td>
<td>CBS</td>
<td>5,000</td>
</tr>
<tr>
<td>KSD</td>
<td>St. Louis</td>
<td>NBC</td>
<td>5,000</td>
</tr>
<tr>
<td>KFDM</td>
<td>Beaumont</td>
<td>ABC</td>
<td>5,000</td>
</tr>
<tr>
<td>KRIS</td>
<td>Corpus Christi</td>
<td>NBC</td>
<td>1,000</td>
</tr>
<tr>
<td>WBAP</td>
<td>Ft. Worth-Dallas</td>
<td>NBC-ABC</td>
<td>50,000</td>
</tr>
<tr>
<td>KXYZ</td>
<td>Houston</td>
<td>ABC</td>
<td>5,000</td>
</tr>
<tr>
<td>KTSA</td>
<td>San Antonio</td>
<td>CBS</td>
<td>5,000</td>
</tr>
</tbody>
</table>

## MOUNTAIN AND WEST

<table>
<thead>
<tr>
<th>Call Letters</th>
<th>City/Town</th>
<th>Network</th>
<th>Ratings</th>
</tr>
</thead>
<tbody>
<tr>
<td>KOB</td>
<td>Albuquerque</td>
<td>NBC</td>
<td>50,000</td>
</tr>
<tr>
<td>KDSH</td>
<td>Boise</td>
<td>CBS</td>
<td>5,000</td>
</tr>
<tr>
<td>KVOD</td>
<td>Denver</td>
<td>ABC</td>
<td>5,000</td>
</tr>
<tr>
<td>KGMB-KHBC</td>
<td>Honolulu-Hilo</td>
<td>CBS</td>
<td>5,000</td>
</tr>
<tr>
<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>
</tr>
</tbody>
</table>

*CP
At a time when many cities in the country, including representative ones in the Southwest, are experiencing a “leveling-off” reaction in business, TULSA remains in the PLUS COLUMN, according to latest figures released by the U. S. Department of Commerce on total retail trade. Advertising dollars placed in Tulsa with the Southwest’s most potent advertising medium — KVOO — is not an “expenditure” or an “experiment.” It is a SOUND INVESTMENT!

Year In, Year Out, Advertisers Know They Can Always Count on KVOO!

Total retail trade for the first eight months of 1949, as compared with the same period last year, shows TULSA to be the SUNNY SPOT IN THE SOUTHWEST! The following figures, percentage change in sales, were furnished by the United States Department of Commerce in its “Monthly Retail Trade Report,” released September 27:

<table>
<thead>
<tr>
<th>City</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>AUSTIN</td>
<td>-1</td>
</tr>
<tr>
<td>DALLAS</td>
<td>-5</td>
</tr>
<tr>
<td>FORT WORTH</td>
<td>-1</td>
</tr>
<tr>
<td>HOUSTON</td>
<td>0</td>
</tr>
<tr>
<td>OKLAHOMA CITY</td>
<td>(not reported)</td>
</tr>
<tr>
<td>SAN ANTONIO</td>
<td>-3</td>
</tr>
<tr>
<td>TULSA</td>
<td>+2</td>
</tr>
</tbody>
</table>

TULSA — OIL CAPITAL OF THE WORLD

RADIO STATION KVOO

50,000 WATTS
OKLAHOMA’S GREATEST STATION
TULSA, OKLA.

SPONSOR
New National Spot Business

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>AGENCY</th>
<th>STATION-MKTS</th>
<th>CAMPAIGN, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Borden Co.</td>
<td>Borden’s Instant Coffee</td>
<td>Kenyon &amp; Eckhardt</td>
<td>3-6 sta; 1 mkt* (New England test campaign)</td>
<td>E.t. spots, break; abt Oct 25; 13 wks.</td>
</tr>
<tr>
<td>Campbell Soup Co.</td>
<td>Campbell’s Soups</td>
<td>Ward-Wheeler/Dancer-Fitzgerald- Sample (N.Y.)</td>
<td>1 sta; 1 mkt (Trial run; may expand later)</td>
<td>Wkly 15-min live show; WEVD, N. 1; abt Oct 20; 52 wks.</td>
</tr>
<tr>
<td>Chrysler Corp. (Dodge Div.)</td>
<td>Dodge cars</td>
<td>Ruthrauff &amp; Ryan (N.Y.)</td>
<td>Indef* (Short, intensive natl campaign)</td>
<td>E.t. spots, break; abt Oct 24; 2-4 wks.</td>
</tr>
<tr>
<td>Crispy Chemical Co.</td>
<td>Dry Gas</td>
<td>Atkins-Kynett (Phi.)</td>
<td>Indef* (Limited campaign)</td>
<td>Early a.m. spots; abt Dec 1; 8 wks.</td>
</tr>
<tr>
<td>G. N. Cauthen Co.</td>
<td>“Chimney Sweep” and “De Mist”</td>
<td>A. W. Lewis (N.Y.)</td>
<td>5-9 sta; 5-9 mkt* (Limited Midwestern campaign)</td>
<td>Spots, party; abt Nov 1; 13 wks.</td>
</tr>
<tr>
<td>Dad’s Root Beer Co.</td>
<td>Beverages</td>
<td>Malcolm-Howard (Chi.)</td>
<td>Indef* (TV-AM natl campaign)</td>
<td>E.t. spots, break; Oct 27; 4 wks.</td>
</tr>
<tr>
<td>Frank H. Flee Co.</td>
<td>Flee’s Double Bubble Gum</td>
<td>Lewis &amp; Gilman (Phi.)</td>
<td>Indef* (TV-AM schedules, limited campaign)</td>
<td>Mainly kid’s programs; abt Nov 15; 13 wks.</td>
</tr>
<tr>
<td>General Foods Corp. (Calumet-La France Div.)</td>
<td>Calumet Baking Powder</td>
<td>Young &amp; Rubicam (N.Y.)</td>
<td>Indef* (Schedules in S.E. non-metropolitan areas)</td>
<td>Various local programs; abt Nov 15; 13 wks.</td>
</tr>
<tr>
<td>General Mills</td>
<td>Gold Medal Flour</td>
<td>Dancer-Fitzgerald-Sample (N.Y.)</td>
<td>Indef* (Limited now, but may expand after Jan 1)</td>
<td>Two daily 15-min music shows on regional net; abt Oct 15; 12 wks.</td>
</tr>
<tr>
<td>Paramount Pictures, Inc.</td>
<td>Movie: “The Heiress”</td>
<td>M. M. Fisher (Chi.)</td>
<td>50 sta; 50 mkt* (Major mkt only)</td>
<td>E.t. spots; break; abt Nov 1; 2-6 wks.</td>
</tr>
<tr>
<td>Proctor &amp; Gamble Co.</td>
<td>Diet</td>
<td>Dancer-Fitzgerald-Sample (N.Y.)</td>
<td>Indef* (Heavy schedules planned for N. Central U.S.)</td>
<td>E.t. spots, break; abt Nov 15; 13 wks.</td>
</tr>
<tr>
<td>Scott &amp; Bowne</td>
<td>Scott’s Emulsion</td>
<td>Atherton &amp; Carrier (N.Y.)</td>
<td>Indef* (Mostly in South and Southwest)</td>
<td>Spots next to newscasts; abt Nov 7; 26 wks.</td>
</tr>
<tr>
<td>Toy Productions</td>
<td>Mechanical toys</td>
<td>Buchanan (L.A.)</td>
<td>Indef* (All major mkt)</td>
<td>E.t. spots, break; Nov. 7; 6 wks.</td>
</tr>
</tbody>
</table>

New and Renewed Television (Network and Spot)

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET OR STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Tobacco Co (Lucky Strike)</td>
<td>Ayer</td>
<td>WNET, N.Y.</td>
<td>Film spots; Sept 29; 13 wks (r)</td>
</tr>
<tr>
<td>Borden Co</td>
<td>WATB, Hollywood</td>
<td>WBZ-TV, Boston</td>
<td>Film spots; Sept 27; 16 wks (n)</td>
</tr>
<tr>
<td>Budweiser</td>
<td>Young &amp; Rubicam</td>
<td>KNBR, Hollywood</td>
<td>Film spots; Sept 18; 18 wks (n)</td>
</tr>
<tr>
<td>Chevrolet Dealers</td>
<td>B&amp;B, Presny &amp; Bigham</td>
<td>WNBT, N.Y.</td>
<td>Film spots: Oct 4; 13 wks (n)</td>
</tr>
<tr>
<td>C. L. Clark Co. (Clark Candy)</td>
<td>Ruthrauff &amp; Ryan</td>
<td>WABD, N.Y.</td>
<td>Film spots: Oct 16; 13 wks (r)</td>
</tr>
<tr>
<td>Dodge Motor Co</td>
<td>Young &amp; Rubicam</td>
<td>WCBS-TV, N.Y.</td>
<td>Film spots: Nov 4; 26 wks (n)</td>
</tr>
<tr>
<td>Dainty Mott Co Inc</td>
<td>A. W. Lewin</td>
<td>WRZT, Boston</td>
<td>Film spots: Oct 25; 13 wks (n)</td>
</tr>
<tr>
<td>Faberoni Chain Corp</td>
<td>BBD&amp;O</td>
<td>WABD, N.Y.</td>
<td>Film spots: Sept 27; 16 wks (n)</td>
</tr>
<tr>
<td>General Baking Co (Bread)</td>
<td>(Bread)</td>
<td>WCRS-TV, N.Y.</td>
<td>Film spots: Sept 20; 19 wks (n)</td>
</tr>
<tr>
<td>General Time Instruments</td>
<td>(Westlex Watches)</td>
<td>WPTZ-TV, Phila.</td>
<td>Film spots: Oct 8; 13 wks (n)</td>
</tr>
<tr>
<td>Henry Heile, Inc</td>
<td>Kelly-Nason</td>
<td>WMAL-TV, Balto.</td>
<td>Time signals: Oct 24; 6 wks (n)</td>
</tr>
<tr>
<td>MacFarland Candy Stores</td>
<td>Minor</td>
<td>WNET, N.Y.</td>
<td>Film spots: Oct 26; 13 wks (n)</td>
</tr>
<tr>
<td>Philip Morris &amp; Co Ltd Inc</td>
<td>Bier</td>
<td>WOR, N.Y.</td>
<td>Film spots: Oct 5; 13 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.
Station Representation Changes

<table>
<thead>
<tr>
<th>STATION</th>
<th>AFFILIATION</th>
<th>NEW NATIONAL REPRESENTATIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>GXX, Wingham Ontario</td>
<td>Independent</td>
<td>Adam Young, for U. S. Independent Metropolitan Sales</td>
</tr>
<tr>
<td>KXTL, Houston Tex.</td>
<td>Independent</td>
<td>Western Radio Sales</td>
</tr>
<tr>
<td>KMFL, Palos Verdes Calif.</td>
<td>Independent</td>
<td>Robert Hecker for East</td>
</tr>
<tr>
<td>KMRA, Sacramento Calif.</td>
<td>Independent</td>
<td>Donald Cooke</td>
</tr>
<tr>
<td>KMVB, Sioux Falls, S. D.</td>
<td>Independent</td>
<td>Adam J. Young Independent Metropolitan Sales</td>
</tr>
<tr>
<td>KLRK, Salt Lake City</td>
<td>Independent</td>
<td>John Blair</td>
</tr>
<tr>
<td>KMGW, Tulsa Okla.</td>
<td>Independent</td>
<td>Western Radio Sales</td>
</tr>
<tr>
<td>KNBO, San Diego</td>
<td>Independent</td>
<td>Lee Oscott Independent Metropolitan Sales</td>
</tr>
<tr>
<td>KNWA, Santa Maria Calif.</td>
<td>Independent</td>
<td>Lee G. C. Connell Western Radio Sales</td>
</tr>
<tr>
<td>KBTI, Tacoma Wash.</td>
<td>Independent</td>
<td>Harrison, Righter &amp; Parsons</td>
</tr>
<tr>
<td>KFEN, Ventura Cali.</td>
<td>Independent</td>
<td>Elair TV</td>
</tr>
<tr>
<td>WAAM(AM), Ralston,</td>
<td>Independent</td>
<td>Transit Radio</td>
</tr>
<tr>
<td>WRBQ-FM, Birmingham</td>
<td>Independent</td>
<td>William G. Rambour</td>
</tr>
<tr>
<td>WJIE, Pittsbg.</td>
<td>Independent</td>
<td>Edward Perry</td>
</tr>
<tr>
<td>WNJE, Newark N. J.</td>
<td>Independent</td>
<td>Donald Cooke</td>
</tr>
<tr>
<td>WOAI-AM, San Antonio</td>
<td>Independent</td>
<td>Donald Cooke</td>
</tr>
<tr>
<td>WTLS, Springfield Mass.</td>
<td>Independent</td>
<td>Robert S. Keller</td>
</tr>
<tr>
<td>WWHO, Farmington, W. Va.</td>
<td>Independent</td>
<td></td>
</tr>
<tr>
<td>WWCO, Waterbury Conn.</td>
<td>Independent</td>
<td></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>Thomas Allen</td>
<td>North American Resources</td>
<td>Grey, N. Y., radio copywriter</td>
</tr>
<tr>
<td>Robert W. Ball</td>
<td>Western Financial Corporation</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Lorne B. Benedict</td>
<td></td>
<td>Harry E. Foster, Toronto, acct exec</td>
</tr>
<tr>
<td>Myron L. Brown</td>
<td></td>
<td>Sterling, N. Y., radio, TV, media, research dir men's wear dis</td>
</tr>
<tr>
<td>Frank H. Canda</td>
<td></td>
<td>Fletcher B. Richards, N. Y., acct exec</td>
</tr>
<tr>
<td>Walter Cash</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Ernest C. Clark Jr.</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Earl L. Callings</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>John J. Daniel</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Paul D. DeLautrimont</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Mel DeMuzio</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Brian Dewlin</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Hamid Eastridge</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>J. Morse Flanagan</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Rex Farrell</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Archibald McFetzer</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Jimmy Fritz</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>John R. Garza</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Sylvia Harris</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Robert K. Kane</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Robert Kinney</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Peter A. Krug</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Emanuel Levine</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Al Lewis</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>James S. Lavoie</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>John H. MacNee</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Charles M. McSorley</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Donald McCullough</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Al Newman</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Henry Offermer</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Ronald D. O'Neill</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Martin Patullo</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Jerome Patterson</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Francis Paul</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Richard Penn</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>George Reed</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Miriam M. Reno</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Estelle M. Sheldon</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Marvin Shay</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Alfred E. Smith</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>William Smith</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>C. Martin Spencer</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>A. Russell Tacek</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>James F. Van Kempen</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Del Wadsworth</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Allen M. Whitlock</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Edgar W. Willis</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Al Paul Lefohn, N. Y.</td>
<td></td>
<td>Hicks &amp; Greist, N. Y., radio, space buyer</td>
</tr>
<tr>
<td>J. E. Wiener, N. Y., acct exec</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Vickers &amp; Benson, Toronto</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Tucker Wayne, Atlanta Co., acct exec, vp in charge sl, mgdg</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>International Register Co., Chi.</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Fritz, Carlson &amp; Co., L. A., vp</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Henry A. Landin, Boston, acct mgr</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Brenda C. Davis, copy chief, acct exec</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Cory Snow, Boston, acct mgr</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Sunday Herald, Bridgeport Conn.</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Campbell-Sanford, Chi.</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>ABF, L. A.</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Bahaman, Chi.</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>A. M. Klingman-Smith, Canton O., acct exec</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>A. W. Lewis, N. Y., research, mk'tg head</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Fritz-Carlson-Cash, Ill, pres</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Touche, Chi.</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>assoc prin mg</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Hicks &amp; Greist, N. Y., radio, space buyer</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Albertson &amp; Currier, Toronto, dir</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Leo Burnett, Chi.</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Wilson, St. Paul Minn.</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Campbell-Sanford, Chi., mgr</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Consolidated Edison Co., N. Y., adv dir</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Ross Bay, Detroit</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Oregon Vater, Portland Ore., acct to publisher</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>J. J. Gilmour, Toronto, acct exec</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Calgary-Palmolive-Peet, Jersey City N. J., gen mg of Latin American subsidiaries</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Los Angeles Independent, L. A.</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Van Buren &amp; Carla, N. Y.</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Timber Structures Inc., Portland Ore., add, prin mg</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Campbell-Ewald, Chi.</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Reynolds Metals Co., Louisville Ky., acct to pres, admissions div, mg</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Elek Products Co., Chi., adv, dir acct mg</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>General Foods Corp., N. Y., assoc adv mg</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Henry, A. London, vp</td>
<td></td>
<td>Same, acct exec</td>
</tr>
</tbody>
</table>

New and Renewed Television (Continued)

- Pioneer Science Corp
- R & R Bitter Co
- Rival Parking Co
- S&E Department Store
- Schick, Inc
- Scranton Cheek Co
- Alexander Smith & Sons
- Carpet Co.

WARD, N. Y.
WNJE, N. Y.
WMHK, Cleve.
WARD, N. Y.
KMBV, Hollywood
WMAC, N. Y.
WMHK, Cleve.

Films spots: Oct 20, 26 wks (4)
Films spots: Sept 25, 37 wks (4)
Sidebars: Oct 7, 13 wks (4)
Kathi Norris Show: Md 11-13-30 am; Oct 31, 52 wks (4)
Films spots: 13 wks (4)
Films spots: Oct 16, 13 wks (4)
Films spots: Sept 25, 12 wks (4)
WHO HAS UNCHANGED LISTENING HABITS IN IOWA

It takes more than power (or proximity) to attract and hold a radio audience. It takes programming.

In the ring of 14 counties selected by Station “B” for a late 1948 telephone coincidental, most have signals stronger than WHO because of geographical location. Regardless of this fact, the 1949 Iowa Radio Audience Survey shows that from 5:00 a.m. to 6:00 p.m. the 14 county average percent “listened-to-most” is 38.8% for WHO and 4.2% for Station “B”.

Iowa has 38 commercial stations, each of which puts an excellent signal into a certain number of homes. Thus if signal strength were all important, State-wide audience preference would hardly be possible for any one station.

Actually, the listening habits of the people around Waterloo are very like those in every other section of Iowa. In virtually every area WHO’s programming and Public Service have for many years won and held the largest share of the audience. In 1949, WHO is “listened-to-most” in 57 of Iowa’s 99 counties! Ask us, or Free & Peters, for all the facts. The evidence is overwhelming and conclusive.

*These 14 counties were used in a 1948 coincidental area study.

The 1949 Iowa Radio Audience Survey is the twelfth annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff, is based on personal interview of 9,116 Iowa families, scientifically selected from cities, towns, villages, and farms. It is universally accepted as the most authoritative radio survey available on Iowa.

WHO

for Iowa PLUS+

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager

FREE & PETERS, INC.
National Representatives

7 NOVEMBER 1949
When James E. Peters, aggressive advertising manager of the Blackstone Corporation, manufacturers of washing machines, decided to use radio to supplement the organization’s national print programs, he had a problem on his hands. He well knew the effectiveness of radio as a high-powered selling medium, yet in the few instances when dealers had used broadcasting to plug the product, results had been discouraging to a marked degree. Peters knew the reason, so did the dealers. The latter were quick to recognize that advertising was not their forte (nor was it expected to be); that the broadcasts suffered from poor timing and loose tie-ins with the merchandise advertised.

Charged with the responsibility of finding a show which would be a boon to product identification, Peters got the dealers solidly behind him (even to the point of sharing equally in programming expense) when he discovered a co-op package almost tailor-made, Blackstone, the Magic Detective.

By carefully supervising the informative content of the commercials, Peters got over the second hurdle in selling listeners—the fact that Blackstone washers are higher priced than other standard makes. Such arguments as easier-on-your-clothes were advanced, comparing the gentle cleansing motion of the machine with the violent action of most competitive machines. Clincher was the fact that in six consecutive issues, the Blackstone washing machine was listed as tops in the respected Consumer’s Guide. With sales climbing rapidly as a result of the radio show, distributors and dealers clamored for participation in the co-op package plan. By the end of the first year, 133 stations were airing the show.

Convinced that co-op radio advertising was the answer to Blackstone’s selling problem, Peters bought the Magic Detective, which started 1 October. Cost of this 52-week program is split three ways, between dealers, distributors and manufacturers. For the sections of the country which favor musical features, Peters makes available Smilin’ Ed McConnell and Phil Brito at the same expense arrangement. And to make the tie between manufacturer and seller still closer, Peters is currently offering prizes to the salesmen who get the greatest number of radio contracts between 1 October and 31 December.
After careful study of that firm’s plan for selling television time, and in view of our gratifying experience in past years’ association, we take great pleasure in announcing appointment of

EDWARD PETRY & CO., INC.

as our exclusive national TELEVISION REPRESENTATIVE

with offices in

NEW YORK • CHICAGO • LOS ANGELES • ST. LOUIS • DALLAS
SAN FRANCISCO • DETROIT • ATLANTA

WOAI-TV
Channel Four
San Antonio, Texas

7 NOVEMBER 1949
A major addition to the list of basic tools for radio timebuying is *Spot Radio Estimator*, the first edition of which has just been issued by National Association of Radio Station Representatives, 101 Park Avenue, New York.

The book has three principal tables: by geographical groups, by 178 metropolitan markets, and by 1,160 places in the United States with one or more radio stations.

Each table gives the rate for the highest cost station, average rate for network-affiliated stations, and average rate for non-network stations—all for 30-minute and 15-minute periods, one-minute announcements, and station breaks. Each is accompanied by a simple formula for figuring frequency discounts, other time units and other time classifications.

Sponsors and timebuyers can tell, for example, how much it will cost to buy any day or night time unit in the 33 metropolitan markets of 500,000 and more population, or in the 70 markets in the 250,000-500,000 population group, or the 150 markets of more than 100,000 population.

The buyer learns that he can buy 15 minutes, daytime, at the one-time rate in these 150 markets for $7,979, subject to frequency discounts.

This is the price of the highest-cost station in each. The average rate for network affiliates would be $5,931, and for non-network stations, $8,010.

A total of 1,160 places in which there are commercial radio stations are listed individually, then summarized by state costs, and the states summarized by sections.

To determine why three-fourths of the homes in the nation's capital are without video entertainment, the American Research Bureau, of Washington, D. C., has completed a sampling survey and found that 44% cannot hurdle the financial obstacle. However, according to the survey almost all of the persons interviewed had considered purchasing a television set. Relatively few persons expressed complete indifference to the new medium.

Of the 1,000 men and women represented in the ARB’s survey, 22% felt that video was still in its experimental stages and, therefore, were reluctant to buy sets at present day prices. Eleven percent of the prospective buyers feared that most of the sets marketed today would be outmoded soon. They referred to the current color contest between RCA and CBS as another indication that sets made today will be obsolete shortly.

In the remaining 20%, 5.1% considered TV programs inferior to radio. As soon as color video makes its bow, 4.7% will purchase a set immediately. Only 3.2% expected to buy in the near future, while 3.2% felt that television is an optical hazard and did not contemplate getting a set until reception is greatly improved and flickering eliminated. Obdurate landlords who refuse to give tenants permission to install aerials, constituted only one of many miscellaneous reasons for not buying. This had been a major problem before advent of indoor and window aerials. Miscellaneous reasons for not buying accounted for 4.9%.

The philharmonic in Carnegie Hall or the bow and fiddle at the Jamboree. Boiled shirt sophisticates in sleek limousines or Ma and Pa on the buck board. Deep in the heart of every American is a love for music really our own—that is as much a part of America as hot dogs and the 4th of July.

Rosalie Allen, famed Prairie Sweetheart, presents America’s music nifty on WOV’s Prairie Stars. Now in its 5th year, Prairie Stars is a proven consistent winner for advertisers of consumer products. For increased sales at lowest cost, for fast selling action and sustained buying interest, ask to see the new Prairie Stars Audience Audit and buy...Prairie Stars.
A completely new KTSA is now on the air serving the great San Antonio and South Texas market. Under new ownership, its activities and facilities are now coordinated with those of two great metropolitan newspapers, The SAN ANTONIO EXPRESS and The SAN ANTONIO EVENING NEWS.

KTSA AM/FM now occupies a unique position in the market itself. The services and facilities that have made this station a San Antonio institution for more than 21 years are being broadened and improved.

Already, new power is being delivered from a new ultra-modern transmitter, new studios and business offices are now being completed in the Express Publishing Company Building; great new CBS network programs are now on the air; new, faster, and more complete coverage of the news is a vital part of the new KTSA AM/FM programming, which includes new public service features and new local programs.

Exceptional new merchandising and promotion services are available to advertisers... services that are based on a long and intimate knowledge of the South Texas market, and patterned to meet your special needs. Write us, or ask any Free and Peters representative.
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.
WNEW, New York, informs its roving audiences of good places to drive, play, and listen.

TRAFFIC

Avoid the busy, clogged WNEW SUMMER SERVICE offers expert guidance. Plan your trip ahead. Choose the route that best suits your needs.

WEATHER

Our latest weather reports, WNEW SUMMER SERVICE offers you expert weather information to help you plan your day, weekend or vacation.

FISHERMEN

WNEW SUMMER SERVICE broadcast our very own, expert fishing information so you can enjoy the great outdoors without worry.

PICNIC SPOTS • POOLS • PLAYGROUNDS

How to enjoy your New York WNEW SUMMER SERVICE helps you choose the best. Plan your visit to the city, Central Park, and beyond.

BEACHES

WNEW SUMMER SERVICE offers the latest in beach information so you can enjoy the sun and sand without worry.

NOW—THRU LABOR DAY

WNEW SUMMER SERVICE offers expert advice on what to wear, what to bring, and how to enjoy the outdoors.

PICNIC SPOTS • POOLS • PLAYGROUNDS

Plan your visit to the city, Central Park, and beyond. WNEW SUMMER SERVICE helps you choose the best.

Continuing study finds
out-of-home listening
offers 25% bonus

The first systematic, full-scale measurement of the “big plus” audience...
Hundreds of thousands of New Yorkers listen regularly

<table>
<thead>
<tr>
<th>Who</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>SEX</td>
<td>54.3%</td>
<td>45.7%</td>
</tr>
<tr>
<td>AGE</td>
<td>100.0%</td>
<td></td>
</tr>
<tr>
<td>7-13 yrs</td>
<td>5.2%</td>
<td></td>
</tr>
<tr>
<td>13-19</td>
<td>10.4%</td>
<td></td>
</tr>
<tr>
<td>20-34</td>
<td>30.2%</td>
<td></td>
</tr>
<tr>
<td>35-44</td>
<td>20.5%</td>
<td></td>
</tr>
<tr>
<td>45-64</td>
<td>27.2%</td>
<td></td>
</tr>
<tr>
<td>65 and over</td>
<td>6.5%</td>
<td></td>
</tr>
<tr>
<td>SOCIO-ECONOMIC</td>
<td>100.0%</td>
<td></td>
</tr>
<tr>
<td>A ($7,600)</td>
<td>5.7%</td>
<td></td>
</tr>
<tr>
<td>B ($4,950)</td>
<td>22.8%</td>
<td></td>
</tr>
<tr>
<td>C ($3,640)</td>
<td>41.6%</td>
<td></td>
</tr>
<tr>
<td>D ($2,260)</td>
<td>29.9%</td>
<td></td>
</tr>
<tr>
<td>TELEPHONE OWNERSHIP</td>
<td>100.00%</td>
<td></td>
</tr>
<tr>
<td>Phone</td>
<td>62.3%</td>
<td></td>
</tr>
<tr>
<td>Non-phone</td>
<td>37.7%</td>
<td></td>
</tr>
<tr>
<td>Where</td>
<td>Automobiles</td>
<td>35.4%</td>
</tr>
<tr>
<td></td>
<td>While Visiting</td>
<td>21.3%</td>
</tr>
<tr>
<td></td>
<td>At Work</td>
<td>20.8%</td>
</tr>
<tr>
<td></td>
<td>Restaurants and Bars</td>
<td>9.4%</td>
</tr>
<tr>
<td></td>
<td>Outdoors (portables)</td>
<td>7.5%</td>
</tr>
<tr>
<td></td>
<td>Retail Establishments</td>
<td>4.9%</td>
</tr>
<tr>
<td></td>
<td>Hospitals</td>
<td>1.6%</td>
</tr>
<tr>
<td></td>
<td>Clubs and Schools</td>
<td>0.5%</td>
</tr>
<tr>
<td></td>
<td>Garages</td>
<td>0.3%</td>
</tr>
<tr>
<td></td>
<td>Buses</td>
<td>0.3%</td>
</tr>
</tbody>
</table>

*Adds to more than 100% because of listening in different places by the same listeners

was made last August by Dr. Sydney Roslow, director of Pulse, Inc., New York, of a ten-county New York-New Jersey metropolitan area. What he discovered is perhaps the most important fact in radio advertising today. Its implications are true in principle for metropolitan areas anywhere.

They hold good, in fact, for markets big and little—because Mr. and Mrs. United States choose to listen to their radios wherever they are. The Pulse study is important because it offers the first definite proof of the tremendous number of people advertisers have been reaching outside their homes.

More than two years ago, station WNEW under the astute generalship of Bennice Judis decided to aim still more sharply at the listening they felt sure the station had in automobiles and other out-of-home listening posts. Acting on the assumption that a very substantial proportion of WNEW listening occurred outside the home, program manager Ted Cott came up with (among other things) an idea for systematic reports on roads, weather, traffic, etc., as a service to motorists during the four months from May through Labor Day.

This Summer Service, aired during station breaks and in other spots through the day, was sold to Norge. Norge has sponsored it for the last two summers. Norge knows how many people they think bought refrigerators as a result of their summer campaigns, but they have renewed.

The station decided last Spring to commission the Pulse to do a series of pilot surveys on who and how many people they were reaching in places outside the home. The first study came last April. Results were so startling that vice president and commercial manager Ira Herbert just didn’t believe them.

Sure as he was of tremendous unmeasured (therefore) listening, it didn’t seem possible—as indicated by the test run—that an average of more than two and a half million people, out of approximately eleven million in the test area, were listening to radios outside their homes every week day.

A further pilot run was made in each of the following three months. Test samples were roughly two thirds the sample of 1,600 men and women interviewed during the first week of last August for the first regular report.

Results of the preliminary tests more than convinced both WNEW and Dr. Roslow they had one of the most important developments to date in measuring the audiences an advertiser reaches through radio.

It isn’t only important for the metropolitan area of New York City that more than 35% of all out-of-home dialers listen to a car radio. People drive to work in hundreds of communities. A diary study made by NBC in Washington, D. C., last February revealed that 156,000 people (12% of the metropolitan population of 1,300,000) listened to a car radio on a typical weekday. Average listening time while riding was 50 minutes daily.

The tendency, greatly accelerated during the war years, for people to spread out from congested city areas to suburban areas continues unabated. In the last ten years population changes in the counties of New York’s metropolitan area have shown this steady trend. For example, Queens, Nassau, Westchester, and Bergen counties have increased their populations a total of nearly a million. A dozen others have increased from 20,000 to 100,000 each.

A May, 1949, study by Pulse for WOR, New York, showed that between 7 and 9 a.m. and 3 and 7 p.m. from 35% to 41% of cars had radio sets in
When (and how many)  

<table>
<thead>
<tr>
<th>Time</th>
<th>Listeners</th>
</tr>
</thead>
<tbody>
<tr>
<td>MORNING</td>
<td></td>
</tr>
<tr>
<td>6-7 a.m.</td>
<td>56,000</td>
</tr>
<tr>
<td>7-8</td>
<td>369,700</td>
</tr>
<tr>
<td>8-9</td>
<td>380,900</td>
</tr>
<tr>
<td>9-10</td>
<td>190,400</td>
</tr>
<tr>
<td>10-11</td>
<td>224,000</td>
</tr>
<tr>
<td>11-12 noon</td>
<td>216,600</td>
</tr>
<tr>
<td>AFTERNOON</td>
<td></td>
</tr>
<tr>
<td>12-1 p.m.</td>
<td>313,700</td>
</tr>
<tr>
<td>1-2</td>
<td>358,500</td>
</tr>
<tr>
<td>2-3</td>
<td>582,500</td>
</tr>
<tr>
<td>3-4</td>
<td>728,100</td>
</tr>
<tr>
<td>4-5</td>
<td>616,100</td>
</tr>
<tr>
<td>5-6</td>
<td>291,300</td>
</tr>
<tr>
<td>EVENING</td>
<td></td>
</tr>
<tr>
<td>6-7 p.m.</td>
<td>280,100</td>
</tr>
<tr>
<td>7-8</td>
<td>134,400</td>
</tr>
<tr>
<td>8-9</td>
<td>201,600</td>
</tr>
<tr>
<td>9-10</td>
<td>280,100</td>
</tr>
<tr>
<td>10-11</td>
<td>168,000</td>
</tr>
<tr>
<td>11-12 midnight</td>
<td>156,800</td>
</tr>
</tbody>
</table>

*Total of Monday through Friday unduplicated listeners.

How much

<table>
<thead>
<tr>
<th>Station</th>
<th>Daily average</th>
<th>Sat</th>
<th>Sun</th>
</tr>
</thead>
<tbody>
<tr>
<td>Independent A</td>
<td>92</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Independent E</td>
<td>90</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Independent F</td>
<td>81</td>
<td>159</td>
<td>128</td>
</tr>
<tr>
<td>Independent B</td>
<td>81</td>
<td>81</td>
<td>144</td>
</tr>
<tr>
<td>Independent D</td>
<td>81</td>
<td>147</td>
<td>114</td>
</tr>
<tr>
<td>Independent C</td>
<td>75</td>
<td>75</td>
<td>102</td>
</tr>
<tr>
<td>Network A</td>
<td>71</td>
<td>60</td>
<td>113</td>
</tr>
<tr>
<td>Network C</td>
<td>56</td>
<td>60</td>
<td>51</td>
</tr>
<tr>
<td>Network B</td>
<td>48</td>
<td>66</td>
<td>75</td>
</tr>
<tr>
<td>Network D</td>
<td>35</td>
<td>81</td>
<td>101</td>
</tr>
<tr>
<td>All others</td>
<td>69</td>
<td>47</td>
<td>72</td>
</tr>
</tbody>
</table>

*Amount of Out-of-Home Radio Listening per person—average number of minutes

use. This represented about 200,000 listeners in the morning and a quarter of a million in the evening—almost 14% plus over the home audience in each instance.

In Chicago last August, Dr. George Terry of Northwestern University found that more than 40% of the radio-equipped cars on the streets between 7 a.m. and 10 p.m. had sets in use.

Listening out of the home isn't confined, of course, to great metropolitan centers. Sponsor reported in the issue of 24 October (page 28) the Psychological Corporation study for NBC and CBS in Springfield, Ill., and Des Moines, Iowa, the who, where, and how long of listening outside the home. The great significance for advertisers is the fact that the pattern of modern living throughout the nation encourages listening which up to now has been an unrecognized plus at-home audiences. Not only are one third of America's cars (more than 11 million) driven to work, but housewives drive to super-markets, to shopping centers, etc., in communities small and large. Esso Standard strongly encourages stations carrying its Esso Reporter news show to use outdoor posters to plug the show to motorists.

A special contribution of WNEW and Pulse is the start of a series of regular quarterly reports on the "big plus" audience. Hollywood, says Dr. Roslow, would be the next logical market in which to extend the service. That, of course, depends initially on what agencies and stations think of it. It is logical that when the uses of such a measurement can be demonstrated to advertisers they will not be satisfied without it. Two New York stations (including WNEW) and three agencies had signed for the service when this was written.

Such a measurement, for example, is the only means (along with complete checking of multiple set listening in the home) of arriving at a total audience figure. The Pulse August, 1949, survey of the ten-county New York area (comprising 11 million-plus listeners seven years old and up) showed that between 9-10 a.m., the total New York audience was 813,100—of which 31,000 were outside the home. But by the 11-12 noon period the total audience had risen to over a million and a quarter of which 112,000 were out of home.

The total audience continues to rise between 3-9 p.m. Out of more than three and a quarter million listeners, over 999,000 (41% of at-home listeners) are listening somewhere away from their homes. Using a single station as an example, between 3-9 p.m., out of a total audience of 147,600, WNEW had 42,000 out-of-home listeners (39.3% of the at-home listeners).

The Pulse technique is the first that furnishes a figure for listening outside the home which is comparable to figures for at-home audiences. Pulse obtained both sets of figures in a single interview. Thus, with a common base, it is possible to add the two sets of figures to obtain a total audience figure.

Even a glance at the first report reveals much information useful to advertisers interested especially in out-of-home listeners in the selection of stations, time, and programs. The audience turnover factor is important. Not all turnover, however, is attributable to tuneouts due to disinterest. Between 6-7 a.m., for example, the audience turns over a little better than twice. Much of this activity occurs as people turn off sets when leaving their cars. (Data for listening before 9 a.m. was obtained in a special Pulse survey for

*(Please turn to page 51)*

7 NOVEMBER 1949
Not so mad Muntz

"Radio made us," says ad wizard as his
TV sets zoom to 7th place in nation

In 1943, a substantial bundle of energy—which apparently had been gaining momentum ever since it appeared on the American scene 29 years before and was tagged Earl W. Muntz—collided with a smaller, but visibly vibrant, bundle of energy named Michael Shore and aged 24.

The collision, if not exactly heard 'round the world, definitely made some pretty deafening noise on the West Coast, ranging from roars of applause (including approving laughter from Mr. and Mrs. Average Citizen), howls of pain from the competition and the resounding ring of the cash register. The pro and con arguments advanced by veteran buyers and sellers of advertising were not notable for restraint, either.

The pair agreed that their combined energies might well set a modest portion of the world on fire, and make things really hot in the used car business. As background, Muntz had sold radios direct to the consumer, and had built and raced midget cars. He also had six used cars. At least, he did till one of them had to be turned over to the owner of the lot in lieu of rent.

Shore had a conviction he could go places in the field of hard-hitting, unorthodox advertising. (A conviction borne out by the fact that the best advertising brains in the country, whether...
er enthusiastically or grudgingly, rate him "genius." Before he was 21, he has renamed a New York used car dealer, Tony Holzer, the "Smiling Irishman" and hypoed profits via zany ads.

The pair also agreed they were crazy. The decision to let the public in on the state of their mental faculties started one of the wildest, wackiest and most effective ad campaigns to burst upon a startled public. Muntz, of course, was given the starring role as "Madman Muntz," plus a large replica of Napoleon's tricorn skinner, a suit of long red underwear and spurred boots. He practised tucking his left hand in under the second button of his shirt, and struck quite an impressively ridiculous figure on billboards, signs and newspaper ads. Behind-the-scenes writer, producer and director was Shore, who went crazy with more privacy, keeping "Madman Muntz" before consumers' eyes and ears and convincing them he really was a bit touched: that it was all family and friends could do to keep him from going off the deep end.

Via spot announcements on West Coast stations, billboards and newspapers, Muntz loudly assured potential customers that "I really want to give 'em away, but Mrs. Muntz won't let me. SHE'S CRAZY!" Shore earnestly took the public into his confidence. "He's really nuts; pays you more for your car than it's worth, but we can't do a thing with him."

Other enlightening approaches were:
- "Medical Authorities Agree: Walking is Good For You! Sell Your Car to MUNTZ, the Automotive Madman."
- "Money Isn't Everything! (You Fool), Give Your Car to Muntz." etc. "Your Car May Be Worth EIGHT THOUSAND DOLLARS (Very Unlikely.)"
- "Just Sound Your Horn (We Pay by Ear)."
- "... and You Thought they had it buried at Fort Knox!"

One billboard reading, "I Buy 'em Retail, Sell 'em Wholesale! More Fun that Way! did not tickle the Better Business Bureau's sense of humor, and they told him so in no uncertain terms. The framed letter, enlarged four times, has a place of honor in his office.

These shenanigans resulted in some mental confusion among even his closest friends. Was the man a myth, or the myth a man? Had the character dreamed up for him by Shore become second nature, an act he had learned to take on and off as easily as he donned and doffed his three-corner hat, or did Shore's conception of him actually reflect a natural, heretofore unsuspected bent for zaniness? It's a moot question, but most agree Muntz possesses a lusty, gusty and colorful sense of humor and slightly erratic impulses which lend themselves to word-of-mouth even without the script being written for him. He does not need to be primed, for instance, to give boys $100 tips "because they need it more than the headwaiters," to buy a $3,500 mink coat for a young lady so his companion could make a fitting entrance at a swank night club, nor to put a few dollars under the mattress before going to bed because "I always like to put aside a little money to retire on."

They resulted, also, in a rash of imitators, including such monsters as the Ticklish Turk and Raving Ralph. (The Smiling Irishman, meanwhile, was being rapidly reduced to tears.) One Brooklyn dealer merely stated, "I'm Crazy." But without Muntz' flair for interpreting Shore's genius, most of these efforts fell flat and people were inclined to take the Brooklyn dealer's statement at face value.

Most remarkable result, of course, was the volume of sales and profits rolled up. By 1944, his used car volume was about 750 cars a month, on which he made a net profit of $25 per car, or $18,750 a month. Thus he acted as the middleman in the exchange of around 20 million dollars before he took over the Kaiser-Frazer distributorship for Los Angeles and, subsequently, New York. And several millions managed to stick to his fingers, despite the fact that his New York splurges rivalled those of Diamond Jim.

(Please turn to page 38)
Do sponsors want BMB?

Major advertisers and agency executives unanimously call it a necessary tool

If directors of the National Association of Broadcasters, at their meeting in Washington on November 14, move to kill Broadcast Measurement Bureau, they will act against the almost unanimous opinions and desires of men and women who buy hundreds of millions of dollars worth of national broadcast advertising.

These advertiser and agency executives generally are convinced that the death of BMB would push back the methods of reporting radio-station coverage by 10 years or more.

A number of them imply, and some of them even say, that the difficulties and confusion thus imposed would reduce their volume of broadcast advertising.

This note was struck in a resolution of directors of American Association of Advertising Agencies, which stressed the need for "standardized, authenticated, comparable, continuing audience measurements." and added: "We strongly believe that radio as an advertising medium would suffer if such an organization (as BMB) did not continue."

It has been re-emphasized in three current surveys.

The Four A's radio-TV committee, under the acting chairmanship of Linnea Nelson of J. Walter Thompson Company, sought reactions on BMB from executives of hundreds of agencies—large and small, both members and non-members of the Four A's—throughout the country.

Association of National Advertisers, through a radio research subcommittee headed by Joseph M. Allen of Bristol-Meyers Company, made a "depth survey" among members of its radio-TV group of 235 leading advertisers, for recommendations on broadcast research standards, including BMB.

Independently, SPONSOR surveyed 70 leading national advertisers and radio executives of 50 large agencies on the question. "Is BMB worth saving?"

The consensus of all the replies is that

1. Despite its shortcomings, BMB Study No. 1 (made in 1946 and covering only once-a-week listening) was a vast improvement over "unreadable maps, mail counts that are five to 10 years old, bad guesses" and "wishful coverage."

2. The 1946 BMB reports have been and still are of day-to-day value, both in specific scheduling of stations and in deciding to use radio at all;

3. The soon-to-be-issued BMB Study No. 2 (made early this year and covering one-and-two, three-to-five, and six-and-seven-day listening) will be of even greater value.

4. But BMB should be continual-
ly improved and strengthened — if possible by an annual study;
5. And it should continue under the tripartite direction of advertisers, agencies and broadcasters.

Some of the buyers were especially grim in their predictions of what would happen to radio if BMB should die. One said that for broadcasters to deny agencies "the kind of information we need to spend money on our stations . . . would sound to me like self-contribution to slow business suicide." Another: "Although BMB costs broadcasters a lot of money, it is a sales tool they will someday be glad to have. Radio is going to have a tougher and tougher time competing with other media." A third: The death of BMB "would indicate that broadcasters cannot agree on anything." And he cited "the progress that is being made by other media in scientific selling."

Miss Nelson's letter, dated October 20, was an "urgent appeal to all who take part in buying radio time." She said that, although "Study No. 2 should be an improvement over the first, . . . the mere publication of an improved study will not save BMB," unless buyers recognize their need for it and make their need known.

Individual agencies—such as Richard Foley Agency, Philadelphia, Ted Bates & Company, New York, Tyler Kay Company, Buffalo— are writing broadcasters on their own to ask them to "give this organization your full support."

To each of some 600 station contracts being placed in the last 10 weeks of this year, J. Walter Thompson Company implies the continued need for BMB coverage maps by attaching a memo requesting stations to submit maps of their areas.

Thompson has found that in working out a recent schedule in one section, only 10 of 38 non-BMB subscribers in it "have submitted anything in the way of audience surveys or coverage information." Data on the others consist largely of such items as a letter from a new station saying that it is ready to receive orders; a brochure showing the new studios; "a blue map of the state with the home county colored yellow."

A number of buyers brought up the growing threat of other media to radio. Replying to sprouson's query, Henry Schachte, national advertising manager of the Forden Company, noted that "television is forcing advertisers to look at radio . . . Television's growth is market-by-market, so radio has to be studied the same way."

Many pointed to the necessity, in this highly-competitive period, of specific data on who, how many, and how much. One said he could get "no recent audience information for some 200 stations we are using for a network show. The network has nothing either. At plan board meetings, this timebuyer felt he 'wouldn't have a leg to stand on in holding this $750,000 a year for radio.'"

Some progressive broadcasters, on the other hand, are so concerned over the possible death of BMB that they would try to set up their own independent versions of it. But hundreds appear willing to get 

(Please turn to page 53)

J.WALTER THOMPSON COMPANY
(Member of A.A.A.A.)

J. WALTER THOMPSON COMPANY

J. WALTER THOMPSON COMPANY
Equitable opens the door

"This is Your FBI" program helps 7,000 life insurance salesmen expand business

Equitable is the first life insurance company to make radio advertising do more than open doors for its agents. It's true that Equitable Life Assurance Society of the U. S. pioneered the technique of using radio successfully to get leads and open doors for interviews. But it took the imagination of an ex-sales-promotion man to devise—and sell—a way by which network radio not only helps deliver prospects, but helps sell them directly.

Equitable traced more than 10% of its ordinary life sales last year to its radio promotions. Just what this means becomes clear when you compare Equitable sales with last year's trend.

Life insurance sales as a whole were down in 1948, and Equitable sales were no exception. But Equitable sales dropped less than the industry average by approximately the percentage of business accounted for by the radio promotions. This was 10.7% ($68,326,660) of an ordinary life volume of $666,884,789.

The previous year, 1947, saw life insurance sales continue to climb, following the surge of postwar buying. Equitable, however, topped the average increase for the industry in 1947.

Radio activity, sales, chart parallel course

<table>
<thead>
<tr>
<th></th>
<th>Total Dollar Volume, Ordinary Life Sales</th>
<th>Total Dollar Volume Traceable to Radio</th>
<th>Per Cent of Total Sales Traceable to Radio</th>
<th>&quot;FBI&quot; Program Time and Talent Costs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1947</td>
<td>$764,234,500</td>
<td>$69,261,616</td>
<td>9.1%</td>
<td>$950,000</td>
</tr>
<tr>
<td>1948</td>
<td>$666,884,789</td>
<td>$68,326,660</td>
<td>10.7%</td>
<td>$1050,000</td>
</tr>
</tbody>
</table>
by approximately the same amount of business they could trace directly to their radio promotions.

Equitable decided in the Spring of 1945 to use network radio to help open doors to their agents and back up their selling with institutional messages. The agency, Warwick & Legler, New York, conceived a program based on actual case histories from the files of the Federal Bureau of Investigation. Director J. Edgar Hoover approved the idea, and thus was born This Is Your FBI.

The show is carefully checked by FBI officials not alone for technical accuracy, but for the faithfulness with which it portrays the thinking and objectives of the FBI and for its "crime does not pay" theme. This cooperation enables the opening announcement to label the program "... the official broadcast from the Files of the Federal Bureau of Investigation... presented as a public service."

The program, produced (also written and directed) for the agency by Jerry Devine, started on ABC in April, 1945. A careful study of the audience composition of programs with generally similar formats convinced agency officials that This Is Your FBI ought to attract a mass family-type audience with a high proportion of listeners in upper and middle income groups.

Men and women should strongly dominate, and a substantial proportion of the families should include adults with high school or better education, and should include one or more children. Such an audience would be a highly profitable one to talk insurance to. The program succeeded even better than expected in attracting just such an audience.

The most recent audience composition analysis, based on Nielsen data for Feb.-March, 1948, shows that 33% and 36%, respectively, of the families who listen to Your FBI are in the upper and middle income groups. Forty-three per cent of the listening families represented have one to two children, 28% have three or more. Sixty-two per cent of the families have high school educations, 21% college. There is reason to believe that the audience pattern is substantially the same today.

Children compose only 17.8% of the audience, only slightly more. for (Please turn to page 44)
Can your program grow?

Do you know what to do when it starts to decline?

Henry Aldrich, through the years, has paid off for GF

"Aunt Jenny" then, as now, gave practical help for Lever Brothers to the nation's housewives

The actors have changed but "Just Plain Bill" is still at work for American Home Products

Only slightly over 11% of the network sponsors who were on the air in 1939 are using the same vehicle today. Even the daytime sponsored program fare on the networks hasn't remained constant. Besides the 11% of the sponsors who have been continuously sponsoring the same shows during the past decade, there are others presenting programs that were on the air in 1939. Actually, these programs total another 10%. Thus just slightly under 80% of 1939's network commercial programming is still being sponsored.

The case for program changing, if past experience is to be followed, is even clearer than these figures indicate. A great many of the programs that have the same sponsors today that they did ten years ago are not selling the same product. This is especially true in the daytime. During the serial hours, programs seldom sell the same product day after day, Backstage Wipe, for instance, carries copy for Dr. Lyon's Toothpaste, Dr. Lyon's Toothpowder, Double Danderine, Astring-O-Sol, Energine Cleaning Fluid, Haley's M-O, Energine Lighter Fluid, Cal Aspirin, Phillip's Milk of Magnesia, Face Cream, Mulsified Coconut Oil Shampoo, Dr. Lyon's Ammoniated Tooth Powder, Energine Shoe White and Bayer Aspirin.

What's true of Sterling Drug sponsored programs is also true, in a limited way, of most other daytimers. Life Can Be Beautiful carries Proctor & Gamble commercials for Tide, Lava, Ivory Snow and Crisco. American
Home Products (Whitehall) has Just Plain Bill sell Anacin, Heet, Bi-So-Dol Mints and Powder, Wizard Wick and Wizard Glass Wax. It's only the limited-product daytime sponsors that keep their programs selling one or two products. Since B. T. Babbitt has Bab-O as a leader, it gets the major play. Even Babbitt uses Lora Lauton (CBS) and David Harum (NBC) to sell a second product, Glim. The more limited the product line, the more apt a sponsor is to change its program. Manhattan Soap, a limited product sponsor, has changed its program relatively frequently. Ten years ago, its vehicle was Jack Berch and His Boys, today it's We Love and Learn. At first, Manhattan only had Sweetheart Soap to sell and was a traditional "two for one" promotion user. Today, Manhattan has a second product, Blu-White Flakes, and is giving General Foods' competitive product, La France, a tough battle for the consumer blueing dollar. GF's La France is not currently using airtime, which is some indication of what Manhattan's air advertising (Duane Jones) has done for Blu-White.

Limited-product advertisers in certain fields stick to their programs and change them only slightly. Typical are Firestone Tire and Rubber and Cities Service. The former has kept The Voice of Firestone going for years selling Firestone tires. The fact that it operates Firestone Stores which sell a varied line of products really puts Firestone out of the limited-product classification, but its major commercial approach has been to sell Firestone rubber products, mostly tires. The Voice of Firestone hasn't changed too much during the years. It's still a mixture of semi-classical music and ballads that drip with sentiment. It still suits the musical tastes of the senior Firestones and the Bible Belt loves it. That's where the most of Firestone's products are sold. Cities Service Band of America was Cities Service Concert ten years ago, but the change is only in the instrumentation, not in the program appeal. It's easier to promote a brass band than it is a semi-classical orchestra so "Deac" Aylesworth, ex-NBC president, recommended the change as part of his radio-advising the Cities Service Co. Cities Service sells a limited line, gasoline and oil, and feels that the majority of car owners are in the older group who like

(Please turn to page 58)
New Premium beer wins Washington

Integrated advertising, spearheaded by air media, does fast job to establish Heurich's "Champeer"

In the middle months of 1948, the venerable Washington brewing firm of Christian Heurich, was in a fast squeeze play. Sales were nose diving, contracts were falling off, and the outlook was anything but bright. It was not that Heurich, the only brewery that actually makes its product in the nation's capital city although the market is large and competitive, wasn't trying its best to sell its well-known "Senate" brand of beer in Washington, Maryland and Virginia. It had one of Washington's most aggressive and saleswise advertising agencies, Henry J. Kaufman & Associates, thinking up plenty of good merchandising ideas. The trouble lay in Senate Beer itself. It was beginning to taste terrible.

The fault lay with the equipment in the Heurich plant where Senate was brewed from the sound formulas of old Christian Heurich, Sr., who had started the firm some 80 years before and had lived on to the thoroughly ripe old age of 102. When Christian Heurich, Jr. took over the family business in 1945, on the death of his father, he inherited one of the oldest brewing businesses in the country...and some of the oldest brewing methods as well.

Old Christian Heurich's son, who had literally been raised in the brewing business, had some big plans. For one thing, he had the formula for a very special sparkling malt liquor with a 7% alcoholic content (beer is usually between 3.2% and 4.5%) which his father had brewed up in small batches for favored guests. One day, Heurich, Jr. didn't know quite when, it was going to be put on the market. But, before Christian Heurich the younger was going to do anything else, he was going to put Senate Beer back on its feet.

He started in the latter part of 1948 by hiring in some star management performers in the brewing field. Albert J. Bates, former president of New York's famed Jacob Ruppert Brewery, was hired as general manager. From Liebmann Breweries, one of the country's outstanding examples of a firm built up by consistent advertising ("Miss Rheingold" campaigns in space, outdoor, magazines and broadcast media), Heurich got Kenneth Twyman, Liebmann's sales manager, to be Heurich's general sales manager in January of this year.

Bates began to get things done in a hurry. Under his supervision, and while Twyman began work on new sales campaigns, Bates renovated the plant from one end to the other, drastically junking antiquated methods. Out went the old wooden vats, partially the cause of dealer and customer complaints about the taste of Senate Beer, and in went a whole series of new steel vats and modern equipment. New formulas were tested for Senate, and the findings used to improve the brew. With a rejuvenated product which test panels showed had a high taste score, Heurich was ready to go.

A sales and advertising campaign had to be started to reverse the slumping sales curve on Senate Beer. The
D-Day of the campaign was set for early February, 1949.

Heurich asked the Kaufman ad agency to come up with an idea which would give Senate Beer a real sales shot-in-the-arm and which could double as a promotion gimmick in the air advertising, newspaper, outdoor, car cards, and point-of-sale advertising that Heurich intended using.

This was no small order. It had to be something around which a campaign theme could be built, which could be used somehow in radio, TV, and space advertising, and which could be promoted in a strong merchandising campaign to the dealers and distributors, and to the public.

What Heurich wanted for Senate Beer was, in short, the thing that most agencies have been getting ulcers for years trying to find: The All-Media Selling Gimmick.

Kaufman found it in three honeyblonde singers, Eileen, LaVerne, and Charlotte Mack, better-known in radio and talent circles as an act called “The Mack Triplets.” What got Kaufman started on the idea of using the girls as Heurich’s basic advertising idea for Senate was the fact that people, on the average, buy beer for one or more of three good reasons. It looks good, or it smells good, or it tastes good... and all the combinations in between. When Kaufman found out that the Mack act was for hire, he made a pitch to Heurich, and the brewing firm went for it.

The basis of the campaign was, therefore, to be around the Mack Triplets. They were good-looking girls, so that was fine for TV, outdoor, and newspaper advertising. They could sing, too, so that was fine for radio and could give an added plus to any personal appearances the girls made at dealer meetings, sales meetings, or at places where Heurich’s products are sold, both in packages over the counter or across the brass rail. Best of all, the idea of using pretty triplets, instead of the comely model, offered a perfect opportunity for a triplet campaign theme. Thus was born the “Three Ways Right” (Look, Smell, Taste!) and the resulting tie-in of the “Triplet Test.”

The new campaign for Senate was launched in the middle of February, 1949. About $200,000—a lot for a fairly modest firm like Heurich—was budgeted to be split in media between radio (25%), television (20%), newspapers (25%), outdoor (10%), car cards (10%), and point-of-sale (10%). Nearly half of the ad budget went for broadcast advertising. The Mack triplets were signed to do a weekly half-hour show on WNBW, (NBC’s Washington TV outlet) which was named, with an eye on the merchandising angles, Senate Get Together. A special musical jingle was written for the girls to sing during the commercial, which they promptly recorded as a singing radio jingle to be used via a 40-time-weekly frequency on a total of three Washington radio stations.

The TV show was turned into a subtle half-hour commercial by the other media advertising. Like Arthur Godfrey for Chesterfields, like “Miss (Please turn to page 35)
Mutual moves to form fifth video network

With opening of WOR-TV, MBS now has video stations operating in New York, Boston, Washington, Chicago and L.A. Among MBS plans for 1960 submitted by President Frank White to recent directors' meeting are TV "network coordination." Mutual, however, continues to move slowly into TV.

"Superman" becomes adult program

After 10 years of derring-doings on radio for edification of kids, "Superman" moved to ABC on Saturday night spot, 29 October, broadened his scope to stress mystery and crime detection, and set out to attract adults. Program isn't yet sponsored.

Mary Pickford to produce radio and TV shows

Mary Pickford, her husband, Charles "Buddy" Rogers, and their radio-TV representative, Mal Boyd, have formed PRB, Inc., 745 Fifth Ave., New York, for radio-TV production and personality management. Rogers currently stars in ABC's five-a-week radio series, "Pick a Date with Buddy Rogers," and will begin "Buddy Rogers' Showcase" on ABC-TV 4 January. Mary Pickford is considering her first radio series in 15 years. She has applied for three TV channels.

Justice Department drops baseball inquiry

Justice Department has suspended study of alleged restraints in broadcasting and televising major league baseball games until it can be seen how new rules adopted by leagues work out. Principal cause of complaint was rule permitting a major league club to stop broadcasts in home territory of games played by other clubs. "Home territory" was defined as a radius of 50 miles from ball park. Unique contract, covering AM, FM and TV, has been signed by WAGA and WAGA-TV for exclusive rights to Atlanta Southern Association baseball games for five years.

"Kukla, Fran and Ollie" to take winter hiatus

"Kukla, Fran & Ollie," NBC-TV five-a-week puppet show sponsored by RCA-Victor and National Dairy, will take winter hiatus after Christmas, but probably will broadcast through next summer, best selling season for Sealtest ice cream.
Rheingold" for Liebmann, like Chiquita Banana for United Fruit, and like Ed Wynn in the old days for Texaco, the Mack triplets were used as the basis for nearly all the other Senate selling to the point where they became "secondary trademarks" for the advertiser, and the potential for sponsor identification was at the highest possible level.

Weekly newspaper ads, window display material, billboards, and car cards featured the Mack triplets, while doing a selling job for the rejuvenated Senate Beer. The pay-off came quickly. It was not long before the TV show was hitting a rating of 23.4, and had more than 55% of the sets in use tuned to it. The campaign began to pull, and Senate Beer sales started regaining the ground lost earlier.

Heurich soon found that the campaign was working better than even they, or the agency, had hoped. The three girls turned out to be ace trouble-shooters in selling beer, and were perfectly willing to go along with a heavy publicity and personal-appearance schedule.

For example, in the two day period of Wednesday and Thursday, June 1-2, the Mack girls put in a public relations stint that would make most showfolks head for something a good deal stronger than Senate Beer. On Wednesday, at noon, the girls rode around Washington in a new car with a Senate banner on it, posing en route for the newsreel cameras. After a quick lunch, the girls posed for publicity pictures for Barbara Holmes' food page in the Washington Times-Herald. At 3:30, they were hustled off to a photographer to be prettied up for newspaper ad photos. At 6:00 they were being interviewed on a Washington TV show, and at 8:00 they were the star turn at an American Legion shindig where Senate Beer (with a commercial, yet, by the Macks) was served to 200 Legionnaires.

On Thursday, they tumbled out bright and early for a rehearsal at WNBW of the Senate Get Together show. For lunch, they were whisked away to the influential Cosmopolitan Club where Senate was served (again, with Mack commercials). At 3:30 the Macks were standing before a recording-studio mike, cutting radio jingles. Between 7:00 and 11:00 they
were rehearsing and airing the TV show.

During the six months that followed the start of the Senate campaign with the Mack triplets in February, 1949, the sales of Senate started climbing again, and kept going up past their old levels to new heights. Christian Heurich’s brewing firm was in the black again, but Heurich, like Alexander, began to look around for new worlds to conquer. The famous formula for a premium malt beverage left him by his father began to look more and more like the first “new world” to tackle.

As a result, “Champeer,” a sort of semantic head-on collision of the words “champagne” and “beer,” was born. Heurich found that it was practical to brew the product on a big scale with the firm’s new facilities, and still obtain the same results that his father had gotten in small batches.

In August, 1949, a test campaign in the Washington area was started for the new product. It was a modest one, but it was carefully planned. The product was introduced in hard-to-sell places, like luxury restaurants and the best hotels.

Expensively-printed, four-color point-of-sale material, such as table tents, menu covers, and hack bars was distributed. Heurich’s most desirable radio air spots, some four a day, were turned over to the selling of the new premium-priced product. Some of the other places in media previously reserved for Senate were also turned over to the selling of Champeer. Since Champeer is aimed at only ¼% of the total beer market being entered, the over-all size of the campaign was not large at the beginning.

Champeer now has a TV show of its own to help establish the new product. Since the Mack triplets were so closely associated with Senate, the girls could not be used to help in the introductory stages of Champeer selling. Instead, Heurich turned to one of the standbys of brewery air advertising: sports.

Champeer’s main advertising push is via the TV National Pro Football Highlights, a 30-minute sports film narrated by Harry Wisper. Commercials are done live, featuring a clubhouse-type cocktail lounge set, and a male-female modelling duo who appear on Champeer point-of-sale pieces, somewhat as the Mack girls do.

Champeer’s introductory campaign in Washington has been a great success. General manager Bates of Heurich admits that the level of sales already reached is double that originally expected as sponsor goes to press. Dealer enthusiasm for both the air show and the new product, which Heurich intends to market nationally in the future, has been high, particularly since the mark-up per case, when consumed on the dealer’s premises, is about $4.00 and is over $2.50 per case on off-premises-consumption sales.

Somewhat to Heurich’s surprise, Champeer’s market has turned out to be broader than expected. Even though the price (25c and up for an 8-oz. bottle) is high, it is catching on with consumer groups in lower income brackets than the one originally thought to be the market for a premium-priced brew like Champeer. Heurich plans to use additional TV time and radio spot campaigns as distribution increases, and because of the broader base for appeal.

Just when Champeer will be ready to “go national,” not even Christian Heurich is sure. With Champeer’s sales building, and Senate Beer’s rejuvenated, Heurich is in a strong position to make his bid for national markets pay off. One thing is definite. Radio and TV will continue to play a star role in the air advertising of this expanding Washington brewery. ***
No other station makes mornings brighter!

Where do the stars go when the sun comes up? On the A.M. band at EIGHT-ONE-O! WGY has studded the morning hours with a new set of twinklers! EARLE PUDNEY, his piano and discs; GARRY STEVENS, nationally known recording artist with the WGY HEPTET; MARTHA BROOKS AND VERN COOK in 30 minutes of hi-jinx. Yes... WGY mornings are brighter with an all-star cast that makes more people listen!

Our name is Thorpe. We are one of 14,900 families that live in Chittenden County, Vermont. Last year the four of us spent 3200 dollars for necessities. WGY has long been our favorite station. It makes our mornings brighter and our evenings happier. And that applies to plenty of folks over here in Vermont. WGY’s the “family station” in our part of the country and a daily habit with us.

R.G. Thorpe
NOT SO MAD MUNTZ
(Continued from page 25)

Brady.

The K-F association lasted two years, at the end of which time the "Madman" with the Midas touch met TV engineer Rex Wilson, who convinced him that his ingeniously designed TV set would revolutionize the industry. It needed no antenna except in the poorest locations, eliminated half the troublesome parts of conventional sets and had only three controls instead of six; an on-off switch, a channel selector and a one-knob picture control that automatically adjusted to all variations in brightness, contrast, focus, image sharpness, horizontal and vertical holds.

By November, 1948, over 200,000 of the one million Muntz TV, Inc., shares at $1 par value common stock had been sold. Sets are manufactured in Chicago and shipped to Muntz TV branches.

The new organization started in Los Angeles in April, 1948, in Chicago in May. In June, they invaded New York City, Boston, Detroit, Philadelphia, Washington and Baltimore. During July and August, they went into Newark, St. Louis, Cleveland and Brooklyn. Long Beach, Calif., has since been added, and other cities along the coaxial cable, wherever TV can be received, will be opened in the future. (Miami, Buffalo and Cincinnati are slated to be added after the first of the year.)

Taken apart, the Muntz-Shore advertising philosophy has no individual, world-shaking departures from known techniques. The out-and-out wacky approach, while not actually an innovation, admittedly was fresher and brighter than any that had caught the public fancy in many a moon. Yet, despite its unprecedented success, it is a greatly muted version which is being used today. Cops have gone pretty much straight, will continue to do so. As Muntz himself puts it, "There's enough insanity in television without my adding to it." Having spent hundreds of thousands of dollars to build up the "Madman" angle, he's cheerfully willing to spend a similar amount to play it down. Yet, he retains considerable affection for the old trademark. His only thought of change as regards it—and he swears he's dead serious—is a change in the wearer of the fancy duds. It was, of course, inevitable that competitors, and just plain onlookers, should add a tag to "Madman" Muntz along the lines of "Oh yeh, crazy like a fox." Muntz insists that if he keeps getting all this free advertising and publicity, a fox will soon inherit the red underwear, et al.

Nor is there anything particularly new in skywriting, elimination of the middleman, keeping salesmen healthfully competitive. Hardly new, either is home demonstration of products. Yet Muntz was the first to use the home demonstration method, which had already proven its value; the first equipped to put it to work... and has pioneered in showing other manufacturers how to utilize radio to sell TV sets.

Not adverse to taking bows on the well-rich phenomenal success of his advertising, Muntz is not loath to give credit (and the lion's share of the budget where credit is due. "Radio," he says, "made us." Backing up that belief in radio, 90 per cent (A "conservative" estimate according to the corporation) of the tentative '49 budget of one million dollars is allocated to radio, the remainder to newspapers. In some of the TV cities served, radio is used exclusively.

As much as anything else, it would seem that a hard-headed insistence on results, which are checked consistently and meticulously, is no small part of the effectiveness of the Muntz advertising. As little as is humanly possible is left to chance: there are no hangovers on the ad schedule. Willing to spend plenty to make more, the organization is just as willing to reach for the axe when a station or newspaper doesn't show proportionate results.

The same format is followed in all markets. Stations are carefully analyzed as to market possibilities before being approached; no long-term contracts are signed until they have passed the test. Program time is flexible, as long as it adds up to 15 or 20 spots a day, and varies from one, five, 10 and 15-minute airing to an occasional half-hour. Currently, only independent stations are being used, but plans are underway for a network program within the marketing areas.

(Please turn to page 42)
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.

7 NOVEMBER 1949
The
Picked Panel
answers
Mr. Gifford

Not to any great extent. All wide-awake stations merchandise and promote their programs through one or more mediums such as newspapers, direct mail, billboards, car-cards, cooperative tie-ups, window display posters as well as a good public relations program. If a station is doing well commercially, there’s a good reason for it...it is producing the desired results and the sponsors will continue to advertise over that station. No advertiser will continue to put his money into a medium that is not paying off. Salesmanship may land an account but will not keep an account. First things come first. Sales promotion alone will not produce the results the sponsor is after...but sales promotion coupled with intelligent programming will attract listeners, and the listener in the final analysis is what helps the station pay off...Yes, the listener is the precious commodity so highly valued by a station. You must have listeners before you can hope to keep an account on your books steadily.

Edith Dick
Station Manager
WWRL, Woodside, N.Y.

Mr. Gifford

Mr. Sponsor asks...

"To what extent should station merchandising and promotion influence choice of stations?"

K. C. Gifford | President, Schick Corp.

As a matter of cold fact, merchandising aid influences in a most minute degree the choice of stations. It is well known that the smart time buyers are looking for all the factual information they can get in regard to station coverage and cost per thousand. Merchandising aid comes after the order. If the question is "merchandising promotion," then the answer is that it has little or nothing to do with choice of stations. If the question is "program promotion" then it has a lot to do with station choice, since size of audience is affected not only by quality of program, but also by the promotion of programs.

Here is a typical situation involving merchandising aid: The manufacturer finds his finished stock inventory excessive, his orders falling off; he reduces production; he instructs his agency to get up an effective campaign. The agency turns to Spot radio as being uniquely fast and effective in creating consumer demand. But the manufacture rises up against moving a lot of frozen inventory, so he resorts to the doubtful expedient of trying to get the wholesale and retail trade to load up in anticipation of demand. The agency does its best to comply with the client’s wishes. It decides upon the stations it will use, and then begins the task of asking for merchandising aid. The station’s business is the financing and management of a broadcast station, a most difficult task, requiring a knowledge of several arts and much science. Its principal problem is programming, divided into a good network affiliation, and a splendid job of local news and events and programs. Any expense which the station undertakes for merchandising is obviously unfair to the great majority of clients who do not ask for such merchandising aid, but assume themselves the responsibility for selling their lot of purchase advertising.

The worst tragedy of all is that on the accounts on which a station spends its funds for merchandising aid, an early cancellation is entirely likely, and often comes in, so that the merchandising aid has often cost more than the total receipts for time sales. Furthermore, there are likely to be misunderstandings between the time buyer, the client, the station, and the Spot Representative as to how much was promised and how much was delivered. Some of the cynics say that the best policy on merchandising aid is to promise much and do as little as possible.

Program promotion is an entirely different thing. The client and the agency are entitled to expect from the station intelligent and aggressive promotion of the station’s programs. This is nothing more than the advertising of the station’s product. Since the station is in the advertising business tooth and nail, the station must believe that advertising of its programs will help to increase audience. It is widely observed that time buyers are much influenced by their knowledge of how a station promotes its programs. And even if it doesn’t know, good program promotion does build audiences, providing the program promotion is based on good programs.

T. F. Flanagan
Managing Director
National Association of
Radio Station Representatives
101 Park Avenue
New York

40

SPONSOR
This is a good question and deserves an honest answer, even though it has overtones of the old cliché "Have you stopped beating your wife?" In short, the stations that merchandise aggressively will feel that I ought to say "By all means take all merchandising and promotional activities into account when buying time!" and the stations that may not be as active along these lines; or who sincerely believe that this is not a function of advertising, will no doubt feel that my reply should be "Buy time on coverage and audience, let the merchandising fall where it may."

Actually, I don't believe that either view is the entire answer. As a long time advocate of close cooperation with distributors and local dealers of nationally distributed products, I feel that a station that does not make the most of its opportunity to contact and work with these people is missing one of the most important functions of a radio station. It is good business for any station to insure the success of all its advertising wherever possible.

As an advertiser or agency placing advertising I would be most interested in knowing whether the station in question could move merchandise off the shelves of the retail outlets. That, in the final count, is what the advertiser buys and pays for and hopes to get! If merchandising, station promotion, programming, or anything else can do the job, it's a good buy for the advertiser, and it is an indication of the extent to which the station may deliver sales. But I would be very foolish, as an advertiser, to pass up a station that moved case after case of merchandise off the shelves, but that lacked even the most fundamental of merchandising departments. Certainly the criteria ought to be: "Can I expect the station to produce sales results?" If the answer is "Yes," I would take the extras, or window dressing along with; but with or without, I would still buy that station!

JOHN E. PEARSON
John E. Pearson Company
250 Park Avenue
New York City, N. Y.
you can
do it better
with the
revolutionary
ALTEC
21 B
MINIATURE
MICROPHONE

It achieves uniformity of response...provides greater tonal fidelity...it is omnidirectional...it is blastproof, shockproof...there is no false bass build-up...more net acoustic gain before encountering feedback...tiny size contributes to remarkable versatility of positioning...extends the fidelity of sound transmission.

NOT SO MAD MUNTZ
(Continued from page 3B)

In each city, Muntz sets up a factory-showroom-warehouse, in a low rental district, and moves in a fleet of shiny white trucks and a staff of 200 telephone operators, office workers, TV technicians and salesmen.

The advertising barrage breaks simultaneously: fleets of “Muntz Writers in the Sky” planes skywrite clouds of copy—usually over 200 miles of lettering fill the sky, the Muntz name appears over 100 times, while a dozen different selling phrases are visible. Concurrently, radio stations, newspaper ads and trucks are urging the public to phone in for a free demonstration.

The radio advertising relies equally on live and transcribed plugs. Wherever possible, key disk jockeys are used because of their loyal, ready-made audience. If not, a different type of ready-made audience is taken advantage of by using transcriptions made by such topflight announcers as Harry von Zell, Ken Carpenter, Don Wilson, Bill Goodwin and Harlow Wilcox. Because their names and voices are recognized by practically every radio listener, and their opinions respected, their personal suggestion to “pick up the phone right now” impels a very high percentage to do just that.

The promise of “a set in your home within an hour” usually is fulfilled within a matter of minutes, as the calls are relayed at once to trucks and cars cruising about the streets.

All branches welcome children viewers in their showroom. They arrive by foot, roller skates or bicycle. The gesture on the part of the management is not, of course, purely philanthropic. Engrossed in a show, many a moppet forgets he’s due home with a dozen eggs. Many a father is dispatched to deliver junior and the eggs where they belong, and he grows a bit forgetful. Then momma goes forth to collect junior, the eggs and poppa. More than a few salesmen have been known to deliver a whole family home—plus one TV set!

The way things are going now, it wouldn’t surprise anyone very much to see, in the not too distant future, a keen-eyed fox looking over the prospects from beneath a three-cornered hat that bears a very strong resemblance to one worn by Napoleon—and, more recently, “Madman Muntz.”

161 Sixth Avenue
New York 13, N.Y.
1161 North Vine St.
Hollywood 38, Cal.
"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
WMT is the new oracle of Delhi *(Iowa)*

... and The Word goes out, loud and clear, from one end of WMTland to the other: Get a load of WMT, for entertainment (exclusive CBS programming for the area), and information (AP, UP, INS news plus local correspondents throughout Iowa).

Delhi and the rest of the 1058 communities within WMT's 2.5 mv line make up an important part of the important Iowa audience (whose per capita income hit $1,401 in '48, up 33% over '47 and 68% since the end of the war!). You needn't consult an oracle about reaching the prosperous Eastern Iowa audience. Use WMT. The Katz man has full details.

*Note to purists: We know the ancient oracle was at Delphi, not Delhi. How close can you get?*

---

**EQUITABLE OPENS DOORS**

(Continued from page 29)

example, than Lux Radio Theatre's 16.5% juvenile fans. It's interesting to compare this ratio with the 33.7% kid listenership to Lone Ranger.

Advertising manager Leslie R. Shope returned to Equitable from the Army in December of 1945. One of the first jobs assigned Col. Shope was to find a way to make that advertising budget—about $900,000, practically all going to radio—more productive.

A big reason that more insurance air advertising has failed to succeed in the last 20 years is a failure to understand the role of audio-selling. The reason for such a lack of understanding only becomes clear when it is realized that few real advertising men sit in the advertising manager's chair at most insurance companies.

By May of 1946 the Equitable had worked out a plan to harness some of the tremendous persuasive power of radio to help sell Equitable policies.

The idea was to organize the air selling around a series of promotions over a period of about ten weeks. The promotions would cover some of the fundamental themes, such as homeownership, educational fund, retirement income, etc. Key to the plan was to persuade the men and women of Equitable's field force to accept and follow carefully a campaign built around the series of broadcasts on each idea.

The crucial point is that individual underwriters, or salesmen, work for agencies who are affiliated with the insurance company by contract. They are free to follow their own devices in obtaining and selling prospects, subject only to the head of the agency.

For each scheduled promotion a sales kit explains, illustrates and demonstrates each step of a procedure by which an agent can make immediate sales. The program commercials for the period of each promotion stresses the particular phase of protection featured in the sales kit, and reiterate the importance of the agent.

Preceding each scheduled broadcast promotion, each agency manager receives an advance sales kit accompanied by a letter from Equitable's agency vice-president Vincent S. Welch, which sells the new promotion. Included is an outline for conducting agency and district meetings relative to the promotion. * (Please turn to page 52)
7. **ALBANIA PLANTATION**, Jeanerette, La. Built in 1842 by Charles Grevemberg. Since 1910, Albania's 1,100 acres of sugar cane and this beautifully preserved mansion have been owned and maintained by the City of New Orleans.

2. **RICE THRESHING** near Kaplan, Louisiana. This rich, farm area leads the nation in rice production. High yields and wide crop diversification are other important reasons why WWL-land exceeds the national average in increased income, increased buying power, and general prosperity.

3. **WWL'S COVERAGE OF THE DEEP SOUTH**

50,000 watts—high-power, affording advertisers low-cost dominance of this new-rich market.

**WWL**
NEW ORLEANS
A DEPARTMENT OF LOYOLA UNIVERSITY

BMB Maps of WWL-coverage and other data available from the Katz Agency, Inc., our National Representatives.
... With the critics, who call the program "indestructible comedy ... socks over solid."

... With the people—13 million of them on an average listened to the program last season.

... With all kinds of people from all parts of the country—people who live in big cities as well as in rural areas.

... To make it pull more effectively CBS added the pace and polish of its package programming skill so that in six months Lum and Abner skyrocketed from a 9.9 to a 21.7 NRI rating.

... And now Lum and Abner can pull mightily for a sponsor—as they take the CBS air again on Wednesday nights following Groucho Marx, Bing Crosby and Burns and Allen. For now, like Irma, like Godfrey, like Our Miss Brooks—they're a payoff comedy package from CBS.

*They have so much pull that an Arkansas town, two mountains and a State highway changed their names, and seven pairs of twining were christened Lum and Abner.
<table>
<thead>
<tr>
<th>DAY</th>
<th>ABC</th>
<th>CBS</th>
<th>MBS</th>
<th>NBC</th>
<th>ABC</th>
<th>CBS</th>
<th>MBS</th>
<th>NBC</th>
<th>ABC</th>
<th>CBS</th>
<th>MBS</th>
<th>NBC</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUNDAY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>8:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MONDAY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>9:00</td>
</tr>
<tr>
<td>TUESDAY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>9:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>9:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THURSDAY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>9:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FRIDAY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>9:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SATURDAY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>9:15</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

November 1949
TV Companion in next issue

SPONSORS
### PROGRAMS

- **SUNDAY**
  - 6 PM: [Program Name]
  - 6:15 PM: [Program Name]
  - 6:30 PM: [Program Name]
  - 6:45 PM: [Program Name]
  - 7 PM: [Program Name]
  - 7:15 PM: [Program Name]
  - 7:30 PM: [Program Name]
  - 7:45 PM: [Program Name]
  - 8 PM: [Program Name]
  - 8:15 PM: [Program Name]
  - 8:30 PM: [Program Name]
  - 8:45 PM: [Program Name]
  - 9 PM: [Program Name]
  - 9:15 PM: [Program Name]
  - 9:30 PM: [Program Name]
  - 9:45 PM: [Program Name]

- **MONDAY**
  - 6 PM: [Program Name]
  - 6:15 PM: [Program Name]
  - 6:30 PM: [Program Name]
  - 6:45 PM: [Program Name]
  - 7 PM: [Program Name]
  - 7:15 PM: [Program Name]
  - 7:30 PM: [Program Name]
  - 7:45 PM: [Program Name]
  - 8 PM: [Program Name]
  - 8:15 PM: [Program Name]
  - 8:30 PM: [Program Name]
  - 8:45 PM: [Program Name]
  - 9 PM: [Program Name]
  - 9:15 PM: [Program Name]
  - 9:30 PM: [Program Name]
  - 9:45 PM: [Program Name]

- **TUESDAY**
  - 6 PM: [Program Name]
  - 6:15 PM: [Program Name]
  - 6:30 PM: [Program Name]
  - 6:45 PM: [Program Name]
  - 7 PM: [Program Name]
  - 7:15 PM: [Program Name]
  - 7:30 PM: [Program Name]
  - 7:45 PM: [Program Name]
  - 8 PM: [Program Name]
  - 8:15 PM: [Program Name]
  - 8:30 PM: [Program Name]
  - 8:45 PM: [Program Name]
  - 9 PM: [Program Name]
  - 9:15 PM: [Program Name]
  - 9:30 PM: [Program Name]
  - 9:45 PM: [Program Name]

- **WEDNESDAY**
  - 6 PM: [Program Name]
  - 6:15 PM: [Program Name]
  - 6:30 PM: [Program Name]
  - 6:45 PM: [Program Name]
  - 7 PM: [Program Name]
  - 7:15 PM: [Program Name]
  - 7:30 PM: [Program Name]
  - 7:45 PM: [Program Name]
  - 8 PM: [Program Name]
  - 8:15 PM: [Program Name]
  - 8:30 PM: [Program Name]
  - 8:45 PM: [Program Name]
  - 9 PM: [Program Name]
  - 9:15 PM: [Program Name]
  - 9:30 PM: [Program Name]
  - 9:45 PM: [Program Name]

- **THURSDAY**
  - 6 PM: [Program Name]
  - 6:15 PM: [Program Name]
  - 6:30 PM: [Program Name]
  - 6:45 PM: [Program Name]
  - 7 PM: [Program Name]
  - 7:15 PM: [Program Name]
  - 7:30 PM: [Program Name]
  - 7:45 PM: [Program Name]
  - 8 PM: [Program Name]
  - 8:15 PM: [Program Name]
  - 8:30 PM: [Program Name]
  - 8:45 PM: [Program Name]
  - 9 PM: [Program Name]
  - 9:15 PM: [Program Name]
  - 9:30 PM: [Program Name]
  - 9:45 PM: [Program Name]

- **FRIDAY**
  - 6 PM: [Program Name]
  - 6:15 PM: [Program Name]
  - 6:30 PM: [Program Name]
  - 6:45 PM: [Program Name]
  - 7 PM: [Program Name]
  - 7:15 PM: [Program Name]
  - 7:30 PM: [Program Name]
  - 7:45 PM: [Program Name]
  - 8 PM: [Program Name]
  - 8:15 PM: [Program Name]
  - 8:30 PM: [Program Name]
  - 8:45 PM: [Program Name]
  - 9 PM: [Program Name]
  - 9:15 PM: [Program Name]
  - 9:30 PM: [Program Name]
  - 9:45 PM: [Program Name]

- **SATURDAY**
  - 6 PM: [Program Name]
  - 6:15 PM: [Program Name]
  - 6:30 PM: [Program Name]
  - 6:45 PM: [Program Name]
  - 7 PM: [Program Name]
  - 7:15 PM: [Program Name]
  - 7:30 PM: [Program Name]
  - 7:45 PM: [Program Name]
  - 8 PM: [Program Name]
  - 8:15 PM: [Program Name]
  - 8:30 PM: [Program Name]
  - 8:45 PM: [Program Name]
  - 9 PM: [Program Name]
  - 9:15 PM: [Program Name]
  - 9:30 PM: [Program Name]
  - 9:45 PM: [Program Name]
In 1869 Rutgers won from Princeton the first formal intercollegiate football game. Rutgers has now played well over 600 games, — a record no other collegiate football team can top! Since 1943 when Rochester's first Hooperating reported the decided WHEC listener preference, this station has maintained Hooperatings no other Rochester station can top!

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></th>
<th>STATION</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</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
</tr>
<tr>
<td></td>
<td>39.4</td>
<td>19.7</td>
<td>10.3</td>
<td>7.0</td>
<td>15.5</td>
<td>6.6</td>
</tr>
<tr>
<td></td>
<td>8:00-12:00 Noon, Monday through Fri.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AFTERNOON</td>
<td>36.7</td>
<td>26.7</td>
<td>6.8</td>
<td>15.2</td>
<td>9.5</td>
<td>3.4</td>
</tr>
<tr>
<td></td>
<td>12:00-6:00 P.M., Monday through Fri.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EVENING</td>
<td>34.3</td>
<td>21.4</td>
<td>8.5</td>
<td>9.8</td>
<td>10.9</td>
<td></td>
</tr>
<tr>
<td></td>
<td>6:00-10:30 P.M., Sunday through Sat.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

AUGUST-SEPTEMBER HOOPER, 1949

Latest before closing time.

BUY WHERE THEY'RE LISTENING:

WHEC

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

7 NOVEMBER 1949
EQUITABLE OPENS DOORS
(Continued from page 41)

Equitable items, carriers feature articles that highlight the sales possibilities for agents.

The first eight-week promotion (May 3-June 28, 1946) featured an "assured home ownership" plan. Seventy-four agents participated. They sold 208 policies amounting to $1,300,000 as a direct result of using the promotion. The fourth promotion found 439 agents in on the deal. For the ninth promotion 1,048 were in on the integrated campaign. They sold 4,096 policies amounting to $13,152,442.

Some 50,000 postcards each week are mailed to new prospects plugging the current promotion and the radio program, to which the prospect is invited to listen for further details. Just starting the normal winter climb in rating, the show had a Hooper 11.8 (October 7) and a Nielsen 12.1 (Sept. 9). It has had a mid-Winter NRI rating as high as 20.8 (last January 21), and has consistently been among the top-rated shows regardless of classification, since its first year.

This is Your FBI puts the Equitable sales messages into the ears of an average of 16,000,000 people at the rate of approximately $1 for each 1,170 listeners. Here are some typical ways in which agents in the field use the promotions:

Charles J. McGinn (Dickinson Agency), Philadelphia, sent a letter on financing of mortgages with a radio postcard urging prospects to listen. From these two pieces, plus the program he got 25% of the interviews he asked for and sold $50,000 worth of business.

In Providence, R. I., Jackson H. Skillings (J. D. E. Jones Agency) mailed 50 cards a week for the period of the Retirement Income promotion and followed with calls. He sold 17 prospects in the eight weeks of the promotion. Business amounted to $137,000.

The most recent promotion (June 17-Aug. 19) for which results have been audited reveal that 852 agents took part in selling 4,739 policies amounting to $18,185,234. These figures as well as those for the two previous promotions represent a substantial increase over the same period in '45. Equitable believes they have only begun to tap the opportunities for further sales integration and market development.
DO SPONSORS WANT BMB?
(Continued from page 27)

along with half-millivolt or mail maps, or “guesses,” or nothing at all.

Timebuyers made rather caustic remarks about this group. They pointed out that, even with BMB, radio is not too well prepared to meet the aggressive, organized competition of other media, supported by tripartite research.

For 35 years, daily newspaper and magazine circulations have been audited by Audit Bureau of Circulations, and more than 90% of these publications now belong to it. For 10 years, the Bureau of Advertising has financed a continuing study of newspaper reading, conducted by Advertising Research Foundation. ARF is now making similar studies of car cards, farm papers, and business papers, and is considering such a study of magazines. Traffic Audit Bureau, also tripartite, analyzes the circulation of outdoor posters and painted bulletins.

Broadcast advertisers point out that of some 900 AM radio stations in the country in 1946, more than 700 were BMB. Only 2,600 AM stations today, BMB’s Study No. 2 is supported by only 604. In other words, the first study gained the backing of more than three-fourths of all AM stations, the current study—after a lot of dissensions as to whether it should be made at all—is backed by less than one-fourth of today’s total.

These proportions obtain in large markets and among big stations as well as smaller ones. In the 20 metropolitan districts of 200,000 or more radio families each, as of last March, only 60 of a total of 270 AM stations signed to help finance Study No. 2. Three years ago 104 stations in these areas paid to participate in Study No. 1.

Today such major markets as Baltimore, Buffalo and Milwaukee are not represented in BMB at all—even though the total number of stations in each has about doubled since 1946.

Only six of Boston’s 20 stations are in the current study: only six of Chicago’s 18 stations; three of the seven in Cincinnati; one of six in Cleveland; two of nine in Detroit; three of 10 in Houston; five of seven in Kansas City; three of 24 in Los Angeles; three of nine in Minneapolis; four of 28 in New York; four of 17 in Philadelphia;

(Please turn to page 56)

2,835 YEARS OF RADIO

WSM celebrates its 24th birthday this fall. Even though this makes us old-timers in the youthful radio industry, it doesn’t tell the full story of the experience in broadcasting held by the 226 members of the WSM staff.

Actually, there have been 2,835 years of radio work racked up by WSM staff members! This means that each of the 226 persons working at WSM has been in the business of broadcasting an average of 12½ years. What’s more, each of these experienced radio people has served with WSM an average of 8½ years. They all know their business, and they know WSM, too.

Even though we are radio pioneers, and old-timers, it doesn’t mean we are grey-beards—far from it! At the risk of getting personal, we made some discreet inquiries among our various colleagues, and it develops that the average WSM employee is (whisper this, please!) somewhere in the neighborhood of 34 years of age.

That’s WSM—24 years as a radio station, with a staff of 226 broadcasters young in years, and with a background of experience totalling more than 20 centuries!

Why are these figures of interest to you? They point up this fact—to secure fullest results in the Central South it is wise to give your product the benefit of the 2,835 years of radio experience at WSM!

HARRY STONE, General Manager
IRVING WAUGH, Com. Manager
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.

Biov

“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 Simms, 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.

Rathrauff & 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 & Echhardt, 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
BMB (Continued from page 53)

three of 13 in Pittsburgh; four of 11 in Portland, Ore.; two of eight in Providence; two of nine in St. Louis; three of 16 in San Francisco-Oakland; four of 11 in Seattle, and three of 14 in Washington, D.C.

Sponsor has mentioned BMB shortcomings before. It pointed out, for example, last February 28, how hard it is to "make a radio station manager see the value of paying for research that has the end result of losing business for him." It mentioned the "low denominator of 'once-a-week' listening," and the fact that often a station must show a timebuyer "50% coverage" in order to be considered at all.

Also, the timebuyers don't all agree with the majority of broadcasters even on such things as the "inadequacy" of the one-a-week listening basis. Frank Silvernail, of BBDO, believes it is "probably 80% adequate," and the more-frequent-listening figures may change "only the fringe counties."

Mr. Silvernail pointed out, however, that BMB should be regarded as only one of several factors on which to buy time. Among others are a station's frequency and power, audience surveys, cost, and the buyer's own experience with it.

But BMB is still, he said, "the foundation for buying." Like every other major agency BBDO uses it regularly.

At this agency, "BMB data help us to determine a station's availability for a particular job. This means not only broadcasting but limiting coverage, if desired, to specific areas." If an advertiser makes a special offer in only one area, for example, he wants to get the fullest possible coverage and dealer cooperation.

All advertiser and agency executives covered in sponsor's survey were unanimous in saying that they found the 1946 study of value. All but one advertiser and one agency executive believed that the 1949 study, to be released about December 1, would be of more value than the 1946 study.***

WHADDA YOU WANT THAT'S FANCY (Ky.)?

Yearning for sumpin' extra special—like a new sales record in Kentucky? Then keep away from such plain little towns as Fancy, gents, because they're just too rural to satisfy any such elegant whim!

But if it's a really decorative Kentucky market you want, WAV will give you a dandy—the Louisville Trading Area. WAV's 50% BMB Map is embellished by 26 of these 27 counties, where the standard of living is 46% higher than that in parts of our State we don't cover!

Ain't that fancy—or exquisite?

LOUISVILLE'S WAVE

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD

SPONSOR
THE BIG PLUS

(Continued from page 23)

WNEW alone.) At noon, and at dinner time the rate also rises as people tune in as they start their meal and tune out afterward.

The Pulse report reveals that a loyal audience of out-of-home listeners doesn’t necessarily mean a comparatively large audience. The top ranking station in the average length of time its audience listens per weekday gets 92 minutes. But this same independent station ranks eighth with only 4.5% of total out-of-home listeners. WNEW, on the other hand, is tied with two other independent stations for third place in average number of minutes per day (81), but ranks first with 22.7% of all unduplicated out-of-home listeners.

It was WNEW’s belief that more people could and would listen to radio outside their homes if somebody took the trouble to plan for them. The Summer Service, for example, also included the latest dope on where fish were biting and other things of interest to fishermen; information on picnic spots, pools, playgrounds, beaches, and other places to go and how to get there. The Pulse findings confirm the station’s thesis.

The area covered in the first Pulse out-of-home listening report does not include the entire coverage area claimed by several of New York’s higher powered stations (WNEW has 10,000 watts). WNEW garnered the biggest share of the out-of-home listening in the area surveyed, but all broadcasters stand to benefit from the listening facts revealed.

“This measurement,” WNEW commercial manager Ira Herbert, told sponsor, “proves that radio is even a better buy than most of us thought it was. It’s going to be tough now for any other medium to compete with radio on a cost basis.

“In cold figures,” added Herbert, “it means that, on the average, radio’s cost in New York per thousand listeners is from 20-25% lower than we’ve been figuring it.” This may well prove true to a certain degree in other areas when additional out-of-home listening facts are developed. But the pioneer New York survey of plus listening nails down for the first time the fact that people will listen to radio whenever and wherever they get the chance, and are given acceptable fare.

$230,600,000.00 IS A LOT FOR FOOD BUT CENTRAL OHIO FOLKS LIVE WELL

—the majority own their homes and spend a total of $982,521,000.00 at the retail stores. This rich WBNS market has a balanced economy because no one industry dominates the business field. That’s why it so easily takes the bumps and jolts of boom times and depressions. . . . Yes, it’s the ideal test market. This is being profitably proven every day by advertisers who use WBNS to stimulate sales among its 163,550 B.M.B. families.

THE UNITED WOOLEN MILLS HAVE BEEN SELLING THE WBNS MARKET FOR 25 YEARS

—they say, “Ever alert to new and better means of telling our story to the public, we began exploring the possibilities of radio when the industry was in swaddling clothes. When WBNS opened in Columbus 25 years ago, we were among its first advertisers . . . , and we have been broadcasting our story over that station without interruption, since then. Our Columbus store has enjoyed a most gratifying growth during the past quarter of a century, and we give due credit to WBNS for its contribution to that growth and success.”

IT TAKES WBNS FOR YOU TO DO A GOOD ADVERTISING JOB IN CENTRAL OHIO

If you want sales, results and profits in Central Ohio then you must have WBNS in your advertising picture . . . . WBNS has the audience, 163,550 families who listen to this station in preference to all others. Here is the center of their life for entertainment and information. WBNS is their buying guide. Leading advertisers have the proof that they get greater results for less cost when they broadcast their sales message over WBNS.

COVERS CENTRAL OHIO IN COLUMBUS, OHIO IT’S

WBNS SELLING THE WBNS MARKET FOR 25 YEARS

THE UNITED WOOLEN MILLS HAVE BEEN—They say, “Ever alert to new and better means of telling our story to the public, we began exploring the possibilities of radio when the industry was in swaddling clothes. When WBNS opened in Columbus 25 years ago, we were among its first advertisers . . . , and we have been broadcasting our story over that station without interruption, since then. Our Columbus store has enjoyed a most gratifying growth during the past quarter of a century, and we give due credit to WBNS for its contribution to that growth and success.”

IT TAKES WBNS FOR YOU TO DO A GOOD ADVERTISING JOB IN CENTRAL OHIO

If you want sales, results and profits in Central Ohio then you must have WBNS in your advertising picture . . . . WBNS has the audience, 163,550 families who listen to this station in preference to all others. Here is the center of their life for entertainment and information. WBNS is their buying guide. Leading advertisers have the proof that they get greater results for less cost when they broadcast their sales message over WBNS.

WHEN YOU WANT PROVEN RADIO SELLING—TRY WBNS

$230,600,000.00 IS A LOT FOR FOOD BUT CENTRAL OHIO FOLKS LIVE WELL

—the majority own their homes and spend a total of $982,521,000.00 at the retail stores. This rich WBNS market has a balanced economy because no one industry dominates the business field. That’s why it so easily takes the bumps and jolts of boom times and depressions. . . . Yes, it’s the ideal test market. This is being profitably proven every day by advertisers who use WBNS to stimulate sales among its 163,550 B.M.B. families.

THE UNITED WOOLEN MILLS HAVE BEEN SELLING THE WBNS MARKET FOR 25 YEARS

—they say, “Ever alert to new and better means of telling our story to the public, we began exploring the possibilities of radio when the industry was in swaddling clothes. When WBNS opened in Columbus 25 years ago, we were among its first advertisers . . . , and we have been broadcasting our story over that station without interruption, since then. Our Columbus store has enjoyed a most gratifying growth during the past quarter of a century, and we give due credit to WBNS for its contribution to that growth and success.”

IT TAKES WBNS FOR YOU TO DO A GOOD ADVERTISING JOB IN CENTRAL OHIO

If you want sales, results and profits in Central Ohio then you must have WBNS in your advertising picture . . . . WBNS has the audience, 163,550 families who listen to this station in preference to all others. Here is the center of their life for entertainment and information. WBNS is their buying guide. Leading advertisers have the proof that they get greater results for less cost when they broadcast their sales message over WBNS.
CAN YOUR SHOW GROW?
(Continued from page 31)

yesterday’s music, brass band or otherwise.

Musical programs seem to hold their individual audiences, once they have them, better than most other program forms. They don’t hit top Hoopers, but they hit a faithful audience that buys the products advertised. These audiences are like the listeners who dial the Mary Margaret McBrides, Housewives’ Protective Leagues and the host of other daytime women’s sessions. They buy, buy, and buy. Since most sponsors continue to change programs, despite the fact that broadcasters and agencies know that the habit of listening isn’t developed overnight, the big question is WHY? And do they do the right thing in changing? And at what point in a program’s history has it reached its peak—in audience and in selling impact. Is a Bob Hope unproductive for a toothpaste after a number of years simply because he’s “sold” all his listeners? Or can Lever Brothers go right on using him for that purpose? They didn’t, of course, for they shifted him a few years ago to Swan after he’d Pepsodented his audience for years and for. It was the same type of thinking that caused the Pepsodent organization, before it was acquired by Lever Brothers, to drop Amos ‘n Andy during the early days of commercial broadcasting.

Normal ratings of programs fail to reveal one very vital fact. A 20 rating this week is not necessarily the same 20 next week, even though it’s a 20 for the same program. There is an audience turnover that is seldom weighted, except on special studies by Nielsen. Only Nielsen can report these figures. (Radio, since it covers the same homes week after week, could report audience turnover but since it’s 47½ states away from being national, it can’t be used as an index at this time, except in Philadelphia.)

One particular daytime program with a Nielsen rating of 5.6 actually reached 66.2% of the radio homes in 20 weeks (100 broadcasts). A long-sponsored ballad-type musical reached a 20.6% of the radio homes with one broadcast. At the end of a 14-week period it had reached 69.3%. An hour-long dramatic program reached 32.7% of the radio homes during a single

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
- SONS OF THE PIONEERS
- RIDERS OF THE PURPLE SAGE
- STRANGE WILLS
- FRANK PARKER SHOW
- MOON DREAMS
- BARNYARD JAMBOREE
- DANGER! DR. DANEFIELD
- STRANGE ADVENTURE
- CHUCKWAGON JAMBOREE
- 131 15-Min. Musical Programs
- 131 15-Min. Mystery Programs
- 131 15-Min. Drama Programs

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

TELEWAYS PRODUCTIONS, INC.
8949 Sunset Blvd., Hollywood 46, Calif.
Phones Crestview 67218—BRadshaw 21447

The Case of the Magic Mattress

This local merchant had quite a number of mattresses to sell. He was wishing for a magic carpet to bring buyers to his store. Well, KDYL knows how to weave “magic carpets” for that purpose. Our merchant devoted one of the spots on his series on "The Emerson Smith Show" to his mattresses — sold every last one of them. That’s the kind of action KDYL is getting for advertisers. And KDYL-TV, too, is noted for results.

KDYL
SALT LAKE CITY, UTAH
National Representative: John Blair & Co.
broadcast hour (not all the listeners stay with the program for the hour, of course). In the course of 14 weeks, it reached 74.1% of the U.S. radio homes at least once. A situation comedy, tops in its class, reached 30.5% of the radio homes during its half hour broadcast. During 14 weeks 76.3% of U.S.'s radio homes tuned it. It may be noted that the situation comedy reached less homes per broadcast (30.5%) than the hour-long drama (32.7%), but reached more homes during a 14-week span. A top mystery half hour reached 24.4% of the radio homes during one broadcast (all one-time figures are for mid-season airings) and was heard in at least 68.7% of the homes during the 14-week period. A low-rated mystery on Mutual reached only 13.5% of the radio homes during one broadcast but was listened to at least once, by over half of the radio homes (52.1%), during a 14-week period.

These figures are important since they point up the fact that it's possible to reach a high percentage of radio homes in America with even an average program. Having reached each home once, it's simply a matter of bettering the program content to reach each home more frequently—not a matter of changing the entire program.

It's also a matter of promoting the program, of making it "the thing to listen to." Too much audience promotion isn't worth the paper on which it's printed. A few hours study of how the music industry goes to work to sell the nation a song, should be very illuminating to the average advertiser. Some song "hits" are decided upon as long as 12 months in advance of their being introduced to the public. A program "hit" can be handled in the same fashion. It seldom is. Fibber McGee and Molly is an ideal example of a program that was made by an advertiser's sticking to his decision that the program was going to be a hit. Lux Radio Theater is another example. When it was a New York dramatic program, it had a fair audience. It was decided to make it a hit. It was moved to Hollywood, a continuity of theme was added. It was well advertised and promoted. It became the ranking program on the air. Duffy's Tavern and The Aldrich Family were made programs. Archie was just a character on a Consolidated Edison (New York) commercial. Ed Gardner decided to build a program around Archie. Result: Duffy's Tavern. The Aldrich Family was lifted bodily out of a Broadway play. At first it was simply a sketch on the Kate Smith Program. Then General Foods built it into a program with the help of the author, Clifford Goldsmith, and the Henry Aldrich of the legitimate play, Ezra Stone. Today, neither Goldsmith nor Stone are essential to the success of the program, although their characterizations are.

A well-known manufacturer of automobile parts sponsored a popular musical program in 1943. It reached 16% of the radio homes in midseason, according to Nielsen. It wasn't hitting a broad enough segment of the radio audience frequently enough. This year they changed to a mystery series. They are already reaching 21.5% of the radio homes and they're going higher. A great manufacturer of electric refrigerators sponsored a mystery in 1943 with a Nielsen rating of 15.4 in March. They changed this spring to a situation comedy, a well-known team. Their Nielsen rating in March 1949 was 13.2.

A change is always a risk.

One solid reason for changing a program is that it duplicates the audience of another program sponsored by the same advertiser. That's legitimate. Only a panel-type of survey, such as Nielsen's Audience-meter-measured homes or any other group that can be sampled on a continuing basis, can show whether two programs reach the same group of listeners. One Nielsen study showed that a sponsor with three programs on a single network was reaching an audience where his daytime program was attracting practically the same audience that his two evening shows were holding. By switching his daytime program (and daytime network, too) the sponsor increased his audience 9% at an increase in cost of 1%. Multiple program sponsors are constantly faced with the problem of not aiming all their advertising at the same listeners. It's sometimes wiser to sponsor a program with a smaller audience, if that audience isn't the same one that's reached by another of the same advertiser's programs.

There's also another important reason for changing programs. That's when an audience for a specific program isn't the type that buys the sponsor's products. Sherwood Dodge, of Foote, Cone and Belding, speaking at an ANA gathering recently, pointed out that one canned milk firm discov-

(please turn to page 61)
EARTHENWARE SETS

SPONSOR: Z.C.M.I. Dept. Store  AGENCY: David W. Evans
CAPSULE CASE HISTORY: The agency built a 15-minute program for the Z.C.M.I. store, using an 11-minute feature and five commercials which combined merchandise and model. Sixteen-piece "starter sets" of Franciscan earthenware (which can be added to from open stock) were featured on the show at $9.95. Within a few days, 98 per cent of the store's stock was exhausted, and the client was forced to cancel a repeat of the pattern televised . . . substituting duck hunting equipment for its following week's telecast.
KDYL-TV, Salt Lake City  PROGRAM: Not noted

DOG FOOD

SPONSOR: Dr. Ross Dog & Cat Food  AGENCY: Placed direct
CAPSULE CASE HISTORY: To check effectiveness of 13-week, five-times-a-week Telenews series, sponsor offered dog comb for 10 cents and label from can of dog food. One-minute spots, which ran once a day for six days, featured a girl sitting on lawn beside a lake and grooming good-looking pooch. Total replies were 1,071, in an area which numbered some 9,500 sets installed at time of offer. High response (with mail received from 86 cities and towns in 19 counties) led to renewal of contract.
KPIX, San Francisco  PROGRAM: "INS-Telenews"

HOMES

SPONSOR: Home Bldrs. Assn., Richmond  AGENCY: Placed direct
CAPSULE CASE HISTORY: Finding a home which offers a prospective buyer the right price, location, facilities and appeal is a search involving considerable time and travel. To take the home to the prospect, the Home Builders Association sponsors a 15-minute show directed to women. Each program analyzes—and shows—a different house built by an association member and his subcontractor. In every single case, the house used on the show has been sold, and its effectiveness has created enthusiasm for the medium throughout the organization.
WTVR, Richmond  PROGRAM: "Women's Video Journal"

USED CARS

SPONSOR: North Side Motors  AGENCY: Placed direct
CAPSULE CASE HISTORY: This casual, almost hit-and-miss half-hour features big names and unknowns displaying their talent. Entertainment is supplied by bankers and shoe shine boys, lawyers and dentists, and ranges from "On Wisconsin" played by an investment president clicking a pencil against his teeth to a rhumba performed by a septuagenarian couple. Used car displayed in the studio gets a dialectic commercial from a Dutch-character spiel, and records show the car advertised has been sold immediately the next morning after each show to date.
WTCN-TV, Minneapolis  PROGRAM: "The Show-Off Club"

SILVER POLISH

SPONSOR: Oakite  AGENCY: None listed
CAPSULE CASE HISTORY: A one-mention, give-away offered 23 October resulted in 5,480 requests for Oakite’s silver cleaning plate, along with a sample of Oakite, as of 27 October. An actress was shown cleaning silver the old-fashioned way. An Oakite representative entered, telling about the company's new silver polishing plate. He dropped the plate in boiling water, let it soak briefly, then lifted the glistening silver from the water. The give-away offer followed. (Figure is the number of letters received not the number of plates requested, which ran considerably higher.)

PICTURE GUN

SPONSOR: Automatic Picture Gun  AGENCY: Lewis Adv.
CAPSULE CASE HISTORY: Product, on the market 10 years, was steady, but not exciting, seller. TV test campaign of station breaks on such kid shows as "Howdy Doody," "Small Fry" and "Lucky Pup" in New York and Philadelphia area, led dealers to stock up. Results more than justified move. In three weeks, sales were tripled over any like period in the past. Three months after test campaign, sales have been maintained at about a 30 per cent higher level. Video will play major part in future plans.
Various stations  PROGRAM: Test campaign

VENETIAN BLINDS

SPONSOR: Hostess Venetian Blind Co.  AGENCY: Klein Co.
CAPSULE CASE HISTORY: After six once-weekly showings of a 60-second film commercial playing up the extreme abuses that Hostess Venetian Blinds will withstand, the company received a direct result of $16,000 in immediate orders. An additional $41,000 in contract business, with negotiations near completion, is also directly attributable to the use of video. The film commercial, shown each Tuesday evening, costs the company $27.90 weekly—or $167.40 for the six announcements which precipitated $16,000 in sales . . . a return of approximately $95.58 in sales for each dollar spent.
WBTV, Charlotte  PROGRAM: 60-second film commercial

TV results
er that its well-rated program had its greatest audience in rural areas that didn't buy evaporated or condensed milk. In fact said Dodge, "If we carried the survey far enough I'm certain that we would have discovered that the program had its greatest audience among the cows." That of course was a typical podium gag, but it pushed the point home that a well-rated program isn't enough. It's important that the show reach, not people, but prospective buyers of the advertiser's product.

When Miles Laboratories dropped its long sponsorship of the National Barn Dance, many advertisers wondered why, since it was a low-cost program with a fine audience. It was dropped because Miles discovered that too much of its advertising dollar was going to reach the National Barn Dance type of consumer.

Much program changing is of the seeking-the-rainbow variety. It's based also upon looking at program ratings and not upon product sales. Mary Lou Taylor and Pet Milk Saturday Night Serenade have never been high-rated programs. They still aren't. Nevertheless, they increased Pet Milk sales and profits fantastically. Last year the programs changed networks for reasons that had nothing to do with their success, but they're still doing their top-drawer selling job without big audiences. If Pet Milk started after that rating rainbow, there's real doubt if they ever would have continued to increase sales and profits.

The answer to whether to change, or not to change a program is not too difficult to find. Check the program's selling job. Check its unduplicated audience. Use ratings as relative figures only.

There's another thing that few advertisers realize. A program sells as well as the commercials it carries. One judge in the middle west hearing a suit against an insurance-company sponsor of a class musical program, dismissed the case with the remark that a sponsor of that type of program couldn't do the things the plaintiff alleged.

Never discount the favorable atmosphere produced by the "right" type of programing. Look what it did for du Pont. "Don't change to suit yourself" explains one top program authority. Remember your customers.

7 NOVEMBER 1949
Spot—but not spots

More than a year ago the editors of SPONSOR, in collaboration with other advertising business papers, embarked on a campaign to change a
name.

We decided to change the word spot to selective.

By so doing we hoped to eliminate the confusion surrounding the double industry meaning of spot. To most advertisers and agencies it expressed not only a market-by-market medium, the radio parallel to daily newspapers, but also announcements, station breaks, chain breaks, singing commercials and all the short-shorts of radio advertising commonly referred to as spots.

Because the average national advertiser was not educated to distinguish between the two meanings, the lesser connotation generally had caught on to the detriment of the radio industry. At many a board meeting radio had suffered because spot radio was regarded as an announcement campaign, used to supplement network, magazine, newspaper, outdoor posters and other media if an extra local push were required.

Use of the word selective has materially aided the re-educating process. Today national radio-minded advertisers and their advertising agencies think of announcements as the short-shorts within the spot or selective medium.

To this extent a substantial gain has been made.

But the editors of SPONSOR have learned that a time-honored industry word is not easily changed. The industry knows the word selective. It prefers to use the word spot.

Recently it was suggested that SPONSOR revert to spot to express the medium while never referring to the short-shorts as spots. Instead, they would be classified for what they are, i.e., chain breaks, one-minute announcements, station breaks, singing commercials, etc.

Thus, only one usage of the word spot would continue. And this is the term for the medium.

We like this suggestion. It makes sense. It eliminates confusion. It perpetuates an easy-to-say industry word in its important connotation.

With this issue SPONSOR returns to spot, but not spots.

On entering our fourth year

As sponsor enters its fourth year we say "thanks" to an industry that has taken us to its heart.

We express our appreciation to the thousands of national advertisers, advertising agencies, radio and TV stations, station representatives, transcription firms and others who have helped us prove that the idea of a business paper 100% devoted to broadcast buyers was sound.

We look forward to working closely with them in the years to come.

To all connected with broadcast advertising we pledge a continuation of the credo published in our first issue and annually thereafter:

This credo:

- to give the national advertiser and all advertising agencies what they need to understand and effectively use broadcasting advertising
- to sort out the broadcast advertising

TV competes with all media

As an advertising medium, television is separate and distinct from all other advertising media.

As a competitor in the advertising appropriations arena, it should fight for its share against all other media.

Then why the almost automatic tendency of many advertisers and advertising agencies to go into television only at the expense of the radio budget?

True, they're both forms of air advertising. But radio is no more a competitor of television than newspapers are of magazines. The argument that the air audience is split with the increase in television sets, registers on us precisely like the argument that the reading audience is split with the advent of a new national magazine. Both arguments must be analyzed carefully. And radio has considerable data to prove that listening is going up constantly.

So we have this to say to television-minded advertisers and agencies:

Sure, television is in competition with radio. But it's also in competition with newspapers, magazines, billboards, and direct mail. If you analyze the whole field of advertising media before deciding how much goes to magazines or newspapers, it's only logical that you do the same with TV.

To the broadcast-advertising industry we say: Recognize radio and television for what they are—two separate and competitive advertising forms.

Applause

As sponsor enters its fourth year we say "thanks" to an industry that has taken us to its heart.

We express our appreciation to the thousands of national advertisers, advertising agencies, radio and TV stations, station representatives, transcription firms and others who have helped us prove that the idea of a business paper 100% devoted to broadcast buyers was sound.

We look forward to working closely with them in the years to come.

To all connected with broadcast advertising we pledge a continuation of the credo published in our first issue and annually thereafter:

This credo:

- to give the national advertiser and all advertising agencies what they need to understand and effectively use broadcasting advertising
- to sort out the broadcast advertising media in their present day perspective
- to make every line of editorial content vital and vivid to the sponsor
- to look at broadcast advertising issues fairly, firmly, courageously, and constructively
- to promote good broadcast advertising—advertising that is good for the sponsor and good for the listener.

Norman R. Glenn
Publisher
Starts regular telecasting NOV. 15... with "Clear Sweep" coverage of the San Francisco Bay Area

KRON TV
SAN FRANCISCO CHRONICLE • NBC AFFILIATE
SELL MORE ON CHANNEL 4

KRON-TV provides unparalleled "Clear Sweep" coverage of the San Francisco Bay Area market. The KRON-TV transmitter location — atop San Bruno Mountain, bordering the San Francisco-San Mateo County line — is generally considered the finest for telecasting in this area. And the specially-designed KRON-TV antenna is San Francisco’s highest...

mounted on a tower which is 1,461 feet above sea level.

KRON-TV will present top NBC network television programs, assuring strong audience tune-in from the outset. Local programming, including some day-time television, will also be outstanding. Check KRON-TV First for Television Advertising in the San Francisco Bay Area 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
FIRST in Hooper... FIRST in BMB...

FIRST in the South's First Market

KPRC HOUSTON

950 Kilocycles  5000 Watts
National Representatives: Edward Petry and Company
... Affiliated with NBC and TQN ...
Jack Harris, General Manager.
Sponsors want more facts on stations—p. 30
THE SPOT IN MEMPHIS

WHERE YOUR SPOTS ARE SPOTLIGHTED

WHHM
INDEPENDENT—But Not Aloof!
MEMPHIS, TENNESSEE
PATT MCDONALD, manager

Representatives: INDEPENDENT METROPOLITAN SALES
TS...SPONSOR REPORTS...

SPONSOR REPORT

21 November 1949

Spot radio volume may gain for year

With the ending of the steel and coal strikes, national and regional spot radio is expected to move forward fast enough in last few weeks to pull entire year's volume above $104,000,000 estimated for 1948. Spot trend was up early this year, down during summer, then moved ahead about 10% in fall.

Radio becomes major "political" medium

Political candidates increasingly find radio broadens scope of meetings and impact of messages. Higher proportion of political advertising dollar is being spent on air. New York's WMCA, for example, carried 43 hours of sponsored time on New York's mayoralty contest this fall, as against 29 hours on same contest in 1945.

Sponsors fear television rates doubled

One sponsor points out that time rates for full NBC-TV network will cost him $53,000 an hour in first quarter of 1950, $110,000 for last quarter of next year. Both NBC and CBS have raised rates, but present sponsors get six-month protection period. Another buyer gripe is that any sponsor on CBS or NBC must buy all affiliates, if available.

Hooper proves tame witness against BMB

In Treasury Department's tax suit against tripartite-controlled Broadcast Measurement Bureau as "competitor to private enterprise, star government witness, C. E. Hooper (who has tried several times to take over BMB) proved surprisingly tame -- almost "pro-BMB."

NAB Board moves to kill BMB, rescinds plan for separate BAB

In one busy session the NAB Board, on 15 November, recommended dissolution of the not-too-well-supported Broadcast Measurement Bureau, and moved to guarantee the continuance of the increasingly vital Broadcast Advertising Bureau under the NAB's watchful eye. It is expected that broadcast buyers will continue to work for a radio coverage measurement to be basically supported by broadcasters.

NBC realigns TV set-up

NBC formally has separated TV network operations into "integrated and self-contained organization," under VP Pat Weaver. Carleton D. Smith continues as director of TV operations; Frederic W. Wile, Jr., is now director of TV production; George H. Frey, TV sales director, and Norman Blackburn, director of NBC-TV operations in Hollywood. Similar units will handle network radio, and NBC's six owned radio and five owned TV stations.

Leading brewers use broadcasting

Among 25 leading brewers (which in 1948 sold 49% of output of U. S. total) nearly all this year have been active in AM or TV broadcasting. Pabst has "Life of Riley" and Blatz "Duffy's Tavern" on NBC AM and TV nets and Miller Brewing sponsors Lawrence Welk on ABC radio net. Ballantine is sponsoring flight telecasts on CBS. Anheuser-Busch, for Budweiser, will sponsor Ken Murray's "Blackouts" on CBS-TV.

5,000 will win in "Queen" contest

Although only one woman will become "Queen of America," 5,000 finalists will get prizes in contest promoted on Miles Laboratories' "Queen for a Day" five-a-week series on MBS through Wade Agency. From 500 local queens, five will be named to go to Hollywood and appear on show.

WJZ drops two days from TV schedule

WJZ-TV, New York, which previously had cut eight hours from weekly program schedule (SR, 7 November) has now dropped all programs on Mondays and Tuesdays... ABC has arranged with Mutual Life of New York for $600,000, 20-year loan for further development of 23-acre Hollywood TV center... Its affiliates are being offered prints for local sponsorship of 26-week "Crusade in Europe" TV series.

Hill of WTAG damns "million-watt" group

Efforts of clear channel group to lift "present archaic 50,000-watt ceiling on power" (SR, 24 October) were denounced by E. E. Hill of WTAG, Worcester, in recent talk there. This group, he said, maintains "expensive lobby in Washington... to force Congress and FCC" to raise clear-channel stations to "unlimited power, even to 1,000,000 watts." In process, many smaller stations would be killed.

Schlitz, Ballantine lead in beer sales

"A National Survey of the Brewing Industry," just released by Research Company of America, New York, placed Schlitz, Ballantine, Pabst and Anheuser-Busch on top, each with more than 4,000,000 barrels. Then came Falstaff, Schaefer, Liebman, Ruppert, Blatz, Fort Pitt (SPONSOR, 10 October), and Thea. Hamm of St. Paul, each with more than 1,200,000 barrels.

CBS signs Jolson for radio and TV

CBS, through William Morris Agency, has signed Al Jolson for exclusive performance rights for radio and television for three years. Jolson's first engagement is on Chesterfield's Bing Crosby show in late November (Newell-Emmett agency).

K-F starts $200,000 car-naming contest

Kaiser-Frazer is using Walter Winchell's Sunday night ABC show through Weintraub agency) as primary medium to promote $200,000 contest for name of new lower-priced car, to be introduced early next year. Each of 1,023 cash prizes, starting at $10,000, will be matched by K-F contribution to Damon Runyon Memorial Cancer Fund.

please turn to page 42-
 Memo:

To: ALL ADVERTISERS

ALL AGENCIES

To serve you better, and give even greater coverage, Intermountain Network is proud to announce the appointments of:

Jack Paige, vice president in charge of programming and promotion.

Craig Rogers, sales service manager. Craig will service your schedule and ... merchandise it at the point of sale in 23 Intermountain markets.

W. W. "Bill" Daynes, Intermountain Network account executive in charge of regional accounts.

Plus:

Affiliation with Radio Station KPRK, Livingston, Montana

Affiliation with KOVE, Lander, Wyoming

to give you even greater "Coverage where the people live."

Cordially,

LYNN L. MEYER
Vice President in Charge of Sales

---

23 HOME TOWN MARKETS COMPRIS
THE INTERMOUNTAIN NETWORK

UTAH
KALL, Salt Lake City
KLO, Ogden
KOVO, Provo
KOAL, Price
KVNU, Logan
KSCC, Richfield
KSUB, Cedar City

IDAHO
KFJD, Boise-Nampa
KFJD-FM, Boise-Nampa
KVMV, Twin Falls
KCHY, Pocatello
KID, Idaho Falls

WYOMING
KVRS, Rock Springs
KOWB, Laramie
KDFN, Casper
KWWO, Sheridan
KPOW, Powell
KOVE, Lander

MONTANA
KBMY, Billings
KREE, Miles City
KMON, Great Falls
KOPR, Butte
KPRK, Livingston

NEVADA
KRAM, Las Vegas

---

THE INTERMOUNTAIN NETWORK Inc.

Concentrated Coverage where the people live
### FEATURES

<table>
<thead>
<tr>
<th>Sponsor Reports</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>40 West 52</td>
<td>6</td>
</tr>
<tr>
<td>Outlook</td>
<td>10</td>
</tr>
<tr>
<td>Mr. Sponsor: B. F. Michtom</td>
<td>12</td>
</tr>
<tr>
<td>P.S.</td>
<td>13</td>
</tr>
<tr>
<td>New and Renew</td>
<td>17</td>
</tr>
<tr>
<td>Mr. Sponsor Asks</td>
<td>38</td>
</tr>
<tr>
<td>TV Trends</td>
<td>40</td>
</tr>
<tr>
<td>TV Comparagraph</td>
<td>51</td>
</tr>
<tr>
<td>Contests and Offers</td>
<td>65</td>
</tr>
<tr>
<td>Sponsor Speaks</td>
<td>70</td>
</tr>
<tr>
<td>Applause</td>
<td>70</td>
</tr>
</tbody>
</table>

### ARTICLES

<table>
<thead>
<tr>
<th>Premiums are pulling again</th>
<th>Returning buyer’s market has brought back radio offerings of wide variety, from kitchen utensils and toys to blarney stones</th>
<th>21</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time rates and ratings</td>
<td>When sponsors buck a Bob Hope or Jack Benny shouldn’t time rates be scaled downward to fit the remaining “available audience?”</td>
<td>24</td>
</tr>
<tr>
<td>Timebuyers need more scope</td>
<td>Given more authority, coordination and information on campaign objectives, they believe their work would be of more value</td>
<td>26</td>
</tr>
<tr>
<td>Gillette wins World Series</td>
<td>Razor company finds that peak radio and TV audience, stimulated by intensive promotion, helps to keep sales sharp</td>
<td>28</td>
</tr>
<tr>
<td>More facts wanted</td>
<td>Members of Association of National Advertisers tell their needs for data on station coverage, markets and programs</td>
<td>30</td>
</tr>
<tr>
<td>Radio sells cranberries</td>
<td>Eatmor campaign on women’s participation programs helps to put turkey trimmings on the nation’s holiday tables</td>
<td>32</td>
</tr>
<tr>
<td>Chevrolet tackles TV</td>
<td>No. 1 motor maker and its dealers become No. 1 video sponsor, with variety dramatic, sports and quiz shows</td>
<td>36</td>
</tr>
</tbody>
</table>

### IN FUTURE ISSUES

<table>
<thead>
<tr>
<th>Gruen finds radio pays</th>
<th>“Hollywood Calling,” on Sunday night against Jack Benny, sells a lot of watches</th>
<th>December</th>
</tr>
</thead>
<tbody>
<tr>
<td>Return of the box top</td>
<td>Part Two of premium series tells how kids especially respond to TV offerings</td>
<td>December</td>
</tr>
<tr>
<td>Radio works for railroads</td>
<td>In addition to network “Railroad Hour,” individual roads boost business by air</td>
<td></td>
</tr>
<tr>
<td>Singing commercials</td>
<td>They’re hitting the nation’s eardrums and ringing the nation’s cash registers</td>
<td></td>
</tr>
<tr>
<td>Mail order on the air</td>
<td>“Write now” advertisers are getting listeners to buy books and other things</td>
<td></td>
</tr>
</tbody>
</table>
Washington, D. C.!

... is a major buying market, not merely a world capital of parks, monuments and government buildings.

WRC is the dominant selling voice in this area of over 1,400,000.

Success stories, low cost-per-listener facts and hard-hitting sales results are available on WRC if you have an interest in the Washington market. Programs and spots with the interesting knack of SELLING, day in and day out, are worth more than passing consideration. Things have changed in the nation's capital ... in a big way. Take another look at this picture and another look at your market problems. They both represent dollar volume in Washington.

Sales representatives of WRC or NBC Spot Sales can tell you the NEW story of Washington and WRC.

NATIONAL BROADCASTING COMPANY

21 NOVEMBER 1949
READING vs. LISTENING

I was in Winnipeg last week and I am sure you will be pleased to hear that the Reading vs Listening article was mentioned by a number of radio men. In two cases a copy of the magazine was opened for me and my attention particularly directed to the article.

Horace N. Stovin
President
Horace N. Stovin & Co.
Toronto, Canada

We, here at WGAC, feel that the article “Seeing vs. Listening” will be of great value to our Station Represen-
tatives. As it has been reprinted in folder form would greatly appreciate ten copies.

D. L. Alford
Traffic Manager
WGAC, Augusta, Ga.

In re-reading some back issues of sponsor, as I often do, I came across your article, “Seeing vs. Listening” from the September 12th edition. It occurred to me that this would make an excellent story for our WLS “Stand By.” However, as you know we are quite limited in space, so with your permission, I’d like to pick up a couple of paragraphs that will give the highlights without destroying any of the facts.

Of course, if this is agreeable with you, sponsor will have a credit line.

Robert Campbell
Sales Promotion & Publicity
WLS, Chicago, Ill.

* Sponsor permits reproduction only of full context.

40 West 52nd

RADIO IN EUROPE

Your article on commercial radio in Europe provides the most informative and usefully interesting summary of an advertising situation that I have seen in many years.

Certainly Sponsor is noted for its thoroughness and insight, and I am proud that you and Sponsor felt that your activities merited a feature in your publication. My only excuse for taking so long is that, in the past two weeks, several inquiries, some old, some new, have kept me practically on the run. Nobody has told me that you are responsible for this revival of interest in European radio, but I am quite satisfied that it cannot be entirely coincidental.

Guy Bolam
American Sales & Servicing Agency
New York

POLITICAL BROADCASTS PAY

We’ve done some interesting work in Philadelphia making radio pay for candidates for political office. Seems like a good story for Sponsor.

Herbert Ringold
Philip Klein Advertising Agency, Philadelphia

SOMETHING FOR NOTHING?

The editorial in your publication dealing with the World Series Television is wonderful.

I agree with your thoughts completely. More and more clients think that radio is something that they can get for nothing, and the pity of the whole deal, is that too darn many stations fall for the old “baloney” and give away their time. You never see the newspapers give away a thing. It is
In Richmond, Virginia, WRNL produces and feeds to a network of Southern stations a musical-variety program which presents top Broadway talent in a fast-paced, music-filled half hour which has become a favorite with listeners throughout the South.

"The Sauer Show," sponsored by the C. F. Sauer Company, makers of Sauer's Extracts and Spices, and Duke's Home-Made Mayonnaise, is broadcast each evening, Tuesday through Friday, at 7:30, before a live audience in WRNL's new Radio Center Theater. By December 1st, the show will have been aired 138 times since its premier in the Spring—will have been seen by more than 38,000 people!

Are you using WRNL to reach the audiences to reach the wealthy Virginia Market of this wealth market?

OVER 23 STATIONS WRNL ORIGINATES THE C. F. SAUER SHOW

high time that radio tightened up on what they give away.

GRAEME ZIMMER
Radio Director
WCSI-WFNI
Columbus, Indiana

IDEA FOR INDUSTRY

We are starting a very strong campaign on WGAR this week, which will continue for the next two months, to urge listeners to get a new radio or get another radio. If TV stations can urge the purchase of a television set, radio should be seeking to increase its potential circulation, too. Carl George hopes to put this campaign idea before the Ohio Association of Broadcasters meeting here next week. It would be fine if the idea could spread generally to the whole industry. Too many of us have been sitting back waiting for the manufacturers and dealers to do our circulation building for us, and expecting them to buy time, without giving the idea of a set in every room or for every purpose a big push ourselves.

JOHN F. PATT
General Manager
WGAR, Cleveland, O.

WE DO, WE DID

In one of your recent issues you carried a story with a title something like 15 years with vaseline. I missed the article, hearing about it indirectly.

However I am sure you will know to which story I refer and I would appreciate your sending me a copy of the issue in which it appeared. I will be glad to reimburse you for any expense incurred.

GETZ CRENSHAW
Getz Crenshaw Advertising Agency
Memphis

APPROACH APPRECIATED

I am particularly interested in your approach to the problem of The forgotten 15,000,000. We have a large number of that total right here in South Carolina. If reprints of this story, or an extra copy of the 10 October and 24 October issues are available we would thank you very much for sending them our way.

C. WALLACE MARTIN
Local Sales Manager
WIS
Columbia, S. C.
It’s even bigger than bigger
Each time you look at radio it's bigger.
You turn your head away and before you turn
it back it's bigger than ever.¹

Radio is bigger than anything—
bigger than magazines, bigger than newspapers,
bigger than both of them put together.

Yet in measuring the bigness of radio,
people still use obsolete yardsticks.
Yardsticks, for example, which compare
the circulation of a whole magazine with
the audience of a single network program.
(It's like saying my apple-tree is bigger
than your apple, as Variety recently put it.)²

Or take a yardstick like "cost-per-thousand
listeners." In radio a more realistic gauge
is "cost-per-million." In radio there is
no such thing as only "a thousand" listeners.
(It's like using a ruler to measure the distance
between the stars.)³

Sometimes the only way you can tell anything
is bigger than anything is by discovering
that it's smaller. The cost of customers
delivered to advertisers in network radio
is smaller than in any other major medium.

And CBS is both bigger and smaller than
anything in radio—bigger because it delivers
more millions of listeners to advertisers
than any other network; smaller because
it does so at the "lowest cost-per-million.”

¹ People are buying
radio sets at the rate
of 650,000 a month!

² CBS reaches 34
million families each
week! The country’s
largest magazine
has a readership
of about 15 million
families per issue.

³ CBS “cost-per-million”
actually delivered
to advertisers
comes to only $1670—
or one customer for
one-sixth of one cent!
1950 business is expected to stay near 1949 level

Business indices in the first half of 1950 will continue on the 1949 level, but there may be some decline in the second half, the Department of Agriculture has estimated. Disposable income (personal income, less taxes) would remain at the current annual rate of about $190 billion in the first half, but might slip to $185 billion in the second. The farmer will be a more careful spender and requires more advertising attention with farm cash income declining 10%, to $25 billion.

Extra sales effort urged to boost U.S. income

A 5% increase in sales and advertising effort in 1950 could lift the nation's disposable income for the first time above the $200 billion mark, Arno H. Johnson, VP for media and research of the J. Walter Thompson Company, told Southern Newspaper Publishers Association. This would be nearly three times the immediate prewar level. Although inflation in prices has cut $73.8 billion from the $200 billion figure, he said, there would still be a gain of $46 billion in "real" purchasing power.

Advertisers encouraged over end of strikes

Christmas business will be smaller despite settlement of the steel and coal strikes, because many manufacturers will not be able to resume production and shipments fast enough and millions of families were pinched. But advertisers are a lot more optimistic than they were a month ago. Few advertising budgets today, however, are being made on a rigid annual basis. National and local advertisers prefer to keep them flexible. Spot radio particularly should benefit by this trend.

Ford Motor will lead 1950 model procession

Ford will be first of a dozen motor makers to present 1950 models in the next few weeks. (The 1950 Studebakers appeared in September.) Then will come Pontiac, Chevrolet, Lincoln and Mercury and Chrysler Corporation's four—Chrysler, DeSoto, Dodge and Plymouth. Hudson, Nash and Kaiser-Frazer will have lower-priced models. Few radically new features are expected. Despite cutdowns and shutdowns in some plants, due to the steel strike, 1949 will be a banner automotive production year. Manufacturers are expected to promote at least as vigorously to maintain sales in 1950 (see Chevrolet story, page 36.)

Advertisers may take initiative on successor to BMB

Now that the NAB Board has terminated the Broadcast Measurement Bureau in its present form, without recommending a successor system, it's expected that steamed-up advertisers and agencies will make the next move. The NAB Board has recommended a new stock corporation to be tripartite in its directorship, but isn't more specific than that. If a new system develops, it may be designated as a coverage rather than a circulation measurement.

BBC begins analysis of color TV systems

British Broadcasting Corporation will begin immediate experiments in color television, said Dr. Peter C. Goldmark, CBS engineering research and development director, just back from Europe. CBS labs have begun work on designs for the first universal pickup equipment for commercial color TV. As a step toward developing international TV standards, RCA, whose color system is also being tested by BBC, tested recently in Milan a new receiver built to operate on the varying power line voltages and frequencies of foreign countries.

Cold cures becoming major ad factor

If 1949 is chronicled as the year of ammoniated dentrifies, 1950's largest new advertising factor may be anti-histamine cold cures. Already, millions have been budgeted for time and space—and some of it has been spent—by such firms as Whitehall Pharmacal, Anahist Company, Schering and Grove Laboratories. Big "ethical" drug houses, such as Giba, Eli Lilly, Hoffman-LaRoche, Merck and Wyeth, are running trade and professional campaigns.

Paint producers predict another $1 billion year

After an annual average of only $450 million in the 1937-47 decade, paint volume has moved above the $1 billion mark, National Paint, Varish and Lacquer Association reports. With home building continuing at a rapid rate, the industry expects to do at least as well next year. The association continues a campaign through Young & Rubicam. DuPont is launching a $500,000 program in radio and other media, urging people to "look for the name Nylon" when buying paint brushes.

Mortimer sees radio remaining "important"

Even assuming that the number of TV sets in the U. S. someday approaches the present estimated 73,000,000 radio sets, Charles G. Mortimer Jr., VP of General Foods, told Association of Canadian Advertisers recently, "radio will remain an important advertising medium, particularly for daytime listeners, catering mainly to people who need their ears but can 'lend their ears.' . . . But already "The Goldbergs," sponsored by GF on both CBS AM and TV, he said, "produces an identical cost per thousand" for both, due to higher TV rating.
Gay nineties?
no—just Buccaneers

Clarinet leaves "longhair" behind

A classic clarinet echoed down the hall, a lonely college freshman listened—then left his own novelty "washboard" to see who the "longhair" might be.

Jerry Richards laid his beloved clarinet down long enough to shake hands with Stubby Fouts—and soon Jerry's clarinet was forgetting its classic training, learning to swing it. And that was really the birth of radio's most versatile and commercial unit—Captain Stubby and the Buccaneers of WLS, now featured also on nearly 100 ABC stations every Saturday night.

Play State Fairs

More than 100,000 people from city, town and country saw and heard the Buccaneers at three State Fairs last summer. They were acknowledged among the top drawing cards at Illinois, Wisconsin and Indiana, where they presented daily broadcasts and stage shows. Every member took his turn at starring—Tiny, Tony, Sonny, Jerry and Stubby. They made hosts of new friends for their current commercial shows on WLS.

They Do Anything

Quartet, trio, instrumental group, tenor solo, baritone or bass, comedy—the Buccaneers do everything in entertainment.

Record for Decca

Captain Stubby and the Buccaneers have just released another Decca hit recording to add to the long list of favorites available on record—their record success adds greater impact to their commercial shows on WLS. Disc jockeys and juke boxes acclaim the Bucs.

Fun is Buc's Keynote

The Buccaneers help Bill Bailey, emcee of the fast-moving Phillips 66 National Barn Dance over WLS and ABC—help with all kinds of music but especially with hilarious, spontaneous fun. Bailey (above) has to step fast to keep ahead of the Bucs at rehearsal, when humor flies thick and fast. This spirit of fun keynotes the Buccaneers' radio success.

Stumpus, too

The Buccaneers (pictured in two different roles on this page) feature the WLS Stumpus program, 10 to 10:30 every morning—and draw currently from 15,000 to 20,000 pieces of mail every week. Also available to either participating or full sponsorship is the afternoon Buccaneers program with Announcer Jack Stilwill—a well-planned musical feature with potent sales impact. Here are two shows that are selling merchandise every day—and can sell yours, too. Your John Blair man can tell you more.
After 27 years with the Ideal Novelty & Toy Company, vice-president B. F. Michtom has expanded the firm's business from a four-month-a-year seasonal market to a profitable year-round operation. Michtom, a neat, brisk, turbulent figure with a flair for imaginative promotion, has been using television spots on network kid shows with gratifying success.

Selling toys to the consumer throughout the year has always been a major problem to the industry. Toys are bought only for special occasions, events and holidays. In addition, people usually select these items without designating any particular manufacturer, and minus any preconceived idea of what to buy. Michtom had thoroughly analyzed his problem. It was the same one which had stumped the top brass of Hall Brothers Company, makers of the now famous Hallmark Greeting Cards, until they decided to use radio to induce product identification. Through its program, Hallmark Playhouse, people were persuaded to ask not merely a greeting card but for "a Hallmark Greeting Card." With a few modifications of the Hall Brothers promotion, Michtom was confident that he could secure similar results for his organization.

Early this year, the enterprising veepee instructed his designers to create a doll with a realistic hair-do to be used in a promotional tie-in with the Toni Company. The doll was used as a give-away gimmick on Toni's radio program Ladies Be Seated and sales increased at an impressive rate. Since toys could be more effectively sold if they were seen, Michtom prepared to balance the radio campaign with television spots. He initiated test campaigns in Baltimore, New York and Chicago. Before the test-time had elapsed, all of the toys shown to televiewers in these cities were sold out. Ideal then launched an extensive spot campaign by sponsoring one-minute film commercials on four highly rated TV shows for the younger set: Lucky Pup; Howdy Doody; Kukla, Fran and Ollie, and Frontier Playhouse.

It is estimated that the new medium will up Ideal's business for the coming year at least 20%. Of the 100,000 Toni Dolls made for the special promotion, all have been sold and 100,000 orders have yet to be filled.
Although television stations generally have adopted radio's practice of charging 60% of the basic hourly rate for a half-hour and 40% for a quarter-hour program, TV has not followed radio precedents for segments of less than 15 minutes. Broadcast Advertising Bureau, New York, reports in a booklet, Television: Station Rate Practices.

The study was made by BAB's Television Standardization Group, of which Eugene S. Thomas of WOIC, Washington, D. C., is chairman.

"TV stations generally have found radio's 20% for five minutes too low for their purposes," the study said. A majority use 25%—with the range being from 36.4 to 18.3%.

Many TV operators publish rates in multiples of 10 minutes, and most of them offer both 40- and 45-minute periods.

One-minute announcement rates range from 30% to 8% of the full-hour rate, and no industry pattern for them has yet emerged.

The study, started in August, is based on rate cards of all 75 TV stations that were on the air early in July. It was found that 19 of these stations had only one, 27 had two, and 29 had three different time classifications. Twenty of the 29 charge 75% of Class A rate for B time, with the others ranging from 50% to 90.9%, and most of them charge 50% of Class A for C time.

Most stations increase rates on higher-priced time classifications for Saturdays and Sundays.

Generally, Class C time is before 5 p.m.; Class B from 5:00 to 6:30, and Class A after 6:30 p.m.

Fifty-four of the 75 stations were found to offer frequency discounts only; six, frequency and AM-TV combination discounts; five, discounts for consecutive weeks only, and smaller numbers discounts for various combinations of consecutivity, dollar volume, days-per-week, times-per-week. Only one offered no discount whatsoever. By a ratio of six to one over consecutive weeks, frequency was the predominant discount offered.

About half the stations give discounts (chiefly 5%) for 13 times and two-thirds give discounts (ranging from 5 to 10%) for 26 times. For 52 times the prevailing discounts are 10 and then 15%, and for 104 times 20 and then 15%.

Nine of the 75 stations make no charges for station facilities (equipment and operating personnel). Thirty-seven make no charge for film projection facilities, but charge for studio use. Twelve make no charge for either film or studio facilities during broadcast, but make all rehearsals "extra." Seventeen provide separate charges for use of all facilities and rehearsals.

The campaign of American Association of Advertising Agencies to get more media to pay the 2% cash discount is making virtually no progress among TV stations, the BAB report showed. Only one of the 75 stations could be found definitely to offer it. Fifty-eight stations said definitely that they do not grant it. In fact, a half-dozen stations reduce their other discounts by 2% unless bills are paid within specified time.

Practices on granting the 15% advertising agency commission, on other than time charges, were found to vary widely. Twenty-three of the 75 stations clearly indicated that commissions are paid on time only. Thirty-seven pay commissions on time plus at least some other costs, with studio facilities almost always included as "commissionable." A few pay commissions on other charges, such as talent, production services and station-built programs.
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 s-t-r-e-t-c-h 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.
The KANSAS RADIO AUDIENCE of 1949

A Study by Dr. Forrest L. Whan
University of Wichita, Wichita, Kansas

"The Kansas Radio Audience of 1949" is the 13th in a series of annual studies of the radio listening habits and preferences of the adult people of Kansas. This study personally interviewed every 60th family in Kansas, divided proportionally among those residing in urban centers, villages and farms.

The 1949 survey was directed for Station WIBW by Dr. F. L. Whan, Chairman, Committee on Radio, University of Wichita, Wichita, Kansas.

The Brightest Spot in Kansas

District 4 includes metropolitan Wichita and Hutchinson and Butler, Chase, Cowley, Harper, Harvey, Kingman, McPherson, Marion, Reno, Rice, Sedgwick and Sumner Counties.

District 4 does not include prosperous Barber, Elk, Pratt and Stafford counties in Kansas and Grant and Kay counties in Oklahoma, in which KFH-BMB penetration is more than 50%.

District 4 accounts for:

- 29% of Kansas population
- 28% of Kansas retail sales
- 28% of Kansas food sales
- 27% of Kansas drug sales
- 32% of General mdse. sales
- 32% of Furn., househ'd, radio sales
- 28% of net effective buying income

—Figures from Sales Management 5/10/49

<table>
<thead>
<tr>
<th>Station</th>
<th>Daytime &quot;Heard Regularly&quot;</th>
<th>Daytime Percentage of Audience</th>
</tr>
</thead>
<tbody>
<tr>
<td>KFH</td>
<td>90.5%</td>
<td>39.9%</td>
</tr>
<tr>
<td>KFBI</td>
<td>79.9%</td>
<td>15.6%</td>
</tr>
<tr>
<td>KANS</td>
<td>58.2%</td>
<td>7.3%</td>
</tr>
<tr>
<td>KAKE</td>
<td>48.4%</td>
<td>10.2%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Station</th>
<th>Daytime &quot;Listen to Most&quot;</th>
<th>Nighttime — Station Popularity</th>
</tr>
</thead>
<tbody>
<tr>
<td>KFH</td>
<td>35.3%</td>
<td>43.1%</td>
</tr>
<tr>
<td>KFBI</td>
<td>18.9%</td>
<td>11.1%</td>
</tr>
<tr>
<td>KANS</td>
<td>10.1%</td>
<td>11.1%</td>
</tr>
<tr>
<td>KAKE</td>
<td>11.4%</td>
<td>6.5%</td>
</tr>
</tbody>
</table>

For additional information call or write Edward Petry & Co. Inc. or Radio Station KFH & KFH-FM, Wichita, Kansas.
### 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>American Bird Products</td>
<td>West &amp; Barnett</td>
<td>MBS 15</td>
<td>Musical; Sat 1:30-45 pm; Oct 23; 26 wks</td>
</tr>
<tr>
<td>Dunkleday &amp; Co.</td>
<td>Hope, Huber</td>
<td>MBS 60</td>
<td>Commentary; Sun 1:15-30 pm; Nov 6</td>
</tr>
<tr>
<td>Greystone Press</td>
<td>H. B. Humphrey</td>
<td>CBS 49</td>
<td>Mr. Fix It; Sat 2:30-45 pm; Jan 7; 13 wks</td>
</tr>
<tr>
<td>Gulf Oil Co.</td>
<td>Young &amp; Rubicam</td>
<td>NBC 115</td>
<td>We The People; F 8:35-9 pm; Nov 14; 52 wks</td>
</tr>
<tr>
<td>Ludlow Inc.</td>
<td>J. M. Mathes</td>
<td>CBS 149</td>
<td>Sing It Again; Sat 10:45-11 pm; Nov 26; 13 wks</td>
</tr>
<tr>
<td>Reynolds Art Metal Works Inc.</td>
<td>Grey</td>
<td>ABC 271</td>
<td>Johnny Desmond Show; W 8:55-9 pm; Jan 11; 19 wks</td>
</tr>
<tr>
<td>Rosefield Parking Co.</td>
<td>Young &amp; Rubicam</td>
<td>CBS 54</td>
<td>Skippy Hollywood Theatre; Th 10:30-11 pm; Dec 1; 52 wks</td>
</tr>
<tr>
<td>Schlitz Brewing Co.</td>
<td>Young &amp; Rubicam</td>
<td>NBC 164</td>
<td>Halls of Ivy; F 8:30 pm; Jan 6; 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>Campana Sales Co.</td>
<td>Clements</td>
<td>NBC 20</td>
<td>Solitaire Time; Sun 11:15-12 noon; Oct 30; 52 wks</td>
</tr>
<tr>
<td>Christian Reformed Church</td>
<td>Glenn-Jordan-Stetzel</td>
<td>MUS 289</td>
<td>Religious Talks; Sun 11:15-12 noon; Dec 1; 52 wks</td>
</tr>
<tr>
<td>Continental Baking Co.</td>
<td>Ted Bates</td>
<td>CBS 18</td>
<td>Grand Slam; M-F 11:30-12 pm; Nov 21; 52 wks</td>
</tr>
<tr>
<td>Dunkleday &amp; Co.</td>
<td>Hope, Huber</td>
<td>MBS 61</td>
<td>Sidney Walton News; Sun 1:45-2 pm; Nov 6</td>
</tr>
<tr>
<td>Lewis-Howe Co.</td>
<td>Dancer-Fitzgerald-Sample</td>
<td>ABC 152</td>
<td>Fanny Brice; Tu 8:30-9 pm; Nov 8; 52 wks</td>
</tr>
<tr>
<td>Miller Brewing Co.</td>
<td>Klein-Van-Pieterson-Dunlap</td>
<td>ABC 46</td>
<td>Lawrence Webb Review; W 16-17:30 pm; Nov 30; 26 wks</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>Harold W. Batchelder</td>
<td>WBAL-TV, Bosto., sls mgr</td>
<td>WTVI, Miami Fla., sls mgr</td>
</tr>
<tr>
<td>Herman Hess</td>
<td>WLIB, N. Y., ess mgr</td>
<td>WPAT, Paterson, N. J., vp in charge sls</td>
</tr>
<tr>
<td>Haskell Bloomberg</td>
<td>Meriman Broadcasting Co., Lowell, Mass, local sls rep Same, mailbox sls rep</td>
<td>WHAS, Louisville, Ky., sls dir</td>
</tr>
<tr>
<td>Neil Cline</td>
<td>KTHS, Shreveport, La., sls mgr</td>
<td>KTOW, same city, sls mgr</td>
</tr>
<tr>
<td>Hugh Finneyetty</td>
<td>KIYE, Oklahoma City</td>
<td>Same, sls mgr</td>
</tr>
<tr>
<td>Adolf N. Hult</td>
<td>MBS, Chi., sls in charge central div</td>
<td>Same, vp charge of new business</td>
</tr>
<tr>
<td>Irwin Kreyway</td>
<td>ABC, N. Y., dir adv, research, vp</td>
<td>CBS-TV, N. Y., acct exec</td>
</tr>
<tr>
<td>Maurice E. Murray</td>
<td></td>
<td>WOR, WORTV, N. Y., sls dir</td>
</tr>
<tr>
<td>Robert Mayo</td>
<td>WOR, N. Y., acct exec</td>
<td>Same, sls mgr</td>
</tr>
<tr>
<td>John F. Neill</td>
<td>WOR, N. Y., acct exec</td>
<td>Same, sls mgr</td>
</tr>
<tr>
<td>Vincent Picard</td>
<td>WSAM, Saginaw, Mich., sl-man</td>
<td>WHZ, Boston, adv, sls prom mgr</td>
</tr>
<tr>
<td>John G. Stilli, Jr.</td>
<td>WPTZ, Philadelphia, TV producer</td>
<td>WOR, N. Y., acct exec</td>
</tr>
<tr>
<td>Larry Surles, Jr.</td>
<td>WATV, Newark, acct exec</td>
<td></td>
</tr>
</tbody>
</table>
Sponsor Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>R. F. Haity</td>
<td>Standard Oil Co. (Ind). Chi., gen mgr &amp; dir</td>
<td>Same, vp in chge &amp; ds</td>
</tr>
<tr>
<td>Elmer H. Floyd</td>
<td>Home News Publishing Co., New Brunswick N. J., pres</td>
<td>Same, adv mgr</td>
</tr>
<tr>
<td>George J. Brown</td>
<td>Kingan &amp; Co., Indianapolis, asst adv mgr</td>
<td>John F. Felke Co., Chi., pres</td>
</tr>
<tr>
<td>Warren N. Harding</td>
<td>Standard Brands Inc., N. Y., vp grocery div, dir ds, mgbl, adv pres sold to grocery trade</td>
<td>Same, exec vp, dir</td>
</tr>
<tr>
<td>James J. Delaney</td>
<td>McGann-Erickson Inc., N. Y., acct exec</td>
<td>Detroit News, Detroit, adv dir</td>
</tr>
<tr>
<td>Max J. Grossman</td>
<td></td>
<td>Bendix Home Appliances Inc., South Bend, Ind., adv, ds prov dir</td>
</tr>
<tr>
<td>Melvin E. Goodspeed</td>
<td></td>
<td>National Dairy Products Corp., N. Y., adv, ds prov dir</td>
</tr>
<tr>
<td>Glenn Goodell</td>
<td>Saturday Evening Post, Phila., adv, pres mgr</td>
<td>C. A. A. Halley</td>
</tr>
<tr>
<td>C. A. J. Halley</td>
<td></td>
<td>Same, pres</td>
</tr>
<tr>
<td>Stanley G. Hope</td>
<td>Essel Standard Oil Co., N. Y., exec vp, dir</td>
<td>Keesey Brewing Co., Chi., exec vp, pres mgr</td>
</tr>
<tr>
<td>Frank Huber</td>
<td>Miller Brewing Co., Milw., gen, gen mgr</td>
<td>Same, vp, gen &amp; slo mgr</td>
</tr>
<tr>
<td>William G. King, Jr.</td>
<td>Richfield Oil Corp., L. A., gen slo &amp; dir</td>
<td>George F. Stein Brewery, Buffalo N. Y., gen slo &amp; mgr</td>
</tr>
<tr>
<td>Elmer Schwartz</td>
<td></td>
<td>Same, vp in chge slo</td>
</tr>
<tr>
<td>Norman K. Vauterese</td>
<td>Hudson Motor Car Co., Detroit domestic slo &amp; mgr</td>
<td></td>
</tr>
</tbody>
</table>

New Agency Appointments

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT (or service)</th>
<th>AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aaron Heating Service, Chi.</td>
<td>Heating services</td>
<td>Wright, Chi.</td>
</tr>
<tr>
<td>Affiliated Retailers Inc., N. Y.</td>
<td>Dry goods</td>
<td>Raymond Speeter, N. Y.</td>
</tr>
<tr>
<td>Analyst Co., N. Y.</td>
<td>Analyst</td>
<td>Foote, Cone &amp; Belding, N. Y.</td>
</tr>
<tr>
<td>Elizabeth Arden Sales Corp., N. Y.</td>
<td>Home permanent wave</td>
<td>Grey, N. Y.</td>
</tr>
<tr>
<td>Barzicini Candy Shops, N. Y.</td>
<td>Candy</td>
<td>Grady &amp; Wagner, N. Y.</td>
</tr>
<tr>
<td>Fireman’s House of Style, L. A.</td>
<td>Men’s suits</td>
<td>Ross, Gardner &amp; White, L. A.</td>
</tr>
<tr>
<td>Breute Champagne &amp; Wines Co., Inc., Detroit</td>
<td>Wine</td>
<td>Ralph W. Sharp, Detroit</td>
</tr>
<tr>
<td>Cain’s English Muffins, Chi.</td>
<td>Baked goods</td>
<td>Schwimmer &amp; Scott, Chi.</td>
</tr>
<tr>
<td>Canadian Bagpits Co., Ltd., Toronto, Canada</td>
<td>Donut Mix div</td>
<td>Harold F. Stanfield, Toronto, Canada</td>
</tr>
<tr>
<td>T. H. Clark &amp; Reporada Co., N. Y.</td>
<td>American Lady Rugs</td>
<td>Wilson, Height &amp; Welch, N. Y.</td>
</tr>
<tr>
<td>Colonial Airlines Inc., N. Y.</td>
<td>Air Travel</td>
<td>Durand, N. Y.</td>
</tr>
<tr>
<td>Continental Soap Co., Chi.</td>
<td>Embalmed Faz</td>
<td>Schwimmer &amp; Scott, Chi.</td>
</tr>
<tr>
<td>G. N. Congdon Co., West Orange, N. J.</td>
<td>Soot remover, Mildew preventative</td>
<td>A. W. Lewin, N. Y.</td>
</tr>
<tr>
<td>Excelsoir Quick Frozen Meat Products, N. Y.</td>
<td>Frozen steaks</td>
<td>Trary, Kent, N. Y.</td>
</tr>
<tr>
<td>Hershey Creamery Co., Inc., Beverly, N. J.</td>
<td>Hershey Ice Cream</td>
<td>J. M. Korn, Phila.</td>
</tr>
<tr>
<td>Katz Drug Co., Kansas City, Mo.</td>
<td>Drugs</td>
<td>Bruce R. Brewer, Kansas City, Mo., for radio adv</td>
</tr>
<tr>
<td>Ll Blanc Corp., Lafayette, Louisiana</td>
<td>“Badaroi”</td>
<td>Erwin, Wasey, N. Y.</td>
</tr>
<tr>
<td>Lucky Tiger Mfg Co., Kansas City, Mo.</td>
<td>Hair tonic</td>
<td>Grant, Chi.</td>
</tr>
<tr>
<td>Michigan Racing Assn., Detroit</td>
<td>Race track</td>
<td>Zimmer-Keller, Detroit</td>
</tr>
<tr>
<td>Monarch Wine Co., Inc., N. Y.</td>
<td>Wines</td>
<td>Fergusson, Castleman &amp; Pierce, N. Y.</td>
</tr>
<tr>
<td>National Federation of Textiles, N. Y. (Throwers Group)</td>
<td>Textiles (e.g., denim, canvas)</td>
<td>B. R. LeQuabes</td>
</tr>
<tr>
<td>Patty’s Clam House, N. Y.</td>
<td>Restaurant</td>
<td>Henry L. Barts, N. Y.</td>
</tr>
<tr>
<td>Peter Paul Inc., Nanagstock, Conn.</td>
<td>Candy</td>
<td>Bresi-scher, Wheeler, N. F., for nail TV adv</td>
</tr>
<tr>
<td>Pride, Inc., N. Y.</td>
<td>Dog Food</td>
<td>Nabi M. Kalber, Philadelphia</td>
</tr>
<tr>
<td>Rennel Co., Chi.</td>
<td>Weight reducers</td>
<td>Simmonds &amp; Simmonds, Chi.</td>
</tr>
<tr>
<td>Simonds Stockfiz Inc., Chi.</td>
<td>Milk by-products</td>
<td>Simmonds &amp; Simmonds, Chi.</td>
</tr>
<tr>
<td>Textten Inc., N. Y.</td>
<td>Nashua Mills div</td>
<td>Grey, N. Y.</td>
</tr>
<tr>
<td>Union Pharmacal Co., N. J.</td>
<td>Antihistamine tablets</td>
<td>Cecil &amp; Plessberg</td>
</tr>
<tr>
<td>Universal Mills, Ft. Worth, Tex.</td>
<td>Flour, seed</td>
<td>Simmond’s &amp; Simmonds, Chi.</td>
</tr>
<tr>
<td>Veg Parking Corp., N. Y.</td>
<td>Cellophane packed fresh vegetables</td>
<td>B. R. Doner, N. Y.</td>
</tr>
<tr>
<td>Walkman Watch Co., Waltham, Mass.</td>
<td>Watches</td>
<td>Hirsbour-Garfield, N. Y.</td>
</tr>
<tr>
<td>Walkman Watch Co., Waltham, Mass.</td>
<td>Mystec Cream</td>
<td>Lynn Baker, N. Y.</td>
</tr>
</tbody>
</table>
Radio ratings until now have measured only the use of radio sets in the home. Everyone knows that there is considerable listening to the radio out of the home—in automobiles, at work, in bars and restaurants, and many other places.

For the first time all out-of-home listening in a community has been measured—PULSE has done it for New York!

For the first time PULSE has done it, using a common base so that out-of-home listening can be combined with at-home listening to obtain the TOTAL MEASURE OF THE RADIO AUDIENCE!

The size of the out-of-home audience ranges hourly from 3 percent to 58 percent of the at-home audience. Advertisers are going to find exciting, additional value in certain times, programs and stations.

On an over-all average, out-of-home listening adds 19 percent to the at-home audience each quarter-hour on weekdays, and 24 percent on Sundays. In effect, the radio stations in New York have been giving their advertisers a huge bonus.

Radio has always been fabulously low in cost in number of people reached at-home. The PULSE study of out-of-home listening reveals that radio’s actual audience is considerably larger and, therefore, its cost is considerably lower. It is high time for radio to claim full credit for its total audience—out-of-home as well as at-home.

Write for your copy of the detailed findings of the first comprehensive measurement of the radio audience—"Report No. 1 TOTAL RADIO LISTENING IN THE NEW YORK AREA."

WNEW, 565 FIFTH AVENUE, NEW YORK 17, N. Y.

21 NOVEMBER 1949
Jamison has something on his mind...

As a matter of fact, our Mr. Jamison, one of the brightest young men in town, has plenty on his mind.

Although he is much more salesman than statistician, he has a ready fund of facts and figures on the broadcasting business that is the envy of many a representative twice his age.

"I look at it this way," he will tell you. "There is nothing secret about most of the information I carry around in my head (where I can always find it). Most of it is available in various standard or special sources of information. The rest you can get for the price of a phone call to the right man. But the point is this: when an advertiser or a broadcaster wants information, he is very likely to want it fast. And the man who can give him the most information fastest is the man who is serving him best. Radio representation, as you know, is a service business. We don’t actually own anything but the furniture—Spot Radio, the product we sell, we sell for somebody else.

"The fact that my clients appreciate this fast service helps me sell more time—the right time—for them. And the fact that any Weed and Company representative can do the same lets us today do more business for our clients (advertisers and broadcasters alike) than ever before."

Weed and Company
radio and television station representatives

new york • boston • chicago • detroit
san francisco • atlanta • hollywood
Return of the boxtop

PART ONE
OF A 2 PART STORY

American moppets and their mothers will this year eagerly possess themselves of nearly a billion dollars worth of magical "something extra"—lures offered by advertisers as an added incentive to buy their particular brands. More advertisers are learning how to make the air their ally in fanning desire for their own "extra something," thus creating new customers and keeping old ones happy.

Radio has a technique all its own. To begin with, nighttime programs generally are no good for premium deals. Mrs. America just isn't in the mood to reach for a pencil and jot down that name and address. It's partly because the more relaxed character of evening listening with household duties out of the way doesn't seem to generate the daytime enthusiasm for a premium deal. And kid programs, of course, are pretty well confined to a.m. hours. The daytime rule for offering premiums doesn't hold good for television (that will be discussed in the second part of this series).

Men, with few exceptions, don't take to premiums day or night. But during the day milady may be wooed on several types of programs. There's a lesser range of programs with which to appeal to junior and sister, but there are ways to make the most of every opportunity. Some of the best will be discussed here.

Unlike women's programs, there are throughout the country relatively few shows built especially for youngsters below teen-age, with the notable exception of the juvenile strips carried by the ABC and MBS networks. But wherever you find a real kid show, the same principles for putting over a premium will hold good.

The most successful approach yet devised to excite the juvenile heart is based upon the universal reaction of hero-worship. The item chosen as a premium is connected in some way with the hero of the program. This is, of course, simplest when there is a running hero character in a dramatic strip. But the same principle works when the hero is a favorite mc or other permanent character in a program other than a dramatic strip.

When General Mills decided on a six-shooter ring to be offered on The...
Lone Ranger, it wasn't just any old six-gun. It was a model of the hero's own blazing weapon. And during the course of the offer the script-writer makes sure the Lone Ranger has plenty to say—and do—with his revolvers. As we shall see, this identification process works just as well with adults on certain types of premium offers.

Today's most popular type of offer is the so-called "self-liquidating." The listener must send in cans bands, wrappers, boxtops, etc., from the product being pushed, plus coins. The coins usually cover cost of the premium and mailing (in trade jargon, it "washes its own face"). Offer is easy to start and drop. These offers require items that are easier to dramatize than, say, the simple plastic trinkets to be found in every box of Cracker Jack. Many companies which use self-liquidators also use some direct premiums, as they are called when enclosed in the product package, or otherwise distributed directly to the consumer (Ralston Purina's printed cloth feed sacks, for example, are really a type of direct premium. Housewives use them as dress goods).

Making the hero sell the premium is only one of several angles it's frequently possible to exploit. Headlines in the news, events that get the attention of youngsters, invite a tie-in to strengthen the premium appeal. Items related to baseball in baseball season, for example. Baseball books and baseball rings are a pair of typical offers. General Mills' atomic bomb ring tied into the exciting news about the Bikini tests.

At this point one may start to wonder, perhaps, whether national advertisers using network juvenile strips regard all under-teens as sexless. Eu-
gene Gilbert of the Gilbert Youth Research Organization (New York), among other researchers, is convinced that many advertisers may be missing the boat by single-slantering their premium offers. At what age do little girls cease being interested in a "rescue ring" and become more interested in—what? These and related questions have never been investigated on a comprehensive scale. One researcher, while on another project, discovered incidentally that a baseball book was being offered on a program in one city with the intention of influencing youngsters too young to read it.

The character of both hero and program frequently suggest other "plus" values that may be incorporated into the premium, thus adding to its excitement value. The Franklin Bruck Advertising Agency (New York) tells how the original idea for a whistle ring was built up. The hollow "stone" under which was a tiny whistle was ordered made of a luminous substance. The copy labeled it a "plastic dome." It glowed "mystic blue at night." A circle of tin became a "scientific reflector" with which to send code messages. The original whistle ring finally became a thrilling Roger Wilco Rescue Ring.

It will be noticed that all the elements of the rescue ring (as with all juvenile ring creations) are familiar components. The magnifying lenses, mirrors, sundials, compasses, and the various figures like that of Ted Williams, or the Lone Ranger's revolver, if taken separately and out of context, are quite uninspiring. But to build up a highly charged emotional feeling around the item through such means as those described is one secret of a successful premium. The real sell is excitement, rather than the premium itself, and the extent to which an item can be made to lend itself to that feeling is largely the measure of its success.

The same basic idea is at work in many of the premiums offered to housewives. When an admirer presented Young Widder Brown with a lovebirds brooch it wasn't so much the brooch itself that listeners sent for when Phillip's Toothpaste offered it to them—it was the identification with romance that impelled housewifely hearts to beat for the brooch. This idea was carried out through specific suggestions in the copy and in the choice of words to describe the jewelry.

Many an actor has cringed at reading the lines supposed, as he (or she) thought, to picture the jewelry introduced into a storyline and later to be offered as a premium. Obviously, for say twenty-five cents, or even more, the jewelry is junk. But the glowing, colorful phrases were never really meant to describe any tangible object, but rather the indescribable substance of beauty, or romance, or friendship, etc., built up in the minds of the listeners.

Only this point of view can explain why most listeners, when shown such a piece of jewelry, or merely asked cold how they regard it as a premium, will reject it, even scornfully. Offered as a test, outside the context of the show, or the commercial, it remains just what it is—junk. This also bears on the experience of John M. Davidson, premium manager of Colgate-Palmolive-Peet. Says Davidson, "When the consumer has her free choice of glamorous merchandise versus the practical, useful items, she chooses the latter."

Duane Jones, who heads the New York advertising agency of that name, has had unusual success with radio premium offers of "glamorous merchandise." In fact, the first of the five "musts" for a Jones self-liquidating offer is glamor. The others are uniqueness (not widely sold in retail stores); appeal to eye and ear (the latter naturally for radio advertising); of current interest; and capable of being offered at a low, one-coin price. Most premium people disagree with this latter rule on the ground of their own experience, but Jones still feels he has evidence in his favor.

Radio has been equally successful in promoting premiums in the useful category. Kitchen utensils seem to be the perennial favorites of those who like their bargains practical. It is important that all premiums represent a genuine bargain to the customer (this is possible because the advertiser buys a tremendous quantity of the items and intends to make no profit on them), in order to build and retain emphatic goodwill.

Robert F. Degen, account and merchandising executive, Ted Bates & Co. (New York), recently made a survey of which appear in the charts accompanying this story. He sent questionnaires to a group of 500 women supplied by a woman's service magazine. He received a high response—25%—and of those who replied 75% were under 30 years old. Ninety-five per cent were married, 50% had children under five years old, average family income was $4,000.

A premium that is to be promoted on the radio has to be one that can be

(Please turn to page 64)
Should time costs depend on program ratings?

Some sponsors, competing with strongly-established shows, urge “adjustments”

The over-all answer is: Why can’t we buy radio circulation on the same cost basis that we buy magazine and newspaper readers? Why can’t we buy television in the same way that we buy outdoor locations?

Why can’t we buy our broadcast time on the “Let’s-pay-by-the-point-system?”

It isn’t only the advertising tyro who asks these and like questions. Last month they were asked at the board meeting of one of the nation’s greatest electrical manufacturers. They were asked, and amazingly enough there was no one at the meeting who attempted to answer the questions. At least no one endeavored to explain the fundamental difference between broadcast and all other circulation. No one even mentioned the Broadcast Measurement Bureau.

At other meetings where questions of “circulation” have been raised recently BMB figures have been quoted, but in some cases not accepted. Management generally does not see that the average circulation of a station during its 18 hours on the air has anything to do with the circulation of a particular period which it is buying or considering purchasing.

A new member of the board of a food company asked its advertising v.p. how it happened that the corporation was paying the same time rates for a program, which according to the C. E. Hooper organization was being listened to by only 3.2% of the American homes, as it was paying for a program that was the ear-idol of 7.6% of the American housewives. The v.p. explained that their advertising agency hadn’t been able to produce more than one daytime program with a high rating. He explained, in kindergarten language, that the cost of time had nothing to do with the number of listeners reached by the firm’s air-advertising. The explanation was unfortunate since it precipitated an unpleasant row. The advertising member of the board came off a very second best. Broadcast advertising came off even worse.

For the record, at least one daytime program of this sponsor will be cancelled and at least two others will have to hit a higher Hooper or else go off the air.

Broadcast advertising hasn’t sold the idea that a home that listens to a radio station is as much a part of that station’s circulation as a man who purchases a newspaper or magazine, or who motors by a billboard or spectacular.

Is it?
There are two schools of thought.
One contends that a home that purchases a radio receiver and uses it, spends more, for electric power and amortization of equipment, than the same home does on magazines, or newspapers. This group also contends that a radio home is better circulation than a motor passing a billboard.

The other group contends that it does no good to a broadcast advertiser to know that the station or network over which he is presenting his program has a big audience if the audience doesn’t listen to his airing. This faction insists that the number of homes that listen to a station or network is only that medium’s potential, not its circulation.

And so the battle rages.

What is forgotten is the fact that newspaper circulation is not advertising circulation, that no advertisement reaches more than a fraction of the average newspaper or magazine’s readership. Starch and ANPA surveys indicate a high degree of interest in advertising, but if the director of the board who insisted on proved radio audiences for his program also insisted on advertising readings for his magazine and newspaper advertising dollar, the advertising v.p. would have been just as hard put to satisfy the director.

The great difference between broadcast advertising and all other advertising is that broadcasting lives in a goldfish bowl. It’s possible, within the limits imposed by the type of surveys involved, to discover through Hooper, Nielsen, Pulse, Radox and maybe in some cases by a diary study, just how many people listened to a specific broadcast. These listenership studies are not intermittent but regular semi-monthly (Hooper), weekly (Nielsen), monthly (Pulse), daily (Radox), and whenever ordered, in the case of the diary.

They report, within the limitations of the systems involved, just who heard an advertiser’s program and message. In no other advertising form is this possible on a regular basis. In other media when such a report is made, it’s “old hat” by release date.

Broadcast advertising has made it possible for an advertiser constantly to

(Please turn to page 50)
These programs compete, but note the difference

18.6 A. C. Nielsen Company gives Coca-Cola's Bergen and McCarthy this percentage of all homes... 10.4 while Wildroot's Sam Spade is able to draw little more than half as much on his popular NBC Sunday night hour.

17.2 Amos 'n' Andy, promoting Rinso for Lever Brothers, attract a high percentage of all available homes... 9.4 but competitors Phil Harris and Alice Faye, for Rexall Drug, can win only about half as many listeners at 7:30 p.m., Sundays.

16.5 Some strong programs have no high-rating network competition at their hours. Emerson Drug's "Inner Sanctum" meets... Nebisco's "Straight Arrow" (6.0), "Railroad Hour" (9.3), and on the West Coast only, Waltham Watch's "Share the Wealth" (above).
Your timebuyer can contribute more

Lack of authority, coordination and campaign information still cramps his style

We happened to be in the office of the timebuyer appointed to handle a particular account when he got the news, in memo form.

Here it is, addressed to a timebuyer responsible for placing more than $1,000,000 of business annually:

A & R Co. has decided on spot campaign for 52 weeks at $20,000; one station in New Haven, one in Philadelphia; newscast or participation in variety show, 7 A.M. to 9 A.M. Please give program, station availabilities.

“What’s the campaign for?” we asked.

“Search me,” replied the timebuyer. What you see is what I know, and it’s standard procedure. It is something of a secret whether the client is going into a new market, clearing some overloaded dealers’ shelves, strengthening a weak market, or introducing a new product."

It goes without saying that this timebuyer is not being used by the agency that pays him his salary. This knowledge, which could put added punch behind that $20,000, is completely lost. Lost, too, is morale. He chimes in on the frequently encountered opinion that a timebuyer’s job is a dead-end street. Some of them pass from the scene due to old age or boredom.

If memory serves, it was Benjamin Franklin who said that the sign of a good executive is one who picks a good man for the job, and leaves him alone.

---

**Why doesn’t he contribute more?**

He is sometimes not appointed with radio know-how as prime factor

Because he is being by-passed in major contacts and decisions

1. Rarely meets client
2. Not in on initial conferences concerning objective

Because too many stations supply inadequate working material there’s frequent hindsight instead of foresight in selling

---

**How can he?**

By agency re-evaluation of importance of timebuyer’s position

By frank appraisal of agency set-up. If it is not permitting the timebuyer to do his best work, discuss ways and means of rectifying procedure

If you want him to buy your station, give him factual, forceful and realistic reasons why

---

26
to do it. But if wise old Ben were alive today, we think he’d agree that the extent to which some timebuyers are left alone is responsible for them not doing the fullest job.

The obvious question is why doesn’t a by-passed timebuyer do something about it? Why doesn’t he go to the higher-ups and ask some questions about the account? Some of them do, up to a point in their career where caution steps in and enthusiasm and stubborn insistence on doing a good job step out. If that’s all they want of me, they figure, that’s all I’ll do. Experience has taught that the timebuyer who, uninvited, projects himself into the picture after the campaign, copy slant and objective have already been agreed upon is not always welcomed with open arms . . . particularly if his opinion tends towards a different approach than that of his superior!

We are not, of course, actually quoting any one timebuyer: merely the gist of an extreme example. But it does exist, just as the setup in the accompanying sketch exists. Only it isn’t as funny to the timebuyers who are forced to operate that way as it is to our artist. If it were an isolated case, it would have no place in this story. We’d put it down to personality problems or some troublesome kinfolk. In any words—a free hand to function to the best interests of the client, to educate him, are prime prerequisites for timebuying.

Timebuyers’ problems, and how they can be licked—as pointed out in the box on this page—do not apply to all agencies, nor to all stations and their representatives. Generally speaking, the current attitude and frame of mind among timebuyers in both large and small agencies is that if timebuying’s strides towards maturity are painful, and often halting, at least they are being taken.

Where the picture is black, it’s often pure ebony, but where it’s bright, the timebuyer is as happy as he is hectic. The two extremes (and oddly enough, the distance between them is practically uninhabited) have one thing in common: very definite ideas about what is right with their niche in the complex radio field; what is wrong, and how the faults can be corrected.

There is no fuzzy thinking, no searching around for angles. Collective thinking falls into a definite pattern, even when parts of that pattern may

(please turn to page 55)
THIRTY THOUSAND STORE WINDOWS FROM COAST TO COAST GAVE HEAVY MERCHANDISING TO WORLD SERIES BROADCASTS

The Gillette score

stimulated by intensive promotion, keep razor sales sharp

When Gillette Safety Razor Company plunked down a cool $150,000 for airing baseball's world series this year, it expected to get plenty of plus promotion from radio stations. It did—everything from roving sweater girls who carried portable radios on city streets and answered questions about the game, to more than 40,000 streamers reminding people several days ahead of opening game time that Gillette would bring them the series over station WAAA.

It not only got the royal promotion treatment the world's most famous baseball classic always gets from dealers and stations alike—the company broke all previous records in sales of its special world series merchandise. Gillette merchandising and promotion gears began to turn away back in June, even before the season got under way. You don't excite to the extent this classic did, the people in 26,000,000 homes (estimated by Crossley, Inc.), and the untotaled thousands who listen in various public places, without plenty of advance planning. Mutual network and individual station promotion departments meshed in later.

The approximately 700 stations (including about 200 that supplemented the regular Mutual lineup) all gave the championship playoff the promotion "extras" that delight a sponsor's heart. Dozen's of outlets like WING, Dayton, WLW, Cincinnati, WGN, Chicago, WIP, Philadelphia, etc., came through with superior campaigns that garnered almost fantastic word-of-mouth advertising for the sponsor.

Gillette, pioneer manufacturer of safety razor blades and holders is so sold on the importance of aggressive promotion of its sponsored events that it takes nothing for granted. They not only wanted evidence in the form of record-breaking listening and viewing of their biggest advertising and sales pitch of the year; they wanted to...
know just what and how much participating stations contributed promotionwise. The MBS audience promotion department, headed by Carleton McVarish, funnelled all station promotion reports on to the Detroit office of Gillette's agency, Maxon, Inc.

The company's annual "Cavalcade of Sports" built Gillette's net income last year to over fifteen million dollars. That gave stockholders a return of $6.80 per share of common stock. This was an increase over the previous year of approximately three and a half million dollars. Common stock value was also up $1.69 over the previous year. Although figures for 1949 have not yet been released, the company reports earnings up substantially the first three quarters of this year over the corresponding period of 1948.

Gillette, though one of the earliest, has been far from alone in the business of making sports sponsorship pay off at point of sale. Atlantic Refining Company in the East and Signal Oil in the West, Wrigley, General Mills, P. Lorillard (Old Gold), etc., early backed up their belief that sports can build big business.

In no case, however, have sports made a more spectacular contribution to product popularity and sales than they have to Gillette. It has been many years since their shaving equipment was patent-protected. There are dozens of blades and holders from the expensive Rolls to five-and-dime brands to divide up the market. But systematic promotion over the years has so linked Gillette's name with top-notch sports attractions that the Gillette name rides high on the excitement engendered by wave after wave of highly publicized contests from the Kentucky Derby to the gem of the "Cavalcade," the World Series.

The merchandise to be featured in this year's series promotion (a Super-Speed razors and plastic Styrene travel case) was decided on even before merchandising ideas started popping last June. The selection wasn't final until spot radio tests were made in six cities in various parts of the country. Men liked the deal, a $1.75 value for $1.00. The early selection enabled the manufacturing department to arrange its production schedule for heavy shipments to dealers in August and early September.

Part of the individual station's job in building up listenership to the baseball classic was to create as much eye and ear recognition of the name Gillette as possible. The company helped out by giving the World Series outlets 40,000 streamers imprinted with each station's call letters, to be placed in store windows. Gillette outlets themselves put up 45,000 additional streamers.

Basic promotion material went to each station from Mutual in the form of a kit complete with ideas for air promotion, sample announcements, sample newspapers ads, and mats. Gillette reports that most stations came through with good basic promotion on their own air and with ads on sports and radio pages of local newspapers. These ads usually credited Gillette as sponsor of the broadcast.

The work of WIP's promotion department (Ralph Minton and Sam Elber) is a good example of what company and agency labeled superior. Working on the theory that a good subject would create a lot of talk, they hired four shapely models to carry portable radios about the heaviest traffic districts of Philadelphia and into establishments with heavy male traffic. The models wore brightly colored sweaters and baseball caps, and carried in addition to their portable radios a pennant reading WIP, WORLD SERIES STATION, ASK ME THE SCORE (hundreds did).

The girls toured into theater lobbies, large department stores (lingering in men's wear departments), hotel lobbies, and in railroad stations. Thousands of people saw them, and they broke plenty of picture space. A series scoreboard was kept up to date at the WIP street entrance. But not by just any old score-keeper. This one was another attractive model wearing the usual baseball cap. The giant scoreboard in the largest window of the Gimbel store was attended by a former Miss Philadelphia.

Station president and general manager Benedict Gimbel, Jr., generated more talk by inviting local sponsors and agency men to watch the game on television in his own office. But they had to buy a Gillette Super-Speed and shave right there. This also broke picture space in three or four national advertising trade publications. Another eye-catching stunt was to place huge baseballs on either side of the WIP mobile unit, whose loud speakers aired (Please turn to page 62)
More FACTS wanted

ANA members need a lot of data on station coverage, markets and programs

Although Broadcast Measurement Bureau has announced its intention to “conclude operations on 31 December, 1949”—except for servicing operations for Study No. 2, to be released in the next few weeks—advertiser and agency executives have emphasized so strongly their need for “standardized, authenticated, comparable, continuing audience measurements” that a successor organization may be born before BMB expires.

Radio may be the most-researched medium, as many broadcasters contend, but advertising buyers still don’t get more than a fraction of all the facts they want from stations and other sources.

In the last 15 years a lot of broadcasting research services have sprung into being. More are entering the field every month. But the facts available still fall far short of advertisers’ demands. The lack of them is beginning to hurt broadcasting’s case against other major media.

While the number of radio homes expanded 34.5% from 29,200,000 to 39,281,235 between 1940 and 1949, the number of AM radio stations in this period grew 221%, from 814 to 2,612. In the last year alone the number of TV sets in operation has quadrupled and the number of TV stations has grown about 150%.

Many of the new-station owners haven’t the manpower nor the money to provide advertisers with all the facts they want. Many of them—men primarily engaged in other businesses—unfortunately have looked upon broadcasting as a get-rich-quick sideline, which would not require aggressive selling based on adequate facts.

But the simple arithmetic of the matter is that the number of AM stations alone in the last decade has increased several times as fast as the number of radio homes. Although the nation’s dollar incomes has nearly trebled in this period, our real income, after allowing for inflation, has not grown much more than 50% and the nation’s population has increased only about 13%.

Meanwhile, newspapers, magazines and outdoor all have lifted their advertising volume and circulation to record levels. More than 700 FM stations are contending for the broadcast audience, and television already reaches a regular audience of more than 10,000,000.

In this picture it is important for radio to put its best foot forward. Its ability is great, but facts must be presented that hit home to the advertisers.

The total $5 billion-a-year advertising “pie” is big. The $500 million-a-year broadcast part of it also is big. But even if it were divided only among the AM stations, it would bring an average gross advertising revenue per station of only $190,000. And TV and FM competition is bringing the average down below this figure.

The solution is threefold: to increase the size of the whole pie (and the advertising-to-sales ratio is lower today than it was 10 years ago); to increase broadcasting’s overall part of it, and for individual stations to make the most of their own facilities, audiences and markets.

Advertisers aren’t baking the pie for fun; every slice must be weighed carefully for its ability to sustain and develop sales and profit. More and more they are spending their money only on proof of the kind of coverage they want.

It’s up to the individual medium—the individual station—to provide the proof.

After its 10 November meeting, BMB’s executive committee announced that Association of National Advertisers, American Association of Advertiser Agencies and National Association of Broadcasters, which jointly direct BMB, “are currently working on plans for a successor organization which shall preserve the tripartite function of this important research measurement.”

What effect the 15 November action of the NAB Board, which terminated BMB, will have on a future yardstick is yet to be determined. It is likely that if a successor setup develops it will be labeled more as a yardstick of station coverage than popularity.

Several months ago the bureau’s executive committee had asked each of the three associations “carefully to analyze and describe those of its research needs which can best be served by a tripartite cooperative organization.”

The Four A’s surveyed hundreds of agency executives (Sponsor, 7 November). Virtually all of them were found to favor continuance and expansion of BMB. To BMB, however, the Four A’s under the chairmanship of Linnea Nelson, J. Walter Thompson Company, made no specific suggestions on areas which BMB should cover. The Four A’s said merely that “extension of service should be an evolutionary development, depending upon the requirements, the development of techniques and the necessary financing.”
On the other hand, the 235 members of the ANA's radio and television group and its 22-member steering committee passed a full resolution covering the entire range of "research data concerning the physical coverage and actual penetration of radio and television stations."

These firms spend probably $400,000,000 annually in advertising.

The resolution followed four months of discussion and depth interviews with members of the entire group by a technical subcommittee headed by Joseph M. Allen of Bristol-Myers Com-

pany.

The five categories of data sought by them are:

1. The area covered by a station;
2. Market data;
3. Program audience for individual stations and networks;
4. Physical characteristics of stations;
5. "Product information that can be of major assistance in special cases."

Data in the first category, on station area, generally would continue under a tripartite organization such as the BMB, the ANA said. Information in the other four categories generally would be provided by stations and networks and other research sources.

Under Point 1 advertisers want to know:

A. Total number of homes that can listen to a station, subclassified by counties, townships and other subdi-

visions;
B. Frequency that a home or family listens to a station;
C. Total number of homes that can listen to a station, day or night;
D. An indication of any seasonal shift in listening to specific stations.

At present, the ANA committee explained, BMB "is set up to provide data under the first three divisions of Point 1. Since the frequency of BMB reports is limited (thus far to once in three years—Ed.) seasonal trends for individual stations are not available." Studies by C. E. Hooper, Inc., A. C. Nielson Company and others fill some of these gaps.

The ANA pointed out that the type of data covered by the four subfactors, "in essence, gives the total potential audiences to stations in the United States," and is "essential to the eff

Leading advertisers want . . .

triptite research (directed jointly by advertisers, agencies and broadcasters) to provide data on station coverage:

1. Total number of homes in area

2. Frequency of home or family listening

3. Seasonal listening shifts

Leading advertisers want . . .

independent research to provide data on:

1. Program audience

2. Station characteristics (power, frequency, signal clarity, etc.)

3. Other data (sponsor identification, program sales power, product use, etc.)

4. Other market characteristics

(Continued on page 67)
Cranberry on the air

campaign on women's participations helps put turkey trimmings on nation's holiday tables

To Webster, the fresh cranberry is: The bright-red, acid berry of a plant (genus Oxycoccus) of the heath family; also, the plant. Cranberries are grown in low, periodically flooded areas, called cranberry bogs.

To Americans generally, the fresh cranberry is one of the nation's most time-honored dining customs, without which no Thanksgiving or Christmas turkey would be complete.

To the American Cranberry Exchange, a cooperative marketing organization which sells and distributes nationally the berries of several thousand ACE members, the fresh cranberry is a thriving seasonal business, and the basis of an also-thriving seasonal advertising campaign. For more than a quarter-century, the ACE has been building public acceptance for its tasty, bitter-sweet product during the September-January “season” by promoting Eatmor cranberries in various advertising media. Most recent addition to this list, and one that is already doing a top job in building seasonal business, is broadcast advertising.

After a limited testing of radio during the last ten years, the American Cranberry Exchange is today sponsoring its largest air campaign. As compared with some of the air-selling campaigns at ACE's agency (BBD&O, N. Y.) this campaign is not big. But, radio is today selling Eatmor cranberries on a limited national basis, and doing a good job, in most of the nation's major markets.

Like other food advertisers, Ameri-

(Please turn to page 48)
50,000 WATTS!
middle of the dial!
at 800 kc.
in the DETROIT Area

Now You Get Even MORE
For Your Money, On CKLW

With a 17,000,000 population-area and coverage in five states, CKLW, with its 50,000 watt power, is now selling more goods at less cost, to more people. If it’s value you want, you want CKLW.

CKLW

MUTUAL BROADCASTING SYSTEM

Guardian Bldg.
Detroit 26

Adam J. Young, Jr., Inc.
National Rep.
IT is INEVITABLE!

It is inevitable that Lang-Worth will continue to lead with a program service pledged to increased profits for broadcasters!

Lang-Worth was FIRST with a transcribed library of all Non-ASCAP music—which spearheaded the copyright victory and saved the industry millions of dollars. FIRST to separate, on individual discs, ASCAP from Non-ASCAP for "per program" operation. FIRST to stop waste and confusion in the program department by ditching the elusive index card for "Talendex". FIRST to furnish voice tracks of name artists...authentic program themes, mood music and production aids in abundance.

...and Lang-Worth was FIRST to build "Network Calibre Programs of Local Station Cost". FIRST to publicize these programs with Agencies and Advertisers. In the past ten months over 2000 individual advertisers sponsored 141,856 quarter-hours of these "Network Calibre Programs". Lang-Worth is the most widely sponsored library service in the world.

THE CAVALCADE OF MUSIC
Now on 496 stations! Features the glamorous Cavalcade Orchestra and Chorus (56 pieces) directed by D'Artega, with top-name guests. Says Ted Conn, V. P. and Director of Programs, WNEW, New York, "...best rating hat we know of for first place among all New York Stations when operated on WNEW." 30 minutes, 1 weekly

MIKE MYSTERIES
On 392 stations. Musical show incorporating 2-minute mystery gimmick, written for Lang-Worth by Hollywood's John Evans ("Halo for Satan"). "Halo in Blood", etc.) From Bill Laurie, KBE, Jacksonville, Texas. "...My Sales Manager says...easiest-to-sell show ever offered. Twelve minutes with first prospect and order signed for entire 52-week series!" 15 minutes, 5 weekly

THE CONCERT HOUR
An imperishable Lang-Worth regular! Continuous use by more than 300 stations. Universal appeal of immortal classics, enhanced by the dignified interpretations of the celebrated Lang-Worth Symphony and Concert orchestras-direction by such outstanding conductors as Howard Barlow, Enzo Rappe and D'Artega. Eminent guest soloists-interesting and informative program notes. 30 minutes, 1 weekly
Always FIRST in the past, Lang-Worth is...
FIRST IN THE FUTURE...with
"The NEW Lang-Worth Transcription"
offering these 15 ADDITIONAL POINTS OF SUPERIORITY!

1. GREATER TONAL FIDELITY: A newly developed cutter, important refinements in processing, and a revolutionary patented process of manufacturing combine to produce a plastic reproduction with the highest degree of tonal fidelity ever achieved!

2. LATERAL CUT: Reproduces perfectly with the same sound system you are presently using for phonograph records and commercial transcriptions.

3. ANY STANDARD STYLUS: Not microgroove! Tapered like the letter "V", the groove accommodates standard coarse-line styli of 2 1/2 or 2 mil radius, down to 1 mil.

4. UNIFORM LEVEL: Reproduction of every disc is uniform in overall level.

5. MINIMUM SURFACE: Superior processing and a special plastic result in surface noise that is nil!

6. SUPERIOR DURABILITY: Laboratory tests prove no wear or loss of high frequency response until after the 200th playing.

7. SIZE AND WEIGHT: 8 inches against 16...2 ounces against 12 1/2...1/2 the diameter, 1/3 the area, less than 1/2 the weight!

8. SHIPMENTS PREPAID: ALL shipments and releases (including basic library and cabinet) sent PREPAID to subscribers.

9. FREE REPLACEMENTS: Increased 50%. Additional above quota furnished at 60¢ each, transportation PREPAID.


11. CABINETS AND FILING: One Globe-Wernicke steel cabinet (22x25x32) with roller-bearing suspension, houses the entire basic library (5000 tunes) and 3 years of subsequent releases.

12. ASCAP and Non-ASCAP: ASCAP music never on same disc with Non-ASCAP. Separate discs—distinctively colored labels—vital to "per program" operation.

13. SPECIAL THEMATIC MUSIC: All "special" and program themes, mood music, production aids on separate discs.

14. INSTRUMENTALS AND VOCALS: On separate discs, so labeled. Indispensable in building "all instrumental" or "all vocal" programs.

15. EASIER HANDLING: Minimum weight, size, tougher surface, guarantee easier handling. 1 hour of recorded music weighs 8 ounces!

Samples of the NEW Lang-Worth Transcription—covering every category of good radio programming—are available to you. Use coupon below or your letterhead.

It is INEVITABLE! Why delay?
Four shots in the filming of a Chevrolet TV commercial

Number One TV Sponsor

Chevrolet and its dealers go all out with dramatic, variety, sports, and quiz shows

Chevrolet is the most-desired car, and the most-purchased car in America today. Every magazine and newspaper survey made in recent years confirms this fact. So does practically any sidewalk study made by any casual observer on most any street.

For example, the authoritative American Magazine Market Guide showed, in a national survey, that with families who intended purchasing a care in 1949 the preferences showed Chevy a more than 2-to-1 favorite over its nearest competitor.

Chevrolet 25.6%  
Ford 12.5%  
Pontiac 10.6%  
Buick 10.5%  
Plymouth 8.8%

The difference was spread, fairly evenly, over more than a dozen makes to complete the preference picture of America's car-buying public. Since a few families, as more and more are doing today, intended to buy more than one car and often of different makes, the percentage total was slightly more than 100%, but the leadership of Chevrolet was clear-cut.

As for actual car ownership among the three-out-of-four families in this country who are auto owners, a recent newspaper survey turned up comparative figures. The top three makes of cars owned in America are:

Chevrolet 19.6%  
Ford 15.5%  
Plymouth 11.9%

To big, ubiquitous General Motors, such figures make sweet music. Chevrolet has been one of General Motors' many divisions since 1918 (although Chevrolet proper was founded by Louis Chevrolet and William Crapo Durant in 1911) and for the greater

Clip from a dealer-sponsored commercial

Chevrolet's three current network television

"Father Time" gets a passenger-view of back-seat comfort as an animated film star. Dane Clark is starred in this Navy drama, one of weekly NBC-TV half hour series.
part of the time since then Chevrolet has proved itself the star turn in G-M's industrial three-ring circus.

Chevrolet accounted for 815,401 of the 1,628,821 cars sold last year by General Motors, or about half of the total. Chevrolet trucks accounted for 412,052 of the 517,484 sold last year by G-M, or about four-fifths of the total. Since about 40% of the cars on the road today in this country were made by one of the General Motors divisions, this adds up to some big business.

Just how big can be seen from the Chevrolet portion of the 1948 General Motors earnings. Last year, General Motors net sales were at the all-time high of $4,701,770,340. The net income figure was $440,447,724. About 44%, or some $2,050,000,000 of the sales figure was due solely to Chevrolet, and the same proportion of the net income figure. Simply, Chevrolet is the biggest single contributor to the dividends received by the 436,000 odd stockholders of General Motors. It is obviously important to General Motors, and its stockholders, to keep it that way.

The biggest single force that keeps Chevrolet in its spot as the number-one car in the country, both from a sales and earning angle, is advertising. Chevrolet's advertising is indeed a "force," since the over-all ad budget amounts to something between $15,000,000 and $18,000,000 annually for all media.

"Chevy" has for years been one of the nation's leading advertisers in such media as radio, newspapers, magazines, farm papers, Sunday supplements, etc.

(Please turn to page 41)
Mr. Sponsor asks...

"Do you think that every other week presentation of major TV programs could be made to carry enough advertising impact?"

Bruce MacLury | Director of Advertising & Sales Promotion
Bigelow-Sanford Carpet Co., New York

The Picked Panel answers Mr. MacLury

Mr. Mowrey

The question whether every other week presentation of major TV programs could be made to carry enough advertising impact depends upon a number of variable factors. One of these is the nature of the product to be advertised. Another is the type of program used—whether it is a simple presentation with comparatively little publicity or promotional value or an elaborate production bound to catch the attention of the press and viewing public. Still another factor is the kind of advertising message riding on this video vehicle. If it is the kind of message that depends upon constant repetition it should be given sufficient opportunity to pound away with that message.

I would be inclined to favor the chances of a class product such as a fine automobile, or a product or group of products more efficiently aided by subtle institutional advertising, when TV is to be used less frequently than once a week. In such cases the programming tends to be more elaborate, more expensive in talent costs, and is accompanied by intelligently planned advertising in the daily press to augment and build the TV show. Even in this instance a regularly scheduled weekly presentation would be better, but the twice monthly show would also prove effective, because of the supplementary pressure.

However, when repetition is the keynote of the advertising approach—particularly when the sponsor uses such devices as slogans or stylized visual gimmicks, the impact of the message is naturally weakened by less frequent presentations. This would tend to be true, obviously, of most low-priced home products in the food and drug field.

Brevity, it seems to me, may still be the soul of wit, but to apply this to television advertising without careful attention to all the factors involved would invite a costly campaign in terms of return per advertising dollar. Be brief, if you must, in the frequency of your TV presentations, but don't fail to make each one doubly effective, doubly powerful, and equal to the task of making its message stick.

Paul Mowrey
National Director of Television
American Broadcasting Company

For well over a year, I have had the firm conviction that many of the television shows on the air would not only do as well, but perhaps much better if they followed a bi-weekly schedule.

Television has such terrific impact that the same performer week after week, regardless of his talents and ability to come up with fresh material, is simply accelerating his burning out period.

Things that are seen and heard on television are remembered much more clearly and much longer than they ever were on radio, and it is not only fair to the advertiser but also to the performer to extend the life of both. It is unfortunate that many advertisers and agencies are still thinking in terms of radio and are following the same formula of a weekly show. Television is an entirely new medium requiring entirely different handling and even the networks themselves should encourage bi-weekly programs or even stretch it to once every three weeks. This would make it possible for shows to go on right through the summer, because I think television will be watched and listened to during these months where radio failed to hold its audience during this period.

Furthermore, it will be less expensive and more precious rehearsal time will be given to each show and better programming will result to everyone's satisfaction.

D. W. Stewart
The Texas Co., N. Y.
Advertising Manager

First of all, let's be sure that we understand each other as to the meaning of "advertising impact."

If it is agreed that this oft abused phrase, in this instance, means the dynamic transmission of a sales message to a receptive audience with a resultant urge to buy—then we toe the starting mark together.

SPONSOR
Secondly, we must presuppose that all elements are in proper harmony and relationship to one another. The manufacturer's product is right for the medium; the program is geared for the audience to be reached; and the commercials make full use of television's potency as sales weapons.

That foundation established, I cast a strong affirmative vote.

In fact the "leap-frog" pattern of one production every other week—or even every third or fourth week—might well be "an aspirin for today's television headaches."

Radio preaches the gospel of continuity and regularity of frequency.

TV can afford to be a heretic. The basic differences between these two media make such a TV digression not only practical, but in many instances, profitable.

With the pin-point sales penetration of television, and its ability to depict a product visually as well as orally, a provision for a "leap-frog" television offering could have a most salutary effect on our advertising economy.

How many advertisers, for instance, take a four-color ad every week in any of the mass circulation magazines simply because space may be available? Few clients will complain about the lack of advertising impact afforded by a less than 52 week's insertion schedule.

There can be no question but that TV's time and talent costs are spiralling toward heights where but few advertisers dare tread. Certainly then, a regular or fixed telecasting pattern that calls for less than a weekly offering makes the medium not only a more sound but a more possible economic buy.

What effect would such an alternating schedule have on programming as a whole?

Obviously, it should improve it.

To begin with, it would give talent a longer professional lifetime. On the present week-after-week basis most name performers will wear the welcome off the doormat and will be "killed" by too many appearances. Listening to a Bing Crosby radio program every week is one thing, but seeing a Crosby movie every week is quite another.

Most important, such a plan would relieve the strain of attempting to put on a high quality production every seven days. It's a colossal pace to keep

(Continued on page 62)
The volume of TV advertising in October continued to move forward from September levels. Total network advertising expanded in this period from 285.2 to 350.7% of the base period. Soaps and toiletries, home furnishings, beer and wine, and miscellaneous increased their share of the network total, while automotive and food declined. Automotive and food, as well as beer and wine, expanded in national and regional spot TV, but jewelry and radio-television-appliances contracted. Percentage changes in the local retail group were small. Automotive and food showed some gains, and department store and personal service TV volume was proportionately less.

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>JUNE</th>
<th>JULY</th>
<th>AUG</th>
<th>SEPT</th>
<th>OCT</th>
<th>NOV</th>
<th>DEC</th>
<th>JAN</th>
<th>FEB</th>
<th>MAR</th>
<th>APR</th>
<th>MAY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NETWORK</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Automotive</td>
<td>16.6</td>
<td>16.2</td>
<td>8.0</td>
<td>17.2</td>
<td>12.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Food</td>
<td>4.7</td>
<td>11.0</td>
<td>12.4</td>
<td>13.4</td>
<td>11.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clothing</td>
<td>0.6</td>
<td>0.0</td>
<td>9.8</td>
<td>3.7</td>
<td>4.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Radio TV &amp; Appl.</td>
<td>26.2</td>
<td>21.2</td>
<td>31.7</td>
<td>23.2</td>
<td>12.2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soaps &amp; Toiletries</td>
<td>14.6</td>
<td>18.0</td>
<td>12.6</td>
<td>11.5</td>
<td>13.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tobacco</td>
<td>15.3</td>
<td>21.0</td>
<td>22.7</td>
<td>21.0</td>
<td>14.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Misc</td>
<td>4.2</td>
<td>5.0</td>
<td>4.6</td>
<td>4.9</td>
<td>9.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beer &amp; Wine</td>
<td>0.4</td>
<td>0.5</td>
<td>5.1</td>
<td>1.9</td>
<td>3.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conf &amp; Soft Drinks</td>
<td>3.5</td>
<td>5.5</td>
<td>1.0</td>
<td>4.3</td>
<td>3.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Home Furn</td>
<td>8.1</td>
<td>9.1</td>
<td>3.1</td>
<td>1.2</td>
<td>8.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drugs</td>
<td>1.1</td>
<td>1.6</td>
<td>2.0</td>
<td>2.8</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NATIONAL &amp; REGIONAL SPOT</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Automotive</td>
<td>7.0</td>
<td>4.9</td>
<td>6.3</td>
<td>7.2</td>
<td>8.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conf &amp; Soft Drinks</td>
<td>2.5</td>
<td>3.1</td>
<td>2.5</td>
<td>3.6</td>
<td>4.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beer &amp; Wine</td>
<td>14.1</td>
<td>15.3</td>
<td>17.8</td>
<td>15.6</td>
<td>23.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drugs</td>
<td>0.3</td>
<td>0.4</td>
<td>0.4</td>
<td>0.4</td>
<td>0.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Food</td>
<td>14.2</td>
<td>13.7</td>
<td>12.3</td>
<td>13.5</td>
<td>16.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clothing</td>
<td>2.6</td>
<td>1.2</td>
<td>1.0</td>
<td>1.4</td>
<td>1.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Radio TV &amp; Appl.</td>
<td>10.2</td>
<td>4.3</td>
<td>4.4</td>
<td>4.4</td>
<td>2.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soaps &amp; Toiletries</td>
<td>3.4</td>
<td>3.7</td>
<td>3.1</td>
<td>3.3</td>
<td>1.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tobacco</td>
<td>11.0</td>
<td>15.7</td>
<td>18.0</td>
<td>15.3</td>
<td>14.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jewelry</td>
<td>27.6</td>
<td>30.8</td>
<td>28.5</td>
<td>28.7</td>
<td>70.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Misc</td>
<td>2.7</td>
<td>2.7</td>
<td>2.9</td>
<td>4.3</td>
<td>4.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Builders &amp; Sup</td>
<td>1.0</td>
<td>0.7</td>
<td>0.5</td>
<td>0.3</td>
<td>0.2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Home Furn</td>
<td>2.1</td>
<td>1.5</td>
<td>1.7</td>
<td>2.0</td>
<td>2.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LOCAL RETAIL</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Automotive</td>
<td>12.8</td>
<td>14.1</td>
<td>15.7</td>
<td>15.4</td>
<td>16.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Banks</td>
<td>4.5</td>
<td>6.0</td>
<td>5.0</td>
<td>4.5</td>
<td>4.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dept Stores</td>
<td>7.6</td>
<td>4.3</td>
<td>4.2</td>
<td>4.5</td>
<td>3.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Food</td>
<td>10.0</td>
<td>11.3</td>
<td>11.8</td>
<td>11.8</td>
<td>12.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Home Furn</td>
<td>5.0</td>
<td>3.5</td>
<td>3.6</td>
<td>3.8</td>
<td>2.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hotels &amp; Rest</td>
<td>2.1</td>
<td>3.0</td>
<td>2.9</td>
<td>2.8</td>
<td>2.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clothing</td>
<td>5.4</td>
<td>4.4</td>
<td>4.3</td>
<td>4.5</td>
<td>5.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Personal Services</td>
<td>0.5</td>
<td>7.0</td>
<td>6.8</td>
<td>6.8</td>
<td>8.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Radio TV &amp; Appl.</td>
<td>15.5</td>
<td>14.5</td>
<td>26.9</td>
<td>27.2</td>
<td>26.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Misc</td>
<td>12.3</td>
<td>15.4</td>
<td>14.3</td>
<td>13.0</td>
<td>17.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jewelry</td>
<td>1.5</td>
<td>1.7</td>
<td>1.7</td>
<td>1.7</td>
<td>1.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beer &amp; Wine</td>
<td>1.4</td>
<td>1.1</td>
<td>0.9</td>
<td>0.6</td>
<td>0.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drugs</td>
<td>0.4</td>
<td>0.6</td>
<td>0.4</td>
<td>0.6</td>
<td>0.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tobacco</td>
<td>0.2</td>
<td>0.1</td>
<td>0.1</td>
<td>0.1</td>
<td>1.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conf &amp; Soft Drinks</td>
<td>2.4</td>
<td>3.0</td>
<td>1.4</td>
<td>2.6</td>
<td>1.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

SPONSOR
CHEVY AND TV

(Continued from page 37)

But, Chevrolet's most recent and most dramatic emergence as a power in advertising has been in the newest broadcast medium—TV. By far the biggest, integrated advertising operation in the visual medium is Chevrolet. The TV advertising of the big auto firm, unlike that of Ford, Buick, Oldsmobile, Lincoln-Mercury Dealers and others, can be viewed as an entity, because of a simple fact. Everything in TV that sells Chevrolets or Chevrolet dealers—from expensive TV variety shows like Inside U.S.A. to 20-second TV film announcements—is paid for out of factory-dealer advertising funds, or out of the advertising budgets or group budgets of thousands of Chevrolet dealers. Therefore, since the dealers are in the act from the top level down, there is a unity to Chevrolet TV advertising that makes all the various components add up to a cohesive whole, ... about $1,500,000 worth for time and talent in TV for 1949.

The current TV line-up for Chevrolet of program and spot schedules is like a great tapestry. When any portion of it is viewed individually, the viewer is likely to get an incorrect impression of the whole. No one part of Chevrolet's wide-ranging TV advertising is really representative of what Chevrolet does in the visual medium. But the total adds up to the most extensive campaign in TV to date from the standpoint of reaching most of the nation's viewers most of the time.

Chevrolet's network program list is impressive. Keystone of the program operation is the lush, popular Inside U.S.A., an every-other-week musical review in the Hollywood manner which gets high ratings in its Thursday night slot on the CBS-TV network. U.S.A., has a price tag of an estimated $20,000 for talent alone on each show, an Arthur Schwartz-CBS package. Chevrolet's Tele-Theater, currently in the "Top Ten" of Hooper, is the veteran of the program group, and is an NBC-TV, every-Monday-night, 30-minute dramatic series showcasing Broadway and Hollywood name stars. The weekly estimated talent costs run between $6,500 and $7,500. Last of the major network visual programs is Chev-

The Eyes and Ears of the Piedmont are on

Serving the Richest Market in the South's No. 1 State*

4608 SETS IN USE AS OF OCTOBER 1, 1949†

SALES REPRESENTATIVES
HARRINGTON, RIGHTER and PARSONS, INC.
NEW YORK CITY: 120 Park Avenue
MU 8-1186
CHICAGO: Tribune Tower
WH 4-0074

GREENSBORO DAILY NEWS and THE GREENSBORO RECORD

*Source: Sales Management's "Survey of Buying Power"—1949
†Source: NBC Research Dept.

Ever need "sudden service" on SPOTS?

Sometimes you've just got to get your spots recorded and pressed in a hurry. Yet you must have quality too. That's where RCA skill and RCA equipment make all the difference.

As they do in every recording and pressing requirement! At RCA Victor you get the benefit of:

• The most modern equipment and facilities in the trade, plus 50 years' accumulated "know-how."
• High-fidelity phonograph records of all kinds. All types of vinylite transcriptions.
• Complete facilities for turning out slide film and home phonograph type records.
• Fast handling and delivery.

(RCA Victor Division CUSTOM RECORD SALES)

When you can get RCA "know-how"—why take anything less?
Send your masters to your nearest RCA Victor Custom Record Sales Studio:

114 East 23rd Street New York 10, New York
MUrray Hill 9-0900

445 North Lake Shore Drive Chicago 11, Illinois
Whitehall 4-2900

1016 North Sycamore Avenue Hollywood 38, California
Hillside 5171

You'll find useful facts in our Custom Record Brochure. Send for it today!

21 NOVEMBER 1949
WGA C
THE
SOUTH'S
GREATEST
ADVERTISING
BUY!

• $100,000,000
paid every twelve months to
workers in the Augusta, Ga.,
area.

• AUGUSTA, GA.
leads the South in per cent
retail sales increase over
1948.

• COVERAGE
of this major market plus
WGA C's large rural audience
—145,000 radio homes—are
helping

ADVERTISERS
MAKE NEW SALES
RECORDS ON

WGA C
580 Kc.—ABC—5,000
Watts
AUGUSTA, GA.
Avery-Knodel

RTS... SPONSOR REPORTS...
-continued from page 2-

Zenith finds color TV
is still far away

H. C. Bonfig, v.p. of Zenith says there's no color
TV system today with which "both public and radio
industry could live." Color TV receivers built by
Zenith for CBS early this year cost CBS $1,000
each, he pointed out, but cost Zenith $1,700 to
make. . . Frank Stanton of CBS reiterates that color
TV is "ready now."

NAB Extends Invitation
to FMA

The NAB Board of Directors would like to see the
FMA included in NAB ranks. During the past year
FMA has been functioning primarily as a promotion
and information setup. FMers would welcome a con-
structive NAB FM program.

Transit Radio
invades Omaha

Transit Radio will move to Omaha in December, when
test broadcasts and public opinion poll will get
under way. . . FM is moving forward in other direc-
tions. WOR-FM, New York, has nearly doubled broad-
cast schedule from 42 to 79 hours a week to meet
"great increase" in FM set ownership there. . .
Storecast system, currently installed in 100
National Food Stores, gradually will be extended to
all National stores in Chicago and surrounding area.

Integrated commercials
get high Starch rating

After two months' analysis, Daniel Starch organiza-
tion gives highest mark to integrated TV commer-
cials, 80%; followed by dramatic, 72%; cartoon and
stop motion, 63%, demonstration, 25%, service (time
and weather), 14%. Comparisons are based on per-
centage of viewers who would buy brand advertised.

Lee introduces
hats by wire

Lee Hat Company (Grey Agency) has made a deal with
Western Union under which one can walk into any WU
office and wire order for Lee hat to anyone via his
nearest WU office. Gimmick is plugged on "Robert
Montgomery Speaking" Thursday nights on ABC.

NBC sells package
to RCA Victor

NBC division has sold to RCA Victor division of RCA
"Screen Directors' Playhouse," network-built
package, which will start (through J. Walter Thomp-
son agency) on Friday, 6 January, at 10 p.m.
AND YOU CAN LAY TO THIS, mates: sale-ing is mighty smooth when you keep a weather eye on BMB. It proves that ABC delivers the big city markets as well as the towns outside. Long Beach is one good example; 73% of its radio families are ABC listeners, says BMB.

Boating about the Bay Area you find practically every cove is an ABC anchorage. In Oakland, for instance, BMB shows that 87% of the radio families are regular ABC listeners—and it's just one of 42 Coast cities where ABC has 50% or better BMB penetration.

On the coast you can't get away from ABC

For coverage...ABC's booming Pacific network delivers 228,000 watts of power—44,500 more than the second-place network. This power spells coverage—ABC primary service area (BMB 50% or better) covers 96.7% of all Pacific Coast radio homes. And ABC's Coast Hooper for 1948 was up 9% or better both day and night.

For cost...a half hour on ABC's full 22-station Pacific network costs only $1,228.50. Yet you can buy as few as 5 stations for testing or concentration. And ABC is famous for the kind of audience-building promotion that helps slice the cost-per-listener.

Whether you're on a coast network or intend to be—talk to ABC
CHEVY AND TV

(Continued from page 41)

rolet’s coverage for TV sports fans and “subway alumni” of the highlight games of the Notre Dame 1949 football season. The DuMont package’s time-and-talent rights have been estimated at $100,000 for the five-game series, or $20,000 a game.

These three program operations are handled by Campbell-Ewald, Chevrolet’s agency for over a quarter-century, the precedent for which is found in the agency’s long-time association with Chevrolet dealers co-op advertising as an adviser and creative source for most of the factory-dealer advertising in newspapers, outdoor, etc., in which Chevrolet proper has a hand.

A king-sized TV account in its own right is the Local Chevrolet Dealers Association, Inc., an organization composed of dealers in New York, New Jersey and Connecticut. The account, now spending in the neighborhood of $500,000 yearly for TV, is handled out of the New York office of Campbell-Ewald.

The Local Chevrolet Dealers Association is very much the wheehorse for the other Chevrolet dealer groups throughout the country, and the LCDA group is the most active dealer organization in TV at the dealer level today. The LCDA, Inc., is currently sponsoring four TV programs in the New York market, as well as a series of TV film announcements. The group was originally the major sponsor of Tele-Theater, back in 1948, the early days (although only a matter of months) of Chevrolet’s TV operation, when the show was called Chevrolet on Broadway. Today, the dealers in the LCDA, Inc., are bankrolling Winner Take All, a weekly, Saturday night, 30-minute quiz show on WCBS-TV; Pantomime Quiz, a half-hour kinescoped charade show brought from the West Coast and telecast Tuesdays on WCBS-TV; and are among the participating sponsors (Monday nights) on WJZ-TV’s Roller Derby.

Campbell-Ewald’s basic programing philosophy behind the campaigns for the LCDA, Inc., so far has been to purchase shows with medium-sized price tags, although capable of pulling fair-sized audiences because of their novelty, basic appeal, and ability to fit into the over-all scheme of things at Chevrolet. The latest step in this thinking has been the purchase by the

If frequency of advertising is important to you, you can’t afford to overlook this fact: A budget that will buy three pages in Chicago’s largest newspaper, will buy sixty-five daytime quarter hours on Chicago’s leading radio station, WMAQ. That’s a full 13-weeks campaign of five programs per week.

If circulation in advertising is important to you, here’s another fact. Your potential in the Chicago area is 173% greater on WMAQ than in Chicago’s largest newspaper. That’s 1,699,000 additional families reached by WMAQ who can not be reached by Chicago newspaper advertising.
When you plan your national spot radio campaign, you'll want to concentrate in the nation's major markets. The major stations in these markets you'll find are represented by NBC SPOT SALES:

- New York: WNBC
- Chicago: WMAQ
- Cleveland: WTAM
- Washington: WRC
- Los Angeles: KNBC
- Denver: KOA
- New Kentady: WGY

LCDA, Inc., of the televised version of *Famous Jury Trials*, a show familiar to most radio listeners, on DuMont's WABD in New York. *Jury Trials*, LCDA's fourth show, is a weekly, half-hour, Wednesday-night re-enactment of famous courtroom scenes of recent years. The varied appeal of the shows currently sponsored by the Local Chevrolet Dealers Association add up to an audience that is large in its over-all size, and varied in its viewing tastes. Rather than by buying a single, large, expensive show, the LCDA, Inc., reaches an equivalent audience with a greater frequency of impact.

Although the dealer group in the viewing range of the New York TV stations is by far the heaviest spender in the visual air medium among Chevrolet dealer groups, it is by no means the only dealer TV for Chevrolet. There is Chevrolet dealer TV in a growing list of major TV markets throughout the country, as other Chevrolet dealer groups follow the lead of the New York group in promoting, primarily, dealer services. Such dealer groups as those of Chicago, Columbus, Boston, Miami, and Los Angeles, have been actively on the TV air for some time with a wide range of programming and spot operations that run from sports events, wrestling, boxing, TV films and western music to low-cost TV spot announcements.

With the enormous amount of Chevrolet TV now on the air, it is difficult to think back to a day when there was no such thing as Chevrolet visual air advertising.

But such a time there was, and it was not long ago, either. However, even before Chevrolet was considering what it would do in television, Chevrolet was knee-deep in visual-and-sound advertising. Soon after Chevrolet first passed Ford in sales in 1927 (the year Ford abandoned the Model "T" for the Model "A" and dropped most of its advertising for several months) Chevrolet began the first experiments on a wide scale by an auto firm with "minute movies." These were shown throughout the country in small theaters (although some big ones, here and there, took them too) while Chevrolet advertising personnel began to do some serious thinking along the lines of visual-and-sound selling of the Chevrolet cars.

Some ten years after the first "minute movies" were being shown on the-
attractive screens, Chevrolet was beginning
to think too, as was the Campbell-
Ewald agency, about the future of
then-new television, in 1938. Radio
had never proved overly-successful for
Chevrolet, due mainly to the fact that
both Chevrolet and its dealers felt that
the car had to be seen in order to be
sold well. When the 1939 Chevrolets
were scanned at an auto show in late
1938, held in New York's Rockefeller
Plaza by NBC, Chevrolet executives
paid close attention to how the cars
looked on TV. Campbell-Ewald and
Chevrolet, in the years that followed
between 1938 and 1946, kept a close
watch on all developments in the vis-
ual air medium and held many long
sessions to discuss its implications for
Chevrolet.

Finally, in May of 1946, Chevrolet
decided that the time had come to ex-
periment officially with TV. When it
happened, it was the biggest thing in
television up to that date. The first
of four experimental Chevrolet TV
shows was called Fit For A King, and
was scanned by four DuMont cameras
hired by ABC-TV to do the job at
a six-stage DuMont studio set-up. Three other programs, Let's Dance,
Vacation Land, and Variety Revue
were presented by Chevrolet during
June, 1946, to the relative handful of
viewers who tuned them in. These pro-
grams, the first ever presented in TV
commercially by an auto firm, cost
Chevrolet about $10,000-$15,000 for
the series, out of a total ad budget for
that year of some $10,000,000. The
percentage of the budget that went to
TV in 1946 was hardly noticeable.

In the three years that have followed,
Chevrolet's TV case history looks like
a condensed version of a major ad-
verter's program list in radio over a
period of twenty years.

Chevrolet (and its dealers) have
sponsored a western film series, news-
casts, Olympic Winter Games, sports
special events, Stake Races, the Easter
Parade, special Christmas shows, foot-
ball games and an extensive list of
weather and straight TV film commer-
cials.

Today, nearly 100 times the 1946
dollar volume is being spent to pro-
mote the name of Chevrolet via TV.
Chevrolet has found the visual air
medium to be a flexible selling and
public relations tool. It has helped
sell Chevrolets. increase Chevrolet
dealer service trade, and has helped
pack the dealer showrooms when new
models come out.

TV has proved to be a highly pro-
notable form of advertising, both to
dealers and to the public. The New
York office of Campbell-Ewald, which
handles the publicity on Chevrolet's
national TV efforts as well as that for
the Local Chevrolet Dealers Associa-
tion, Inc., has received publicity breaks
for Chevrolet's TV activities in lead-
ing consumer magazines, newspapers,
supplements and in the trade journals,
to the extent where it amounts to a
sort of secondary advertising campaign
for Chevrolet.

Campbell-Ewald's Winslow H. Case,
agency Senior Vice President who di-
rects much of the operations of Chev-
olet's TV ventures, said recently: "We
are measuring television just as care-
fully as any other advertising medium
—by its results balanced against its
costs. The most important criteria
must be number of viewers-per-dollar,
plus the strength of the sales impact.
With that as our yardstick, we are
carefully integrating television into the
overall advertising program, together
with the known and accepted effective-
ness of the other media."

That TV produces results for Chev-
rolet is no longer a matter of doubt.
(Please turn to page 61)
How Popular Can You Get?

The campus hero has nothing on WCAO these days. Smart advertisers take a gander at the super-colossal CBS programming job this Fall—and rightly figure that WCAO is a better buy than ever in the Baltimore market. Ask your Raymer representative about availabilities on some of these popular WCAO local favorites—“Musical Clock”—“Hold Everything”—“Your Friendly Neighbor”—“Afternoon Carousel”—“The Hal Victor Show”—“Saturday Night Frolic”—and many others. It's a bonus audience—backed up by constant WCAO local promotion and showmanship.

and every program and announcement on WCAO is duplicated on WCAO-FM (20,000 watts) at no additional cost to the advertiser!
CRANBERRIES

(Continued from page 32)

Can Cranberry Exchange has found that women’s participation programs, due to their loyal following and intimacy of contact between broadcaster and listener, produce real results.

ACE is now airing live announcements in a dozen well-known women’s participation programs in ten major markets. Such distaff-appeal shows as Martha Deane (WOR, N.Y.); Mildred Bailey (WCOP, Boston); Women’s Page (WJW, Cleveland); and Ann Holden (KGO, San Francisco) have been sending thousands of women to their groceries, to buy the cellophane one-pound bags of Eatmor berries air-sold on the dozen ACE-participated shows.

In addition to this campaign, transcribed ACE announcements are aired in at least 25 major markets (not duplicating any of those on the participation list) during the cranberry-selling season, which starts in October and runs for roughly 13 weeks. Although BBDO time buyers tried to spot ACE participations into as many woman’s participation shows as possible, not all the markets on the ACE list had availabilities of this sort. The 25 markets in which the e.t. air announcements are heard, usually in daytime slots next to women’s-appeal shows, are considered to be the next best thing.

Although American Cranberry Exchange has an over-all ad budget of some $150,000-$200,000* in newspapers, magazines, Sunday supplements (color) and various point-of-sale and promotional pieces, and radio’s end of the budget is only between 10% and 15%, still radio functions as a major item in the ACE budget. The cranberry growers look on radio as a medium that, due to its varied audiences, delivers minimum waste circulation among a loyal audience on even a seasonal basis.

Radio does a top job for the ACE in its premium campaigns. Not every housewife knows how to cook fresh cranberries, and part of the job has been educational. A slick, colorful recipe book (40 pages) is being offered on the air in the participation shows, as well as in other ACE advertising, and radio has been producing

* A SPONSOR estimate, based on known 1948 and 1949 spendings. (Please turn to page 61)

Disciple of Free Enterprise
Caught in the Act

He sings the praises of the “Free Enterprise that the Founding Fathers farsightedly bequeathed us” — and practices what he preaches. Whether he’s getting down to cold snacks in a midnight raid on the refrigerator, or unfreezing a hot news story in Washington, his prodigious appetite for facts is working full time.

Said Herbert Hoover: “In these days when our precious liberties are being menaced by the machinations of treacherous and faithless men who masquerade as ‘liberals’ and ‘champions of the people,’ his (Lewis’) lucid, fearless, and exhaustive examinations of the vital issues of our time are of profound importance to all good Americans.”

His lively 5-nights-a-week broadcast—the Fulton Lewis, Jr. program—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 Co-operative Program Department, Mutual Broadcasting System, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).
"We consider money spent with WFAA over the last sixteen years one of our most fortunate investments."

FANT MILLING CO.*

James A. Fant
President

* NOW SPONSORING:
  Saturday Night Shindig (since 1944)
  Noonday News, Monday through Saturday
  (since 1938)
HITCH YOUR ANTENNA TO THE STARS

Pulse points to star-studded WCAU — in Philadelphia.


And again: Of the 10 most popular evening programs in May-June, Pulse showed WCAU with 7. And of the 10 most popular daytime programs, WCAU had 9.

All this, remember, is way back in May-June. Ancient history. For now WCAU, along with the CBS network, is carrying such additional stellar talent as: Edgar Bergen, Bing Crosby, Burns & Allen, Groucho Marx, Red Skelton — plus last year’s favorites, Jack Benny, Amos ‘n’ Andy, Lux Radio Theatre, Arthur Godfrey and My Friend Irma. Now what’s WCAU’s Pulse going to be? It’s going to reach an all-time high.

Just hitch your antenna to the stars!

*May-June figures used to show regular programs rather than summer replacements. July-August Pulse equally flattering to WCAU.
<table>
<thead>
<tr>
<th>TIME</th>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4:15</td>
<td></td>
</tr>
<tr>
<td>4:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4:30</td>
<td></td>
</tr>
<tr>
<td>4:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4:45</td>
<td></td>
</tr>
<tr>
<td>5:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>5:15</td>
<td></td>
</tr>
<tr>
<td>5:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>5:30</td>
<td></td>
</tr>
<tr>
<td>6:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>6:15</td>
<td></td>
</tr>
<tr>
<td>6:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>6:30</td>
<td></td>
</tr>
<tr>
<td>6:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>6:45</td>
<td></td>
</tr>
<tr>
<td>7:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>7:15</td>
<td></td>
</tr>
<tr>
<td>7:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>7:30</td>
<td></td>
</tr>
<tr>
<td>7:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>7:45</td>
<td></td>
</tr>
<tr>
<td>8:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>8:15</td>
<td></td>
</tr>
<tr>
<td>8:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>8:30</td>
<td></td>
</tr>
<tr>
<td>8:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>8:45</td>
<td></td>
</tr>
<tr>
<td>9:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>9:15</td>
<td></td>
</tr>
<tr>
<td>9:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>9:30</td>
<td></td>
</tr>
<tr>
<td>9:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>9:45</td>
<td></td>
</tr>
<tr>
<td>10:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>10:15</td>
<td></td>
</tr>
<tr>
<td>10:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>10:30</td>
<td></td>
</tr>
<tr>
<td>10:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>10:45</td>
<td></td>
</tr>
</tbody>
</table>

**SPONSORS**

- ABC
- CBS
- Du Mont
- NBC

**PROGRAMS**

- Various TV shows and programs scheduled for different timeslots.

**Radio Comparograph**

- Next issue in next issue.

**Dec 1949**

- December 1949

**SUNDA**

- Various programs and shows listed.

**MONDAY**

- Various programs and shows listed.

**TUESDAY**

- Various programs and shows listed.

**WEDNESDAY**

- Various programs and shows listed.

**THURSDAY**

- Various programs and shows listed.

**FRIDAY**

- Various programs and shows listed.

**SATURDAY**

- Various programs and shows listed.
<table>
<thead>
<tr>
<th>Day</th>
<th>ABC</th>
<th>CBS</th>
<th>Du Mont</th>
<th>NBC</th>
<th>ABC</th>
<th>CBS</th>
<th>Du Mont</th>
<th>NBC</th>
<th>ABC</th>
<th>CBS</th>
<th>Du Mont</th>
<th>NBC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sunday</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Monday</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TUESDAY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THURSDAY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FRIDAY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SATURDAY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**December 1949**

*Radio Compassograph in next issue*
TIMEBUYERS
(Continued from page 27)
not be based on the personal experience of a given timebuyer. He knows it does exist and is keenly cutting down on the effectiveness of his pal, Joe Doakes over at the XYZ agency, whom we introduced above.
Roughly, every second timebuyer will tell you that, because his particular agency permits it, he is in the timebuying picture from the very beginning. His opinion carries plenty of weight within the agency because the radio staff respects him for what he is—a market expert. And many clients are quick to recognize his authority and value.
It's a rare client who knows the radio ropes. Frequently he comes to the agency bent on buying his product a high Hooper and thinking in terms of "circulation." The former has ceased to be a purely professional term, so he hitches on to it when he decides to include radio in his advertising campaign. A high Hooper is a very nice thing to have, and its stature has been handsomely reflected by clients' sales figures. But it may not be the answer to this particular client's needs. As pointed out in "Can Your Program Grow" (SPONSOR, 7 November), the Mary Margaret McBrides, Housewives' Protective Leagues and other daytime women's programs (to mention only one category) may not roll up impressive Hoopers, but because of loyal audiences they shine when it comes to rolling up staggering dollar signs.
Space buying and time buying are two different things. "Circulation" is part of the average sponsor's preconceived objectives because it is a word he is familiar with from way back. Want to crack the market in certain areas? Okay, tell the boys to buy space in the magazines and newspapers in those areas which have the greatest circulation. As simple as that.
The timebuyer, given a free hand, gets the difference between space and timebuying across, backed up by concrete reasoning. He may, by so doing, cut the client's initial expenditure. But he more than justifies his recommendations in the long run. Both client-wise and sponsor-wise, there has been a meeting of the minds which benefits all concerned. The sponsor gets a clean-cut analysis of his needs and approach, how they can best be met. Meeting and proving them makes the client feel he is on solid ground, can rely on the agen-

WHEN BUSINESS is Harder to Get

* Locate Your Prospects
* Analyze Your Competition

Important Facts
You Need to Sell

THE 13,500 LEADING ADVERTISERS and THEIR AGENCIES

You can generate sales with precision only when you plot your sales course with facts. And the STANDARD ADVERTISING REGISTER gives you the pertinent facts you need about the Companies and their Advertising Agencies responsible for 95% of all national advertising in the United States.

In one handy compact book—you'll find listed and cross-indexed for instant reference, 13,500 Companies with 50,000 Executives listed by title, the Advertising Agency handling the account, 12,500 Brand Names, all subdivided into 47 classifications.

Once you subscribe to the STANDARD ADVERTISING REGISTER—you'll use it constantly—and you'll renew your subscription year after year. The hardest part of our job is to get the "Red Book" into your hands. So how about this? If you're a rated company, we'll either deliver or mail you on 5 Day Free Inspection a copy of the STANDARD ADVERTISING REGISTER. No obligation, of course. What's your name and address?
cy, and wants to place future business with it.

In reverse, a timebuyer hamstrung by the type of agency setup which thwarts his or her ability to be of genuine service to a client frequently has an unhappy realization that a definite dis-service has been done. Example? The client has his heart set on a network program, for no more explicit reason than that it looks "big." With his program worked out, and time settled on the four networks, he's happy. What the by-passed timebuyer might have told him was that he'd be better off with a spot campaign.

The solution is as obvious as it is unsolved in a surprisingly large number of agencies. The need for a reappraisal of the job of timebuying is so urgent, it is startling that some agencies do not recognize it. If a timebuyer is just another person down the hall; if conversation with him is limited to "good morning" and "how about that 7 to 7:15 spot of ABCD?" the agency setup is costing you and your clients money. Get to know him; get him in on those sessions with the client, and you'll find that the man down the hall is one of the most valuable tools in your organization. The "Ours not to wonder why, ours but to buy and buy," slogan has no place in the advertising agency. The increasing number of agencies who recognize that fact are the best boosters for better organizational procedure, and the best hope for all timebuyers to achieve this rightful place in the future. And while we're on the subject of specialized importance of the timebuyer, the agency which appoints a person lacking in radio know-how because it seems to them a simple clerical job, is doing both itself and the timebuyer a grave injustice.

There is an encouraging overall improvement, too, in the type and amount of cooperation given timebuyers by stations and station reps. But here, again, it's a case of where it's good, it's excellent, but where it's bad, it's plain awful, with the Southern stations lagging behind, and useable info on women's and participating programs one of the things timebuyers remember in their prayers. For a field which gets its very existence from advertising, it is a source of wonderment how many of them apparently don't believe in it for themselves—or how ineptly it is handled. Heaven knows enough money is spent on it.

"What," demands the timebuyer, "has this to do with coverage . . . except the young lady's, which I admit is very attractive indeed. But I want facts. I can't buy this station on that basis. Not and keep my job, I can't."

If a station is sending out wastelketter filler, a re-evaluation of the promotion director's job is in order. If publicity is treated as a job which can be handled by the bookkeeper in her spare time, that type of thinking can be largely responsible for a station not getting its proper share of business. Merchandising and promotion is a highly specialized job, and not one which can not necessarily be filled by a person with a flair for writing. The mere fact that an individual decides to buy himself a radio station does not automatically make him an advertising expert. It's a fact that the great majority of the large stations do a sock job of selling themselves to timebuyers, and backing up the sales talk with realistic, factual facts. The argument that because they are big, they can afford to do it, just doesn't stand up when one reviews what is being accomplished by the little guys. They are the ones, big or little, who are doing creative selling: using farsight instead of hindsight; hard work, not wishing. If all the money put into poor "selling," whether by four-color jobs or mimeographed sheets, were put into BMB, one timebuyer observes, a lot of the stations now subscribing to a crying towel service could discontinue it.

Stations which are the crackerjacks of the broadcasting business, merchandising and promotion wise, and the most respected and appreciated in the estimation of timebuyers are those which follow a rule of thumb: Work on the assumption that the timebuyers know nothing about us (and that goes for their station reps, as well). Maybe the material is repetitious, but they know that repetition is still a solid factor in the success of selling. They put themselves in the other fellow's shoes, and ask themselves "If I were thinking of buying time on a station, what would I need to have to back up my recommendations to the client?" Then they proceed to give it to him in handy, concise and complete form, which is constantly kept up to date. The timebuyer and rep is relieved of the mistake of assuming, for instance, that rate card figures refer to one-minute rate when that is not a fact. They cut

(Please turn to page 69)
Here's the ticket for sales results in northern Ohio. It's the winning combination of CBS and WGAR!

The line-up of top CBS shows is the nation's Number 1 listening habit. Outstanding WGAR programs and personalities rate Number 1 with northern Ohio listeners according to a recent radio poll. So, when you plan your advertising for northern Ohio's six-billion dollar market, don't overlook this perfect parlay for listeners... CBS—WGAR. Ask your Petry man for the facts...now!

WGAR 50,000 WATTS Cleveland

Represented Nationally by Edward Petry & Co.
RATES & RATING

(Continued from page 24)

measure his audience. This has precipitated its newest and greatest ache, the “let’s-pay-by-the-point-system.” The idea has been proposed at a number of board meetings recently. Proponents say: “Why pay the same money for a two-point broadcast as for an eight-point program?”

Advertising managers have pointed out to their policy makers that the audience is delivered by the show, not by the station or network, so the point system won’t work. Managements have, on the other hand, argued that a number of programs have been bought in part on the point system, with the famous American Tobacco-Jack Benny-CBS deal being quoted more often than any other. “If it’s good for Lucky Strike, why isn’t it good for our operation?” is a frequent poser.

With more and more programs being owned by the networks over which they are broadcast, management is increasingly prone to ask the “point” question. “Newspapers guarantee circulations,” why can’t broadcasters? The very men who ask the question know the answer. They have become very conscious of listeners during the past year, just as they have become conscious of buyers of their products. They want the same kind of thinking on an advertising level that they are now demanding on a sales level. They want sales produced on an advertising cost-per-sale ratio. They haven’t gone as far as a per-inquiry deal, but their thinking is right down the p.l. lane.

Broadcast advertising executives, speaking off the record, stress the fact that “points” are only indications of relative popularity of programs. Thus paying-by-the-point may be just as fallacious as paying any other way. For years Hooper’s “points” were unofficially (despite Hooper’s objections) tabbed as representing 1,000,000 homes per point. Recently Nielsen has started reporting the number of homes reached with his rating points. Nielsen’s reports claim that his sample is projectable to the U. S. in its entirety. That’s open to question. However, his sample is more representative of the nation as a whole than Hooper’s 36 metropolitan city sample. It’s still a problem, how-

There’s peak prosperity among the 1,202,612 farm folks in WIBW-land. For the eighth consecutive year, barns, cribs, and granaries are overflowing. Guaranteed prices assure enviable profits. Wheat, for example, is 30% higher than its 10-year average.

Kansas and adjoining states offer you everything you could hope for in a market. And, as always, WIBW is the most powerful, personalized selling influence you can possibly use to reach these eager-to-buy farm families. Let us prove it by building increased distribution . . . brand preference . . . and MORE SALES FOR YOUR PRODUCT.

WIBW

SERVING AND SELLING

“THE MAGIC CIRCLE”

WIBW • TOPEKA, KANSAS • WIBW-FM

The Case of the Satisfied Sponsor

Salt Lake’s largest department store uses KDYL-TV successfully:

One telecast resulted in 211 sales by noon of the day following the telecast of items ranging in price from $29.95 to $2.95.

And everybody knows what a great job KDYL does for radio!

Salt Lake City, Utah
National Representative: John Blair & Co.

SPONSOR
ever, to accept a sample of some 1,500 homes as being representative of the nation's over 39,281,000 radio homes. The Audit Bureau of Circulations has carefully avoided delving into the "readership" field which has thus far been Daniel Starch's. The reason for this is obvious. Who buys a newspaper or magazine can be determined. What a reader "notes" (reads) is something else again. Only radio has reported "noting" (actual listening).

"That doesn't mean that the listeners heard my advertisements," is a contention heard regularly when advertising readership is matched with broadcast listening. The objection has a basis in fact, but radio research has an answer. Nielsen's measurements of set usage checks every minute. Thus it's possible to discover just what part of the program the audience heard. The advertiser knows the exact minute his commercials are aired and Nielsen can and does give some of his subscribers not only a report of the size of the audience which heard the program but the size of the audience that heard the commercials. Radio research is intensive. It not only checks listening to programs, commercials, but it also checks the relationship between the buying habits of the homes reached by the programs (Nielsen) and in some cases the effect of a specific commercial (special Hooper studies).

Practically no other medium does this. The point-system type of payment just doesn't work on program sponsorship. It's used, however, by practically 100% of the buyers of spot broadcast advertising. The time-buyer of the average advertising agency can estimate, with amazing accuracy, the audience that an advertiser is buying with his spot commercials. Most station breaks are bought on a rating basis only. While the quality of station management, the promotional activities of the outlet may be considered when two station breaks of equal listening impact are weighed these are secondary. A spot broadcast campaign is a buy-an-audience campaign. It's a buy-by-the-point campaign.

There is a rub in the point system even here. Nielsen can tell the buyer the exact audience he's getting, but Nielsen isn't delivering City-ratings except in a very limited number of areas—New York, Cincinnati, Chicago, Los Angeles, etc. Using Hooper City-

---

### AROUND HERE WE REFER TO IT AS "THE RADIO BIBLE"

The National Research Bureau, Inc.
NRB Building
Chicago 10, Illinois

Gentlemen:

We, at WUSN, would like to take this opportunity to tell you what we think of your fine NRB "Radio Campaigns and Sales Kit". Around here we refer to it as "the Radio bible".

Our General Manager, Mr. Beverly M. Middletown, is particularly grateful for the Early Morning Chatter which he uses on his morning show. His only regret is that there are not thirty pages a month rather than two. Mr. Hoppe, our Program Director, finds your program suggestions most helpful and our sales department finds "Sales Kit" particularly useful in suggesting promotional material to local sponsors, with excellent result.

In my job as Traffic Manager, with the additional responsibility of keeping copy fresh and up-to-the-minute, I find the problem of last minute changes and deletion creation of spots solved completely, making what otherwise would be a nerve-racking task into a smooth running process. In anticipation of our continued pleasant relations, I remain

Most sincerely,

Mark Nagel
Traffic Manager, WUSN
Charleston, S. C.

### FREE TRIAL

**YOU CAN SEE IT FOR YOURSELF**

1. After you have received the first issue of NRB's economical "one package for all departments" "Radio Campaigns and Sales Kit", if you are not satisfied you return the invoice for cancellation and keep the issue with our compliments.

2. Unless you notify us in 15 days, we will continue the service on a month-to-month basis. You agree to pay at the rate checked below.

<table>
<thead>
<tr>
<th>Population</th>
<th>10 M</th>
<th>15 M</th>
<th>20 M</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up to 10 M</td>
<td>$10.00</td>
<td>$15.00</td>
<td>$20.00</td>
</tr>
<tr>
<td>Up to 30 M</td>
<td>$11.00</td>
<td>$16.00</td>
<td>$21.00</td>
</tr>
<tr>
<td>Over 150 M</td>
<td>$15.00</td>
<td>$20.00</td>
<td>$25.00</td>
</tr>
</tbody>
</table>

**TEAR OUT THIS COUPON AND MAIL TODAY!**

Yes, I accept your 15 day Free Inspection Offer.

To: The NATIONAL RESEARCH BUREAU, INC.,
NRB Building, Chicago 10, Illinois.

We wish to subscribe to NRB's economical, value-packed "Radio Campaigns and Sales Kit" under the terms specified in your advertisement:

My Name _______________________________ Title _______________________

Station __________________ City and State __________________________

---

### WINSTON-SALEM

**Success Story**

250 Watts Of Public Service

Ordinarily, a local station serves the metropolitan area only, but WAIRadio serves all county schools each school morning with public service programs which are heard through speaker systems installed in each classroom.

**WAIR**

WINSTON-SALEM, NORTH CAROLINA

National Rep: Avery-Knodel, Inc.

---

21 November 1949
Ratings can lead the buyer into important errors since Hooper reports the audience for the full 15-minute duration of a broadcast (13 rated minutes to be exact).

The audience for any program is not constant. A show may start with a rating of 15 and end with a rating of 10. The reverse is also true. A program may start with a six and end with a nine. Unless an advertiser is certain just what each minute of a program rates, it's virtually impossible to be 100% certain of the size of an audience purchased.

Most advertisers are willing to accept a limited degree of certainty. It would be nice to know just how many pairs of ears were bought for each announcement, but a fair approximation satisfies even the most exacting merchandising policy executive.

It's possible to research any advertising campaign to death. It's possible to be so exact that an advertiser may forget that an advertisement may be heard or read and have no buying impact. To buy by the point is good. It can be stretched into obscure meaning. It's also possible to have it cost a great deal. Mystery programs are low in their cost-per-rating-point. There's some question whether a mystery program point is as good, for instance, as a Fibber McGee and Molly rated-point. There's some question whether a point delivered by a Bob Hope can do the job for duPont of the fewer points delivered by Cavalcade of America.

During the next few years a number of programs will be bought with special agreements which will increase the earnings of either the owner of the package (show), or the star and cast, or both. It makes good sense, in most cases, to recompense talent for the job it does. It's possible to have the highest rated program on the air at the time the program is aired and still be broadcasting over the lowest rated network or station. Talent does that.

Broadcast advertising isn't machine produced. A slide rule can tell the advertiser just so much. The rest is up to his creative stuff, his agency, and the brains they both hire.

Low-priced points can be expensive. High-priced points can do a great job ... witness Texaco's ten-year sponsorship of the Metropolitan Opera broadcasts.

---

**KTUL**

**The TOP BRAND in a specific $870,000,000 Oklahoma Market**

**TOP POPULATION** 984,500
**TOP RADIO HOMES** 242,044

**RETAIL SALES** $682,310,000
**FOOD SALES** 156,427,000
**DRUG SALES** 24,420,000
**FARM INCOME** 199,710,000

Estimates from SRDS Consumer Markets, 1949-50

**KTUL** TULSA'S EXCLUSIVE RADIO CENTER

AVERY-KNODEL, INC.
Radio Station Representatives

JOHN ESAU, Vice Pres. & Gen. Mgr.

Affiliated with KOMA - Oklahoma City, Oklahoma

---

Top Hooperatings
Share of Audience
Aug.-Sept. 1949
MORNING 42.0
AFTERNOON 36.8
EVENING 27.4

First By Far

**WFBL**
SYRACUSE, N.Y.
Represented by FREE & PETERS, INC.
CRANBERRIES

(Continued from page 48)

results, in an early estimate, on a lower
cost-per-return basis (about 13c-22c)
than any other medium.

Since the ad budget is not king-
sized, and since its sales force is lim-
ited, the association has been making
a series of recent tie-in ads with other
food companies. ACE has tied-in to
the advertising of food giants like
Pillsbury (a cranberry-raisin pie, made
with Eatmor cranberries and Pillsbury
pie crust mix) and Swift & Co. (a
Christmas dinner, made with Swift
ham and Eatmor cranberry sauce) in
national media, and has received some
cross-plugging in their air advertising.
The results so far have been good, and
the general effect is to enlarge (with-
out much cost to ACE) the ad cam-
paigns for Eatmor, as well as to aug-
ment the ACE sales force.

When the average American family
sits down to a Thanksgiving dinner,
sometime this week, the chances are
much better-than-even that the festive
bird will be graced by Eatmor cran-
berries.

An increasing share of the credit for
this scene goes to hard-hitting, well-
planned seasonal air advertising. ***

CHEVY TV

(Continued from page 46)

Where Chevrolet's expenditures for
broadcast advertising (it was mostly
radio) declined steadily over the
1930's and early 1940's, its TV expen-
ditures have made strong, steady, up-
ward progress.

Chevrolet did not become the na-
tion's fastest-selling car by accident.
Besides having a good product and a
sound knowledge of marketing and
selling autos, Chevrolet has found that
it has had to pioneer in advertising,
thus racking up an impressive list of
"firsts" both for itself and for its ad
agency.

When the gleaming 1950 Chevrolets
begin to roll soon down the assembly
lines at the Chevrolet plants, they will
be backed by one of the most exten-
sive advertising campaigns of all time
for an auto firm.

... and one of the major selling ef-
forts will be on the visual air.

Chevrolet intends to keep its posi-
tion as the industry leader. TV will
help keep it there. ***

21 NOVEMBER 1949
MR. SPONSOR ASKS

(Continued from page 39)

up, and in many cases, it's physically impossible.

Everywhere is heard the familiar cry, "If only we had more time."

Well, why not?

Certainly all talent—the creative staff, the performers, the technicians, would openly welcome it and the results would be happier for everyone, including the audience.

Remember, too, the home viewer continues to get more critical, more selective.

The competition for his leisure hours is keen. No longer is the novelty factor of TV, in and of itself, sufficient to distract him from manifold other interests such as the radio, the new book or magazine, the social gathering or the neighborhood double feature.

To face this array of diversions TV has got to be good. And to be good—really good—takes more time than most shows are accorded today.

Let's not delude ourselves—John Q. Public doesn't give a damn why the program doesn't measure up, he's only interested in the end result being to his liking.

If he's sampled your TV wares and found them wanting, the silence of advertising impact will be deafening.

Conversely, if he likes the show you've had proper time to prepare, he'll make a date to meet you in your living room on your bi-monthly visit. Moreover, he will greet you eagerly and his gratitude should reflect in a healthy growing sales record.

And this, after all, is the bull's-eye for the properly aimed arrow of advertising impact.

WILLSON M. TUTTLE
V.p., Dir. of Radio, TV,
Ruthrauff & Ryan, Inc.,
New York

GILLETTE

(Continued from page 29)

the games at one of the city’s busiest intersections. Before the series the unit appeared at all sports events in its baseball decorations.

In addition to these and other stunts
designed to whip up talk about the sponsor, the series and the station. WIP found other ways than its own air promotion to keep hammering home the idea of hearing the games. Fifteen days prior to the opening game the WIP billboard in Camden, N. J., (traffic on Delaware River bridge leads directly into it) was painted to plug the series. WIP placed series pictures and stories in internal house organs of industries in the Philadelphia area reaching about 100,000 people.

The station also arranged to feed the games directly to loud speaker systems in area factories. They gave Mu- zak and Wired Music the games via direct lines. They carried the complete reports, including commercials, to about 150 public places where television was not shown.

Internal promotion was more than just routine. In an effort to help wives to at least tolerate male listening to the games (if not to join them), WIP made special pitches to women. On a Saturday morning gossip program colorful biographical notes and anecdotes of the players and game were woven into the usual format. Women's program director Mary Biddle talked about the game and interviewed wives of big league players on her daily morning program for several days before the series opened. Other personality programs plugged the series throughout the day.

For the special promotion period before and during the series, the promotion and program departments worked as a team in making as much program subject matters as possible reflect baseball and the world series in some manner. As teasers, highlights from each day's games were cut and played back on all-night disk jockey programs.

In the pre-Series buildup, local sportscasters all over the country played an important role in whetting desire to tune the actual games. These buildup broadcasts included dramatic flash-backs to spectacular plays and decisive moments in past World Series; human interest stories about the players on prospective pennant winning teams, interviews with oldtimers who played with championship teams of yesterday; analyses of contending teams, etc.

Gillette had thirty thousand window displays made up, twenty thousand of which they had installed at their own
The accent is on TIMELINESS in all of KQV's programming. We've scooped the town so often that most listeners automatically tune to KQV when anything big breaks. Ask Weed & Company about this plus on Pittsburgh's Aggressive Station.

KQV
MBS — 5,000 Watts — 1410

expanses. Remaining ten thousand were installed by large chain and syndicate stores. The World Series naturally gets more promotional and merchandising help than any of the other sports attraction.

Immediately after the World Series merchandising deal has been decided on, meetings are held for division and district managers and salesmen. These usually last three days and all plans in connection with the series are carefully rehearsed.

Original rights to the series were signed by Commissioner K. M. Landis in 1939 with Gillette president J. P. Spang, Jr., and A. Craig Smith, vice president in charge of advertising. The 1949 series was the eleventh sponsored on radio and the third on television (sponsorship on the first on television was shared with Ford).

It is sponsorship of events like the World Series, according to Gillette and its agency, that has kept the company up among the big profit-makers. Gillette doesn't make cooperative allowances for advertising. Of the great diversity of outlets that carry the line, few individually account for enough business in the territory to justify advertising allowances.

The company carries its own advertising burden. But it sponsors a type of show that is easier, perhaps, than any other to promote, and which makes point-of-sale product promotion possible beyond any other type of broadcast.

BOXTOPS
(Continued from page 23)
easily described. It can't be too complicated. If it is something practical, it's advantages should be clearly stressed. Nevertheless, an item’s being useful doesn’t necessarily mean it can't be given a touch of glamour (always a help). Even so prosaic a utensil as a table knife isn’t hopeless. Glamor-expert Jones gave one a “gleaming plastic” handle (note the kinship to the gleaming plastic dome of the child’s ring referred to earlier); it was beautiful enough to be used on the dining table, etc.

Although far and away the most spectacular, the women’s daytime serials (soap operas) are by no means the only kind of programs on which premium offers can be put over. It's true
### Contests and Offers

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>PROGRAM</th>
<th>TIME</th>
<th>OFFER</th>
<th>TERMS</th>
<th>OUTLET</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANIMAL FOUNDATION INC</td>
<td>Hunt Club Dog Food</td>
<td>Confidential Closeups</td>
<td>Saturday 5:45 pm</td>
<td>Folder of feeding facts for dogs.</td>
<td>Send name and address to program.</td>
<td>NBC</td>
</tr>
<tr>
<td>BRISTOL-MYERS CO</td>
<td>Sal Hepatica, Ipana Tooth Paste</td>
<td>Mr. District Attorney</td>
<td>Wednesday 9-9:30 pm</td>
<td>Booklet entitled &quot;The Miracle of America.&quot;</td>
<td>Send name and address to program.</td>
<td>NBC</td>
</tr>
<tr>
<td>BUCHANAN'S APPLIANCE STORE</td>
<td>Home Appliances</td>
<td>Name It And Win</td>
<td>MTWTF 3:00-1 45 pm</td>
<td>$50 credit on merchandise which must be used within one week. First three winners using credit get bonus of 50-piece dinner ware set.</td>
<td>Listener must call the store while program is on and name the record played.</td>
<td>KSVC Richfield, Utah</td>
</tr>
<tr>
<td>CHEEBROUGH MFG CO</td>
<td>Vaseline Cream Hair Tonic</td>
<td>Greatest Fights of the Century</td>
<td>Friday 10:45-11 pm</td>
<td>Schedule of fights to be presented in future programs.</td>
<td>Send name and address to sponsor, N. Y.</td>
<td>NBC-TV</td>
</tr>
<tr>
<td>CHRYSLER CORP</td>
<td>Plymouth De Soto</td>
<td>Hit The Jackpot</td>
<td>Tuesday 10-10:30 pm</td>
<td>Chance to hit the jackpot via telephone.</td>
<td>Send postcard with name and address to program, N. Y.</td>
<td>CBS</td>
</tr>
<tr>
<td>ENZO JEL CO</td>
<td>Gelatin</td>
<td>Musical Spot</td>
<td>MTWTF</td>
<td>Refrigerator thermometer</td>
<td>Send 25c and three boxtops to station.</td>
<td>WHBL Sheboygan, Wis.</td>
</tr>
<tr>
<td>GREYSTONE PRESS</td>
<td>Popular Mechanics Fixit Book</td>
<td>Mr. Fixit</td>
<td>Sunday 12-12:15 pm</td>
<td>Popular Mechanics Fixit Book of Home Repair and Improvements.</td>
<td>Book may be kept for one week free and then returned; if desired permanently, pay $3.98, plus shipping charges, in three monthly installments. Send name and address to program.</td>
<td>NBC</td>
</tr>
<tr>
<td>HUTTON-FUFTY AUTOMOBILE CLUB</td>
<td>Dodge-Plymouth</td>
<td>One For the Money</td>
<td>MTW 6-45-7 pm</td>
<td>Cumulative daily cash prize; weekly $25 Jackpot.</td>
<td>Listener must send name and address to program to be eligible for calls.</td>
<td>KIHO Sioux Falls, S. D.</td>
</tr>
<tr>
<td>NORTON'S BAKERY</td>
<td>Baked Goods</td>
<td>You Take the Cake</td>
<td>MTW 9:29-9:30 am</td>
<td>A cake.</td>
<td>Listener whose name is mentioned on program must telephone before end of program.</td>
<td>KBMW Wahpeton, N. D.</td>
</tr>
<tr>
<td>PET MILK CO</td>
<td>Pet Milk</td>
<td>Pet Milk Show</td>
<td>Sunday 10-10:11 pm</td>
<td>Pet Milk can opener and cover for either tall or small cans.</td>
<td>Send name, address, and word &quot;sponsor&quot; on label from the can size you use to sponsor. St. Louis.</td>
<td>NBC</td>
</tr>
<tr>
<td>PROCTER &amp; GAMBLE</td>
<td>Crisco</td>
<td>Road of Life</td>
<td>MTWTF 3:15-3:30 pm</td>
<td>Cookbook.</td>
<td>Send 10c and special certificate on label of 3-lb. can of Crisco to address on certificate.</td>
<td>NBC</td>
</tr>
<tr>
<td>QUAKER CO</td>
<td>Full-O-Pep Feeds</td>
<td>Man On the Farm</td>
<td>Saturday 11-12:30 pm</td>
<td>Trip to Chicago via TWA.</td>
<td>Write a letter of 100 words or less why you want to attend the broadcast, to program, Chicago.</td>
<td>MBS</td>
</tr>
</tbody>
</table>
that this type of show often permits
the introduction of the premium as
part of the story, or at least to have the
advantage of association with the char-
acters even if not made a part of the
script. During the course of an offer
most or all of the commercial time is
devoted to the premium itself.

News shows, women's participation,
and other programs beamed at the
housewife are successfully used for
premium offers. Women commentators
who do their own commercials may do
a lot for a premium by a personal
recommendation—much depends upon
the item. In some cases the woman
hasn't the necessary conviction
and enthusiasm to put over what to her
is a mere premium (she's used to sell-
ing products). One minute announce-
ments are seldom sufficient to put over
a premium offer.

Premium advertisers consider their
returns on radio and other offers in
the category of a military secret, al-
though many old figures are released
the trade from time to time. This
is the phase most publicized. It's not
actually the most important. Not how
many boxtops and coins, but the cost
of getting them is important. Getting
returns may mean acquiring new cus-
tomers or simply "strengthening the
faith" of old ones.

There are, in fact, numerous impor-
tant objectives for which premiums are
commonly utilized. No one promotion
can be accurately judged as to "suc-
cess" or "failure" without knowledge
of what the advertiser set out to ac-
complish. A premium should be tailor-
made for the individual advertiser. Se-
lection of premiums and plans for the
campaign are specialized problems, and
organizations exist which devote them-
selves to nothing else. The leading
trade publication of this business is
Premium Practice.

Should premiums be pre-tested?
Many big users (General Mills and
General Foods among them) do pre-
test their items among children on
playgrounds, on housewives in door-to-
door surveys, or in test markets via
spot radio. Some independent research
people insist that the 50 to 100 people
to which such tests are frequently lim-
ited aren't enough to yield the right
information.

On the other hand, certain agency
and advertiser premium people don't
think such tests can be very helpful.
One reason given is that the test condi-
tions don't take into account the pow-
er of the commercial to sell the premi-
un. Another is that there is too great
a time lag between testing and getting
the offer underway. This latter think-
ing can best be understood when it is
recognized that an advertiser with a
"hot" premium is mortally afraid that
somebody will beat him to the punch
with a similar item, thus taking the
edge off his own.

Still another reason is the difficulty
of obtaining enough of a contemplated
item without prohibitive expense. Pre-
view photographs haven't proved too
satisfactory. C. M. Philpott, vice
president in charge of advertising for
Ral-
sion Purina Co., St. Louis, is said to
feel that luck and appraisal—executive
intuition, some call it—is about the
most satisfactory approach.

It has been asked frequently wheth-
er there isn't a saturation point for ju-
evile rings, earrings, brooches, and
kitchen utensils for adults. Apparently
not. There are several reasons for this.
One of the most important is that even
the same radio program reaches a con-
stantly changing audience. This is true
of even the most loyal class of listeners—the devotees of the soap opera. A special study last year by A. C. Nielsen Co. revealed that during September-October two P&G shows (Pepper Young’s Family and Right to Happiness) each played to 37% new homes not reached in the same period the previous year.

FACTS
(Continued from page 31)

cient buying of radio and television time. An advertiser wants to know just what area and how many homes he can reach for the money he spends.”

Supplementing this basic information (Point 2) “the advertiser needs to have market data on the areas covered by his stations.” But “this he can obtain from many sources, including his own sales staff, government statistics, the stations themselves, local civic organizations, and independent research companies.”

The advertisers went into considerable detail on their need for data on “program audience for individual stations and networks” (Point 3). They referred here to studies of the “Hooper or Nielsen type.” Such data show “the actual average ‘delivered’ audience and/or share of audience for stations of networks . . . for various programs and program types.

This “delivered” audience should be shown for six, 15 and 30 minutes, day and night, and for programs. Its composition should be available by period of time position, by sex, age and income, and programs. (Italics are ANA’s.)

Turnover factor should be reported by programs, to indicate audience turnover and cumulative audiences.”

The ANA members would like to know “audience preference for programs and program types by sex, geographical location, city size group, age and income, including audience reactions.”

Fortunately for stations, these data, the resolution said, are “now furnished by Hooper, Nielsen and others.” Among other reasons, such facts would provide advertisers with “an approximation of the actual (and/or potential) audience to his spot announcements based on the adjacent ratings.”

Stations and networks, however, the ANA explained (Point 4) should provide such information on a station’s physical characteristics as: Daytime and nighttime power in watts; frequency; directional pattern, by county for day and night. (“The field intensity of a station,” the resolution said, “can be verified by outside engineering checks.”)

Also: “Clarity of the signal, by county for day and night. (Mutual Broadcasting System has compiled this type of data.)”

The final factor under Point 4 is relative strength of stations inside and outside a city.

The ANA said that “in most cases” stations provide these facts. Such information can help advertisers to “determine the relative position of small, medium and large stations.”

Under “other product information” sought (Point 5) the group mentioned: “Sponsor identification; family use, pantry count, product inventory, or other research data which indicate program sales power or product use pattern.”

Notes
FROM C.K.A.C. LAND

butter.

This is a success story — about

A short while ago, Mont St.

Hilaire Dairy was distributing

about 4,500 pounds of butter

per week through its retailers.

This past summer—at a time

when some sponsors go off the

air—the Dairy decided to tell

its story on CKAC. The result?

In less than three months —

using only a quarter hour a

week—sales had soared to 12,-

000 pounds. As Mr. Gaborry

of Mont St. Hilaire Dairy puts

it—“Les chiffres disent mieux

que les ecrits” — the figures

speak for themselves.

Yes, more and more sponsors

are discovering what a powerful

influence CKAC exerts in

Quebec, a billion dollar market

where CKAC reaches more

than 70 out of 100 families.

It’s no wonder that CKAC gets

results—at a very modest cost

per listener.

CBS Outlet in Montreal

Key Station of the

TRANS-QUEBEC radio group

CKAC

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

Adam J. Young Jr. - New York, Chicago

William Wright - Toronto
Ask your national representative

You’re on the verge of a decision, and a problem. What trade papers to pick for your station promotion?

It’s no problem to kiss off, for your choice can have a telling effect on your national spot income. But where to get the facts? The answer is simple.

Ask your national representative.

He knows. His salesmen get around.

They learn which trade papers are appreciated, read and discussed by buyers of broadcast time.

His is an expert opinion. Don’t overlook your national representative.
The resolution urged that this information “in most cases be reported as frequently as possible and with as short a delay between collection and reporting to advertisers as is commensurate with reasonable and economic costs.” Program audience reporting “should be handled with an absolute practical minimum of delay. On the other hand, station coverage information does not vary (except in the case of television stations at present) from month to month.

“Hence, an annual or biannual survey in this case may prove to be adequate. In cities where television is growing rapidly, more frequent reporting will be necessary.” * * *

TIMEBUYERS

(Continued from page 56)

to a minimum their share in the timebuyer’s telephoning and letter-writing in a search for such basic information as talent costs, proof of listenership, market areas.

They give figures on every program they are trying to sell. The “prices on request” come-on is one of the banes of a timebuyer’s existence because it starts off a train of events which are often exasperating, time-consuming and fruitless. Everybody gets excited, with curiosity and high hopes of landing a new account mounting in direct . . . and, often, unfounded . . . proportion. The hopes, and subsequent disappointment, wouldn’t have gone up in the first place if the information was given, when the figures finally obtained are obviously too stiff for the client the timebuyer had in mind. Neither would the telephone bills on both ends. Nor would the timebuyer be given the added burden of protecting the potential sponsor by not revealing his identity. Being cagey is a wearing job which sometimes results in the end of happy, straight-from-the-shoulder relationships.

They do not take things for granted. They may look forward to the renewal of a perennial program, but they don’t treat it as a foregone conclusion. Rather, like a new account, which rates the same amount of promotional effort accorded a newcomer to the market area. These include a watchful eye, regular off-the-air recordings for constructive criticism and suggested improvements where the review indicates they are needed.

***
Freedom of radio, too

In the Department of Justice's antitrust action against the Lorain Journal, for refusing to carry advertising of firms which advertise in the Lorain Sunday News and on WEOL and WEOL-FM in nearby Elyria, the Federal Court in Cleveland must weigh restraint of trade against freedom of the press, and radio.

Without considering the merits of the Government's case on "restraint," (and in this instance its merit seems considerable) the fact remains that freedom of the press is guaranteed under the first amendment to the Constitution.

Broadcasting did not start to become a major factor in informing the people of this country until 130 years after this amendment was ratified. But along with printed media, it has the rights and responsibilities of freedom.

Without endorsing the action of the Lorain Journal's publisher, SPONSOR agrees with American Newspaper Publishers Association, which has pointed out:

"If the plaintiff prevails in its motion, then for the first time in our history the press of this country will be subject to an order requiring it to give free access to its columns to anyone who demands the same."

Leading broadcasters have taken a similar stand. In a recent staff memorandum, William Quarton of WMT, Cedar Rapids, Iowa (an NAB director and member of CBS Affiliates' Advisory Board), emphasized:

"If the courts rule that a newspaper must print any advertising that comes within the law, then the press becomes a common carrier, subject to regulation like any utility or railroad."

And if that should happen, bureaucrats would determine what we may read, and hear, and think.

The Sears story

Why aren't top officials at Sears, Roebuck stronger for radio?

Why should an advertising medium that has proved itself eminently successful in selling rural, small town, and urban audiences be relegated to an inferior role by an organization that specializes in these very customers, and which spends $35,000,000 in other media annually to attract them?

Are Sears executives at Chicago headquarters aware of the rich part Sears has played in radio's history?

The writer of this editorial has been baffled by the company's recent antipathy to radio. He has reluctantly come to the conclusion that new people in the Sears hierarchy, schooled in the black-and-white advertising tradition, have not been sold on the exceptional abilities of radio.

BAB is taking steps to rectify this—and their case is impressive. Scores within the broadcast industry can amplify it with personal knowledge of the Sears radio record.

For example, do the men who guide Sears' advertising destinies know that Sears originally owned WLS, Chicago, and that the call letters themselves stand for, "World's Largest Store?"

Do they know that WLS, a part-time station, has for nearly 20 years annually received more than 1,000,000 letters from listeners?

Do they know that Gene Autry climbed to fame via Sears' sponsorship? For years his 15-minute program was heard by midwest audiences six mornings a week.

Do they know that some of the greatest town and farm program specialists in the nation started their radio careers with Sears?

Do they know the results that radio has achieved for numerous Sears outlets, or how welcome a more enthusiastic headquarters interest would be to many district and local managers?

We recommend to Sears' officials that they investigate what radio has done for them and for others, and what it can do. To sellers of broadcast advertising we urge that they sell their merits, for if Sears executives are not sold on radio it's because they have not been adequately conditioned to appreciate radio. The initiative must always rest with the seller.

Radio is a natural for Sears. It's up to broadcast sellers to explain why.

Applause

Radio While You Ride

Somewhat restrained praise is due the Washington Daily News, a Scripps-Howard newspaper, for refusing to join the chorus of other newspapers in damming transit radio in buses and trolley-cars.

Recently the Public Utilities Commission in Washington has been holding hearings to learn what the public thinks about the matter.

Capital Transit Company and WWDC-FM had already found, in a personal-interview study by Edward G. Doody & Company, that "eight out of ten riders find their rides 'more enjoyable' with radio."

The Daily News didn't come right out and say that transit radio was the very thing Washingtonians needed. But it did say, editorially:

"Thousands of bus and street-car passengers buy our paper to read (while they ride). Radio broadcasts and plugs interfere and compete with readers of printed news and ads, . . . Therefore, insofar as it affects us, we're against it.

"But the general public is larger than the total News readership, and what the general public wants should prevail.

"If the general public's taste has sunk so low that it really wants to torture itself with stupid, canned jive and vulgar commercials, why it's a free country . . . ."

SPONSOR wonders whether the quality of entertainment and information obtained by riders over WWDC-FM is lower than that provided by the News, but we're glad to know that the public still may choose.
KMBC-KFRM SERVES 3,970,100* AREA RESIDENTS

Satisfied Sponsors Are Renewing "The KMBC-KFRM Team" Features

Best proof of any broadcaster’s effectiveness in the market served is renewal of contracts by sponsors who are pleased with the results of their program.

The KMBC-KFRM Team, serving Kansas City’s vast Primary Trade area, has had numerous renewals by satisfied sponsors since KFRM went on the air December 7, 1947. Among these enthusiastic users of “The Team” are advertisers that sponsor several types of programs.

Farm Director Phil Evans presents the Grain, Produce and Poultry markets each weekday at 12:50 p.m., sponsored by Peppard Seed Company. Peppard has again renewed this important daily trade area program, this time for another year!

Western Mercantile Company recently renewed for a second year their Livestock Marketcasts with Bob Riley. Of vital importance to growers, feeders and all involved in livestock marketing, these Marketcasts are presented each weekday at 12:30 p.m. direct from the Kansas City Stockyards.

Brush Creek Follies, the Heart of America’s biggest radio-stage hit, on the air for an hour and a quarter every Saturday night on KMBC (Sunday afternoons on KFRM) is a sell-out to advertisers and to the thousands who attend the show every Saturday night! Summer sponsors of The Follies included Franklin Ice Cream Company, Richmade Margarine and Rodeo Meat products. Newcomers to Brush Creek Follies are Spear Brand Feeds and Butter Nut Coffee, who snapped up the two remaining quarter hours of this great hit show!

General Electric Radio Dealers will again sponsor Sam Molen’s play-by-play description of eleven “Big 7” Highlight Football games on The KMBC-KFRM Team this fall.

With the KMBC-KFRM Team’s complete, economical and effective coverage of the vast Kansas City Primary Trade area, plus top listener preference, and with satisfied sponsors renewing “Team” features, it’s no wonder we’re proud of the fact that The Team’s audience in Kansas City’s Primary Trade area is outstandingly first!

OVER A MILLION RADIO FAMILIES IN “TEAM” PRIMARY COVERAGE AREA

In serving Kansas City’s vast Primary Trade territory, The KMBC-KFRM Team provides a clear, strong signal to over Four Million potential listeners! Latest population figures reveal 3,970,100* people living within the Primary (half-millivolt) coverage area of The Team. An estimated Quarter-Million people outside the half-millivolt area can also hear KMBC or KFRM clearly!

The KMBC-KFRM Team transmitting stations were specially designed to provide radio service throughout Kansas City’s Primary Trade area, including western Missouri, all of Kansas, and portions of the adjoining states of Oklahoma, Texas, Colorado, Nebraska, and Iowa.

These same population figures show that there are 1,150,740* radio families within the Team’s half-millivolt coverage area, living in 262 counties in the states named above.

In providing radio service direct from Kansas City, The Team reaches the $4,739,317,000 area market, which for years has regarded Kansas City as its trade capital. This much needed radio broadcasting service provided by “The Team” includes livestock and grain reports, plus other informational farm features, newscasts, women’s programs, also weather broadcasts, as well as outstanding educational and entertainment features.

As an advertiser you’re interested in this rich agricultural Heart of America. To get the most effective, complete and economical coverage, plus top listener affection, choose The KMBC-KFRM Team!

Some interesting excerpts from a Sept. 26 editorial in the "Des Moines Register" about THE KRNT OPERATION:

There is no city of comparable size in the country, as far as we know, that provides such diversified entertainment as the KRNT THEATER makes possible. "The new managers (Cowles Broadcasting Co.) obviously thought of it not as a local theater but as an 'all-Iowa theater.""

"Well over half of its 4,000-plus capacity is taken up consistently by patrons from outside Polk county."

"It is the cultural and entertainment field that gives the KRNT THEATER its real glamor and familiarity among Iowa people."

"The nation's first-rank stars and showmen put Des Moines on the road list early and almost invariably."

"We think the folks who are running this 'show-place of Iowa' are doing a good and useful job."

The station with the fabulous personalities and the astronomical Hoopers.
Advertisers are rediscovering spot—p. 24

Radio mail order items are varied today—p. 19

RECEIVED
DEC 22 1949
NBC GENERAL LIBRARY

SPONSOR
For buyers of broadcast advertising

Growth of spot
page 24

Daytime radio
page 26

Money in matzos
page 28

Mail order on the air
page 19

Video premiums
page 32

Public service
page 28

TV Results
page 34

Mr. Sponsor: H. J. Deines
page 10

Mr. Sponsor Asks
page 38

P.S.
page 11

New & Renew
page 13

Compara-graph
page 47

Sponsor Speaks
page 62

Applause
page 62
In 1948 Havens & Martin dedicated Television Station WTVR to the people of Virginia.

How well it's appreciated is expressed by the fact that today about one in every nine homes in the metropolitan Richmond area is TV-equipped. Yet as Christmas 1949 rolls around, WTVR, now nearly two years old, is still the only TV station operating in Virginia.

Nearly 25 years ago WMBG took the air as a pioneer radio station. Its record is studded with firsts.

In this postwar era WCOD, the FM outlet, was added to the Havens & Martin group to provide Virginia's only complete broadcast advertising service.

Linked with NBC through the years, these First Stations of Virginia have captured the fond loyalty of a people who fully appreciate pioneering and public service.

The image contains a diagram illustrating the relationship between WMBG AM, WTVR TV, and WCOD FM, labeled as the First Stations of Virginia. The caption reads: "First Stations of Virginia: Havens and Martin Stations, Richmond 20, Va. John Blair & Company, National Representatives Affiliates of National Broadcasting Company."
December

Radio

Meanwhile,

elsewhere.

$9

March

S.

No.

climax.

-SR-

Md.

see

second

O.

TS...SPONSOR REPORTS...

SPONSOR REPORT

5 December 1949

Nets to hypo
daylight listening

Daytime inroads of independent stations, squawks by affiliates, and desire for self-preservation are motivating factors in concentration that net executives will shortly make on improved daytime programming. Desire by important advertisers for better daytime vehicles also significant (see page 26).

-SR-

All-Radio

Presentation

gets big sendoff

When radio's $125,000 film is premiered early in February the industry will give it a rousing welcome. Initial showing will be at New York's Waldorf-Astoria before governmental, advertising, and industry notables. Advance reports indicate that 40-minute picture, sparked by Macy's Vic Ratner, will surpass expectations of most optimistic rooters.

-SR-

Canadian private

broadcasters protest

Long-time fight by Canadian independents to free themselves from control and regulation by their competitor, the nationally-owned Canadian Broadcasting Corporation, is reaching a climax. Briefs are being submitted by stations to the influential Royal Commission on National Development in the Arts, Letters, and Sciences. Canadian governmental figures are studying proposals to make CBC non-commercial.

-SR-

Radio industry

looks for big 1950

Thrown off its stride most of 1949 by net program shifts and TV confusion, radio advertising looms strong next year. Many advertisers who wanted to wait and see during most of 1949 are ready to go ahead in 1950 (see page 24).

-SR-

Three groups act

on BMB successor

Following action of NAB board recommending dissolution of present BMB and establishment of corporation to replace it (SR, 21 November) BMB's directors passed resolution urging need for continuing audience measurement studies. Resolution also empowers BMB officers to "continue present organization and provide for its dissolution by 1 July, 1950," providing steps are taken meanwhile for servicing bureau's first and second studies and for discharging its liabilities.

-SR-

TV time volume

may hit $30,000,000

Television time sales in 1949 may total $30,000,000, or three times $10,000,000 volume of 1948, Joseph B. Elliott of RCA Victor has predicted. . .Radio Manufacturers Assn. estimates 3,750,000 TV sets will be made in 1950 as compared with 2,300,000 this year. October TV set production reached record 304,773, or about 80,000 more than 224,532 produced in September. . .Meanwhile, AM set output also expanded — from 461,532 to 587,267.

Jess Willard joins WGAC, Augusta, Ga.
A. D. (Jess) Willard, formerly executive vice-president of NAB, has become president and g.m. of WGAC, 5,000-watt ABC affiliate in Augusta, Ga.

NAB simplifies committee setup
NAB has reduced number of standing committees to nine, but "broadened their effective operation." Committees, with total of 53 members, now are: Assn. of Women Broadcasters, BAB, employer-employee relations, engineering, FM, government relations, radio, TV, and unaffiliated stations.

Emerson introduces low-price FM set
Charge of FM broadcasters that manufacturers have failed to meet public demand for FM receivers is met by Emerson Radio with FM-only set, retailing for $29.95. Now in volume production, new set will get heavy promotion. . .WDET-FM, Detroit, issues detailed news release headlined: "Why don't all major Detroit newspapers print FM schedules?"

International Harvester Refrigerators use novel pitch
International Harvester Refrigerators, through Dynamic Electronic Stores, New York, introduced a new twist in radio sale of home appliances 3 December. Plan involves use of WMCA, New York, with 14 half-hour programs weekly; listener phone inquiries to station; and fast home followup by salesmen carrying silver service valued at $118.50 as premium with purchase of $189.50 refrigerator. Sternfield, Goldley Inc., New York, handles the account.

Advertised brands gain, says Nielsen
"Increased consumer preference for major brands" was cited by A. C. Nielsen before Grocery Manufacturers of America. For seven food commodities, he showed, two top brands increased their share-of-market from 37.2 to 40.4% between 1940 and 1949. . .Although TV reduced radio listenership 5% in metropolitan areas in first four months of 1949 vs. parallel period of 1948, Nielsen said, radio listenership rose 4% in medium cities and 2% in small cities and rural areas.

Du Mont TV affiliates get two daytime hours
To stimulate daytime TV, WABD, New York, key tone of Du Mont TV net, is offering its 50 affiliates two hours of live programing from 2:30 to 4:30 p.m., EST, starting Monday, 5 December. WABD reports success of own daytime programing for past year. Among affiliates signed for service are WTVN, Columbus; WXEL, Cleveland; WJHK, Detroit; WSPD, Toledo; WHIO, Dayton; WJAC, Johnstown, Pa., and Du Mont's own WABD; WTTG, Washington, and WDTV, Pittsburgh. Programs will provide spots for selling to local sponsors.

—please turn to page 36—
Represented by Edward Petry & Company, Inc.
### FEATURES

<table>
<thead>
<tr>
<th>Sponsor Reports</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>40 West 52</td>
<td>5</td>
</tr>
<tr>
<td>On the Hill</td>
<td>8</td>
</tr>
<tr>
<td>Mr. Sponsor: Harry J. Deines</td>
<td>10</td>
</tr>
<tr>
<td>P.S.</td>
<td>11</td>
</tr>
<tr>
<td>New and Renew</td>
<td>13</td>
</tr>
<tr>
<td>TV Results</td>
<td>34</td>
</tr>
<tr>
<td>Mr. Sponsor Asks</td>
<td>38</td>
</tr>
<tr>
<td>4-Network Comparagraph</td>
<td>47</td>
</tr>
<tr>
<td>Sponsor Speaks</td>
<td>62</td>
</tr>
<tr>
<td>Applause</td>
<td>62</td>
</tr>
</tbody>
</table>

### ARTICLES

<table>
<thead>
<tr>
<th>Mail order</th>
<th>It does a big business on radio, but “P.I.” and other factors are no unmixed blessing</th>
<th>19</th>
</tr>
</thead>
<tbody>
<tr>
<td>Money in Matzos</td>
<td>40% of Manischewitz budget stimulates sales of 70 products in kosher and non-kosher food markets via broadcasting</td>
<td>22</td>
</tr>
<tr>
<td>Spot is basic</td>
<td>Radio's market-by-market medium is up to $110,000,000 a year national volume</td>
<td>24</td>
</tr>
<tr>
<td>Daytime programs</td>
<td>Networks have a vital rebuilding job to do —little time in which to do it</td>
<td>26</td>
</tr>
<tr>
<td>Public service</td>
<td>Freedoms Foundation award proves that radio can forget “commercial” inferiority complex</td>
<td>28</td>
</tr>
<tr>
<td>Premiums on TV</td>
<td>Sponsors find small-fry go hook, line and sinker for offerings on video programs</td>
<td>32</td>
</tr>
</tbody>
</table>

### IN FUTURE ISSUES

<table>
<thead>
<tr>
<th>A radio ad manager?</th>
<th>What are the advantages of having your own radio specialist? A SPONSOR report to the sponsor</th>
<th>19 December</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singing Commercials</td>
<td>Is the trend increasing? Who uses them? What do they cost to produce?</td>
<td>19 December</td>
</tr>
<tr>
<td>Gillette TV</td>
<td>How the largest razor manufacturer fared with its 1949 World Series TV sponsorship</td>
<td>19 December</td>
</tr>
<tr>
<td>The Nabisco kid technique</td>
<td>&quot;Quick Arrow&quot; does a big job over Mutual. But Nabisco merchandising and promotion makes it bigger</td>
<td>19 December</td>
</tr>
</tbody>
</table>
Would it be possible to obtain several reprints of your article “City Hooperatings: their frailties and misuses?” This article appeared on page 26 of the August 29 issue of Sponsor. Several of our clients are unduly concerned with the Hooper rating system. We feel that with your article we can be of service not only to our clients but to the radio stations throughout this area.

L. George Geiger
Radio Director
Thurston Smith Jenkins
Flint, Michigan

* Some reprints of this Hooperating are still available on request.

FARM FACTS HANDBOOK

Congratulations on your “Farm Facts Handbook.” May we buy a dozen copies?

Wallace E. Stone
Commercial Manager
KILO, Grand Forks,
North Dakota

* Copies are available at $1.00 each; quantity rates on request.

TIMEBUYERS COMMENT

Everybody in the agency field must read Sponsor Magazine... because our sales people have had a great amount of comment on your recent articles relating to race programming and the “Forgotten 15 Million.”

Even on a recent visit to Chicago quite a few timebuyer friends and advertisers in the middle-west mentioned how much they were impressed by the two articles in Sponsor on the “Forgotten 15 Million.”

John E. Pearson
John E. Pearson Company
New York City

“READING VS. LISTENING”

We could make darn good use of 150 reprints of the sponsor article “Reading vs. Listening” based on the Lazarsfeld study.

Tony Moe
Sales Promotion Manager
WCCO, Minneapolis, Minn.

* The supply is running low, but we can still handle a few requests for “Reading vs. Listening” reprints.

With 24 years of successful radio Know-How behind us, we of KWKH “fly through the air with the greatest of ease”—get spectacular results in broadcasting to our Southern audience. Here’s the Hooper proof—our Share of Audience figures for Shreveport for Mar.-Apr. ’49:

**MORNINGS (Mon. thru Fri.)**

KWKH 39.6%
Next Station 23.3%

**AFTERNOONS (Mon. thru Fri.)**

KWKH 31.7%
Next Station 29.7%

**EVENINGS (Sun. thru Sat.)**

KWKH 42.5%
Next Station 28.9%

With 50,000 watts, CBS, and outstanding local programming, KWKH does just as impressive a job in the rural parts of this prosperous four-state area as in Shreveport. Write today for the complete facts.

The Branham Company, Representatives
Henry Clay, General Manager
FOR THAT MATTER, even the Pacific Coast is different from any other area in the United States. It's big, it's almost entirely covered with mountains up to 14,495 feet high, and its markets are far apart.

To cover this vast, rich area is a different coverage problem. The great distances, the mountains, the low ground conductivity make long-range broadcasting impractical...yet Don Lee is the only network that does not rely on long-range broadcasting.

Only Don Lee is especially designed for the Pacific Coast.

Only Don Lee offers coverage that gives each market a local network outlet of the proper size to completely cover that market for the least possible money expended.

Only with Don Lee can you tailor your network radio coverage to your distribution. You can buy all

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

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>
or part of Don Lee's 45 stations to match your distribution requirements, with no waste.

There are about 14 million people on the Pacific Coast. Only Don Lee sells them where they live—where they spend their 13½ billions per year, and Don Lee sells them from their own local network stations with all the local selling influence enjoyed by such a station.

If selling the Pacific Coast is your problem, remember coverage is different on the Pacific Coast. Use the only radio network especially designed for the Pacific Coast: DON LEE.

**Don Lee Stations on Parade: KXOB—STOCKTON, CALIFORNIA**

Within easy listening distance of KXOB's 1000 watts live 205,800 people who annually spend more than a quarter billion dollars in retail stores. When you buy the Don Lee network you get localized coverage "from within" this and 44 other important Pacific Coast markets. Only Don Lee offers this kind of selling impact—where the people live—where they spend their money.

**The Nation's Greatest Regional Network**

*Mutual DON LEE BROADCASTING SYSTEM*
Commerce Department sees improvement in business

The Commerce Department not only reports that business was surprisingly good during the recent "strike" period, but probably it will be better. Among stimulants are a backlog of orders for steel, aluminum and coal, which will take months to fill, and Government spending this year at a $27 billion level, the highest of the last three years. After a two-month decline, Business Week's index has turned sharply upward.

Third-quarter profits declined nearly 16%

But Wall Street Journal has found in analysis of 570 companies that net profits for the quarter ended 30 September were 15.8% below the level of the third quarter of 1948. Among 24 industry classifications, gains from a year ago were made only in six: aircraft manufacturing and supplies, airlines, automobiles and equipment, chemicals, drugs, foods, and utilities. Coal and textile industries showed the sharpest declines. Continued strength of such big advertisers as automobiles, foods and drugs, however, has helped to maintain overall advertising volume.

Candy manufacturers could advertise more

The Commerce Department estimates that per capita candy consumption this year will be 16.7 pounds as compared with 18.2 pounds in 1948. The candy industry has never been able to dispel the idea that candy is fattening, and the fact that the Council on Candy recently discontinued its advertising campaigns hasn't helped. Among the relatively few candy makers on the air today are M&M, Mars, Peter Paul and Williamson.

"Big Three" do smaller part of food volume

The three largest food chains—A&P, Safeway and Kroger—today have a 7% smaller share of total food business than they had in 1939, while regional and smaller chains have increased their proportion 17%, Lansing P. Shield of the Grand Union chain told Grocery Manufacturers of America recently. He expected these trends to be "accelerated." . . . Meanwhile, U. S. News-World Report quotes Attorney General McGrath as saying that millions of housewives would benefit by lower prices, if the Government wins its anti-trust action against A&P.

NAB urges new treaty on channel allocations

NAB's board of directors has adopted a resolution urging "necessity of a new treaty" on broadcast channel allocations, and pointing out that the Cuban government has authorized radio operations which "severely damage the coverage" of United States stations . . . The North American Regional Broadcasting Agreement is now being discussed at a conference in Montreal.

Radio and film industries unite to fight censorship

Eric Johnston, president of the Motion Picture Assn., and Justin Miller, president of NAB, have appointed a joint committee to cooperate against all forms of censorship and in other fields of common interests. Broadcaster members are Gilmore N. Nunn of the Nunn Stations, Kentucky; Calvin J. Smith, KFAC, Los Angeles; Clair R. McCollough, WGAL, Lancaster, Pa.; Hugh B. Terry, KLZ, Denver, and Michael R. Hanna, WHCU, Ithaca, N. Y.

Truman would halt another coal strike

As this is written another coal strike in early December— as John L. Lewis has threatened—appears unlikely. President Truman would enjoin such a strike under the Taft-Hartley Law. This injunction would be effective for 30 days, or until late February. By that time, it is expected, depleted coal stocks would have been restored.

FCC asks field tests for color TV and UHF

FCC has asked CBS, RCA and Color Television, Inc., to distribute "a reasonable number of receivers both to technical and non-technical persons" for competitive field testing of their color TV systems. The tests will start soon, and are expected to be confined to New York, Washington, San Francisco and perhaps Philadelphia, where the three have set up color telecasting equipment . . . FCC also has asked all TV producers interested in UHF to start experimenting in the 470 to 890 megacycle range. Twenty-two new channels may thus be authorized.

Detroit will hold international fair

Governmental blessing is expected to be sought for the Detroit International Trade Fair, which has been scheduled for 30 June-15 July, 1951, on the 250th anniversary of the founding of Detroit. To allow more time for foreign exhibitors, the fair has been postponed from next summer. It will follow the Canadian International Trade Fair, which will close in early June, 1951.

DuPont claims aid to "little man"

The best opportunity for little business "lies in the horizons opened for them by big business," Crawford H. Greenewalt, president of the duPont company, told a House Judiciary subcommittee investigating the effects of "bigness" on business. In developing such products as nylon and cellophane, he said, duPont has helped little business to prosper. In 1950 duPont will spend $35,000,000 for research.
TV stole what PM audience from what AM?

In Boston's first year of TV, the evening share of audience for "FM, TV and all others" zoomed from 3.3% in 1948 to 18.3% in 1949. Mostly this is TV, of course, and obviously had to come from AM station evening audiences —

But what stations?

Again the answer is supplied by Hooper's May-September 1949 figures with the comparable report of 1948. All network-affiliated stations individually lost from 2% to 5.8%. And the total, interestingly enough, approximates the gain for "FM, TV and others."

On the other hand, one Boston station held its evening audience — and even gained listeners against TV competition. This independent station — the Herald-Traveler station WHDH — demonstrated the power of news-sports-music programming to complement video fare in the home.

Now with TV in the picture, Boston's fastest growing station continues to be your surest, best buy in Boston radio.

Here's what TV did to Boston Evening Radio Listening...

Network-affiliated stations lost as high as 30% of their evening audiences, according to these Hooper figures, in Boston's first full year of TV. And independent WHDH is the only station that gained! In Boston, look to WHDH to protect your radio position.

<table>
<thead>
<tr>
<th>Share of Audience May through September</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evening Sunday through Saturday 6:00 p.m.—10:30 p.m.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Network Stations</th>
<th>Homes Using Sets</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>WHDH</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1948</td>
<td>26.2</td>
<td>21.8</td>
<td>12.0</td>
<td>20.7</td>
<td>14.0</td>
</tr>
<tr>
<td></td>
<td>1949</td>
<td>25.0</td>
<td>16.0</td>
<td>9.4</td>
<td>18.7</td>
<td>9.8</td>
</tr>
<tr>
<td>Audience change</td>
<td>-5.8</td>
<td>-2.6</td>
<td>-2.0</td>
<td>-4.2</td>
<td>+0.4</td>
<td></td>
</tr>
</tbody>
</table>

Owned and operated by the Herald-Traveler

BOSTON • 50,000 WATTS

Represented Nationally by John Blair & Co.

5 DECEMBER 1949
for profitable selling

INVESTIGATE

WDEL
WDEL-TV
WILMINGTON
DELAWARE

WEST
EASTON
PENNSYLVANIA

WKBO
HARRISBURG
PENNSYLVANIA

WORK
YORK
PENNSYLVANIA

WRAW
READING
PENNSYLVANIA

WGAL
WGAL-TV
LANCASTER
PENNSYLVANIA

Harry J. Deines
Manager of advertising and sales promotion

For the first six months of 1949 Westinghouse Electric Corporation's gross sales have dropped more than $10,000,000. To shave the deficit the corporation is relying heavily on the effective planning of new promotions. This is the job of modest, gentle-looking Harry Deines, recently appointed boss of the firm's annual $20,000,000 advertising budget. For the past five years Deines competently handled the Westinghouse account for Fuller & Smith & Ross, the last three as vice-president of the agency. His superlative administrative ability and advertising skill pleased the Westinghouse hierarchy.

Much of the corporation's profits is garnered from the manufacture of huge pieces of complex electrical equipment. Westerner Deines is not awed by these complicated blueprints and technical terminology. In 1930 he received his engineering degree from the University of Colorado. Then he left his father's spacious, opulent ranch for a ground-floor position with the General Electric Company's electronics department. Fourteen years later he was Divisional Manager of Electronics. Deines had helped make FM radio production a GE first, and promoted the sale of experimental television equipment during the war. Organizations interested in buying the equipment, which was to be delivered after the war, paid for it with war bonds.

Of the estimated $2,000,000 spent annually for radio and television advertising, the lion's share of the budget goes for the firm's sponsorship of its hour-long video drama Studio One. Finding TV an important asset in hyping its sales of electrical appliances, the organization will continue to sponsor the program in 1950. Westinghouse—which owns four AM stations: KEX, Portland; WOWO, Fort Wayne; KYW, Philadelphia; and WBZ, Boston—was one of the first big outfits to recognize the value of radio as an advertising medium. From 1929-1931 the corporation sponsored a half-hour evening, variety-musical show over the NBC network. Westinghouse has continually used radio since then.

During the last five years, philosopher-poet Ted Malone has been the firm's top-sales producer on radio. Malone has been effectively reaching the company's best market—women.
New developments on SPONSOR stories

p.s. See: "The forgotten 15,000,000"
Issue: Port 1:10 October 1949, p. 24
Port 2:24 October 1949, p. 30
Subject: Reaching the Negro market

In selling to the Negro market radio station WWRL. Woodside, New York, has found that its programs must include more than the jive gibberish of a double-talking disk jockey spinning the weirdest records waxed by Negro artists. It requires no special type of programming. When the station used the famous Symphony Sid, master of the gib-words, to conduct its hour-long Afternoon Swing Session the average weekly mail pull was 700-1,000 letters.

When the program was rebuilt to give it greater all-around appeal, Sid was replaced by affable articulate Philip Gordon. In a short time the average weekly mail pull soared to 3,000-4,000 letters. The new program was reaching a larger segment of the more than 1,000,000 Negroes in New York City and national advertisers became interested. Two bought time: Quaker Oats Company and River Brand Rice Mills, Inc. (Carolina Rice). The show was expanded one hour and is now heard from 3:30-5:30 p.m.

In New York City, AM station WLIB is making a bid to tap the fertile Negro market with a three-hour-long morning program: House That Jack Built, 7-10 a.m., Monday-Sunday. The show, handled by veteran radio performer Hal Jackson, is one of the most diversified ever produced for this market. During the program Jackson will comment on sports, read newscasts, tell human interest stories, interview celebrities, play records; all slanted to reflect Negro life. If successful, it will dis- pel the misconception that Negro people are merely interested in jazz records and senseless palaver, and set the criterion for future programming.

p.s. See: "Sponsors demand TV ingenuity"
Issue: May 1948, p. 134
Subject: Theatre television

Radio Corporation of America has recently completed a system of theatre television which will be an important new advertising medium for sponsors. For advertisers whose best sales results can be secured by directing their campaigns at certain segments of the public, theatre TV offers an almost guaranteed selection of various types of audiences. During week day afternoons the nation’s theatres are populated by relaxing housewives. On weekend afternoons, movie houses are swamped by squealing kids. During all of the evenings of the week, advertisers can reach audiences largely composed of working men and women.

The new RCA system is divided into two basic and distinct sections: Instantaneous Projection System where the picture is projected directly on the screen; and the Kinescope-Photography System which is a method of recording TV shows. RCA is currently taking orders for this equipment and will cost an estimated $25,000.

To service the theatres that purchase any of the two sections, the National Broadcasting Company will arrange to transmit three types of program material: specially built shows requested by theatre owners; special events which are carried by NBC but not usually sponsored, such as the Presidential inauguration; and sponsored programs which can be cleared for theatre video.

---

Satin slippers and plunging necklines—ten gallon hats and cowboy boots. College grad at the debutante Ball—ranch hand and the village belle. Whatever our choice, whatever our fate, we’re more alike than we think. That’s why right now, today, America’s music—western hill country music—is as popular in big New York as on the prairie where it was born.

That’s why Prairie Stars, presented nitely on WOV by Rosalie Allen, holds one of the most loyal buying audiences in all radio. For fast action selling—for product loyalty—for a highly responsive audience (64% of whom are women) get the facts on who is listening. Ask to see WOV’s newly completed Prairie Stars Audience Audit. It’s proof that on WOV RESULTS IS THE BUY WORD.

Prairie Stars a WOV feature production is one of 5 AUDITED AUDIENCES.

Ralph N. Weil, Gen. Mgr.

5 DECEMBER 1949
Heads turn, too, on Oklahoma highways where these handsome four color 24-sheet boards greet passersby! This is another example of the aggressive promotion which helps keep KVOO, Oklahoma's Greatest Station. To reach and sell more people at lower cost . . . year in and year out . . . use KVOO, the leader, year in and year out!
New National Spot Business

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>AGENCY</th>
<th>STATIONS-MKTS</th>
<th>CAMPAIGN, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adam Hats</td>
<td>Hats</td>
<td>William H. Weintraub</td>
<td></td>
<td>40 mks; California only</td>
</tr>
<tr>
<td>Best Foods</td>
<td>Nona margarine</td>
<td>Benton &amp; Bowles</td>
<td></td>
<td>32 mks; Air campaign</td>
</tr>
<tr>
<td>General Electric Co</td>
<td>Lamp Division</td>
<td>BBDO</td>
<td></td>
<td>Eastern campaign</td>
</tr>
<tr>
<td>Gillespie Varnish Co</td>
<td>Paints</td>
<td>H. W. Fairfax</td>
<td>8 stns; 4 radio, 4 TV LA</td>
<td></td>
</tr>
<tr>
<td>Louis-Millan Foods Inc</td>
<td>Seasoning product</td>
<td>Jordan Co</td>
<td>test campaign</td>
<td></td>
</tr>
<tr>
<td>Shontex Co</td>
<td>Shampoo</td>
<td>Associated</td>
<td>21 mks</td>
<td>West &amp; Southwest TV</td>
</tr>
<tr>
<td>United States Tobacco</td>
<td>Tobacco</td>
<td>Kudner</td>
<td>8 cities</td>
<td>TV spots; abt Nov. 23; until end</td>
</tr>
</tbody>
</table>

*Station list at moment.

Station Representation Changes

<table>
<thead>
<tr>
<th>STATION</th>
<th>AFFILIATION</th>
<th>NEW NATIONAL REPRESENTATIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>KING, Seattle, Wash.</td>
<td>Independent</td>
<td>John Blair</td>
</tr>
<tr>
<td>KMQS, Lincoln, Neb.</td>
<td>Independent</td>
<td>Independent Metropolitan Sales</td>
</tr>
<tr>
<td>KOTV, Tulsa, Okla.</td>
<td>ABC, DuMont, CBS, NBC</td>
<td>Adam Young</td>
</tr>
<tr>
<td>KSAT, San Antonio, Texas</td>
<td>CBS</td>
<td>Free &amp; Peters</td>
</tr>
<tr>
<td>WBKB, Chicago, III</td>
<td>CBS</td>
<td>Weed</td>
</tr>
<tr>
<td>WBSM, New Bedford, Mass.</td>
<td>Independent</td>
<td>Joseph Hershey McGilvery</td>
</tr>
<tr>
<td>WTAL, Tallahassee, Fla.</td>
<td>CBS-MBS</td>
<td>John Blair</td>
</tr>
<tr>
<td>WTVB, Coldwater, Mich.</td>
<td>Independent</td>
<td>Joseph Hershey McGilvery</td>
</tr>
<tr>
<td>YSU-YSA, San Salvador, El Salvador</td>
<td>Independent</td>
<td>Melclor Guzman Co Inc</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>James Alspaugh</td>
<td>KJRS, S.F., sl.</td>
<td>John Blair, S.F., acct exe</td>
</tr>
<tr>
<td>Z. C. Barnes</td>
<td>Mutual Broadcasting System, N.Y., vp in charge of sls</td>
<td>Calkins &amp; Holden, N.Y., partner (effective Jan 1)</td>
</tr>
<tr>
<td>Madeline Bingham</td>
<td>Munsingwear Inc, Minneapolis, adv sls, prom mgr</td>
<td>Abbott Kimball, S.F., acct exe</td>
</tr>
<tr>
<td>James H. Bolt</td>
<td>Waldie &amp; Briggs, Chi., acct exe</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Felix Brevano</td>
<td>NBC, Chi., acct spot-Jennas</td>
<td>Lester &quot;L&quot; Wulff, N.Y., radio, TV dir</td>
</tr>
<tr>
<td>William Brewer</td>
<td>William Esty Co Inc, N.Y.</td>
<td>Potter, Calkins &amp; Holden, Kansas City, Mo., radio, TV dir</td>
</tr>
<tr>
<td>Luther Bridgman</td>
<td>Morris Plan, adv mgr</td>
<td>Same, head of film div of tv dept</td>
</tr>
<tr>
<td>Innis Bremfield</td>
<td>N. Y. Sun</td>
<td>Foote, Cone &amp; Belding, S.F., copy chief</td>
</tr>
<tr>
<td>George Burke</td>
<td>Chambers &amp; Wissell, Boston, acct exe</td>
<td>Robbins, Newton &amp; Chapman, W'swood, acct exe</td>
</tr>
<tr>
<td>John T. Burke</td>
<td>Yardley of London Inc, N.Y., adv mgr</td>
<td>Same, vp in charge of new business</td>
</tr>
<tr>
<td>Mark Bennett Byron</td>
<td>J. A. Zorn Mfg Co, Erie, Pa., sls prom</td>
<td>William Esty, N.Y., vp</td>
</tr>
<tr>
<td>Robert M. Campbell</td>
<td>Brooks, Smith, French &amp; Durrance, Detroit</td>
<td>Lee Donnelley, Cleve., acct exe</td>
</tr>
<tr>
<td>Clinton R. Clark</td>
<td>John A. Cairo &amp; Co, N.Y., vp</td>
<td>BBDO, Detroit, in charge of coop media on DeSoto acct</td>
</tr>
<tr>
<td>James C. Connin</td>
<td>ABC, N.Y., acct rel</td>
<td>Same, dir</td>
</tr>
<tr>
<td>William H. Davidson</td>
<td></td>
<td>Free &amp; Peters, N.Y., acct exe</td>
</tr>
</tbody>
</table>

- In next issue: New and Renewed on Networks, Sponsor Personnel Changes, National Broadcast Sales Executive Changes, New Agency Appointments
Dr. Forest L. Whan and his Wichita University staff interviewed over 9,000 Iowa families (1 out of every 85 in the State!) to secure the data now available in the 1949 Iowa Radio Audience Survey.*

These families represent a mathematical cross-section of Iowa's city, town and farm audience. Thus the Survey is not only able to make revealing comparisons between urban and rural listening habits, but also gives typical characteristics of the Iowa audience as a whole.

In addition to all the standard information for which the Survey is famed, the 1949 Edition contains much new and valuable data about changes that have taken place in Iowa listening habits, since 1941.

Every advertising and marketing man who is interested in Iowa radio should have a copy of this remarkable Survey. Get yours today! Write WHO, or ask Free & Peters.

*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 over 9,000 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.
To say that television is growing would be bromidic. To say that in eight major markets television's audience has passed that of the nation's largest circulated magazine would be specific. Such is the case.

Not only has television's circulation and audience in these eight markets surpassed the top national magazine, an advertiser actually reaches more people with the average evening television program* than through the average black and white full page advertisement in this magazine.

Now you can demonstrate your product in your prospects' homes with a medium that is human . . . alive . . . convincing. And best of all you can reach more people in the nation's major markets than your national magazine advertisements can reach. Like most advertisers, when you buy television in the eight markets listed below, you'll probably select the leading station—a station represented nationally by NBC SPOT SALES.

*The average evening television program on a station represented by NBC Spot Sales

<table>
<thead>
<tr>
<th>Metropolitan Area</th>
<th>Nation's Largest Magazine</th>
<th>Area's Leading Television Station</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Circulation</td>
<td>Notes per av. black &amp; white 1 page ad</td>
</tr>
<tr>
<td>New York</td>
<td>504,713</td>
<td>304,039</td>
</tr>
<tr>
<td>Chicago</td>
<td>164,986</td>
<td>99,388</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>219,551</td>
<td>132,257</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>133,202</td>
<td>80,240</td>
</tr>
<tr>
<td>Boston</td>
<td>166,641</td>
<td>100,385</td>
</tr>
<tr>
<td>Cleveland</td>
<td>60,279</td>
<td>36,312</td>
</tr>
<tr>
<td>Washington</td>
<td>72,485</td>
<td>43,664</td>
</tr>
<tr>
<td>Schenectady</td>
<td>28,019</td>
<td>16,880</td>
</tr>
</tbody>
</table>


NBC SPOT SALES

Representing Television Stations: WNBK, New York • WNBQ, Chicago • KNBH, Hollywood • WPTZ, Philadelphia • WBZ-TV, Boston • WNBK, Cleveland • WNBW, Washington • WRGB, Schenectady
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 *
MUCH RADIO M.O. BUSINESS IS SEASONAL. CHRISTMAS TOYS ARE LEADING SELLERS NOW ON STATIONS OVER THE COUNTRY

Is mail order good for radio?

Tread carefully, for direct-by-mail is no unmixed blessing

The thumbs-up-or-down question of mail order business by radio might never be a question of concern to the industry as a whole if it weren’t for one thing. That is the fact that virtually all direct-selling-by-radio is on a “per inquiry” basis of compensation to the station. Industry leaders, including the official voice of its trade association, the NAB, condemn it as bad for both radio and advertisers.

Despite this feeling and despite the arguments for upholding the integrity of the rate card structure in the purchase of time on the air, the number of stations from tea-pots to 50 kws who are willing to consider any P.I. mail order deal on its merits is growing rapidly.

There are reasons for this trend other than the traditional pressure whenever business gets tight. These reasons have little to do with the arguments of some outlets that they couldn’t survive without the P.I. deals they accept. One reason is that bad practices of mail order operators which tended to alienate listener loyalty and implant distrust of all radio advertising are rapidly being cleaned up.

Another reason is the discovery by more and more stations of formulae of operation which seem to pull mail and cash and hold listenership also. Many of them make no secret of their claim to earn from two to four times their card rates on P.I. deals. One of the strong arguments against radio m.o. business has been that in order to make a reasonable profit for sponsor and station, m.o. merchandise had to be priced above the figure at which comparable merchandise could be purchased at retail shops readily accessible.
**Some Do’s and Don’ts For Mail Order Business**

**DO**

1. Offer bargains—and they must also SOUND like bargains when described on the air—in quantity, price, etc. (commensurate quality is also a must).
2. Offer staples—items easily recognized so their use or functions don’t have to be sold.
3. Choose products not too generally accessible in area of broadcast.
4. Pack product so it makes a good first impression (this cuts down on returns).
5. Use premiums, where possible, to get fast action.
6. Handle all complaints and refunds promptly and without quibbling.

**DON’T**

1. Oversell.
2. Offer shoddy merchandise or "bad buys" in any other sense.
3. Offer "gadget" merchandise (though it does go in some localities).
4. Make slow deliveries.
5. Pack items so they'll get damaged in transit.
6. Start a large-scale operation without first testing item.

"Big Joe's" WOR "Happiness Exchange" keeps night owls awake with music and m.o. pitches to listeners. This is an aspect of the business which stations themselves are bringing under control.

In fact, one of the strongest forces behind the "clean-up" trend in the direct-selling-by-air field is the tougher attitudes taken by stations toward both m.o. products and the conditions governing the offers. Today, stations are definitely more sophisticated in their appraisal of m.o. business. Rules worked out from experience of long-time successes in the mail order business are being carefully copied or adapted by newcomers to the field.

Organizations for handling radio m.o. business, such as that of Donald Withycomb and the Mail Order Network of Harold Kaye, are helping to discourage m.o. abuses in radio by showing what can be done by adhering to better standards of practice all along the line.

Agencies with m.o. business have always sought air-time on stations of their choice whenever it could be had, provided a proven audience was available. The Mail Order Network of Harold Kaye offers to program the "fringe" or marginal time of a station for a mail order operation in which M.O.N. supplies the advertisers. Such marginal time is regarded as that which the average station does not ordinarily expect to sell—the hours after 11:30 midnight and morning hours up to 6:30 or 7:00 (fringe hours will naturally vary with the station).

A number of stations which regard P.I. business as subversive of radio's rate structure and therefore harmful to the industry offer an interesting viewpoint on handling such business during very early or late hours not previously sold, or in some cases even programed. WGN, Chicago, is an example.

The station, up to late last September, signed off at 1:00 a.m. and back on at 6:00 a.m. Then they signed with M.O.N. to program the five hours between 1:00 and 6:00 a.m. Commercial manager W. A. McGuineas stated his thinking as follows:

"Obviously, if advertisers believed there were sufficient number of listeners during those late hours they would buy time. Mail order features such as we started September 26, 1949, may furnish the evidence and adequate proof to regular advertisers that there are listeners between midnight and 6:00 a.m., and those listeners can be
advertised to with adequate return per dollar spent."

WGN does not broadcast P.I. advertising during regular broadcast hours, believing it “not only bad for radio generally, but also for advertising as a whole.” Nevertheless, he points out, broadcasters have been generally unsuccessful in selling straight card rate advertising, regardless of how low the rate, for the hours between midnight and 6:00 a.m.

Between the time WGN started its late-hour broadcasts and about the middle of November it built up, according to Kaye, a record-breaking mail order response. This was in spite of a late mail season in which many experienced m.o. stations were off, some as high as 40%.

The new concept in radio m.o. business is to regard the listener-purchaser as a prospect for many future purchases. This demands a certain technique of operation that can’t be slightest without severe penalties to advertiser and station alike. To call this concept “new” doesn’t mean that stations like WLW, WLS, WNAX and many others haven’t known and practiced it. As a concept demanding certain rules in product clearance and selling it has just begun to be important to the average station accepting m.o. business.

It has been the custom (in some cases still is) for a sponsor to offer shoddy merchandise, goods in no sense a bargain. The notion was to make one sale each to as many listeners as possible and move on, without regarding the purchaser as a future customer. This, in the case of dissatisfied purchasers, not only meant one less prospect for the advertiser, but one less loyal—if not lost—listener for the station.

Other bad aspects have been copy that sold too hard and too long for the taste of numerous listeners who otherwise don’t overly object to mail order selling on the air. Copy that promised too much and led thereby to unwaranted expectations about the product has alienated the trust of many a listener in radio advertising. M.O.N.’s Kaye, himself a former agency man, felt he knew all the abuses to which radio m.o. business was heir. He felt he could work out a service to stations and advertisers that would build not

(please turn to page 55)
Before the B. Manischewitz Co. hit its stride in radio, "matzos" and "gefilte fish" were words the average listener might have caught only in crossing the unexplored territory of the dial which is inhabited by the foreign-language stations. Or perhaps during an installment of The Goldbergs. Lately, however, dial-spinners have heard them between breakfast courses with Dorothy & Dick on WOR, New York, and between records on WMGM. And on more than 30 other stations across the country. Since only half of these stations are foreign-language outlets, thousands of listeners with a yen for new horizons in food are discovering for the first time the delights of gefilte fish and borscht, and other traditionally Jewish dishes included in the Manischewitz line of more than 70 foods.

The firm which sets the pace for all other matzo makers was founded in 1886 by Dov Ber Manischewitz, whose grandsons run the business today. Dov Ber probably marveled at his own extravagance as he shelled out $100 for the firm's first advertising budget in 1911. He could scarcely have dreamed that his grandsons would spend more than $100,000 in one year for radio advertising alone, and consider it the wisest of investments.

The Manischewitz company climbed to the forefront by revolutionizing the sale of a product which before had little or no brand identity. The firm bought its first radio time more than 20 years ago, and has already taken the video plunge. This forward-looking attitude, not too often found in family-dominated companies, has characterized the Manischewitz clan since its American history began. Dov Ber, patriarch of the family, had studied for the rabbinate. But in 1886 he left his birthplace in Eastern Europe and came to New York to make his fortune. Finding that city with a surplus...
of young men who had the same fixation. Dov Ber moved to Cincinnati with his budding family. That city, then as now, had a sizable Jewish community. Narrowing down the fortune-making possibilities, he decided to open a matzo bakery, utilizing some of his highly original ideas about equipment.

A warmhearted Cincinnati iceman offered him space above his ice cellar for a small bakery and Dov Ber was in business, with his wife’s help. With the aid of ingenious matzo-making equipment of his own design, he was soon turning out acres of thin, crisp, uniformly-baked matzos which sold like hotcakes. By 1913 the original advertising budget of $100, invested in Jewish newspapers, had been tripled, and Manischewitz matzos were being shipped all over the country. Before the Manischewitz firm began triple-wrapping their products to keep them fresh longer—an important innovation—matzos had always been baked and sold loosely; mass distribution to distant points had evidently never been considered.

Dov Ber died in 1913, leaving three daughters and five sons, and the boys took over the business. The young Manischewitzes stepped up the modernization of the Cincinnati plant, and added companion products to the line. It now includes—in addition to many kinds of matzos and matzo products—a complete variety of soups, several kinds of preserved and stuffed fish, wines, crackers, condiments, and cleansers, all “Strictly Kosher.” The ad budget, meanwhile, jumped to $3,000 in 1914, to $15,000 in 1915, to $40,000 in 1920, to several hundred thousands of dollars in 1949. They widened their selection of media to include “Anglo-Jewish” publications—those printed in English for Jewish communities—as well as the Yiddish papers.

(Please turn to page 40)

Barry Sisters, singing stars of “Yiddish Swing,” carried transcribed on more than 20 outlets

10% of Manischewitz’ budget goes towards widening its kosher food markets via radio

Spots now sell over 70 products
The advertiser
rediscover SPOT

Latest SPONSOR survey reveals that
the selective medium is becoming basic

There's a new feeling about spot.
Often thought of as a small-budget vehicle for small results, or as a kind of supplementary advertising tool, spot is showing every sign this fall of taking an equal place with network as a basic medium. Statistics, the steady dribble of reports on new business, a general air of well-being among the representatives, enthusiasm among advertising managers and agencies, all indicate that spot won't continue to be the plain sister much longer.

"Spot," one advertising agency executive said, "was once looked upon as the cat and dog of the radio business, a medium for small advertisers. That attitude is definitely changing. National advertisers are using it regularly, on big budgets. Some are using it exclusively."

The cold figures show that more and more advertising dollars have been poured into spot every year since it began in 1927. The $100,000,000 income in 1948 compared favorably with the $140,000,000 earned by the national and regional networks together.
er in the same year. And despite a summer slump, station representatives feel that the expected 10% increase between September and December will bring spot's 1949 average increase up to at least five or six percent.

Another evidence of the new impetus of spot broadcasting is the almost daily reports of one large advertiser after another embarking on spot campaigns. The list is already long and represents almost every kind of product. Standard Brands, for instance, which of late has spent practically no money on spot, is now going into it heavily for Tender Leaf Tea and Chase & Sanborn coffee. Bristol-Myers is a similar story. Kellogg, which dropped Galen Drake and its nation network "Breakfast in Hollywood," is covering some 75 markets for All-Bran and several more than that for Pep. The automobile companies—Ford, Buick, Oldsmobile, Kaiser-Frazer—are using spot to launch new models, often with the co-operation of dealers. Crosley put its fall line of appliances before the public with a $2,000,000 contest that was promoted on almost 300 stations. Wesson Oil dropped nighttime network early in the fall to buy spot time in seven West Coast markets for a new transcribed daytime series. General Electric has begun a nationwide campaign of station breaks for G.E. lamps. The long cigarettes—Embassy, Fatima, Cavalier, Life, Pall Mall, Regents—are buying spot heavily, as are the new cold remedies. Curtis Publications, Ward Baking, United Fruit, Colgate, Schaeffer, Schick, Pequot Mills are joining, or rejoining, the ranks of the spot buyers. New products will, of course, continue to introduce themselves to the buying public via spot.

But there is more to the spot story than meets the eye in the statistics, the reports or even the new enthusiasm permeating the offices of the station representatives. In talks with advertising managers and agency men who are buying spot, sponsor found evidence of a new attitude toward the medium, an attitude that can best be described as enthusiasm for spot broadcasting as a basic medium—a new realization of how the long-recognized characteristics of spot, flexibility and high power can best be used to solve individual selling problems.

One advertising manager said, "We're definitely planning to spend as much on spot as on network. It's a case of getting our message across."

The account executive for a large food advertiser said, "Our product varies both in geographical and seasonal use and we need a highly flexible medium. Don't ask me why we never realized it before."

What does this new attitude stem from? Why is it developing at this time? Basically, the attitude is rooted in the economic facts of 1949 that are bringing pressure on every aspect of American business. It is news to nobody that the business of selling is not what it was in war and peacetime years. Instead of shortages, there is high manufacturing production; in place of a seller's market, there is high consumer resistance. There is a problem of moving goods that should sooner or later make everyone engaged in selling examine his methods with a magnifying glass. They will have to make sure that the methods they have been using are effective, that they do not dismiss new methods, or old methods, without analyzing all their possibilities. They will have to digest the meaning of the statement made by A. C. Nielsen in an address to the Grocery Manufacturers of America a few weeks ago.

"Your advertising," he said, "is not measured solely by the amount you spend, but also by the skill with which you spend it."

It is this kind of thinking that is responsible for the new spirit of curiosity about ways and means, the determination to not overlook a single bet, Forward-looking buyers of advertising are no longer saying, "Sure, spot's flexible and hard-selling"—and then forgetting about it. They are conscientiously analyzing the specific problems that are facing them, analyzing the media that are available and then matching the results. It is undoubtedly true that as more and more careful scrutiny of media becomes the rule rather than the exception, many advertisers are going to come up with the decision that spot is the medicine for their special ailments. If they have regional or seasonal problems, they will probably choose spot as a mainstay. If uneven distribution is the trouble, spot will look good to them. A single ailing product in an otherwise successful line may indicate the use of spot; so may a new line, a new product, or the need for dealer good will. But whatever the choice of media is, the effectiveness of the advertising buyer's decision will depend on how thoroughly he has studied his own situation and how completely he understands the function of all the media.

In line with this, there should be a new scrutiny of the material that goes over the air. Several of the people contacted by sponsor felt that this is already taking place, that the approach to advertising is definitely changing to the user's viewpoint. Phrases like "first in sales in the U.S.," "Largest manufacturers in the world" will dis-

(Please turn to page 43)
What’s wrong with daytime programming?

Networks have vital rebuilding to do, and little time to do it

Network radio is suffering from a crack in the kilocycles. Wrestling for position against many media, network radio has strained its muscles, and the wrench is most apparent in broad daylight. For it’s in the daytime that network radio is weakest.

Nothing is more vital to the networks now than the daytime pattern. There are holes big as fists, and the gaps must be filled—through programing. The four networks showed a total 4.3 percent decrease in gross time-sales for the first nine months of 1949, as compared with the corresponding period of 1948; their gross income from this source went down from last year’s $144,399,999 to $139,111,453 when this year’s figures were totaled up to the end of September. While a part of this gross loss of $5,288,546 was due to general economic conditions, a substantial portion of the drop was caused by television’s inroads. Television, however, is still primarily a nighttime medium and is likely to remain so for some time to come. If the networks are to make up for losses from time sales due to television or to any other factor, they must do so in the daytime. Their only chance to accomplish the daylight comeback is through fresher, smarter, more vigorous daytime programing.

Daytime radio must be the “cross-reference” between the two broadcast media, between the aural and the visual sides of the business. That term “cross-reference” comes from Dr. Frank Stanton, president of CBS, who has told sponsor: “Daytime radio is more important now than it has ever been, due to television’s gigantic expansion.”

Another of radio’s topmost executives put it this way: “Except for extraordinary special events—say the World Series, or the Presidential inauguration—TV’s impact on the daytime audience, Monday to Friday, is negligible. TV’s impact begins to be felt at dusk weekdays, and knocks something into radio on Saturday afternoons, sometimes on Sunday afternoon. The rest of the schedule—the weekday daytime hours—is radio’s. Radio must take advantage of it.”

And, just to make it unanimous, sponsor was told by the general manager of a network affiliate: “It is ob-

SPONSOR’s recommendations...

1. IDEA AND PROGRAM SCOUTS: On-the-spot scouting, a technique long employed by baseball teams and big buyers of spot, can be used by advertisers, agencies, and networks in uncovering grass-roots ideas, programs, talent. SPONSOR suggests close analysis of affiliate station programing.

2. EXPERIMENT: There’s been too little creative spark, too little desire to spend time or money in experimenting with new program forms.

3. ANALYZE OUT-OF-HOME AUDIENCE PREFERENCES: Study the interests and tastes of the substantial daytime out-of-home audience.

4. AFFILIATE PROGRAMING AWARDS: Those network affiliates who contribute most to network programing should be encouraged and rewarded. National recognition of station program ingenuity will go a long way.

newest name in the net daytime orbit is screen star Eddie Albert, whose experimental NBC show may precipitate a trend
vious that the daytime programing being sent us must be improved. The morning does not arouse much enthusiasm—and the afternoon is vying for the same dubious distinction.

Daytime, Monday to Friday, the networks too are often in the weakest position. Across the country, many a local station piles up the greatest amount of listener loyalty during those hours, running far ahead of the competition offered by the chains or piling up ratings that the nets would envy. Smilingly, network affiliate often run ahead of their networks.

In Hooper's last local May-through-September measurements, KLZ had a 40.4 share of Denver's broadcast audience in the hours of 8-10 a.m. KLZ is a CBS affiliate, so comparison with the network's morning audience rating is called for. The net's share of audience between 3 and 10 a.m., according to Hooper's latest figures as of this writing, averages 23.0.

In KLZ's case, as among many others of the successful local stations, it is program pattern that makes the difference. KLZ hits the jackpot by serving farm interests and stressing news in addition to running the entire gamut of CBS network programing, including daytime serials. Other locals accomplish the feat through block programing, through specializing on the wants and needs of their special hometown audiences, through understanding what the local listeners are most eager to hear. And the stations leading in local popularity are not necessarily the network affiliates, nor always the outlets with highest power.

Memphis' 250-watt, independent WHHM is as strong in its area as Boston's WEEI in the codfish metropolis. WEEI with 5,000 watts is a CBS affiliate that does very well by itself—but Boston's WHDH, another independent, is giving all the competing outlets a run for their money, and so is Worcester's WNEB.

Down in Nashville, WKDA rears its head against the two local, 50,000-watt, NBC and CBS powerhouses, WSM and WLAC. With independent status and only 250 watts, WKDA took No. 1.

(Please turn to page 60)
Take a long look at

Sponsored public service

Freedoms Foundation awards prove that radio can forget its commercial service inferiority complex

"Don’t taint radio’s public service with commercialism" used to be standard advice to broadcasters as they entered the field.

"You can’t do a profitable advertising job with public service radio" is still a potent advertiser and agency concept.

This bugaboo, largely promulgated by FCC sentiment, though of late somewhat tempered by that body, has kept many advertisers off the air with logical campaigns. The situation improved when the FCC relaxed its stand, but not much.

But today radio can look for a substantial improvement in the feeling toward sponsored public service. And it can thank Freedoms Foundation, which on 21 November gave cash awards totalling $72,000 (plus 203 gold medals) for the best contributions during the last two years to the American way of life, for pointing the way.

Of the 15 radio awards handed out by General Dwight D. Eisenhower on that day, embracing the whole field of public service radio, sustaining and commercial, the first prize went to "The Greatest Story Ever Told," sponsored by Goodyear Tire and Rubber Company over ABC; the second to "Cavalcade of America," sponsored by E. I. duPont de Nemours Company, over NBC. The third went to "The Bon Bon Show," a uniquely significant participation program sponsored by a wine company, a furrier, a furniture store, and a cosmetic manufacturer over WDAS, Philadelphia.

Thus, in the eyes of a nation and the advertising fraternity, radio’s sponsored public service comes into its own.

"The Greatest Story Ever Told," now an American radio institution, came on the air 26 January 1947 as an adventure in advertising. Sponsored by a company that sells tires, rubber fabrics, and many other rubber products, it was the first commercial program aimed at a mass audience using no commercial copy beyond the introductory "The Greatest Story Ever Told, presented by the Goodyear Tire and Rubber Company" and the signoff "This program was brought to you by the Goodyear Tire and Rubber Company."

For this Goodyear has budgeted an approximate $1,000,000 annually since 1947 and is well satisfied with results. In three years of broadcasting Paul W. Litchfield, Chairman of the Goodyear Board, and Jim Ellis, President of Kudner Agency, Inc., who brought "Greatest Story" to his attention, have realized the full commercial impact of a program based on The Bible. Nothing that Goodyear has done has come close to this series in building intense enthusiasm, lasting goodwill, and appreciative sales. While reaction to the program is excellent in the cities, it’s
in the rural areas where the church is closer to the people that Goodyear has gained most. Here Firestone auto and tractor tire sales, traditionally the leader, is feeling the effects of its competitor's unique campaign. In both city and rural areas the deluge of "Greatest Story" commendation by civic, business, and religious groups has added up to increased acceptance of the Goodyear line. The days of Christ are depicted so creditably that the Anti-Defamation League, a division of B'nai Brith, sent out 300,000 cards to its members urging them to listen. Practically all denominational leaders have endorsed it at one time or another.

In September, 1947, sponsor took cognizance of Paul W. Litchfield's contribution to commercial radio by selecting him "Sponsor of the Year." In doing so we wrote: "He recognized the vital need at this time of spreading the doctrine of 'peace on earth to men of good will.' He was named Sponsor of the Year for this reason and for still another. An industrial empire runs on profit. Although a $1,000,000 a year broadcast program might spread the guidance of the greatest teacher of all time, it still has to sell Goodyear tires and rubber products. It does."

duPont's "Cavalcade of America," longtime historical and achievement dramatic series broadcast over 152 NBC outlets, fills a distinguished role in U. S. radio. Its second award by Freedoms Foundation, whose president is Don Belding of Foote, Cone, and Belding, is no surprise. For in addition to being highly educational, "Cavalcade" is highly entertaining. If its budget is heavy, so is its audience.

The duPont dynasty is peculiarly vulnerable to governmental anti-trust suits, as recent events prove. And the imprint of "Cavalcade of America" on the American home may yet prove the best advertising investment duPont has made.

Although "Cavalcade" normally originates in Hollywood, where it has ready access to the stars who headline its weekly half-hours, it does a good deal of traveling from time to time. Not content to just build good-will and appreciation of the multitudinous duPont products with Mr. and Mrs. America, duPont uses the show to cement employee relations.

(Please turn to page 44)
In a pickle?

Advertisers who know their onions know there's nothing like the warm and friendly salesmanship of home-grown talent to solve their sales problems in local areas.

As in the case of one of the nation's largest tobacco companies.† Thanks to a Radio Sales Account Executive, they bought WBT's big star, Grady Cole, and built their entire promotion campaign around him in the Carolinas. Now? Sales are driving ahead of the pack... and this big cigarette advertiser has found that using local live talent gives his coast-to-coast campaign extra momentum.

Illustrates why national spot advertisers now use more than 750 local live talent broadcasts each week on the stations represented by Radio Sales... in 13 of your most important markets.

†Another real-life story

RADIO SALES

Radio and Television Stations
Representative...CBS

Radio Sales represents the best radio station - the CBS one of course—in Boston, New York*, Washington, D.C., Philadelphia*, Richmond, Charlotte*, Birmingham*, St. Louis, Chicago, Minneapolis-St. Paul, Salt Lake City*, Los Angeles*, San Francisco, and the West Coast's leading regional network. (*And the best TV station in these markets.)
They're easy to muff.

Still, the almost fantastic promotional advantages enjoyed by premiums offered on television have been corralled by a number of advertisers. Premium-happy kids are the object of the great majority of today's premium offers. But the promotional plusses apply just as emphatically to premiums offered adults.

One reason advertisers give for holding off on "plus" offers to help move products is their desire to learn more about the medium before devoting commercial time to premium offers. This makes sense. Nevertheless, pioneering users of the visual air have developed some sound guideposts for using premiums effectively. There's no reason numerous sponsors can't take advantage of what the trail-breakers have learned.

The video does the selling. Just pointing a camera at something is worse than useless. Filling the air with words about the object doesn't help either. The real pitchmen of video will tell you the introduction and "selling" of a premium on television has to be carefully planned so the audio and video don't cancel each other out.

Another phase of the planning makes sure the item offered is tied in with the characters, the action and mood of the show, and, where possible, the product being advertised.

When Whitehall Pharmacal Co. wanted to offer "Injun Hats" on Dumont's Small Fry Club, the agency (D-F-S, New York) gave m.c. Bob Emery (who owns the show) a free hand in building up the offer. Merely to relate in words the points covered in "selling" a premium by an expert like Small Fry's "Big Brother," Bob Emery isn't enough. You have to see him in action. Still, it's important to be aware of the thinking behind the selling.

The most important thing, according to Emery and others experienced in making video offers, is to tie the offer into the show as closely as possible. Making the premium a part of the show lends it a pulling power it wouldn't otherwise have. That's because the youngsters identify themselves so fervently with favorite characters.

Bob Emery is, of course, the main cog in Small Fry, so he told the kids about the Kolynos "Injun Hats." Kids go best for things they can play with, handle or manipulate with their hands, things with some variety in their use. The Indian hats were of felt, made in such a way they could be worn at any angle on the head, worn as a mask over the face, or worn at the back of the head (this went over great with many kids—pulled an extra Kolynos carton from those who wanted to wear "two faces").

Copy writers for television are main-
ly former radio copy writers, and their first tendency is to write too much copy for a video demonstration. (This is a major complaint of the experienced video pitchman). Emery carefully avoided using an avalanche of words as he demonstrated the hats to youngsters in the studio for the benefit of those watching at home. He let the camera tell its story as the small fry showed off the hats. Then, at points which didn't distract from the video demonstration, he told them how they could play with the hats.

They could thrill and chill their friends; use them for games; hang them on their room walls as masks when not in use. They could make people look at them twice—coming and going. And the hats were made of real felt, just like Daddy's. After the planned eight offers (twice a week for four weeks), demand continued so heavy that Whitehall had another batch made up and after a two-week hiatus made the offer three times a week for two more weeks (a total of 14 offers in six weeks). The requirements were 25 cents and the face of one Kolynos carton. Twenty-five thousand youngsters and their parents (who wrote for those too young to write for themselves) sent for the hats.

It's easy, in the heat of putting over the premium, to forget the premium is only a means to an end—promoting the product. But even the business of demonstrating the premium can be made to include product references. The Indian hat promotion included a jingle, sung by the kids on the show, to the effect that Kolynos tastes like candy.

This same technique was used to promote the product on Howdy Doody (NBC), Bob Smith's puppet show. In making the premium toy television set offer for Colgate's toothpaste, Howdy Doody demonstrated and talked about how much fun the set was. The miniature toy had a circular film with five pictures in sequence featuring characters from the show. The sequence is viewed by turning the film with a finger while peering through the tiny lens in front of the set.

Other members of the cast made remarks about the set, each in character. Mr. Bluster, for example, was completely negative about the whole nonsensical idea. But, when finally persuaded to peek through the lens, he began to succumb. Teasers of what viewers could see on the films (five different films went with the set) were shown via enlarged replicas. One of the sets ended in a Colgate toothpaste commercial. However, despite the time given to building up the offer, the Howdy Doody family never let people forget the sponsor and his product. A toothpaste jingle was woven into the action. Other product mentions were worked subtly into the scene so that the product got its quota of selling.

(Please turn to page 52)
**GAS AND ELECTRIC**  
SPONSOR: Consolidated Gas, Electric Light & Power  
AGENCY: Placed direct

**CAPSULE CASE HISTORY:** During the past three months that the “Homemakers’ Roundup” has been telecast direct from the Home Service Bureau’s kitchen each Tuesday afternoon at 3 p.m., we have found that many Baltimore housewives are interested in seeing and hearing about new cooking ideas and seasonal suggestions. The many letters and telephone calls requesting the menus and recipes used on the program indicate an increasing audience. Television is certainly a direct method of showing the ease with which excellent meals can be prepared.

WMAR-TV, Baltimore  PROGRAM: “Homemakers’ Roundup”

---

**RADIO AND TELEVISION**  
SPONSOR: Hughes-Peters Inc.  AGENCY: Placed direct  
CAPSULE CASE HISTORY: Several months ago Hughes-Peters Inc., Cincinnati, distributors for Emerson television and radio sets, purchased a quarter-hour portion of a TV show, “The Song Shop,” a live WCPQ-TV presentation. During the 15 minutes, Emerson TV sets were stressed and at the end of the month (September) Hughes-Peters, Inc., said they had sold 1,000 Emerson TV sets and had a back order of 2,000 sets. All of this was attributed to “The Song Shop” headed by Paul Dixon who ad-libbed the Emerson commercials.

WCPQ-TV, Cincinnati  PROGRAM: “The Song Shop”

---

**LAUNDRY-DRY CLEANING**  
SPONSOR: Oklahoma Operating Co.  AGENCY: Lowe Rankle  
CAPSULE CASE HISTORY: To popularize its pillow cleaning and rejuvenation service, Oklahoma Operating Company decided to test its offer with one-minute demonstrations during “Talent Hunt” (8:00 to 8:15 p.m., Tuesday). No other media was used. After the service was plugged on three weekly shows the firm reported more than 2,000 orders at 75c per pillow, or at least $1,550 in sales. Although this service has not been featured the past three weeks, the president of the firm wrote, families are still sending their pillows to us in direct response to this advertising.

WKY-TV, Oklahoma City  PROGRAM: “Talent Hunt”

---

**FOOD**  
SPONSOR: Wilson & Company  AGENCY: Not named  
CAPSULE CASE HISTORY: The meat-packing firm is one of a group of five sponsors of “Uncle Jake’s House” a sort of TV rumpus room in which Gene Carroll tells stories, reads moppet mail, and congratulates birthdays. Wilson plucks its Ideal Dog Food by way of two charac- ters, “Specs” (dog) and “Clarence” (cat). Some idea of what “Uncle Jake’s House” has done for Wilson can be gathered in the statement of a Wilson Company spokes- man who says that television is responsible for opening several hundred new dealer outlets in Cleveland alone.

WEWS, Cleveland  PROGRAM: “Uncle Jake’s House”

---

**KITCHEN UTENSILS**  
SPONSOR: The Baker Company  AGENCY: Nelson-Willis  
CAPSULE CASE HISTORY: The Baker Company utilizes the “Idea Jackpot” program to sell its household appliances and kitchen utensils. Wes Farmer, hobbyist, inventor and a former editor of “Mechanix Illustrated” gives video viewers an expert demonstration of the company’s wares. In addition, Wes discusses needs and wants of manufacturers for other new ideas. The combination of TV and Mr. Farmer’s kitchen technique has the Baker Company satisfied with what is apparently a successful advertising recipe. As a specific example, four sifters and pastry rollers sold out at the store the day after a demonstration.

WTCN-TV, Minneapolis  PROGRAM: “Idea Jackpot”

---

**MUSIC SUPPLIES**  
SPONSOR: Sherman Clay & Co.  AGENCY: Goldthwaite-Smith  
CAPSULE CASE HISTORY: A few months ago, Sherman Clay began sponsoring a fifteen minute telecast called “Music Album” on Friday evenings, 9:00:15 p.m. After three or four telecasts, they could identify enough cus- tomers—new customers, that is—who had heard about their products through the TV show to justify their sponsor- ship. As a result, during the first four telecasts, they sold four Hammond organs, three Spinets organs and three deep-freeze units (approximate total sales of $17,000). On the strength of this there was a 13-week renewal. All talent is local.

KPIX, San Francisco  PROGRAM: “Music Album”

---

**TV results**
if you want to cover the country...

talk to Du Mont. 99% of the television receivers in the country can receive your program over the Du Mont Television Network, either live or by teletranscription.

America's Window on the World

515 Madison Ave., New York 22, N.Y.
Baltimore Television means WMAR-TV

As Maryland’s pioneer television station, WMAR-TV consistently covers an area from Washington, D. C. to Wilmington, Delaware, and from Pennsylvania to the Potomac River.

WMAR-TV is the television station of the Sunpapers of Baltimore. It is on Channel Two, and carries the programs of the CBS network to televisioners in the entire Chesapeake basin area.

WMAR-TV’s coverage of political campaigns, sports and special events—civic, patriotic, and cultural—is unequalled in this rich, productive area.

Represented by
THE KATZ AGENCY
INCORPORATED
ATLANTA • CHICAGO • DALLAS
DETROIT • KANSAS CITY • LOS ANGELES
NEW YORK • SAN FRANCISCO

RTS...SPONSOR REPORTS...

-continued from page 2-

ABC loses $482,000 in 9-month period

American Broadcasting Company and subsidiaries have reported estimated loss of $482,000 for the nine months ended 30 September -- after reduction for recovery of Federal income taxes. For first nine months of 1948 ABC’s net income, after taxes, was $440,000. Although the company’s revenue from AM broadcasting rose 1.4% this year, TV costs were primarily responsible for current loss.

Nation’s TV sets pass 3,000,000 mark

Number of television sets in U. S. reached 3,025,000 on 1 November, Hugh M. Belville, Jr., NBC’s research director, has estimated. During September and October 715,000 sets were sold. As of 1 October New York led in TV set ownership with 800,000, followed by Philadelphia, 228,000; Los Angeles, 213,000; Chicago, 195,000, and Boston, 146,000.

NAB issues FM set ownership study

NAB has mailed to FM station members new edition of 1948 study, "Procedures for Determining FM Set Ownership by Communities," prepared by Dr. Kenneth H. Baker, NAB research director.

"Voice of Democracy" contest attracts 500,000 students

More than 500,000 high school students in 1,800 communities in continental United States, Alaska, Hawaii and Puerto Rico have entered broadcast scripts in this year's "Voice of Democracy" contest, sponsored jointly by U. S. Junior Chamber of Commerce, NAB and RMA. Number of entries is double the 250,000 of 1948 and 20 times the 25,000 in the first contest, in 1947.

DuMont 40-week sales reach $29,507,000

Net sales of Allen B. DuMont Laboratories for 40 weeks ended 9 October totaled $29,507,000, as compared with $17,374,000 for parallel period ended 10 October, 1948. Net profit, after taxes, in this period rose from $1,421,000 to $1,676,000...

WABD, key station of DuMont TV network, now claims to lead all New York stations in spot billings...

Phillips Packing Company will sponsor "Easy Aces" over 15 DuMont-affiliated TV stations starting 14 December.
Look into Lang-Worth . . .

for the ONE Program Service that's always ONE step ahead of the rest!

While the presses roll on The NEW Lang-Worth Transcription, Lang-Worth still offers MORE for every member of your staff!

FOR THE PROGRAM DIRECTOR . . . In Program Scripts for this month of December alone: 35 Special Christmas Shows! 10 Special New Year’s Shows! Including a full-hour Documentary “Production” Program—“50 YEARS IN REVIEW—A Cavalcade of America’s Music Through Half-A-Century of History!”

And all year ‘round: Individual Network Calibre Program Series covering every category of listener-interest. In Talent: A constant flow of new Name talent, to sweeten up the old standbys. Added in the last 4 months of ’49: . . . RED NICHOLS AND HIS FIVE PENNIES—HENRY BUSSE AND HIS FAMOUS SHUFFLE-RHYTHM BAND—RAY ANTHONY, HISTRUMPET AND HIS ORCHESTRA! Coming up for the New Year: The famous Victor Recording Artist, RUSS CASE AND HIS ORCHESTRA.

FOR THE SALESMEN . . . Selling aids, publicity, pictures, mats, promotional material, etc., in addition to a breakdown list of sponsors currently using Lang-Worth programs in markets throughout the U.S. and Canada.

FOR THE PRODUCER-DIRECTOR . . . The widest and most versatile library of distinctive program themes, special production aids, spoken intros and signatures, mood music, bridges, backgrounds—in addition to the exclusive Lang-Worth “Synkrodisk”.

FOR THE ENGINEERS . . . The most revolutionary development in sound reproduction—The NEW Lang-Worth 8-inch Transcription—offering 15 additional points of superiority. If you haven’t heard it yet—send for your audition sample.

FOR THE DISC-JOCKEY . . . Information that puts the answers right at your finger-tips. Popularity dates on tunes, copyright, source (movie or musical play), vocal entrances, tempo, rhythm, timing—all on label copy as well as in “Talendex”. All instrumental selections on separate discs from vocals.

FOR THE LIBRARIAN . . . The easiest, most comprehensive system of cataloguing and filing ever devised. Simple numbering, the compact “Talendex” and “4000”. And a sturdy, unbreakable 8-inch transcription that weighs ONLY 2 OUNCES!

AND FOR YOU, THE MAN WHO PAYS THE BILLS . . . Lang-Worth more than pays for itself!

Tested Hoopers, endorsed sponsorship of programs and talent, prove that the monthly charge for your Lang-Worth Program Service is just a drop in the bucket compared to what it brings to your bank.

For the one really progressive, visionary Program Service . . .

LOOK INTO . . .

LANG-WORTH
FEATURE PROGRAMS, Inc.
113 WEST 57TH STREET, NEW YORK 19, N. Y.

“A Quality Service—Complete and Compact”
Mr. Sponsor asks...

"Do you believe radio's cost per 1000 compares more favorably with printed media costs today than it did ten years ago?"

Newman McEvoy | Media Director
Newell-Emmett Company, New York, N. Y.

Circulation and readership of printed media have increased also, but not in so dramatic a fashion. Milline rates have risen in proportion.

The men who sell radio time must make their medium competitive with—and complementary to—other media, if they would have a proper share of the advertising dollar.

EDMUND H. ROGERS
Senior Partner
Gray & Rogers

Yes. It's difficult to compare costs per 1,000 for different media when there are so many other considerations which are important, so I'll isolate some circulation figures to substantiate my answer.

Obviously the national picture of radio has changed tremendously since 1939. It has become a greater part of family home life. It accounts for a greater share of home entertainment. A recent "Fortune" survey disclosed that over 50% of all the men and women interviewed, when asked what they enjoyed doing most, put radio on top of the list. Radio set ownership has increased well over 65%. Home listening has increased over 50%. Today 94 out of 100 homes own a radio. 41% of those homes have two; 14% have three. There are, in addition, some 10,000,000 automobile radios which constitute a huge bonus audience during the early morning and early evening listening hours.

Looking for a moment at newspapers—which I will use to speak for all media in this case, since attendant conditions are comparable—we know that circulation has grown there, too—more than 15%, in fact. Rates have also gone up, but rates of all media have risen since 1939 in rough proportion. Newspapers, of course, have been with us for generations. Radio in 1939 was an extremely lusty infant of 16 years. Came the war, and people everywhere turned eagerly to every means of communication that would keep them informed of the latest happenings. The listener training, if such it can be called, that radio audiences subjected themselves to during that period did as much as anything else to solidify the place given radio in the home and increase not only its audience but the hours per day that it listened. Now, of course, in the larger metropolitan areas television is beginning to dilute the audience somewhat. Nonetheless, today the greatly increased size of the radio audience and its increased attention indicate to me that radio costs per 1,000 compare more favorably to printed media than they did ten years ago.

EMIL BRISACHER
President
Brisacher, Wheeler & Staff
San Francisco, Cal.

Any answer to this question must, of course, take into account the considerable population growth in the last decade. This has been reflected in increased radio homes and numbers of radio sets as well as in magazine and newspaper circulation.

In 1939 there were 764 radio stations on the air, serving about 27,500.
Watch the New WDSU

No Other New Orleans Station Offers Such Complete and Exclusive Coverage of Sports

Mel Leavitt, former network sports-caster, is the bulwark of WDSU’s great eye-witness coverage of the major sporting events—boxing, football, racing, wrestling, basketball, et al. Sorry you couldn’t secure sponsorship of these sales producing programs—they were sold 100% solid. Kick-off of WDSU’s sports coverage for 1950 will be the telecast and the broadcast of the Sugar Bowl Grid Classic on January 2, before 85,000 fans in Tulane stadium. Sorry, already sold to Gillette—but there are more great sport features to come in 1950.

Ask Your JOHN BLAIR Man!

Russe Walker
Manager, New York office
John E. Pearson Co., N. Y.
MATZOS
(Continued from page 23)

Dov Ber's sons are credited with having introduced the use of matzos in this country as a daily staple in Jewish homes, rather than as merely a Passover essential. This was a part of the company's trend toward creating a vastly-widened market for a product which up to then had only a seasonal appeal for one religious group within the community. While the Manischewitzes are well aware of the sales potential represented by the non-Jewish market, their interest in that market remains secondary to their basic aim: to produce a line of Kosher food products manufactured in strict accordance with the Hebrew dietary laws. Their rigid adherence to these laws is emphasized in all Manischewitz advertising copy, for broadcast and print. The dietary control, which adds tremendously to production costs, is intensified when the Passover products are being prepared. The entire manufacturing operation, from the moment the wheat is harvested in the fields, is carried out under the sharp eyes of rabbinical representatives.

The atmosphere of religious sanctity surrounding the production of Manischewitz food products demands a dignified approach to all problems of merchandising and advertising. This is enough to give pause to the most resourceful advertising agency. An agency which has been given plenty of pauses in the last 30 years is A. B. Landau, Inc., of New York, which has directed all B. Manischewitz Co. advertising since 1920. Herman Younglich, who has been president of the agency since 1925, has handled the account ever since his agency took it over. "The Manischewitzes are receptive to any dignified radio idea," he says.

In attempting to build for their clients radio shows which would sell with dignity, the Landau agency was faced with another problem—one which has worried every advertiser pitching at the foreign language market: the audience tends to dwindle through the years as fewer members of each generation speak and understand the native tongue of their parents or grandparents. Nonetheless, in Jewish families as well as in Italian or Polish or German households, the youngsters usually inherit a strong feeling for the traditions and culture of their family's homeland. And, more to the point, a fondness for the traditional family dishes. It's easy to appreciate chicken a la cacciatore without understanding a word of Italian, and you don't have to speak Yiddish to have a deep regard for gefilte fish.

The Manischewitzes are quite aware of this, of course. This awareness is reflected in all of their advertising, which pays due respect to traditionalism and the elders, yet doesn't neglect the youngsters who will form the backbone of tomorrow's market. "Gefilte Fish Like Grandma Used to Make" is a theme of their announcements.

Manischewitz made its radio debut 20 years ago on WEVD, New York, with a half-hour program in Yiddish. Although the program's format has changed several times in those years, from news and commentary to discussion-types, the show still remains on WEVD. This is in line with one of

"Gonna trade it in next week!"

Yup, by golly, us Red River Valley yuksels in North Dakota keep right up-to-date. And with an Average Effective Buying Income that's $1729 higher than the national average, big spendin' comes easy.

WDAY, Fargo, persuades our hayseeds to buy more knicknacks, luxuries and essentials than any other station in this area, because they listen to WDAY more than five times as much as to any other station!

YES, FOR FIVE CONSECUTIVE MONTHS (DEC. '48 THRU APR. '49) WDAY HAD THE NATION'S HIGHEST SHARE-OF-AUDIENCE HOOPLERINGS — MORNING, AFTERNOON AND NIGHT!
WHAT'S MORE, WDAY'S RURAL COVERAGE IS EVEN MORE ASTOUNDING!

Let us ur Free & Peters send you all the facts, today! You just wouldn't believe any one station could pile up such a record against any competition!
That 50,000 watts on 680 kilocycles covers a big hunk of Texas is no problem at all to prove by engineering measurement. The half millivolt line on the above Texas map shows that. That KABC in San Antonio with 50,000 watts on 680 kilocycles covers the area from the standpoint of listeners is just as easily shown by a glance at the shaded area on the same map. For those are the counties (138 of them) from which eager listeners wrote in to receive a post card picture of KABC's popular "Noonday Jamboree" cast in response to an offer made on only three programs. Power, physical coverage, programming, responsive listeners. They make up a combination well worth investigation with your John Blair man.
the firm's radio credos of standing fast
with an audience it has built up pain-
takingly over a period of years.

Ten years ago the Landau agency
came up with a program idea which
has proved so fruitful for the Manis-
chwitzes that it's still on the air, and
on the same station. The show is
"Yiddish Swing," launched in 1939 on
WMGM (then WJN). Yiddish Swing
offers music, comedy, and variety,
blended into an artful combination of
traditionalism and modernity that
bridges the gap between the Old World
and the New World. Landau's presi-
dent, Herman Younglieb, gives a large
share of credit for the program's suc-
cess to the agency's musical director,
Sam Medoff, who has batoned the show
since it started.

The Manischewitzes got direct and
dramatic proof of the show's selling
power when they used Yiddish Swing
exclusively to introduce one of their
products for the general public—Tam-
Tam Crackers. The crackers, backed
by radio plugs and by the potent
Manischewitz name, caught on over-
night, and have since become one of
the firm's national leaders. On another
occasion, a cook-book of time-honored
Jewish recipes, some of which had
never before been written down, was
offered free to all Yiddish Swing lis-
teners who wrote in and asked for it.

Two thousand requests came in the
first week, so the Manischewitzes de-
cided to make it tougher. Listeners
were asked to send in three box-tops
for each cook-book. This brought 6000
requests for cook-books; the agency
was completely snowed, and was ob-
ligated to end the offer before cook-book
mailing became its full-time function.

The WMGM venture marked the
firm's first big step forward in radio
toward the general audience. Up to
then, the Manischewitzes had thought
of radio in terms of the foreign-lan-
guage station programming for the
Jewish-speaking audience. Since the
war, however, the firm has turned more
and more to English language stations,
and today its purchases of radio time
are divided about equally between
English and foreign-language outlets,
with about 17 of each included. But
the Manischewitzes have always used
English language stations to augment
their foreign language outlets—never
to supplant them. In New York, for
example, to its lineup of WBNX,
WEVD, and WLIB, which air many
foreign-language programs, Manis-
chwitz has added announcements on
WOR, WMCA, and WFDR-FM.

The firm favors live announcements
over transcribed spots, but uses a few
transcriptions. Landau's Younglieb,
who personally supervises the prepara-
tions of all Manischewitz copy, has an
open mind on length of spots, and pre-
fers to tailor them to the show. He is
a firm believer in the integrated com-
cercial, which sells with firm persua-
siveness without jarring the mood of
the program.

The Manischewitzes have already
used a few video spots on a test basis,
and it seems a safe bet that before
long they will be TV regulars.

As they and their agency see it, if
merely talking about Manischewitz
foods on the air can produce pangs
of hunger in thousands of potential
customers, showing them on the video
screen in full splendor will melt any
remaining sales resistance. The ap-
petizing possibilities seem endless. And
the third-generation Manischewitzes
who run the business today have never
been slow to exploit a new sales ap-
proach, cherishing as they do their
firm's reputation as the most progres-
sive in its field.
appear from radio commercials and be replaced with material designed to convince the consumer that the product has quality, provides an attractive service and is priced well.

Among station representatives, there is also the belief that the new attempt to woo the consumer will, as one of them put it, "minimize the irritating commercial." Announcements will be carefully planned and jingles will be more polished. The jingles used on spot to advertise the Ice Follies, for example, were written by the composers who did the music for the show itself. And as an understanding and appreciation of spot broadcasting grows, one other change may be looked for. Spot will undoubtedly continue to be used extensively for chain breaks and announcements, but it is almost inevitable that the amount of participation and full sponsorship activity will increase.

Besides the pitchforking being done by business conditions, there are a number of additional forces at work that make the future look bright for spot. The growth of dealer-manufacturer co-operation, itself one of the results of the need to move goods, is one of these forces.

"Dealer co-operation," one New York station representative said, "has been one of the biggest things in my life this year. Dealers have a big influence in placement and they've brought me a lot of business this year."

In addition to the changes in state of mind that have stemmed from an attempt to solve a current problem intelligently, spot broadcasting has benefited, rather freakishly, from less healthy attitudes. Unfortunately, at a time when manufacturers are tearing their hair about the cautiousness of the buying public, many of the advertising buyers are showing the same kind of cautiousness they are trying to break down in their customers. Many of these manufacturers are buying spot time because it is so easy to get in and out of. It is sadly true that the flexibility of spot makes it an ideal vehicle for the neurotic advertiser. Other advertisers, too, are using spot—again because of its in-and-out possibilities—as a way of marking time until they find out which way the television cat is going to jump. Daytime spot is also

(Continued from page 25)
WMT always gets down to Colfax (IOWA)

The cold facts are these: Colfax and 1058 other communities in WMTLand (within our 2.5 mv line) add up to a potential market of 1,121,782 people in the heart of the richest farming area in the world. Iowa's 1948 per capita income increased more than that of any other state. WMT's 600 ke signal gets down to Colfax—and out to all of WMTLand—with a wallop that makes listening easy.

The warm fact is that WMT's programming makes listening easy and desirable. Exclusive CRS outlet for the area, WMT offers a loyal audience and a rewarding audience to advertisers who want results from their radio dollars. The Kaatz man has full details.

**PUBLIC SERVICE**

(Continued from page 29)

"Cavalcade" has gone to Wilmington, Richmond, Charleston, West Va., Newark and other duPont factory areas, where as many as 10,500 employees have crowded into local theaters to watch the show from rehearsal to broadcast to re-broadcast.

Since no more than 5% of the products bearing the duPont trademark are familiar to any one group of employees, these personal appearances serve as a showcase for other duPont products. Into the theater lobbies go displays that acquaint the duPont employee and his family with the nature, importance, and diversity of duPont manufactures.

If the average listener thrills to the story of America, its heritage and development, so much more does the average employee. The warmth and vitality of radio makes "Cavalcade" the proper vehicle for the double-barreled utility to which it is put.

"Greatest Story" and "Cavalcade" point the way for other large advertisers whose problems and budgets warrant institutional campaigns with long-range objectives.

But what of the sponsor, whether local, regional, or national, who wants to cash in on public service with a small budget?

"The Bon Bon Show," third radio winner of the Freedoms Foundation awards, presents a pattern that may sweep the country. Of the three top award winners, this station-produced program may be the most significant.

"The Bon Bon Show" was conceived during the sweltering days of July. WDAS, 250-watt Philadelphia independent, had a lunch that the 375,000

(Continue to page 58)
The average 16-mm sound projector introduces an appreciable amount of distortion into the playback of the usual bilateral variable area sound track.

Recent surveys have indicated that the amount of distortion so introduced by nonuniform illumination of the scanning light beam ranges up to 30 per cent. A maximum of 10 per cent is generally considered allowable in 35-mm reproduction.

The new Maurer multiple track, by replacing the usual single track with six, reduces the amount of this projector-introduced distortion to values of about 5 per cent—which is very good performance.

No changes in processing or in projection equipment are involved. The only change is in the recording galvanometer.

The very substantial improvement is quickly evident to the untrained listener as well as to the engineer.

Write for more complete information.

The new Maurer Recording System, incorporating the six-track galvanometer, will be commercially available early next year.

In line with the Maurer policy of protecting its customers against obsolescence as far as is possible, all owners of the Maurer Model E System will be invited to convert their equipment to the new six-track recording, at a cost which will not exceed the difference between the initial costs of the two systems.

J. A. MAURER, INC.
37-03 31st Street, Long Island City 1, N. Y.
The biggest program payoff in all radio is the mystery-drama... consistently delivering to advertisers more customers-per-dollar than any other classification.

Now available is one of the best... a proven performer, with an audience in the millions, winning high ratings against one of the most publicized long-run hits on the air.

It's The Adventures of Philip Marlowe... fast, tense, expertly written and played stories about the best-known detective-hero of them all. Even before radio, Philip Marlowe had already won an audience of millions in Raymond Chandler's best-selling novels and big-star, major motion pictures.

Don't overlook this show that has everything a wide-awake sponsor could want.

The strange case of the sleeping sponsor

A CBS Package Program
Michigan
In the Rose Bowl,-
WHEC
In Rochester

1902
SCORE:-
49-0

*Back in 1902 the University of Michigan was the first Eastern visitor to the Rose Bowl. Michigan swamped Stanford 49-0. Although Michigan, itself, on its second Rose Bowl visit, Jan. 1, 1948 duplicated this lop-sided score in defeating Southern California 49-0, Michigan's 1902 record has never been topped since.

Back in 1943 Rochester's first Hooperating reported the decided WHEC listener preference. WHEC's Hooperating leadership has 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>8:00-12:00 Noon, Monday through Fri.</td>
<td>WHEC 41.6</td>
<td>B 20.6</td>
<td>C 8.9</td>
</tr>
<tr>
<td>AFTERNOON</td>
<td>12:00-6:00 P.M., Monday through Fri.</td>
<td>36.1</td>
<td>25.5</td>
<td>8.2</td>
</tr>
<tr>
<td>EVENING</td>
<td>6:00-10:30 P.M., Sunday through Sat.</td>
<td>36.0</td>
<td>24.8</td>
<td>7.0</td>
</tr>
<tr>
<td>SEPTEMBER-OCTOBER HOOPER, 1949</td>
<td>Latest before closing time.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Station broadcasts till Sunset Only

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

5 DECEMBER 1949
TV PREMIUMS

(Continued from page 33)

without seeming to dominate the scene.

So effective are good kid premiums in stimulating sales, that most users would gladly feature them more often if they could get good ones. It is, of course, impossible to tailor every premium used, especially for every show on which it is used. There just aren't enough good ideas to go around. Yet this is the ideal way to boost returns and give the product its most effective promotion.

The toy television set is an excellent example of a made-to-order premium. Even so, the original gadget wasn't even being peddled as a premium when an official of Ted Bates, who handles the account, saw it. He pounced on the idea of converting the little peepbox into a toy "television set" as a premium for the Colgate segment of Howdy Doody. Sponsor and agency people got together on the idea of using characters from the show in a humorous sequence, ending in a surprise. Fifteen cents and the usual tear from the product carton were set as the price of the premium.

The idea wasn't developed, however, without a test. Testing the item is generally regarded by premium experts as the number one step in a successful promotion. In this case, about a dozen other candidates along with the miniature television set were given a test in the homes of over 200 children. The group was selected to give a good cross-section of children's ages and economic status of their families.

An interviewer called and first explained to the mother the purpose of his visit without letting the child in on the secret. Then the child was allowed to take the box of premium items into a room by himself and, without any coaching or supervision, select the one he would rather keep. Other items included Howdy Doody buttons and badges; a Howdy Doody statuette whose head wagged; a Howdy Doody balloon (several types); pencil with Howdy Doody head; Howdy Doody figure with a magnet, etc. The little television set was an overwhelming choice.

Each child, as a rule, made a thoroughgoing check before deciding his choice. The average time was about ten minutes. The company is said to feel this was the most successful premium offer they ever had. While neither the company nor the agency will confirm it, gleanings from independent sources suggest this promotion probably pulled two or three times as well as the average network premium offer. This "average" is an unknown quantity, numerically speaking, for boxtop returns are top-secret stuff. A sponsor would rather his competition think a successful offer failed rather than invite a successful imitation.

The 25,000 returns on the Small Fry Indian hat is considered high in the trade. (This figure, incidentally, is the only one the sponsor ever released on their premium returns.) There is not yet a way to make an accurate projection of Small Fry's (or any other TV network show's) total audience, so as to compare returns against number of listeners. It is carried at the moment in New York, Chicago, and Boston. The Small Fry Club has about 148,000 members, with a backlog of letters of about 18,000 (processing takes about three weeks) awaiting processing.

On pre-testing of premiums, says Katherine K. Fristrom of Leo Burnett's (Chicago) merchandising department, "If it is not done, the manufacturer may be surprised at what the American child think's of the item even though the promoter thinks he has a sure-fire idea."

In addition to (a) pretesting the premium; (b) weaving it into the show, letting characters in the show handle, demonstrate and approve it; (c) selling the product while selling the premium. TV premium experts offer two other pointers. Make the initial order the very minimum possible, even though it is admittedly only as a guess based on previous experiences. It will cost less to hold up deliveries while reordering than to harvest a flop.

Fifth, seasonal timing and other tie-ins can help boost returns. The miniature television set, for example, was offered just as school was opening and kids were especially eager to show off new acquisitions. Word of mouth advertising can break, as well as make, a child's premium even more quickly than it can one for adults.

The same kind of excitement or "surprise" value that makes premiums so
Gives "Clear Sweep" television coverage of the San Francisco Bay Area

KRON TV
SAN FRANCISCO CHRONICLE - NBC AFFILIATE
SELL MORE ON CHANNEL 4

KRON-TV provides unparalleled "Clear Sweep" coverage of the San Francisco Bay Area market. The KRON-TV transmitter location—top of San Bruno Mountain, bordering the San Francisco-San Mateo County line—is generally considered the finest for telecasting in this area. And the specially-designed KRON-TV antenna is San Francisco's highest... mounted on a tower which is 1,485 feet above sea level.

KRON-TV presents top NBC network television programs, assuring strong audience tune-in. Local programming will include some day-time television. CHECK KRON-TV FIRST FOR TELEVISION ADVERTISING IN THE SAN FRANCISCO BAY AREA 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
much fun for children also works to
make women like radio and television
offers. (Men, as pointed out in the first
article, don't go for premiums.)

“Women take a childish delight in
presents, bargains, surprises, extras,”
Charlotte Montgomery reminded the
Premium Advertising Association of
America at a recent meeting.

While glamour can help a premium
on television just as on radio, the basic
items that pull and pull anywhere in
the televiewing sections of the country
are still items that are “handy” to use.
Scissors, mixing bowls, refrigerator
dishes, dish covers, spoons, etc., never
cease pulling. An item can’t be too
prosaic if it is genuinely and pleas-
antly usable by the housewife.

The Alpha Beta Food Markets made
a single offer of a “Jadeite” mixing
bowl on KTAL, Los Angeles. At the
time there were about 45,000 televi-
sion sets in the area, of which about
40% were in the territories of their
stores. Four hundred and fifty-seven
housewives wrote in for a card that
entitled them to buy a pound of oleo-
margarine at 39 cents and for 46 cents
more received the mixing bowl valued
at $1.25 ($1.64 worth of merchandise
for 85 cents). Three hundred and
ninety-two women presented their cards at
the Alpha Beta markets.

Ansonia Shoe Co., New York, on
the Eave Emerson Show (WCBS-TV)
made two offers at the end of the show
of a card entitling women to a 10%
discount on merchandise purchased
at the store. More than 1,500 women
responded to the offer. Glamorous or
not, if a woman is convinced there’s
value in a premium she can use, she
can be impressed—and moved in pro-
fitable numbers to respond.

The size of a premium isn’t impor-
tant as a factor in a television dem-
stration—the lenses of the camera will
take care of that. It is true that much
experimentation is needed to produce
both good product and premium com-
mercials. Live premium demonstra-
tions, however, permit more exper-
imentation. They are obviously the
best bet for self-liquidating offers
which may not recur in exactly the
same form, if at all.

With television’s advantage in dem-
onstrating and “selling” premiums as
well as products right in the home,
premium advertisers should expect rec-
cord returns from this form of adver-
tising.
MAIL ORDER

(Continued from page 21)

only listenership and business, but repeat business.

His plan called for signing with one station in each market to which he would supply proved programming (where necessary) and products which met standards he believed would keep the confidence of the purchasers. He rigidly controlled copy claims and stressed underselling as a key to long-term success. His "network" now consists of about 60 stations.

There is no way of ascertaining exactly how many stations are amenable to m.o. business. One agency has a list of over 400 such outlets. It's likely there are even more. This, of course, doesn't mean all these stations are open to just any business, but that they have and will take what seems to them the right P.I. deal.

Radio mail order sessions have a typical type of programming. For the more sophisticated metropolitan areas the tuneful, "listenable" Martin Block kind of music does best. For predominantly small town and rural markets the hillbilly tunes generally go best. The best of juke box hillbilly tunes are strong favorites. Things like Careless Hands, Room Full of Roses, Jealous Heart, Mule Train, etc.

Of course there are exceptions. Participation shows of all kinds are frequent choices for an m.o. item, as are news shows. The typical m.o. session, however, is the musical program with a personality who has the gift of arousing confidence in whatever he recommends. There is something, according to mail order experts, in the theory that these selling personalities are "born." But it is still possible to take an ordinary, even a poor, m.o. salesman and do wonders with him after a little concentrated instruction by an expert in the art.

M.O.N. supplies not only library music for its affiliates who need or desire it, but c.t. commercials as well, though they prefer a station to use a live announcer where they have a good pitchman. M.O.N. will train a station's salesman to handle M.O.N. products on the air. A typical 15-min. segment is handled by opening with a 15-20-second teaser introduction followed by music. The middle commercial runs 2-2 1/2 minutes and the music is followed by a 40-50 second closing reminder. In a 10-minute segment the first announcement and first recording would be cut. The commercial time here is a shade over the NAB code allowance.

Perhaps the king of all m.o. operations is WCKY, Cincinnati. It has been widely reported in the trade (wholly without confirmation from WCKY) that when they started their all-night Hillbilly Jamboree (it gets underway at 8:00 p.m.) the station upped its average income around $5,000 a week.

The Jamboree is programed in 10-minute segments of hillbilly and western music. Each sponsor gets a segment and a total of 500 words in opening, closing, and middle commercials. Usually about nine sponsors are handled during a period of 1 1/2 hours, when the entire schedule is repeated, with new music. At 11:00 o'clock a new show starts with new sponsors and products. In this later period new products and sponsors are tested. WWVA, another phenomenally successful m.o. station, works a similar program, but starts later in the evening.

One of the worst black eyes m.o. sponsors have given radio is from the careless way in which complaints on merchandise, have been handled. Often they haven't been adjusted at all.
WCKY broadcasts every half-hour an overall guarantee to handle promptly and personally any complaint whatsoever on the merchandise sold on its air. The station insists that products it offers be at least comparable to prices in such standard retail outlets as Sears and others. Products include such solid staples as car tires and seat covers. Between January and April of this year, Jamboree sold over 4,000,000 baby chicks for Black's Poultry Co. of Columbia, S. C.

Today, more agencies are willing to handle m.o. accounts. Some smaller ones are specializing in them. Not all agencies who handle this business are strangers to the 4As. In fact, several of the top fifteen 4A agencies are reliably reported to be interested in placing business with several outstanding m.o. stations,

Almost no station today will accept P.I. merchandising without first inspecting a sample of the product; finding the price represents good value; ascertaining that the product doesn’t conflict too closely with similar merchandise beingretailedby stores in the same area; getting a guarantee to refund purchaser’s money on his complaint. For a station not to insist on these things is to subject itself to possible sabotage of its listenership. Fewer and fewer stations today are shortsighted enough to risk that.

M.o. business even has a geography of selling. In the metropolitan East listeners take more selling. Here, also “gadget” type merchandise generally has its best sale, though as a rule it doesn’t sell on a broad scale. The far West likes a solid serving of facts and specific descriptions, not much selling. The mid-West usually responds better to a blending of the two approaches. If an item is to be pushed to the hilt in all three areas of the country better results are likely to come from scripts which take these facts into account.

As every experienced m.o. station knows, it is possible to educate listeners into responding to mail-pull and direct selling pitches. But one has to start with the right programing and personalities. It is true, and for obvious reasons, that the more powerful stations ordinarily get the best mail order returns. But exceptions are numerous. WHWB, Rutland, Vt., for example, is a one kw station with an exceptional dominance of its area. More powerful
stations from outside don’t come in too well. In recent weeks the station has offered M.O.N. items in fringe time with remarkably good results.

Outlets who are determined not to compromise their published rate cards with P.I. business under any circumstances often take mail order business at card rates, and the distinction should be clearly drawn. It is true that many agencies will gladly pay card rates for time on a station with a proved mail order record—or pay for a test where an up-and-coming station looks like a good bet. As management change the quality of a station as a mail order puller varies. This makes constant checking and testing necessary.

Overwriting a claim can make a good buy sound suspicious. A slight misplacement emphasis can cause unnecessary complaints. A current M.O.N. offer first described men’s cotton socks with emphasis on the nylon reinforcements. Since people tend to hear what they want to hear, stations got complaints—many listeners sup-

posed they were getting nylon socks. The copy was changed to sell the cotton, referring only briefly and casually to the nylon reinforced heels and toes. Complaints virtually ceased.

Harold Kaye, who censors all copy used on M.O.N. stations, points out the value of an experienced mail order copywriter in cutting down on rejections of merchandise where the trouble isn’t with the value of the item but in the erroneously induced expectations of the listener. On an offer of nylon stockings a test using agency-written copy averaged 13% rejections. With copy rewritten on M.O.N. standards, rejections dropped to 2%.

While it may be said that items under $3 in cost, and items not too complicated ordinarily do better than others, there are numerous exceptions. To mention only one in each case, H. K. Simon Agency, New York, has a Chronograph wristwatch selling for $8.95 on 60 stations. It is not unusual for an average station to pull 30 to 40 orders a week.

Casper Pinker Advertising has pulled about 100,000 orders for a vest pocket adding machine costing $2.99.

WAVE
AIN’T WESTERN OR EASTERN (Ky.)!

No, Sir. WAVE doesn’t reach Eastern (Ky.), nor many of the other crossroad towns in western, southern and northern Kentucky, either!

We’re directional-minded for the Louisville Trading Area only, and by any standard—except cosmic, One-World or interplanetary measurements—it’s a wonderful market. And since our families have a 46% higher standard of living than do folks in the rest of the State, WAVE delivers a bang-up, premium audience.

So don’t grope aimlessly around in Kentucky. Let WAVE put you “on the map” where it really counts—in the Louisville Trading Area!

LOUISVILLE’S
WAVE
NEW AFFILIATE, 5000 WATTS, 970 KC
FREE PETERS, INC.
National Representatives

5 DECEMBER 1949
The machine, which adds up to 99 million, is definitely on the complicated side. Yet the agency found selling points and a way to put them over simply enough to make listeners order it. Returns average only around 33-1/2%—very low for an item of this nature. It will soon go on more than 100 stations.

While radio selling techniques will necessarily be modified on television, the same headaches, perhaps magnified, will exist for the newcomer to mail order selling: how to select items, censor copy, evaluate price, use premiums, build audience acceptance, etc. Huber Hoge & Sons, one of the country's biggest mail order agencies, feels that television is one of the greatest potential moneymakers of all time. They're now TV-testing several items for Fall.

Right now, however, Hoge is using more than 500 radio stations for a dozen m.o. clients.

The radio industry is disposed to call radio mail order an entirely legitimate method of doing business, but its leaders will not grant that any method of compensation for it other than straight card rates is acceptable.

PUBLIC SERVICE
(Continued from page 44)

colored population in its area would welcome a daily program "of, by, and for its own people." The broadcast that the WDAS management envisioned would include local negro news, serious, pop, and hop music, talks by negro civic and cultural leaders, forums on topics of special interest, participation of negro sports, stage, and screen celebrities and embryonic stars, a day-to-day perspective of the negro world found only in the negro press. Philadelphia had no such program.

WDAS executives discussed its idea with the Philadelphia Fellowship Commission and, at its recommendation, with social agencies, judges, doctors, civic leaders, employment agencies, union officials, business men, bankers, and a number of average householders.

Out of this came a general program skeleton and a decision to select a negro mc who met these four requirements: (1) prominent in the negro community, (2) familiar with show business, (3) exemplar character, (4) good microphone presence and diction.

The answer was George "Bon Bon" Tunnell, a Philadelphian who for years was a featured vocalist with the late Jan Savitt's orchestra heard over NBC and CBS. Many theatrical engagements had given him stage presence; he had frequently recorded for RCA and Decca; and his harmony group was well-known to a high percentage of the population in and around the Quaker City.

With Bon Bon's help a one-hour variety production was evolved based on the concept of good entertainment and public service without regard for prejudice or bias to race, creed, color, or politics. It began life in mid-August. The broadcast time is 11:30 to 12:30 noon Monday through Saturday.

"The Bon Bon Show" was sponsored from its initial broadcast. Instead of selling daily participations of 15 or 30 minute segments, WDAS instituted individual sponsorship of each day's program. The Spatola Wine Company, experienced in selling the colored market, bought Wednesdays and Fridays on a long range basis. A cosmetic manufacturer, a furniture store, and a furrier purchased the remaining days. Whether the policy of individual daily sponsorship will continue depends on the analysis of the first 15-week test period, soon to be concluded.

It's still too early to indicate results, but the cooperation, publicity, and promotion that the show is receiving from countless quarters augurs well for sales. All four negro newspapers repeatedly urge listening to "The Bon Bon Show," and have even thanked the sponsors by name in their editorial columns. Hundreds of thousands of leaflets, folders, bulletins, and signs promoting the program have been issued by colored organizations. Several sponsors have carried tie-in copy in frequent newspaper advertisements, prepared window displays, purchased billboards. One mailed 100,000 cards to dealers and customers. "Bon Bon" Tunnell has made over 100 appearances in Philadelphia stores.

In publicizing the program to the negro community WDAS stressed the necessity for meaningful public service ingredients. This careful indoctrination, and the obvious pride with which the colored audience views the show, has kept canned propaganda and useless publicity at a minimum. To date close working arrangements have been established with the negro Elks, the
They Love Us in Alberta

Opening the huge stack of mail every morning at KDYL is always a pleasure, but even our office girl was thrilled by a recent letter from Brockett, 'way up in Alberta, Canada, ordering a produced advertising on “The Old Corral.”

A thoughtful postscript said, “‘The Old Corral’ is the finest program there is. We listen to it every morning.”

What more do we need to say?


Today, the basic makeup of a one-hour show contains the following components:

1. Vocal and instrumental music by white and colored bands, all the way from classical to hop.
2. General news from AP and Overseas News Service.
4. “Inquiring Reporter” — telephone-contact queries on topics in or allied to the day’s news.
5. Negro social, religious, fraternal, and club information.
6. “Name-guest” interview, alternating between civic leaders and entertainment world, white and colored.
8. “Mother-of-the-day” — recommended by listeners (winner receives box of bon-bons and dedication of her favorite song).
9. Patriotic moment of “Thanks for America.”
10. “Reminder for today” — a philosophical thought.

“The Bon Bon Show” has already achieved another distinction. Howard T. Reynolds, songwriter and pianist on the program, received $1500 from Freedom Foundation for his song “Speak Up For America” originally presented on the show. He was one of the ten winners in the “Unclassified Awards” division along with Judge Harold R. Medina, Chett Peabody & Company, Kiwanis International and others.

“The Bon Bon Show” happens to embrace negro public service. But the opportunities for local and regional service ripe and right for sponsorship exist in many directions. It takes keen judgment to determine what’s appropriate for sponsorship, what’s not. That’s a judgment that every sponsor interested in public service broadcasts and every station must exercise.

***

you can do it better with the revolutionary

ALTEC
21B
MINIATURE MICROPHONE

It achieves uniformity of response...provides greater tonal fidelity...it is omnidirectional...it is blastproof, shockproof...there is no false bass build-up...more net acoustic gain before encountering feedback...tiny size contributes to remarkable versatility of positioning...extends the fidelity of sound transmission.

talent deserves to be Seen as well as Heard

 Offices in: Chicago, New York Detroit, St. Louis, Los Angeles San Francisco

101 Sixth Avenue New York 13, N.Y.
101 North Vine St. Hollywood 38, Cal.
DAYTIME PROGRAMING
(Continued from page 27)

I daytime broadcast-audience place locally in the last May-September Hoover report.

The status of WNEW, New York, is well known. This independent, operating in perhaps the toughest, certainly the most crowded, market in the country received 16.3 percent of the daytime share of audience in Hoover's 1949 August-September tabulations for the big town.

Just one more example is little, 250-watt, daytime-only WIBR (formerly WCLA) at Baton Rouge, Louisiana. During four daytime periods, in the ratings for January-April this year, WIBR outranked the three local network affiliates against whom it must compete.

In all the cases—with high power or low, with network affiliation or without it—it is program pattern that makes the difference. The local stations have been flexible. The networks, in spite of some efforts to improve the daytime picture in the last few years, have on the whole hewed to old formulae.

The network daytime patterns are, by and large, like stars fixed in the sky. Daytime serials are the backbone of NBC and CBS. Audience participation is the daytime staples of ABC and Mutual. Hugh M. Beville, Jr., director of NBC's research department, concedes that "the serial was the most stable element in the daytime program pattern." NBC has tried other elements. It experimented with the Fred Waring show. While that one proved to be a good program, as far as critics were concerned, it simply failed to pay off. It cost too much to hold sponsors interested on a cost-per-view basis. CBS tried too, and with greater success, when it brought Godfrey to the coast-to-coast audience. But neither CBS nor NBC has developed any other program with Godfrey's pull. The closest ABC has come to offering real morning competition, outside the audience-participation field, is with the "Betty Crocker" program. ABC is now trying again, with the Jack Berch show and the earlier (9 a.m.) Eddie Albert program. CBS is also making an effort to bolster the daytime log with the Garry Moore pitch taking up a full hour in the afternoon. (That's where Stanton's "cross-reference" idea is being put into effect.) But Jack Berch is not yet in the Godfrey class, while neither Albert nor Moore has paid off to date—although all three of these may come through.

The network daytime reliance on serials and audience participation as their chief bulwark has not been an accidental development. That part of the daytime pattern rests on solid research. The trouble with that research—as admitted by the prominent social scientists who conducted it—is that usually it shows only what audiences do not want. There is an admission on that point in a condensation of the famous NBC morning-serial survey which was made in 1944. Dr. Paul F. Lazarsfeld and Helen Dinerman, writing about that survey in "Communications Research: 1946-1949," declare:

"Dissatisfied radio listeners are in general more eager to describe what they do not like about existing programs than to describe in any detail the kind of programs they would prefer."

It is only experimentation by the networks, sponsors and agencies that will show what the audiences might prefer. The positive approach must come from the industry, it can not be expected from the audiences.

That 1944 NBC survey showed, for instance, that in the morning (9 a.m. to noon) the serial-story audience is made up of only 29 percent of the potential women listeners.

There is another survey, besides NBC's, which is more optimistic. This is one completed for CBS in 1948, after an 18-month inquiry which enlisted the services of such big-time researchers as Lazarsfeld himself, Etho Roper, Dr. Raymond E. Franzzen and Dr. Carl L. Rogers. This study showed that the majority of women—54 percent—did listen to the daytime serial. But then, offsetting the CBS statistics, is a more recent study, conducted in two central Illinois counties by Charles H. Sandage, professor of advertising at the University of Illinois. Here, the picture is not so pretty.

Sandage shows that in one of the areas, Champaign County, the average percentage rating for women's listening to seven available daytime serials is only 4.9.

In that CBS report on serials, it was hard to find any criticism against the daytime pattern. The report simply
showed that the majority of the women "liked" the serials. It showed for instance that, in selected cities, the serial listeners could have tuned in competing programs. In Dubuque, Iowa, the women tuning in on serials had eight competing programs that they could have heard.

But it is on the basis of the reasons given by women who do not listen to serials that the networks have developed those additional elements in the daytime program pattern.

Programmers, on both local and national levels, know, however, that not all audience criticisms must be taken as gospel truth. There is always danger in relying too completely on what is known to some people in radio as the Cleveland Critique.

That Cleveland Critique was just a bit of a fiasco. It happened three years ago. A local radio editor had called on his readers to say what they would prefer on the air. Here was supposedly a positive approach. Three hundred of the dear ladies took pen in hand and, almost unanimously, demanded more music—classical music. But someone at WHK got hold of 133 of the names from among the 300 music-loving women. These 133 got their own coincidental check—they received phone calls on two separate occasions, once when the NBC Symphony was playing on its home grounds and receiving local broadcast. Of the 133 music-lovers—exactly 100 were found to be tuned in to other programs while the longhair fiddlers and tootlers occupied local transmitters!

Here are some of the things the networks are not doing in the daytime:

They are not taking into account the local desires. True, that is something the local stations can do best—since a network must think of a national audience. But the networks are not finding enough new programs, new formats, new personalities that could attract national and local daytime audiences at the same time.

The networks are not taking into account early morning listeners. Local stations that are successful are always cashing in on that audience.

Except for an occasional, rare try, usually more or less by accident, the networks are not taking into account the out-of-home listeners. The recent Pulse-WNEW figures (sponsor, Nov. 7) showed that there is gold in those out-of-home mountains, if programs are tailored to their preferences.

The networks are not—again, with rare exceptions—taking the semi-urban and rural and farm audiences into consideration. Here, the Sandage report throws additional light on the possibilities. Sandage shows that "farm women reported greater listening than either urban or village women."

Important sponsors have shown, more and more of late, that the networks have big daytime value. Cigarettes have been moving more solidly into the network daytime picture for two years now. Pillsbury has signed up to join the Godfrey parade come spring. General Foods has bought Edwin C. Hill on ABC. General Mills has contracted for the same network's "Modern Romances." Further daytime billings are reliably reported under consideration by General Foods, General Electric, and Campbell Soup.

There are many other sponsors ready, willing and able to sink solid cash into daytime shows on the networks. What they need is: programs. To provide those programs, the networks need: a daytime pattern that will offer something new, fresh, perhaps even boldly experimental.
"Service Medium"

In a year of adversity and confusion radio is demonstrating a growing predestination for service beyond the call of duty. The signs are multiplying.

In Tennessee the Tennessee Association of Broadcasters, headed by F. C. Sowell of WLAC, Nashville, have instituted a “Let’s Sell Optimism” campaign over 33 of their stations. Not only are they flooding their state with a minimum of 152 announcements a day of cheery business information, but they’re publicizing the bright side of the picture with printed notices to business and civic leaders throughout the state. Results aren’t all in, but it’s evident that Tennessee is getting a big lift.

And in other states the “Let’s Sell Optimism” campaign is finding its mark, too. Exclusive of the Tennessee broadcasts, close to 100 stations scattered throughout the nation have told spoxson that they are spreading the seed of optimism in their individual areas. The power of radio is helping the U. S. recapture its full economic strength.

And in Cleveland another valuable service campaign was introduced by John Patt of WGAR. This one has more of an industry flavor. WGAR has embarked on an ambitious “Give a Radio Campaign” which has now been adopted by many members of the Ohio Association of Broadcasters. The OAB has agreed to furnish each participating station with special copy promoting the sale of radios. While the RMA’s “A Radio in Every Room” campaign, headed by W. B. McGill of Westinghouse Electric Mfg. Co., has done a bangup job annually, this is the first time that a real radio-selling impact has been delivered by the stations themselves.

There’s a growing maturity in radio station circles today that augurs well for the industry. Much is being done on a unified basis for the general welfare. It makes radio a better advertising medium. Radio may be labeled the “service medium” soon.

After BMB: A Prediction

Predicting what will replace BMB, if anything, is an illogical occupation at present. But we’ll take a stab at it. And maybe you can check us nine months from now to see how we’re doing.

First, we predict that another radio measurement will follow.

We believe this because advertisers and agencies have decided that they can’t afford to be without a gauge for a medium whose individual units are hard to measure. And because broadcasters realize that they’ll be at a distinct disadvantage without a common measuring denominator.

We predict that the next measurement may not be very dissimilar to BMB in technique.

But we predict that its use will be different.

We believe that it will be used to determine station coverage, not station popularity. We understand that BMB was originally intended as a coverage device, but drifted away from that concept. Thus what may develop is a return to the original premise, with the Nielsen’s, Hoopers, Conlans, Sindipliers, and Pulses doing the popularity studies.

This won’t give the radio measurement as much utility as is claimed for the Audit Bureau of Circulation. But radio compensates for that by supplementary research that goes beyond the analyses that have been created for printed-media measurement over many years. And this research will improve.

We predict that broadcasters will continue to foot the bill. But with the definite understanding that the measurement for which they’re paying will pay its way . . . and then some.

Applause

BAB Sparkplug

The Broadcast Advertising Bureau’s contribution to a keener understanding of the sponsor’s problems and practices is being dramatically demonstrated in Maurice B. Mitchell’s inspired talks at NAB District Meetings.

From Dallas to Boston, his weighty words have left an impression that will spark many a new broadcast sale.

Mitchell’s subject, “How to Get a Larger Share of the Advertising Dollar,” could also have been titled “How to Know Your Advertising Prospect Better.” A notable portion of his time was devoted to an analysis of the advertiser’s behavior in producing, distributing and marketing his products.

His recognition of the importance of guiding station sales strategy in the direction of sponsor and agency understanding is a tribute to the newfound maturity of broadcast advertising.

Mitchell does far more than that, of course. His highly stimulating presentation constitutes, in fact, a short hard-hitting course on successful selling, taking in the more essential radio ingredients. After listening to him, one goes away feeling that broadcast advertising is even greater and more effective than most of us realized.

spoxson has long advocated the type of radio education that the NAB is now furnishing the industry; its editorial pages today reflect the same thinking.

NAB President Justin Miller is to be commended for giving BAB the dominant position at these meetings in the face of many other urgent industry problems. In so doing, he is rightly placing dollars and cents factors first in this new radio era of competitive selling.
ALWAYS THE SAME . . . .
LAST YEAR, THIS YEAR, NEXT YEAR

EVERYTHING YOU PUT ON YOUR MASTER IS FAITHFULLY REPRODUCED ON YOUR ALLIED PRESSING.

NOTHING IS LOST WITH ALLIED PROCESSING.

Allied for full fidelity reproduction
Silver nitrate processing of superior quality...
Genuine "Vinylite" brand plastic pressings...
Non-flexible phonograph records handled specially for speedy delivery

ALLIED RECORD MANUFACTURING CO., INC.
41 N. Las Palmas Avenue, Hollywood 38, California • HOLlywood 5107
WHEN the booklet "Upper Midwest Food Sales" arrived at WNAX, we said, "this shoe fits us." The booklet prepared for the Twin City Food Brokers Association by Roland S. Vaile, professor of Economics and Marketing, and Edwin H. Lewis, assoc. professor of Economics and Marketing at the University of Minnesota, describes the tremendous market developed in the states of Minnesota, North Dakota and South Dakota—three of the five states in Big Aggie Land.

It seems that the agricultural folks are loaded. For instance, the brochure says the average retail sales per family in 1948 in this Upper Midwest area was $33,364, as opposed to the national average of $31,131. In 1918, farm folks in all of Big Aggie Land—the 308 counties within Minnesota, the Dakotas, Nebraska and Iowa—accounted for nearly $3-billion in net farm income. Big Aggie Land is the world's richest agricultural area—served only by WNAX.

In this rich, stable area, where the ebb and flow of industrial strife are only headlines, 61% of the population is rural. Radio is basic . . . and radio is WNAX. A 1948 diary study, made in 80 counties representing the five states covered by WNAX, showed that, of the 43 stations mentioned, listeners liked us best 94.7% of all daytime quarter hours—78.9% of all evening quarter hours. Call your Katz man for full particulars.

We'd be pleased to forward the brochure on "Upper Midwest Food Sales" to you upon your request.
Radio is getting bigger—p. 30
Recording on a South Seas Island—see 40 W. 52
as a member of Society...

N·A·R·N·D
National Association of Radio News Directors

1949 AWARD
to
WHAS

for

The news department performing the most distinguished service to its community

WHAS
Louisville, Kentucky

50,000 WATTS * 1A CLEAR CHANNEL * 840 KILOCYCLES
VICTOR A. SHOLIS, Director * NEIL D. CLINE, Sales Director
REPRESENTED NATIONALLY BY
EDWARD PETRY AND COMPANY

THE ONLY RADIO STATION SERVING ALL OF THE RICH KENTUCKIANA MARKET
ABC introduces "short" contracts

Thirteen-week contract cycle, basis of network radio for more than two decades, has ended as far as ABC is concerned. Net has sold Doubleday & Co., book publisher, four weeks before Christmas and Radio Offers, mail order concern, on four-week basis, being renewed week by week. (Both placed through Huber Hoge agency.) . . .ABC will break another tradition next month, with daytime mystery.

-SR-

Antihistamines invade spot

Whatever American Medical Assn. and Better Business Bureaus may say about their effects, antihistamine "cold cures" are expected to continue as potent advertising factor. Among brands now in spot radio are Union Pharmaceutical's Inhiston (Cecil & Fresbrey); Whitehall's Anahist (Foote, Cone & Belding); American Home's Kriptin (Duane Jones); Grove's Antime (Sullivan, Stauffer, Colwell & Bayles); and Bristol-Myers' Resistab (Kenyon & Eckhardt).

-SR-

McConnell says TV won't replace AM

NBC's president, Joseph H. McConnell, predicts 3,000,000 TV sets will be installed in U.S. homes by 31 December. But he adds: "Television will never replace radio because both are complementary to each other."

-SR-

New England net formed

New England Broadcasting System, of 21 stations, has been formed to sell area's 5,000,000 population on single rate card-single order-single billing basis. Kettell-Carter, Boston, is ad representative. Slogan is "Buy the Boston station of your choice — NEBS delivers the rest of New England."

-SR-

Stations report more pressure to merchandise

Stations coast to coast are worried over sponsor and agency insistence on increased merchandising and promotion support. Perennial problem is big again because some stations have been making extravagant (often unrequested) merchandising promises in order to secure business.

-SR-

Drug chains plan new DuMont show

Fourteen major drug chains, operating as Drug Store Television Productions, have signed for full-hour variety show on DuMont TV web Tuesday evenings, starting 17 January. Drug chains also have started second 26-week cycle of Saturday evening "Cavalcade of Stars." Two shows, both handled by Stanton B. Fisher agency, are expected to bring DuMont network $2,000,000 revenue in 1950.
RCA will offer End of CBS-RCA long-playing record battle is seen in announcement
LP record player RCA Victor will introduce next year record player to handle Columbia
Record's 33 1-3 rpm. disc. Until now RCA has been fighting rest of
industry with 45 rpm. platter, as well as making conventional 78
rpm. type.

Sports now TV is affecting the playing of sports events. In Baltimore, lacrosse
tailored to TV will be telecast over WBAL-TV on league basis with ball blown up
double-size and playing field reduced to meet camera's demands.

Magazines "Ladies' Home Journal" will make TV debut week of 2 January with
use video five-minute dramatized film (through BBDO) on WJZ-TV, New York;

Coy sees new WENR-TV, Chicago, and WMAL-TV, Washington, all ABC stations... First three sponsors of cooperative telecasts of ABC-Time, Inc.
radio net probe "Crusade in Europe" will be Detroit Edison over WXYZ-TV, Stromberg-
carlson over WHAM-TV, Rochester, and Pilot Life Insurance over WPFR-
TV, Greensboro, N. C.

Three-in-one Pioneer broadcaster Clair R. McCollough has found a way to cut
transmission corners on his AM-FM-TV WDEL operation via three-in-one offices,
studios, transmitters. Unique phase is the construction of TV tower
atop one element of four-element WDEL radio installation, construc-
tion of FM tower atop another.

CIO-owned FM Open sesame to advertising is being found by one class of FMers —
outlets get union owned outlets. WDET, Detroit, reports 19 sponsors (all local)
sponsors after several months operation. UAW-CIO FM station is aided by
350,000 members in motor city area.

Richmond church Built into one of Richmond's newest churches is an impressive radio-
has radio-TV TV studio. Idea is to make at-home congregation many times larger
studios than at-church.

Pillsbury plans Pillsbury Mills, Minneapolis, has bought 3:30-4:00 p.m., five-a-week
two CBS shows period across board on CBS, starting 3 January through Leo Burnett
Company, for 25-minute sponsorship of Art Linkletter's "House Party," and new five-minute series starring Cedric Adams, commentator over
Columbia's WCCO, Minneapolis-St. Paul.

please turn to page 34—
ONLY Intermountain Network is specifically tailored for the Intermountain area.

ONLY Intermountain Network uses 23 local network stations to match your distribution — without waste . . . where the people live . . . and buy.

ONLY Intermountain Network can give your program and product merchandising at the point of sale . . . where the people live.

ONLY Intermountain Network gives you "CONCENTRATED COVERAGE WHERE THE PEOPLE LIVE."

The Intermountain area is covered with rugged mountain ranges, some of them almost 14,000 feet high. All of them have low ground conductivity.

The people live in fertile valleys isolated from each other by great distances and these rugged mountain ranges. It is impractical and wasteful to use long range broadcasting to reach these isolated markets.

We repeat — for best results, use INTERMOUNTAIN, the network that gives you

"CONCENTRATED COVERAGE WHERE THE PEOPLE LIVE"

THE INTERMOUNTAIN NETWORK Inc.

Concentrated Coverage where the people live

Avery-Knodel, Inc. National Representatives

New York — Chicago — Los Angeles — San Francisco — Atlanta
### FEATURES

<table>
<thead>
<tr>
<th>Sponsor Reports</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>40 West 52</td>
<td>5</td>
</tr>
<tr>
<td>Outlook</td>
<td>8</td>
</tr>
<tr>
<td>Mr. Sponsor: Frank C. Verbest</td>
<td>12</td>
</tr>
<tr>
<td>New and Renew</td>
<td>13</td>
</tr>
<tr>
<td>P.S.</td>
<td>18</td>
</tr>
<tr>
<td>Mr. Sponsor Asks</td>
<td>38</td>
</tr>
<tr>
<td>TV Comparagraph</td>
<td>47</td>
</tr>
<tr>
<td>TV Results</td>
<td>52</td>
</tr>
<tr>
<td>Sponsor Speaks</td>
<td>62</td>
</tr>
<tr>
<td>Applause</td>
<td>62</td>
</tr>
</tbody>
</table>

### ARTICLES

<table>
<thead>
<tr>
<th>Letter from a jinglesmith</th>
<th>“Wag” Wagner analyzes the pulling-power of jingles, gives examples of outstanding singing sellers</th>
<th>21</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nabisco goes after the moppet market</td>
<td>National Biscuit Company sells Shredded Wheat via “Straight Arrow” kid show, finds itself with bonus adult audience</td>
<td>24</td>
</tr>
<tr>
<td>Is there a radio man in the house</td>
<td>Sponsors and advertising agencies are learning that an expert in the radio setup closes hiatus between sponsor - agency - dealer; builds good will and sales</td>
<td>26</td>
</tr>
<tr>
<td>Sales proof of TV commercials</td>
<td>Look Hear survey gives detailed facts on who buys what products for the first time as direct result of video commercials</td>
<td>28</td>
</tr>
<tr>
<td>Radio is getting bigger</td>
<td>Facts of the case reveal that broadcasting’s TV-inspired confusion has ended, and medium is hitting a longer, faster stride</td>
<td>30</td>
</tr>
<tr>
<td>Novins oranges corner top market prices</td>
<td>Radio advertising establishes brand name with buyers, and brings highest prices from wholesalers for the Florida fruit</td>
<td>32</td>
</tr>
</tbody>
</table>

### IN FUTURE ISSUES

<table>
<thead>
<tr>
<th>Behind the scenes at Lennen &amp; Mitchell</th>
<th>How the radio-TV setup of a 4A advertising agency functions</th>
<th>2 January</th>
</tr>
</thead>
<tbody>
<tr>
<td>TV Critics Club</td>
<td>Part two of a study based on reports from over 1,000 members of the TV Critics Club</td>
<td>2 January</td>
</tr>
<tr>
<td>Radio works for railroads</td>
<td>In addition to “Railroad Hour,” spot and TV are boosting business for Class One roads</td>
<td>2 January</td>
</tr>
<tr>
<td>Singing Commercials</td>
<td>They're hitting the nation's eardrums, and ringing the nation's cash registers</td>
<td>2 January</td>
</tr>
<tr>
<td>The waiting farm market</td>
<td>Farm income and demand for electrical appliances hit an all-time high, but radio is generally missing the boat</td>
<td>2 January</td>
</tr>
</tbody>
</table>
NOTE: COVER PICTURE

It occurred to me, as one of your overseas subscribers, that you might be interested in the publication of an article concerning the radio program, "Pacific Holiday" which I recently completed in a journey throughout the Pacific Islands.

I believe that this was the first occasion on which anyone had visited the Pacific Islands to make a program, and according to Mr. William Stancel of Stancel Hoffman, it was quite certainly the first time the Minitape had been used for the purpose.

M. D. CHAPMAN
24 Wilson Road
Cremorne Point
Sydney, Australia

NATIONAL THINKING

I found the article on "What's Wrong With Daytime Programming?" very stimulating and it parallels some of the analysis which has been going on in our own organization. In fact, I found the entire issue of uniformly high quality and interest. The magazine is certainly a useful tool for all broadcasters and a helpful source of information for everybody concerned with radio and television.

JOSEPH H. McCONNELL
President
NBC, New York

SEEING vs. LISTENING

We would like very much to get a copy of Lazarsfeld's report published last February under the copyright of Columbia University's Bureau of Applied Social Research on "Seeing vs. Listening."

Would it be possible for you to get a copy for us or tell us how we can get it?

KATHERINE MESSICK
Russell M. Seeds Co.
Chicago, Illinois

ADVERTISING BONER

Could you possibly make mention in your next issue of an extremely regretful event? (Please turn to page 60)
Look for the sponsors—
that's where the listeners are!

America's biggest advertisers well know the sales power of the microphone. They also know which microphone in Chicago delivers the biggest impact. That's why more of them use WBBM than any other station in Chicago. (And the smartest local advertisers follow their lead.)

The picture is clear: where you see the advertisers—that's where you'll find the listeners.

Chicago's Showmanship Station
WBBM 50,000 watts
Represented by Radio Sales
Columbia Owned
Sumner Slichter sees larger output in 1950

A moderate rise to an annual rate of gross output of $265 billion by 1950's second quarter is predicted by Sumner H. Slichter, professor of economics at Harvard. But the rate of private investment in the first half, he believed, will be "moderately below the levels of 1949." He also foresaw larger deficits in governmental budgets, and a decline in the rate of corporate and personal savings.

Business indexes rise sharply

Business indexes moved up sharply in November and early December from their three-year low mark of late October, as production gathered momentum with the ending of the steel and coal strikes, and are now about at the level of last September. Reflecting the increased confidence, stock market prices probably will enter the new year at their highest averages since 1946.

Executive of Swift defends advertising

Swift & Co. in 1948 spent more than $17,000,000 for advertising—but this represented only 0.72 per cent of sales, Henry B. Arthur, research economist of the big meat packing company, told a Senate subcommittee investigating the "spread" between what the farmer gets for his products and what he pays for them. Mr. Arthur said advertising "performs a definitely useful function in raising the standard of living."

Craig sees 3,200,000 1950 video set output

Production of 3,200,000 TV receivers in 1950—or more than double the number of those now in use—was predicted by John W. Craig, general manager of Avco's Crosley division. By 1953 he estimated total number of TV sets in use in the U.S. at 20,000,000, with some 700 stations then on the air.

Christmas trade may dip slightly

Fifty-five per cent of 167 department and specialty stores surveyed by Retail News Bureau expect their Christmas sales volume to be smaller than a year ago. Forty per cent, however, expect gains, and 5 per cent think their volume will be about the same as in 1948... The Federal Reserve Board finds that Thanksgiving week sales of department stores were 5 per cent below the parallel period of last year... Fred Lazarus, Jr., president of Federated Department Stores, believes that over-all department store volume in 1950 will be generally unchanged from 1949.

Bristol-Myers to fight FTC order on Ipana

Advertisers intend to combat vigorously the growing efforts of FTC to crack down long-established advertising claims. Among them is Bristol-Myers. To the FTC "order" on Ipana toothpaste claims, used by B-M for the last 20 years, Lee H. Bristol said that the great majority of dentists have found that "massage of the gums was beneficial" and that "Ipana was valuable in stimulating circulation in the gums during the period of massage."

Margarine may expand as advertising factor

The 63-year-old legislative battle between margarine and butter may end soon after the 81st Congress reconvenes in January. A bill to eliminate long-standing restrictions on margarine has passed the House and is "first order of business" for the Senate. Ending of Federal taxes and license fees on this product would take the battle out of the hands of legislators and into advertising media, where the advantages of both products would be promoted more intensively... Ohio has become the 32nd state where sale of yellow margarine is now permitted.

Media generally won't raise rates

Except for TV in areas where number of sets available may expand rapidly, advertising media are not expected to boost rates materially in 1950. A few individual magazines, such as Better Homes & Gardens and Outdoor Life, have raised rates with larger circulations, but others are increasing discounts. BMB reports from study No. 2, now being released, will give some radio stations legitimate reason for upward rate adjustments.

Lorillard to increase cigar advertising

The example of American Tobacco, in launching last fall a network program, Leave It to Joan, for Roi-Tan cigars, may have inspired 190-year-old P. Lorillard Company to increase cigar advertising expenditures from about $125,000 in 1949 to $300,000 in 1950. Muriel, Headlines, Majors and Van Bibber will be emphasized, through Lennen & Mitchell... The Cigar Institute, New York, recently appointed Benton & Bowles, but advertising plans have not been announced. Cigar sales this year will total about $300,000,000.

Matches advertise to fight lighters

Despite the widespread use and promotion of lighters, consumption of matches in the U.S. in 1949 reached the highest mark since the industry was established in this country a century ago, said Robert G. Fairburn, president of Diamond Match Company. In 1949 Diamond launched its first general consumer advertising campaign, in newspapers and magazines—which also promoted such items as Diamond paper napkins and towels, toilet tissue, pulp dinner plates and clothes pins... Because radio is the predominant medium of the big cigarette companies, broadcasters ask, why shouldn't the match companies also take advantage of it?
Public Service Institutions KNOW the Draw-Power of these

Radio Stars

Constantly requested for community events, fairs, charity programs—all the places where entertainment experts have their choice of the finest talent—these and two dozen more WLS radio stars are in demand all over the city of Chicago and the broad Midwest around it. This demand shows the way audiences feel about them—and that's why advertisers, too, find these WLS folks and our production staff can create anything from a simple one-man show to a giant network production.

Yes, they're public servants, popular personalities . . .

...Radio Stars

and PRODUCT SALESmen

on

A Clear Channel Station

WLS

CHICAGO 7

890 Kilocycles, 50,000 Watts, American Affiliate, Represented by John Blair and Company

19 December 1949
JUNE CHRISTY
Joins the Thesaurus family!
Featuring with the Johnny Guarnieri quartet a new idea in sophisticated rhythm.

SAMMY KAYE
Showmanship and swinging in the famed 'Swing and Swing' manner
With The Earle All-Stars at Cocoanut Club and other top venues.

TEX BENEKE
The Tex Beneke Show presents all the Glenn Miller favorites plus all the top tunes... a
not available through any other source.

EARL WILD
featured soloist with the
Silen Concert Players. Rich
interpretations of popular classics
and standards favorites... a
perfect prestige show!

FRAN WARREN
"FRAN WARREN SINGS" dramatic
care and warm, intimate vocal style
with matchless orchestral accompaniment.

ALLEN ROTH
and his Symphonic Strings
with new 10 piece rhythm.
Everything from boogie to
opera. Thrilling, dynamic
arrangements!
These stars and shows too!

The Music of Manhattan
Norman Cloutier and his Memorable Music
Slim Bryant and his Wildcats
Listen To Leibert

The Church in the Wildwood
Festival of Waltzes
Edwin Franko Goldman Band
Golden Gate Quartet
Jimmie Wakely:
Ridin' the Range

...and many, many others!

A Christmas visit with
TED MALONE
An inspiring special new production with orchestra and choir.

"CLAUDE THORNHILL"
PRESENTS "WIN A HOLIDAY"
Claude's great music, plus a new local national contest idea! Your listeners name untested melodies, win weekend in New York!

YOURs for easier, more saleable programming...

IT'S BIG NEWS for every local broadcaster!
More big names, more big shows than ever before are coming your way in the new Thesaurus. We're drawing upon the whole glittering array of RCA Victor recording talent . . . plus other big name stars . . . building commercial radio programs, designed to sell! More economically, more effectively, more profitably!

Look at the advantages that only the new Thesaurus brings you:

1. Comprehensive programming . . . broader variety of artists and groups with continuing flow of fresh selections—all the top times!

2. Greater number of broadcast hours . . . features to fill your needs for every time segment, with sure sales appeal for local sponsors.

3. Steady supply of weekly continuity, special holiday and seasonal shows. Your scripting problems are taken over by our network-experienced writers.

4. Promotion that ensures commercial sales . . . sponsor-selling brochures and audience-building promotion kits with hands-shaken advertising and publicity material.

If you want easier programming, more sponsors, bigger profits—RCA's new era in Thesaurus has what it takes! Inquire now!

...and many, many others!
When Frank C. Verbest became president of the Blatz Brewing Company in 1946, he was given $16,000,000 with which to make Blatz a national concern. Blatz was so successfully selling its beer on a regional basis, that the company’s top brass felt confident their product could compete with the nation’s leaders. After a protracted search for an able executive to handle the proposed new operation, the job was given to the former salesman, financier and merchandiser.

Verbest came to Blatz a seasoned brewery executive. As a receiver for a Clinton, Iowa, bank, he was sent to save a failing Mankato beer plant. The bald, clear-eyed administrator worked with swift efficiency in unscrambling the financial jumble. Two years later the brewery was functioning prosperously. Impressed with the spectacular job he did for the Iowa outfit, Verbest was invited to rebuild and rejuvenate the collapsing Keeley Brewery of Chicago. He did.

At Blatz, Verbest’s first job was to increase beer production for national distribution. Then he had to sell it. The offices of the company bustled with activity early in 1946. Verbest hurriedly summoned the city’s best construction outfit to build a new brewhouse, bottling plant, stock house, and other facilities. By the middle of 1948 Blatz could look forward to an annual output of 3,000,000 barrels of beer. To introduce his product on a national scale, Verbest launched a sweeping nation-wide print campaign. In addition, Blatz made extensive use of billboards. Sales did not climb with the rapidity that pleased Blatz’s fiery president. He needed a more effective medium to reach the mass market.

Last September, Verbest bought Ed Gardner’s package Duffy’s Tavern, currently heard over 148 stations of the National Broadcasting Company, Thursdays from 9:30-10 pm. The 45 year old president had secured an excellent time segment, since there is no other variety-comedy show on during this half-hour. With sales figures beginning to set new records, Verbest supplemented his AM program by contracting to sponsor the roller derby over 14 stations of the ABC network. Blatz had found its best mediums. In 1950, radio and TV will receive the bulk of the firm’s $6,000,000 annual ad budget.
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>A F of L</td>
<td>Direct</td>
<td>MBS 400</td>
<td></td>
</tr>
<tr>
<td>Anheuser</td>
<td>Foster, Cone &amp; Halding</td>
<td>ABC 60</td>
<td></td>
</tr>
<tr>
<td>Chamberlain Sales Corp</td>
<td>BBDO</td>
<td>MBS 478</td>
<td></td>
</tr>
<tr>
<td>Commercial Mills Inc</td>
<td>Dancer-Fitzgerald-</td>
<td>ABC 126</td>
<td></td>
</tr>
<tr>
<td>Hallercraft Co</td>
<td>Sorensen &amp; Co</td>
<td>MBS</td>
<td></td>
</tr>
<tr>
<td>Pillsbury Mills Inc</td>
<td>Loe Burnett Co</td>
<td>CRS 150</td>
<td></td>
</tr>
<tr>
<td>Procter &amp; Gamble</td>
<td>Dancer-Fitzgerald-</td>
<td>NBC 143</td>
<td></td>
</tr>
<tr>
<td>R.C.A. Radio Offers or Doubleday</td>
<td>J. Walter Thompson</td>
<td>ABC 164</td>
<td></td>
</tr>
</tbody>
</table>

(Alternate weeks unless specified otherwise)

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>R. J. Reynolds</td>
<td>William Esty</td>
<td>NBC 159</td>
<td></td>
</tr>
<tr>
<td>Stanley Home Products</td>
<td>Charles W. Hoyt</td>
<td>ABC 273</td>
<td></td>
</tr>
<tr>
<td>Texas Co</td>
<td>Kudner</td>
<td>ABC 235</td>
<td></td>
</tr>
<tr>
<td>William Wise</td>
<td>Thwing &amp; Altman</td>
<td>CBS 27</td>
<td></td>
</tr>
<tr>
<td>W. K. Wrigley</td>
<td>Arthur Meyerhoff</td>
<td>CBS 173</td>
<td></td>
</tr>
</tbody>
</table>

Renews 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>Bristol-Myers</td>
<td>Doherty, Clifford &amp;</td>
<td>NBC 165</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Shenfield</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bristol-Myers</td>
<td>Young &amp; Rubicam</td>
<td>NEC 162</td>
<td></td>
</tr>
<tr>
<td>DuPont</td>
<td>BBDO</td>
<td>NBC 152</td>
<td></td>
</tr>
<tr>
<td>General Foods</td>
<td>Benton &amp; Bowles</td>
<td>MBS 225</td>
<td></td>
</tr>
<tr>
<td>General Motors</td>
<td>Kudner</td>
<td>ABC 264</td>
<td></td>
</tr>
<tr>
<td>Mail Pouch Tobacco</td>
<td>Charles W. Hoyt</td>
<td>MBS 112</td>
<td></td>
</tr>
<tr>
<td>Miles Laboratory Inc</td>
<td>Wade</td>
<td>MBS 434</td>
<td></td>
</tr>
<tr>
<td>Radio Bible Class</td>
<td>Stanley T. Bayston</td>
<td>MES 100</td>
<td></td>
</tr>
<tr>
<td>Sterling Brug</td>
<td>Dancer-Fitzgerald-</td>
<td>ABC 222</td>
<td></td>
</tr>
<tr>
<td>Texas Company</td>
<td>Kudner</td>
<td>ABC 235</td>
<td></td>
</tr>
<tr>
<td>W. K. Wrigley</td>
<td>Rothbrand &amp; Ryan</td>
<td>CBS 171</td>
<td></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>Al Alperstein</td>
<td>R. B. Butler Stores, N. Y., adv mgr</td>
<td>Pan American Broadcasting Co, N. Y., sls prom mgr</td>
</tr>
<tr>
<td></td>
<td>NBC, N. Y., vp in charge of news and special events</td>
<td>Same, vp in charge of news and special events of radio network unit</td>
</tr>
<tr>
<td>William F. Brooks</td>
<td>WPX, N. Y., asst sls mgr</td>
<td>Same, sls mgr</td>
</tr>
<tr>
<td></td>
<td>NBC mgr of Eastern sb</td>
<td>Same, mg</td>
</tr>
<tr>
<td></td>
<td>WCUA, Phila, pub dir</td>
<td>Same, mg</td>
</tr>
<tr>
<td></td>
<td>TV Digest, managing ed</td>
<td>Same, as news rep</td>
</tr>
<tr>
<td></td>
<td>NBC, N. Y., dir of news and special events</td>
<td>WCAI, Phila, news dir</td>
</tr>
<tr>
<td></td>
<td>Kudner, N. Y.</td>
<td>Same, as news dir</td>
</tr>
<tr>
<td></td>
<td>WCAI, Phila, news dir</td>
<td>Same, as news rep</td>
</tr>
<tr>
<td></td>
<td>KUTA, Salt Lake City, sls mgr</td>
<td>WCAI, Phila, news dir</td>
</tr>
<tr>
<td>Scott Donahue</td>
<td>WIPX, N. Y., asst sls mgr</td>
<td>Same, mg</td>
</tr>
<tr>
<td></td>
<td>WCAI, Phila, pub dir</td>
<td>Same, news rep</td>
</tr>
<tr>
<td></td>
<td>TV Digest, managing ed</td>
<td>Same, mg</td>
</tr>
<tr>
<td></td>
<td>NBC, N. Y., dir of news and special events</td>
<td>WCAI, Phila, news dir</td>
</tr>
<tr>
<td></td>
<td>Kudner, N. Y.</td>
<td>Same, as news rep</td>
</tr>
<tr>
<td></td>
<td>WCAI, Phila, news dir</td>
<td>Same, as news dir</td>
</tr>
<tr>
<td></td>
<td>KUTA, Salt Lake City, sls mgr</td>
<td>WCAI, Phila, news dir</td>
</tr>
<tr>
<td></td>
<td>Adolph J. Schneider</td>
<td>Same, mg</td>
</tr>
<tr>
<td></td>
<td>Walter Scott</td>
<td>Same, as news rep</td>
</tr>
<tr>
<td></td>
<td>Rexer L. Titus</td>
<td>Same, mg</td>
</tr>
<tr>
<td></td>
<td>Speed L. Weaver</td>
<td>Same, as news rep</td>
</tr>
<tr>
<td></td>
<td>Fredric W. Wile, Jr.</td>
<td>Same, mg</td>
</tr>
<tr>
<td></td>
<td>NBC, N. Y., dir of tv news and special events</td>
<td>Same, as news rep</td>
</tr>
<tr>
<td></td>
<td>NBC, N. Y., sls dept</td>
<td>Same, as news rep</td>
</tr>
<tr>
<td></td>
<td>CBS, N. Y., prod-dir</td>
<td>Same, as news rep</td>
</tr>
<tr>
<td></td>
<td>NBC tv, vp</td>
<td>Same, as news rep</td>
</tr>
<tr>
<td></td>
<td>NBC tv, asst to vp</td>
<td>Same, as news rep</td>
</tr>
</tbody>
</table>

In next issue: New National Spot Business: New and Renewed on Television; Station Representation Changes; Advertising Agency Personnel Changes
Thirty thousand seven hundred people entered the recent Early Birds' Contest... people who make their homes in 1,080 cities and towns in North and Central Texas and Southern Oklahoma. You can't type them for they include doctors, lawyers, politicians, housewives and youngsters... every one who wakes up to radio in the growing Southwest.

They're loyal, too... have listened to this early morning variety show for six to nineteen years. If you'd like to know more about this contest with proof of sponsor identification on "The Early Birds," just paste the coupon, at left, on a penny postal, fill in your name and address, and mail it to

Station WFAA
1100 Santa Fe Building,
Dallas, Texas.

Gentlemen:

Please send me complete statistical data on "The Early Birds" contest.

NAME
ADDRESS
CITY_ STATE

WFAA
PREMIER STATION OF THE SOUTHWEST

19 DECEMBER 1949
CBS evening programs have the highest average rating in radio today.

CBS average Hooper: 10.0; the next closest network, 8.1; and the remaining two networks an average of 5.9. On Nielsen, CBS rated 10.7; the next closest network, 8.6; and the remaining two, averaged 4.8.

CBS has most of the most popular programs—nearly three times as many as all other networks combined.

Hooper gives CBS 11 out of the "top 15"; the next closest network, 3; and remaining networks, 1. Nielsen gives CBS 15 of the "top 20"; the next closest network, 4; and remaining networks, 1.

That's why advertisers agree CBS gives them the biggest
In the past year, radio listening shifted heavily to CBS and away from the other networks.

Hooper shows a 15% increase in listening to CBS over last year; a 20% drop for the next network; a drop for the remaining two, combined. Nielsen shows a 16% increase for CBS; a 14% drop for the next network; and a drop for the remaining two

The average program that remained on CBS increased its audience over last year. The average show that didn’t switch to CBS from the next network lost listeners.

Hooper shows the average program that stayed on CBS went up 3%; those that stayed on the next network went down 15%; Nielsen shows CBS up 3%; the next network down 10%
New developments on SPONSOR stories

p.s.  See: "Does your TV commercial click?"
Issue: 10 October 1949, p. 26
Subject: Cities Service's three dimensional TV film commercial

Cities Service's current three dimensional animated film commercials on the television portion of its show Band of America, NBC, Monday, 8:30-9 p.m. is proving more effective than the program. In Boston, Newark and Harrisburg 75% of the dealers surveyed considered the commercials outstanding. Most of them stated that business has increased since the 20 second films, featuring the bumptious Hadley and his nervous wife, were put on the show.

Artist Jack Eisner created Hadley for TV film producers Roberts and Carr. Bob Roberts showed the figures to Hal James, radio director of Ellington, who immediately spotted their commercial value. Although the figures appeared haughty and aloof, James reasoned that, with clever dialogue, Hadley and his wife would be more entertaining than offensive. And, according to Daniel Starch, if a commercial is entertaining, it is usually remembered. James was right, the commercial was an instantaneous success.

By year's end Cities Service will have spent $1,500,000 for national radio and television advertising. In 1950 the company's annual ad budget will be increased and a greater portion allocated to its radio and TV activities. If the general enthusiasm and favorable comments and letters continue, Cities Service may seriously consider developing its appealing animated characters into a full program.

p.s.  See: "Are giveaways good programing"
Issue: 12 September 1949, p. 25
Subject: New giveaway show smash sales producer

One month after Seeman Brothers launched the novel giveaway show Tune-O, WMCA (New York City), Monday-Friday, 1:30-2 p.m., it sold more White Rose Tea and Coffee than in any other four week period in the history of the company. Seeman's promotion men always appreciate the advertising impact of the giveaway program. However, they feel that these shows lose much of their effectiveness by covering too wide an area. Listener interest wanes as it becomes apparent that the possibility of any single individual being called is very negligible. The firm's top brass and agency chiefs from Weintraub, guided by veteran radio director Chuck Lewin, conferred about a new type of giveaway gimmick that would minimize the element of chance and increase home audience participation and skill. When the huddle ended Tune-O was created.

The program encompasses all the elements of the standard giveaway and more. 2,000,000 special cards were distributed to the 28,000 White Rose Tea and Coffee outlets in the area. On one part of the card there is the numerical pattern for a bingo game; the other part lists 250 sing titles with corresponding numbers. After the song is played on the air, the listener checks the number of the song title and works out Tune-O (like bingo). First person having Tune-O calls the studio. Prizes range from $500-$1,000 daily.

Dealers and grocers are clamoring for more cards. The 2,000,000 originally issued are already in use. The show receives an average of 1500 calls and busy signals per broadcast. Seeman Brothers has streamlined the giveaway program into a solid selling vehicle.
All the horseshoes in Santa Anita won't guarantee good luck to a Coast campaign based upon a "plus market" that actually doesn't exist. So be sure to keep an eye on the superstition that only one network reaches most of the Coast towns outside the big cities.

Base your buy on BMB and you won't need a rabbit's foot to bring you extra value in Pacific Coast radio. BMB shows that ABC delivers 96.7% coverage of the entire Coast...big markets and small, from little Lemon Cove in the Sequoia's shadow to bustling Long Beach.

On the coast you can't get away from ABC

FOR COVERAGE...ABC's booming Pacific network delivers 228,000 watts of power—44,500 more than the second-place network. This power spells coverage—ABC primary service area (BMB 50% or better) covers 96.7% of all Pacific Coast radio homes.

FOR COST...a half hour on ABC's full 22-station Pacific network costs only $1,228.50. Yet you can buy as few as 5 stations for testing or concentration. And ABC is famous for the kind of audience-building promotion that helps slice the cost-per-listener.

Whether you're on a coast network or intend to be—talk to ABC.

ABC PACIFIC NETWORK

Our man Jamison is a character...

By this we don't mean that Mr. Jamison is the sort of fellow who panics the office by returning from lunch with a lamp shade on his head... (although, of course, he likes a good joke as well as the next man).

What we do mean is that Jamison is an invention of our imagination... based on our many years of successful experience as broadcasters' representatives. (We thought we'd better mention this, because we've received quite a few phone calls for Mr. Jamison since we started him off at the first of the year).

Jamison is really a composite of the qualities that make the services of Weed and Company so valuable. He serves both ways. He serves the men who provide radio and television facilities... he serves the men who advertise over them... and he does both superlatively well.

That makes him a symbol as well as a character, we figure. Anyway, we're mighty proud of Mr. Jamison and the qualities he represents. And we want to say so now, at the end of his first full year with Weed and Company.

This is a most appropriate time to say one other thing, too...

A VERY MERRY CHRISTMAS to all our good friends among the broadcasters, advertisers and agency men of America.
DEAR SPONSOR:

As you probably know, I am not in the agency business any more. I am a consultant to advertising agencies. My work, however, still includes the creating and producing of radio and television commercials and, of course, singing commercials. To tell you of all my experiences in this zany field would take too much time, so I'll just give you a few.

You mention Whiz, so I'll tell you first about that. This is not a singing commercial, although several singing ideas were presented to that company.

Originally I got up a spot for them which consisted of interrupted nursery rhymes, like this:

Little Miss Muffet sat on a tuffet eating of curds and whey.
Along came a spider and sat down beside her and said: "What do you wanna eat that stuff for? Get a Whiz Candy Bar."
Little Jack Horner sat in a corner eating a Christmas pie.
He put in his thumb and pulled out a plum and said, "Boy, what a mess! I'm going to get me a Whiz Candy Bar."

This spot was regarded as cute by the public and we found out it was exciting comment, but didn't have enough name reminder value. People just remembered it was advertising some candy bar. So, I struggled with numerous gimmicks and devices for making the name register, including trying to make a Whiz sort of sound. Suddenly I hit on the spoken line:

Whizzzz—best nickel candy there Izzzz!

Then I wanted a repetitive device, so I added the line, spoken by a second voice:

You wanna serve a meal with zip and dash?
Get a can o' Broadcast Corned Beef Hash.
Saves you cookin', saves you cash.
Get a can o' Broadcast Corned Beef Hash.
Broadcast Corned Beef Hash: (Voom)

19 DECEMBER 1949
Brother, you can say that again!
And the first guy answered:
Okay, I will! Whizz--best nickel
candy there izz!
This spot caught on very quickly
with the public all over the country,
with people even taking the trouble to
repeat the gag line, “Brother, you can
say that again,” and it translated it-
self into healthy sales from the potent
reminder effect.
For a second product of Beich Can-
dy Company, Pecan Pete, I used a
singing commercial in the Mexi style,
as follows:

For a wonderful candy treat,
Don’t forget to get Pecan Pete,
Because Pecan Pete, she’s pop-a-lar,
Ev’rybody love thee’s candy bar,
Don’t forget to get Pecan Pete.

Part of the gimmick in this com-
cmercial was the Mexi-type phrases, espe-
cially don’t forget to get. This spot
was used with good effect in a program
sponsored by Beich for both Whiz and
Pecan Pete.

For a wine, Paradise Wine, I used a
Papa no want no other wine but
singing commercial based on a song
popular in the Bahamas. We thought
that it was a native chant, but found
out that it had been written by a cou-
ple of American song-writers and had
to pay a yearly fee for its use to the
publishers. But it was so catchy that
it was worthwhile paying the small
amount involved. The original song
was, “Mama no want no peas, no rice,
no cocoanut oil!” We originally used
it this way:

Papa no want no other wine but
Paradise Wine.
Mama no serve no other wine but
Paradise Wine.
When you order wine today,
Say like papa always say,
Papa no want no other wine but
Paradise Wine.

After this commercial caught on and
was rolling for a while, an official of
the sponsor’s firm became sensitive
about the cockeyed grammar and in-
sisted that we change it. So, we puri-
fied the grammar and were lucky to

get the Mills Brothers to record the
spot, in this manner and with Mills
Brothers tricks:

Papa will have no other wine but
Paradise Wine.
Mama will serve no other wine but
Paradise Wine.
When you order wine today say what
papa likes to say:
Papa will have no other wine but
Paradise Wine.

This was used as a spot and also
used in a number of programs as a
theme. The public went for it in a big
way, and for the product, too, as a
result.

I might say here that I feel the tend-
ency is much more toward singing
commercials today than spoken spots,
although spoken gimmicks are used
frequently in singing commercials.
The reason for the trend toward singing
spots is that they are much more read-
ily accepted as radio entertainment and
are almost like popular songs in their
appeal. There are, of course, many
super-sensitive souls who just don’t
like any commercials, even including
singing spots, and who like to conden-
mand them as juvenile because such opinions
make those who utter them feel sophis-
ticated.

For a soft drink called Green River,
I used a chant that’s a kind of musical
version of the hawkers at ball parks:

Have a drink, have a drink, have a
drink, have a Green River.
Have a drink, have a drink, have a
drink, have a Green River.
Delicious, different, goodness knows,
Green River, where refreshment
flows.
Have a drink, have a drink, have a
drink, have a Green River.

Of course, just seeing the lyrics in
print doesn’t give you any idea of the
 treatment, but the reminder devices
may be somewhat understood.

Originally we used to get many let-
ters and complaints about the spoken
commercials, but this is not nearly as
common today. I recall one spot which
an agency I was with asked me to pre-
sent to a lady who was an official of
the sponsor’s company. We did an au-
dition, live, and called in several girls
to try the repetitive line so the spon-
sor could express a preference. The
lady, in a whisper to me, asked, “If
we’re going to irritate the public, can’t
we irritate them pleasantly?”

It is my feeling that any spot or song
which sets out deliberately to irritate
is bound to fall by the wayside. If
there is irritation on the part of some
listeners or viewers due to the fact that
they hear it constantly and can’t get
away from it, the same thing may be
ture of popular songs, but I believe
now in making the singing commer-
cials entertaining and easy to listen to.
They should always, however, have a
good reminder gimmick or device.

One singing commercial which at-
tracted a great deal of attention in the
Middle West and did a great job sales-
wise was originally a spoken line (for a
beer):

Atlas Prager, got it?
Atlas Prager, got it.
Atlas Prager, best beer in town.

Atlas Prager, got it?
Atlas Prager, got it

SPONSOR
There was a peculiar voice inflection given to the delivery of the line get it! which caught on immediately and everybody was saying it. In fact, they clowned about it on floor shows, it got into a movie, and a school-teacher told me that when she was in the process of explaining something to her class, she inadvertently asked, “Got it?” just about the whole class yelled: “Get it!” And I’ve even had parents tell me that their offspring in uttering their first spoken words said “Whizzzz” instead of the usual Mama or Papa.

The Atlas Prager spot was done as a musical spot during a musician’s strike, so we used a group who simulated musical instruments like the Mills Brothers. Later, we recorded the song in many different versions, even a Chinese type musical treatment. There were also a Samba treatment, a Dixieland version, a polka, park-band waltz, etc. This gave interesting variety and a shot-in-the-arm to the commercial after it had been used in the same form for a number of years. The disc jockeys particularly loved all the different treatments.

For another beer, Edelweiss Beer, I used a song by no less a composer than Strauss. To the tune of his “Artist’s Life” the following lyrics were sung:

Drink Edelweiss, it tastes so nice.
It tastes so nice, drink Edelweiss.
To quench your thirst, remember first
Drink good old Edelweiss.

A spoken line precedes the song, as follows:

Drink Edelweiss Beer,
It’s a case of good judgment.

In some cases where only the name is featured in the song without mentioning what the product is (although the product is generally so well known by name in the territory that the public knows it’s a beer or what have you) a spoken line such as the above is delivered first to make the song which follows perfectly clear. In some instances, too, where the gimmick is almost entirely reminder, a spoken line will be used with some sell in it, even if it’s just a slogan or one featured selling argument. In other words, we want the spot to do a reminder job and a selling job, too. In the longer spots (20, 30 and 60 seconds) we will put in some strong selling copy in addition to the song, possibly beginning and ending with the song or gimmick, with the selling copy in the middle.

For another beer I used the “Skater’s Waltz.” Generally, I feel it’s better to use original melodies because in using familiar melodies which already have lyrics, the public is apt to remember or keep thinking of the original words and miss the commercial message. Where the song has no known lyrics, however, as in the case of the Strauss waltz or the Skater’s waltz, the familiarity of the public with the melody is all to the good. There are some melodies, however, which the public so reveres that to use them for advertising messages is almost regarded as sacrilege, and we avoid those. I do, at least.

I did one spot some years ago for Broadcast Corned Beef Hash in which I used a drum background (no tune) to the announcer’s jingle and the announcer did the thing in time with the drum rhythm. This was most effective. It went like this (picture the drum beat):

You wanna serve a meal with zip and dash?
Get a can o’ Broadcast Corned Beef Hash.
Saves you cookin’, saves you cash.
Get a can o’ Broadcast Corned Beef Hash.
Broadcast Corned Beef Hash! (Voom).

This particular sponsor brought a record of the spot home with him and picked this one among a number of others submitted because his maid had done a cute shuffle to the rhythm when he played it.

The way the spot is done, sung or spoken is of utmost importance. I will work for an hour or more, if necessary, to get exactly the delivery I want on the gimmick line or phrase, even the spirit of the song.

Copy is also of great importance. I generally try to suit the copy to the

(Please turn to page 59)

Drink Edelweiss,
it tastes so nice
That extra push takes over-all National Biscuit Company has been in radio with both feet since 1930.

In that bleak year Nabisco launched a musical program for Wheatsworth breakfast cereal on NBC. It's a safe bet that the network had more than an identical set of initials to offer in that early experiment, because Nabisco's stake in radio has grown steadily through the years. The firm's current appropriation for radio and television is about $3,000,000, roughly half of its annual advertising budget.

One of Nabisco's star salesmen is Arthur Godfrey, who hawks Premium Crackers, Graham Crackers, Ginger Snaps, Ritz and other National Biscuit products on his morning show over CBS from 10:15 to 10:30, five days a week. The Godfrey show takes a $1,000,000 annual bite out of the Nabisco budget. An estimated $800,000 is earmarked for miscellaneous radio and TV advertising of other Nabisco products. In this category are radio spots for Nabisco Milk-Bone (for dogs) on stations in Akron, Detroit, Cleveland, Louisville, Pittsburgh, Youngstown, and two or three other markets. These operate on a flexible schedule. The company also sponsors Red Ryder, a half-hour weekly transcribed Western Telecast of dog show sells Nabisco Milk-Bone

* Straight Arrow himself—a near-lifesize store display
master merchandiser

National Biscuit Company’s $3,000,000 radio budget a long, long way

drama, for Nabisco bread in cities where its bakeries are located—Wilming-
ton, Watertown, Charleston, Buf-
falo, and Elmira.

Nabisco views spot radio as an in-
vuable adjunct to the network shows
which are the backbone of its radio
structure. Spot’s special virtue, from
the company’s viewpoint, is its great
flexibility. Nabisco finds spot es-
specially effective when the goal is a
concentrated impact in specific and
often isolated market areas—as in the scat-
tered upstate New York areas where
Nabisco’s bakeries are located. Spot
has won a permanent place in the
firm’s radio tool chest.

Nabisco has used television only ten-
vatively thus far. Aside from a few TV
spots in the New York area, the com-
pany’s principal video buy has been
the annual Westminster Kennel Club
dog show in New York’s Madison
square Garden. Nabisco sponsored
this top-drawer event last year on
WCBS-TV, for Milk-Bone, and will pre-
sent it again in February over WOR-
TV. (Nabisco is convinced that TV
will one day play an important role
in its advertising picture. But for the
present, the firm hankers for “more-
viewers-per-dollar” than the medium
can offer.)

Nabisco’s newest baby, Straight Ar-
row, is also its biggest investment. The
show’s three weekly half-hours on Mu-
tual represent $1,200,000 in gross an-
nual billings. By October, when it was
less than a year old nationally, Straight
Arrow was the top-rated kid show, with
a spectacular Nielsen rating of 7.5.
Further, the program stood eighth
among multi-weekly programs in Niel-
SEN’s Top Ten national listings, mark-
ing the first time a kid show had
cracked that select bracket.

The story of how this infant prodigy
got where it is serves to point up Na-
Bisco’s masterful approach to radio
advertising. Its essence is all-inclusive
merchandising follow-through, co-ori-
nated at every point with alert and
imaginative publicity and promotional
support by the network. In the case
of Shredded Wheat, the product which
is sold on the Straight Arrow show,
Nabisco turned to radio in an effort
to open a wider market for one of its
basic items. The Shredded Wheat
package, with its familiar Niagara
Falls trademark, has been a fixture on
American breakfast tables for many
years. But Nabisco’s directors felt
that there were untapped sales poten-
tialities among children—and that this
market was well worth a special sales
pitch.

Up to 1948, when Straight Arrow
began a test campaign on the west
coast Don Lee network, there had nev-
er been a Shredded Wheat radio pro-
gram. The popular breakfast cereal
had been sold mainly via printed
media, with radio used sporadically
on a participation basis. And none of
the Shredded Wheat advertising had
ever been angled toward a particular
segment of the buying public. In
choosing radio for its initial pitch to
kids, Nabisco followed this line of
thought, according to R. Stewart Boyd,
advertising manager for the company’s
cereals and dog food products: some-
thing was needed to spark the enthu-
siasm of Nabisco’s vast sales organiza-
tion—biggest in the grocery field, with
more than 3,000 employees. Nabisco’s
admen envision advertising campaigns
as supporting their salesmen in much
the same way that an artillery barrage
works for ground troops in “softening
up” their objectives. They feel, too,
that such campaigns provide a “dra-
matic background” for the point-of-sale
attack of Nabisco’s crack sales corps.

The adroit manner in which Mutual
threw its weight behind this concept
as the show approached its network
(Please turn to page 55)
Is there a radio man in the house?

How radio specialist in your advertising department can often save you money

The young college grad from Wisconsin was amazed. Everywhere he traveled in the rural South, barn dance music was the rage. Pass a tavern door, you'd hear that stomping beat; go to a barber shop Saturday night and "swing your partner" echoed above the sound of the snipping shears. That's why the young man wrote back North to his employers, the Penn Tobacco Company: "Let's sponsor the Grand Old Opry on WSM in Nashville."

That's why Penn's brand, Kentucky Club Tobacco, shot up to a leading sales position in the South in three months—shot up from nowhere to the tune of Grand Old Opry's barn dance music.

The young man's name was Wallace T. Drew. (He's now an advertising manager at Bristol-Myers.) Tom Flanagan, then president of Penn, had hired Drew to do just this kind of thing. His job was to be the eyes and—especially—ears of the Penn Tobacco Company out where it was spending its radio money. Drew traveled constantly those days in 1937, recommending new programs as Penn moved into new sales territories, checking the effectiveness of old ones.

Nowadays there's a growing number of men in companies from coast to coast who do this kind of work. In firms which buy time heavily these men are actually the advertising managers; in others they are assistant advertising managers or assistants to the media director. Should you hire one? The information presented in this article was gathered to help you make a decision.

When the Shell Oil Company began using radio extensively a few years ago, it moved Ed Lier from its touring service to advertising. He became "media representative—radio," taking over from a billboards specialist who had been overseeing radio as a part-time responsibility. He works under Shell's media director, C. W. Schugert. (Schugert and Shell ad and promotion manager D. C. Marschner are the men largely responsible for Shell's new interest in radio.)

Lier was not a radio or an advertising man when he started out four years ago. But he had been with Shell for eleven years, knew the company's problems intimately. He picked up radio know-how as he went along. His job at the beginning of the year is to help prepare a schedule for Shell's 15-minute programs—mainly news, occasionally sports. He gathers availability data from station reps and Shell's agency, J. Walter Thompson. Then Schugert, a J. Walter Thompson representative, and Lier sit down together to thrash out a final decision.

This year Shell had 44 programs on stations east of the Rockies. To help get the most out of this sizable investment, Lier traveled an estimated 15,000 miles, an average of five days each month. A J. Walter Thompson representative, John Heiney, once with WTOP, Washington, always goes with

SPONSOR
him, insuring hand-in-glove cooperation with the agency.

To Shell, promotion of programs among dealers themselves is very important. Knowing they are backed up by effective radio ups sales morale, keeps dealers' eyes from roving to other gasoline company affiliations. For this reason Lier is always anxious to arrange this as well as other types of promotion with station managers. He finds that by meeting them face to face and explaining Shell's needs, he can gain their cooperation.

Example: KSTP in St. Paul printed folders with a pop-up insert describing Shell's news program. The station mailed these to dealers throughout the territory. WAPI in Birmingham printed and displayed 450 street car advertising cards for the Shell program there.

One type of commercial on most Shell news programs involves an interview with a local Shell dealer. To start a program doing these commercials, Lier and Heiney always appear on the spot. Lier lines up a group of dealers after consulting with the local Shell district manager. Then Heiney interviews six dealers, writes copy for the interviews. The interviews are recorded while Lier and Heiney are at the radio station. In this way they make sure the interview commercials get off to a start in the right pattern. Later on, the district managers, having been properly briefed, can send data about other dealers to Heiney; he then writes the copy from New York, sends it back to the station.

To make sure all the Shell programs stick to a tested format governing the spacing of commercials and news style, Lier and Heiney spot check each of them once every three months. The radio stations make off-the-air recordings at this interval and send them to New York. In this way Lier and Heiney can also check for dictation faults or lackluster delivery of commercials.

Another oil company which buys radio time heavily—and has a man charged with specific responsibility for overseeing expenditures and results—is Esso Standard. In Esso's case, the radio man is Vernon G. Carrier, an assistant advertising manager. He has other duties as well, but his main media responsibility is radio. Esso considers this type of work so important that Carrier has a full time assistant working on radio exclusively.

Esso's radio policy has remained unchanged basically ever since 1934 when its 5-minute Esso Reporter programs began. The number of stations started small, grew over the years to a 24 times a week on 42 stations basis ($1,500,000 in 1949). Carrier travels at least seven weeks out of the year, would spend more time on the road if he could spare it. He manages to stop in at each station Esso has scheduled at least once a year. This maintenance of a personal relationship is essential, he believes. "It's human nature," Carrier says, "to be cold when all you see from the sponsor is a formal letter. But when a man comes to visit you personally, you warm up."

Carrier, a warm and friendly man himself, has warmed up many a station manager, helped Esso get a valuable program promotion.

Example: Many radio stations take booths at the local county fair; very often it's the Esso Reporter in that district who's selected to perform side by side with the prize steers, chickens, and (Please turn to page 40)

**Migratory birds—these radio specialists**

To qualify for the fraternity of ad dept. radio specialists, a man must have the energy of a migratory bird. And that's exactly what most radio men in sponsoring organizations are. Case in point: Ralph Foote, one of the best known men who do this kind of job, was away for two weeks, came in for two days, then hastened off for another two weeks of living out of a suitcase all during the time this article was in preparation. That's why no detailed sketch of his operations appears here. But, as advertising manager of Beech-Nut Packing—and as a man with plenty of radio know-how—he's probably out on the road as you read this piling up more arguments on the "yes" side of the question this article asks.
First-time customer

Over 1,000 members of TV Critics Club name brands they've bought after viewing commercials

Nearly 48%—or 47.9% to be exact—of the men and women who returned questionnaires in a survey made late last October admitted that a television demonstration or commercial influenced them to buy a product they never bought before. The study was sponsored by a commercial television column, "Look Hear," now appearing weekly in the New York Daily News and Herald-Tribune.

Men and women—responses were divided about equally between them—named the brands they had purchased for the first time as a result of learning about them on television. A chart accompanying this story lists them in rank order. The brands named were chosen spontaneously. That is, the respondents were not given a list to check from, but were simply asked to list them if they answered "yes" to the question: "Have any TV commercials or demonstrations influenced you to buy a product you never bought before?"

A notable fact about the rank order of the list compiled from the answers of over 1,000 men and women is the almost uncanny correlation with the rank order of brands found by the Starch TV commercial report on the "brand acceptance" factor. Not all the brands appearing in the Look Hear survey are to be found in the monthly Starch report. But brands common to both lists follow an amazingly similar pattern.

The survey was a project of the "TV Critics Club" sponsored by Look Hear. This column, started the middle of last September by Maxine Cooper in the two New York papers named, is designed on one hand to be a connecting link between the TV sponsor and the TV audience," as Miss Cooper puts it.

On the other hand it is available to sponsors as an advertising and promotional medium. The first advertiser-sponsored to buy the services of the column is Consolidated Edison. Look Hear has commitments for expansion to several other major metropolitan dailies when additional advertisers make that feasible.

A promotional feature of the column was formation of a TV Critics Club. Members could write in their views and desires on programing. They had only to write and ask for a membership card in order to join.

In return they received, in addition to the membership card, a printed sheet explaining benefits of the Club in detail. Program views would be sent on to the interested parties; some commitments would be printed in the monthly Club news, which each member received free.

The notice also included information on obtaining TV tickets, and promised further information from time to time in the Club news bulletin.

The questionnaire for the survey reported here was one of the Club projects. Two thousand names were selected at random from the approximately three thousand members (membership is now about five thousand) by The American Management Council, independent research firm which handled the study.

Questionnaires were mailed with a stamped return envelope along with the club bulletin, which urged mem-
bers to take advantage of this opportunity to express their program preferences and describe their viewing habits.

Perhaps surprisingly, only a few more women than men (51.9% to 46.5%) returned completed questionnaires. One husband and wife filled out a single questionnaire together. “No answers” accounted for only .5% of the returns. Even more surprising, perhaps, was the 42.2% of single men among the total of male respondents (57.8% of all male respondents were married).

Percentage of married women responding was 74.5; 24.6% were single; 9% were widowed. Overwhelming majority of the replies came from the Bronx, Brooklyn, and Manhattan, divided rather equally between them. The mail indicated that the majority of respondents were in the middle income brackets, although breaking down the sample by education, income, and other classifications is a future project.

As will be seen from the table heading this story, P & G's Tide led the list of products first purchased by respondents because of TV influence. During the month of the survey Tide had been getting 12 20-second spots on WABD, WNBT, and WCBS-TV. The spot is an animated cartoon, stills from which illustrate this story.

The Lipton products, like most of those on the list of 25 named by respondents, have been on the air for a number of months. Arthur Godfrey handles the commercials live, of course. There were five broadcasts during the month of the survey.

The deodorant Heed, a Whelan Drug item, is a filmed demonstration on Cavalcade of Stars (WABD), aired on Saturday night. None of these first 25 products is animated.

**Question: Have any TV commercials or demonstrations influenced you to buy a product your never bought before?**

|        | Men   | Women | Both*
|--------|-------|-------|--------
| Yes    | 47.9% | 46.5% | .5     |
| No     | 47.3% | 51.9% | .1     |
| No answer | 4.8% | .5   | 1.1    |
| 100.0% |       |       | 100.0% |

*One questionnaire filled out by both husband and wife.

**Percentage of respondents who bought products for the first time as the result of television commercials**

<table>
<thead>
<tr>
<th>Category</th>
<th>No. of Mentions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Food products</td>
<td>59.1%</td>
</tr>
<tr>
<td>Cigarettes and Tobacco</td>
<td>23.4%</td>
</tr>
<tr>
<td>Soaps and washing powders</td>
<td>14.7%</td>
</tr>
<tr>
<td>Tooth paste and powder</td>
<td>12.9%</td>
</tr>
<tr>
<td>Auto accessories</td>
<td>12.9%</td>
</tr>
<tr>
<td>Deodorants</td>
<td>11.2%</td>
</tr>
<tr>
<td>Shaving products</td>
<td>8.3%</td>
</tr>
<tr>
<td>Electrical appliances</td>
<td>6.8%</td>
</tr>
<tr>
<td>Beer</td>
<td>6.6%</td>
</tr>
<tr>
<td>Hair preparations</td>
<td>5.6%</td>
</tr>
<tr>
<td>Coffee</td>
<td>5.4%</td>
</tr>
<tr>
<td>Miscellaneous drug items</td>
<td>3.7%</td>
</tr>
<tr>
<td>Candy</td>
<td>3.7%</td>
</tr>
<tr>
<td>Rugs</td>
<td>1.9%</td>
</tr>
</tbody>
</table>

**Rank of brands purchased for first time as a result of TV commercials**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Brand</th>
<th>No. of Mentions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tide</td>
<td>54</td>
</tr>
<tr>
<td>2</td>
<td>Lipton's Soup</td>
<td>48</td>
</tr>
<tr>
<td>3</td>
<td>Lipton's Tea</td>
<td>43</td>
</tr>
<tr>
<td>4</td>
<td>Heed</td>
<td>36</td>
</tr>
<tr>
<td>5</td>
<td>Texaco products</td>
<td>32</td>
</tr>
<tr>
<td>6</td>
<td>Old Gold Cigarettes</td>
<td>31</td>
</tr>
<tr>
<td>7</td>
<td>Kraft products</td>
<td>31</td>
</tr>
<tr>
<td>8</td>
<td>Gillette</td>
<td>30</td>
</tr>
<tr>
<td>9</td>
<td>Chesterfield Cigarettes</td>
<td>28</td>
</tr>
<tr>
<td>10</td>
<td>Colgate tooth paste and powder</td>
<td>22</td>
</tr>
<tr>
<td>11</td>
<td>Philip Morris Cigarettes</td>
<td>18</td>
</tr>
<tr>
<td>12</td>
<td>Electric Auto-Lite products</td>
<td>17</td>
</tr>
<tr>
<td>13</td>
<td>Sanka</td>
<td>16</td>
</tr>
<tr>
<td>14</td>
<td>Ipana</td>
<td>15</td>
</tr>
<tr>
<td>15</td>
<td>Hi-V Orange Juice</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>Borden's products</td>
<td>14</td>
</tr>
<tr>
<td>17</td>
<td>Ballantine Ale and Beer</td>
<td>13</td>
</tr>
<tr>
<td>18</td>
<td>TV Guide (publication)</td>
<td>13</td>
</tr>
<tr>
<td>19</td>
<td>Wildroot products</td>
<td>13</td>
</tr>
<tr>
<td>20</td>
<td>TV Filters</td>
<td>12</td>
</tr>
<tr>
<td>21</td>
<td>Stopette</td>
<td>10</td>
</tr>
<tr>
<td>22</td>
<td>Schaefer Beer</td>
<td>9</td>
</tr>
<tr>
<td>23</td>
<td>General Electric Appliances</td>
<td>8</td>
</tr>
<tr>
<td>24</td>
<td>Reddi-Wip</td>
<td>8</td>
</tr>
<tr>
<td>25</td>
<td>Betty Crocker Mixes</td>
<td>8</td>
</tr>
</tbody>
</table>
Radio is getting bigger

Broadcast advertising's confusion era is largely ended

Cooler heads, and dollar signs, are finally prevailing.

Advertisers are becoming more and more aware that both radio and television are tremendously vital media—the most intimate, hard-selling ever developed—and that both are with us to stay.

Because statistics are beginning to add up, because several months' time has given them perspective, because television is working out its operating problems in fast order, thoughtful advertisers realize that the confusion about air media that has existed during most of 1949 is artificial. It is no more valid to argue that television will send radio down the path to oblivion than it is to argue that magazines mean the end of newspapers. The intelligent advertiser knows, for example, that the man who reads Quick or the woman who reads Seventeen will not stop reading a daily newspaper. And just as he has for many years appraised both newspapers and magazines as necessary and distinct components of the advertising job, so he regards the air media. Advertisers are learning more about how to use the vital power of two basically powerful media.

Polling advertising executives, agency men, station representatives and network managers, SPONSOR heard varying comments, spoken with varying degrees of emotion, that added up to the same story. No longer disconcerted by artificial comparisons, the advertiser is taking a realistic view of both radio and TV, using them singly—or in combination—according to how well each will do his particular job.

One agency man put it this way: "There are far fewer people saying 'let's wait and see,' or 'let's climb on board this thing and see what happens!'" In the words of a station representative, "they're not jumping into TV just to merchandise the fact that they're in it." The inherent strength of both the air media is a truth that has been true throughout the so-called confusion about AM and TV: the difference is that the advertisers are now beginning to recognize that truth.

Statistically speaking, the advertiser has good reason to wonder why everyone (himself included) was so ready, up until a few months ago, to bury radio alive. As the analyses show, radio has not been static during the growth of television. Since 1946, the number of radio homes has increased by a resounding five million; the number of home hours of daily radio listening, by 42 millions. And these figures do not include the still largely-unmeasured out-of-home listening.

"We are telling our advertisers," said an executive of a big New York agency, "that radio is a tremendously vital medium and that it is here to stay.

\[
\begin{align*}
\text{Radio is vitally youthful. It's moving up ...} \\
\text{in number of homes:} \\
1940 & \quad 28,600,000 \\
1946 & \quad 34,000,000 \\
1949 & \quad 39,281,000 \\
\text{U.S. Cen} & \quad \text{B.M.B.} & \quad \text{B.M.B.} \\
\text{in number of listening hours:} \\
1943 & \quad 129,000,000 \\
1946 & \quad 156,000,000 \\
1949 & \quad 198,000,000 \\
\text{Jan-Mar} & \quad \text{Daily} & \quad \text{Daily} & \quad \text{Daily} \\
\end{align*}
\]
There's no question about our enthusiasm for TV — we have ten network shows. But television is no longer being regarded as a toy; we and our advertisers are beginning to look at both radio and television from the point of view of value, circulation, cost and impact.” In line with this thinking, television costs were mentioned, particularly by agency men, as an important factor behind the new, more sober attitude toward the medium. A few were choleric about the rapid rise in rates; some were concerned about the lack of standard rate cards, echoing the conclusions made in the recent report by the Broadcast Advertising Bureau on television station rate practices.

It was an agency man, too, who put his finger on another statistical truth. “People used to come in here and tell us how many hundreds of thousands of television sets were being sold. The funny part is that while they were saying it, home radio sets were being sold in the millions!” — in the millions is right. The Radio Manufacturers Association estimates that 5,550,000 sets bearing AM bands will be made this year by its member companies alone. And they believe that the output of non-member manufacturers, plus automobile radios, will bring the total to 8,000,000 for 1949. The output of television sets is growing in leaps and bounds, but the estimated television-set production for 1949 — 2,600,000 sets for the entire industry—still makes 8,000,000 look like a lot of radios. And not until next year will figures be available on the number of television combination sets that also carry AM bands.

Program activity, too, is evidence of the level-headed approach. And station representatives and agency men are agreed that radio budgets are increasing generally. “It's no longer a job to sit down and convince somebody when we feel that radio is the most for his money,” a timebuyer said. “The confusion about media in general is disappearing fast among the experienced advertisers, and companies that are interested in meeting marketing problems are turning to radio.”

The Rosefield Packing Company (Skippy Peanut Butter), whose use of spot made peanut butter a brand product, is increasing its station coverage. Grove Laboratories, a large and consistent spot advertiser, took overitch Hair Tonic last summer, and in September added a network split-sponsorship to its (Please turn to page 44)
Nevins squeeze play

Basic emphasis on wholesalers brings Florida orange brand top market prices

In newspapers and in trade ads Egan, Fickett & Company, citrus fruit distributors, had been telling wholesale buyers in the New York trading area and the public at large that Nevins oranges were a good buy. But nothing happened to get excited about. In fact, nothing at all seemed to happen.

The trade was pretty blaze about what could be said about oranges from poor, ordinary, to premium fruit. The public didn't seem to care.

Then toward the end of the heaviest shipping season for Nevins Florida oranges—this was about the middle of December, 1948—Egan, Fickett, on the advice of their recently acquired agency, Moore & Hamm, Inc., New York, invested in daily announcements for a week on three stations, WIZ, WNEW, and WOR. Response was instantaneous. Housewives telephoned their grocers for Nevins oranges. They looked at the name stamped on orange crates and on the skins, or asked the clerk for Nevins’ Indian River “oranges by name.

Immediate as the response was, it was by no means overwhelming. Nevertheless, it was good enough to persuade Egan, Fickett to recommend in turn to Nevins officials in Titusville, Fla., that the bulk of their advertising appropriation go into radio. Since Egan, Fickett had already proved themselves to be aggressive operators, Nevin okayed what was to them an experiment.

Egan was trying to make advertising do a job in helping obtain top prices consistently at the daily fruit auctions. Part of the functions of a citrus fruit distributor is to advise the client on dates and quantities of fruit to ship. Egan further undertook to promote advertising designed to establish the Nevins brand with consumers, and with dealers, as synonymous with quality fruit.

In this project they were up against several tough problems. First of all, the Florida orange crop is promoted by the Florida State Citrus Commission as “Florida oranges.” The oranges of California growers, on the other hand, are all promoted by the California Fruit Growers Exchange under the “Sunkist” brand name. They will spend up to two and a half million dollars in 1950 (depending on the size of the crop) to make housewives and other consumers Sunkist conscious.

But a Florida grower, if he wants to promote a brand name, must do it himself. And he has to do it with funds over and above the two cents per case (for oranges) assessment for the Citrus Commission promotion. Nevins, like any other Florida grower, had the problem of bucking the lavish Sunkist promotion in establishing...
his own brand as an asked-for item on the New York shoppers list. Only if that happened could the company be sure of commanding top prices at the daily auctions of the fruit barged across the Hudson from New Jersey freight and truck terminals.

There was another reason that pressed Egan to make advertising establish the Nevins brand. Unlike the price of a can of soup, the price of oranges at the market is influenced by the current demand. This meant that in order to make the most of their fruit they had to top the market prices consistently at the early morning auctions of the New York Auction Co. (largest of the two firms handling citrus fruits).

The Egan strategy was a twin-pronged effort designed to make consumers willing to pay a premium price for Nevins fruit and to make dealers happy to pay top prices for it at auction.

When a buyer goes down a row of sample cases of fruit, slicing into a piece for inspection, he makes up his mind right there what he will pay for it. He jots that down together with the lot number, then heads for the bidding. It's at this point that Egan de-

(Please turn to page 33)
Heller will head TV Authority

George Heller, national executive secretary of American Federation of Radio Artists, has been named to the same post in the newly-formed Television Authority — which embraces Actors Equity and Chorus Equity associations, American Guild of Variety Artists, American Guild of Musical Artists, and the radio actors group. Two West Coast unions — Screen Actors Guild and Screen Extras Guild — have refused to join the Authority.

WBT sues CIO for $500,000

Jefferson Standard Broadcasting Company, operating WBT and its FM and TV affiliates in Charlotte, N. C., has filed a $500,000 suit there against the Congress of Industrial Organizations, charging that the CIO "has wilfully and maliciously slandered and libeled the plaintiff by writing and publishing" certain letters. The letters assert, among other things, that WBT "refused to give labor organizations any 'freedom of expression on the air'," and that the stations have shown "no good faith in dealing with the International Brotherhood of Electrical Workers," AFL, as bargaining agent.

Frank Mullen Joins Fairbanks TV firm

Frank E. Mullen, former executive v. p. of NBC and president of the Richards radio stations, and Russ Johnston, director of NBC's video film division, have become executives and substantial stockholders of Jerry Fairbanks, Inc., Hollywood, which has made plans to become the "largest TV program producing and distributing organization."

Hooper offers sales impact ratings

C. E. Hooper, Inc., has introduced periodic "Sales impact ratings" of network radio and TV programs. By parallel diary studies on a national cross-section basis, Hooper attempts to show 1. Listening or non-listening in a home, and 2. Current use or non-use of advertised product in that home.

CBS and NBC add new affiliates

The battle between NBC and CBS continues unabated, in power and coverage as well as in programs and promotion. Effective 1 January, CBS will replace KOY, Phoenix, KTUC, Tucson, and KSUN, Bisbee, Ariz., with K00L, Phoenix, KOFO, Tucson, and KCKY, Coolidge, Ariz. CBS now has 185 affiliates. ..KIT, Yakima, Wash., will become NBC's 172nd affiliate.
We’ve Scored BIG this year!

BIG in Power! (50,000 WATTS)

BIG in listener acceptance!

BIG in business! (Ringing cash registers for 28% more advertisers)

In the past decade, AM radio has done an amazing job of coverage and results in the media field. In view of the high and continuously mounting costs of similar media to the advertiser, AM will be the most attractive buy for years to come. In the Detroit Area, "at home" radio listening is now at an all-time record, plus the 100-and-one "away from home" listening points for AM throughout this region. CKLW, with 50,000 watt power, is tapping this increased audience at the lowest cost per-radio-home in this market. Our 1949 business (local and national) is UP 28%. CKLW’s market is now 17,000,000 people. Buy it in 1950, and save!

middle-of-the-dial at 800 kc.

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

CKLW

GUARDIAN BUILDING • DETROIT 26

THE 50,000 WATT GOOD NEIGHBOR STATION • MUTUAL BROADCASTING SYSTEM

19 DECEMBER 1949
Yes, Spot Radio does cost less today! This new Free & Peters study tells how and why—gives analyses of radio values that you'll find deeply interesting. Write or phone for your copy, now!

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/State</th>
<th>Network</th>
<th>Rating</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>
<td>5,000</td>
</tr>
<tr>
<td>WMCA</td>
<td>New York</td>
<td>IND.</td>
<td>5,000</td>
</tr>
<tr>
<td>KYW</td>
<td>Philadelphia</td>
<td>NBC</td>
<td>50,000</td>
</tr>
<tr>
<td>KDKA</td>
<td>Pittsburgh</td>
<td>NBC</td>
<td>50,000</td>
</tr>
<tr>
<td>WFBL</td>
<td>Syracuse</td>
<td>CBS</td>
<td>5,000</td>
</tr>
<tr>
<td>WCSC</td>
<td>Charleston, S. C.</td>
<td>CBS</td>
<td>5,000</td>
</tr>
<tr>
<td>WIS</td>
<td>Columbia, S. C.</td>
<td>NBC</td>
<td>5,000</td>
</tr>
<tr>
<td>WGH</td>
<td>Norfolk</td>
<td>ABC</td>
<td>5,000</td>
</tr>
<tr>
<td>WPTF</td>
<td>Raleigh</td>
<td>NBC</td>
<td>50,000</td>
</tr>
<tr>
<td>WDBJ</td>
<td>Roanoke</td>
<td>CBS</td>
<td>5,000</td>
</tr>
</tbody>
</table>

### MIDWEST, SOUTHWEST

<table>
<thead>
<tr>
<th>Station</th>
<th>City/State</th>
<th>Network</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHO</td>
<td>Des Moines</td>
<td>NBC</td>
<td>50,000</td>
</tr>
<tr>
<td>WOC</td>
<td>Davenport</td>
<td>NBC</td>
<td>5,000</td>
</tr>
<tr>
<td>WDSM</td>
<td>Duluth-Superior</td>
<td>ABC</td>
<td>5,000*</td>
</tr>
<tr>
<td>WDAY</td>
<td>Fargo</td>
<td>NBC</td>
<td>5,000</td>
</tr>
<tr>
<td>WOWO</td>
<td>Fort Wayne</td>
<td>ABC</td>
<td>10,000</td>
</tr>
<tr>
<td>WISH</td>
<td>Indianapolis</td>
<td>ABC</td>
<td>5,000</td>
</tr>
<tr>
<td>KMBC-KFRM</td>
<td>Kansas City</td>
<td>CBS</td>
<td>5,000</td>
</tr>
<tr>
<td>WAVE</td>
<td>Louisville</td>
<td>NBC</td>
<td>5,000</td>
</tr>
<tr>
<td>WTCN</td>
<td>Minneapolis-St. Paul</td>
<td>ABC</td>
<td>5,000</td>
</tr>
<tr>
<td>KFAB</td>
<td>Omaha</td>
<td>CBS</td>
<td>50,000</td>
</tr>
<tr>
<td>WMBD</td>
<td>Peoria</td>
<td>CBS</td>
<td>5,000</td>
</tr>
<tr>
<td>KSD</td>
<td>St. Louis</td>
<td>NBC</td>
<td>5,000</td>
</tr>
<tr>
<td>KFDM</td>
<td>Beaumont</td>
<td>ABC</td>
<td>5,000</td>
</tr>
<tr>
<td>KRIS</td>
<td>Corpus Christi</td>
<td>NBC</td>
<td>1,000</td>
</tr>
<tr>
<td>WBAP</td>
<td>Ft. Worth-Dallas</td>
<td>NBC-ABC</td>
<td>50,000</td>
</tr>
<tr>
<td>KXYZ</td>
<td>Houston</td>
<td>ABC</td>
<td>5,000</td>
</tr>
<tr>
<td>KTSA</td>
<td>San Antonio</td>
<td>CBS</td>
<td>5,000</td>
</tr>
</tbody>
</table>

### MOUNTAIN AND WEST

<table>
<thead>
<tr>
<th>Station</th>
<th>City/State</th>
<th>Network</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>KOB</td>
<td>Albuquerque</td>
<td>NBC</td>
<td>50,000</td>
</tr>
<tr>
<td>KDSH</td>
<td>Boise</td>
<td>CBS</td>
<td>5,000</td>
</tr>
<tr>
<td>KVOD</td>
<td>Denver</td>
<td>ABC</td>
<td>5,000</td>
</tr>
<tr>
<td>KGMB-KHBC</td>
<td>Honolulu-Hilo</td>
<td>CBS</td>
<td>5,000</td>
</tr>
<tr>
<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>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Mr. Sponsor asks...

“What are the factors keeping sponsors out of Television?”

Norman R. Anderson | Sales and Advertising Manager of Certo and Minute Divisions, General Foods

The Picked Panel answers
Mr. Anderson

To answer that question I could be facetious and say, “Most clients believe only the Big Money Boys can afford the choice box seats and all good seats in the bleachers are already filled. Besides, what is the actual price of a seat at the game, and will the game be worth the price of admission?”

Speaking seriously, I think many potential sponsors believe costs are too high in relation to the number of viewers of sets available in a particular area, divided by the number of television stations broadcasting in that area. Also, there’s the problem of figuring actual costs in advance. Who can reasonably approximate costs when card rates change every six months and those changes are not uniform as to amount or dates of change? What will be the costs of a sponsor’s program requirements: camera rehearsal time, sets, costumes, etc., from week to week? Is there a fixed cost for what he asks? Shall he use live talent or film commercials? How expensive a program will he have to sponsor to be permitted, by the major stations, to associate with the Big Boys during the choice evening hours? Must he buy a full hour or a half-hour to sit in the reserved section?

In the first place, the Company has no special desire to be numbered among television’s pioneers, preferring to restrict its pioneering to improvements in the art of fine glassmaking.

Second, Steuben Glass appeals to a rather special type of audience consisting of people who have both artistic appreciation for fine crystal and the means to purchase it. Steuben has watched the tremendous expansion of the television audience in 1948 and 1949, especially its penetration of lower-income groups. We realize that the degree of saturation of television ownership is still highest in the upper-income families that the middle and lower income families already form the greater part of the total television audience. This, in itself, might not be a deterrent to the use of television by Steuben, but we have also noted what we believe to be a marked trend of the part of advertisers, stations, and networks to slant their programs more and more toward “popular” mass appeal. Some of the leading television advertisers, in fact, have dropped excellent programs of relatively high intellectual or cultural appeal in favor of other shows, which may reach larger audiences but which can hardly fail to scare off many of the people who enjoyed the previous “upscale” programs.

Frankly, we are waiting to see just where this interplay between the audience and the program schedules will come to rest.

Thirdly, since Steuben Glass is available to only a small number of exclusive outlets in the chief centers, our coverage must be selective, geographically as well as economically speaking. This in turn would tend to hold down the amount we could budget for our program.

To summarize, before we can go into television, we shall have to be
satisfied that we can reach a sufficient number of people of the type we consider to be our logical prospects, at a cost which can be borne by our relatively small advertising budget. We are open-minded and our management is alert to television’s potentialities, but there are signs that the medium may snowball into circulation and rate brackets completely unsuited to our specialized requirements.

E. P. H. James
Director of Promotion
Steuben Glass, Inc., N. Y.

Television broadcasting stations have failed to tell potential advertisers that effective television sponsorship need not cost tens of thousands of dollars. Television has the misleading reputation of being a very expensive medium. It is the fault of television stations and networks that this notion still frightens off many potential TV advertisers. True, large evening productions such as plays and big name variety programs cost tens of thousands of dollars. And it is true that with the use of sight as well as sound, television productions have added the expense of costumes, sets, and all the props that radio provided by audio illusion. But it is also true that television need not be expensive to be effective.

Television broadcasters have failed to explain to local and retail advertisers that they do not have to pay $2,000 to build a commercial film in order to test television. Today there are available high rating shows where live commercials can be done in cooperation with the talent appearing on the show. Each week these live commercials can be changed until the right formula is found. Then the local retailer can build and expand until he arrives at the best level of television advertising in ratio to his retail size. Television, when properly used, can provide local advertisers as well as national advertisers with the greatest

(Please turn to page 55)
layer cakes. The reporter does an actual broadcast once a day from the station's booth at the fair, garners local interest as well as an occasional slice of cake.

By gaining the manager's friendship, Carrier establishes a cooperative working spirit. Frequently managers will write in to tell him when a better time spot opens up. Then Carrier can switch his schedule so that the Esso Reporter follows or precedes some outstandingly popular local program. This, by the way, is always an objective for Esso.

In return for courtesies received from radio station managers, Carrier is always careful to help them out. During his visits he makes sure that they are receiving payments properly and getting copy on time. He's ready to take care of any gripe that might come up because a representative of the local Esso organization and a man from Esso's ad agency, Marschalk & Pratt, always visit the station with him.

Carrier does not have a radio past. As he puts it, "I'm not a reformed tap-dancer or announcer." Instead he has a long background of twenty years with Esso. This means he has intimate knowledge of the company's products. He puts this knowledge to work in handling the radio situation. He knows, for instance, that in the fall when New England division managers want to push anti-freeze, Southern salesmen may want to push tires. For this reason, the greatest flexibility is allowed in selection of commercials throughout the Esso territories. Division managers write in to suggest the choice of radio copy for their own areas and Carrier approves or disapproves their requests on the basis of his familiarity with the local problem.

Carrier gains this familiarity through two types of travel: his actual trips out in Esso territories, and travel within the huge Esso building at Rockefeller Center in New York. Several times a week he travels down from his office high up on the thirty-first floor to sales headquarters elsewhere in the building where men from each of the sales divisions deliver up-to-date reports.

Unlike Carrier, another one of industry's radio specialists does have a broadcasting background. He is Adrian Flanter, advertising manager of Benrus Watch Company, who literally
Small talk? It became the talk of the town...when our man-about-town, Jim Grady, aired his newsboy’s worldly-wise comments on the opening of the San Francisco Opera on his new KCBS morning show. “This is San Francisco.”

So much so that San Franciscans from all over the Bay Area went out of their way—all that day and the next—to buy papers from the newsboy’s out-of-the-way stand. Total sales in 24 hours: 2,475. More than three times more than he had ever sold in a similar period.

Small talk? Perhaps. Or a mighty significant bit of information on how the new local live programs on the new KCBS are moving people to move goods in the nation’s seventh-largest market.
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 last year amounted to $911 million.

You need the South Bend market. You get it — all of it — only with WSBT.

WSBT duplicates its entire schedule on WSBT-FM — at no extra cost to advertisers.

WSBT 5000 WATTS • 940 KC • CBS
PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE
Good time spots for Benrus are often those before top-rated programs. Frequently Flanter will snap up a spot on the second or third rated station in town if it comes before Crosby or Winchell rather than take a second-rate spot on the town’s highest touted station.

The money saved for Benrus piles up when Flanter gets out on the road. Recently he was able to save the company $25,000 at a single radio station by simply rearranging the schedule of spots there. Flanter says: “A man with radio know-how can do the same kind of thing for any sponsor. An advertising man on a company’s staff with a good knowledge of the product and of broadcasting takes the guess out of buying time.”

Perhaps the dean of all radio specialists is Bulova Watch Company’s advertising manager, Clarke (Fritz) Snyder. Originally he traveled the country visiting radio stations for Esso, setting up their “reporter” programs. Later on he did a similar job for Socony-Vacuum. In recent years he was with the Biow Agency, which has had Bulova as an account for twenty-five years. Then three years ago he switched horses, began working under the Bulova ensign.

Probably Snyder’s chief responsibility at Bulova is to keep up the company’s network of time signal franchises. As sponsor revealed in an earlier article (What Makes Bulova Tick? March, 1949), Bulova’s sales success is based on its extensive time signal advertising. (This year Bulova spent approximately $3,500,000 on radio and TV time signals.)

For years Bulova radio time buying has been founded on a policy of direct approach to station managers. Though Snyder himself no longer travels about the country on this mission he continues to supervise other men from the Biow Agency who make the personal contacts Bulova has found so helpful in its success.

This all makes the picture look very bright.

But is there another side to the story?

To find out, sponsor spoke to radio reps and agency men. Most of them were agreed that having a radio man within a sponsor’s own organization is extremely helpful. One old agency hand remarked that when a sponsor is continuously briefed on the radio situation by his own man, there is more time available for constructive planning activity between sponsor and agency. No agency man regarded radio men in sponsoring organizations as potential thorns in the side. In all cases sponsors and agencies seemed to have worked out satisfactory methods of cooperation—usually by having the sponsor’s and the agency’s men travel together.

Some reps remarked that with the good surveys available now, traveling around the country is not as necessary as it had been when Wallace Drew, say, did it for Penn Tobacco. But all were agreed that a firm couldn’t help but benefit when it had radio men actually going out and getting the feel of the country.

On the other hand, one rep pointed out that nowadays district managers are highly trained to funnel information about radio back to the home office. An answer to that one, as an ad man put it: “Salesmen aren’t likely to be objective. They’ll scream for radio backing whether it’s worth the money or not. They want every lift they can get—by hook or crook.”

Boiling it all down, the case for hav-

---

**RADIO CAMPAIGNS AND SALES KIT HELPS KEEP STATION COSTS LOW**

Haverhill, Mass. November 3, 1949

NATIONAL RESEARCH BUREAU, INC.

N.R.B. Bldg.

Chicago 16, Illinois.

Sincerely:

How any one particular feature of your “Radio Campaigns and Sales Kit” can be singled out for individual praise is beyond me. Here at WHAT we seem to find the entire service to be of great help. When the kit comes in I am always interested to see if any of our newspaper ads appear in the station managers section. After that, I must admit, I am often inclined to “borrow” ideas other stations have used in their paper promotions. The idea section at the front of this portion has also served us in good stead. Many is the time we have used it for reference when a potentially good advertiser wants a “different” type show and wants it in a hurry, as most of them do.

The copy planner, calendar of events, and section on monthly specials are all carefully surveyed by sales and copy departments for ideas that may be useful in the coming months. At present the copy itself is probably what is serving us best. Being a small station we are naturally interested in keeping our expenses as low as possible. This means a one man copy department and means that that one man has a lot of copy to turn out each and every day. It is a great help to be able to turn to your copy section for variations on the standard approach.

On the whole I’d say the kit has been of great service to us and I sincerely hope you will keep up the good work, striving for still further improvement all the time.

Sincerely,

**Les Kimel**

Sales Manager

WHAT, WHAV-AM

---

**Low Cost Service For All Departments**

Write today for further particulars on 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 ____________________________
RADIO IS GETTING BIGGER
(Continued from page 31)

schedule: The Shadow, over 400 Mutual stations. This year, Luden's resumed its winter participation in CBS's Sing It Again, after a year's absence. The Manhattan Soap Co. (Sweetheart Soap) maintained its daytime network Love and Learn, but is now back as well with Mary Margaret McBride, which it had dropped for a year. After an absence of nearly four years, the

H. J. Heinz Co., returned to network radio in October with the Adventures of Ozzie and Harriet over 270 ABC stations. These are a few straws in the wind, with many more that could be mentioned.

Besides the statistics, the element of time alone is partly responsible for the new conception of the individuality of radio and television. "We have gone far beyond the point," said the advertising manager of an oil company that has been a consistent spot advertiser for the past 15 years, "where you go into television for glamour or prestige reasons. Our radio has been successful and now we're concerned with developing a good television show and then finding out how well it's achieving its objectives. Each has its place."

Radio is benefiting greatly from the growth of a steadier attitude toward media in general and toward television in particular. There will undoubtedly be many television casualties, or seeming casualties, during 1950. But the bulk of television next year will come from seasoned advertisers who are aware that they are still pioneering, but who have an educated faith in the medium.

Most 1950 advertisers will be well aware, as one advertising manager puts it, that "you can't be a Solomon in nine weeks," and this kind of thoughtful approach, even within television, will be all to radio's good.

Radio, like the newer medium of video, will continue to grow in 1950. For, as a New York station representative said, "Radio itself is a new medium and it has tremendous momentum. It takes a long time for any medium to reach its true level of results, costs and proper uses, and, compared to the printed media, radio and television are both young."

This thoughtful, mature evaluation of the newest medium's abilities and problems are all for the eventual good of both television and radio. And the increasingly apparent attitude leads to the question:

Where do the continuing growth and changes leave today's advertiser? In 1950, they will find him continuing to search out the best ways to use the air—not looking for a magic formula. He will be continuously studying both radio and television and applying the findings to his own problems. In 1950, the smart advertiser, having survived his media confusion, will not be tossed about as he was in 1949.
Only a combination of stations can cover Georgia's first three markets.

**WAGA**
ATLANTA
5000 W • 590 Kc

**WMAZ**
MACON
10,000 W • 940 Kc

**WTOC**
SAVANNAH
5000 W • 1290 Kc

**THE KATZ AGENCY, INC.**

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

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

---

Represented, individually and as a group, by

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

19 DECEMBER 1949
When station WTTV went on the air (it was the second in the state) Bloomington, Indiana (population 20,000) became the smallest city in the country with its own Television station. Not included in the population figure is the Indiana University enrollment, a bonus of 13,000.

It was the culmination of two years of diligent pioneering in a new field. With the exception of two projectors, all equipment—including transmitters—was built by the staff of WTTV engineers. And, at only a fraction of the cost of other TV operations!

And, what kind of programs do they put out? For the most part, they’re LIVE talent. They frown on the canned stuff at WTTV. They draw from the talent—and there’s lots of it—at Indiana University in Bloomington. They use hometown folks on the air frequently, for here in Bloomington, everybody knows everybody else. They like to see their friends, relatives and associates on the air. WTTV programs are intimate, “folksy” and somewhat like a small town newspaper, as compared to a metropolitan daily.

WTTV goes in heavily for sports, and this season is televising all of the home basketball games of Bloomington’s two high schools. Many sports, musical and dramatic programs come directly from the I.U. campus. Newscasts and some commercials are done LIVE, while other presentations—using local talent—have included everything from Canasta lessons to Cartoon lessons. And, it’s going over BIG! All of Bloomington is proud of its TV station, for when WTTV went on the air, there were only 83 stations in the nation.

Station WTTV is a sister station of WTTS—which in less than a year on the air—has become the leading AM station in the area.
<table>
<thead>
<tr>
<th></th>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**January 1950**

*East* KSS

**SPONSORS**

**PROG**
<table>
<thead>
<tr>
<th>Time</th>
<th>Sunday</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:30</td>
<td></td>
<td>4:30</td>
<td>4:30</td>
<td>4:30</td>
<td>4:30</td>
<td>4:30</td>
<td>4:30</td>
</tr>
<tr>
<td>4:45</td>
<td></td>
<td>4:45</td>
<td>4:45</td>
<td>4:45</td>
<td>4:45</td>
<td>4:45</td>
<td>4:45</td>
</tr>
<tr>
<td>5:30</td>
<td></td>
<td>5:30</td>
<td>5:30</td>
<td>5:30</td>
<td>5:30</td>
<td>5:30</td>
<td>5:30</td>
</tr>
<tr>
<td>5:45</td>
<td></td>
<td>5:45</td>
<td>5:45</td>
<td>5:45</td>
<td>5:45</td>
<td>5:45</td>
<td>5:45</td>
</tr>
<tr>
<td>6:30</td>
<td></td>
<td>6:30</td>
<td>6:30</td>
<td>6:30</td>
<td>6:30</td>
<td>6:30</td>
<td>6:30</td>
</tr>
<tr>
<td>6:45</td>
<td></td>
<td>6:45</td>
<td>6:45</td>
<td>6:45</td>
<td>6:45</td>
<td>6:45</td>
<td>6:45</td>
</tr>
<tr>
<td>7:15</td>
<td></td>
<td>7:15</td>
<td>7:15</td>
<td>7:15</td>
<td>7:15</td>
<td>7:15</td>
<td>7:15</td>
</tr>
<tr>
<td>7:30</td>
<td></td>
<td>7:30</td>
<td>7:30</td>
<td>7:30</td>
<td>7:30</td>
<td>7:30</td>
<td>7:30</td>
</tr>
<tr>
<td>7:45</td>
<td></td>
<td>7:45</td>
<td>7:45</td>
<td>7:45</td>
<td>7:45</td>
<td>7:45</td>
<td>7:45</td>
</tr>
<tr>
<td>8:15</td>
<td></td>
<td>8:15</td>
<td>8:15</td>
<td>8:15</td>
<td>8:15</td>
<td>8:15</td>
<td>8:15</td>
</tr>
<tr>
<td>8:30</td>
<td></td>
<td>8:30</td>
<td>8:30</td>
<td>8:30</td>
<td>8:30</td>
<td>8:30</td>
<td>8:30</td>
</tr>
<tr>
<td>8:45</td>
<td></td>
<td>8:45</td>
<td>8:45</td>
<td>8:45</td>
<td>8:45</td>
<td>8:45</td>
<td>8:45</td>
</tr>
<tr>
<td>9:30</td>
<td></td>
<td>9:30</td>
<td>9:30</td>
<td>9:30</td>
<td>9:30</td>
<td>9:30</td>
<td>9:30</td>
</tr>
<tr>
<td>9:45</td>
<td></td>
<td>9:45</td>
<td>9:45</td>
<td>9:45</td>
<td>9:45</td>
<td>9:45</td>
<td>9:45</td>
</tr>
<tr>
<td>10:15</td>
<td></td>
<td>10:15</td>
<td>10:15</td>
<td>10:15</td>
<td>10:15</td>
<td>10:15</td>
<td>10:15</td>
</tr>
<tr>
<td>10:30</td>
<td></td>
<td>10:30</td>
<td>10:30</td>
<td>10:30</td>
<td>10:30</td>
<td>10:30</td>
<td>10:30</td>
</tr>
<tr>
<td>10:45</td>
<td></td>
<td>10:45</td>
<td>10:45</td>
<td>10:45</td>
<td>10:45</td>
<td>10:45</td>
<td>10:45</td>
</tr>
<tr>
<td>11:00</td>
<td></td>
<td>11:00</td>
<td>11:00</td>
<td>11:00</td>
<td>11:00</td>
<td>11:00</td>
<td>11:00</td>
</tr>
</tbody>
</table>
FIRST-TIME BUYERS
(Continued from page 29)

four brands appear on the Starch report, because of a lack of sufficient competing brands on TV to offer viewers a choice.

Texaco products, fifth on the *Listen Hear* TV Critics Club list, also tops the Starch TV commercial report in brand acceptance with the Starch four-city sample (New York, Boston, Chicago, Philadelphia). The Critics Club at present functions only in New York.

"Brand acceptance" is the Starch measurement that most nearly corresponds to the measurement represented by the TV Critics report on what they bought the first time because of exposure to TV commercials. Starch respondents—both viewers and non-viewers—are asked which of several brands they would buy if they were going to buy. If, for example, 40 viewers to 29 non-viewers favor a certain brand, the difference represents the "brand acceptance" figure.

In some cases a commercial may be so disliked that among the sample viewers Starch has found a lower brand acceptance than among non-viewers. It is important to note the distinction, however, between the Starch question of which brand a person would buy, and the actual report of the *Look Hear* respondents that they actually did buy the products named in the list accompanying this article.

An exception to the similarity in rank order between the items on Starch's brand acceptance scale and the *Look Hear* list of items actually purchased is Philip Morris Cigarettes. Philip Morris commercials are both spot (10 weekly) and network, and vary greatly in nature. While it ranks not too bad (11th in list of 25, with 18 new trial users), Philip Morris was at the bottom of the October Starch report on brand acceptance. The commercials were among most disliked, and viewers in the Starch sample were less favorably disposed to buy the brand than non-viewers!

Starch data on Old Golds was inadequate for a report, but Chesterfields stood highest among cigarettes on the brand acceptance scale, viewers favoring the brand 22% over non-viewers. Texaco products topped the Starch brand acceptance scale with viewer favor 100% greater than non-viewers. While fifth on the *Look Hear*,...
**TV results**

**DEPARTMENT STORE**

**SPONSOR:** The William Hengerer Company  
**AGENCY:** Placed Direct

**CAPSULE CASE HISTORY:** This large Buffalo department store has had its greatest success in TV with the aid of St. Nick. On Mondays through Fridays during late November and December at 5:15 pm, the store has sponsored “A Visit With Santa.” Children are invited to write to Santa Claus and toys and other gifts are displayed on the program. The department store’s publicity director, upon receiving 1000’s of letters the first week said the results “quadrupled expectations.”

**WBEN-TV, Buffalo**  
**PROGRAM:** “A Visit With Santa”

**AUTO DEALER**

**SPONSOR:** Paul T. Henson Company  
**AGENCY:** Placed Direct

**CAPSULE CASE HISTORY:** This Syracuse Lincoln-Mercury dealer wanted to acquaint the public with his “Car A Year” plan. After only five one-minute spots he was unable to handle any additional orders. In two and a half months following initial spot 50 new Mercurys had been sold—over $100,000 in business for less than $200 spent on TV. In addition, the company compiled a list of 100 potential purchasers.

**WHEN, Syracuse**  
**PROGRAM:** Spots

**RUG CLEANING PLANT**

**SPONSOR:** Monumental Storage & Rug Cleaning Co.  
**AGENCY:** Emery

**CAPSULE CASE HISTORY:** We ran a series of one-minute spots which, in effect, took televiewers through our rug cleaning and storage plant. Although, according to our National Association, the rug cleaning business had taken a 10% dip throughout the country our business has shown an increase. Since TV was the only advertising medium addition, we can attribute much of the increase to the new medium.

**WMAR-TV, Baltimore**  
**PROGRAM:** Spots

**DEPARTMENT STORE**

**SPONSOR:** Department Store—Z.C.M.I.  
**AGENCY:** Evans

**CAPSULE CASE HISTORY:** In this instance, TV was used exclusively with gratifying results. Three items from the housewares department were featured in an announcement which resulted in 211 sales: 27 Proctor Ironing Tables at $29.95; 78 rotary graters at 97c and 106 buffer attachments for standard electric food mixers at $2.95—proving quite satisfactorily to the department store that video announcements would move low and medium-priced merchandise off their shelves swiftly and inexpensively.

**KDYL-TV, Salt Lake City**  
**PROGRAM:** Announcements
it should be remembered that Miss Cooper’s TV Critics actually bought the products.

Kraft’s Velveeta, with a Starch brand acceptance of 21%, ranks with Kraft products on the TV Critics list just under Texaco products. Other Starch-reported commercials rank on his brand acceptance scale in about the same order in which they are found in the TV Critics list.

A complete analysis of Miss Cooper’s data reveals that spot announcements do an amazing job for the money expended and suggests that networks are under-pricing them in relation to the cost of programs. Much of the case for higher program costs, of course, rests upon the greater expense in producing programs. Several companies are specializing in production of TV film spots, including Ben Harrison & Co. for Tide.

Analysis of the dialing habits of the TV Critics sample indicates they are highly selective in their choice of listening fare. The data supports the findings of Radox in Philadelphia, and analyses of Pulse, Hooper, and other studies that individual program appeal exerts greater influence—at present—than block programing. The Schwerin Research Corp., leading commercial qualitative program research firm, has also published data tending to support this view.

In answer to the question, “Do you generally prefer radio or TV commercials?” Critics Club members chose TV commercials 90.5%. The rest scattered their answers between radio (3.6%), both, neither, and no answer.

Food products were far and away the leaders in percentage of respondents who bought products for the first time as the result of TV commercials. They had 59.1% based upon the total number of respondents who bought products as the result of TV commercials. Cigaretes and tobacco were next with 23.4%, followed by soaps and washing powders, 14.7%, auto accessories, 12.9%, and deodorants, 11.2%.

Strung out below these leaders were shaving needs, electrical appliances, beer, hair preparations, coffee, miscellaneous drug items, candy, and rugs, in that order. In most cases a single brand dominated its group category overwhelmingly.

Further details and analyses of the individual product groups will be the subject of part two in this series.

***

NEVINS

(Continued from page 33)

termined to make radio pay off.

The agency recommended Box 13, a mystery-adventure strip transcribed with screen star Alan Ladd as the hero Dan Holiday. They bought it because it reached a family-type audience with slightly more women than men listeners, and because it was easy to promote.

The ad budget for Nevins is determined by an allowance of four cents a case for oranges and grapefruit (oranges get the main promotion). This can vary drastically, depending most often on what weather does to the crop.

The earlier radio announcements caused definitely traceable effects in making housewives ask for Nevins oranges. But the Alan Ladd program offered additional opportunities not only to impress shoppers with the brand, but to let dealers know that shoppers were being impressed.

When the contract for Box 13 was signed, Egan lost no opportunity to let the approximately 500 buyers who
Their Atomic Interview

Was Radio-Active

One of the biggest stories of the year broke Dec. 2 when Fulton Lewis, Jr. interviewed Major George R. Jordan, former air force Lease-Lend inspector at Great Falls, Mont. Major Jordan charged that Russia obtained atomic bomb secrets, plans and uranium from the U.S. in 1943 and 1944 through orders from high officials in the White House. Two investigations (by the House Committee on Un-American Activities, and the Joint Congressional Committee on Atomic Energy) were immediately started as a direct result of the broadcast.

Preceded by two months of checking of the story by Lewis and his staff (including prior reports to the FBI), the interview is one more example of the Fulton Lewis, Jr. role as a public servant, uncovering situations and getting them corrected. His program offers a ready-made audience, network prestige, local time cost with pro-rated talent cost. Though currently sponsored on more than 300 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).

NEVINS

(Continued from page 54)

foregather at the auction know what they were doing. The station wrote each about the forthcoming sponsorship and each buyer also got samples of the various merchandising pieces provided the retail outlets. Similar promotions are planned for the new transcribed mystery-adventure strip The New Adventures of Michael Shayne, on WOR.

To help get wider distribution and also to test pulling power of the show, kids were offered a “singing lariat” for three wrappers. The offer was made only 6 times and pulled over 2,400 requests. Other premium offers will be made this year on Mike Shayne. First is box of 36 miniature plastic sabers for spearing hors d'oeuvres.

The response to the mystery strip made it easy for Moore & Hamm to recommend radio to introduce the new “Hurdy Gurdy” brand of Grade A fruit. They designed an old-fashioned Hurdy Gurdy Man as a central feature of the trademark and actually sent a real Hurdy Gurdy Man to visit food fairs and some of the larger markets when the brand was introduced.

Hurdy Gurdy fruit wasn't introduced on a program. It got an advertising appropriation just big enough to allow a concentration of radio and television participation announcements during December, 1948 (they actually started Sunday, 28 November).

Shows used were: Comics on Parade, a kid show (WPIX, 5:30 Sunday night); The Fitzgeraldis (WIZ-TV, 7:15 Monday night); Walter Kierman (WIZ, 6:35-7:00, Monday, Tuesday, and Friday morning). The new brand and the shows on which they were to be introduced were announced in newspapers and the New York Daily Fruit Reporter.

Nevins people aren't worried about the factional division among Florida growers which has prevented their getting together on a concentrated radio campaign for Florida fruit. They feel their first footsteps in broadcasting have already given them an important toe-hold in brand-name competition in the New York market—one of the nation’s toughest.

As long as Egan, Ficket-advertised fruit keeps bringing premium prices in the auction room, they've no intention of taking it off the air, visual or aural. This is only the beginning. ★★★
MR. SPONSOR ASKS
(Continued from page 39)
sales results per advertising dollar spent.

There are a few additional reasons why sponsors who should be using television have not started yet. Too many advertisers are comparing the cost of TV directly with the cost of other media. They blatantly forget that the sales impact of sight, sound and motion can be 5 to 100 or more effective than sound alone or static pictures on a page.

Among certain advertisers there has been the feeling that there is not enough television circulation to honor it with a part of their advertising budget. In January 1950, with one out of four homes in Metropolitan New York equipped with television, and with circulation in other parts of the country keeping pace, circulation deterrents will no longer prevail.

The television broadcasting industry must make advertisers large and small realize that TV can be custom built for them and that there is great flexibility in the cost of effective television.

HALSEY BARRETT
Manager Spot Sales
DuMont Television Network

Your question is somewhat misleading. Sponsors are going into television at a very healthy rate of speed and frankly, in keeping with the industry's ability to handle them. NBC's picture is extremely good. For example: We have only three half-hours open between 7:00-10:00 pm during the entire week excepting Saturday. Surely you would agree that this would hardly suggest that advertisers are staying out of television.

Realizing the newness of this business and the rapid growth which has taken place on the part of both the viewer and the advertiser, it would be safe to say the volume of business now appearing on our network exceeds substantially the projected figure of a year ago.

EDWARD R. HITZ
Eastern Sales Manager
NBC-TV Network Sales

Mr. Sponsor Asks
Sponsor welcomes contributions to this panel. Advertisers having timely, interesting subjects they would like to see discussed in "Mr. Sponsor Asks" are invited to send their questions to the editor.

NABISCO
(Continued from page 25)

kick-off is illustrated in a note sent to the network's affiliates (409 MBS stations air Straight Arrow) by F. Carleton McVarish, manager of Mutual's audience promotion department: "The success of Straight Arrow on Don Lee was due to the cooperation which Mutual station managers gave to the local Nabisco representatives. The key to a nationwide success of the show is again close cooperation between Mutual station managers and Nabisco representatives in planning and carrying out promotion for Straight Arrow. You are expected to work with members of the giant nationwide Nabisco..."
sales organization—headed by 28 district sales managers in key cities and 241 agencies or branches across the nation—to make Straight Arrow hit the sales bull’s eye at which Nabisco is shooting.

Both Nabisco and Mutual have leaned heavily on the Indian angle in their promotional and merchandising tie-ins, recognizing its appeal to child-like imaginations. Each Mutual station carrying Straight Arrow is supplied with a running stream of background information on all things Indian. One such release listed the Indian population of each state. Another explained how the main tribes are broken down into different racial stocks, and gave other data useful for localized promotions by individual stations.

Every Mutual station manager was sent a Nabisco merchandising kit which included the following “suggested letter” to be sent by them to chain grocery store buyers: “We are anxious for your cooperation in setting up mass displays of Nabisco Shredded Wheat, along with banners and posters to sing the praises of Straight Arrow to your customers—and in reminding you to have a plentiful supply of Nabisco’s Shredded Wheat on hand when children and adults alike start clamoring for it as a result of the many new Straight Arrow promotions.”

The kits also contained matted layouts for Straight Arrow newspaper ads to be placed in local newspapers. The network suggested that they might be placed on the comic page, as well as on the radio page, for added impact. Mutual added this thought in another of its promotional letters to stations: “The Indian knew about visual display. He used smoke signals, sign language, and war paint to get his message over. . . . Schedule Straight Arrow displays in all your studio-owned locations . . . and in car cards, billboards, posters, and automobile bumper streamers.”

Straight Arrow was a once-weekly half-hour show when it began on Don Lee in May, 1948. Nabisco credits the program with increasing Shredded Wheat sales by about 10% in the six months it was on Don Lee alone before expanding nationally over Mutual. A contest aimed at finding a suitable name for Straight Arrow’s horse, which was promoted during the test run, pulled 40,000 entries, each accompanied by a Shredded Wheat box top. The boy who thought up the winning name, Fury, pocketed a $1,000 cash prize, after spurning an alternate prize of a palomino horse just like Fury. To each also-ran, Nabisco sent a feathered Indian head-band as a consolation prize. These consoled so effectively that they were used again as the first premium offer when the show went national, on Feb. 7, 1949.

In its expanded network format, the Shredded Wheat show is heard Tuesday and Thursday at 5 p.m. and Monday at 8 p.m. The reason for this irregular spread, according to Nabisco, is that Straight Arrow is not aimed exclusively at youngsters; the company feels that the later show on Monday night attracts many adult listeners who have not outgrown their taste for horse opera, or for Shredded Wheat.

The second offer of the now-celebrated Indian head-band, made during a three-week period after the show got underway on the full network, brought a half-million requests, each with a Shredded Wheat boxtop. Next, Nabisco tried its first self-liquidating premium—a small Indian war drum for a Shredded Wheat boxtop and 25c. This pulled pretty well, but not up to the head-band figures. The third offer was a Straight Arrow tie clip for one boxtop and 15c. The response to this lure, Boyd admitted candidly, was “terrible.” The offer was made last summer, and was one of the factors that prompted Nabisco’s decision to interrupt its sponsorship during the hot weather. (Straight Arrow remained on Mutual as a sustainer for 13 weeks, until Nabisco resumed its sponsorship in September.)

The current Straight Arrow premium is another self-liquidator—a bandana and “slip ring” for a boxtop and 15c. Returns thus far indicate a satisfactory response. Nabisco’s considered opinion on premiums is that “you don’t get the results you used to.” The day is past, the company feels, when almost any trinket, enticingly described on the air, will pull hundreds of thousands of eager requests and a carload of boxtops. Nabisco believes that, while premiums are often a valuable means of spot-checking a show’s appeal, sales and ratings are the best yardsticks for measuring overall effectiveness.

Nabisco is comforted by the fact that it owns the Straight Arrow show outright, feeling that this puts the company in a better position than some of its competitors who control only limited rights to similar shows. With-
## COST PER THOUSAND HOMES

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

<table>
<thead>
<tr>
<th>Time</th>
<th>WHK</th>
<th>NET. B</th>
<th>NET. C</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00 - 6:10 PM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating 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>35,975</td>
</tr>
<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

© Hooper—Fall-Winter 48-49
Winter-Spring 48-49

© Based on coverage patterns on file with the FCC; and Homes, Sales Management Survey of Buying Power 1949

© Projected rating for primary area

WHK

The Paul H. Raymer Co.
National Representative

19 DECEMBER 1949
People in Quebec like to eat, and eat well — as evidence of this is the fact that there are 17,969 retail food stores in this great Province. And, of this number, 13,914 are in CKAC’s primary zone — those areas where CKAC has 50% to 100% coverage. But here’s something more important still — these 13,914 stores in CKAC-land account for 82.5% of all retail stores in Quebec.

Yes, CKAC is Quebec’s own station. It takes you into 450,000 Quebec radio homes, which is more than 70% of the total number of radio homes in the Province.

It’s no wonder that CKAC gets results — and at a very modest cost per listener.

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

**CKAC**

MONTREAL

730 on the dial • 10 kilowatts

Representatives:
Adam J. Young Jr. • New York, Chicago
William Wright • Toronto

out answering to anyone but its stockholders and its listeners, Nabisco can handle the program in any manner it sees fit, and manipulate the characters at its own discretion. Moreover, Nabisco runs no risk of losing the show to a higher bidder, after having spent much time, money, and effort in building *Straight Arrow* to its present pre-eminence.

The characterization of the show’s hero, *Straight Arrow* himself, is one of the shrewdest two-way stretches to be found in radio. When everything is peaceful out West, he is just plain Steve Adams, a cowboy-rancher. But “in times of stress” — which means at least once during every installment — he emerges in his ancestral garb as *Straight Arrow*, fearless Comanche warrior, and terror of varmints everywhere. Few kids resist this parody of cowboy-and-Indian in one.

Nabisco’s *Straight Arrow* profits have been fattened by the income from a growing list of related sideline businesses not even anticipated when the show started. This revenue has taken on such proportions that Nabisco has set up a bureau called “Straight Arrow Enterprises” to weigh and count the money. The bureau controls all licensing rights for *Straight Arrow* puzzles, games, clothes, archery sets, pictures, crayon books, and other oddments on sale at thousands of dime and department stores, including Woolworth’s, McClellan, Grant, Kress, Kresge, McCrory, and G. C. Murphy. (Mutual affiliates are urged by the network to “tackle local outlets on buying a spot on your station after or before Straight Arrow, to plug their Straight Arrow merchandise.”) A new comic book, *“Straight Arrow Comics,”* is slated for release next month. Nabisco is dicker ing with a major film company in Hollywood, where the Mutual programs originate, for the sale of movie rights to the exploits of the intrepid Comanche, to be produced in serial form.

Nabisco’s solid support of *Straight Arrow*, for and alt., is typical of the painstaking care and sober thought with which the company handles each of its manifold radio enterprises. In the specific case of *Straight Arrow*, Nabisco took a program format as old, basically, as radio, and proved that it can still do an amazingly effective job in building and holding an audience, when buttressed by smart, up-to-date selling methods.

---

**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**
  - 32 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 Blvd., Hollywood 46, Calif.  
Phone CReview 67238—Bradyshaw 21447

---

KQV’s Herb Morrison threatened to blow the lid off the town’s smoke control ordinance by selling $3,116.55 worth of pipes during 14 recent broadcast days. What’s more he did it against top Network competition at 9:00 A.M. Herb can do the same thing for a steady sponsor. Ask Weed & Company for details.
JINGLESMITH

(Continued from page 23)

mood of the song and the uses of the product. In selling a candy bar to
teen-agers, for example, I used a song with a boogie-woogie beat and the copy
said in one instance, "The finest candy you ever ate—to the bar." The kids
literally shrieked when they heard that

copy line, as I played it to various

groups.

In the line of copy, mentioned above, I
created a few phrases and words to
suit the product or song in the case of
Atlas Prager Beer, such words as taste-
elatin', thirst-abatin', etc. And we had
such phrases as "when guests come, 
meet 'em, greet 'em, seat 'em and treat
'em to that bubblin', beamin'. bounti-
ful beer—Atlas Prager."

Generally, I'd say the techniques
vary with the product. Some require
slow, easy-flowing music and lyrics,
others require peppy, bouncy, commer-
cials, still others straightforward solid
sell. But a reminder gimmick that can
be quickly and easily spoken or sung,
and which you can't get out of your
mind because of the device itself or
because of the way it's said or sung,
is most important.

I could go on and on, but I haven't
the time. As to results in figures I
can't give you anything like that in
this quickly prepared letter, but I can
tell you that a brewery using nothing
but spots rose from a position near
the bottom to one of the top companies
in the regional picture, and that Whiz,
using nothing but spots did a sensa-
tional selling job all over the country.
Practically all the other companies for
whom I had the pleasure and work of
preparing spots reported a very de-
finite sales improvement due to the po-
tent reminder value of the spots, sing-
ing and spoken.

I don't believe that a spot should be
irritating in its nature. And I don't
pay too much attention to those who
regard all spots and all singing com-
ercials as obnoxious. They're a part
of the advertising and selling picture,
they make the advertising easier to
take in many instances or at least they
lessen the impression of intrusion upon
a free show. They're here to stay, and
the results they've obtained prove be-
Yond any question that the public ac-
cepts and welcomes them, in spite of
the critics and the fashion for ridicul-
ing all commercials.

I hope this is helpful to you.

WAG WAGNER.
In the market for smooth-as-silk dubbing?

There’s no need to risk the irritation of a dubbing job where the levels aren’t quite matched ... or the timing is a little off. Not when you can have the benefit of RCA Victor "know-how"! At RCA you enjoy all the advantages ...

- The most modern equipment and facilities in the trade, plus 50 years’ experience.
- High-fidelity phonograph records of all kinds. All types of Vinylite transcriptions.
- Complete facilities for turning out slide film and home phonograph type records.
- Fast handling and delivery.

When you can get RCA "know-how"—why take anything less?

Send your masters to your nearest RCA Victor Custom Record Sales Studio:

114 East 23rd Street
New York 10, New York
Murray Hill 9-0500
445 North Lake Shore Drive
Chicago 11, Illinois
Whitehall 4-2900
1016 North Sycamore Avenue
Hollywood 38, California
Hillside 5171

You’ll find useful facts in our Custom Record Brochure. Send for it today!

FIRST IN THE QUAD CITIES

DAVENPORT, ROCK ISLAND, MOLINE, EAST MOLINE

AM 5,000 W. FM 47 Kw. TV 22.9 Kw. Video, 13 Kw.

Basic Affiliate of NBC, the No. 1 Network

ANOTHER "FIRST" — WOC-TV — First TV station in the Quad Cities ... First in Iowa! WOC-TV local programs are viewed on nearly 4,000 sets in the Quad Cities ... hundreds more in the 75 air mile radius which reports good visual and audio reception. WOC-TV affiliation (non-interconnected) brings top network programs to this WOC-TV audience. Network national and local advertisers reach a rich industrial, agricultural area through WOC-TV.

Col. B. J. Palmer, President
Ernest Sanders, Manager

DAVENPORT, IOWA

FREE & PETERS, INC., National Representatives

(Continued from page 5)

table mistake which occurred in the preparation of the J. A. Maurer, Inc. advertisement “Another Big Step Forward,” in the current issue of Sponsor.

This advertisement relates to a new type of multiple variable area 16-mm. sound track recently introduced by us, and contains a statement that when this type of sound track is reproduced on a projector which has its reproducing light beam rather badly out of adjustment, the distortion that results is much less than would be obtained with the types of variable area track that have been in general use. Unfortunately the distortion figures given, which relate properly to percentages of intermodulation distortion were stated simply as “per cent distortion” (about four times as bad, if interpreted as I believe most engineers would interpret such a statement), and the copy was written in such a way that the reader might draw the conclusion that this very poor performance was characteristic of 16-mm. projectors in general. Because of one of those unusual combinations of circumstances that seem to arise when a mistake is afoot, the copy for this advertisement was not submitted to me for approval, and it was only by accident that I saw a proof of the plate on the very day that you were mailing the magazine.

As Mr. Gaynor can tell you, we made every attempt to make the proper changes, and succeeded in doing so in the cases of several other magazines that were later in going to press. We feel very much embarrassed that this blunder occurred, and we will be most appreciative of anything you can do to bring our apology and regrets to the attention of the manufacturers whose products may possibly be involved, and their customers.

JOHN A. MAUER
President
J. A. Maurer, Inc.
Long Island City, N. Y.

FARM FACTS HANDBOOK

I want to commend you on your clearcut presentation of hard facts in the farm radio picture. I have marked with heavy red pencil several portions of the text, and especially cited your boxed editorial on page 28. You have
no idea how much good this publication is going to do for those of us who have been butting our heads against the stone wall of urban indifference to the importance of the rural market. We have been fighting an uphill battle with most of the odds stacked against us for so long that many of the RFID’s have lapsed into a state of resignation to the fates. Your Farm Facts Handbook is going to prove the shot-in-the-arm that is needed to put the farm department back on the right track in the minds of programmers and sales departments, and will help pave the way for some of us who have been fighting for “showmanship” in connection with farm department activities.

JIM CHAPMAN
Farm Director
WTAM
Cleveland, Ohio

Congratulations on the fine presentation entitled Farm Facts Handbook. You have rendered a real service and those of us who are in the farm broadcasting field appreciate your splendid efforts.

Again many thanks for this fine service to American agriculture.

PHIL ALAMPI
Radio Farm Director
WJZ, N. Y.

PAHDON, SUH!

I was very much interested in seeing that you printed my letter on Page 7 of the November 7 issue of sponsor, but “suh,” Charlotte is still south of the Mason-Dixon line and is in North Carolina instead of New York.

E. J. GLUCK
President
WSOC, Charlotte,
North Carolina

CANADIAN SALUTE

On checking through the minutes of the last Western Association of Broadcasters meeting at Banff, I find that sponsor’s fine exposition of the shortcomings of Hooper ratings was congratulated.

WILLIAM GUILD
President
Western Association of Broadcasters
Lethbridge, Alberta
The case against the CBC

Radio and TV advertisers can profitably note that the governmental obstacles that have seriously hampered Canada's nearly 100 independent broadcasters may shortly be removed.

Nothing is settled yet, but the long smouldering resentment against a system which allows the state-owned Canadian Broadcasting Corporation to be both competitor and overseer to the private broadcasters of Canada has entered the action stage. Legislators, newspapers, and the average listener are attracted by the inequity of the situation and want to help the independent broadcasters do something about it.

In briefs to the Royal Commission on Arts, Letters, and Sciences at Ottawa the Canadian Association of Broadcasters and many individual broadcasters have recommended that the CBC return to its original non-commercial concept, that it be operated as a government subsidized project, that its control and regulation of independent broadcasting be abolished, that private commercial broadcasters be permitted to organize national and regional networks.

The CBC has never been a dominant commercial factor, but in numerous ways it has felt competitively urged to hamstring the privately owned stations. Hence the edict against formation of networks by any but the CBC, the restrictions on power which only recently have been somewhat alleviated, the seizure of desirable channels, the unworkable requirement that in areas where there is more than one TV applicant that all get together in a joint operation, the constant bickerings and snap decisions on matters large and small.

Over the years we have observed the CAB and its member stations wrestling with these frustrating problems, and we have admired the steady progress, public spiritedness, and continued patience constantly demonstrated in the face of them. The equilibrium of the private broadcasters is in no small measure due to one man, Harry Sedgwick, the remarkably able president of CFRB, Toronto, who formed the CAB and guided its destinies for so many years as he could permit himself to hold office.

The current indignation over CBC inequities is partly due to a CFRB action. In September 1948 the CBC, together with the Canadian Department of Transport, ordered CFRB to relinquish its 260 kc frequency and move to 1010. Although a boost in power was authorized, the new channel neutralized the wattage increase. The move cost CFRB $600,000, and the incident was cited throughout Canada as an example of CBC despotism.

The CBC, whose personnel includes many capable broadcasters, is caught in the meshes of an incongruous setup.

TV Critics Club

Ask any broadcast advertiser. He'll tell you that a fellow can make a fortune with a gadget to really tell how the listener, or viewer, is reacting to his advertising.

Now comes the TV Critics Club, which may do just that.

The TV Critics Club (see First-time Customer in this issue) is an ingenious viewer's pulse-feeler concocted by Look Here, a syndicated television column now appearing regularly in the New York Daily News and New York Herald Tribune. And aspiring to branch out to 17 more key TV markets in the near future.

Look Here is a commercial venture (its first client is Consolidated Edison) which offers a merchandising paper titled "TV Critics Club News" to readers of the column. So far 5,000 readers have responded. Recently some 2,000 received an elaborate questionnaire containing some important commercial questions. To date over 57% have responded...a remarkable number. And Sponsor finds the results more than interesting.

Look Here has an idea that shouldn't go unnoticed. It won't...by us.

Daytime programing

Since the publication of "What's wrong with daytime programing" (5 Dec. issue) sponsor has received assurances from key executives at networks that the daytime fare will substantially improve. That's important news not only to daytime advertisers and net affiliates, but to independent broadcasters as well. A daytime shot-in-the-arm will benefit all.

Applause

KVOO and farm service

Last issue we commented on the increasing maturity of radio public service, and what it means to the advertiser.

Before the issue was out, and the field could read what we had to say, in came a letter from Bill Way, vice president and general manager of KVOO, Tulsa, which expresses better than we did what we had in mind. Mr. Way's letter came in response to one from us calling his attention to the truly outstanding cooperation that Sam Schneider, KVOO farm director, had rendered sponsor and broadcast advertising buyers in the preparation of sponsor's recently printed Farm Facts Handbook For Advertisers.

He wrote: "We appreciate your comment on the cooperation of our farm department. I want to assure you that this is by no means unusual for our farm department's cooperation where the field of agriculture is concerned. As Sam Schneider pointed out, we feel the challenge we have to assist agriculture and the farm radio industry. Anything we can do to put agriculture on the map is in our line—whether it be through our broadcasts or through assisting others to recognize agriculture."
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

7th Oldest CBS Affiliate

KMBC

OF KANSAS CITY

5000 on 980

Programmed from Kansas City

KFRM

For Kansas Farm Coverage

5000 on 550

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY
THE SPOT IN MEMPHIS

WHERE YOUR SPOTS ARE SPOTLIGHTED

WHHM INDEPENDENT—But Not Aloof!

MEMPHIS, TENNESSEE
PATT MCDONALD, manager

Representatives: INDEPENDENT METROPOLITAN SALES
automotive and lubricants

- **Opera TV debut for Texaco**
  - Jan. 17 p15
- **Nash-Kelvinator package**
  - Jan. 31 p32
- **The automotive picture, part I**
  - Mar. 14 p21
- **Why they call it Berlesday**
  - Mar. 14 p60
- **Used car dealer techniques**
  - Mar. 28 p26
- **Sale of tires, accessories through radio**
  - Apr. 11 p32
- **Gas and oil refiners use radio effectively**
  - Apr. 25 p26
- **Harold R. Deal, Tide Water Assoc. Oil Co., profile**
  - May 9 p12
- **Baseball sponsorship booms**
  - May 9 p30
- **Chrysler revamps dealer-sponsored series**
  - May 9 p30
- **Olsen & Johnson for Buick on TV**
  - May 9 p56
- **Case history effectiveness of automotive radio**
  - May 23 p30
- **Latest automotive radio developments**
  - July 1 p38
- **Auto sales in buyer’s market**
  - July 18 p26
- **Jeep sales boosted by spot and rural appeal**
  - Aug. 15 p16
- **Phillips Oil builds $500,000,000 volume via radio**
  - Oct. 24 p19
- **Chevrolet Number One TV sponsor**
  - Nov. 21 p30
- **Cities Service three-dimensional TV film commercial**
  - Dec. 19 p48

broadcasters problems and developments

- **Union headaches in TV**
  - Feb. 14 p20
- **Why radio does not promote effectiveness**
  - Feb. 14 p44
- **BMB dilemma**
  - Feb. 28 p19
- **How stations merchandise**
  - Feb. 28 p22
- **Fax a logical ad medium?**
  - Mar. 14 p32
- **Platter, wire or tape recording-panel**
  - Mar. 11 p76
- **Will there be 3,000 stations in 1955**
  - Mar. 28 p30
- **You can’t do business with Argentina**
  - Mar. 28 p32
- **WKRC, KMOX strong on merchandising**
  - Mar. 28 p60
- **Function of trade assn. in broadcasting**
  - Apr. 11 p12
- **Direct mail selling and broadcasting**
  - Apr. 25 p12
- **Relationship between reading and listening**
  - May 9 p12
- **Radio is getting bigger**
  - May 23 p26
- **WOCP, WSM aggressive merchandisers**
  - June 6 p14
- **Blueprint for federated NAB**
  - June 6 p28
- **Puerto Rico broadcaster’s problems**
  - June 6 p32
- **Cause of network shifts by big advertisers**
  - June 20 p14
- **Why FM has not become efficient ad medium**
  - June 20 p38
- **Per inquiry advertising**
  - July 4 p24
- **Code not too well honored first year**
  - July 18 p81
- **Cost per thousand rate structure panel**
  - July 18 p88
- **Rate card violation is bad long-term practice**
  - Aug. 15 p23
- **Radio’s role in employee relations**
  - Aug. 29 p12
- **Cutting rates without cutting prestige**
  - Sept. 12 p20

 commercials and sales aids

- **Saturation advertising in broadcasting**
  - Sept. 12 p42
- **Selling the undergraduate**
  - Oct. 24 p16
- **Do sponsors want BMB**
  - Nov. 7 p26
- **What factor is merchandising and promotion in choice of stations**
  - Nov. 7 p40
- **Should time costs depend on program ratings**
  - Nov. 21 p21
- **Is mail order good for radio**
  - Dec. 5 p19

 clothing

- **G. Vernon Cowper, Bates Fabrics, profile**
  - Jan. 3 p12
- **Suit and cloakers saturate air**
  - Jan. 17 p19
- **Ohrbach’s invades Los Angeles**
  - Jan. 31 p22
- **Lee hats repeat to local dealers**
  - Apr. 11 p14
- **Beck’s shoes come to big time TV**
  - Apr. 11 p96
- **H. Woodruff Bissell, Handynabet-Vogel Inc., profile**
  - Apr. 25 p14
- **Men’s clothing war**
  - Apr. 25 p16
- **Little radio activity in clothing field**
  - July 18 p27
- **Drew Pearson switches to Adam Hats, Montgomery signs for Lee**
  - Aug. 1 p49
- **J. B. Beltaire, Frank H. Lee Co., profile**
  - Aug. 15 p14
- **Adam Hats takes Pearson**
  - Aug. 29 p30
- **Selling teenagers in Galesburg**
  - Oct. 24 p22
confections and soft drinks
The Peter Paul formula
Bob Woodruff, Coca Cola, profile
Pepsi-Cola adds network radio;
Whitekote, Hires drop out
Listener contests boost sales curve for Peter Paul
Soft drink sales up
Squirt sells soft drinks with kiddie show
Squirt Beverage Co. finds TV profitable

contests and offers
Giveaways, big business
Listener contests boost sales curve of Peter Paul
New trends in radio & TV giveaways
Smaller direct result sales promotions replace giant giveaways
Are giveaways good programming?
Return of the boxtop
TV premiums
New giveaway show smash sales producer

insurance and finance
Radio sells securities
Carroll Meteer Shanks, Prudential, profile
Insurance top year 1948
TV opportunity for banks
Equitable opens door to 7,000 salesmen

miscellaneous products and services
Glass Wax amazing story
Wholesalers’ lament
Department stores
Selling furniture the Canadian way
Who uses radio locally
Blackstone washing machines sales via co-op deal
Selling diesel engines via outdoor show
Sport equipment and hardware stores use co-op radio
E. James McGeokin, Revere Camera Co., profile
Ronson’s second art show
Toni broadcast plans
How to sell a napkin
Baseball sells beer
Can radio do effective job for brokerage firm
F.M. and broadcasting
Daytime serials on local retail basis
Charles H. Perry, Bell & Howell Co., profile
Pen and pencil business decline
101 Chicago laundries sell via radio
Getting your share of dealer co-op dollar
Radio, new dimension to resort and travel advertising
Dealer co-op advertising
Does hard liquor advertising belong on the air panel?
Dealer co-op advertising
Gardening programs have sales payoff
Radio & TV sell magazines
Highbow music sells beer
Victor M. Ramer, R. H. Mary & Co., profile
Air-wick in use for first time
New premium beer wins Washington
B. F. Michton, Ideal Toy Co., profile
There’s money in matzos
Frank C. Verbest, Blatz Brewing Co., profile

farm radio
Farm listening tastes are simple
Farm research study
Farm service programs
Farm machinery, trend and seed sales high
Rural listeners worth cultivating
Faltering farm commercial
Jeep sales boosted by spot and rural appeal
Farmers like many commercials
Farm case histories

food and beverages
Cereals and how they’re sold
Donald Danforth, Balsam Parina Co., profile
General Baking uses selective radio for Bond bread
La Rosa follows Skippy pattern
General Baking Co. use of selective radio
Margarine makes good
Borden's and General Foods
pre-broadcast promotions

Drugs and cosmetics
Joseph M. Allen, Bristol-Myers, Profile
Baseball sells drugs
Serials sell drugs
Cuticura clicks with singing commercials
Dr. George A. Bunting, Noxema, profile
Dayton drug chains 13,000 programs
Edward L. Mabry, Vick Chemical Co., profile
Fall forecast in drug advertising
Block programing
Robert J. Pigott, Grove Labs., profile
Cheesbrough and the common touch

cities Service three-dimensional TV film commercial
Letter from a jinglesmith
Name brands bought after viewing TV commercials

Borden's County Fair promotion
Margarine radio campaign sparked
Baseball sells food
Serials sell in summer
Henry Schacht, The Borden Co., profile
The wonder story of St. Croix syrup
Commercial impact of daytime serial
Squeezing the most out of Bing
Food industry adjusted inventory
The Squirt slant
Mail pull record for La Rosa and WOR
James Allen Barnett, Lever Bros., profile
Squirt Beverage Co. finds TV profitable P.S.
Holiday Mix makes 3-state debut via radio
Return of the box top
Cranberry on the air
Tune-O show smash sales producer
Nabisco: master merchandiser
Squirl squeeze play—oranges and grapefruit

food and beverages
Cereals and how they’re sold
Donald Danforth, Balsam Parina Co., profile
General Baking uses selective radio for Bond bread
La Rosa follows Skippy pattern
General Baking Co. use of selective radio
Margarine makes good
Borden's and General Foods
pre-broadcast promotions

Drugs and cosmetics
Joseph M. Allen, Bristol-Myers, Profile
Baseball sells drugs
Serials sell drugs
Cuticura clicks with singing commercials
Dr. George A. Bunting, Noxema, profile
Dayton drug chains 13,000 programs
Edward L. Mabry, Vick Chemical Co., profile
Fall forecast in drug advertising
Block programing
Robert J. Pigott, Grove Labs., profile
Cheesbrough and the common touch

farm radio
Farm listening tastes are simple
Farm research study
Farm service programs
Farm machinery, trend and seed sales high
Rural listeners worth cultivating
Faltering farm commercial
Jeep sales boosted by spot and rural appeal
Farmers like many commercials
Farm case histories

miscellaneous products and services
Glass Wax amazing story
Wholesalers’ lament
Department stores
Selling furniture the Canadian way
Who uses radio locally
Blackstone washing machines sales via co-op deal
Selling diesel engines via outdoor show
Sport equipment and hardware stores use co-op radio
E. James McGeokin, Revere Camera Co., profile
Ronson’s second art show
Toni broadcast plans
How to sell a napkin
Baseball sells beer
Can radio do effective job for brokerage firm
F.M. and broadcasting
Daytime serials on local retail basis
Charles H. Perry, Bell & Howell Co., profile
Pen and pencil business decline
101 Chicago laundries sell via radio
Getting your share of dealer co-op dollar
Radio, new dimension to resort and travel advertising
Dealer co-op advertising
Does hard liquor advertising belong on the air panel?
Dealer co-op advertising
Gardening programs have sales payoff
Radio & TV sell magazines
Highbow music sells beer
Victor M. Ramer, R. H. Mary & Co., profile
Air-wick in use for first time
New premium beer wins Washington
B. F. Michton, Ideal Toy Co., profile
There’s money in matzos
Frank C. Verbest, Blatz Brewing Co., profile
**publicity and promotion**

Kenyon & Eckhardt and Ayer press agentry pays Aug. 1 p28

Networks fight to build listening Aug. 15 p60

**radios, tv sets, electrical appliances**

Ross D. Siragusa, Admiral Corp., profile Feb. 14 p14

Blackstone Washing Machines sell via co-op radio Feb. 14 p29

Frigiluxes transferred co-op programs March 28 p11

Why Blackstone suspended co-op adv. July 4 p16

Selling TV sets via TV July 4 p48

W. Paul Jones, Servel, Inc., profile Oct. 10 p10

James E. Peters, Blackstone Corp., profile Nov. 7 p16

Radio sells Munz TV sets Nov. 7 p24

Harry J. Deines, Westinghouse Electric Corp., profile Dec. 5 p10

**research**

Farm listening Jan. 3 p28

Sindlinger—How many listen in and why Jan. 3 p32

Farm research analysis Jan. 17 p24

TV research organizations Jan. 31 p24

BMB dilemma Feb. 28 p19

BMB meets a crisis Mar. 28 p28

Blueprint for a coverage map Apr. 25 p24

Sponsor pays more for TV, gets more Apr. 25 p38

Statistics on summer listening May 9 p23

Buying decisions come in summer May 9 p26

Relationship between reading and listening May 9 p42

Don't underestimate 13-19 year old buyer May 23 p21

Radio is getting bigger May 23 p36

The national rating problem June 6 p21

How's your sponsor identification June 20 p21

The big plus July 4 p19

The national rating problem July 18 p20

Out-of-home listening July 18 p32

Independent's impact proved July 18 p46

Ratings, take your pick July 18 p82

U. S. radio audience grows Aug. 1 p21

Research portfolios for sponsors Aug. 15 p28

City Hoopertings, frailties and misuse Aug. 29 p26

Seizing vs. listening Sept. 12 p30

Foreign language radio statistics Sept. 12 p34

What makes TV program tick Sept. 12 p64

Reading vs. Listening, Lazareff findings Sept. 26 p24

Sindlinger's Radox new rating device Sept. 26 p28

Are ad budgets big enough? Oct. 10 p17

Ten billion a year negro market ignored Oct. 10 p24

How radio rates—TV homes Oct. 21 p24

Increase in radio homes and acceptance shown Oct. 21 p28

The forgotten 15,000,000 Negro audience Oct. 21 p30

The big plus (+% bonus in out-of-home listening) Nov. 7 p21

Do sponsors want BMB Nov. 7 p26

You can predict TV costs Nov. 21 p13

Should time costs depend on program ratings Nov. 21 p24

More facts wanted Nov. 21 p30

Reaching the Negro market Dec. 5 p11

Advertiser rediscovering spot Dec. 5 p24

TV critics club members name brands bought Dec. 19 p28

after viewing commercials

Radio is getting bigger Dec. 19 p30
soaps, cleansers, toilet goods
Gillette Bowl games sponsorship Jan. 31 p33
Lewis F. Bonham, Mennen Co., profile Mar. 28 p10
Secret life of a soap opera Apr. 11 p27
Colgate-Palmolive-Peet using Canada's Happy Gang Apr. 11 p36
Soap opera for enjoyment and psychological release Apr. 25 p29
Serials sell soap in summer May 9 p32
Soap opera writer vs. sponsors May 23 p28
Two-thirds of Comit budget to radio June 6 p30
Soaps using more spot July 18 p26
Richard N. Harris, Toni Inc., profile Sept. 12 p14
James Allen Barnett, Lever Bros., profile Sept. 26 p12
Annulent puts 75% of ad budget in radio Oct. 10 p20
The Gillette score Nov. 21 p28

television
Confusion in what may or may not be done Jan. 3 p34
TV block programming Jan. 3 p41
TV stations capitalize on promotion advantages Jan. 17 p22
Applauding TV enterprise Jan. 17 p62
TV commercials for large and small screens Jan. 31 p38
Status of film recording Feb. 11 p15
The big headache with unions Feb. 11 p20
TV in the daytime Feb. 28 p24
New 12-year old appeal for TV Mar. 11 p18
Joseph M. Allen, Bristol-Myers, profile Mar. 14 p29
Building a TV news reel Mar. 14 p60
Why they call it Beresday Mar. 14 p60
What makes Bulova tick Mar. 26 p23
Adjusting rates on radio-TV sharing audience Mar. 26 p38
New advertising dollars for TV Mar. 26 p57
Who is sponsoring TV Apr. 11 p84
Beck comes to big-time TV Apr. 11 p96
H. Woodruff Hessel, Handmacher-Vogel Inc., profile Apr. 25 p14
Men's clothing war Apr. 25 p16
Toni TV plans Apr. 25 p16
Sponsor pays more for TV, gets more Apr. 25 p50
Summer highlighting showcases for fall buying May 9 p36
Polaroid paradise May 23 p52
TV program form to fillplace of radio disk jockey June 6 p41
More for polaroid success June 6 p57
Beauty and TV June 20 p56
Sunset Store's sell TV sets via TV July 4 p48
TV ratings; 2,000,000 TV homes July 18 p97
Air film for sponsors July 18 p98
Creating the short short commercial Aug. 1 p48
TV opportunity for banks and financial advertisers Aug. 15 p16
Making TV part of community life Aug. 15 p57
Is TV-AM more effective per ad dollar? Aug. 29 p38
Can you predict TV costs? Aug. 29 p57
What makes TV program tick Sept. 12 p64
Spirit Beverage Co. finds TV profitable Sept. 26 p14
Color in advertising Sept. 26 p32
Juvenile TV shows Sept. 26 p57
Does your TV commercial click? Oct. 10 p26
Is TV developing own program types? Oct. 10 p32
An Wick to use TV first time Oct. 21 p10
Should clients share cost of agency-prepared TV show Oct. 21 p10
Finds 40% cannot afford TV sets in D. C. Nov. 7 p18
Radio made us says Muniz Nov. 7 p24
You can predict TV costs Nov. 21 p13
Chevrolet, number one TV sponsor Nov. 21 p36
Every other week TV programming Nov. 21 p38
Theatre television Dec. 5 p11
TV premiums Dec. 5 p32
Name brands bought after viewing TV commercials Dec. 19 p28
What's keeping sponsors out of TV Dec. 19 p38

Tobacco
Philip Morris Features Horace Heidt on road Feb. 14 p28
Mail Pouch Tobacco finds outdoor sport shows profitable Feb. 14 p32
Larus Bros. sponsorship of Sportsman's Quiz on CBS-TV Feb. 14 p32
Baseball sells cigarettes and tobacco May 9 p30
Cigarette Smoking Up July 18 p25
J. Whitney Peterson, United States Tobacco Co., profile Aug. 29 p10
Fatima comes back Sept. 12 p28
Why Tales of Fatima was dropped Oct. 10 p11
Millions more call for Philip Morris Oct. 21 p26

Time buying
Buying of selective time made easy as network July 1 p36
Why agency radio production departments lose money Aug. 1 p36
Dealer co-op advertising Aug. 15 p26
Station and market data help remove time buying guesswork Aug. 29 p31
Spot Radio Estimator published by NARSER Nov. 7 p18
Should time costs depend on program ratings Nov. 21 p21
Your time buyer can contribute more Nov. 21 p26
More facts wanted Nov. 21 p30
Is there a radio man in the house Dec. 19 p26

Transcriptions
A transcription is made Jan. 17 p27
Transcription producers lament Feb. 28 p28
Platter, wire or tape recording panel Mar. 14 p16
Tailor-made transcriptions Oct. 10 p22

Transit radio
How terrific is Transit Radio Jan. 17 p15
More advertisers for Transit Radio June 6 p14
FM on way up again July 18 p69
Tests prove transit radio important medium Sept. 26 p14

Watches, jewelry
William Helheim, Helbros Watch Co., profile Jan. 17 p8
Elgin American Holiday package Jan. 31 p33
Radio sells a watch band Feb. 28 p27
What makes Bulova tick Mar. 28 p23
Watches and Jewelry sales off July 18 p64
Speidel expands radio, enters TV Aug. 1 p19