NATIONAL BROADCASTING COMPANY, INC.
GENERAL LIBRARY
38 ROCKEFELLER PLAZA, NEW YORK, N. Y.
Listening: Fall 1947 • Humanizing a public utility
Transcriptions: Question mark • Milk on the air
WWVA announces the appointment of Edward Petry & Co. as national representatives effective October 15, 1947.

WWVA
wheeling, west virginia
50,000 watts, in the heart of the steel and coal belt of the nation.
<table>
<thead>
<tr>
<th>CEREAL FIRMS</th>
<th>RETRENCHING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tight grain market is forcing cereal firm retrenchment of advertising budgets. Kellogg’s requested six-month hiatus on &quot;Breakfast Club&quot; was refused by AEC on ground that period could be sold to one of clients on waiting list. General Mills will start making cuts in November with at least two network programs affected.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GIVEAWAYS</th>
<th>GET NBC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programs depending on giveaways for appeal are being frowned on by NBC. Its own &quot;Honeymoon in New York&quot; is expected to exit on January 1 and sponsors will be urged to stress entertainment rather than something for nothing. This will have no effect on productions like &quot;Truth or Consequences,&quot; &quot;Dr. I. Q.&quot; or similar shows.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NO FCC ACTION</th>
<th>EXPECTED ON WEB STATION REPRESENTATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Petition by station representatives association to Federal Communications Commission to stop networks representing affiliate stations is not expected to get anywhere unless reps prove coercion. Networks are expected to establish separate corporations for their spots sales organizations after fuss and fury is over.</td>
<td></td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>CINCINNATI PULSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Pulse Incorporated has added Cincinnati to list of cities in which it is conducting surveys. With first report of Cincinnati Pulse, the organization will be covering six areas with 6,289,880 radio families. This is 18.5 per cent of U. S. total.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>FOOTBALL’S MULTIPLE SPONSORSHIP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Football is proving even more commercial than expected when season opened. WIND, Chicago, sold games to five sponsors. Underwriters include Karoll’s Men Shops, Standard Oil of Indiana, Armour Packing, Goebel Brewing and Atlas Prager Beer. Some key games, i.e., Notre Dame's, Michigan's, Penn's, will have as many as 18 broadcasting booths and as many sponsors. The games in some cases go to single stations, in others to regional chains.</td>
</tr>
</tbody>
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<thead>
<tr>
<th>MORE NETWORK SIDELINES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Realizing that losses from TV operations will be staggering during next few years, networks are more and more emphasizing profitable sidelines. CBS’ purchase from Fletcher Wiley of Housewives’ Protective League (program producing organization) for rumored $1,000,000 is one of these moves. CBS has in past paid HPL thousands for programs on WBBM, KNX, KMOX and KQW. Move will switch New York program of HPL from WJZ to WCBS.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WEATHER SPOTS NOT PROHIBITED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weather Bureau admittedly, after an earlier ruling to the contrary, that it had no control over weather broadcasts on stations. Reported ban on recorded weather spots never was an order since only thing Bureau can police is representation that jingle or song is an &quot;official&quot; pronouncement of USWB. Credit Harry S. Goodman for going right to Washington to get clarification.</td>
</tr>
</tbody>
</table>
FASHION GETS
HALF OF ABC
FAN MAIL

MBS RESEARCH
TRAVELS
ALONE

Over 50 per cent of ABC's mail in September was written about one thing and came to one broadcaster, Ted Malone. It was all on subject of the Feminine "new look." Mail count was 110,596 with Malone's pro and con letters adding up to 56,788.

-SR-

Mutual is going it alone researchwise at this time. MBS thus far has not subscribed to Broadcast Measurement Bureau. It has dropped Hooper. Archibald Crossley made special MBS Crossley Rating report on World Series. Rating was on "recall basis" technique discarded with Cooperative Analysis of Broadcasting (CAB) some years ago. Its "listenability" report (which MBS is using to indicate coverage) is new variation of signal strength presentations. Basis of "listenability" is that since MBS hasn't top programs (with exception of a few public service airings and whodunits) it must present sponsors with possibilities of what might happen if a Bob Hope aired on web. World Series listening figures are another indication of what can happen on MBS. Figures are amazing even if coincidental figures (Hooper's) are used instead of Crossley's.

<table>
<thead>
<tr>
<th>Hooper**</th>
<th>Crossley†</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st &amp; 2nd game</td>
<td>43.9</td>
</tr>
<tr>
<td>2nd &amp; 3rd game</td>
<td>42.4</td>
</tr>
<tr>
<td>3rd &amp; 4th game</td>
<td>44.1</td>
</tr>
<tr>
<td>4th &amp; 5th game</td>
<td>48.8</td>
</tr>
<tr>
<td>5th &amp; 6th game</td>
<td>59.4</td>
</tr>
<tr>
<td>6th &amp; 7th game</td>
<td>60.2</td>
</tr>
</tbody>
</table>

*first game not on a Hooperated day so no survey made.
**per cent of total homes in Hooper surveyed area.
†per cent of radio homes in Crossley surveyed area.

-SR-

RURAL STATION
BUSINESS
HITS ALL-TIME
HIGH

Farm station business is at all-time high. This is based upon un-official figures reported to FCC which will be basis of report issued in 1948. Reason for surge of rural spot business is amazing farm income increase. Farm income in 1946 reached $25,322,896,000, and 1947 is expected to increase this 10 to 25 per cent.

-SR-

STATIONS
RESENT
RADIO MFGS
NON-USE
OF RADIO

Resentment against radio manufacturers using so little broadcast time to sell receivers has manifested itself in a number of stations not cooperating with NAB-RMA (Radio Manufacturers Association) campaign to place multiple sets in every home. Station most voluble on subject was WGN, Chicago. Only set manufacturers on the air are Pilot (MBS), Philco (ABC), and RCA-Victor (NBC), with Stromberg-Carlson using small FM network (Continental) to help frequency modulation along.

-SR-

TRAVELING
RESEARCH

Qualitative research picked up its equipment during past months and tested audiences in Ft. Wayne and Boston. McCann-Erickson took Lazarsfeld-Stanton Program Analyser to Ft. Wayne and for two weeks tested clients' programs. CBS took its "Big Annie," mass audience reaction recorder, to Boston to test programs for network and station WEEI.
SORRY, WE HAVEN'T ANY BRIGADIER-ADMIRALS...
— but WVET has almost everything else to help you do a whizz-bang of a selling job!

1. Who won the Battle of Rochester for this high profit market's 5000 watt station? 38 veterans stubborn enough to insist there's NO SUBSTITUTE for plain old-fashioned get-up-and-go. And now WVET is out to do some fancy battling for you!

2. Thanks, old man, but we don't want an A for Effort. All we're after is A+ results for YOU—whether you're out to break sales records for Flapdoodle's Delicious Gumdrops or Diesel-powered tractors.

3. Frankly, we can't afford to miss any boats because we've invested our own hard-earned shekels in WVET— all 38 of us. To put it candidly, we have to make money for YOU—so we can make money for us.

4. No... we have no intention of dropping you like a hot potato once you've signed. We've been timebuyers and clients ourselves so we know what you're up against... firmly believe in servicing the sale.

5. You bet we'll test shows for you and give you complete advertising and merchandising service. Anything to help you sell more of those delicious gumdrops—or anything else you want to promote. We can also give you expert, on-the-spot help with local distribution problems.

6. We're set up to give you the kind of personal, individualized service you want... the kind of service that will help you get bigger and better returns from every one of your WVET broadcasts.

So hurry to your nearest three-cent stamp and write for full details about Rochester's new live-wire, up-and-at'-em station—WVET!

VETERANS BROADCASTING COMPANY, INC.  
204 GRANITE BLDG., ROCHESTER, NEW YORK

WVET
5000 WATTS  1280 ON YOUR DIAL
(YOUR MUTUAL STATION)
NATIONALLY REPRESENTED BY WEED AND COMPANY

NOVEMBER 1947
We are in the process of organizing the radio department of a brand new agency. After looking over the magazines in the field, we decided that sponsor tops the list. In fact, we are so impressed with the issues we have seen that we hate to think of all those we missed while our firm was still in the blueprint stage.

Please start our subscription immediately and please let us know if there is any way we can acquire back issues (especially July's Fall Facts).

Mary Elizabeth Gaynor
Radio Director
Woodward & Fris Inc.
Albany, N. Y.

We think sponsor is doing a good job, providing advertising agencies like ourselves with many ideas that are useful in the planning and purchasing of radio spots.

Congratulations on your September issue which is chock full of ideas which will help us to make money for ourselves and our clients. Keep up the good work.

Richard Jorgensen
Richard Jorgensen Advertising
San Francisco

AGENCIES NEED SELLING AID

Well, I gather from Phillip Frank's letter in your current issue (October) that, while there isn't any blazing bonfire on the subject of radio's lack of promotion there is, at least, a wisp of smoke around the edges.

I don't think that we gain very much by getting into the pros and cons of BMB, although I can understand Mr. Frank's very natural tendency to rush to its defense. But—well, let's put it this way: Our clients who currently use the New York Daily News know that their copy is going to a paid circulation of 2,352,484 on weekdays. They know that 1,657,933 of that is city zone circulation, and that 464,517 is trading zone. Let's forget about readership, and the other imponderables, and stick to the circulation facts. If any New York radio station can furnish anything as factual as the above figures, I'll be glad to recommend it recklessly from here on in.

Now, let's not be silly about it: nobody's condemning radio as an adver-
It's As Simple
As Reading Off
A Log—

The network owned and controlled division of the Columbia Broadcasting System, Radio Sales, has made some extravagant claims about their achievements in Spot Radio to some CBS affiliated stations.

Specifically, they've claimed prowess in selling locally produced programs to national advertisers and chose their performance on WEEI, Boston, as the classic example.

We compete with Radio Sales in Boston. We checked the logs for WEEI and for WNAC for a recent random week. The FACTS show:

- We sold more Single Sponsored programs (21% more) to more National advertisers (11% more) using more time (40% more).

- We sold more Multiple Sponsored programs (126% more) to more National advertisers (113% more) using more time (119% more).

- We sold, altogether, 79% more programs to 75% more National advertisers for a total of 91% more total program time.

We believe that the sale of local shows is important but it is only one of many important responsibilities we conceive ourselves to have. Representing radio stations means representing their best interests—*all* of them.

In short, we will continue to follow the policies which have governed our successful operation for some 15 years. We will continue to present the many advantages of Spot Broadcasting to National advertisers and to represent the best interests of our stations, even when they conflict with those of the networks. We will continue to sell advertisers whatever facilities the stations have available to move merchandise most effectively.

EDWARD PETRY & CO., INC.

NEW YORK • CHICAGO • LOS ANGELES

ATLANTA • BOSTON

DETROIT • ST. LOUIS • SAN FRANCISCO

NOVEMBER 1947
YOU MIGHT STEAL
892 BASES *

BUT—YOU CAN’T SLIDE INTO WESTERN MICHIGAN WITHOUT WKZO-WJEF!

If you are trying to reach Grand Rapids, Kalamazoo and Western Michigan from any "outside" city—well, it’s no runs, no hits, but a very real error!

Western Michigan has a fading condition which strikes out the reception of even the most powerful outside signal. All you have to do to prove this point is to study any listening report you choose.

To cover Western Michigan (and to get the highest Hoopers in the area, morning, noon or night) the majority of advertisers use WKZO-WJEF. These two CBS stations give you a combination that can’t be matched by any other station or combination of stations either inside or outside the area.

Ask for the facts—from us, or from Avery-Knodeb, Inc.

* During 24 years of baseball, Ty Cobb stole 892 bases.

tising medium because it happens to be one where its very nature makes an exact counting of noses an impossibility. It seems to me, however, that it’s that very impossibility that points up the necessity for marshaling whatever information is available, maintaining a running check for other factual documentation, and doing an over-all promotion job for radio as an advertising medium, and doing it competitively.

Let’s settle the individual station proposition by pointing out here and now that every broadcaster in, say, Detroit has a pitch all prepared that’s designed to show the timebuyer why his station, station A, is better than station B. Station B has a nice offset brochure on the subject, and so on down the line. But, has anybody ever seen a presentation on the superiority of radio, as a whole, over Detroit newspapers? I think not.

I haven’t anything against Detroit, really, excepting for the fact that there’s an automobile manufacturer there who’s been holding up my new car for over two years. And I suppose that a one market radio promotion is too much to expect. It just seemed to me a simple way to illustrate the fact that while I’ve sat through presentations where magazines blasted away at radio, and newspapers trained the big guns on radio, I’ve never been around when radio popped away at anybody with so much as a pea shooter. And while it would be manifestly ridiculous to accent destructive selling as the only form of good selling, it’s just as silly for radio stations to expend all of their promotional ammunition firing at each other, completely ignoring the outside barrages aimed at all of them.

I don’t think that it’s unfair to expect the radio broadcasting industry to invest some of its profits in something that will inevitably return to them in the form of additional profit. More than that, with the gravy train threatening to pull out of the station ‘most any time now, this isn’t a very good time to be laggard.

And so far as my attitude as a radio director is concerned, it all boils down to this: It would be a lot more useful all around if the station men would spend less time, individually, trying to sell me, and use it collectively working on something for me to sell with.

Next!  Raymond E. Nelson
President
Raymond E. Nelson Inc.
(Please turn to page 76)

SPONSOR
RAIN-a la carte

The Salt River Valley of Arizona was in the death-grip of parching drought... but suddenly... THE RAINS CAME!

A stroke of luck in this arid land?

No! That life-giving rainfall was the result of man and his science.

Since time began man was the slave of nature... expecting little and hoping much of the thunderheads, but today man has discovered that the pilot of an airplane can drop dry ice pellets into the moist clouds and rain will fall... when and where he wants it!

Yesterday the rain clouds were misers with their wealth... today they are the nation's sky-borne reservoir!

And just as science probes the future, so WSPD looks ahead, finds new ways to better serve the people who live and work and buy in the Northwest Ohio area. WSPD’s search for “Things to Come” has resulted in “Action Today”... action in the form of sales results—the kind of action that keeps WSPD in its position of the most effective advertising medium in Northwest Ohio.
Wrestling Matches Pull Television's Biggest Audiences... and they're all yours on Du Mont Station WABD, New York

Here's a tailor-made program all set for you.

Blend of good hard fighting and pure comedy, WABD's Friday Evening Wrestling Matches have a large and devoted following. There are several spots for video commercials between bouts and Dennis James will work in plugs with his comment—either in his own inimitable manner or straight as you prefer. Phone or wire today—

WABD—Time Sales Dept.,
515 Madison Avenue, New York 22
Phone: PL 3-9000

Your fastest-growing audience—budget for it now!
New National Spot Business

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>PROGRAM, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Airlines</td>
<td>Transportation</td>
<td>Ruthrauff &amp; Ryan</td>
<td>20-30</td>
<td>Live spots, breaks; Oct 13; 13 wks</td>
</tr>
<tr>
<td>W. K. Buckley Ltd</td>
<td>Cough syrup</td>
<td>Grant</td>
<td>40</td>
<td>E.t. announcements; Nov 3; 13 wks</td>
</tr>
<tr>
<td>Burlington Brewing Co</td>
<td>Beer</td>
<td>Goodkind, Joyce &amp; Morgan</td>
<td>8</td>
<td>&quot;Ted Lewis Show&quot; e.t.; Oct-Nov; 13 wks</td>
</tr>
<tr>
<td>Colgate-Palmolive-Peet</td>
<td>Ajax Cleanser</td>
<td>Sherman &amp; Marquette</td>
<td>125</td>
<td>Adding additional markets to existing e.t. announcement campaigns; Oct-Nov; 13 wks</td>
</tr>
<tr>
<td>Commercial Solvents Co.</td>
<td>Dry-Ex anti-freeze</td>
<td>Fuller, Smith &amp; Ross</td>
<td>12-15</td>
<td>Spots, breaks; Nov 15; 4 wks</td>
</tr>
<tr>
<td>Emerson Drug Co</td>
<td>Bromo-Seltzer</td>
<td>BBDO</td>
<td>20-40</td>
<td>E.t. breaks, spots before and after baseball games; 1948 season</td>
</tr>
<tr>
<td>Grove Laboratories Inc</td>
<td>Bromo-Quinine</td>
<td>Duane Jones</td>
<td>75-100</td>
<td>E.t. spots, breaks; Dec 1; seasonal</td>
</tr>
<tr>
<td>Radio Gospel Fellowship</td>
<td>Cold Tablets</td>
<td>Glaeser-Galley</td>
<td>13</td>
<td>&quot;Challenge in Youth&quot; e.t.; Oct 26; 52 wks</td>
</tr>
<tr>
<td>Schutter Candy Co</td>
<td>Candy</td>
<td>Schwimmer &amp; Scott</td>
<td>10</td>
<td>E.t. announcements; Oct 4; 52 wks</td>
</tr>
<tr>
<td>United Fruit Co</td>
<td>Bananas</td>
<td>BBDO &amp; O</td>
<td>75-100</td>
<td>E.t. breaks, spots; Dec 1; 13 wks</td>
</tr>
</tbody>
</table>

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>Campana Sales Co</td>
<td>Wallace-Ferry-Hanley</td>
<td>CBS</td>
<td>57</td>
<td>First Nighter; Sat 8:30-10 pm; Oct 4; 52 wks</td>
</tr>
<tr>
<td>H. C. Cole Milling Co</td>
<td>Gardner</td>
<td>MBS</td>
<td>125</td>
<td>Eddie Lee's Omega Show; Sun 3-5:30 pm; Oct 5; 52 wks</td>
</tr>
<tr>
<td>First National Stores</td>
<td>John C. Dowd</td>
<td>ABC</td>
<td>10</td>
<td>You Bet Your Life; Mon 8-8:30 pm; Oct 27; 52 wks</td>
</tr>
<tr>
<td>Illinois Watch Case Co (Elgin Amer Div)</td>
<td>Weiss &amp; Geller</td>
<td>NBC</td>
<td>155</td>
<td>Katie's Daughter; MTWTF 11:15-11:30 am; Sep 29; 52 wks</td>
</tr>
<tr>
<td>Manhattan Soap Co</td>
<td>Duane Jones</td>
<td>MBS</td>
<td>358</td>
<td>Martin Block; MWF 2:30-2:45 pm; Oct 13; 52 wks</td>
</tr>
<tr>
<td>R. B. Sexter</td>
<td>William H. Weinstaub</td>
<td>MBS</td>
<td>350</td>
<td>Sherlock Holmes; Sun 7-7:30 pm; Sep 28; 52 wks</td>
</tr>
<tr>
<td>Trimount Clothing Co</td>
<td>N. W. Ayer</td>
<td>MBS</td>
<td>360</td>
<td>Army Football Games; Sat 1-1:30 pm; Sep 27; 52 wks</td>
</tr>
<tr>
<td>U. S. Army Recruiting Service</td>
<td>Pacific National</td>
<td>NBC</td>
<td>20 Pac</td>
<td>Jack Gregson; Sat 9-9:30 am; Oct 18; 52 wks</td>
</tr>
</tbody>
</table>

* 117 New stations added. (Fifty-two weeks generally means a 13-week contract with options for 3 successive 13-week renewals. It's subject to cancellation at the end of any 13-week period)

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>Amer Home Pros Corp (White- ball Pharmacal Co div)</td>
<td>Dance-Fitzgerald-Sample</td>
<td>NBC</td>
<td>57</td>
<td>Just Plain Bill; MTWTF 5:30-5:45 pm; Sep 29; 52 wks</td>
</tr>
<tr>
<td>Amer Tobacco Co (American Cigarette &amp; Cigar Co div)</td>
<td>Foote, Cone &amp; Belding</td>
<td>MBC</td>
<td>36</td>
<td>Front Page Farrell; MTWTF 5:45-6 pm; Sep 29; 52 wks</td>
</tr>
<tr>
<td>Bristol-Myers Co</td>
<td>Doherty, Clifford &amp; Shenfield</td>
<td>NBC</td>
<td>159</td>
<td>Big Story; Wed 10-10:30 pm; Oct 1; 52 wks</td>
</tr>
<tr>
<td>Campbell Soup Co</td>
<td>Ward Wheelock</td>
<td>CBS</td>
<td>145</td>
<td>Break the Bank; Fri 9-9:30 pm; Oct 3; 52 wks</td>
</tr>
<tr>
<td>Hall Bros Inc</td>
<td>Foote, Cone &amp; Belding</td>
<td>CBS</td>
<td>157</td>
<td>Meet Giffiss Archer; Sun 9-9:30 pm; Oct 5; 52 wks</td>
</tr>
<tr>
<td>Hudson Coal Co</td>
<td>Clements</td>
<td>NBC</td>
<td>13</td>
<td>Reader's Digest—Radio Edition; Th 10-10:30 pm; Nov 11; 52 wks</td>
</tr>
<tr>
<td>J. R. Reynolds Tobacco Co</td>
<td>William Esty</td>
<td>CBS</td>
<td>153</td>
<td>D &amp; H Miners; Sun 9-9:10 am; Oct 12; 52 wks</td>
</tr>
<tr>
<td>Southers Cotton Oil Co</td>
<td>Fletcher</td>
<td>NBC</td>
<td>2</td>
<td>Bob Hawk; Mon 10-10:11 pm; Oct 6; 52 wks</td>
</tr>
<tr>
<td>Western Auto Supply Co</td>
<td>Bruce B. Brewer</td>
<td>NBC</td>
<td>57</td>
<td>Noah Webster Says; Th 9-9:10 pm; Oct 16; 52 wks</td>
</tr>
<tr>
<td>Wildroot Co</td>
<td>BBDO &amp; O</td>
<td>NBC</td>
<td>136</td>
<td>Circle Arrow Show; Sun 10-10:11 am; Oct 5; 52 wks</td>
</tr>
</tbody>
</table>

New and Renewed on Television

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATION</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Packing Co</td>
<td>Anfenger</td>
<td>KDST-TV, St. Louis</td>
<td>Spots preceding all televised sports; Sep 26; Indefinite (n)</td>
</tr>
<tr>
<td>American Tobacco Co</td>
<td>Foote, Cone &amp; Belding</td>
<td>WCBS-TV, New York</td>
<td>Film spots; 3 weekly; Oct 2; 52 wks (n)</td>
</tr>
<tr>
<td>Artophone (Philo div)</td>
<td>Marjorie Willen</td>
<td>KSD-TV, St. Louis</td>
<td>Film spots; 5 weekly; Sep 26; 13 wks (n)</td>
</tr>
<tr>
<td>Atlantic Refining Co</td>
<td>N. W. Ayer</td>
<td>KSD-TV, New York</td>
<td>College football games; Sep 27; season (n)</td>
</tr>
<tr>
<td>Atlas Brewing Co</td>
<td>Olian</td>
<td>KSNT, St. Louis</td>
<td>High school football; Oct 11; season (n)</td>
</tr>
<tr>
<td>Barr's, Jewellers</td>
<td>Edward J. Prager</td>
<td>WPTZ, Philadelphia</td>
<td>Univ. of Pa. football games; Sat after; Oct 1; season (n)</td>
</tr>
<tr>
<td>Beneficial Savings Fund</td>
<td>Richard A. Foley</td>
<td>WPTZ, Philadelphia</td>
<td>Chi. Cardinal's Football Games; Sun after; Oct 5; season (n)</td>
</tr>
</tbody>
</table>

October 1947
**New Agency Appointments**

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATION</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>AGENCY</td>
<td>AGENCY</td>
<td></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>Harold J. Berby</td>
<td>David B. Compton</td>
<td>Same, adv mgr</td>
</tr>
<tr>
<td>Louis F. Crull</td>
<td>Same, adv mgr</td>
<td></td>
</tr>
<tr>
<td>John A. Dobson</td>
<td>William R. Mason</td>
<td>Same, adv mgr</td>
</tr>
<tr>
<td>Walter Mayer</td>
<td>L. E. Johnson</td>
<td>Same, adv mgr</td>
</tr>
<tr>
<td>Dennis D. Pierce</td>
<td>Louis F. Crull</td>
<td>Same, adv mgr</td>
</tr>
<tr>
<td>Terry Quimby</td>
<td>David B. Compton</td>
<td>Same, adv mgr</td>
</tr>
<tr>
<td>C. A. Ebelhart</td>
<td>Louis F. Crull</td>
<td>Same, adv mgr</td>
</tr>
<tr>
<td>Earle H. Sibley</td>
<td>Same, adv mgr</td>
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<tr>
<td>Louis P. Schonert</td>
<td>Same, adv mgr</td>
<td></td>
</tr>
<tr>
<td>Vincent S. Shalow</td>
<td>Same, adv mgr</td>
<td></td>
</tr>
<tr>
<td>Herbert R. Taylor</td>
<td>Same, adv mgr</td>
<td></td>
</tr>
</tbody>
</table>

(Please turn to page 58)
WILL GIVE YOU A COMPLETE PICTURE OF RADIO IN IOWA!

Now you can know the listening habits of Iowa people so well that you can instantly tell what stations are preferred in each county as well as in the State as a whole!

Now you can know what percentage of Iowa people prefer each station heard in the State—how many hours are spent with "listened-to-most" stations as compared with "heard-regularly" stations—what stations are preferred for Newscasts and Farm Programs. Now you can know what percentage of the total Iowa audience listens to the radio, at any quarter-hour period of the day—with figures broken down by station and counties.

These and many other vital facts are covered in the 1947 Iowa Radio Audience Survey by Dr. F. L. Whan of the University of Wichita. This invaluable work is based on interviews representing one of every 73 radio homes in Iowa. It is a MUST for every executive interested in Iowa advertising and merchandising.

A copy is yours for the asking. Use the coupon TODAY!

THE 1947 IOWA RADIO AUDIENCE SURVEY COVERS:
Station Preferences in Iowa
News Preferences
Farm Program Preferences
Public Attitude Toward Transcriptions vs. Live Broadcasts
Analysis of Audience by Time Periods
Program Preferences
Program Material Preferences

This authoritative Study contains many maps and charts—breakdowns by age, sex, place of residence, etc. It will be the most valuable book in your radio file. Write for your copy NOW!

WHO for Iowa PLUS!
Des Moines . . . 50,000 Watts
Free & Peters, Inc., National Representatives

Station WHO
922 Walnut Street
Des Moines 7, Iowa

Gentlemen: Please send me, without obligation, my FREE copy of the 1947 Iowa Radio Audience Survey.

Name
Company
Street
City
State
In the midst of runaway markups in the men's clothing business, Morris Shapiro and his Trimount Clothing have done much to salvage lower cost selling in men's suits. Shapiro is sincere in believing that the consumer should get a break. Volume manufacturing of a basic line is the answer (Trimount is the world's largest men's clothing manufacturer)—and to radio goes credit for sustaining the demand and building good-will for Trimount's Clipper Craft Clothes. Virtually all the Trimount ad budget of $450,000 a year goes for radio, selling the name of Clipper Craft on 275 Mutual stations each Sunday via the classic whodunit Sherlock Holmes.

Today, in a market once again veering toward the buyer, more than 1200 store outlets in his "voluntary chain" are doing well with the Clipper Craft line, and there is a growing waiting list. Imaginative, unassuming, promotion-conscious Shapiro has done an uphill job too in selling outlet stores on the use of radio. Nearly 200 of them place cut-ins on Sherlock and many now have programs of their own.

The eight years that Trimount has been a network advertiser have taught Shapiro many lessons. He has discovered that style-conscious women are a big factor in the selection of men's clothes, so commercials are pitched at them too. He knows that radio campaigns must be merchandized to dealers and public at point of sale (Shapiro supervises this himself) to be properly effective. Above all, he has found out that one of the basic factors of success in air advertising is "continuity of effort." Where eight years ago Trimount advertised via Dorothy Thompson on a spring-and-fall schedule only, Shapiro and Sherlock Holmes are today teamed to sell on a 52-week basis.
ZIV'S
“BOSTON BLACKIE”
RADIO'S MOST EXCITING HALF-HOUR ADVENTURE-DETECTIVE SHOW!
THE PROOF IS IN THE RATINGS
Consistently... beats all competing stations from coast to coast.

**MINNEAPOLIS**
SATURDAY — 6:00 p.m. — WCCO
16.5
... more than three times its nearest competitor...
more than 8 times competing network commentator!
(HOOPER—OCT.—DEC., 1946)

**ZIV'S**

**“BOSTON BLACKIE”**

**PORTLAND**
SUNDAY, 12:30 p.m., WGAN
14.0
Maine attraction in Portland... 57.8% Share of Audience.
(Hooper—Oct.—Feb., 1946-7)

**TORONTO**
THURSDAY, 9:30 p.m., CFRB
14.6
Dominoes the dominion... more than twice competing top comic's rating.
(Elliott—Hoyne—Oct., 1946)

**CINCINNATI**
SATURDAY, 9:45-10:15 p.m., WKRC
16.9
Outrates a big network comedy, two network musicals; four times higher than a competing network mystery.
(Hooper—Jan.—March, 1947)

**NEW ORLEANS**
MONDAY, 6:30 p.m., WWL
14.1
... 44% Share of Audience... double nearest competitor; a top-flight network singer-comedian.
(Hooper—Fall-Winter, 1946-47)

**YOUNGSTOWN**
THURSDAY, 7:30 p.m., WKBN
20.7

**ENEMY TO THOSE WHO MAKE HIM ENEMY**

**FRIEND TO THOSE WHO HAVE NO FRIEND**
ETITION COAST!

LOUISVILLE
TUESDAY, 6:30 p.m., WAVE
21.7
For and away the rating champ over three popular network shows.
(HOOPER—DEC.-APR., 1946-47)

NEW YORK
WEDNESDAY, 8:30 p.m., WOR
10.8
...the highest-rated ½ hour on WOR all days, all hours.
(HOOPER—MAY-JUNE, 1947)

Greater every year...
156 HALF-HOUR
"BOSTON BLACKIE"
PROGRAMS
IMMEDIATELY AVAILABLE

ZANESVILLE
THURSDAY, 7:30 p.m., WHIZ
20.5
...beats the total ratings of all three competing network stations.
(CONNOL—WINTER, 1946)

FREDERIC W. ZIV COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK • CHICAGO • HOLLYWOOD
TRANSCRIBED FOR LOCAL AND REGIONAL SPONSORS!
FRANK KATZENTINE
Announces the appointment of

WEED AND COMPANY

NEW YORK • BOSTON • CHICAGO • DETROIT • SAN FRANCISCO • ATLANTA • HOLLYWOOD

AS NATIONAL REPRESENTATIVE

5000 WATTS — DAY  DIAL 1360  1000 WATTS — NIGHT
MILK
on the air

Many programs being broadcast, but there's no answer to what makes 'em buy

The dairy industry is a $7,000,000,000 business which hasn't found a general broadcast program formula that sells milk. A number of sponsors still cling to the illusion that kiddie shows are the milk answer. Most dairies, however, have by now discovered that tiny tots are fickle, just as the bakery field has uncovered the fact that business inspired by children goes to the firm currently offering the biggest gift or premium (Bread and Cake Story, April '47 SPONSOR).

Milk basically is a locally-produced-and-merchandised product. The local angle is frequently insured by ordinances and state laws restricting the "milk shed," i.e., the area in which milk may be produced for sale in a certain locality. There are only two great national dairy organizations, National Dairy and Borden. Together they handle only 17 per cent of the milk produced, the former processing 11 and the latter 6 per cent. They operate as dairy organizations in 33 states and do a combined gross business of $1,150,000,000 a year. This includes cheese, condensed milk, ice cream, and instant coffee, to mention a few Borden products, and cheese, mayonnaise, and a
host of other items that bear Kraft or Sealtest labels for National Dairy.

Most retail dairies are independent, although both Borden and some of the National Dairy-owned regional companies operate a limited number of retail stores. In cities retail dairies specialize in milk, eggs, and cheese but carry a full line of groceries to compete with the general grocer who handles a full line of dairy products. It is almost the only field, aside from laundries, in which home delivery service continues as a basic merchandising ingredient. It costs more to have milk delivered but the milk bottle beside the door has survived all technological advances. The ideal program should be one that reaches the whole family and concentrates on the woman in the home, since the housewife does 92 per cent of all the buying of dairy items.

Because a substantial part of the dairy industry realizes that it must reach the families of the area it serves, and sell the women, adult and nighttime dairy programs predominate in the cross-section survey which is the basis of the industry chart published with this report. This index indicates that 83.5 of the dairies reporting used adult programs of varying appeals on the air while only 16.5 slanted their vehicles to youngsters.

Many of the adult programs are slanted directly at the ladies, 18.7 per cent being in this category. Next in use by dairies are spot announcements, 16.5 per cent using them. Then come news broadcasts, with 15.3. Musicals representing

In Chicago, Bowman Dairies presents “Musical Milkwagon” with Dinning Sisters and Tommy Port on WGN and at hundreds of functions

In Buffalo, for the past three years, Bossy has been jinglizing over five stations with doggerel like that on this Rich’s Ice Cream card

In New York, Sheffield Farms filled Madison Square Garden for one WOR broadcast of “Guess Who” with Happy Felton and gimmicks
just 7.7 per cent of the sponsor cross-section. The balance of the dairy programs using adult appeal are divided among sports, novelty, disk jockey, talks, and adult drama, with no type of program particularly predominant.

The use of musical programs has increased recently because transcription organizations have been making available better-produced shows. Frederic Ziv's Barry Wood, Wayne King, and Guy Lombardo recorded programs are of network calibre and are constantly spotted on network affiliates (even on owned-and-operated stations) without the listener's feeling that they are anything but top-drawer live programs, and this despite the necessary PCC announcement stating that the program is transcribed. The increase in the use of other adult programs is in good part traceable to the fact that the networks are making available as local commercial programs shows that were formerly sponsored coast-to-coast. Programs like Kate Smith, Abbott and Costello, Information Please, are now open to dairies—and they're buying them.

Because dairies are constantly, almost daily, in touch with their customers, they are very sensitive to their listening likes. A route man can hardly make his daily round without getting some reaction to the broadcast advertising of his firm. It took Rich's of Buffalo only a few weeks to discover that their Bossy jingles were going over. Rich's have been using 80 spots a week (20- and 15-second spots) on all five Buffalo stations for three years. The result has been a profitable ice cream business for Rich's and a brand name acceptance which is tops in their city.

Like all jingles, the Rich's Bossy effort, with Bossy the cow singing the advertising, has been both praised and damned. In the three years it's estimated that well over 2,500 letters about the jingle have been written either direct to Rich's or to the five stations. The complimentary letters have been more numerous than the condemnatory epistles and a fourth-grade class at Elmwood-Franklin School chose the jingle as its class song. The idea was created by a local producer, Robert Mendelson, and thus far hasn't spread beyond Buffalo.

The biggest dairy state is Wisconsin, whose farmers collect some $508,593,000 annually for dairy products. It produces nearly half the cheese, one-third the evaporated milk, and one-eleventh of the nation's butter. It's natural, therefore, that the broadcasting stations go all out covering the major dairy gathering, the Wisconsin State Fair, Station WISN (Milwaukee), for instance, scheduled 18 remotes from the fair grounds and interviewed the State Fair Queen, who afterwards went to Atlantic City to compete for the "Miss America" title. (She didn't win.) Jack Carson, who has taken over the proprietorship of the Sealest Village Store on NBC, made one of his first public appearances for his new sponsor at the Wisconsin State Fair (see cover picture) and WISN had him on the air and made plenty of news for Sealest in Milwaukee. Milk-producing cows are always a feature at state fairs and local stations find remotes from these fairs good public service.

Pennsylvania ranked fifth among the states in dairy-produced farm income in 1946, with a total of $216,881,000. It has a number of locally-produced dairy programs that have achieved unusual success. In Philadelphia Teen Age Time is sponsored by Abbotts over WFIL. This is, as the name indicates, a typical teenage gathering with opportunities for "new" talent, etc. The program won a CCNY Award for the "most effective direct-selling sponsored radio program" in the 1946-47 competition and one of the regulars on the program appeared on the first Adam Hat Big Break broadcast over NBC. Abbotts doesn't, however, depend solely on its teenage selling but also sponsors the ABC cooperative program, Abbott & Costello. It plans (A&C is a new effort for Abbott's) to tie in with all motion pictures starring the pair of comics when they play Philadelphia theaters and already has used point-of-sale posters, local magazine advertising, car cards, as well as newspaper publicity and advertising. Abbotts doesn't expect 100 per cent results even of these two major program efforts and uses an amazing spot broadcasting schedule with 30-word station breaks on

KYW, Philadelphia
WCAU, Philadelphia
WFIL, Philadelphia
WBBB, Atlantic City
WSAN, Allentown
WRAW, Reading
WDEL, Wilmington, Del.
WSSJ, Bridgeton, N. J.
WHP, Harrisburg

Abbotts have real competition in Philadelphia where one of National Dairy's most active local companies,
DIDN'T SELL

"45 Minutes in Hollywood"

Jerry Wayne

"Arthur's Place"

Ginny Simms

Leo Reisman

Tommy Riggs

Borden has had many shows in its years on the air but none of them have been winners except "County Fair" which is low cost and a great promotional program. Typical of its stunts was the cow-lifting episode of 1946. It has won awards and brought Borden's entire advertising account to Kenyon & Eckhardt agency.

Supplee-Wills-Jones, does an active selling of their National Sealtest program and uses considerable local black-and-white copy.

Chicago, where at one time the dairy business was the subject of gang wars, and where Borden, Bowman, and Meadowmoor drivers were once involved in bloody riots, now does its competing on the air. Bowman's does not depend upon a national tie-up. It goes out after the male milk drinker by sponsoring 100-word announcements preceding the Chicago Cubs and White Sox baseball games from April through September each year over WJJD and WIND. It has also sponsored the Musical Milkwagon continuously since 1942 and over WMAQ since 1945. The program, broadcast daily from 11:30 to 12 noon, is basically musical. The cast, The Dinning Sisters, Tommy Port, and a four-piece musical ensemble headed by Jack Fascinato, each day serenade someone selected by a listener. Bowman makes the cast available to entertain local civic and fraternal groups free as a public service gesture. The Dinning Sisters, being nationally known, are featured in this part of Bowman's promotional activity.

Chicago's Capitol Dairy was one of the first organizations to present a block-programed mystery series using WIND for a five-a-week broadcast of NBC-Radio Recording's The Haunting Hour and Weird Circle. The series was called Capitol Mysteries and had run for 13 weeks when the dairy changed its air spending to underwrite a children's program featuring contests and give-aways. Give-aways are a sure way to reach (Please turn to page 55)
## NOVEMBER: MILK & DAIRY PRODUCTS

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>PRODUCT</th>
<th>PROGRAMS</th>
<th>SPOTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abbott's Dairies Inc., Philadelphia</td>
<td>Richard A. Foley, Phila.</td>
<td>Milk, ice cream</td>
<td>Teen Age Tune, Sat 9:45-10 am, WFIL (Philadelphia), Abbott &amp; Couttis, Wed 9:30 pm, WFIL (Philadelphia), Marquette Mills (participations twice weekly), Newsmaker Network</td>
<td></td>
</tr>
<tr>
<td>ABK's Milk Plant, Waco, Texas</td>
<td></td>
<td>Milk</td>
<td>Deck Tracy, MTWTF 4:45-5 pm, WACO (Waco)</td>
<td></td>
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<tr>
<td>Anselmo Dairy, Porterville, Calif.</td>
<td></td>
<td>Milk, milk products</td>
<td>Ethel &amp; Albert, MTWTF 2:15-2:30 pm, WLAP (Lexington)</td>
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<tr>
<td>Ashley Dairies, Lexington, Ky.</td>
<td></td>
<td>Milk</td>
<td>Kenny Baker (e.t.), as scheduled, KHJ (Los Angeles)</td>
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</tr>
<tr>
<td>Balian Ice Cream Co., Los Angeles</td>
<td></td>
<td>Ice cream</td>
<td>Kate Smith Speaks, MTWTF 12-12:15 pm, KOOL (Toledo)</td>
<td></td>
</tr>
<tr>
<td>Banner Creamery, Sweetwater, Tex</td>
<td></td>
<td>Milk</td>
<td>Cedric Foster, MTWTF 4:45-5 pm, KTOP (Tulsa)</td>
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<tr>
<td>Beatrice Creamery Co., Tuls, Ok.</td>
<td></td>
<td>Milk, dairy products</td>
<td>Young Stars of Tomorrow, 15 min, WCHS (Charleston)</td>
<td></td>
</tr>
<tr>
<td>Beatrice Foods Co., Topena</td>
<td></td>
<td>Milk, ice cream</td>
<td>Housewives Protective League, participations, WBBQ (Chicago)</td>
<td></td>
</tr>
<tr>
<td>Blossom Dairy Co., Charleston, W. Va.</td>
<td></td>
<td>Cheese</td>
<td>Borders Program, Fs 9-9:30 pm, CBS 157 sta County Fair, Sat 1:30-2 pm, CBS, 161 sta Live, e.t., 10-15 min, shows, 13 sta</td>
<td></td>
</tr>
<tr>
<td>Blue Moon Foods, Thorp, Wis.</td>
<td></td>
<td>All products</td>
<td>Deck Tracy, MTWTF 4:45-5 pm, WLSN (Glens Falls, N.Y.)</td>
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<tr>
<td>Borden Co., N. Y.</td>
<td></td>
<td>Cheese, coffee, others</td>
<td>Mineral Milkman, MTWTF 11:30-12 n, est, WMAO (Chi.)</td>
<td></td>
</tr>
<tr>
<td>Borden's Dairy, Troy, N. Y.</td>
<td></td>
<td>Dairy delivery, products</td>
<td>Top of the Morning, MTWTF 30 min as scheduled, KUTA (Salt Lake City)</td>
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</tr>
<tr>
<td>Bowman Dairy Co., Chi.</td>
<td></td>
<td>Milk, butter, milk products</td>
<td></td>
<td></td>
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<tr>
<td>Brainerd Cottonwood Dairy, Salt Lake City</td>
<td></td>
<td>Milk, milk products</td>
<td></td>
<td></td>
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<tr>
<td>Breyer Ice Cream Co., Philadelphia</td>
<td>McKee &amp; Allbright, Phila.</td>
<td>Ice cream</td>
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<tr>
<td>Broughton's Dairy, Parkersburg, Va.</td>
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<td>Milk</td>
<td></td>
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<tr>
<td>Brown Ice Cream &amp; Milk Co., Bowling Green, Ky.</td>
<td></td>
<td>Milk, butter, cheese, ice cream</td>
<td></td>
<td></td>
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<tr>
<td>Caroline Dairy, Greenville, N. C.</td>
<td>Gordon Smith, Yakima</td>
<td>Milk</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cascade Milk Products Co., Yakima, Wash.</td>
<td></td>
<td>Milk, dairy products</td>
<td></td>
<td></td>
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<tr>
<td>Clover Creamery Co., Roaod, Va.</td>
<td></td>
<td>Milk, milk &amp; products</td>
<td></td>
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<tr>
<td>Clover Creamery Co., Roaone, Va.</td>
<td></td>
<td>Ice cream</td>
<td></td>
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<tr>
<td>Cloveleaf Dairy, Salt Lake City</td>
<td></td>
<td>Milk</td>
<td></td>
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<tr>
<td>Coast Currie Co., L. A.</td>
<td></td>
<td>Milk</td>
<td></td>
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<tr>
<td>Coble Dairy Products, Lexington, N. C.</td>
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<td>Ice cream</td>
<td></td>
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</tr>
<tr>
<td>Community Ice Cream Co., Ogden's URC, N. Y.</td>
<td></td>
<td>Milk</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Corbin Milk Co., Corbin, Ky.</td>
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<td>Milk</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cottage Creamery Co., Canton, O.</td>
<td></td>
<td>Milk, dairy products</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dairyrell Creamery, Sanka</td>
<td></td>
<td>Milk, cream, butter, ice cream</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Danville Dairy Co., Danville, Va.</td>
<td></td>
<td>Milk, dairy products</td>
<td></td>
<td></td>
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<tr>
<td>Embassy Dairy, Washington, D. C.</td>
<td></td>
<td>Milk, dairy products</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fairmount Foods Co., Devils Lake, N. Oak.</td>
<td></td>
<td>Milk, cream, butter, ice cream</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gilford Dairy Corp., Greenbush, N. C.</td>
<td></td>
<td>Milk</td>
<td></td>
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<tr>
<td>Greene's Creamery, Augusta, Ga.</td>
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<td>Milk</td>
<td></td>
<td></td>
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<tr>
<td>Gustafson Ice Cream/Dairy Co., Rice Lake, Wis.</td>
<td></td>
<td>Milk</td>
<td></td>
<td></td>
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<tr>
<td>Guyon Creamery Co., Huntington, W. Va.</td>
<td></td>
<td>Milk</td>
<td></td>
<td></td>
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</tbody>
</table>

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**Notes:**
- **SPOTS:**
  - Spot, breaks, 9 sta
  - Spots, KTIP (Porterville)
  - Spots, break, eastern mkt
  - Spots, break, KUTA
  - Spots, WHBC (Canton)
  - Spots, WBRC (Porterville)
  - Spots, WBBQ (Huntington)
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>H P Hugo &amp; Sons</td>
<td>Butter Cabinet</td>
<td>Milk, cream</td>
<td>Hot Maypole the Daily (e.t.), 8-8:45 am as scheduled, WHEC (Greece)</td>
<td>Spots, breaks, New Eng. markets</td>
</tr>
<tr>
<td>Kyiv Meadow Gold Dairy</td>
<td>Williamston, N.C.</td>
<td>Milk</td>
<td>Backhaus, MTWTF 1-1:15 pm, KRMD (Stevens Point)</td>
<td>Spots, WPAR (Parkersburg)</td>
</tr>
<tr>
<td>Home Dairy</td>
<td>Eau Claire</td>
<td>Milk, dairy products</td>
<td>Kraft Music Hall, Th 7-9:30 pm, NBC, 120 sta</td>
<td>Periodic spot campaigns</td>
</tr>
<tr>
<td>Jersey Gold Creamery</td>
<td>Cleveland, OH</td>
<td>Milk, cream</td>
<td>Village Stite, Th 7-8:30 pm, NBC, NBC, 120 sta</td>
<td>Spots, KDKA (Pittsburgh)</td>
</tr>
<tr>
<td>Kraft Foods Co.</td>
<td>Clarksdale, MS</td>
<td>Milk, ice cream</td>
<td>Great Gildersleeve, Wed 8-7:30 pm, NBC, 125 sta</td>
<td>Spots, breaks, eastern markets</td>
</tr>
<tr>
<td>Ledyard Dairy Co.</td>
<td>Willingham, VA</td>
<td>Milk, ice cream</td>
<td>Hop Harvest, MTWTF 5:15-5 pm, WWTH (Williamsburg)</td>
<td>—</td>
</tr>
<tr>
<td>Lily Ice Cream Co.</td>
<td>Greenfield, AL</td>
<td>Milk, ice cream</td>
<td>Deck Tracy, MTWTF 4:45-5 pm, WGBN (Gadsden)</td>
<td>—</td>
</tr>
<tr>
<td>Lindale Dairies</td>
<td>Bandon, OR</td>
<td>Milk, ice cream</td>
<td>Deck Haynes Show, MTWTF 5:45-5 pm, WBT (Batesburg)</td>
<td>—</td>
</tr>
<tr>
<td>Meadow Gold Dairies</td>
<td>Huntsville, AL</td>
<td>Milk, ice cream</td>
<td>Backhaus, MTWTF 1-1:15 pm, WTJS (Jacksonville)</td>
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</tr>
<tr>
<td>Midwest Dairy Products Co.</td>
<td>Jackson, Tenn.</td>
<td>Borden's products</td>
<td>Inside of Sports, MTWTF 7:45-8 p.m., WHBQ (Augusta)</td>
<td>—</td>
</tr>
<tr>
<td>Murray Bros Food Products Co.</td>
<td>Augusta, GA.</td>
<td>Seated milk and ice cream</td>
<td>Village Store, Th 9:30-10 pm, NBC, 75 sta</td>
<td>—</td>
</tr>
<tr>
<td>National Dairy Products Corp., N.Y.</td>
<td></td>
<td>Milk, milk products</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Numbles Dairy</td>
<td>Porterville, Calif.</td>
<td>Milk, milk products</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Oak Farms Dairy</td>
<td>Ft. Worth</td>
<td>Milk and cream</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Pace Dairy Co., Toledo</td>
<td>Toledo, OH</td>
<td>Milk, cheese, cream</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Parkersburg Creamery Co.</td>
<td>Parkersburg, W. Va.</td>
<td>Milk, dairy products</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Penn Dairies</td>
<td>Lancaster, Pa.</td>
<td>Rich Ice Cream</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Plains Co-Op, Plainview, Tex.</td>
<td>Plainview, Tex.</td>
<td>Milk</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Plattsmouth Dairy, Plattsmouth, N. Y.</td>
<td>Plattsmouth, N. Y.</td>
<td>Milk, cream, ice cream</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Produce Dairy, Springfield, Il</td>
<td>Springfield, IL</td>
<td>Milk, ice cream, ice milk</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Rich Ice Cream Co.</td>
<td>Buffalo, N.Y.</td>
<td>Milk, cream, ice cream</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Rochester Cooperative, Rochester, Minn.</td>
<td>Rochester, Minn.</td>
<td>Milk, milk products</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Rulego Creamery Co., Plattsburgh, N. Y.</td>
<td>Plattsburgh, N. Y.</td>
<td>Milk, milk products</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Sells-Lily Ice Cream Co., Jackson, Miss.</td>
<td>Jackson, Miss.</td>
<td>Milk, milk products</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Sheffields Farms, N. Y.</td>
<td>Sheffields Farms, N. Y.</td>
<td>Milk, milk products</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Standard Brands, Inc.</td>
<td>New York</td>
<td>Milk, milk products</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Swift &amp; Co., Chicago</td>
<td>Chicago, Ill.</td>
<td>Milk, milk products</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Tillamook County Creamery, Inc., Tillamook, Ore.</td>
<td>Tillamook, Ore.</td>
<td>Milk, cream, ice cream</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Weinert Grove Dairy</td>
<td>Clarksville, Tenn.</td>
<td>Milk, cream, ice cream</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Washington Creamery, Seattle</td>
<td>Seattle, Wash.</td>
<td>Milk, cream, ice cream</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>West End Dairy, Charleston, S.C.</td>
<td>Charleston, S.C.</td>
<td>Milk, cream, ice cream</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>White Ice Cream &amp; Milk Co., Wilmington, N.C.</td>
<td>Wilmington, N.C.</td>
<td>Milk, cream, ice cream</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Widawski Dairy Co., Racine, Wis.</td>
<td>Racine, Wis.</td>
<td>Milk, cream, ice cream</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Yakima City Creamery Co., Yakima, Wash.</td>
<td>Yakima, Wash.</td>
<td>Milk, cream, ice cream, butter, cheese</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Yakima Dairymen's Assn., Yakima, Wash.</td>
<td>Yakima, Wash.</td>
<td>Milk, cream, ice cream, butter, cheese</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Yakima Creamery, Yakima, Wash.</td>
<td>Yakima, Wash.</td>
<td>Milk, dairy products</td>
<td>—</td>
<td>—</td>
</tr>
</tbody>
</table>

**Note:** The table lists sponsors, agencies, products, programs, and spots for various dairy-related advertising campaigns.
They like Mr. Bell—in Ohio

It’s not easy to make a giant public utility human. Great corporations are, to the public, cold impersonal businesses without a local thought in their executives’ heads. The Ohio Bell Telephone Company is both a virtual monopoly and, although incorporated in Ohio, a wholly-owned subsidiary of the great Bell Telephone organization. When a radio program can take such a giant public utility and turn it into a part of the daily living and tradition of one state, Ohio, it underlines the capabilities of radio. It’s the same use of commercial broadcasting that has turned the great du Pont empire from a munitions combine into a dispenser of “better things for better living through chemistry.”

The Ohio Story sponsored by Ohio Bell Telephone Company has been able in the short 11 months it has been on the air to relate the company to Ohio, to make the great utility part and parcel of daily Ohio living. The program fits the American Te'phone and Telegraph subsidiary like a glove. It’s not necessary for Ohio Bell to remind listeners that it serves Ohio and that although part of the great Bell family, its heart is still in the Buckeye State. Ohio Bell couldn’t sponsor The Ohio Story if it wasn’t.

The program idea is very simple—to tell the story of the state, its past and present, to all who live in Ohio. It doesn’t stop there. The tale of any state, city, or country includes the sordid and unpleasant as well as sweetness and light. Destructive as well as constructive thoughts are uncovered in the researching of a series such as this. To avoid, on the one hand, a vapid, Pollyanna approach, and, on the other, a depressing slant, is a creative challenge. It requires a writer whose approach is genuinely on the helpful side. The advertising agency that sold Ohio Bell the idea of sponsoring the series, McCann-Erickson, didn’t have to look for such a scripter because Frank Siedel, the writer, whose idea The Ohio Story is, honestly abhors muck. A negative approach makes him sick to his stomach; it must have been his prototype who inspired the song Accentuate the Positive because he naturally does just that. Siedel likes people—thinks nothing of traveling 700 miles to check on a human interest story point that takes the narrator 20 seconds on the broadcast. His Ohio facts must be right—if they’re not, thousands listening will set him right—but quick.

Three times a week for 15 minutes The Ohio Story tells radio listeners of the Buckeye State about their state in a way that’s inspirational, a way that makes them proud to be part of it. Ten stations forget their regular network affiliations for the 15 minutes to join a special Ohio web set up for this broadcast.
Radio vet, Stuart Buchanan, returned to his home state to produce "The Ohio Story"

The 10-station network at present includes:

- WHK, Akron
- WHRIC, Canton
- WTAM, Cleveland
- WHNS, Columbus
- WHIO, Dayton
- WMOA, Marietta
- WNTV, Steubenville
- WPISH, Toledo
- WEFNS, Youngstown
- WHIZ, Zanesville

and from time to time includes other stations located in a town which is the locale of a particular Ohio Story. When Boom Town, Ohio, was broadcast, station WFIN was added to the chain because the boom town about which the broadcast was concerned is Findlay, Ohio, home of WFIN.

Ohio Bell in the 11 months that it has sponsored The Ohio Story has gone a long way toward building a feeling within Ohio that it's a local phone company, although no attempt is made to confuse listeners into thinking it's an independent telephone corporation rather than the local arm of the great Bell system.

The Ohio Story is a grass roots operation but it makes no apologies to the finest coast-to-coast-produced epic. And that's no accident. After the idea was sold to the telephone company by Bob Dailey, McCann-Erickson's radio director, he set out to make certain that the program had the best talent available. Concerning the writer he had no question.

Frank Siedel was the program and his background gave ample evidence that he could turn out the three 15-minute scripts a week (he now has an assistant, William Ellis, who does a lot of the leg work for him).

There was first the problem of a director. Top-flight producers aren't prone to leave New York, Chicago, or Hollywood for Cleveland where the program originates. Since the program is thrice weekly (MWF) it isn't feasible for anyone to commute from New York, Hollywood, or Chicago. And if an able producer, willing to take the show on, was found he'd have to be a man who wouldn't be yearning for the "big time" while doing the program. He'd also have to have the feel of the show—to like Ohio and not have his tongue in his cheek as he directed each broadcast. Stuart Buchanan is that man. For 18 years he has produced radio programs and motion pictures, even acted on Broadway for a season. However, he is a graduate of Wooster College and a native Ohioan. It didn't take Buchanan long to accept the offer to come home to Ohio to direct The Ohio Story.

Once the director had been selected the

(Please turn to page 57)
Music SELLS when Eddie Chase spins the platters!

EDDIE CHASE and his Make Believe Ballroom

In the Detroit Area, it’s...

CKLW

J. E. Campeau, President

Mutual System

NOVEMBER 1947
Perfect outdoor weather which lowered the available audience* and increased listening to local stations started off fall 1947 network program ratings lower than they were in the first week of October 1946. During the same period, listening in 82 cities in which new and/or block-programed stations were operating indicated an over-all increase of listening of 2 per cent. These 82 cities include a majority (28) of the 36 Hoopered areas. The local checking was done by an independent research organization (neither Hooper, Nielsen, nor Conlon) for one of the top 10 advertising agencies. The check-up was made on a coincidental basis (telephone calls while programs are on the air) so that the figures are comparable with Hooper's.

Only one network program now on the air at the same time is in 1946, on the same network, and having the same cast, writers, etc., increased its audience perceptibly during the first week of October.

Amos 'n Andy started off its 1947 season on Tuesday, October 7 with a 19.8, as against 17.7 in the first week in October 1946, 2.1 points higher. Most of the other top programs in the Tuesday night NBC skin of block-programed comedy were a little off their 1946 ratings. The Fibber McGee and Molly debut (October 7) was down 1.9, from 24.9 to 23.0. Bob Hope on the same evening went from 24.7 to 23.0. Moreover, Hope started

*People at home and thus able to tune in a broadcast program.
earlier this year, his first rated broadcast being September 16 with a 16 (his first 1946 airing was on October 1).

*Kraft Music Hall* is expected to do big things for Thursday night dialing now that this variety program has Al Jolson, this season's hottest personality on the air. Jolson started with an 18.8 on October 2. Last year during the same week the *Music Hall* had a 12.7. Jolson gives the *Sealtest Village Store* which follows Kraft a lift, the Jack Carson-Eve Arden program having received a 13.7 on October 2 against the 11.8 it had last year, when the keepers of the store were Jack Haley and Eve Arden. Bob Hawk who follows Carson-Arden did better in the time slot 10-10:30 p.m. than Abbott and Costello did last year (by only .4 of a point, however). Eddie Cantor started, October 2, with a 12—three points lower than his first broadcast in 1946 during the same week. *The Aldrich Family* and Burns and Allen which preceded Jolson were off from last year, the former by 1.7 and the latter by 3.4.

Another program which has reversed the downward rating trend is the RCA-Victor program. Although down on its October 5 rating due to the World Series, which hits every program in competition with it, its regular ratings are up 25 per cent. In spite of the warm weather it rated 4.6 the first week in September against a 3.7 in 1946. Producers generally credit the Scherwin program psychosanalysis (Sponsor, March 1947) as responsible in this case.

Other programs which ran counter to downward trend had new stars or made a network change during the year. Jack Berch shifted from ABC to NBC between 1946 and 1947. His first September rating in 1947 was 3.3 against a 2.0 in the same period last year. Jimmy Durante shifted from CBS to NBC and started with a 9.7 during the first week in October against 9.3, the same period last year. The '46 broadcast was the fourth of that season.

*Quiz Kids* shifted from ABC at night, Sunday 7:30-8 p.m. to NBC in the after- noon, 4:30-5 p.m. Its rating during the first week in September '47 was 5.5, in '46 5.3. *Take It or Leave It* shifted from CBS to NBC and traded in Phil Baker for Garry Moore. The result: 1947, 9.5, against a 1946 rating for the same period of 8.6, this despite the fact that the $64 question quiz follows two musical programs, *Manhattan Merry-Go-Round* and *Album of Familiar Music*, which are neither in the mood of the quiz nor high enough in rating to deliver an audience to the Evershard program. The increased rating is being won also despite the fact that *Theatre Guild* which is in competition with it has increased its rating from a '46 6.2 (Oct. 6) to a 10.5 in '47 (Oct. 5).

Sunday night listening, also because of the weather and other factors, is off generally. The sets-in-use picture indicates this without reference to the rating of individual programs. From 6 to 10 p.m. the '46-'47 contrast looks like this:

<table>
<thead>
<tr>
<th>Time Period</th>
<th>Sets in Use*&lt;sup&gt;a&lt;/sup&gt;</th>
</tr>
</thead>
<tbody>
<tr>
<td>'46</td>
<td>'47</td>
</tr>
<tr>
<td>6-6:15</td>
<td>24.4, 24.0</td>
</tr>
<tr>
<td>6-7:00</td>
<td>25.0, 25.2</td>
</tr>
<tr>
<td>6-6:45</td>
<td>26.1, 27.0</td>
</tr>
<tr>
<td>6-7:00</td>
<td>27.6, 26.0</td>
</tr>
<tr>
<td>7-7:15</td>
<td>31.0, 29.3</td>
</tr>
<tr>
<td>7-8:00</td>
<td>36.9, 32.8</td>
</tr>
<tr>
<td>7-8:15</td>
<td>35.6, 33.1</td>
</tr>
<tr>
<td>7-9:00</td>
<td>33.8, 33.0</td>
</tr>
<tr>
<td>8-9:15</td>
<td>36.2, 32.3</td>
</tr>
<tr>
<td>8-10:15</td>
<td>39.0, 35.9</td>
</tr>
<tr>
<td>8-10:45</td>
<td>39.6, 34.3</td>
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<tr>
<td>8-9:45</td>
<td>42.1, 33.5</td>
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<tr>
<td>9-10:15</td>
<td>37.2, 35.4</td>
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<tr>
<td>9-10:45</td>
<td>32.9, 31.3</td>
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<tr>
<td>9-10:15</td>
<td>32.8, 33.2</td>
</tr>
<tr>
<td>9-11:00</td>
<td>33.7, 31.6</td>
</tr>
<tr>
<td>9-10:15</td>
<td>32.1, 28.2</td>
</tr>
<tr>
<td>10-10:30</td>
<td>31.2, 29.7</td>
</tr>
</tbody>
</table>

*Week of October 1-7 is used for this rundown.

There are time periods, it may be noted, when 1946 and 1947 run neck and neck and a few quarter hours in which 1947 betters 1946, but over-all listening is off.

Sunday evening's less than sensational ratings might be traced to the fact that, (Please turn to page 64)

### Table: Ratings

<table>
<thead>
<tr>
<th>Program</th>
<th>Web</th>
<th>Time</th>
<th>1946 Rating</th>
<th>Summer Replacement</th>
<th>&amp; Final Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Life of Riley</td>
<td>ABC</td>
<td>Sun 8-8:30 pm</td>
<td>Sep 1-7 9.5</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Lum &amp; Abner</td>
<td>CBS</td>
<td>M-F 8-8:15 pm</td>
<td>Oct 1-7 2.5</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Ted Malone</td>
<td>ABC</td>
<td>MWF 11:45-12 am</td>
<td>Sep 1-7 2.9</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Tony Martin</td>
<td>CBS</td>
<td>Sat 7:30-8 pm</td>
<td>Sep 1-7 4.9</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Fibber McGee</td>
<td>NBC</td>
<td>Tu 9:30-10 pm</td>
<td>Oct 1-7 4.9</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Tom Mix</td>
<td>MBS</td>
<td>M-F 5:45-6 pm</td>
<td>Sep 1-7 2.4</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Henry Morgan</td>
<td>ABC</td>
<td>W 10:30-11</td>
<td>Oct 15-21 11.1</td>
<td>6.6</td>
<td>Silver Theatre 4.1</td>
</tr>
<tr>
<td>One Man's Family</td>
<td>NBC</td>
<td>Sun 3:30-4 pm</td>
<td>Sep 1-7 6.6</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Ozzie &amp; Harriet</td>
<td>CBS</td>
<td>Sun 6:30-7 pm</td>
<td>Sep 1-7 4.8</td>
<td>Silver Theatre</td>
<td>4.1</td>
</tr>
<tr>
<td>Drew Pearson</td>
<td>ABC</td>
<td>Sun 7:15 pm</td>
<td>Sep 1-7 8.7</td>
<td>Bill Mauldin</td>
<td>3.6</td>
</tr>
<tr>
<td>Quiz Kids</td>
<td>ABC</td>
<td>Sun 7:30-8 pm</td>
<td>Sep 1-7 5.3</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Prof. Quiz</td>
<td>ABC</td>
<td>Th 7:30-8 pm</td>
<td>Sep 1-7 3.8</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>RCA-Victor</td>
<td>NBC</td>
<td>Sun 8-8:30 pm</td>
<td>Sep 1-7 3.7</td>
<td>9.4</td>
<td>9.4</td>
</tr>
<tr>
<td>Sealtest Village</td>
<td>NBC</td>
<td>Th 9:30-10 pm</td>
<td>Sep 15-21 10.4</td>
<td>Evening with Romberg</td>
<td>7.0</td>
</tr>
<tr>
<td>Red Skelton</td>
<td>NBC</td>
<td>Tu 10:30-11 pm</td>
<td>Sep 15-21 15.3</td>
<td>9.5</td>
<td>17.1</td>
</tr>
<tr>
<td>Take It or Leave It</td>
<td>CBS</td>
<td>Sun 10:30-10 pm</td>
<td>Sep 15-21 7.6</td>
<td>9.5</td>
<td>17.1</td>
</tr>
<tr>
<td>Telephone Hour</td>
<td>NBC</td>
<td>M-N 9:30-9 pm</td>
<td>Sep 15-21 8.0</td>
<td>9.5</td>
<td>17.1</td>
</tr>
<tr>
<td>Truth-Consequences</td>
<td>NBC</td>
<td>M-N 8:30-9 pm</td>
<td>Sep 15-21 8.5</td>
<td>9.5</td>
<td>17.1</td>
</tr>
<tr>
<td>Theatre Guild</td>
<td>ABC</td>
<td>Sun 10:11 pm</td>
<td>Sep 15-21 6.2</td>
<td>9.5</td>
<td>17.1</td>
</tr>
<tr>
<td>Fred Waring</td>
<td>NBC</td>
<td>MWF 11:11-12 am</td>
<td>Oct 1-7 3.8</td>
<td>9.5</td>
<td>17.1</td>
</tr>
<tr>
<td>Those Websters</td>
<td>MBS</td>
<td>Sun 6-6:30 pm</td>
<td>Sep 1-7 3.4</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Walter Winchell</td>
<td>ABC</td>
<td>Sun 9-9:15 pm</td>
<td>Sep 1-7 12.2</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Voice of Firestone</td>
<td>NBC</td>
<td>M-F 8-8:30 pm</td>
<td>Oct 1-7 6.8</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Vox Pop</td>
<td>CBS</td>
<td>Tu 9:30-10 pm</td>
<td>Oct 1-7 10.4</td>
<td>—</td>
<td>—</td>
</tr>
</tbody>
</table>
This report deals briefly with the amazing acceptance accorded one trade magazine during its first year. It presents facts. Frankly, it is designed to help you evaluate SPONSOR's place in your 1948 trade-paper promotion.

Cold facts: SPONSOR, in its first year, published 465 editorial pages geared 100% to sponsors, prospective sponsors, and their advertising agencies. Advertising pages totaled 279. Full-time personnel increased 100% (from 6 to 12). A Chicago branch office was added. Sales representatives were appointed for Los Angeles and San Francisco. Paid circulation (at $5 a year) was achieved in hundreds of nationally-important U.S.

Editorially: SPONSOR stayed glued to its policy of designing and writing every word of editorial content for buyers of broadcast advertising. With a single exception, every article was staff-researched and staff-written. No puff-stuff was permitted. The average issue contained more than 20 subjects, ranging from "Teen-age, Sales" to the "After-midnight Audience," from "Are Timebuyers Appreciated?" to "How Esso Uses News Spots," from "TV Diary" to "Station Representative Study." Contests on the air, radio by industry categories, business and personnel changes relating to radio, Network COMPARAPHRAGH were researched and charted month after month. The emphasis was on solid usable facts, on giving advertisers and agencies an appreciation and working knowledge of spot, network, TV, FM, FAX.


Unique format: Hitting the bullseye editorially was the big reason, we felt, for this overwhelming acceptance. But we weren't forgetting the importance of our unique, attractive format. We'd designed SPONSOR to be the pictorial standout of the advertising trade-paper field. All through our first year we stressed pictures, pictures, and more pictures. We kept text-matter brief and meaningful. SPONSOR, edited for busy radio buyers, was pleasant, important reading.

"We have found it (SPONSOR) to contain so many down-to-earth articles that I should like to secure a full set of back issues from 1 to 7."—Louis K. Wolff, Kendall Manufacturing Co., Lawrence, Mass. "He (J. W. Frazer) would appreciate it if you would change his mailing address so that he will receive SPONSOR at his Newport, R. I., summer residence."—Erwin E. Hg., Secretary to J. W. Frazer, Kaiser-Frazer Corp., Willow Run, Mich. "This short note is to express my enthusiasm for your magazine SPONSOR. Enclosed is $10 for two gift subscriptions."—Joseph W. Fulghum, The Coca-Cola Co., New York City. "It is with pleasure that we renew our subscription, SPONSOR has been a source of interesting reading and it fills a much needed gap in the reporting of broadcast activities."—Wm. H. Hamilton, Radio Manager, E. I. Du Pont de Nemours, Wilmington. "Looking over the magazines in the field, we decided that SPONSOR tops the list. Please start our subscription immediately and please let us know if there is any way we can acquire back issues."—Mary Elizabeth Gaynor, Radio Director, Woodward & Fis Inc., Albany, N. Y. "SPONSOR is doing a good job providing advertising agencies like ourselves with ideas that are useful in the planning and purchasing of radio spots."—Richard Jorgensen, Richard Jorgensen Advertising, San Francisco."
Was SPONSOR merchandised? YES! Each month we mailed 10,000 "headline" cards merchandising the contents of the forthcoming issue. Other direct mail efforts amplified this effort. We refused to sell the front cover at a fancy figure. News and trend items (fast-reading material) were allocated to pages one and two just inside the front cover. This induced readership when SPONSOR landed on a busy desk. All this was based on a major concept. Every advertising office had its pile of trade magazines, but of these the average man only read two or three. Periodically, the pile was discarded. We wanted to be sure that SPONSOR was one of the favored few. So, in addition to attracting readers by bright format and bull-eye appeal, we merchandised our pages.

\[\text{Paid-Subscriber Position Analysis}\]

<table>
<thead>
<tr>
<th>Sponsor firms</th>
<th>Advertising agencies</th>
</tr>
</thead>
<tbody>
<tr>
<td>presidents</td>
<td>9.0%</td>
</tr>
<tr>
<td>vice presidents</td>
<td>3.0%</td>
</tr>
<tr>
<td>advertising managers</td>
<td>72.0%</td>
</tr>
<tr>
<td>radio directors</td>
<td>11.0%</td>
</tr>
<tr>
<td>others</td>
<td>13.5%</td>
</tr>
<tr>
<td>100.0%</td>
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</tbody>
</table>

Surveys: Only three studies made by impartial organizations came to our attention during the year. In each SPONSOR showed progressively better. KMRC made the first in December 1946 when SPONSOR was one issue old. SPONSOR was fourth out of eight radio publications. In January 1947, when SPONSOR was two issues old, Free & Peters completed a study. SPONSOR polled 1098 points, the top radio publication 3531. WJW made a king-size survey in March 1947 when SPONSOR was five issues old. Of nine advertising trade magazines SPONSOR was second. Nearly 2000 agency and sponsor executives participated. We're 13 issues old now and anxious to see the fourth survey.

\[\text{A WORD ABOUT RATES}\]

Rate Card No. 2, which increases rates now in force about 16%, becomes effective January 1948. But Rate Card No. 1, currently in effect, will continue to be valid for the full one-year duration of all contracts placed prior to January 1948. If you don't have Rate Cards Nos. 1 and 2 please ask for them.

Smith, French & Darrance Inc., Detroit: "Your magazine addressed to our Mr. M. M. Walker, Advertising Manager, is routed to many different members of our company. This magazine is widely read and appreciated." M. Ann Hinston, Caterpillar Tractor Co., Peoria, Ill. 

Smith, French & Darrance Inc., Detroit: "I can't resist any longer. Enclosed is my check for one year's subscription. Please send copies to my home."

Fred M. Stoutland, BBG&O, New York.

For Buyers of Broadcast Advertising
This was due to be a transcription year* (Sponsor, June 1947). Through programs well recorded, with star names of network calibre, spot radio was scheduled to climb heights not even the most sanguine station owner had dared hope. Then on Saturday, October 18, James C. Petrillo announced, on behalf of the American Federation of Musicians, that members of the Federation would cease making recordings on December 31, 1947.

The first reaction to the statement among transcription organizations was consternation. This was especially true of producers of open-end musical transcriptions. When the first heat had attempted. It meant doing two years of recordings in two months.

However, in the offices of most syndicated transcription organizations there was little worry. For the most part transcriptions, like network cooperative programs, are recorded without music. Mystery series do not require musical interludes nor do the average dramatic or comedy transcriptions. Programs like Ronald Colman's Favorite Story, however, depend a great deal on the mood scoring of their music but Favorite Story, for one, won't be minus that feature at least for a long time to come. Ziv is many months ahead of release schedule and will no doubt make further plans for music for many months of future releases. This couldn't be possible without Ziv's resources.

There are others who are doing what Ziv will do; at least all of the producers who are in active production will record masters to protect themselves for a minimum of 12 months ahead. Guy Lombardo, according to report, is recording eight hours a day, six days a week to complete his 156 program contract with Ziv. The ban does place a halter around the neck of Lou Cowan's organization in so far as his Tommy Dorsey disk jockey series is concerned, for the popularity of a name disk jockey is tied up with his ability to anticipate musical hits. When there are no disks being currently recorded it's very difficult to anticipate what will be popular because popularity will depend upon what the music publishers and the recording organizations get behind. Popularity is always synthetic during any music ban. It becomes a big business drive, not a spontaneous yen on the part of the public. Not even Tommy Dorsey can read the minds of music publishers and the artist and repertoire heads of recording companies. If anyone could, T. D. would be the man.

The fact is that except for the transcribed musical libraries like NBC Thesaurus, World, and Standard, to mention three, the use of et. 's will continue to expand with or without the AFM ban. It is being proved every day by the networks, through their cooperative program departments, that programs without music can do a top local selling job, and gather top audiences. It would therefore seem that the programs of the top transcription producers (except for purely musical programs) do not require music either. Co-ops have no dramatic star on the air to equal transcription's Ronald Colman or the stars of The Smiths of Hollywood. Dick Kollmar (Boston Blackie), George Raft (Mf. Ace), and Eddie Bracken can be helped by music but not made by it.

The big development in the syndicated transcription field, apart from the hurdle erected by James C. Petrillo, has been the entry of customizing of recordings by many of the releasing organizations. National spot advertisers have always questioned just how well their commercials were being handled locally with their sponsorship of a fine transcribed presentation. When they could afford built-to-order transcriptions they got just the right kind of commercial punch they were seeking. This is no reflection on the abilities of local announcers. Advertisers recognize that many of the networks' best air salesmen came up through the ranks at smaller stations. On the other hand

*Radio year runs from September through August.
they also know that even Ben Grauer can miss the point if someone isn’t around to tip him off about just what the advertiser is trying to accomplish—and that can’t readily be accomplished by remote control.

Syndicated transcriptions have therefore remained question marks in the minds of many key advertisers. That attitude should shortly be a thing of the past. Sponsors all over the U. S. and Canada are becoming aware of the fact that it’s possible to have their commercials recorded, often by members of the casts doing the syndicated programs they buy. Most of the same organizations from advertisers purchase syndicated shows will record the advertiser’s commercials for him, timed to the split second to fit into the timing and mood of the transcribed programs. Transcription Sales, Inc., were pioneers in opening sponsors’ and agencies’ doors to the use of customizing. When they sell Singin’ Sam, they often sell commercials by the Mullen Sisters (they’re in the Singin’ Sam series) with the order. Sixteen of these one-minute recorded announcements cost the local sponsor $300, for which he gets the disking and two processed copies of the transcriptions. For the same type of special deal on TSI’s other programs, Wings of Song, Captain Stubby and the Buccaneers, Westward Ho!, Your Hymn for the Day, or Immortal Love Songs, the cost is just $200. These costs jump considerably if the advertiser wants Colman or a star of like calibre to do his selling. But that top names aren’t really needed is pointed out by one agency man who bought a number of markets for a syndicated e.t. series and had an unnamed commercial announcer in Hollywood record the commercials in the exact mood of the programs.

Some agencies shy at doing special recorded commercials for one-city buys of a syndicated transcription, but as an advertising agency executive down in Atlanta pointed out, it’s cheap insurance if the disk is being placed in any market where the time costs exceed $50 for the program. The radio director of the agency pointed out that by rotating 16 one-minute commercials it is possible to cover at least a 13-week series. If time were to cost $50 and the c.t. rights for the area half of that, $25, 13 weeks would cost the advertiser $975. Two hundred dollars for the commercials would be 20 per cent, which is not much for such insurance. He also pointed out that the same 16 commercial announcements could be used much longer than 13 weeks since on the basis of two commercials per program only 10 of the 16 would be heard twice during a 13-week span. Even networks use commercial appeals more often than that.

Custom-built transcribed commercials combined with syndicated recorded programs give national spot advertisers the combination that they’re seeking. There are a few transcription organizations which aren’t too happy to undertake customized commercializing but even they will do the job if the agency or advertiser requests it.

Hit hardest by the transcription ban will be the stars like Bing Crosby and singers like Burt Ives and Morton Downey. They were supposed to represent the vanguard of big names who were going to insist on putting their shows on platters in order to get away from having to go to the studios for every broadcast. Bing can still record his part of his program as long as the musicians on the program are live when the program goes.

(Please turn to page 61)
Do children develop adult habits of listening? What is the relative impact of across-the-board juvenile programing? What is the value of a juvenile half-hour program as against the same vehicle in quarter-hour form? Master-minding of answers to these and like questions has been an advertising agency pastime. Until General Mills and Derby Foods decided to sponsor Jack Armstrong and Sky King in half-hour form after both programs had been on the air for an extended period as 15-minute daytime strips, there never had been a conclusive test.

The half-hour test started this fall with initial ratings in the Hooper report covering the week of October 1-7. Jack Armstrong, broadcasting Tuesday, Wednesday, and Friday during the week covered, received a rating of 2.3. As a 15-minute across-the-board program during the same week last year it rated 2.6 with the sets in use virtually the same. They compared this way:

<table>
<thead>
<tr>
<th>Sets in Use</th>
<th>1946</th>
<th>1947</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>15.9</td>
<td>15.8</td>
</tr>
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</table>

so this year's and last year's ratings are comparable.

Sky King was not yet on the air during the first week in October last year so no comparison can be made for it at this time. However, its first rating as a children's hour strip was 2.5 and its first half-hour rating, this year, was also 2.5 (for a Monday and Thursday schedule). It remains for time to tell the story in this case.

The children's hour is one of radio's oldest broadcasting traditions. From 5 to 6 p.m. broadcasting stations the nation over have for years had their Uncle WIPs (WIP, Philadelphia), Uncle Dons (WOR, New York), Uncle Mickeys (WIS, Columbia, S. C.), Uncle Walts (WAYS, Charlotte), and a host of other wee-kiddie airings from the Singing Lady to Auntie Alice. The programs in this category that remain on the air have in most cases ceased to pull the way they did years ago. Many of them talked down to the four-to-seven-year-olds so

(Please turn to page 60)
The show:
WRVA's "Quiz of Two Cities."
This exciting brain battle matches teams from Virginia's two biggest cities—Richmond and Norfolk. Sometimes Richmond wins. Other times, Norfolk. But every Saturday night from 7:00 to 7:30, the sponsor wins the biggest prize of all... a Hooperating of 11.5... a billion-dollar market with 395,780 radio families!**

For more information on how to win this big prize, get in touch with us or Radio Sales. And ask about WRVA's "Quiz of Two Cities."

WRVA
RICHMOND and NORFOLK, VA.
Represented by Radio Sales.

*Hooper Report (Winter 1946—Spring 1947)
**WRVA's 50-100%, BMB Nighttime Audience Area
Repeat Broadcasts in 1947

NBC and Petrillo don’t like them recorded, but stars do

Numerically, repeat shows are almost the same as they were at the start of last season (81 programs at the start of the 1946 season, 83 in 1947). This is as far as the repeat story repeats itself. In practically all other respects duplicate broadcasts for different sections of the nation are planned in 1947 on a basis quite different from that which governed previous operations. And after the first of the year the repeat picture will suffer another upheaval due to the latest edict of James C. Petrillo, President of the American Federation of Musicians. This edict bans all recording by musicians “now and forever.”

Recordings are the backbone of repeat broadcasting on both the Mutual Broadcasting System and the American Broadcasting Company networks. This year for the first time the Columbia Broadcasting System also is permitting West Coast repeats on transcriptions, due to talent pressure. Talent in many cases feels that a live repeat program lacks the spontaneity of the original broadcast. Especially does this feeling hold in the case of comedy productions. Quiz and other audience participation programs also suffer, in the minds of the performers, from repeat presentations. Everybody involved admits of course that most adult nighttime airings must be broadcast later on the Coast than they are in the East if they are to reach the listeners for whom they are designed—and to whom the sponsor is addressing his sales message. Nevertheless, Ralph Edwards of Truth or Consequences refused this year to produce the rough-house shindig twice in one night. NBC on its part refused to permit a recorded repeat. The senior network holds fast to the belief that to permit transcriptions on the network would be to open the door to “canned” web entertainment, losing the feeling of immediacy, the feeling that the listener is hearing his entertainment just as it is originated. Truth or Consequences is not being broadcast twice each Saturday night despite the NBC ukase against recorded repeats. It’s handled as a “d.b.”, a delayed broadcast. d.b.’s are broadcasts which are recorded off the network line and repeated later in the afternoon or evening from each station’s own transcription of the program. Thus NBC’s rule of no recorded network programs still stands and Ralph Edwards still does not have to knock himself out doing his nerve-racking routine twice in one night.

Delayed broadcasts are part and parcel of all network broadcasting in station option time. In this time period, which by FCC regulation belongs exclusively to the station, network sponsors often have to accept a delayed broadcast of their programs if they want airings in key markets. On key-market stations local advertisers frequently build programs with big followings and both the station and the local sponsor are loath to give way for a network airing. When the delayed broadcast is to be made is not, however, left to the station’s whim. Availabilities are submitted to the advertising agencies and the best availability for the particular program is selected by the timebuyer. It is estimated that during the daylight saving time period there were some 2000 d.b.’s per week on NBC and CBS alone due to the fact that many areas retained standard time while the networks had to operate for the greatest number of listeners and were on daylight time.

All through the summer both MBS and ABC operated on the basis of recorded repeats for each time zone. Thus they were able to air their programs at the same time in every zone. ABC pushed most strongly for this device of handling the tremendous problem which dual time placed upon the networks. As a matter of record, ABC executives endeavored to have all networks function on this basis of recorded repeats, which would, thought the ABC execs, end the problem of a sponsor’s buying a key time in New York only to find his program being heard in the Mountain and Pacific time zones by audiences he’s not interested in reaching, due to the hour of broadcast.

Regional live and recorded repeats both cost the sponsor the same percentage of the scale which the performers are paid for the original broadcast (this for actors and singers is 45 per cent of the fee of the first broadcast). The stars of course are covered by their over-all contract and generally do not receive additional payment because of dual broadcasts.

Sponsor’s survey of the rating effectiveness of repeat programs (January
1947) indicated that the top and bottom rated programs do not profit much from repeats but that the shows which crowded neither the top nor the bottom found repeats resulful.

On Don Lee-Mutual network programs are frequently recorded and aired at a time when because of special block programming the program has a bigger audience than it could have had in its original broadcast period. Mutual's Pacific Coast ratings are usually better than they are for the rest of the nation because of this Don Lee plan which reschedules MBS shows in block-program sequences.

Delayed broadcasts such as Don Lee's and all the other networks' during station repeats as of January 1 take on an entirely new aspect. On that date transcribed repeats as well as all transcriptions which include music (and most shows, dramatic, variety, or comedy, include music) are forbidden. The problem once again returns to a clearing of all repeat or delayed programs on a live basis (see transcription report on page 30). This, as noted previously, will not affect NBC to any great degree except in the delayed broadcast category. The effect on CBS will not be great since the relaxation of the no-records-on-the-air rule is very recent at Columbia and not too many CBS programs do a West Coast transcribed repeat.

For ABC the no-transcription rule of Petrillo will hit a number of programs on which there is music. In the case of the ABC skein of kid shows, music is not an important factor and its current use if any may be eliminated. The same will be true of the Mutual group of mopet programs. As a matter of record the formula that the networks have followed with their cooperative programs (shows originated by the networks but sponsored over one or more stations by local advertisers) can be used on all productions that require recorded repeats . . . no music.

The reason why many sponsors risk having part of their potential audiences go to sleep on them by broadcasting at 10 p.m. or 10:30 p.m. is that at that hour they reach a good part of the country with a single coast-to-coast airing. Ten-thirty in New York is 9:30 in the middlewest, 8:30 in the mountain areas and 7:30 on the Pacific Coast. Since it's well known that West Coast folks are home earlier than their opposite numbers in the East, a lot of programs have been happy with this schedule.

Workers like Jack Benny, however, have sweated it out for years, airing programs at four in the afternoon in Hollywood to reach New York at 7 p.m. Benny worried so much that he persuaded Foote, Cone and Belding, American Tobacco advertising agency, to repeat his program at night on the Don Lee network. It helps his rating. It's a recorded repeat and will have to go with the rest of the transcriptions under the Petrillo edict.

Audiences for live repeat programs turn out en masse. Directors and casts, however, aver that they're a different breed from the regular fans
TV

Eastman Kodak has developed a new camera for photographing a program off the face of a video receiving tube. NBC and CBS are said to have orders for the first eight cameras. The cameras will all be in the hands of purchasers within the next month. Some have been delivered already. (It's one of those top secrets that isn't talked about in photographic and TV circles.)

Photographing sound and film programs for rescanning on other stations throughout the U.S. and Canada is going a long way toward solving the problem of program material for small TV stations. The cost of photographing a program in the studio is conservatively figured as being 100-fold* that of filming it off the face of a receiving tube.

Just as radio is the world's greatest consumer of oral entertainment material so will TV eat up more visual entertainment in one month than was ever conceived in the past, even at the height of vaudeville.

The expected shift towards placing the burden of producing commercial TV programs on advertising agencies is under way. Despite considerable feeling at the networks that production would be better if program creation and execution remained with the chains, radio thinking is forcing the hands of the nets' television heads and more and more the producer's chair will be occupied by agency men.

There is another factor that is bringing this about—manpower. It would be manifestly impossible for any network to staff an operation which would keep it on the air with live programs from 6 to 11 p.m. seven days a week. Dramatic producers at networks feel that no one person can produce a new drama or other creative type of visual program weekly. Nevertheless Kraft, for instance, expected its agency to have a man do just that. The only result of a schedule of a program per week per producer, according to a number of trained television directors, will be formula productions without real creative spirit. It takes months to produce a motion picture and four weeks to produce a Broadway play. TV has to compete with both Broadway and Hollywood and that can't be done successfully with shows that can have only days instead of weeks or months for production.

The Allied Stores Television Caravan finished its 22-department-store trek in the black, the first video venture to do this according to bossman Sam Cuff. Lou Sposa acted as traveling ring master for the six-jump TV department store.

FM

Ten per cent of the nation's FM stations on the air employ live musicians, the number employed being 121. There is no prohibition against live musical programs on FM stations, the only non-musical rule is the serving of FM stations with music by AM stations or networks, either AM (Standard) or FM. As indicated in previous reports in this section, James C. Petrillo's reasoning is simple. He wants all stations to have live orchestras, even if the orchestra, at the start, is just a pianist. If any network should agree to restrict its piping of music to FM stations having contracts with locals of the American Federation of Musicians there is little doubt but that this would be agreeable to the musicians' president. * * * Only 8 per cent of the nation's FM stations are operating at a profit. Six per cent are breaking even. The balance, 86 per cent, are losing money every day. This despite the fact that 25 per cent of the FM'ers have increased their gross billing in the past six months. * * * Just as with TV, sports on FM are reaching the greatest audience in the areas where the sportcasts feature exclusive games not heard over AM stations. Sports lead all program types in obtaining quick sponsorship. Listeners-per-set for these airings are more than twice what the same games collected on standard broadcasting stations.

FAX

Publicity on ultrafax, RCA's facsimile, has forced all other factors in the field to speed up research on electronic reproduction of FAX reception. Most devices thus far presented have used manual rather than photographic means of reproducing the received material. Big problem is not the actual reproduction but the creating of equipment which can go into the home and be serviced by the local radio repair man. The present Finch, Hogan and other FAX reproducers are well within the ken of the neighborhood fixer. It's said, however, that the ultrafax, which receives pages of type or pictures, operates at such a tremendous speed that it requires an expert to take care of it. * * * Eastman Kodak demonstrated a camera during the week of October 19 that took pictures at the rate of 11,000,000 a second. While ultrafax isn't that fast it indicates the direction that photography is going.
ST. LOUIS NUMBER ONE TEST MARKET FOR TELEVISION

St. Louis’ geographical location in the center of the rich middle-west, and St. Louis’ acknowledged reputation for economic stability, high purchasing power and product-loyalty make the area served by KSD-TV the nation’s NUMBER ONE TEST MARKET FOR SELLING BY TELEVISION.

The combination of St. Louis’ enthusiasm for television, KSD-TV’s accumulated know-how, and KSD-TV’s exceptionally low rates offer an outstanding opportunity for advertisers to start using television effectively RIGHT NOW.

For details regarding schedules and availabilities, write or call Free & Peters, Inc. or KSD-TV, the St. Louis Post-Dispatch Television Station, 1111 Olive Street, St. Louis 1, Mo.
EMILE COTE'S THRILLING CHORAL SERIES

The best from Tin Pan Alley, Hollywood and the Classics by the Superb Sixteen-Voiced SERENADERS

Now you can sponsor the singing group with the longest continuous record on the air of any vocal organization . . . almost 600 broadcasts over CBS. Every member is a star in his own right with a background of top-show participation.

Seventy-eight separate fifteen-minute episodes are available, each a program gem directed by Emile Cote and with Warren Sweeney of New York Philharmonic fame acting as commentator and musical host. Opening, inside, and closing commercials.

No finer musical talent of its type exists today. WINGS OF SONG is a program series with tremendous popular appeal, made possible by the skillful selection of diversified musical numbers.

Write for audition disc, details on special commercials by Mr. Cote and Mr. Sweeney, and other facts.

TRANSCRIPTION SALES, INC.

New York—47 West 56th St., New York 22, N. Y., Col. 5-1-544

An outstanding High-Hooper Show with the famous MULLEN SISTERS and CHARLIE MAGNANTE’S Orchestra

There is only one Singin' Sam and what a selling job he has done for scores of sponsors... and can do for you. Singin' Sam sells because he gets the ratings and gets the response.

WOW Omaha 18.1 at 6:30 P.M.
WTAM Cleveland 12.4 at 6:00 P.M.
CKEY Toronto 12.9 at 7:30 P.M.
CJAD Montreal 14.3 at 7:30 P.M.

And according to the Conlan survey, the percentage of tune-in at WISH in Indianapolis was doubled in first three months on the air... 14.6 to 30.4.

Yes, Sam is doing a spectacular job. His fifteen minute shows have been heard on over 200 stations for scores of sponsors.

Write for audition disc and full details on special commercials by Sam, availabilities, etc.

Transcription Sales, Inc.
117 West High Street
Springfield, Ohio

Telephone 2-4974

Please send me complete data on

[ ] Singin' Sam
[ ] Wings of Song

Name

Company

Street

City __________________________ State __________________________
"How much protection should stations and networks give advertisers in holding onto a time slot for which that advertiser has built a high listening factor?"

Seymour Ellis | National Advertising Manager
Philip Morris & Co., Ltd, New York

The Picked Panel answers
Mr. Ellis

In my opinion, the answer to the above question would depend somewhat on the station's programming policy. The broadcaster endeavors to build a balanced program structure that will meet the needs and desires of listeners. Maintaining such a structure throughout the day and week is of first importance and it could conflict with the plans and wishes of less than year-round advertisers. In such an event, an advertiser who cooperates in maintaining or contributing to such a program pattern should, and I believe does, receive protection far beyond the written terms of any advertising contract.

In our own case, for example, we have one daily program supplied by an advertiser which exactly fits our program planning for the particular time of day. The advertiser is not a year-round user of time, but because the program does fit into our planning, we carry it sustaining during the period it is not sponsored and hold the time each year for that advertiser. In other cases, we have programs of our own creation, which will remain as they are, regardless of any commercial sponsorship.

Most of these programs are now sponsored. Some of them have been sponsored by the same advertiser for many years. If one of these long-time advertisers, for some good cause, desired a hiatus, we would in all probability hold the time and the program for him by prior arrangement until he was ready to resume. In another case, where the sponsor had been with us a shorter time and we would not feel the same obligation, it is possible we would give him a lesser protection.

Summarized, I feel that each case is decided on its individual characteristics. A mutual interest on the part of the advertiser and consideration of your program problems will usually result in a solution satisfactory to both broadcaster and client.

Glen Snyder
General Manager
WLS

There is no question in my mind that an advertiser should have absolute protection on any time segment he holds, network or station, subject, of course, to the terms of the original sale. It should be his, to have and to hold henceforth, so long as he supplies a program for that time which meets the accepted standards of decency and good taste. There is, of course, the remote possibility that an advertiser might use such a time franchise to put on a program to suit his own personal whim, and by so doing might damage the continuity of listening which every station and network hopes to achieve and maintain, but since the question specifically mentions a big listening audience, that eventuality appears to be ruled out. Radio advertising has become such an integral part of the business of those advertisers using it that a concept that franchises might be arbitrarily transferred to someone else would shake the whole structure of the industry. Absolute protection is essential.

Storrs Haynes
Manager, Radio Department
Compton Advertising, Inc.

Actually, there are two full problems there. In the case of stations which are network affiliates, a local sponsor's time slot should be his, unless he is advertising in network option time. In the latter case, advertisers are fully aware of the 28-day recapture clause or should be. It would hardly be fair to a national advertiser or the network if such time could not be cleared for a network show.

As far as network radio is concerned, I think it should be up to the individual advertiser to decide when he will vacate a time slot. A sponsor who has built a big listening audience for a time period has an investment in that time period when it comes to promotion, publicity, merchandising, etc. This investment should, by all means, be protected.

Such protection depends to some extent on the length of the program. Contracts for five- or fifteen-minute shows are generally written with recapture clauses, but a network sponsor who buys upwards of fifteen minutes should certainly have his time slot as long as his program remains fully acceptable.

And incidentally, I don't believe programs should be moved arbitrarily because of the general type of entertainment they provide. If a network or station has decided on a policy whereby they
won't take certain types of shows during certain hours, the sponsor should still be permitted to hold on to his time slot until he decides to relinquish it.

Just to sum up, I feel that in the matter of holding a time slot, unless there are contract clauses or obvious violations, the advertiser should have the final say.

---

It is important to recognize that radio is an advertising medium and also a public service. It is my belief that advertisers who have built high listening audiences or unusual public service programs in specific time slots have created valuable properties, and should be afforded more than usual protection by stations and networks.

In the case of an outstanding public service program, I would go so far as to suggest that networks and stations extend more than usual cooperation in granting options and clearing time for such a program (even though they may not already be carrying that program) whenever a change is called for to afford greater audience potential through better program sequencing.

While I do not feel that networks or stations should ride roughshod over an advertiser's right to a time period through consecutive use of such period, I do feel that networks and stations have an obligation to the public in the interest in maintaining of both spot and network radio to its highest degree of efficiency in getting audiences and also in rendering service in the public interest. It is equally important to all advertisers that our system of broadcasting be maintained on its present basis of free enterprise and that it not degenerate to a point where those who would rather see a Government-controlled noncommercial operation of radio succeed in supplanting our present system.

Much improvement can be made in station and network programing by careful selection of programs in relation to surrounding programs. Any advertiser who has already created a valuable property with high listening audience in a specific slot most certainly should be

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(Please turn to page 55)
SPONSOR presents the third, next to final, report of a series of indices of locally-produced programs available for sponsorship throughout the U. S. This issue lists representative drama, juvenile, music, man-on-the-street, news, quiz, sports, variety, and women's participating. These indices make available for the first time a yardstick on costs of local programs since stations of all sizes are indexed. Pacific and Canadian reports will appear in December.

Local Programs Available For Sponsorship

New England

Families: 9,353,000  Radio Families: 2,280,000

Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut

Juvenile

<table>
<thead>
<tr>
<th>TITLE</th>
<th>APPEAL</th>
<th>RATING</th>
<th>LENGTH</th>
<th>TIMES PER WEEK</th>
<th>COST*</th>
<th>DESCRIPTION</th>
<th>CITY</th>
<th>STATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHILDREN'S CONCERT HOUR</td>
<td>Family</td>
<td>N. A.</td>
<td>30-min</td>
<td>1</td>
<td>0 R.</td>
<td>Recorded classical music introduced by four children ages 9-12</td>
<td>Chelsea,</td>
<td>WNAC</td>
</tr>
<tr>
<td>SATURDAY NIGHT DANCE PARTY</td>
<td>Teen-sag</td>
<td>N. A.</td>
<td>90-min</td>
<td>1</td>
<td>$15</td>
<td>All-mail-request program with Lou Weissman as mc</td>
<td>Bridgport,</td>
<td>WABY</td>
</tr>
<tr>
<td>WATERVILLE BOY'S CLUB CAMARADERIE</td>
<td>Adult</td>
<td>N. A.</td>
<td>30-min</td>
<td>1</td>
<td>0 R.</td>
<td>Program for advancement of local youth organizations</td>
<td>Waterville,</td>
<td>WTAV</td>
</tr>
</tbody>
</table>

Music

| BOX AT THE OPERA         | Family | 7:5   | 30-min | 1              | $115 plus time | Recorded operatic series; notes by WTH music expert R. E. Smith | Hartford, | WTIC    |
| YOUNG STARS ON PARADE   | Family | N. A. | 30-min | 1              | $50           | Features young local musicians ages 4-18                            | Waterbury,| WBRY    |

News

| LOCAL AND WORLD NEWS | Family | 15-min | 6      | $12 plus $3/24 | $16 per week | Show prepared by ex-newswoman Charlie Thompson (7:15 pm) | New London,| WNH    |
| LOCAL NEWS            | Women  | 15-min | 6      | $10           | $16 plus $3/24 | Midday news show beats (only local) afternoon paper               | New London,| WNH    |
| NEWS CASTS            | Family | 15-min | 6      | $165          | $16 plus $3/24 | Local, regional, national, international, staff-edited (7:20 am)  | Worcester, | WNE    |

Quiz

| CINDERELLA WEEK END   | Women  | 30-min | 5      | $55 per spot | Daily prizes and weekly grand prize of week end in New York        | Hartford, | WTB    |
| GUESS THE TUNE        | Women  | 15-min | 5      | $100         | Tunes and theater tickets to those who identify five old tunes      | Bridgport,| WABY   |
| JIM-JAMBOREE           | Family | 5:5    | 50-min | $80 per 15-min | Music, fun, and five possible quiz winners each day                | Waterbury,| WBRY   |
| MUSICAL QUIZ           | Family | N. A.  | 60-min | 0 R.         | First to answer musical question wins choice of next tune          | Gardner,  | WHOD   |

Sports

| BUMP NADSLEY           | Men    | 5:4 H  | 15-min | 6              | $115 | Sports news and commentary, including schoolboy games                  | Boston,   | WBZ    |
| HUNTING AND FISHING    | Men    | N. A.  | 15-min | 1              | $92  | Cliff Davis with hints on where, how, to get game-wildfowl            | Boston,   | WBZ    |
| SPEAKING OF SPORTS     | Men    | 8:2-C | 15-min | 6              | $185 | John A. Clancy does sports news, interviews with sports figures        | Waterbury,| WBRY   |
| SPORTS TIME            | Men    | N. A.  | 15-min | 6              | $192 | Veteran sportscaster Al Vezzola gives inside slant on sports news      | Waterbury,| WMCO   |

Women's Participating

| IT'S A WOMAN'S WORLD  | Women  | N. A.  | 30-min | 5              | $7.75 per spot | Women's interpret news, featuring a calendar of club events         | Greenfield,| WHAI   |

* Time and talent unless otherwise indicated.  N.A.-Not Available, H-Hooper, C-Conlan, P-Pulse, E-Elliott-Hayes, O.R.-On Request

42
The peak of the berry crop arrives in Michigan ... and all good housewives start canning. It's as simple as that.

Those gals don't care that the Indiana berries came in last week ... or that Minnesota berries won't be ready for ten more days. Not at all. But you can be sure the Kerr Glass Manufacturing Corp. cares. They want sales in Indiana, Minnesota, Michigan ... and in 45 other states, too.

Obviously, they need fast-moving, hard-hitting advertising, and they get it with Spot Radio. For 10 years this flexible medium has been used from coast to coast ... exactly when and where crop and selling conditions were ripest.

Today, requests for the Kerr Canning Booklet are greater than ever, and cost-per-inquiry has hit a new low.

Ask your John Blair man how Spot Radio can solve your toughest selling problems. Chances are he'll come up with the answer.
Middle Atlantic
Families: 9,653,000 Radio Families: 9,166,000
New York, New Jersey, Pennsylvania, Delaware, Maryland, Washington, D.C., West Virginia, Virginia

Drama

<table>
<thead>
<tr>
<th>TITLE</th>
<th>APPEAL</th>
<th>RATING</th>
<th>LENGTH</th>
<th>TIMES PER WEEK</th>
<th>COST*</th>
<th>DESCRIPTION</th>
<th>CITY</th>
<th>STATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>KENNEBECK CALENDAR</td>
<td>Women</td>
<td>N. A.</td>
<td>15-min</td>
<td>6</td>
<td>O. R.</td>
<td>Diary of social functions, fashion, kitchen hints</td>
<td>Water-</td>
<td>WYVX</td>
</tr>
<tr>
<td>MODERN KITCHEN</td>
<td>Women</td>
<td>N. A.</td>
<td>15-min</td>
<td>5</td>
<td>O. R.</td>
<td>Interviews with chefs, cooking hints, recipes, party ideas</td>
<td>Worec-</td>
<td>WTAG</td>
</tr>
<tr>
<td>MODERN WOMAN</td>
<td>Women</td>
<td>N. A.</td>
<td>15-min</td>
<td>5</td>
<td>O. R.</td>
<td>Women’s news, fashion, etc. Has participating public service spots</td>
<td>Worec-</td>
<td>WTAG</td>
</tr>
<tr>
<td>OPEN HOUSE</td>
<td>Women</td>
<td>N. A.</td>
<td>30-min</td>
<td>5</td>
<td>$4 per</td>
<td>Program, with impres Lee Spencer, is in its fourth year. News</td>
<td>Pannam-</td>
<td>WHRE</td>
</tr>
<tr>
<td>SHOPPING BY RADIO</td>
<td>Women</td>
<td>N. A.</td>
<td>30-min</td>
<td>3-5</td>
<td>$49.50</td>
<td>Shoppers interviewed by molele, taken to studio for prizes</td>
<td>Harford, Conn.</td>
<td>WDRC</td>
</tr>
<tr>
<td>SHOPPER’S SPECIAL</td>
<td>Women</td>
<td>5.5</td>
<td>105-min</td>
<td>3</td>
<td>$49.50</td>
<td>Mobile unit calls on homes, and housewares receive products</td>
<td>Harford, Conn.</td>
<td>WDRC</td>
</tr>
<tr>
<td>SWAPPER’S CLUB</td>
<td>Women</td>
<td>10:4 C.</td>
<td>15-min</td>
<td>5</td>
<td>$15.50</td>
<td>Ruth Robinson shares listeners who want to swap deals</td>
<td>Keene, N. H.</td>
<td>WINE</td>
</tr>
<tr>
<td>WE, THE WOMEN</td>
<td>Women</td>
<td>N. A.</td>
<td>30-min</td>
<td>5</td>
<td>$7 per</td>
<td>Music and women’s news with Future Greenwood</td>
<td>Harford, Conn.</td>
<td>WTHT</td>
</tr>
<tr>
<td>WOMEN’S MATINEE</td>
<td>Women</td>
<td>N. A.</td>
<td>15-min</td>
<td>5</td>
<td>$39.50</td>
<td>Jo Ann Walkenried reads women’s news, handles interviews, music</td>
<td>Burling-</td>
<td>WJOT</td>
</tr>
</tbody>
</table>

Juvenile

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<tr>
<th>TITLE</th>
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</thead>
<tbody>
<tr>
<td>CHILDREN’S THEATER</td>
<td>Juvenile</td>
<td>N. A.</td>
<td>15-min</td>
<td>1</td>
<td>$15</td>
<td>Kiddie casts smart adaptations of classics, original storie:</td>
<td>Baltimo-</td>
<td>WFBF</td>
</tr>
<tr>
<td>SUGAR ‘N SPICE</td>
<td>Juvenile</td>
<td>N. A.</td>
<td>30-min</td>
<td>1</td>
<td>$75</td>
<td>Drama plus audience participation. Prizes in question session</td>
<td>Jamestown, N. Y.</td>
<td>WJZU</td>
</tr>
<tr>
<td>TILLIE LOU</td>
<td>Juvenile</td>
<td>N. A.</td>
<td>15-min</td>
<td>6</td>
<td>$75</td>
<td>Juvenile serial with slant to good manners and behavior</td>
<td>Schenectady, N. Y.</td>
<td>WGY</td>
</tr>
</tbody>
</table>

Man-on-the-street

<table>
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<tr>
<th>TITLE</th>
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<th>TIMES PER WEEK</th>
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</tr>
</thead>
<tbody>
<tr>
<td>KURBSTONE KWIZ</td>
<td>Family</td>
<td>N. A.</td>
<td>15-min</td>
<td>5</td>
<td>$105.25</td>
<td>Pass by and are interviewed, even basket of fruit</td>
<td>Wilkes-Bar-</td>
<td>WILK</td>
</tr>
<tr>
<td>LET’S VISIT</td>
<td>Family</td>
<td>N. A.</td>
<td>30-min</td>
<td>1</td>
<td>O. R.</td>
<td>Dorothy Day and Jack Lacy do remote ad lib visits</td>
<td>New York City</td>
<td>WINS</td>
</tr>
<tr>
<td>ON THE SCENE</td>
<td>Family</td>
<td>N. A.</td>
<td>15-min</td>
<td>5</td>
<td>$210</td>
<td>Bill Barrett interviewers at scene of local stories</td>
<td>Beckley, W. Va.</td>
<td>WJLS</td>
</tr>
<tr>
<td>QUIZ A TUNE</td>
<td>Family</td>
<td>N. A.</td>
<td>15-min</td>
<td>6</td>
<td>$90</td>
<td>Pass by and identify tune played from studio to street</td>
<td>Norfolk, W. Va.</td>
<td>WLOW</td>
</tr>
</tbody>
</table>

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SPONSOR
WSAI is frankly commercial

Three of Cincinnati's downtown department stores use daily programs for straight selling purposes. Combined, they sponsor two hours a day on WSAI.

The men who buy time for these stores are alert and promotion-minded. To them, commercial impact is more fundamental than audience index. Yet not one single listener may be offended—too many brands are at stake in a department store.

Doing this job for dependable retailers day after day and year after year has characterized WSAI in our community. It is the result of studied technique.

You have known of an acceptance plus for your printed message when you placed it in certain magazines and newspapers. This applies to radio stations and particularly to WSAI.

WSAI
Cincinnati, Ohio

Avery-Knodel, Inc.
American Broadcasting Co.
A MARSHALL FIELD STATION
### Music

**JOHNNY ANDREWS SHOW**
- Women
- N.A.
- 25-min
- $1290
- Songs dedicated to anniversaries; live orchestra accompaniment
- New York City
- WNEW

**SLIM BRYANT & HIS WILDCATS**
- Family
- N.A.
- 15-min
- $698.50
- 6:15 pm brings folk, popular songs, western ballads
- Pittsburgh, Pa.
- KDKA

**CURTAIN CALLS**
- Family
- N.A.
- 30-min
- $180
- All Shows from current, past Broadway; H'wood hits; automobile tips
- New York City
- WSHU

**DREAM AWAKE**
- Family
- N.A.
- 15-min
- $15
- Features Margie Warren at piano, and me with informal touch
- Ft. Wayne, Ind.
- WGL

**WHIT IETTIT SHOW**
- Family
- N.A.
- 15-min
- $2900
- Sentimental songs; today and yesterday; Ruth and husband chat
- New York City
- WHN

**HOUR OF NOCTURNE**
- Women
- N.A.
- 90-min
- O.R.
- Greatest in opera, symphonic, chamber music; 10-11:30 pm
- WDAF

**IMPRESSIONS IN MUSIC**
- Family
- N.A.
- 30-min
- O.R.
- Popular music alternates weekly with background music from film
- Troy, N.Y.
- WTRY

**FRANK LUTHER SHOW**
- Juvenile
- N.A.
- 30-min
- $124
- Live, recorded music; philosophical comments
- New York City
- WNBC

**MAGIC MELODIES**
- Family
- N.A.
- 15-min
- $308.25
- Two pianos, guitar, organ, vocalist in smooth arrangements
- Pittsburgh, Pa.
- KDKA

**MUSICAL RAINBOW**
- Family
- N.A.
- 30-min
- $75 per week
- Special music to show off quality of FM broadcasting
- New York City
- WCYN

**MUSICA**
- Family
- N.A.
- 15-min
- O.R.
- Classical, light ballad recordings introduced by A. Roger Kelly
- Pittsburgh, Pa.
- WJAS

**MUSIC FROM HOLLYWOOD**
- Family
- N.A.
- 30-min
- $54
- Records of De Vol, King Sister, Hal Davis, Peggy Lee, Four of a Kind
- Wilkes-Barre, Pa.
- WIZZ

**MUSIC OF MANHATTAN**
- Family
- N.A.
- 15-min
- $315.50
- SBC Themasur; 6:43 pm
- Savannah, Ga.
- WSAY

**NICHOLSON & CLAY**
- Family
- N.A.
- 15-min
- $75 talent
- Arranger Bobby Nicholson, singer Jeftey Clay, 15-piece orch
- Buffalo, N.Y.
- WKBW

**POLKA PARADE**
- Family
- N.A.
- 30-min
- $150 per broadcast
- All-request free show with violin and accordion
- Trenton, N. J.
- WITM

**SHOW TIME**
- Family
- N.A.
- 15-min
- $105
- Musical numbers of yesterday; notes on the great personalities
- Annapolis, Md.
- WANN

**STUMP US**
- Family
- N.A.
- 15-min
- $30 talent per broadcast
- Listeners try to stump pianist, singer with tune requests
- Baltimore, Md.
- WCAO

**KATHRYN WOOD SHOW**
- Family
- N.A.
- 30-min
- $15 talent
- Choral, semi-clasical songs; violin, piano accompaniment
- Norfolk, Va.
- W Gor

### News

**MARK AUSTAD, NEWS**
- Adult
- N.A.
- 15-min
- $40 talent
- Same spot for three years. News commentary and reporting
- Washington, D.C.
- WWDC

**BILL AUSTIN, NEWS**
- Family
- 9.5
- 10-min
- $150
- Evening newscast with heavy play of feature news
- Huntington, W. Va.
- WPLW

**JANE ELLIE BALL**
- Women
- N.A.
- 15-min
- O.R.
- News to women, interviews, and civic gossip by woman reporter
- Pittsburgh, Pa.
- WJAS

**BROADWAY LULLABY**
- Adult
- N.A.
- 5-min
- $60
- Digest of goings-on about town in theater, clubs, etc.
- Woodside, N.Y.
- WWRL

**COHESING THE TOWN**
- Adult
- N.A.
- 15-min
- O.R.
- Harold Cohen, local drama critic, gives screen chatter
- Pittsburgh, Pa.
- WJAS

**COMMUNITY NEWS**
- Family
- N.A.
- 15-min
- O.R.
- Only source for local news via radio in this city
- Frederick, Md.
- WEMO

**MEADE GAYDON**
- Adult
- N.A.
- 10-min
- $500
- Commentary, featuring interviews with LN delegates
- Woodside, N.Y.
- WWRL

**EVENING EDITION**
- Adult
- N.A.
- 15-min
- $210
- Evening roundup of news, sports, local items by WJLE news editor
- Berkeley, W. Va.
- WALS

**IT HAPPENED DURING THE WEEK**
- Adult
- N.A.
- 15-min
- $25
- A recap of the week's top news events in world and local
- Annapolis, Md.
- WANN

**JAMESTOWN IN REVIEW**
- Adult
- N.A.
- 15-min
- $37.50
- Tape or live interviews, review of week's local news
- Jamestown, N. Y.
- WJIN

**FRANK KINGDON**
- Adult
- N.A.
- 15-min
- $225
- Kingdom comments intensely on the week's events
- New York City
- WOR

**LOCAL AND COUNTY NEWS**
- Adult
- N.A.
- 10-min
- $55.50
- Slanted to women. Shows use 15 different county news sources
- Hagerstown, Pa.
- WMBS

**MARYLAND NEWS**
- Family
- N.A.
- 15-min
- $35 talent
- Follows local sportscast; uses local and state news
- Baltimore, Md.
- WFFR

**NEWS AT FIVE**
- Family
- N.A.
- 5-min
- $75
- Only Norfolk station with a newscast near this hour
- Norfolk, Va.
- WCW

**NEWS AT NOON**
- Family
- N.A.
- 15-min
- $571 for 1-weekly
- Newsbeat prepared by NBC Newsroom, aired by National Hall
- New York City
- WNBC

---

* Time and talent unless otherwise indicated. N.A.-Not Available, H-Hooper, C-Conlan, P-Pulse, E-H - Elliott-Hayes, O.R.-On Request
WHN does it again!

Thank you, Billboard judges!

TED HUSING'S BANDSTAND PROMOTION WINS SINGLE CAMPAIGN DIVISION INDEPENDENT STATIONS OVER 5,000 WATTS BILLBOARD 1947 RADIO PROMOTION EXHIBIT

Last year it was WHN's Sports. This year, again, another WHN feature runs off with top promotion honors. WHN advertisers get intensive promotional support for their campaigns, plus showmanship, plus fifty-thousand-watt clear channel coverage, in America’s greatest market.

Yes, you get more for your money on WHN.

WHN NEW YORK

50,000 Watts · 1050 Clear Channel
### Novelty

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</thead>
<tbody>
<tr>
<td>NEWS, EVERY HOUR</td>
<td>Family</td>
<td>N. A.</td>
<td>30-min</td>
<td>72</td>
<td>O. H.</td>
<td>A P news on the hour from 6 am to 7 pm</td>
<td>Philadelphia, Pa.</td>
<td>WQED</td>
</tr>
<tr>
<td>NEWS OF THE WORLD</td>
<td>Family</td>
<td>N. A.</td>
<td>15-min</td>
<td>6</td>
<td>$134.40</td>
<td>First complete newsmat of the day, with weather reports</td>
<td>Warren, Pa.</td>
<td>WNNI</td>
</tr>
<tr>
<td>PERSPECTIVE ON THE WEEK'S NEWS</td>
<td>Family</td>
<td>N. A.</td>
<td>15-min</td>
<td>1</td>
<td>$40</td>
<td>Author Roy Morgan's analysis of the week's news</td>
<td>Wilkes-Barre, Pa.</td>
<td>WILK</td>
</tr>
<tr>
<td>7-00 A.M. NEWS</td>
<td>Adult</td>
<td>N. A.</td>
<td>30-min</td>
<td>6</td>
<td>$30</td>
<td>Wake-up newsmat of world, national and local events</td>
<td>Baltimore, Md.</td>
<td>WORC</td>
</tr>
<tr>
<td>BECKLEY SMITH, NEWS</td>
<td>N. A.</td>
<td>15-min</td>
<td>12</td>
<td>O. H.</td>
<td>Just completed 11 years with same sponsor</td>
<td>Pittsburgh, Pa.</td>
<td>WJAS</td>
<td></td>
</tr>
<tr>
<td>STAPLETON REVIEWS THE NEWS</td>
<td>Adult</td>
<td>N. A.</td>
<td>30-min</td>
<td>6</td>
<td>O. H.</td>
<td>Three parts: Local; comment on week's news, interviews</td>
<td>Syracuse, N. Y.</td>
<td>WSNY</td>
</tr>
<tr>
<td>TRISTATE NEWS</td>
<td>Family</td>
<td>N. A.</td>
<td>15-min</td>
<td>6</td>
<td>$193.20</td>
<td>News of West Va., Ohio and Kentucky Plus local news</td>
<td>Huntington, W. Va.</td>
<td>WSZI</td>
</tr>
<tr>
<td>JOHN VON BERGEN, NEWS</td>
<td>Adult</td>
<td>N. A.</td>
<td>15-min</td>
<td>6</td>
<td>$250</td>
<td>Local, national, and world news from U.P. and local sources</td>
<td>Scranton, Pa.</td>
<td>WARM</td>
</tr>
<tr>
<td>WKBV NEWS</td>
<td>Family</td>
<td>N. A.</td>
<td>15-min</td>
<td>5</td>
<td>$150</td>
<td>Straight newsmat by Michael Carlo</td>
<td>Rome, N. Y.</td>
<td>WKNL</td>
</tr>
<tr>
<td>A WOMAN'S NOTEBOOK</td>
<td>Woman</td>
<td>N. A.</td>
<td>15-min</td>
<td>5</td>
<td>$167.20</td>
<td>News notes to women, with features and interviews</td>
<td>Wilkes-Barre, Pa.</td>
<td>WILK</td>
</tr>
</tbody>
</table>

### Quiz

| ANSWER MAN                  | Family | N. A.  | 15-min | 6              | $25  | Provide "Answer Man" replies to listener's mailed-in questions | New York City | WOR |
| RECORD RIDDLER              | Family | N. A.  | 20-min | 6              | $15 per spot | Guess identity of mystery records played by. | New York City | WOR |

### Sports

| CROSSVIEWS OF SPORTS NEWS  | Adult  | N. A.  | 15-min | 6              | $198 | Production sports show with various running features | Huntington, W. Va. | WPLH |
| BILL DIEHL SPORTS PARADE    | Adult  | N. A.  | 15-min | 6              | $30  | Commentary on national and local sports events | Norfolk, Va. | WSMH |
| FOOTBALL GAMES              | Family | N. A.  | 120-min | 2              | $100 per show | Local high school and college football games, play-by-play | Wilkes-Barre, Pa. | W12Z |
| JACK GUINAN'S SPORTS SUMMARY | Men   | N. A.  | 15-min | 5              | $135 | Follows newsmat in evening. Complete sports roundup | Jacksonville, N. Y. | WJNN |
| STAN LOMAX                  | Men    | N. A.  | 15-min | 3              | $90  | Veteran sportscaster Stan Loos gives late sports news | New York City | WDR |
| RAY MARTIN, SPORTS         | Men    | N. A.  | 15-min | 6              | $90  | Emphasis on local sports, by Ray Martin | Middletown, N. Y. | W14L |
| BOB PRINCE, SPORTS         | Men    | N. A.  | 15-min | 6              | O. R. | "Has the highest sportscaster Hosier in Pittsburgh." W2AS | Pittsburgh, Pa. | WJAS |
| SPORTS CLINIC               | Juvenile | N. A.  | 30-min | 1              | $30  | Boys club receive advice on sports from guests. Prizes | Philadelphia, Pa. | WFTL |
| SPORTSMEN'S CLUB           | Men    | N. A.  | 15-min | 2              | $130 | Like Fishing and Hunting Club, with guest, mailing, etc. | Wilkes-Barre, Pa. | WILK |

*Time and talent unless otherwise indicated. N.A. - Not Available, H-Coop, C-Conlan, P-Pulse, E-H - Elliott-Hayes, O.R.-On Request
Women's Participating

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<tbody>
<tr>
<td>SPOTLIGHT ON SPORTS</td>
<td>Women</td>
<td>N. A.</td>
<td>15-min</td>
<td>5</td>
<td>$122.50</td>
<td>Coverage of local and national sports news, interviews</td>
<td>Wilkes-Barre, Pa.</td>
<td>WBCM</td>
</tr>
<tr>
<td>SUNDAY SCOREBOARD</td>
<td>Men</td>
<td>N. A.</td>
<td>10-min</td>
<td>1</td>
<td>$25</td>
<td>Recap of sports news for the week end</td>
<td>Annapolis, Md.</td>
<td>WANN</td>
</tr>
<tr>
<td>WBLK SPORTS NEWS</td>
<td>Family</td>
<td>N. A.</td>
<td>10-min</td>
<td>6</td>
<td>$125.12</td>
<td>Local and wire-service news of sports</td>
<td>Clarksville, Tex.</td>
<td>WBLK</td>
</tr>
<tr>
<td>WANN AROUND WORLD OF SPORTS</td>
<td>Men</td>
<td>N. A.</td>
<td>15-min</td>
<td>6</td>
<td>$675</td>
<td>Late news, background stories, forecasts, guest interviews</td>
<td>Pittsburgh, Pa.</td>
<td>WQKD</td>
</tr>
<tr>
<td>WINTER SPORTS</td>
<td>Family</td>
<td>N. A.</td>
<td>45-min (approx)</td>
<td>2-4</td>
<td>$10,000 season of 60 games</td>
<td>Professional ice hockey, and basketball from major arenas</td>
<td>Washington, D.C.</td>
<td>WNOH, WWDC/FM</td>
</tr>
</tbody>
</table>

Women's Participating

<table>
<thead>
<tr>
<th>TITLE</th>
<th>APPEAL</th>
<th>RATING</th>
<th>LENGTH</th>
<th>TIMES PER WEEK</th>
<th>COST*</th>
<th>DESCRIPTION</th>
<th>CITY</th>
<th>STATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>MARGARET ARLEN SHOW</td>
<td>Women</td>
<td>N. A.</td>
<td>30-min</td>
<td>6</td>
<td>$700.0</td>
<td>A.M. housewife show: wide range of subjects with feminine appeal; guests</td>
<td>New York City</td>
<td>WCBM</td>
</tr>
<tr>
<td>AROUND THE TOWN</td>
<td>Women</td>
<td>N. A.</td>
<td>15-min</td>
<td>1</td>
<td>O. R.</td>
<td>Cooking recipes, household hints, beauty news all given by A. Christy</td>
<td>Pittsburgh, Pa.</td>
<td>WJAS</td>
</tr>
<tr>
<td>BLESSED EVENTER</td>
<td>Women</td>
<td>N. A.</td>
<td>30-min</td>
<td>6</td>
<td>$45 for 6 spots</td>
<td>Ray Schneider congratulates homes of new born babies</td>
<td>Pittsburgh, Pa.</td>
<td>WWSW</td>
</tr>
<tr>
<td>ODOROTHY DAY</td>
<td>Women</td>
<td>N. A.</td>
<td>30-min</td>
<td>5</td>
<td>O. R.</td>
<td>Households, menus, fashions, budget ideas; interviews</td>
<td>New York City</td>
<td>WINS</td>
</tr>
<tr>
<td>HERE'S LOOKING AT YOU</td>
<td>Women</td>
<td>N. A.</td>
<td>30-min</td>
<td>5</td>
<td>$100 per spot</td>
<td>Richard Willis aids participants in improving personal appearance</td>
<td>New York City</td>
<td>WNEL</td>
</tr>
<tr>
<td>ANICE IVES</td>
<td>Women</td>
<td>N. A.</td>
<td>25-min</td>
<td>5</td>
<td>$50 per spot</td>
<td>Women's Commentary-Participations</td>
<td>Philadelphia, Pa.</td>
<td>WFIL</td>
</tr>
<tr>
<td>KATHY COMES CALLING</td>
<td>Women</td>
<td>14 x C</td>
<td>15-min</td>
<td>5</td>
<td>$15, 6 spots a wk</td>
<td>Program of delightful music and interesting chatter</td>
<td>Jamestown, N.Y.</td>
<td>WJNY</td>
</tr>
<tr>
<td>LADIES' DAY AT WCBM</td>
<td>Women</td>
<td>N. A.</td>
<td>60-min</td>
<td>5</td>
<td>$75 per 5 spots a wk</td>
<td>Poetry, music, light contests</td>
<td>Baltimore, Md.</td>
<td>WCBM</td>
</tr>
<tr>
<td>LADIES MAN WITH TOBEY &amp; TINY</td>
<td>Women</td>
<td>N. A.</td>
<td>30-min</td>
<td>5</td>
<td>$400 -5 spots per wk</td>
<td>Women's food quiz</td>
<td>New York City</td>
<td>WOR</td>
</tr>
<tr>
<td>LADIES, THIS IS FOR YOU</td>
<td>Women</td>
<td>N. A.</td>
<td>30-min</td>
<td>6</td>
<td>$180</td>
<td>Participation show held in local restaurant. Prices</td>
<td>Berkeley, W. Va.</td>
<td>WNNR</td>
</tr>
<tr>
<td>OTHER PEOPLE'S BUSINESS</td>
<td>Women</td>
<td>N. A.</td>
<td>25-min</td>
<td>5</td>
<td>$125 per 5 spots</td>
<td>Guest per day interviewed by Alma Dettinger</td>
<td>New York City</td>
<td>WQER</td>
</tr>
<tr>
<td>RUN OF THE HOUSE</td>
<td>Women</td>
<td>N. A.</td>
<td>30-min</td>
<td>5</td>
<td>$125, 5 spots a wk</td>
<td>Charlotte Adams discusses world and community problems; household hints</td>
<td>New York City</td>
<td>WQXK</td>
</tr>
<tr>
<td>SECONCUP</td>
<td>Women</td>
<td>N. A.</td>
<td>15-min</td>
<td>5</td>
<td>$100 talent</td>
<td>Fifteen minutes of casual comment</td>
<td>Troy, N.Y.</td>
<td>WTRY</td>
</tr>
<tr>
<td>THIS AND THAT WITH MOLY AND PAT</td>
<td>Women</td>
<td>N. A.</td>
<td>15-min</td>
<td>3</td>
<td>$187.50</td>
<td>Two susters poke fun at each other as they discuss current topics</td>
<td>Woodside, N.Y.</td>
<td>WURL</td>
</tr>
<tr>
<td>ANN VOUGH VISITIS</td>
<td>Women</td>
<td>N. A.</td>
<td>15-min</td>
<td>1</td>
<td>O. R.</td>
<td>Material to Home Gardens</td>
<td>Greensburg, Pa.</td>
<td>WHIB</td>
</tr>
<tr>
<td>BARBARA WELLES</td>
<td>Women</td>
<td>1.5 H</td>
<td>30-min</td>
<td>5</td>
<td>$500, 5 spots per wk</td>
<td>Women's chatter and gossip</td>
<td>New York City</td>
<td>WDR</td>
</tr>
<tr>
<td>VIRGINIA WELLIS</td>
<td>Women</td>
<td>N. A.</td>
<td>15-min</td>
<td>5</td>
<td>$51, 25, 5 spots a wk</td>
<td>News of Women's Organizations around town</td>
<td>Birmingham, Ala.</td>
<td>WINR</td>
</tr>
<tr>
<td>YOUR FRIENDLY NEIGHBOR</td>
<td>Women</td>
<td>3.5</td>
<td>15-min</td>
<td>5</td>
<td>$22.50 per spot</td>
<td>Twelve-year-old participation-program</td>
<td>Baltimore, Md.</td>
<td>WCAO</td>
</tr>
</tbody>
</table>

Southern
Families: 8,380,000 Radio Families: 6,399,000
Arkansas, Kentucky, North Carolina, South Carolina, Tennessee, Georgia, Alabama, Florida, Louisiana, Mississippi, Texas

Drama

<table>
<thead>
<tr>
<th>TITLE</th>
<th>APPEAL</th>
<th>RATING</th>
<th>LENGTH</th>
<th>TIMES PER WEEK</th>
<th>COST*</th>
<th>DESCRIPTION</th>
<th>CITY</th>
<th>STATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>GOLDEN WEDDING</td>
<td>Family</td>
<td>N. A.</td>
<td>30-mon</td>
<td>1</td>
<td>$87.50</td>
<td>Skits featuring highlights in lives of couple</td>
<td>Huntsville, Ala.</td>
<td>WFUN</td>
</tr>
<tr>
<td>TELLER OF CURIOUS TALES</td>
<td>Family</td>
<td>N. A.</td>
<td>15-min</td>
<td>5</td>
<td>O. R.</td>
<td>Spine-ticking mysteries handed down from one generation to next</td>
<td>Huntsville, Ala.</td>
<td>WFUN</td>
</tr>
</tbody>
</table>

Time and talent unless otherwise indicated. N.A.-Not Available, H-Hooper, C-Conlan, P-Pulse, E-H Elliott-Hayes; O.R.-On Request

November 1947
Juvenile

<table>
<thead>
<tr>
<th>TITLE</th>
<th>APPEAL</th>
<th>RATING</th>
<th>LENGTH</th>
<th>TIMES PER WEEK</th>
<th>COST*</th>
<th>DESCRIPTION</th>
<th>CITY</th>
<th>STATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>HEALTHY, WEALTHY AND WISE</td>
<td>7-9</td>
<td>N. A.</td>
<td>30-min</td>
<td>1</td>
<td>$15</td>
<td>Quizzes, stories, games; studio audience</td>
<td>Louisville, Ky.</td>
<td>WAVE</td>
</tr>
<tr>
<td>TOTS PLAYHOUSE</td>
<td>1-5</td>
<td>N. A.</td>
<td>25-min</td>
<td>1</td>
<td>O. R.</td>
<td>Stories and records for tots and mothers</td>
<td>New Orleans, La.</td>
<td>WOSU</td>
</tr>
</tbody>
</table>

Man-on-the-Street

| MAN ON THE STREET | FAMILY | N. A. | 15-min | 9 | $39.34 | Street alarm clock goes off during show, crowd gets prime | Florence, Ala. | WMFM    |

Music

**BOB AND HIS GIRL FRIENDS**
- Women
- N. A.
- 15-min
- 5
- O. R.
- 50-minute evening shows of four female singing stars daily
- Augusta, Ga.
- WBBQ

**CECIL BROOKER'S WESTERN BAND**
- Family
- N. A.
- 25-min
- 6
- O. R.
- Pop tunes as well as western music by this live talent group
- Odessa, Tex.
- KECK

**CASCADAS OF MELODY**
- Family
- N. A.
- 28-min
- 5
- $184.30
- $15-min
- Popular hit tunes of today and yesterday
- Durham, N. C.
- WITK

**FOUR HAWAIANS**
- Family
- N. A.
- 30-min
- 1
- $16.92
- Pop per spot
- Florence, Ala.
- WMBF

**JIVE FIVE**
- Family
- N. A.
- 30-min
- 5
- O. R.
- On air six nights with this live Dixieland-style group. Guests
- New Orleans, La.
- WWL

**MELODY DEPARTMENT**
- Family
- N. A.
- 15-min
- 5
- $72
- BMJ script used with recorded music. Program notes on bands
- Ft. Pierce, Fla.
- WIRA

**MUSICAL CARAVAN**
- Women
- N. A.
- 30-min
- 6
- $150
- Musical tour around foreign lands, with appropriate songs
- West Memphis, Ark.
- KWEM

**MUSIC BY REQUEST**
- Women
- 6.2 C
- 15-min
- 5
- $109.40
- $15-min
- Phone requests played immediately by live novelty band
- Savannah, Ga.
- WTOW

**NEW SPANISH TRAIL**
- Adult
- N. A.
- 30-min
- 1
- $50
- Spanish accordion, guitar, vocalists, Rumba, Tango, etc.
- San Antonio, Tex.
- WDAO

**AGGIE PICKIN'S**
- Family
- N. A.
- 30-min
- 1
- $150
- Live college-talent show with studio audience of 2,000
- College Station, Tex.
- WAW

**REHEARSAL FOR A NERVOUS BREAKDOWN**
- Family
- N. A.
- 15-min
- 3
- $470 spot
- $2 talent
- Twinen man at piano and vocal. Much ad lib kidding around
- Alabama, Ala.
- WCLA

**KENNY RENNER SHOW**
- Women
- N. A.
- 15-min
- 5
- $66 talent
- Kenney sings smooth ballads for housewife audience
- Louisville, Ky.
- WAVE

**BOB SMITH AND HIS RADIO PALS**
- Family
- N. A.
- 15-min
- 6
- $85.20
- Live talent group, seven years on this station
- Columbia, S. C.
- WIS

**SONG SHOP**
- Family
- N. A.
- 15-min
- 5
- $104.25
- Cliff Cameron at the organ. Was sponsored 2 years by drug chain
- Atlanta, Ga.
- WATL

**SPOTLIGHT ON A STAR**
- Family
- N. A.
- 15-min
- 6
- $125
- Thumbprint portraits of singing stars plus their records
- Port Arthur, Tex.
- KPAC

**SPOTLIGHT ON RHYTHM**
- Family
- 8
- 30-min
- 5
- O. R.
- Recorded and transcribed music
- Meridian, Miss.
- WFPK

**WAX MUSEUM**
- Adult
- N. A.
- 25-min
- 1
- O. R.
- Barbershop harmonies by a male quartet
- New Orleans, La.
- WOSU

News

<table>
<thead>
<tr>
<th>COMMUNITY PRESS</th>
<th>FAMILY</th>
<th>N. A.</th>
<th>15-min</th>
<th>1</th>
<th>$10</th>
<th>Local newsmen with emphasis on community betterment</th>
<th>LaGrange, Ga.</th>
<th>WLAG</th>
</tr>
</thead>
<tbody>
<tr>
<td>EARLY EDITION</td>
<td>Family</td>
<td>N. A.</td>
<td>5-min</td>
<td>6</td>
<td>$43.29</td>
<td>First news on daily schedule. Roundup-style</td>
<td>Ft. Pierce, Fla.</td>
<td>WIRA</td>
</tr>
<tr>
<td>BOB FEAGIN AND THE NEWS</td>
<td>Family</td>
<td>N. A.</td>
<td>15-min</td>
<td>5</td>
<td>$5 news charge</td>
<td>Roundup newscast of local, state, and international news</td>
<td>Jacksonville, Fla.</td>
<td>WPDQ</td>
</tr>
<tr>
<td>HOUSEWIFE CHATTER</td>
<td>Women</td>
<td>N. A.</td>
<td>15-min</td>
<td>5</td>
<td>$32.95</td>
<td>Woman's news program, with book reviews, sheet music, etc.</td>
<td>Florence, Ala.</td>
<td>WMBT</td>
</tr>
<tr>
<td>IT HAPPENED LAST NIGHT</td>
<td>Family</td>
<td>N. A.</td>
<td>15-min</td>
<td>6</td>
<td>O. R.</td>
<td>Morning newscast that reaches a big farm audience</td>
<td>Longview, Tex.</td>
<td>KFBQ</td>
</tr>
<tr>
<td>JOURNAL OF THE AIR</td>
<td>Family</td>
<td>N. A.</td>
<td>15-min</td>
<td>5</td>
<td>$72.00</td>
<td>Roundup done in production format with three voices, sound effects</td>
<td>Dillon, S. C.</td>
<td>WOSC</td>
</tr>
<tr>
<td>LATE NEWS AND SPORTS</td>
<td>Family</td>
<td>N. A.</td>
<td>15-min</td>
<td>6</td>
<td>$41.54</td>
<td>Review of day's news with late sports news, ball scores</td>
<td>Florence, Fla.</td>
<td>WMFT</td>
</tr>
<tr>
<td>LISTEN LADIES</td>
<td>Women</td>
<td>N. A.</td>
<td>15-min</td>
<td>5</td>
<td>O. R.</td>
<td>Women's interest news, fashion, movie news, musical numbers</td>
<td>North Little Rock, Ark.</td>
<td>KSLR</td>
</tr>
<tr>
<td>LISTEN LADY</td>
<td>Women</td>
<td>N. A.</td>
<td>15-min</td>
<td>5</td>
<td>$52.90</td>
<td>Typical women's interest news show</td>
<td>Marion, Ga.</td>
<td>WBML</td>
</tr>
<tr>
<td>LOCAL NEWS</td>
<td>Family</td>
<td>N. A.</td>
<td>5-min</td>
<td>6</td>
<td>$25</td>
<td>Summary of city and county news</td>
<td>Palestine, Tex.</td>
<td>KNFR</td>
</tr>
<tr>
<td>MATINEE AT MIDNIGHT</td>
<td>Family</td>
<td>N. A.</td>
<td>60-min</td>
<td>6</td>
<td>O. R.</td>
<td>&quot;Disk-converting&quot; balance of news, reprints, jive and classical music</td>
<td>Chino, Ill.</td>
<td>WBBM</td>
</tr>
</tbody>
</table>

* Time and talent unless otherwise indicated. N.A.—Not Available, H-Hooper, C-Conlan, P-Pulse, E-Elliott-Hayes, O.R.—On Request
FOR BALTIMORE... A MARKET OF 192,146 MONEY SPENDING HIGH SCHOOL STUDENTS AND THEIR FAMILIES

ANOTHER LIVE WFBR PROGRAM—ONE THAT CAN REALLY SELL THE BIG CASH MARKET

Here is how you can wrap up 192,146 High and Prep School students of Baltimore into one package—and win their undying loyalty to your soft drink, gum, candy or other teen-age product.

It's simple to do in Baltimore. WFBR's 4-year old "Scholastic Scrapbook" is now offered for sale, M.C.'d by one of Maryland's great athletes, featuring stars like Frankie Sinkwich as guest expert. "Scholastic Scrapbook" brings pre-game predictions—important game results in Baltimore High and Prep school circles to the air each Friday, 7:00-7:15 P.M. Football, Basketball, Hockey, Baseball—every school sport is covered to keep intensive interest throughout the 39-week school year.

But "Scholastic Scrapbook" is not just another Sport Show. It has a terrific "gimmick." Each week a corps of experts see all important games, select the "Unsung Hero" to be honored that week over "Scholastic Scrapbook." Not the fellows who win headlines, but the many who contribute to their success. Rivalry between schools for the C. P. McCormick award as the best "Unsung Hero" of the season is intense—builds a high listening audience.

Naturally, it is WFBR that airs such an interest arousing, live, local program. In Baltimore, WFBR is the live show station. That's why WFBR delivers for net and spot advertisers alike, more listeners per dollar than any other Baltimore station.

WFBR—BALTIMORE
ABC—5000 WATTS—AND 1,200,000 LISTENER FRIENDS
NATIONAL REPRESENTATIVE—JOHN BLAIR & CO.

NOVEMBER 1947
### Sports

<table>
<thead>
<tr>
<th>Title</th>
<th>Appeal</th>
<th>Rating</th>
<th>Length</th>
<th>Times per Week</th>
<th>Cost</th>
<th>Description</th>
<th>City</th>
<th>Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>BILL MAPES, SPORTS</td>
<td>Men</td>
<td>N. A.</td>
<td>15-min</td>
<td>6</td>
<td>$54.84</td>
<td>Straight sports roundup, with occasional interviews</td>
<td>Florence, Ala.</td>
<td>WMTF</td>
</tr>
<tr>
<td>DICK SMITH'S SPORTSNEWS</td>
<td>Men</td>
<td>9.5</td>
<td>10-min</td>
<td>5</td>
<td>0. R.</td>
<td>Local and world sports</td>
<td>Montgomery, Ala.</td>
<td>WGMV</td>
</tr>
<tr>
<td>HIGHLIGHTS IN SPORTS</td>
<td>Men</td>
<td>N. A.</td>
<td>15-min</td>
<td>5</td>
<td>$100</td>
<td>Sports news and stories</td>
<td>Jacksonville, Fla.</td>
<td>WPOQ</td>
</tr>
<tr>
<td>JACK CUMMINS, SPORTS</td>
<td>Men</td>
<td>N. A.</td>
<td>15-min</td>
<td>5</td>
<td>0. R.</td>
<td>Sports news and interviews by WPQ's Sports Director</td>
<td>Palestine, Tex.</td>
<td>KFRA</td>
</tr>
<tr>
<td>PICKIN Preview</td>
<td>Men</td>
<td>N. A.</td>
<td>15-min</td>
<td>1</td>
<td>$10</td>
<td>Local chat. Art Mentor talks with local high school coaches</td>
<td>Amarillo, Tex.</td>
<td>KFRA</td>
</tr>
<tr>
<td>SPORTS EXTRA</td>
<td>Adult</td>
<td>N. A.</td>
<td>15-min</td>
<td>5</td>
<td>$114.50</td>
<td>Roundup coverage, exclusive in the Amarillo area. Interviews</td>
<td>Huntsville, S.C.</td>
<td>WHSC</td>
</tr>
<tr>
<td>SPORTSMAN</td>
<td>Adult</td>
<td>N. A.</td>
<td>15-min</td>
<td>5</td>
<td>$96</td>
<td>Roundup coverage of national and local sports news</td>
<td>Florence, S.C.</td>
<td>WDLS</td>
</tr>
<tr>
<td>SPORTS REVIEW</td>
<td>Men</td>
<td>N. A.</td>
<td>10-min</td>
<td>5</td>
<td>0. R.</td>
<td>Summary of local sports news and scores</td>
<td>Jackson, Tex.</td>
<td>WJJS</td>
</tr>
<tr>
<td>SPORTS ROUNDUP</td>
<td>Adult</td>
<td>N. A.</td>
<td>5-min</td>
<td>5</td>
<td>$88</td>
<td>Dave Banks, ace sports and news man, does fast summary</td>
<td>Miami, Fla.</td>
<td>WGBS</td>
</tr>
<tr>
<td>SPORTS, SCORES, PERSONALITIES</td>
<td>Adult</td>
<td>N. A.</td>
<td>15-min</td>
<td>5</td>
<td>$155</td>
<td>Sports commentary and news</td>
<td>X-Little Rock, Ark.</td>
<td>KXL8</td>
</tr>
</tbody>
</table>

### Women's Participating

<table>
<thead>
<tr>
<th>Title</th>
<th>Appeal</th>
<th>Rating</th>
<th>Length</th>
<th>Times per Week</th>
<th>Cost</th>
<th>Description</th>
<th>City</th>
<th>Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>AT HOME WITH ANNE DAILY</td>
<td>Women</td>
<td>4.9</td>
<td>25-min</td>
<td>5</td>
<td>0. R.</td>
<td>Only women's angle show in Jacksonville. Hints, news, etc.</td>
<td>Jacksonvile, Fla.</td>
<td>WPOQ</td>
</tr>
<tr>
<td>DATE WITH DOTTI</td>
<td>Women</td>
<td>N. A.</td>
<td>25-min</td>
<td>5</td>
<td>0. R.</td>
<td>Record show with news of interest to women</td>
<td>Birmingham, Ala.</td>
<td>WXXK</td>
</tr>
<tr>
<td>HOMEMAKER</td>
<td>Women</td>
<td>N. A.</td>
<td>30-min</td>
<td>5</td>
<td>$1.50 per spot</td>
<td>Typical woman's show, with news and chatter</td>
<td>Andersona, Ala.</td>
<td>WCLA</td>
</tr>
<tr>
<td>HOUSEKEEPING &amp; HOBBY</td>
<td>Women</td>
<td>N. A.</td>
<td>15-min</td>
<td>1-3</td>
<td>$14 talent per 6 cast</td>
<td>Program on the air for 13 years. News, hints, recipes</td>
<td>Greenville, S.C.</td>
<td>WYRC</td>
</tr>
<tr>
<td>JANE RECOMMENDS</td>
<td>Women</td>
<td>N. A.</td>
<td>30-min</td>
<td>5</td>
<td>$20 per partie</td>
<td>Civic affairs, woman's news, hobbies, etc.</td>
<td>Miami, Fla.</td>
<td>WGBS</td>
</tr>
<tr>
<td>MARKET BASKET</td>
<td>Women</td>
<td>N. A.</td>
<td>65-min</td>
<td>5</td>
<td>$17.50 per partie</td>
<td>Movie news, cooking and home hints, and music</td>
<td>Tarboro, N.C.</td>
<td>WCPS</td>
</tr>
</tbody>
</table>

### Middle Western

Families: 12,140,000 Radio Families: 11,387,000
Ohio, Indiana, Michigan, Wisconsin, Illinois, Minnesota, Iowa, Missouri, Oklahoma, Kansas, North Dakota, South Dakota, Nebraska

### Juvenile

<table>
<thead>
<tr>
<th>Title</th>
<th>Appeal</th>
<th>Rating</th>
<th>Length</th>
<th>Times per Week</th>
<th>Cost</th>
<th>Description</th>
<th>City</th>
<th>Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHILDREN'S PROGRAM</td>
<td>Juvenile</td>
<td>N. A.</td>
<td>15-min</td>
<td>6</td>
<td>0. R.</td>
<td>Program in youth year with child talent, sports, music</td>
<td>Norfolk, Va.</td>
<td>WEG</td>
</tr>
</tbody>
</table>

* Time and talent unless otherwise indicated. N.A.-Not Available, H-Hooper, C-Conlan, P-Pulse, E-H-Elliott-Hayes, O.R.-On Request
<table>
<thead>
<tr>
<th>TITLE</th>
<th>APPEAL</th>
<th>RATING</th>
<th>LENGTH</th>
<th>TIMES PER WEEK</th>
<th>COST*</th>
<th>DESCRIPTION</th>
<th>CITY</th>
<th>STATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>KID KLB</td>
<td>Juvenile</td>
<td>N. A.</td>
<td>30-min</td>
<td>1</td>
<td>$30.46</td>
<td>Originates local theater, with live kid audience, quiz show</td>
<td>Joplin, Okla.</td>
<td>KSO</td>
</tr>
<tr>
<td>TEEN-AGER'S SHOW</td>
<td>N. A.</td>
<td>12-18 yrs</td>
<td>30-min</td>
<td>5</td>
<td>$100</td>
<td>Local live kid talent on show, movie news, cartoons, etc.</td>
<td>Appleton, Wis.</td>
<td>WBY</td>
</tr>
<tr>
<td>U-SELECT AND WIN</td>
<td>N. A.</td>
<td>8-14 yrs</td>
<td>30-min</td>
<td>1</td>
<td>O. H.</td>
<td>Contestants 8-14 identify live music selections for prizes</td>
<td>Wichita, Kans.</td>
<td>KANS</td>
</tr>
</tbody>
</table>

**Man-on-the-Street**

<table>
<thead>
<tr>
<th>STATION</th>
<th>INQUIRING MIKE</th>
<th>Family</th>
<th>15-min</th>
<th>5</th>
<th>O. R.</th>
<th>Movie tickets given to guests on this typical interview show</th>
<th>Des Moines, Iowa</th>
<th>KSO</th>
</tr>
</thead>
<tbody>
<tr>
<td>WFBM</td>
<td>INTERVIEW ON MAIN STREET</td>
<td>Family</td>
<td>15-min</td>
<td>6</td>
<td>O. R.</td>
<td>Conducted from local theater lobby; Gift certificates</td>
<td>Fostoria, Ohio</td>
<td>WFBM-FM</td>
</tr>
<tr>
<td>WFBM</td>
<td>KLIZ GRES CALLING</td>
<td>Family</td>
<td>15-min</td>
<td>2</td>
<td>$89</td>
<td>Tape-recorded interviews at county fairs, campers, etc.</td>
<td>Brainerd, Minn.</td>
<td>KLIZ</td>
</tr>
<tr>
<td>KLIZ</td>
<td>MAN ON THE STREET</td>
<td>Family</td>
<td>15-min</td>
<td>3</td>
<td>$71.40</td>
<td>Informal interview show with gifts, special questions</td>
<td>Excelsior, Iowa</td>
<td>KSB</td>
</tr>
<tr>
<td>KLIZ</td>
<td>PENNY FOR YOUR THOUGHTS</td>
<td>Family</td>
<td>15-min</td>
<td>6</td>
<td>$117</td>
<td>Gives away pennies if guest's penny has right date, prize</td>
<td>Vinemont, Ind.</td>
<td>WAOY</td>
</tr>
</tbody>
</table>

**Music**

<table>
<thead>
<tr>
<th>STATION</th>
<th>AFFECTIONATELY YOURS</th>
<th>Women</th>
<th>15-min</th>
<th>5</th>
<th>$55</th>
<th>Tenor Ken Ward sings pop tunes with organ accompaniment</th>
<th>Cleveland, Ohio</th>
<th>WTAM</th>
</tr>
</thead>
<tbody>
<tr>
<td>WFBM</td>
<td>ANNIE'S ALMANAC</td>
<td>Women</td>
<td>15-min</td>
<td>3</td>
<td>$75</td>
<td>Like old-time ambiance, with hints, live music, chatter</td>
<td>Indianapolis, Ind.</td>
<td>WIBC</td>
</tr>
<tr>
<td>WFBM</td>
<td>CONCERT HALL</td>
<td>Family</td>
<td>60-min</td>
<td>7</td>
<td>$108</td>
<td>Full hour of classical and light classical music</td>
<td>Grand Rapids, Mich.</td>
<td>WFRS</td>
</tr>
<tr>
<td>WFBM</td>
<td>DIXIE FOUR</td>
<td>Family</td>
<td>15-min</td>
<td>6</td>
<td>$90</td>
<td>Available Sat. morning; A live quartette, piano</td>
<td>Indianapolis, Ind.</td>
<td>WFBM-FM</td>
</tr>
<tr>
<td>WFBM</td>
<td>EVENING MELODIES</td>
<td>Family</td>
<td>15-min</td>
<td>5</td>
<td>$106.25</td>
<td>Smooth blend of classic and popular transcriptions</td>
<td>Shenandoah, Iowa</td>
<td>KJMO</td>
</tr>
<tr>
<td>WFBM</td>
<td>HAWAIIAN INN</td>
<td>Family</td>
<td>48-H</td>
<td>30-min</td>
<td>$86.25 w/</td>
<td>$106.25 Myriad hotel-Hawaiian format, with South Sea music</td>
<td>Tulsa, Okla.</td>
<td>KMJ</td>
</tr>
<tr>
<td>WFBM</td>
<td>LIFE, LOVE, AND LOUISE</td>
<td>Family</td>
<td>15-min</td>
<td>5</td>
<td>O. R.</td>
<td>Louise King's vocals, with news and comment</td>
<td>Chicago, Ill.</td>
<td>WBBM</td>
</tr>
<tr>
<td>WFBM</td>
<td>DOROTHY MARSHALL SINGS</td>
<td>Family</td>
<td>15-min</td>
<td>1-6</td>
<td>O. R.</td>
<td>Girl singer with piano. Pop tunes, old favorites</td>
<td>Alliance, Ohio</td>
<td>WFAH</td>
</tr>
<tr>
<td>WFBM</td>
<td>MEMORY TIME WITH NANCY LEE</td>
<td>Family</td>
<td>15-min</td>
<td>5</td>
<td>$106.25</td>
<td>Memory tunes sung by Nancy Lee with piano background</td>
<td>Shenandoah, Iowa</td>
<td>KJMO</td>
</tr>
<tr>
<td>WFBM</td>
<td>STARLIGHT SERENADE</td>
<td>Family</td>
<td>15-min</td>
<td>5</td>
<td>O. R.</td>
<td>Songs by Billy Leach, singer on the Wayne King Show</td>
<td>Chicago, Ill.</td>
<td>WBBM</td>
</tr>
<tr>
<td>WFBM</td>
<td>THIS IS FOR YOU</td>
<td>Family</td>
<td>15-min</td>
<td>1</td>
<td>$150</td>
<td>Live talent with 12-piece band, vocalists</td>
<td>Youngstown, Ohio</td>
<td>WFMJ</td>
</tr>
<tr>
<td>WFBM</td>
<td>TONES OF HARMONY</td>
<td>Family</td>
<td>30-min</td>
<td>1</td>
<td>O. R.</td>
<td>Negro quartet with high local popularity; Spirituals</td>
<td>Fostoria, Ohio</td>
<td>WFBM-FM</td>
</tr>
<tr>
<td>WFBM</td>
<td>WFBS CONCERT HALL</td>
<td>Adult</td>
<td>55-min</td>
<td>6</td>
<td>$108</td>
<td>Only regular concert hour show available in western Michigan</td>
<td>Grand Rapids, Mich.</td>
<td>WFRS</td>
</tr>
</tbody>
</table>

**News**

| STATION                | BERNIE ANDERLEY, NEWS | Family | 15-min | 6 | $120 | News, with local guests who are in local news picture | Brecksville, Ohio | KJIZ |
|------------------------| COUNTRY EDITOR | Family | 12.6 | 15-min | 5 | $90 | Local items done in house, informal style | Cedar Rapids, Iowa | WHMT |
| WFBM                   | DUNBAR'S EVENING COMMENTARY | Men | 10.7-H | 5-min | 5 | $155 | Commentary on national and international news, local | Kilgore, Ohio | WKZO |
| WFBM                   | HERE'S TO THE LADIES | Women | 13-min | 6 | $89 | Women's news show, with hints, fashions, music | Alliance, Ohio | WFAH-FM |
| WFBM                   | CHARLES HERMAN, NEWS | Women | 4.7-H | 15-min | 5 | $137 | National, state and local coverage in roundup form | Grand Rapids, Mich. | WLEV |
| WFBM                   | LEE KRAMER | Women | 23.2-C | 15-min | 3 | $65 | News for women, with some fashion hints, poetry | Galesburg, Ill. | WGL |
| WFBM                   | LET'S TALK ABOUT THE WEATHER | Family | 3.4-H | 5-min | 5 | $140 | Complete 3-day weather forecasts for farm and city | Indianapolis, Ind. | WFBM |
| WFBM                   | LISTEN LADIES | Women | 15-min | 3 | $76 | Homemaker news show, with local items, fashions, prices, etc. | Mentor, Ohio | KJMC |
| WFBM                   | LOCAL NEWS ROUNDUP | Family | 12.5 | 15-min | 7 | $48.80 per 15-min | Canton, Ohio | WBBT |


NOVEMBER 1947
<table>
<thead>
<tr>
<th>Title</th>
<th>Appeal</th>
<th>Rating</th>
<th>Length</th>
<th>Time(s) per week</th>
<th>Cost*</th>
<th>Description</th>
<th>City</th>
<th>Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>LUNCHON NEWS</td>
<td>Men</td>
<td>N.A.</td>
<td>15-min</td>
<td>5</td>
<td>$240</td>
<td>News, earned remote from civic clubs as interlude as institutional</td>
<td>Float,</td>
<td>WBC</td>
</tr>
<tr>
<td>NEWS OF THE DAY</td>
<td>Family</td>
<td>N.A.</td>
<td>15-min</td>
<td>5</td>
<td>$196.25</td>
<td>Follows Fulton Lewis; spots open at beginning and end of show</td>
<td>Joplin,</td>
<td>WBBH</td>
</tr>
<tr>
<td>NEWS TO WOMEN</td>
<td>Women</td>
<td>N.A.</td>
<td>15-min</td>
<td>5</td>
<td>$62 50</td>
<td>News sheet slanted to women with homemaking, home; proof news</td>
<td>Galena,</td>
<td>WGL</td>
</tr>
<tr>
<td>NOON NEWS</td>
<td>Family</td>
<td>N.A.</td>
<td>15-min</td>
<td>6</td>
<td>$175</td>
<td>Middle news of general interest; complete roundup</td>
<td>Shenandoah, Iowa</td>
<td>KFNF</td>
</tr>
<tr>
<td>ART ROBINSON, NEWS</td>
<td>Family</td>
<td>N.A.</td>
<td>15-min</td>
<td>5</td>
<td>$153 75</td>
<td>Art Robinson, 15-year news veteran in radio in roundup</td>
<td>Columbus, Ohio</td>
<td>WHKC</td>
</tr>
<tr>
<td>COURTNEY SMITH, NEWS</td>
<td>Family</td>
<td>N.A.</td>
<td>15-min</td>
<td>18</td>
<td>O.R.</td>
<td>Wire service and local news items in rundown form</td>
<td>Evansville, Ind.</td>
<td>WEOA</td>
</tr>
<tr>
<td>TEN P.M. SATURDAY NEWS</td>
<td>Adult</td>
<td>N.A.</td>
<td>15-min</td>
<td>1</td>
<td>O.R.</td>
<td>Late evening roundup of the world, national, local news</td>
<td>Chicago, Ill.</td>
<td>WMBD</td>
</tr>
<tr>
<td>VOICE OF THE NEWS</td>
<td>Adult</td>
<td>N.A.</td>
<td>30-min</td>
<td>6</td>
<td>O.R.</td>
<td>Roundtable discussion of the day's news by WAGI's news staff</td>
<td>Norfolk, Neb.</td>
<td>WJAG</td>
</tr>
<tr>
<td>TONY WEIZEL</td>
<td>Adult</td>
<td>N.A.</td>
<td>5-min</td>
<td>5</td>
<td>$915</td>
<td>News commentary on events of a local nature</td>
<td>Detroit, Mich.</td>
<td>WWJ</td>
</tr>
</tbody>
</table>

**Sports**

<table>
<thead>
<tr>
<th>Title</th>
<th>Appeal</th>
<th>Length</th>
<th>Time(s) per week</th>
<th>Cost*</th>
<th>Description</th>
<th>City</th>
<th>Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOM MANNING, SPORTS REPORTER</td>
<td>Men</td>
<td>5.3 H</td>
<td>15-min</td>
<td>6</td>
<td>$210 talent; Manning, 20-year radio sports veteran, with general coverage</td>
<td>Cleveland, Ohio</td>
<td>WTAM</td>
</tr>
<tr>
<td>AL NAGLER, SPORTS</td>
<td>Men</td>
<td>N.A.</td>
<td>15-min</td>
<td>5</td>
<td>O.R. Summary of world and local sports happenings</td>
<td>Detroit, Mich.</td>
<td>WJBR</td>
</tr>
<tr>
<td>SPORTSraitS</td>
<td>Men</td>
<td>2.5 H</td>
<td>15-min</td>
<td>2</td>
<td>O.R. John Harrington reviews the sports news in drama style</td>
<td>Chicago, Ill.</td>
<td>WBBM</td>
</tr>
<tr>
<td>SPORTS DESK</td>
<td>Men</td>
<td>N.A.</td>
<td>15-min</td>
<td>5</td>
<td>O.R. Comment on sports news with guest interviews</td>
<td>Des Moines, Iowa</td>
<td>KO6</td>
</tr>
<tr>
<td>SPORTSMAN'S CORNER</td>
<td>Men</td>
<td>N.A.</td>
<td>15-min</td>
<td>1</td>
<td>$20 talent; Preview of week-end sports, hunting and fishing events</td>
<td>Indianapolis, Ind.</td>
<td>WIBC</td>
</tr>
<tr>
<td>SPORTSMAN'S ROUND TABLE</td>
<td>Men</td>
<td>N.A.</td>
<td>15-min</td>
<td>3-5</td>
<td>O.R. Board of four experts answers questions mailed by fans</td>
<td>Chicago, Ill.</td>
<td>WBBM</td>
</tr>
<tr>
<td>SPORTS REVIEW</td>
<td>Men</td>
<td>N.A.</td>
<td>15-min</td>
<td>5</td>
<td>$8.50 per 15 min; Rapid-fire comment on the sports news; local sheet</td>
<td>Sweetwater, Okla</td>
<td>KKOX</td>
</tr>
<tr>
<td>SPORTS ROUNDUP</td>
<td>Men</td>
<td>N.A.</td>
<td>5-min</td>
<td>6</td>
<td>O.R. Wire-service sports news with local start, late ball scores</td>
<td>Norfolk, Neb.</td>
<td>WJAG</td>
</tr>
<tr>
<td>WSTV FIELD &amp; STREAM CLUB</td>
<td>Adult</td>
<td>N.A.</td>
<td>15-min</td>
<td>1</td>
<td>O.R. For sportmen and non-sportmen, with anecdotes, tips, news</td>
<td>Steubenville, Ohio</td>
<td>WSTV</td>
</tr>
</tbody>
</table>

**Variety**

<table>
<thead>
<tr>
<th>Title</th>
<th>Appeal</th>
<th>Length</th>
<th>Time(s) per week</th>
<th>Cost*</th>
<th>Description</th>
<th>City</th>
<th>Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLEVELAND CLAMBAKE</td>
<td>Women</td>
<td>5.0-5.0 H</td>
<td>30-min</td>
<td>5</td>
<td>$600 Afternoon variety, with live audience, humor, quizzers, etc.</td>
<td>Cleveland, Ohio</td>
<td>WJW</td>
</tr>
<tr>
<td>SUNNY SIDE UP</td>
<td>Family</td>
<td>N.A.</td>
<td>30-min</td>
<td>5</td>
<td>O.R. Impromptu music, chatter, patter, studio audience, games</td>
<td>Dayton, Ohio</td>
<td>WING</td>
</tr>
</tbody>
</table>

**Women's Participating**

<table>
<thead>
<tr>
<th>Title</th>
<th>Appeal</th>
<th>Length</th>
<th>Time(s) per week</th>
<th>Cost*</th>
<th>Description</th>
<th>City</th>
<th>Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>JUNE BAKER</td>
<td>Women</td>
<td>N.A.</td>
<td>30-min</td>
<td>6</td>
<td>$100 for 9 spots; Now in 14th consecutive year, Chicago's top-rated female show</td>
<td>Chicago, Ill.</td>
<td>WGN</td>
</tr>
<tr>
<td>COOK BOOK TIME</td>
<td>Women</td>
<td>N.A.</td>
<td>30-min</td>
<td>6</td>
<td>$175 per month; Hints and recipes, kitchen suggestions, women's news</td>
<td>St. Louis, Ind.</td>
<td>KFNW</td>
</tr>
<tr>
<td>FOR LADIES ONLY</td>
<td>Women</td>
<td>N.A.</td>
<td>15-min</td>
<td>5</td>
<td>$40.50 per 5 spots; Morning women's commentary show with news, hints, etc.</td>
<td>Clinton, Iowa</td>
<td>KSSB</td>
</tr>
<tr>
<td>HOUSEWIFE'S REQUESTS</td>
<td>Women</td>
<td>N.A.</td>
<td>30-min</td>
<td>5</td>
<td>O.R. All-request show for housewives only, letters read on air</td>
<td>Portsmouth, Ohio</td>
<td>WPAY</td>
</tr>
<tr>
<td>LISTEN LADIES</td>
<td>Women</td>
<td>N.A.</td>
<td>30-min</td>
<td>5</td>
<td>$185.75 per 9 spots; All-around show of news, music, chatter, group interviews</td>
<td>Joplin, Mo.</td>
<td>WMBH</td>
</tr>
<tr>
<td>WOMEN'S CLUB OF THE AIR</td>
<td>Women</td>
<td>3.0 H</td>
<td>30-min</td>
<td>5</td>
<td>$40 per spot; Home forum type. Information, hints, interviews</td>
<td>Cleveland, Ohio</td>
<td>WTAM</td>
</tr>
<tr>
<td>YOUR DAILY DOZEN</td>
<td>Women</td>
<td>N.A.</td>
<td>15-min</td>
<td>5</td>
<td>$57 wk; Contests, music, women's interest news, gossip, hints</td>
<td>W. Rapids, W.</td>
<td>WFRH</td>
</tr>
</tbody>
</table>

* Time and talent unless otherwise indicated. N.A.-Not Available, H-Hooper, C-Conlan, P-Pulse, E-H-Elliott-Hayes O.R.-On Request
afforded the maximum protection from a station or network in holding option for such a time period.

GORDON H. MILLS
Manager, Radio Department
Kudner Agency Inc., N. Y.

Observe there can be no general rule which would protect advertisers since the circumstances involved in building a time period are so varied.

However, I firmly believe that some protection should be given to the advertiser since it's not only to the advertiser's benefit to build a higher listening quotient for his program, but it also benefits the network in the sale of time, by increasing the value to other advertisers of adjacent time periods.

Of course, any network or station soon reaches a point of diminishing returns in holding a time period open for an advertiser and this necessarily limits the amount of protection which the advertiser should expect. Basically, the annual rebate system is designed to make off-season advertising financially attractive to sponsors and thus avoid the necessity of holding open the time period. This may not be the answer in all cases. I am sure that no general rule can be evolved because the value of the program and the sponsor to the network or station varies in each case.

Therefore, I feel that the matter of protection must be worked out between the station or network and the advertiser individually, and the amount of protection given or received will depend entirely upon the relative bargaining power of the negotiators.

JOHN G. HOAGLAND
Director of Radio
Robert W. Orr, New York

MILK ON THE AIR
(Continued from page 20)

youngsters—one of the reasons why the big dairies like the big bakers have shifted their appeals to adults. The bigger the give-away the more juvenile listeners and more sales which are activated by youngsters. The hitch is that when a competitor comes up with a bigger and better give-away the kids blithely shift their allegiance to the new product. Every dairy at one time or another uses a juvenile program and sooner or later shifts from urging tos to "Ask mama to buy Razzle Dazzle Milk" to selling its products on a factual basis direct to mama.

Milk air advertising is credited with materially increasing the per capita consumption of dairy products during the last 10 years. Only the consumption of butter has gone down during the decade. Dairy increases show up in the following fashion:

<table>
<thead>
<tr>
<th>Per Capita Consumption</th>
<th>Fluid Milk 1937</th>
<th>160.23 quarts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fluid Milk</td>
<td>Fluid Milk 1947*</td>
<td>200.46 quarts</td>
</tr>
</tbody>
</table>

Both of the national milk advertisers have run the gamut of programming. Only the Kraft division of National Dairy has been consistent from almost its air beginning, the Kraft Music Hall having started with Paul Whiteman at the helm in 1933 and continued with Bing Crosby and now...
Al Jolson down through the years without break except for summertime replacements. This program has had a high rating, good sponsor identification, and sold Kraft products.

While the Kraft Music Hall was setting the pace for cheese-selling, the Sealtest part of the organization fooled around with longhair music and actually left the air for five years until the Sealtest Village Store formula was developed. They've stuck with this through a number of stars, always doing a good selling job at a reasonable program cost. When Joan Davis outgrew the program they kept her co-star Jack Haley and built Eve Arden. This season, as previously noted, Haley has been replaced by Jack Carson with Arden continuing with the program. By keeping one of the two stars at all times Sealtest has been able to achieve a continuity of effort. In the summer one of the stars takes a hiatus so the cost of the program is cut down to summer-audience size and Sealtest selling runs merrily along. Sealtest has local cut-ins on the Village Store program for local brand names throughout the country for as National Dairy has absorbed local brands it has not eliminated the local brand name but simply added the Sealtest label to the local package.

In August 1941 Kraft added a second program to its air advertising, taking the Gildersleeve character from Fibber McGee and Molly to build a program of its own. With the exception of summer hiatus periods Gildersleeve has continued on the air selling Parkay Margarine and Kraft cheeses.

National Dairy spends over $2,500,000 for radio advertising as against around $500,000 for magazines. Its success with its three programs, however, does not deter its member companies from broadcasting their own programs. Sheffield's inexpensive Guess Who (WOR, New York) filled the Madison Square Garden for one broadcast and played Loew's State—with plenty of commercial billing for the name Sheffield.

As National Dairy's use of the air has been stable, Borden's has been just as erratic. Borden nationally has sponsored everything from Magic Recipes to its present Mark Warnow and County Fair. Its gamut has included:

- Household Institute NBC 1932
- Magic Moments Blue 1933
- Leo Reisman Orch NBC 1933
- Magic Recipes CBS 1934–35
- 45 Minutes in Hollywood CBS 1934
- Bea Lillie Blue 1935
- Hughes Reel NBC 1938
- Fannie Hurst Blue 1944
- Ed Wynn ABC 1944–45
- Borden Show ABC 1945
- County Fair CBS 1945
- Jerry Wayne CBS 1945
- Ginny Simms CBS 1945–47
- Tommy Riggs CBS 1946
- Arthur's Place CBS 1947
- Mark Warnow CBS 1947 (to date)

Of these only County Fair may be said to be an outstanding success. It's a day-time People Are Funny - Truth or Consequences sort of program, inexpensive, with a fair Hooper (current 5.3) that usually ranges midseason from 6 to 7. That's good for a daytimer that's on only once a week.

Although Borden has been unable, except in the case of County Fair, to hit a program that delivered a habit of listening, every one of their programs has had some listening and has therefore sold Borden products. They admit that they don't know exactly what will sell milk and dairy products but they also point out that they've been in broadcasting for a long time and the company has constantly grown in gross business and profits. Unlike National Dairy they have a national trade name, Borden, that goes on everything they sell from their instant coffee to their Eagle Brand Condensed Milk. Also unlike National Dairy, Borden owns its own outlets and distributors.
National, for its part, is making a concerted drive to get men to go into business as Sealtest Milk distributors. They use the fact that they’re radio-sold and are continuing to sell the Sealtest trade-mark as a plus in this effort. They’re out to add 1000 of these new outlets in 1947 and have developed a distributor package adjustable to nearly any cash reserve for setting one’s self up in business. It’s a franchise arrangement which protects the new businessman and is very inviting for a man with a family—for whom the dairy business is painted as something extra special.

Since the World’s Fair in New York Borden has increasingly sold a new Borden trade-mark, Elsie, the Cow, on and off the air. Currently they are running a contest to name Elsie’s new calf. At the same time they’ve discovered that a living trade-mark like Elsie has by-products in the form of Elsie toys and Borden now has a special division called Elsie Enterprises which licenses the use of the Elsie name, etc. There are toys, baby dishes, games, and a whole roomful of juvenile products that bear the name and likeness of Elsie... and they’re selling as well as advertising Borden.

Thus, the dairy industry’s use of radio runs the gamut. The products and appeals vary, which gives the man with still another slant on capturing the dairy audience a basis for arguing his case. But the failures have been too many and it’s time for dairy sponsors to make a careful analysis of what clicks. Much of the record is here.

THE OHIO STORY
(Continued from page 24)

next problem was to find a narrator to carry the major burden of tale-telling. Here again the need was for a performer who, like the producer, would be willing to leave lusher markets for his talents to come to Cleveland, to forsake the fleshpots, so to speak, for the sylvan beauty of one of the Cleveland suburbs. The agency found one such in Bob Waldrop, who after starting in radio 16 years ago in San Francisco had traveled around the country during the war narrating the Army War Show and later had done the Treasury Salute. Although not an Ohioan, Waldrop has on a number of public occasions frankly admitted that he’s on the way to becoming one. He didn’t come to Cleveland to take over The Ohio Story job without a number of misgivings—but he came and he’s very happy that he did—now.

(Please turn to page 72)
<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Francis C. Barton Jr.</td>
<td>Federal, N.Y., radio dir</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Mort D. Beattie</td>
<td>Horse Int., N.Y., timebuyer, agt radio dir</td>
<td>John Blair, N.Y., sta wc mgm</td>
</tr>
<tr>
<td>John Baxter</td>
<td>WBBDO, N.Y., copy super</td>
<td>LaRoche &amp; Ellis, N.Y., same</td>
</tr>
<tr>
<td>K. O. Billingsley</td>
<td>T. Lynn-Lokey, Dallas, media dir</td>
<td>Wettore Advertising, 60冼街 (new branch), mgm</td>
</tr>
<tr>
<td>Helen Black</td>
<td>Walter Swarttager, N.Y., media dir</td>
<td>Redfield, Johnstone, N.Y., media dir</td>
</tr>
<tr>
<td>T. Howard Black Jr.</td>
<td>W. Earl Bothwell, Pittsburgh, media dir</td>
<td>Same, also vp, gen mgm</td>
</tr>
<tr>
<td>Lep P. Bott Jr.</td>
<td>Bott, Little Rock, head</td>
<td>Leo P. Bott, Jr. Adv (new), Chi. head</td>
</tr>
<tr>
<td>George H. Boyer</td>
<td>Cory Snow, Boston, N.W., Ayer, N.Y.</td>
<td>Tippett, Jackson &amp; Nolan, Boston, acc exec</td>
</tr>
<tr>
<td>Robert H. Brinkerhoff</td>
<td>Western, L.A.</td>
<td>Young &amp; Rubicam, N.Y., acc ex</td>
</tr>
<tr>
<td>Watson Bucher</td>
<td>Young &amp; Rubicam, L.P., prodn supervisor</td>
<td>William Kester, P.A., copy chief</td>
</tr>
<tr>
<td>Walter Bunker</td>
<td>Allied, L.A., acc ex</td>
<td>Same, radio mgm</td>
</tr>
<tr>
<td>Ray Corner</td>
<td>Young &amp; Rubicam, N.Y., acc ex</td>
<td>Hunter, L.A., same</td>
</tr>
<tr>
<td>Ernst Delbridge</td>
<td>Rodgers &amp; Smith, L.P., W.</td>
<td>Same, vp</td>
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<tr>
<td>Steve Earle</td>
<td>Ford &amp; Ryan, N.Y., media dir</td>
<td>Same, vy</td>
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<td>Marlin Faye</td>
<td>Sherman &amp; Marquette, L.P., radio head</td>
<td>Same, vp</td>
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<td>Theodore C. Fisher</td>
<td>Bratcher, Van Norden, N.Y., mgm</td>
<td>Same, vy</td>
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<tr>
<td>Samuel C. Fuller</td>
<td>Cleveland News</td>
<td>Same, vy</td>
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<tr>
<td>Charles Gabriel</td>
<td>Mercready &amp; Co., Newark, vp</td>
<td>Same, vy</td>
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<tr>
<td>James A. Garfield II</td>
<td>Doremus, N.Y., head gen adv div</td>
<td>Same, vy</td>
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<tr>
<td>Ghost Gierach</td>
<td>Huff &amp; Henderson, Dallas, partner</td>
<td>Same, vy</td>
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<tr>
<td>Harold Glickman</td>
<td>Libby MeicNell &amp; Libby, L.A., prod adv mgm</td>
<td>Same, vy</td>
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<tr>
<td>Stanley R. Graham</td>
<td>L. E. McEvachan, N.Y., ofc mgm, acc ex</td>
<td>Same, vp</td>
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<tr>
<td>Ethel Greenfield</td>
<td>J. Walter Thompson, N.Y., acc excl</td>
<td>E. R. Henderson &amp; Assocs (new), Dallas, head</td>
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<td>Geyer, Newell &amp; Ganger, N.Y., adv, prod mgm</td>
<td>adv merch mgm</td>
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<td>Curtis Pobmg Co, Phila.</td>
<td>Same, Southern Calif, mgm</td>
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<td>Humbert &amp; Jones, N.Y.</td>
<td>BBD&amp;O, N., media dir</td>
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<td>Koster, Farrell, Chealsey &amp; Gliford, N.Y., acc ex</td>
<td>Seidel, N.Y., vp</td>
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<td></td>
<td>Sinclair Refining Co., N.Y., exec asst to pres</td>
<td>Bishop, L.A., acc ex</td>
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<td>Furniture World, N.Y.</td>
<td>A. W. Levin, N.Y., acc ex</td>
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<td>Rothruff &amp; Ryan, radio copy dir</td>
<td>Raymond Keane, Denver, acc ex</td>
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<tr>
<td></td>
<td>Grosse &amp; Blackwell Co, Vancouver</td>
<td>Same, acc</td>
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<td></td>
<td>Walker &amp; Downing, Pittsburgh</td>
<td>Walter Weir, N.Y., exec staff</td>
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<tr>
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<td>Dorothy Gray Ltd., N.Y., adv</td>
<td>AlPh rasant, N.Y., acc ex</td>
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<td>SBC, N.Y.</td>
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<td></td>
<td>J. M. Mayes, N.Y., acc ex</td>
<td>Same, acc pub rel, adv dir</td>
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<td>Benton &amp; Bowles, copy writer</td>
<td>Kork &amp; Brown, N.Y., acc ex</td>
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<td>Young &amp; Rubicam, L.A., radio research unit head</td>
<td>CBM, N.Y., comm see prod development dir</td>
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<td></td>
<td>Ziff-Davis Pubmg Co, Chi.</td>
<td>Stewart-Lovick &amp; Matherson, Vancouver</td>
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<td>J. M. Hickerson, N.Y., creative staff</td>
<td>James A. Stewart, Garnegie, Pa., acc ex</td>
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<tr>
<td></td>
<td>ABC, N.Y.</td>
<td>Harrel Hubbard Ayer, N.Y., adv, merch, prod dir</td>
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<td>John F. Eble Co, Chi.</td>
<td>Young &amp; Rubicam, L.P., prod ex</td>
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<td></td>
<td>Fashion Trudes, N.Y.</td>
<td>Raymond E. Nelson, N.Y., acc ex</td>
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<td>Craig, E. Deunison, N.Y., acc ex</td>
<td>Same, acc</td>
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<td>BBD&amp;O, N.Y., media dir</td>
<td>Wm. B. Remington, Springfield, Mass., acc ex</td>
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<td>Owen &amp; ChappeI, N.Y., media dir</td>
<td>Audience Research, N.Y., vp in cbez radio research</td>
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<td>Sterling, N.Y., acc ex</td>
<td>Zenith Radio Corp, N.Y., adv, als prod mgm</td>
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<td>Grant, N.Y.</td>
<td>Mike Goldgar, N.Y., acc ex</td>
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<td>J. Walter Thompson, L.A.</td>
<td>Slans &amp; Mauery, N.Y., acc ex</td>
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<td>W. Earl Bothwell, N.Y., acc ex</td>
<td>Arnold, Boston, radio acc ex</td>
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<td>Young &amp; Rubicam, N.Y., produc</td>
<td>Fred W. Amend Co, L.A., acc ex</td>
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<td></td>
<td>San Jose (Calif.) Mercury-Herald and News, asst prod mgm</td>
<td>Lancaster, N.Y., acc ex</td>
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<td>McCorm-Erickson, L.A.</td>
<td>Jones Frankel, L.A., acc ex</td>
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<td>Charles E. Rimnill, Rochester, N.Y., acc ex</td>
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<td></td>
<td>R. W. Webster, L.A., media dir</td>
<td>Same, acc</td>
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<td></td>
<td>Mogge-Priett, L.A., vp in cbez creative writing</td>
<td>Royal Metal Mfg Co, Chi., adv mgm</td>
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<td></td>
<td>Rogers &amp; Porter, Rochester, acc ex</td>
<td>Hugo Schebling, L.A., acc ex</td>
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<td>W. B. Scott, Long Beach, adv mgm</td>
<td>Republic, N.Y., copy dir, fashion head</td>
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<td>Hixson-O'Donnell, L.A., acc ex</td>
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<td></td>
<td></td>
<td>Same, Pittsbuh, creative head</td>
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<td>Show Prodms, Dancer-Fitzgerald-Sample, N.Y., gen suprs</td>
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<td></td>
<td></td>
<td>Union Ice Co, S.F., adv mgm</td>
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</tbody>
</table>

**November 1967**
Always First!

WJR Scoops the Sports World with Football's Best....

CRISLER OF MICHIGAN
Mon. & Wed. - 5:30 & 10:15 P.M.

LEAHY OF NOTRE DAME
Friday - 5:30 & 10:15 P.M.

WJR
50,000 Watts

Michigan's Greatest Advertising Medium

Bachman's Sport Slants
Tues. & Thurs. - 5:30 & 10:15 P.M.

760 Kilo.
Clear Channel
The Goodwill Station Inc., Fisher Bldg., Detroit

C. A. Richards
Pres.

HARRY WISMER
Asst. to the Pres.

NOVEMBER 1947
much that they smothered in their own gooaloo. These remaining programs and their current television counterparts like WABD's Small Fry Club with Brother Bob Emery, treat the listeners and viewers as small grown-ups. In television the kiddie hour has moved down to 7-7:30 p.m.

This isn't because children stay up later than they formerly did—these visual junior sessions are on the air later at night than their radio counterparts because at present television stations aren't telecasting at the 3 to 6 p.m. moppet time.

For the past few years adventure series, comic strips come to life, and modern Horatio Alger tales have pre-empted the twilight hour. These have been sponsored by cereals (Quaker Oats, Kellogg's Corn Flakes, Ralston), by bakers (Ward Baking), by drinks (Ovaltine), and by other foods with special attractions for juveniles, like Peter Pan Peanut Butter. (Ward Baking is dropping its sponsorship of Tennessee Jed at the end of its current cycle not only because of grain shortages and high prices but also because there is a growing feeling among sponsors that unless a children's program reaches the mothers at the same time as the youngsters advertising doesn't pay off. Jed hasn't been reaching them. If on the other hand the program reaches the kids and the parents listen in, surreptitiously or not, then it's a top-drawer commercial airing.)

The comic strip programs based upon characters of the same name, like Superman, Dick Tracy, Terry and the Pirates, in the daily press, have supposedly had Juvenile-adult appeal. Newspaper surveys have always placed comic strips high among the features with extensive readership. The adult appeal of comic strip radio programs is proved by audience composition figures (listeners-per-listening-set). Typical audience composition figures show:

<table>
<thead>
<tr>
<th>Program</th>
<th>Men</th>
<th>Women</th>
<th>Children</th>
</tr>
</thead>
<tbody>
<tr>
<td>Superman</td>
<td>0.46</td>
<td>0.70</td>
<td>1.19</td>
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<tr>
<td>&quot;Captain Midnight&quot;</td>
<td>0.47</td>
<td>0.58</td>
<td>1.09</td>
</tr>
<tr>
<td>&quot;Tom Mix&quot;</td>
<td>0.43</td>
<td>0.67</td>
<td>1.05</td>
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</table>

In nearly all cases, it may be noted, adult listening (men and women combined) equals the number of half-pints who lend an ear. Superman frequently has the highest percentage of women listening to a juvenile program and it's also noted that Superman generally has a very high percentage of children per listening set.

Naturally, audience composition figures are not available for the new half-

**THE CHILDREN'S HOUR**

(Continued from page 32)

**FOR THE FOURTH STRAIGHT YEAR!**

KMLB

- MONROE

LOUISIANA

Has more listeners in Monroe and Northeastern Louisiana than ALL OTHER STATIONS COMBINED!

1944 Conlan Survey 1945 Conlan Survey 1946 Conlan Survey

<table>
<thead>
<tr>
<th></th>
<th>Men</th>
<th>Women</th>
<th>Children</th>
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<tbody>
<tr>
<td>KMLB</td>
<td>0.79</td>
<td>0.68</td>
<td>1.07</td>
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<tr>
<td>Station A</td>
<td>0.22</td>
<td>0.33</td>
<td>0.34</td>
</tr>
<tr>
<td>Station B</td>
<td>0.15</td>
<td>0.30</td>
<td>0.25</td>
</tr>
<tr>
<td>Other</td>
<td>0.15</td>
<td>0.28</td>
<td>0.27</td>
</tr>
</tbody>
</table>

and reaches a $103,629,000 buying power!

For the fourth straight year, afternoon-listening surveys conclusively prove that KMLB has more listeners in Monroe and Northeastern Louisiana than ALL OTHER STATIONS COMBINED! In fact, KMLB is the ONLY radio facility clearly heard in this rich area.

REPRESENTED BY

TAYLOR-HOWE-SNOWDEN

Radio Sales, Inc.

AFFILIATED WITH

AMERICAN BROADCASTING CO.

J. C. LINER, Jr., Gen. Mgr.

FORJOE

METROPOLITAN MARKET STATIONS

<table>
<thead>
<tr>
<th>WKAPE</th>
<th>Allentown</th>
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</thead>
<tbody>
<tr>
<td>KVET</td>
<td>Austin</td>
</tr>
<tr>
<td>WORL</td>
<td>Boston</td>
</tr>
<tr>
<td>WFAK</td>
<td>Charleston, S. C.</td>
</tr>
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<td>WTIP</td>
<td>Charleston, W. Va.</td>
</tr>
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<td>WSBC</td>
<td>Chicago</td>
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<td>WJBK</td>
<td>Detroit</td>
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<tr>
<td>KNUZ</td>
<td>Houston</td>
</tr>
<tr>
<td>KWKW</td>
<td>Los Angeles</td>
</tr>
<tr>
<td>WNEX</td>
<td>Macon</td>
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<tr>
<td>WHMM</td>
<td>Memphis</td>
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<tr>
<td>KARV</td>
<td>Mesa-Phoenix</td>
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<tr>
<td>WMLD</td>
<td>Milwaukee</td>
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<td>WMIN</td>
<td>Minn.-St. Paul</td>
</tr>
<tr>
<td>WBNX</td>
<td>New York</td>
</tr>
<tr>
<td>WLOW</td>
<td>Norfolk</td>
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<tr>
<td>WDas</td>
<td>Philadelphia</td>
</tr>
<tr>
<td>WWSW</td>
<td>Pittsburgh</td>
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<tr>
<td>WRIB</td>
<td>Providence</td>
</tr>
<tr>
<td>XLXW</td>
<td>St. Louis</td>
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<tr>
<td>KONO</td>
<td>San Antonio</td>
</tr>
<tr>
<td>KUSN</td>
<td>San Diego</td>
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<tr>
<td>KEEN</td>
<td>San Jose</td>
</tr>
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<td>WWDC</td>
<td>Wash., D. C.</td>
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<tr>
<td>WHWL</td>
<td>Wilkes-Barre</td>
</tr>
<tr>
<td>WTUX</td>
<td>Wilmington</td>
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</tbody>
</table>

Forjoe Offices

New York • Chicago • Philadelphia
Pittsburgh • Washington • Baltimore
Los Angeles • San Francisco
hour format of Sky King and Jack Armstrong*. Since the General Mills decision to try the half-hour adventure program idea is said to have been based upon what they discovered through their sponsorship of the Lone Ranger on a Monday, Wednesday, and Friday basis, the Ranger’s average audience composition figures should give some indication of how Armstrong should make out in this division (despite the fact that the masked rider is on the air from 7:30 to 8 p.m.):

<table>
<thead>
<tr>
<th>Program</th>
<th>Men</th>
<th>Women</th>
<th>Children</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Lone Ranger&quot;</td>
<td>0.72</td>
<td>0.83</td>
<td>0.97</td>
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</table>

A forgotten factor in children’s hour programming is that the audience is never constant. Youngsters are constantly growing in and out of the age group that listens between 5 and 6 p.m. Obviously then the over-all listening habit isn’t as fixed as adult listening habits are. It’s possible therefore to establish a new set of kid habits more easily than with adults, at least with some of the youngsters. The hitch is that a child holder with a fixation, and habits are forms of fixations, is even more set than an adult. He wants what he wants when he wants it. When he’s off something—ouch.

For years children’s programs were sold to advertisers on the basis that what Johnny and Sis wanted Mom would go out and buy. Now they are sold on the basis that parents listen to what their offspring want to hear. Thus although commercials are aimed at youngsters they’re really talking to the adults over the younger generation’s shoulders.

Neither of the networks aiming at youngsters (ABC and MBS) is 100 per cent happy with its children’s hour. Sponsors are selling at this period at an advertising cost which justifies their continuing use of the hour. Nevertheless top advertising thinking is that the 15-minute daytime adventure strip has passed its zenith and like the Uncles and Aunts of a decade ago they too will pass from the commercial scene.

General Mills (and Derby Foods too) may be an advance guard in setting a new pattern—or maybe the hour will be turned over to the American housewife, like it is on NBC and a host of independent stations all over the nation.

It’s definitely in a state of flux.

*They are released by Hooper (the only source) once every three months.

TRANSCRIPTIONS
(Continued from page 31)

on the air. Petrillo made that clear in his ban statement. As long as Burl Ives sticks to his folk music, which he can do almost indefinitely, and forgives guest stars (he has had them recently) his program can go its merry way. Ives just doesn’t need any accompaniment; he can sound his own A. Morton Downey will have to return to doing his broadcasts live.

Transcription networks like Mickey Sillerman’s Keystone will just have to forget music. Keystone has been placing a number of transcriptions of the Bing Crosby program on its rural market stations and that lush business will be lost. The net will have to keep to non-music programs or make certain that all key-stone stations have the same musical e.t. library. (In the latter case they can key in numbers from the library.)

There are a number of men in the recording field who say that Petrillo can’t simply wipe out the music recording business. Others say that if men—even members of the AFM—are forced by law to work, that’s the end of the present concept of democracy.

Musical recording or not, the transcription business has had a jolt but it is predicted that there’ll be more recorded programs on the air commercially in 1948 than ever before in the history of radio

WSBT
GIVES YOU PRIMARY COVERAGE
OF A BILLION DOLLAR MARKET

Retail sales in the primary coverage area of WSBT totalled $1,009,209,000* in 1946! The rich counties of northern Indiana and southern Michigan which comprise this billion-dollar market have a combined population of 1,300,500*. And there are 414,700 radio homes in this area (BMB report). Remember—this is all primary coverage! WSBT secondary coverage blankets two-thirds of Indiana, stretches well up into Michigan, and extends into Illinois and Ohio.

* Sales Management's Survey of Buying Power.

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE
George Givot
"THE AMBASSADOR OF GOOD WILL"

KDKA charts its BMB coverage. Going far beyond the usual station maps the pioneer Pittsburgh Westinghouse broadcaster has designed a colorful graph which shows intensity of its listening in every county in its great service area. In multiple colors it also shows the penetration of the other important transmitters in the Steel City. At a glance the timebuyer knows just where KDKA stands in any county for which he wants figures.

Popular mailman contest builds audience for WPAT which previously had tested a policeman Adonis competition. The men-in-grey sweeps was on a sponsored radio program but that didn't stop 42,000 of the 250,000 men and women and 350 mail men in the Paterson, New Jersey, station's area from rooting for their favorites.

WKRC honors the "Grocer of the Month" and the "Druggist of the Month" too. Each will rate a broadcast monthly and will be selected through ballots printed in WKRC's house organ Key Notes. Key Notes also will carry a feature story on each of the men each month. The idea is to build retailer good-will for the Cincinnati station and its sponsors.

WHBC helps visiting fireman. Collecting upon the fact that many of its listeners from time to time visit New York, Chicago, and Hollywood, station WHBC is issuing "Guest Courtesy Cards." These introduce residents of Canton, Ohio, to the guest relation men at network headquarters in those broadcast-center cities and facilitate their obtaining tickets to see broadcast programs. It's a good-will builder plus.

WISN-Pharmaceutical Association window display plan expands. Indicating what they think of WISN's Know Your Druggist Better program, 25 strategically-located Milwaukee drug stores feature in their windows a three-panel display promoting the drug program in the center and two other WISN programs on the sides. The display also has a top panel which highlights CBS' slogan "The Biggest Show in Town."

"What's the Weather" a.m. program tops in Bismarck, N.D. Although it's four years old, KFYR's What's the Weather continues to pull from 300 to 500 entries daily. The first prize is just $5.00 but everyone's a weather forecaster so he plays the game. Program rating is 15.3 at 7:45 a.m. Entries predict the weather one week in advance.

Ten-city tour gets 633 inches of publicity. In order to get a local slant, the Oklahoma Front Page, Phillips Petroleum daily newsletter over WKY, Oklahoma City, visited 10 cities and broadcast in each from the newsroom of the local newspaper. The result was first page stories for the program, good-will on the part of the local Phillips gas station operators, and an increased audience for the program. The operation was carefully planned by Bruce Palmer, director of the station's news department, and Gene White, the outlet's publicity director.

ESSO ties up with Freedom Train. More than 50 timely radio reminders will be used on local ESSO Reporter broadcasts as the Freedom Train travels the country.

Please turn to page 64)
Send gift subscriptions to SPONSOR this Christmas and, in effect, you're saying:

"Here are the trends, the interpretations, the experiences of broadcast advertising from the buyers' viewpoint. . . . Here are the double-checked, tested facts proving that properly used, BROADCAST ADVERTISING PAYS. . . . Here is enjoyment. For SPONSOR with its easy-flowing, pictorial format and meaningful stories is fun to read."

With each gift subscription you say, "MERRY CHRISTMAS." For each recipient will receive a specially designed gift card bearing your name.

**SPECIAL CHRISTMAS GIFT RATES**
(based on one-year subscription)

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<th>Number</th>
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<td>25 &amp; more</td>
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Your own subscription (new, renewal, extension) may be included.
*Add $.50 for each Canadian subscription.*
BROADCAST MERCHANDISING  
(Continued from page 62)  
Special copy "sells" freedom vs. "isms" and invites listeners to visit the train.  
Esso's cooperation is at the request of the Advertising Council which is clearing time for the "liberty selling" promotion.  
WFIL presents Scout awards monthly.  General Manager Roger W. Clipp, as a public service gesture, will present a monthly "Boy Scout Award for Service" starting last month (October) and an annual award starting in February 1948. The idea is to advance scouting but at the same time it's certain to make Philadelphia scouts tune in WFIL regularly.  
Housing instead of hoop-la, for WNBC 25th Anniversary. Stressing service, Jim (Please turn to page 75)  

LISTENING, FALL 1947  
(Continued from page 27)  
with the exception of Jack Benny, none of the Sabbath faithfuls have hit their regular season opening pace. Benny started off on the first Sunday in October within one-tenth of a point of his 1946 rating, '47 18.6 against '46 18.7. The rest of the comedy block-program sequence didn't really get started during this week. Fitch Bandraogen was off .7 of a point, Edgar Bergen was off 6.3, Fred Allen 8.7. Even the 9 to 10 hour of music was off, as indicated previously, and as indicated previously it took the quiz show Take It or Leave It, which has moved from CBS to NBC, to do a better job for its broadcast period than the 1946 program which held down the slot.  

With the start of the broadcast season the relative standing of stations in many cities has resumed a near-normal status. WLW, NBC outlet in Cincinnati, one of the nation's most promotion-minded outlets, has returned to first place in the Queen City. In many cases the baseball-programmed stations haven't slipped back to where they were before the summer. That's because with night baseball and the increased nationwide interest in the game more people heard the broadcasts and at the same time sampled independent station programming than ever before in the history of broadcasting.  

How much promotion meant to Bing Crosby was seen as he started off this season (there was about half as much push on the program in 1947 as in 1946). Instead of the 24 with which Bing bowed onto the ABC web in 1946, he bowed in with a 15.5 this season. Although in '46 Bing really sounded (due to faulty disk- ing) like the Groaner which he has in the past titled himself, and in 1947 he really sounds like the personality boy, this didn't save him, on his initial airing at least, from a rating 8.4 Hooper points lower than last year. Henry Morgan, who follows Crosby slipped 2.4, from 11.1 to 8.7.  

Drew Pearson's (Lee Hats) shift to 6 p.m. from last season's 7 p.m. is paying off. On October 6, 1946, he rated 5.3. This year, on October 5, he rated 9.  

A number of programs stayed on all through the summer and should have shown up better than they had in the past against competition. Some, like Sam Spade, did show the results of the 52-week habit of listening. Spade had a 6.4 on October 6, 1946, and a 10.8 on October 5, 1947. On the other hand Dr. Christian, which also stayed on right through the year, only rated a 9.3 on October 1 while on October 2 last year the program reached 11.5. There are a number of reasons for this, aside from fewer sets in use. The Fishing and Hunting Club with an average of 1.9 was no competition to the Jean Hersholt program. On the other hand, Vox Pop, which has replaced the Fishing Club on ABC, is strong competition and it reaches the same type of listener that Christian appeals to. The Vox Pop opening rating was 5.9, four points more than the Club pulled last year. Gildersleeve on NBC
A STAR MARKET of the SOUTH

★ The People
Combined: 1,000,000
Urban only: 131,000
Johnson City: 34,000
Kingsport: 33,000
Bristol: 30,000
Elizabethton: 20,000
Greeneville: 8,000
Erwin: 6,000

★ Radio Homes
WJHL is the only full time regional station serving this area. Thirty-two BMB counties with 85,020 BMB radio homes. WJHL is the “most listened to” in ten of its 32 BMB counties.

★ Buying Power
Highest income bracket group in South. Richest and most thickly settled rural communities in South.

★ Industry
Plastics
Textiles
Bookbinding
Hardwood Flooring
Hosiery
Rayon
Silkmills
Furniture
Foundries
And many others

★ Agriculture
Tobacco: 100,000,000 pounds sold annually
Beans: World’s largest market
Dairy
Poultry
Livestock

★ Tourists
Heart of TVA recreation area. Gateway to Great Smoky Mountains.

John E. Pearson Co.—Reps.

910Kc WJHL 5000 Watts
Johnson City, Tennessee
ABC Full Time

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

which competes with Dr. Christian also is holding its audience, 14.7 in 1946, 14.7 in 1947, in the first week in October. Quiet Please, the MBS sustaining program which is in the 8:30-9:30 p.m. est time period along with the other programs checked in this paragraph doubled the audience that It’s Up to Youth, Seventeen Magazine’s program, garnered in that slot last year (3.8 vs 1.8).

Even the tougher competition doesn’t explain the Dr. Christian drop. However, it is pointed out also that the program that precedes it this year is the low-rating American Melody Hour which in the period studied delivered only a 6.2. Last year Campbell Soup’s Jack Carson had his initial fall 1946 airing on the comparable date, nevertheless he rated 7.8 and delivered that audience to Dr. Christian. Keeping a program on all year is audience listening-habit insurance but it’s also important that the program that precedes it deliver a good audience. Competition also counts, of course.

Most programs that ran through the summer were low-cost programs and are expected to suffer as a new season starts and some listeners stay to sample new wares. None of the top-ranking programs stayed on through the humid months to test whether or not such a continuity of broadcasting would pay fall dividends. Eddie Cantor has promised next season to work right through the year for Pabst Blue Ribbon Beer. However, Cantor’s opening season publicity is always suspect. For the past four years, for instance, including this fall, he has announced that he would have his cast memorize their lines and work in full costume in preparation for the coming of video. To date he continues to work from a script as do all his cast.

September and October have had real summer weather all over the U. S. and Canada. It might have been expected that program ratings as the shows came back to the air would have suffered a great deal more than they have.

It takes a Jolson, however, to change a trend—to send ratings bouncing. It takes mood programming, block sequences, to catch over 20 per cent of the radio receivers of the nation—a sequence like NBC’s Tuesday night comedy round-up.

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<tr>
<th>Time</th>
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<tr>
<td>8-8:30</td>
<td>Milton Berle</td>
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<td>8:30-9</td>
<td>Date with Judy</td>
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<td>Amos ‘n Andy</td>
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<td>Fibber McGee and Molly</td>
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<td>10-10:30</td>
<td>Bob Hope</td>
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<td>10:30-11</td>
<td>Red Skelton</td>
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And these are not midseason ratings but October 7 when heat waves were sweeping the nation.

there’s...

Oil
Coal
Industry Farming
and
Wealth
in

THE RICH DOWNSTATE ILLINOIS MARKET
and only...

WMIX

“Southern Illinois’ Most Powerful Radio Voice"

SERVES THAT ENTIRE RICH AREA

940 kc., AM 94.1 mc., FM
No. 2 Radio Center, Mt. Vernon, Ill.

Your John E. Pearson man will be glad to discuss availabilities and rates with you. 
A tough-minded examination of 1947 radio values shows that CBS is the most effective network in America, today.

All the facts show that CBS delivers audiences at less cost than any other network.

The tough-minded advertiser knows it isn't program effectiveness alone that makes the difference. It's also the fact that:

**CBS has the "best-balanced" distribution of facilities in all network radio**

CBS has the highest ratio of high-powered stations (5,000 watts or more) among all networks.

CBS has the lowest ratio of low-powered stations (250 watts or less) among all networks.

Combine the superb "balance" of the powerful and mature CBS stations with the unquestioned power of CBS programming, and you see why:

The second-best network is only 96% as effective as CBS—and the fourth-best network is only 66% as effective as CBS—in delivering actual audiences for each advertising dollar expended.

The facts are summarized in a new study. To see this study... And to get the utmost in Radio values...

**SEE CBS...**

**THE COMPLETE NETWORK**
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**ABC** | CBS | MBS | NBC

**COMPARA**

**GRAPH**

**November 1947**
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Another first for WNEW — top honors for Overall Promotion in Billboard’s 1947 industry-wide competition!

This promotion plan sells WNEW programs and personalities to Greater New Yorkers as they ride trains, taxis, trolleys, ferry boats and busses; as they read their newspapers and magazines; as they go to the movies, open their mail or their laundry!

That plan delivers two and a half billion listener-impressions a year — but it isn’t enough. Another first for WNEW is the use of the Douglas Leigh “Flying Spectacular,” which adds the impact of 11,500 light bulbs. This 340-foot continuous sign flashes WNEW promotion in letters 27 feet high! Adding still another dimension to the advanced, award-winning WNEW promotional approach!

WNEW
1130
ON YOUR DIAL

Serving New York and New Jersey 24 Hours a Day

Represented by John Blair & Co.

NOVEMBER 1947
THE OHIO STORY
(Continued from page 57)

Having found the three key figures necessary for the program—writer, director, and narrator—the agency next faced the problem of actors. There were no radio actors in Cleveland since no dramatic programs had been aired in the city since John Royal had left WTAM years before to become program head of NBC. However, the Cleveland Playhouse and other little-theater groups were active in the city and although of course nonunion an agreement was reached with AFRA that made a number of actors available. Auditions proved that there was plenty of radio talent among Cleveland's semi-pros.

The programs seldom die after one performance on the air. Schools play them back over their loud speaker systems. Station WBOE, the Board of Education station of Cleveland, uses selected Ohio Story programs for in-school training and fraternal orders frequently ask for special disks of Ohio stories that are close to their hearts.

Not alone are the e.t.'s of the program used but printed scripts by the hundreds go out to school children who individually request copies because they enjoy them and because of their historical and educational value. Thus not only do the broadcasts themselves have a direct impact but the scripts and educational re-playing of specific programs build added good-will for the sponsor.

Aside from the parent company, AT&T, the only other telephone company on the air now is Michigan Bell. Michigan does its selling over a group of 16 intrastate broadcasters using transcriptions of an entertainment program called Number Please and featuring The Song Spinners and Eddie Dunn. The reason that not more AT&T subsidiaries are on the air throughout the U.S. at present is explained by the many rate cases which are before local public utility boards. Although there are a great many facts available indicating that NBC's Telephone Hour and the nationwide spot campaign helped to clear the wires during the war for military personnel and essential business, and that broadcasting being, like telephoning, oral in nature, can help keep up the peak in the long distance telephone load, there are still some utility commissioners who look upon broadcast advertising during the extended period of a rate hearing as definitely being in questionable taste. These utility commissioners question any expense other than operating.

(Please turn to page 74)

Iowan income rose 27% between '45 and '46, the Department of Commerce reports. (Compared to a 9% increase for the rest of the U.S.A.)

Iowa farm receipts alone rose 67% in the first six months of '47.

But more than half of Iowa's fabulous income derives from industry, and Iowa industry is expanding steadily!

These are just a few of the reasons why we keep suggesting you cash in on the rural and urban market out in Eastern Iowa . . . with WMT . . . only CBS outlet in the area.

Ask your Katz representative,

Everything's up-to-date in Eastern Iowa!

WMT
CEDAR RAPIDS
The Station Built By Loyal Listenership . . . Now in its 25th Year!
BASIC COLUMBIA NETWORK
5000 watts 600 kilocycles Day & Night
Member: Mid-States Group

SPONSOR
You can reach more listeners on CFRB

DOLLAR FOR DOLLAR

than any other Toronto station!

Here's what CFRB offers for each advertising dollar

2,795 potential radio homes after 7 p.m.
3,475 " " between 6-7 p.m.
5,195 " " at other times

Yes, more listeners . . . a larger audience; more prospects . . . a ready-made market! That's the value you get for your dollar on CFRB . . . full measure running over.

Ask the advertisers already using CFRB . . . some of whom have been broadcasting over this station for years! They can tell you why they stay with CFRB . . . they can quote figures. But the basic fact behind the figures is this . . . you get your dollar's worth and more on CFRB . . . you get RESULTS!

REPRESENTATIVES:

UNITED STATES
Adam J. Young Jr. Incorporated

CANADA
All-Canada Radio Facilities Limited

CFRB TORONTO

Looking forward to the next twenty years!
THE OHIO STORY
(Continued from page 72)

ones when a rate increase is asked. There have been a great number of rate cases during the past year. Increases amounting to $78,000,000 a year have been granted in 24 states. In 17 other states increases which may amount to $93,000,000 a year are pending. The remaining states are expected to have some applications filed within the next six months.

Many men and women made their first toll calls during the war. It is a problem to retain that load. The commercials in The Ohio Story do a clean cut job of selling the idea that only the telephone can bring distant people together. In a typical commercial a boy graduates from college. His parents are unable to be there. The first thing he does after receiving his diploma is to call mom and dad and tell them he's graduated—cum laude. It's only a minute telephone call on the air but it sells the idea of how the phone can cut through uncertainty, fear, and worry. Each call simulated on a broadcast tells its own story on the value of long distance calls.

Stations do an extra bit of promotion on the program because they're selling their own state when they sell The Ohio Story. Good evening time has been cleared by outlets due to some extra-energetic selling by the McCann-Erickson agency and because the program is the right kind of commercial public service. It also frequently collects extra promotion from the corporations whose Ohio roots it dramatizes. When it saluted the greeting card industry, hundreds of postcards went out to stationery stores telling of the broadcast. When a program was conceived around Jack Werst, the Dayton purchaser of the Vanderbilt diamond, every jeweler around Dayton received a circular from station WHIO. Ohio Bell itself takes big newspaper advertisements to tell local areas of shows that are of especial interest to them.

For any sponsor the moral of The Ohio Story is simple—a program can sell the listeners of any state despite the fact that there's no trained talent in its originating city—that live programming is a lost art in that city. It has proved, as far as it's possible to prove anything in 11 months, that great corporations can be humanized by broadcasting. And McCann-Erickson through its selling The Ohio Story to Ohio Bell has proved once again that to an advertising agency a well-chosen broadcast program is an ideal new business getter—it now represents Ohio Bell.
BROADCAST MERCHANDISING
(Continued from page 64)

Gaines, manager of NBC's key station in New York, broadcast a series in September on the housing problem as one of the modes of celebration for being on the air 25 years. The idea was to stress service instead of age and it won full columns in the metropolitan consumer press. N. B. The programs were good too.

Bubble-blowing contest. WDRC wanted a contest show that youngsters would love and so came up with a bubble-blowing contest. It made a tremendous special event and is still the talk of Junior Hartford, Conn. Prizes were wrist watches, one for the champion boy and one for the girl.

Sheet music a promotional item. It used to be that only big name signers and band leaders rated the covers of popular sheet music but disk jockeys get them now. The most recent to make the first music page was Jack the Bellboy at WJRB, Detroit. Naturally he's on the tune called It's Jack the Bellboy Time by Dardanelle and Peter Conn. Dardanelle introduced the song on the networks and everyone at WJRB has his fingers crossed hoping it's hit stuff.

TV
(Continued from page 36)

The same week that information leaked out that NBC was planning to put commercial TV production in the hands of the agencies, while at the same time building program packages which it'd like to sell agencies and sponsors, Charles Moscovics, sales manager of WCBS-TV, took a sock at advertising agencies for lack of interest, poor production, and the hiring of "jerks" with motion picture backgrounds instead of TV know-how.

The sock served to remind advertisers that the two major networks continue to have personalities who disagree.

Paul West, ANA president, who opened the first American Television Society luncheon on October 22, talked in generalities but he did remind the luncheon that TV has to pay its way at the cash registers in the current media battle in which all existing advertising facilities are improving their productivity—and also becoming more expensive. He also reminded the society members and guests that it had the problem—to sell the American way, free enterprise, so that radio, TV, and all advertising media would continue to be free to carry advertising.

While a number of advertising agencies have telecast programs which they offered for sponsorship, it has taken Philip Klein of Philadelphia and Buchanan & Company of Beverly Hills to present programs to sell themselves. The Philip Klein agency is selling through the device of introducing Philadelphia to Philadelphians, over WFIL-TV, Buchanan, which has a stake in TV since it's DuMont's and Paramount's advertising agency, is using a video newsreel as its selling vehicle. Purpose? To show advertisers, says Fred Jordan, agency vp, that a creditable program can be aired even on a limited budget.

RCA reduced the price of sets (a new line) about $50 each during October despite the fact that every set produced thus far has a buyer waiting for it. One of the reasons was the fact that production speeds up cost per unit goes down and part of the saving can be passed on to the public.

Thirty-five thousand TV receivers went into the hands of the public in October and more than that came off the production line.

The job of maintaining radio's economy while building television as an advertising medium gets tougher every day.

Due to union problems, separator equipment and a host of other production problems.

---

For Audience...And BONUS Audience...it's WTAG!

Billboard

TOP BONUS—AUDIENCE DELIVERING STATIONS

On First 10 Daytime and Top Three Saturday Night Shows Based on December, 1946, thru April, 1947, Hooverings.

<table>
<thead>
<tr>
<th>Program</th>
<th>Hoovering June 15th</th>
<th>City</th>
<th>Station</th>
<th>Five Month Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>OUR GAL, SUNDAY</td>
<td>6.8</td>
<td>Worcester</td>
<td>WTAG</td>
<td>22.2</td>
</tr>
<tr>
<td>MA PERKINS (CBS)</td>
<td>6.4</td>
<td>Worcester</td>
<td>WTAG</td>
<td>19.7</td>
</tr>
<tr>
<td>ROMANCE OF HELEN TRENTE</td>
<td>6.4</td>
<td>Worcester</td>
<td>WTAG</td>
<td>18.7</td>
</tr>
<tr>
<td>AUNT JENNY</td>
<td>6.0</td>
<td>Worcester</td>
<td>WTAG</td>
<td>13.9</td>
</tr>
<tr>
<td>YOUNG DR. MALONE</td>
<td>5.6</td>
<td>Worcester</td>
<td>WTAG</td>
<td>16.9</td>
</tr>
</tbody>
</table>

Total Bonus Audience: 63.7

Some Outlets Excel Wowing Daytime Auds

WTAG 63 PTS. OVER AVERAGE

There's WTAG, Worcester, Mass., for example, a 5,000-watt which scores 63.7 points over the national average. Closest station to WTAG, ............., has a score of 34.3 bonus points.

When Billboard reviewed the Bonus Audience Ratings for the Top Ten Daytime Shows, CBS had five of them—including the first three. In every one of these five, WTAG was the top audience delivering station.

When You Buy Time—Buy A Buying Audience!

WTAG

WORCESTER

580 KC 5000 Watts

PAUL H. RAYMER CO. National Sales Representatives.
Affiliated with the Worcester Telegram — Gazette.

NOVEMBER 1947
continued from page 6)

Again "Comparagraph"

What I like best about your COMPARAGRAPH are the inclusions of the Pacific Coast schedule of either regional programs or repeats, to show whether a program can or does go straight through.

Too bad you haven’t space to go one step further, to show the way such programs as Bing Crosby, or some of the kid shows, are regionalized.

Frank Silvernail
Charge of Radio Commercials
BBDO, New York

It is difficult for me to criticize the comparative program pocket piece which I shall always be glad to receive.

If I have any criticisms, they would be from the subject of readability. I think that if were black and white instead of color and if your letters were slightly larger, it would be—at least for people whose eyes are getting old like my own—easier to read.

Instead of criticisms, you actually have congratulations forthcoming to you.

Carlos Franco
Young & Rubicam, Inc., N.Y.

The COMPARAGRAPH in the October SPONSOR is one of the finest things that I have seen in a long while. If they are available, please send us a half-dozen copies of this in order that they may be distributed to our salesmen and program people. If there are any charges for the reprints, please bill us for them.

J. C. Kellam
General Manager
KTBC, Austin, Texas

As you know, virtually every network, at least at one time or another, has tried its hand at a four-network chart.

Our last one, I seem to recall, ran in three colors and folded out to about double the size of a standard road map!

I’d like to tell you, as one who has been through the mill, I think your COMPARAGRAPH is one of the most compact, convenient and all ’round useful jobs of its kind that I’ve ever carried around in my pocket.

Robert A. Schmid
VP, Station Relations
MBS, New York

Reader Service

I wish to thank you for your kind cooperation in giving me the background on a statement in your article entitled, Millions Spent in Agency Fact-Finding.

I would like to take you up on your generous offer to send me the research figures which support this statement. It is understood, of course, that the figures will be presented by you in such a way as not to reveal any information which you feel is confidential in nature.

Ske Scherman
Compton Advertising, Inc., N.Y.

WWDc Block Programed

We looked in vain for a mention of WWDc in your very excellent and comprehensive article on block programing.

We failed to find any mention of our very famous All Sports Parade which runs six days a week from 1 to 5 p.m., and which for a period of years has consistently ranked second or third in this market. It is retaining this leadership today even though we have 13 AM stations operating in this area.

Nor did we see our famous 1450 Club mentioned, which for two hours each night gives many of the network programs
a run for their money. A survey made by one of our competitors lists the 1450 Club as the number one program in this city in popularity, ranking higher than any individual network show.

Nor, for that matter, did we see anything about Tune Inn, our two-hour disk jockey program from 10 a.m. to 12 noon. Although recently established, it is fast developing enviable ratings.

Nor did we see any mention of our horizontal and vertical block programing of sports events. In the summer it is the Washington Senators baseball games; in the fall, the University of Maryland football games; in the winter, nightly play-by-play broadcasts of hockey and basketball from Uline Arena at 10 p.m.

We failed to see any reference to our solid block of juvenile programs on Saturday morning from 9 a.m. until noon.

But then, of course, we could not expect one article to cover block programing of every individual station in the country. We think you did a swell job for the industry, particularly the independents, in pointing out the value of this type of programing to the sponsor. We have known the importance of block programing for a long while, but strangely enough, the national advertiser has only recognized its importance somewhat belatedly.

Ben Strouse
General Manager
WWDC, Washington, D. C.

WMCA is Peeved

Your October issue purports to review the question of block programing in American radio. Four New York independents are cited as examples. Your reporters evidently were blinded by the spectacular success of the most block programed of them all—New York's WMCA.

For several years, WMCA's policy of block programing for individual audiences has paid off—but well. Mr. and Mrs. Music (Bea Wain and Andre Baruch) on the air three and a half hours daily across the board have increased ratings for those hours 89 per cent. The new Tommy Dorsey Show, 12 hours weekly across the board, teed off last month; the show was more than 80 per cent sold before broadcast time. At least two more top-named personalities will fill in additional strips across the board.

Block programing of afternoon strips with children's shows, sans blood and thunder, have similarly made a dent in the New York audience. Ask the hundreds of schools, dozens of libraries and, again, the Ohio State Committee how they recommend these features.

Pace-setting WMCA is peeved!

Howard Klarmen
Sales Promotion Manager
WMCA, N. Y.

On page 45 of the October issue of sponsor there is a Monthly Tabulation of Advertising by Categories, in which the programs sponsored by various manufacturers are listed. A brief check disclosed a few sins of omission, which we are sure you will want to correct. These are as follows:

The Andrew Jergens Company of Cincinnati sponsors Walter Winchell on Don Lee also, Sunday night 8:30-8:45 p.m. (PST) on 43 stations.

The Kermel Hair Tonic company, R. B. Semler, Inc., sponsors Billy Rose—Pitching Horseshoes on the Mutual network; and Monday through Friday on the Don Lee Broadcasting System, 8:55-9:00 p.m. (PST) on 45 stations.

The Wildroot Co., Inc., sponsors What's the Name of That Song? on Don Lee Wednesday, 8:00-8:30 p.m. (PST) on 48 stations.

Robert H. Stock
Publicity

Kansas farmers have harvested the largest, most valuable wheat crop in all history. Equalling the astronomical amount received for it will be the value of their 1947 livestock. Add to this more millions from the sale of corn, oats, soy beans, etc. Once again, they're the First Families of Agriculture.

But wealth hasn't changed their careful buying habits. They're still guided largely by the friendly recommendations of WIBW—the station they've always preferred—always depended upon. That's why WIBW is a more-important-than-ever sales influence in Kansas and adjoining states.
"to sort out the four broadcast advertising media—AM, FM, TV, FAX—in their present-day perspective—
"to make every line of editorial content vital and vivid to the sponsor—
"to look at broadcast issues fairly, firmly, and constructively—
"to promote good broadcast advertising—advertising that is good for the sponsor and good for the listener."

Again, again and again . . .

With the formation of the National Association of Radio Station Representatives it had been hoped that emphasis would have been placed upon promotion of spot broadcast advertising. Unfortunately intramural issues have clouded the promotional objectives and to a degree caused friction within the membership of the new group.

No doubt the intramural problems are important but they can't be so important to the sponsor or the broadcast industry as the promotion of radio at its source, spot broadcasting. Individually, station representatives have made major contributions to development of radio as a broadcast medium. Blair, with his long-term advertising on spot; Petry with a code of practice which he has persuaded most of his stations to accept, and his Politz survey on the effectiveness of spot broadcasting (second edition out this month); and Katz with his continuing research studies, especially diaries—these are just three who have gone beyond the call of duty and plowed back some of the profits of their operations into selling broadcasting to sponsors.

That it hasn't been enough, even the hardest workers in the field are prone to admit. No representative can do the job alone. It needs an industry-wide association or a spot broadcasting group.

The industry-wide association (NAB) has been concerned with problems rather than promotion. Therefore with the formation of the station representatives association Sponsor for the first time felt that the driving force that was necessary had been found. It still feels that this is so.

The association comes into being at an appropriate moment. All other media are increasing their battle for a larger share of the advertising dollar. If radio doesn't fight on an industry basis instead of as a loosely bound group of individualists, sponsors are going to believe the competitive story—the story that black and white and outdoor advertising promote.

Broadcast advertising pays! Proper promotion will prove it.

The “Independents’” Code

The NAB committee of independent stations met October 23 in Washington to suggest amendments to the proposed Standards of Practice. They proved to everyone interested in broadcast advertising that they weren't out to open the flood gates to bad commercial practices. They emphasized what had to be stressed, that all broadcasting is divided into three parts—networks, network affiliates, and independent stations.

They stated that most commercial limitations in the code were good. They suggested reductions in commercial time in two time brackets and an increase in only one.

They asked that service commercials (time, weather, etc.) not be considered as part of commercial time and agreed that these service spots be kept to a maximum of two an hour.

They asked that a program be defined as “from sign-on to sign-off.” This would mean that the average quarter hour period would actually run 14 minutes. On network affiliates it runs 14:20.

They asked that dramatizations of controversial issues not be prohibited but instead be plainly labeled.

As indicated, the committee headed by Ted Cott did a fine job—a realistic job. Every one of the 12 man group had one objective, to suggest changes which would make it possible for independent stations to abide by the code.

As though to emphasize this, the committee made a special request that no code become NAB standard until the stations of the nation had 60 days to study it.

We need a Standard of Practice realistically geared to public interest. The suggested formula with modifications as submitted by the independent stations can be that code.

Promotion and Publicity V.P.'s

In the NAB EVALUATION issue (September) sponsors stated that radio publicity and promotion couldn't expect to have stature until the networks recognized the importance of these fields by heading them with vp's. Within 60 days after publication of that issue the two major networks acknowledged how vital promotion, advertising and publicity is in these changing days by appointing vp's for these departments.

CBS, for years noted as the most promotional minded of the chains, has brought back to its fold Victor Ratner, the man who handled promotion and advertising for Columbia during its greatest days. He is now vice president in charge of advertising and promotion.

NBC appointed Sidney Eiges, its publicity head who has risen through the ranks to top management, a vice president. At the same time Charles Hammord, formerly director of advertising and promotion who had previously been appointed assistant to the General Manager, Frank Mullen, also was made a vp.

When publicity and promotion achieves policy-making level at the networks—nothing but good can come of it.
Thank you, Gentlemen,
For Those Kind Words...

We refer, of course, to the words of the distinguished panel of advertisers and agency men who served as the judges for The Billboard’s 10th Annual Radio Promotion Competition. We are proud and honored to have had our entry voted FIRST in the Over-all Promotion Division and THIRD in the Public Service Promotion Division among all clear channel network affiliates.

Our thanks, too, to The Billboard for sponsoring this annual competition, and to the staff for their monumental task in preparing the excellent report on this year’s entries.

WE QUOTE...

"WLW has long been recognized as one of the ablest operators in the many-angled field of promotion. The station’s entry in this year’s The Billboard’s over-all competition bears this out. More than that, the entry, a compendium of information, shapes up as a veritable bible of promotional procedure. Scarcely a facet is untouched and all of the expository material shows an adult approach.

"The accent is not on the ‘gimmick’; neither is it on the flashy or cute type of promotion which reads well but proves nonproductive. Rather, the WLW conception of promotion is all-embracing and involves the highest levels of activity in merchandising, audience building, and test planning. Unlike the promotional operation of most stations, that of WLW has an architectural quality. It has structure and it is many-dimensional. It succeeds in selling the station’s programs to listeners, the virtues of WLW to time buyers, and thru special services it helps the merchant with his problems."

WLW
CROSLEY BROADCASTING CORPORATION
And when we talk profits, it's in down-to-earth terms of total daytime coverage and total retail sales. In a recent survey of 13 major U. S. markets—the Cleveland area ranked 2nd in number of radio homes ... and in the 10 most concentrated counties in this rich Northern Ohio market, WJW reaches 95% of the homes, accounting for 94% of the total retail sales. WJW stands for complete coverage in Northern Ohio!
Why sponsors change agencies • TV costs • Coffee on the air
Difference between Nielsen and Hooper ratings • Spot Trends
Look behind the scurrying crowds, the swift elevators, the brick, glass and concrete of any giant office building. There you find steel girders, bonded together in an intricate pattern of strength. This is the framework — the skeleton that lets the building rise to incredible heights and stand for long years — dependably.

No less dependable is the framework of the seven Fort Industry stations. Known by 20,000,000 people in seven leading markets, they are bonded by common standards— of uncommon quality—that let them render the best in broadcasting service.

Backed by the Fort Industry Company's 20 years of growing with radio, these stations—from Michigan to Florida—have gained their enviable reputations only through self-imposed standards of service. They have maintained these standards always with a dependability that wins the respect of listener and advertiser alike.

**THE FORT INDUSTRY COMPANY**

WSPD, Toledo, O. · WWVA, Wheeling, W.Va. · WMMN, Fairmont, W.Va.
WLOK, Lima, O. · WJBR, Detroit, Mich. · WAGA, Atlanta, Ga. · WGBS, Miami, Fla.

"You can bank on a Fort Industry Station"
American Chicle's market saturation with jingles pays off, according to November New York Pulse survey. Chicle's Dentyne was credited with being air-advertised gum best remembered. Chiclets (also Chicle's) came in second. More than 25 per cent of audience surveyed recalled Dentyne. American Chicle spends more on spot than any other gum advertiser.

How to get most out of air commercials is problem facing network advertisers who in past used multiple programs and now expect to sell multiple products via single big audience shows. Standard Brands, dropping Fred Allen at end of month, will sell many items with Charlie McCarthy.

NAB study of non-network revenue for the 1,400 AM stations operating during 1947 indicates calendar year gross will approach $275,000,000 as against $241,000,000 reported by FCC for 1946's 953 stations. AB analysis reveals drop in per-station revenue. However, age drop is lessened by fact that a number of the 1,400 stations are not on air whole of 1947.

Sponsors were signed for 13 weeks by Milwaukee's WTMJ-TV before its first telecast. Bulova, Gettelman Brewing, Socony-Vacuum, ma-Stone, Gimbel Brothers, Boston Store, Ed Schuster, and Hills started, with the station, December 3.

Retail stores in $5-10,000,000 and $2-5,000,000 sales classified increased their radio expenditures slightly in 1946 over $10,000,000-and-over group kept broadcasting budgets static. or budgets in $5-10,000,000 group were off, increased in 1,000 class. Figures just released by National Retail Dry Association.

Philadelphia's WCAU is first station to record all broadcasts for excellence. Advertisers will be able to check programs for two years from broadcast. Quality will not be good enough for rebroadcast but adequate for reference.

Latest technique used by FM broadcasting stations to sell medium is placing of receiving sets in locations where natural and man-made static is high and interference with AM reception greatest. Signs are spotted before receivers calling attention to clarity of program, etc. Typically, Cincinnati's WPTS installed sets in two street cars and two buses. Another station placed sets in printing
Look behind the scurrying crowds, the swift elevators, the brick, glass and concrete of any giant office building. There you find steel girders, bonded together in an intricate pattern of strength. This is the framework ... the skeleton that lets the building rise to incredible heights and stand for long years — dependably.

No less dependable is the framework of the seven Fort Industry stations. Known by 20,000,000 people in seven leading markets, they are bonded by an uncommon quality — the best in broadcasting.

Backed by the Fort Industry Company — 20 years of growing stations — from Michigan to California. They have gained their enviable position through self-imposed standards of service. They have maintained these standards always with a dependability that wins the respect of listener and advertiser alike.

THE FORT INDUSTRY COMPANY
WSPD, Toledo, O. • WWVA, Wheeling, W. Va. • WMMN, Fairmont, W. Va.
WLW, Lima, O. • WJHK, Detroit, Mich. • WAGA, Atlanta, Ga. • WGBS, Miami, Fla.
DENTYNE FIRST

American Chicle's market saturation with jingles pays off, according to November New York Pulse survey. Chicle's Dentyne was credited with being air-advertised gum best remembered. Chiclets (also Chicle's) came in second. More than 25 per cent of audience surveyed recalled Dentyne. American Chicle spends more on spot than any other gum advertiser.

-MULTIPLE PRODUCT SELLING-

How to get most out of air commercials is problem facing network advertisers who in past used multiple programs and now expect to sell multiple products via single big audience shows. Standard Brands, dropping Fred Allen at end of month, will sell many items with Charlie McCarthy.

-PER-STATION NON-NETWORK REVENUE DOWN-

NAB study of non-network revenue for the 1,400 AM stations operating during 1947 indicates calendar year gross will approach $275,000,000 as against $241,000,000 reported by FCC for 1946's 953 stations. Thus, NAB analysis reveals drop in per-station revenue. However, percentage drop is lessened by fact that a number of the 1,400 stations were not on air whole of 1947.

-WTMJ-TV COMERCIAL FROM FIRST TELECAST-

Nine sponsors were signed for 13 weeks by Milwaukee's WTMJ-TV before station's first telecast. Bulova, Gettelman Brewing, Socony-Vacuum, RCA, Perma-Stone, Gimbel Brothers, Boston Store, Ed Schuster, and Botany Mills started, with the station, December 3.

-DEPARTMENT STORES INCREASED RADIO BUDGETS SLIGHTLY-

Department stores in $5-10,000,000 and $2-5,000,000 sales classifications increased their radio expenditures slightly in 1946 over 1945. $10,000,000-and-over group kept broadcasting budgets static. Newspaper budgets in $5-10,000,000 group were off, increased in $2-5,000,000 class. Figures just released by National Retail Dry Goods Association.

-WCAU RECORDS ALL PROGRAMS-

Philadelphia's WCAU is first station to record all broadcasts for reference. Advertisers will be able to check programs for two years from broadcast. Quality will not be good enough for rebroadcast but adequate for reference.

-FM'S UNATTENDED SALESemen-

Latest technique used by FM broadcasting stations to sell medium is placing of receiving sets in locations where natural and man-made static is high and interference with AM reception greatest. Signs are spotted before receivers calling attention to clarity of program, etc. Typically, Cincinnati's WCTS installed sets in two street cars and two buses. Another station placed sets in printing...
plants, where static-producing presses make AM radio reception virtually impossible.

-SR-

**BLOCK-PROGRAM PROMOTION**

NBC's "Parade of Stars" promotion for 1946-1947 is based upon block-programing technique with all stars on any one evening plugging evening and each other. First evening to be promoted is Wednesday, NBC's anti-Bingsday operation.

-SR-

**ROAD-SHOW BENEFITS EVERYBODY**

Tom Breneman's "Breakfast in Hollywood" cross-country tour made $110,725 gross profit in seven cities. Profit was divided between Community Chest and Damon Runyon Memorial Fund. Actual road-showing of program cost Breneman sponsors (Procter & Gamble and Kellogg) nothing and brought them tremendous goodwill and increased audience.

-SR-

**FTC INVESTIGATING NETWORK DISCOUNT STRUCTURES**

Discount structure of one network is being examined by Federal Trade Commission to discover if web's volume and frequency discounts are not actions in "restraint of trade." Implications are that same investigation will be extended to other chains if anything legally "actionable" is uncovered.

-SR-

**JUVENILES SECOND TO SPORT FANS AS TOP TV AUDIENCE**

Survey just made in New York, Chicago, and Detroit by ad-agency reveals that next to sporting fans TV's greatest present audience are juveniles. New York had most kiddie viewers (32 per cent of TV homes during one week), second was Detroit (24 per cent), and Chicago third (18 per cent).

-SR-

**AIR WILL BE CLEANER**

Double entendre on air will be noticeably less during 1947-1948. Network meetings with comedians and writers have brought agreement to avoid airing anything that gets church-goers' backs up. Pressure came from number of religious groups who noted increase of questionable cracks during 1946-1947.

-SR-

**UP, INS, AP WORKING ON TV**

United Press, Associated Press, International News Service are all out after piece of TV pie. AP's newsreel has been seen on air number of times. INS moving news-tape and service has recently gone into TV pictorial news field. UP, functioning through Acme News (its photographic affiliate), has released still pictures with TV script to telecasters.

-SR-

**FM SETS AND TUNERS IN LOW PRICE FIELD**

Price problem in FM radio receiver field, which has held back FM development, will be overcome within next six months by nine FM tuners and converters selling under $30 and table model FM receiver at $40. Pilotuner proved to manufacturers that public will buy tuner or converter and race is on to fill demand.
You have many times wished one Kansas City broadcaster could furnish you complete coverage of Kansas City's vast primary trade area. Your wish has come true!

We at KMBC proudly announce that on December 7th KFRM—our 5,000 watt "First on Your Dial" (550 KG) service for rural Kansas—officially goes on the air.

Note from the map how the KMBC-KFRM half millivolt contours envelop western Missouri and practically all of Kansas. This coverage was planned after a study by Dr. W. D. Bryant, Director of the Department of Research and Information of Kansas City. This study (a copy will be mailed you on request) proved that Kansas City's Primary Trade Territory is the area shown in the accompanying map.

The KMBC-KFRM team is available to sponsors for early morning and noon farm service programs, also at certain other times. KFRM alone is available during its remaining hours on the air—present daytime only.

KFRM will be programmed from KMBC studios, from the KMBC Service Farms, and from the Kansas City Livestock Exchange Building and other KMBC program sources. "Nuff said!"

Yes, we chalk it up as another KMBC "First."—First to cover a great trade territory by placing a transmitting station (it's in central Kansas) a great distance from the trade center and cash in on this economical concentrated trade area coverage. Ask Free & Peters.
THE CONTINENTAL STORY

In your April issue of sponsor, you gave an interesting story of our Grand Slam radio show.

We would very much like to have a copy of this issue for each one of our bread bakeries in the Pacific Coast Region.

S. E. Fletcher
Regional sales manager
Continental Baking Company
Sacramento, Calif.

HOOD'S AGENCY POINTS OUT—

We would like to point out to you an oversight on your part in the November issue of sponsor. In your list of milk companies using radio programs, you did not indicate that H. P. Hood & Sons sponsor E. B. Rideout at 7:55 a.m., Monday through Saturday, over WEEI, Boston, and have done so since 1938.

You may be interested to know that the September-October Pulse gives the 7:45-8:00 a.m. period a rating of 6.4. Our client is reaching, with their E. B. Rideout weather forecast, more than 100 per cent more listeners than any other program enjoys at that time.

We would like to further call to your attention the fact that according to the September-October Pulse, this 6.4 rating is the top-rated program, network or local, from sign-on until 11:00 a.m.

We bring this to your attention because we believe it is a splendid illustration of sound thinking on the part of H. P. Hood & Sons in using radio as a medium. It is also an excellent example of happy relations between a sponsor and program over a period of nine years.

Congratulations on a swell article on milk companies using radio as an advertising medium.

Jan Gilbert
Timebuyer
Harold Cabot & Co. Inc.
Boston

MBS NOT TRAVELING ALONE

By the time your November issue reached the desks of your subscribers, a few developments had occurred which put an "out-of-date" stamp on your news item titled MBS Research Travels Alone.

That's the thing about this business—things happen in complete disregard of editorial deadlines.

With the appointment of a special com-

(Please turn to page 61)
Ask your national representative

You're on the verge of a decision, and a problem. What trade papers to pick for your 1948 station promotion?

It's no problem to kiss off, for your choice can have a telling effect on your national spot income next year. 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.

SPONSOR
For Buyers of Broadcast Advertising

DECEMBER 1947
Mr. Sponsor:

J. Ward Maurer*
Director of Advertising, Wildroot Co.

Ward Maurer is the home-town boy who made good with the home-town firm, but there's nothing provincial about his thinking. Wildroot's ad budgets have soared from 1942's $208,000 to 1947's big-time $2,500,000 under the guidance of this forceful, 37-year-old Buffalo ad man. His faith in Wildroot's advertising is great, and his faith in Wildroot's radio greater (air selling gets some 75 per cent of the budget) because, while all other hair tonic sales went up 85 per cent in 1942-47, Wildroot sales shot up 534 per cent. Maurer credits this to hard-hitting advertising and promotion; adds that four out of five new users today prefer the Wildroot type of slickum.

Ward Maurer knows the hair tonic business from all angles. Since 1929, when he joined the firm, he's pounded roads with sales crews, met grass-roots retailers, staged product demonstrations, and worked in almost all Wildroot departments. In 1940 he became Advertising Manager—Except for a wartime hitch with Buffalo's Curtiss-Wright plant, he's worked fast and furiously ever since to sell Wildroot products to every potential user in America. Even Maurer's two little daughters (aged three and six) can sing the Wildroot product jingles by heart.

Wildroot is not new to radio (they participated in NBC's National Home Hour as far back as 1929) but today Maurer and Wildroot merchandise three network shows to dealers—Sam Spade on CBS, King Cole Trio Time, which had to have a guest star policy to get its spot, on NBC, and What's the Name of that Song? on Don Lee—plus spot campaigns on KBS and c.t. breaks in major markets. What's left of the budget goes into comics, comic books, car cards, 75 publications, and 57 metropolitan papers. But Maurer feels it's radio that reaches his market at lowest cost.

* With King Cole trio of his Saturday NBC series.
WORL
ORIGINATORS OF THE FAMOUS 920 CLUB

does it AGAIN!
WITH A NEW MILLION DOLLAR PROGRAM IDEA!

YOU CAN'T MISS

THE
MILLION
DOLLAR
BALLROOM"

million dollar
talent and music
to produce
millions of sales
for YOU
in America's
richest market!

INQUIRE NOW ABOUT OUR GUARANTEED
13-26-52 WEEK CONTRACT PLAN

WORL
BOSTON 16, MASS.
FORJOE & CO. • NATIONAL REPRESENTATIVES

DECEMBER 1947
WRVA broadcasts its “Old Dominion Barn Dance” twice a day, Monday through Friday, and three more times on Saturday night. Which makes a total of 13 ways to make a fortune!

That’s because each of these 13 “Barn Dance” broadcasts offers an advertiser the chance to talk to a huge audience into becoming his customers. Proof? WRVA’s morning “Barn Dance” scores a thumping 5.8 Hooperating*—one of Richmond’s three highest during the morning! The afternoon show stacks up a hearty average Hooper of 5.0*. And on Saturday night, the “Old Dominion Barn Dance” chalks up an average rating of 8.3 . . . the highest Hooper among all nighttime local originations broadcast by all Richmond stations throughout the entire week!*

These ratings supply the reasons why 16 companies now are sponsoring the “Barn Dance” . . . why you should become the 17th advertiser to hire Virginia’s greatest selling force: Sunshine Sue, The Rangers, Tobacco Tags, Red Murphy, Puffenbarger Kids, and the Carter Sisters.

This successful sales staff is on the air from 9 to 10 a.m. and again from 3:30 to 4:30 p.m., Monday through Friday. And on Saturday night—from 8:00 to 8:55, from 10:30 to 11:00, from 11:05 to midnight—they entertain and sell—a billion-dollar market with 395,780 radio families.† For details on how WRVA’s “Barn” Dance” can make a fortune for you in one (or more) of 13 ways, get in touch with 50,000-watt WRVA—or Radio Sales.

* C. F. Hooper, May-September, 1947. Some time changes; these programs have shifted to new—better—time periods. The rate for the Saturday night show is an average for the two Hoopered shows.
† 40-1093 RMR Nighttime Area.

WRVA
Richmond and Norfolk, Va.
Represented by Radio Sales
### New National Spot Business

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<td>Omega Rub</td>
<td>Cecil &amp; Presher</td>
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<td>E.t. spots; breaks; Nov-Dec; 8-13 wks</td>
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<tr>
<td>Bond Stores Inc</td>
<td>Clothing</td>
<td>Nell-Rogov</td>
<td>30</td>
<td>25 Spot programs, e.t. spots and breaks (expanding current campaigns); Nov-Dec; 10-13 wks</td>
</tr>
<tr>
<td>Carter Products Co</td>
<td>Little Liver Pills</td>
<td>Ted Bates</td>
<td>100</td>
<td>E.t. spots, breaks (expanding current until campaigns); Nov-Dec; 10-13 wks</td>
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<tr>
<td>Columbia Records</td>
<td>“Masterwork” records</td>
<td>McCann-Erickson</td>
<td>5-15</td>
<td>55-min classics programs; Nov-Dec-Jan; 13 wks</td>
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<tr>
<td>Cauliflower Shoe Co</td>
<td>Shoes</td>
<td>Guilford</td>
<td>10-25</td>
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<td>Florida Citrus Commission</td>
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<td>Ros S. Drastine</td>
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<td>Canelea-Longer Wine Corp</td>
<td>Wins</td>
<td>Benton &amp; Bowles</td>
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<tr>
<td>General Motors Corp</td>
<td>Buick cars</td>
<td>Adair &amp; Director</td>
<td>50-100</td>
<td>E.t. annuents; Nov 10; 15 wks</td>
</tr>
<tr>
<td>A. C. Gilbert Co</td>
<td>American Flyer trains</td>
<td>Charles W. Hoyt</td>
<td>10-15</td>
<td>Christmas prom with e.t., live spots; Dec 15; 2-4 days</td>
</tr>
<tr>
<td>Inco Graphic Co</td>
<td>Pens</td>
<td>L. E. McGivern</td>
<td>4</td>
<td>Test campaign with 35-50 min local programs; Nov-15 wks</td>
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<tr>
<td>Isbrandt-Seller Co</td>
<td>“39” Coffee</td>
<td>Cowan &amp; Denglle</td>
<td>10-20</td>
<td>E.t. annuents; Dec 1; 13 wks</td>
</tr>
<tr>
<td>Lewis-Howe Co</td>
<td>“Bever”</td>
<td>Rutheuff &amp; Ryan</td>
<td>75-100</td>
<td>E.t. spots, breaks; Dec-Oct; 15 wks</td>
</tr>
<tr>
<td>Ford Muffins Co</td>
<td>“27-1” toilets</td>
<td>Roche, Williams &amp; Cleary</td>
<td>50-60</td>
<td>E.t. annuents; Nov; 15 wks</td>
</tr>
<tr>
<td>Oxider Co</td>
<td>Salve</td>
<td>Edward Hamburger</td>
<td>25-50</td>
<td>E.t. annuents; Nov-Dec; 12 wks</td>
</tr>
<tr>
<td>Reliance Chemicals Co</td>
<td>Anti-freeze</td>
<td>Harford F. Standfield</td>
<td>10-15</td>
<td>E.t. spots, breaks; Dec 1; 13 wks</td>
</tr>
<tr>
<td>Trans-World Airways Co</td>
<td>Transportation</td>
<td>BDB&amp;O</td>
<td>Various</td>
<td>E.t. spots, breaks; Nov-Dec</td>
</tr>
<tr>
<td>United Artists</td>
<td>Motion pictures</td>
<td>Various</td>
<td></td>
<td></td>
</tr>
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</table>

### New and Renewed on Television

<table>
<thead>
<tr>
<th>SPONSOR</th>
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<th>STATION</th>
<th>PROGRAM, time, start, duration</th>
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<tbody>
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<td>Bartel’s Inc (appliances)</td>
<td>Edward Shapiro</td>
<td>WFIH-TV, Phila.</td>
<td>Let’s Pop the Question: Mon 8-8:30 pm; Oct 26; 26 wks (n)</td>
</tr>
<tr>
<td>Botany Worsted Mills</td>
<td>Silberstein-Goldsmith</td>
<td>KTRA, L. A.</td>
<td>Weather spots; Nov 3; 13 wks (r)</td>
</tr>
<tr>
<td>Brentwood Sportsware Inc</td>
<td>John F. Arndt</td>
<td>WBKB, Chi.</td>
<td>Weather spots; Sep 14; 13 wks (r)</td>
</tr>
<tr>
<td>Jay Bucknell Inc</td>
<td>Direct</td>
<td>WPTZ, Phila.</td>
<td>Weather spots; Oct 25; 13 wks (r)</td>
</tr>
<tr>
<td>Chas Candy Co</td>
<td>Direct</td>
<td>WNTT, N. Y.</td>
<td>Weather spots; Oct 13 wks (r)</td>
</tr>
<tr>
<td>Elizabeth Davidson</td>
<td>Direct</td>
<td>WABD, N. Y.</td>
<td>Weather spots; Fri nights; Dec; 13 wks (n)</td>
</tr>
<tr>
<td>Columbia-Central Marine</td>
<td>Direct</td>
<td>WPTZ, Phila.</td>
<td>Spots in Doorway to Fame; Mon 7-8:30 pm; Oct 20; 13 wks (n)</td>
</tr>
<tr>
<td>General Foods Sales</td>
<td>Direct</td>
<td>WPTZ, Phila.</td>
<td>Spots twice weekly; Oct 12; 12 wks (n)</td>
</tr>
<tr>
<td>Corp (Maxwell House Coffee)</td>
<td></td>
<td>WABD, N. Y.</td>
<td>Weather spots; Oct 15; 13 wks (r)</td>
</tr>
<tr>
<td>Gilmore’s Radio &amp; TV</td>
<td>Robert J. Enders</td>
<td>WNTT, N. Y.</td>
<td>Time signals; twice weekly; Nov 4; 13 wks (n)</td>
</tr>
<tr>
<td>Co</td>
<td></td>
<td>Donahue &amp; Co</td>
<td>Spots; Mon nights; Oct 27; 5 wks (n)</td>
</tr>
<tr>
<td>Jiffy Products Inc</td>
<td>Direct</td>
<td>WJHL-TV, Phila.</td>
<td>Meet the Press; Th 8-8:30 pm; Nov 6; 5 wks (n)</td>
</tr>
<tr>
<td>Philip Klein Advertising</td>
<td>Direct</td>
<td>WABD, N. Y.</td>
<td>Spots; Sun aft; Sep 7; 13 wks (n)</td>
</tr>
<tr>
<td>La Pointe Plascomold Corp</td>
<td></td>
<td>WABD, N. Y.</td>
<td>Spots; Wed 7-8:30 pm; Sep 17; 13 wks (n)</td>
</tr>
<tr>
<td>Lektor Corp</td>
<td>Direct</td>
<td>WJHL-TV, Phila.</td>
<td>Handy Man; Fri 8-8:30-8:45 pm; Oct 17; 13 wks (r)</td>
</tr>
<tr>
<td>Lord and Lord Co (clothing)</td>
<td></td>
<td>WJHL-TV, Phila.</td>
<td>School of Sports; Fri 11-11:15 pm; Oct 9; 13 wks (n)</td>
</tr>
<tr>
<td>Norge Dealers</td>
<td>Direct</td>
<td>WJHL-TV, Phila.</td>
<td>Weather spots; Oct 12; 13 wks (r)</td>
</tr>
<tr>
<td>Onyx Novelty Co</td>
<td>Direct</td>
<td>WNTT, Phila.</td>
<td>Philadelphia – A Great City; Th 8-15-8:30 pm; Oct 30; 13 wks (n)</td>
</tr>
<tr>
<td>Pepsi-Cola Co (Evervex)</td>
<td>Young &amp; Rubicam</td>
<td>WNTT, Wash.</td>
<td>Spots; five weekly; Oct 27; 13 wks (n)</td>
</tr>
<tr>
<td>Philadelphia Electric Co</td>
<td>Direct</td>
<td>WABD, N. Y.</td>
<td>Spots before football games; Oct 1; season (n)</td>
</tr>
<tr>
<td>Philadelphia Distributors (Chi.) and Emergency Radio &amp; Appliance Co</td>
<td>Direct</td>
<td>WJHL-TV, Phila.</td>
<td>Film spots; Th night; 5 wks; 26 wks (n)</td>
</tr>
<tr>
<td>Purrie Down Products Corp</td>
<td>Direct</td>
<td>WJHL-TV, Phila.</td>
<td>Spots preceding basketball games; Nov 4; season (n)</td>
</tr>
<tr>
<td>Shade Shop</td>
<td>James S. Beattie</td>
<td>WJHL-TV, Wash.</td>
<td>Championship hockey games; Oct 19, 21 wks (n)</td>
</tr>
<tr>
<td>Southern Wholesale and RCA Victor Distributors</td>
<td>Direct</td>
<td>WJHL-TV, Wash.</td>
<td>Minute film spots preceding Dodger, Columbia football games; Oct 11; season (n)</td>
</tr>
<tr>
<td>Steinmen’s Co</td>
<td>William Warren</td>
<td>WJHL-TV, Wash.</td>
<td>Spots preceding football games; Oct 17; season (n)</td>
</tr>
<tr>
<td>Swift &amp; Co</td>
<td>McCann-Erickson</td>
<td>WJHL-TV, Phila.</td>
<td>Television Marines; MW 2-3 pm; Oct 14; 26 wks (n)</td>
</tr>
<tr>
<td>Transmiirra Products Corp</td>
<td>Direct</td>
<td>WABD, N. Y.</td>
<td>Chicago Blackhawks Hockey Games; as scheduled; Nov 2; 19 wks (n)</td>
</tr>
</tbody>
</table>

| Chicago Blizzards Hockey Games; as scheduled; Nov 2; 19 wks (n) | | | |

**DECEMBER 1947**
### New On Networks

**SPONSOR** | **AGENCY** | **NET** | **STATIONS** | **PROGRAM, time, start, duration**
---|---|---|---|---
Brotherhood of Railroad Trainmen | William von Zehle | ABC | | Dorothy Fulheim’s News Analysis; Sat 5:45-6 pm; Nov 15; 52 wks
Coca-Cola Co | | | | Morton Downey; TTBN 11:15-11:40 pm; Oct 28; 52 wks
Int'l Milling Co | A. A. Crow | MBS | | Queen for a Day; MAF 2:30-2:45 pm; Nov 29; 52 wks
Kaiser-Frazer Corp | Swaney, Drake & Bessett | CBS | | Newscaper; TTBN 7:30-7:45 pm; Sun 9:45-9 pm; Nov 4; 52 wks
Lane's Inc | J. M. Mathies | MBS | | Strike It Rich; Sun 10:30-11 pm; Nov 2; 52 wks
Pilot Radio Corp | | | | American Forum of the Air; Tu 10:10-10:30 pm; Oct 28; 26 wks
Salted Inc | McKee & Albright | NBC | | Village Store; Th 9:30-10 pm; Oct 16; 52 wks
Tole Co | Foose, Cone & Belding | NBC | | This Is Your Drak; MAFTV 11-11:15 am; Oct 27; 52 wks
Whitworth Pharmacal Co | Doner-Fitzgerald-Sample | ABC | | Zeke Manns; MAFTV 10-10:45 am; Jan 5; 52 wks

*17 Arts. and Pac stations added.

(Fifty-two weeks generally means a 13-week contract with options for 3 successive 13-week renewals. It's subject to cancellation at the end of the 13-week period)

### Renewals On Networks

**SPONSOR** | **AGENCY** | **NET** | **STATIONS** | **PROGRAM, time, start, duration**
---|---|---|---|---
Amer Home Products Corp | Doner-Fitzgerald-Sample | CRN | | Mr. Kven; Th 9-9:30 pm; Oct 21; 52 wks
Campagna Sales Co | Clements | NBC | | Solitaire Time; Sun 11:45-12 am; Nov 2; 52 wks
Cheesebrook Mfg Co | McCann-Erickson | CBS | | Dr. Christian; Wed 8:30-8:55 pm; Oct 22; 52 wks
CIBA/Overseas Inc | Rutherford & Ryan | CBS | | Dick Haymes; Sun 9-9:30 pm; Oct 5; 52 wks
Clevon Bros Co | J. Walter Thompson | CBS | | Los Radio Theatre; Mon 9-10 pm; Oct 6; 52 wks
Day-Liter Co | L. Leenen & Mitchell | CBS | | Old Gold Show; Wed 9-9:30 pm; Oct 22; 52 wks
Pet Milk Sales Co | Gardner | NBC | | Mary Lee Taylor; Sat 10-10:45 am; Oct 25; 52 wks
Texas Co | Buchanan | ABC | | Metropolitan Opera; Sat 2 pm to end; Nov 15; 18 wks

### New Agency Appointments

**SPONSOR** | **PRODUCT (or service)** | **AGENCY**
---|---|---
Appalachian Coals Inc, Cinci. | Coal | Haehle, Cinci.
Atlas Powder Co (Celulose Products Div), Stamford, Conn. | Zapon finishes, Zapon kerated coated fabrics | Gunn-Mears, N. Y.
Before Hearing Aid Co, Chi. | Hearing aids | Mogge-Privett, L. A.
Ben-Hur Products Inc, L. A. | Food products | Young & Rubinac, Toronto, Canadian adv
Best Foods Inc, N. Y. | Mayonnaise | Doherty, Clifford & Shenhed, N. Y.
Borden Co (Pioneer Ice Cream div), N. Y. | Mayonnaise | Kodner, N. Y.
Buick Automotive Dealers Assn, Detroit | Buick dealers | Beaumont & Holman, Chi.
H. L. Cotter & Co, Chi. | Insurance brokers | Braden-Van, Caryl respective, N. Y.
Creme Fox Brewing Co, New Britain, Conn. | Ale, beer, biskies malt tonic | VanSant, Dugdale, York, Pa.
Galeo-Lenger Wine Corp, N. Y. | Kosher wines | Adair & Director, N. Y.
Hule's Wescow Co, New Haven | Wine, Cigars | Courland & Ferguson, Wash., D. C.
Peter Henderson Co, N. Y. | Seeds | E. M. Freystad, N. Y.
Petersen Bros Co, N. Y. | Packaged eggs | Baseadcock, L. A.
Hoffman Fig Ranch Inc, Northridge, Calif. | Beacon Brand Globe, pestless products | Booker-Coooper, L. A., national adv
Interstate Labs Inc, Louisville | Kenite, Kenite, kxk chemical products | Nield, N. Y.
Lever Bros Co, Cambridge, Mass. | New product to be announced | Sullivan, Staufer, Galesh & Bayles, N. Y.
(Thomas J. Lipton Inc div, Hoboken, N. J.) (Pepperson div, Chi.) | Lipton's Spaghetti Sauce | Lipton, N. Y.
| Pepperson Tooth Powder | | 
| Pepperson Div, Chi. | | 
| Morton Salt Co, Chi. | | 
| National Biscuit Co, N. Y. | | 
| National Cheese Co, Chi. | | 
| New York Decorators Inc, Beverly Hills, Calif. | | 
| Solich, Sparks Industries Inc, Columbus, Ind. | | 
| Numa Electric Corp (Estate Beattola div), | | 
| Hamilton, O. | | 
| Perfect Products Co, L. A. | | 
| Progress Retailing Co, Detroit | | 
| Rhone-Poulence, L. A. | | 
| Roberts, Johnson & Rand (Int'l Shoe Co), St. Louis | | 
| Scott, Foresman & Co, Chi. | | 
| Stewart Mfg Co, Indianapolis | | 
| Transcontinental & Western Airlines, N. Y. | | 
| United States Fruit Eastern Distr, N. Y. | | 
| Vincent Seed & Bulb Co, L. A. | | 
| Y. M. C. A. Inc, L. A. | | 
| A. A. Walter & Co Inc, Albany, N. Y. | | 
| Walter Brewing Co, Pueblo, Colo. | | 
| WJFL, Baton Rouge, La. | | 
| Wilmart Mfg Co, Phila. | | 
| Wilmot H. Winnisink Co, Medford, Mass. | | 

(Please turn to page 45)
KGO at 50,000 Watts
Most Powerful Station
On Pacific Coast!

The new KGO transmitter, on the air December 1, emits a signal of well over 100,000 watts in the San Francisco Bay area! Thus, it completely BLANKETS one of the nation’s richest, most important markets.

In addition, literally thousands of new radio families all over the West Coast can now tune in this great new station. Its signal extends all the way from the Columbia River to the Mexican border.

Don’t overlook KGO in YOUR spot sales plans for 1948! And don’t delay—because time on the West Coast’s most powerful station won’t wait! Call the ABC representative in your city—today.

ABC SPOT SALES DIVISION
American Broadcasting Company

New York
Chicago
San Francisco
33 West 42nd St.
Civic Opera Bldg.
155 Montgomery St.
Los Angeles...1440 Highland Ave.
Detroit...Stroh Bldg.
MEATY FIGURES
on
MEAT PRODUCTION
in Big Aggie Land

Meat is "MONEY" today. And figures here show how folks in WNAX BMB Area latch onto this "meaty" money. First figure, number of animals or birds in the WNAX BMB 10% or more area; second figure, WNAX BMB percentage of total in 5-state area of Iowa, Minnesota, Nebraska, No. Dakota, So. Dakota:

CATTLE, 12,988,086 ... 74%
MILK COWS, 3,032,878 71%
SWINE, 9,422,873 ... 68%
Poultry, 113,934,808 72%
TURKEYS, 4,601,951 ... 73%

All figures based on U. S. Census of Agriculture 1945. Does not include WNAX BMB counties in Kansas, Wyoming, Montana and Canada.

Surely, the WNAX BMB Area cuts a wide swath through the richest farm producing country in the world. That should be meat for thought if you are planning to do business in Big Aggie Land. Get the facts about a schedule of advertising on WNAX from your nearest Katz Man.

WNAX is available with KRTN and WMT at the Mid-States Group. Ask the Katz Agency for rates.

P.S. (See "After Midnight Audience," SPONSOR, May 1947.) Do they still listen after the witching hour? Are the advertisers still buying? What is Barbasol doing?

Barbasol's tests of the after-midnight audience coupled with sponsor's exclusive A. C. Nielsen report of sets in use from the witching hour on, have opened the eyes of advertisers to the selling impact of this marginal time period. Of the original Barbasol test group of 14 stations, four (WWL, New Orleans; WISH, Indianapolis; WHOT, South Bend; and WBBM, Chicago) sold their Barbasol-tested shows as across-the-board packages, within five weeks of the shave cream's unexpected exit. Eight of the stations switched from single sponsor operation for the time period to a multiple sponsor (participating) basis. Most of these report they are sold out and have a waiting list. On WNEW, New York, Barbasol's contract is about to run out but its after-midnight broadcasting will continue since it's one of the nation's most successful all-night operations. KMOX, St. Louis, has dropped its midnight program.

In Boston, WEEI had a special survey made by Pulse, Inc., and discovered that many of their Club Midnight audience actually start their "daily" listening with the program. Seven out of 12 listeners to the WEEI program indicated that they tuned to the program after they had previously turned their receivers off.

Barbasol, the test advertiser, is still off the air, except in New York. It will have no radio plans until spring of 1948 at the earliest. The company's budget is going virtually 100 per cent to plug its Primrose House line in newspapers and on billboards.

P.S. (See "Listerine Loves Company," SPONSOR, April 1947.) Why Lambert Pharmacal dropped spot broadcasting and returned to network radio. What's happened to "Quiz of Two Cities"?

National spot broadcasting is still one of broadcasting's most effective of all selling devices. The limitation of the vehicle that Lambert Pharmacal used (Quiz of Two Cities) forced this organization's withdrawal from spot, not spot itself. In the 28 markets where Quiz was used, it produced definite sales results. Unfortunately this program is not a practical vehicle with which to achieve complete national coverage, which is what Lambert wants.

The fault of the program nationally lies in its basic premise. This premise is that coast to coast there are sufficient neighboring cities with long-standing rivalries, for series of broadcasts based upon contests between them to cover the nation. There just aren't enough such pairs of feudin' cities. For a product like Listerine Toothpaste, national coverage is essential. Lambert found that out all too well when distributors and wholesalers started griping about lack of advertising in their territories.

Lambert has returned to network broadcasting with the CBS-William Morris package featuring Abe Burrows and Margaret Whiting. It will use spot broadcasting to bolster CBS' network coverage where hypothesized advertising impact is required.

Quiz of Two Cities continues to do a top-drawer job for Gunther Brewing in Baltimore-Washington, where the sponsor states that it's a "strong personalized selling factor." It won new sponsors in St. Louis suburb and San Francisco-Los Angeles within a month after the Lambert cancellation. A number of other stations are continuing to present the program on a sustaining basis feeling that it's bound to find a sponsor who needs intensified promotion in their areas.

SPONSOR
Justin Taft, Jr., age 23, operates the family 400-acre farm near Rochester, Illinois. With his father’s help, he raises corn and soybeans, 20 head of cattle, 100 hogs and 300 chickens. Two brothers attend the University of Illinois: William, 25, agricultural marketing, and Arnold, 18, pre-veterinary course.

Justin plans to build up a registered herd, has consistently been among top winners at cattle shows throughout the Midwest. This year at the Illinois State Fair the Taft brothers took second place with a Hereford steer which had won in nine county fairs, took seventh place with a Shorthorn. Always active in agricultural activities, Justin is president of Sangamon County Rural Youth, chairman of the agriculture committee of the Springfield Junior Chamber of Commerce. Arnold is sectional vice president of F.F.A., holds the American Farmer degree.

WLS has long played an important part in the Taft family life and in their business of farming. They listen regularly to WLS Dinnerbell Time, daily markets — saw the WLS National Barn Dance at the State Fair this year.

It is on such families as the Tafts that WLS microphones have been focused for almost 24 years. To these families on farms and in cities and towns of Midwest America, WLS has given the entertainment they wanted and the information they needed. Such service has made them loyal WLS listeners... and upon loyal listeners depend advertising results.
ON TARGET

Impact, skillfully delivered and advantageously followed up, draws million dollar gates.

Weed and Company's sales impact on prospects fills clients' time schedules.

WEED AND COMPANY

RADIO STATION REPRESENTATIVES

NEW YORK • BOSTON • CHICAGO • DETROIT • SAN FRANCISCO • ATLANTA • HOLLYWOOD
Only agency chief, Duane Jones, second from left, smiles as client group sit in judgment on their first TV program. It's that important to them.

**Why Sponsors Change Agencies**

Over-all Ninety per cent of the sponsors who change agencies do so without real regard for what the new advertising organizations can do. Millions in billing have changed hands without the knowledge of the advertising manager of the accounts that a change was even contemplated.

These are just two outstanding facts revealed in a sponsor survey of more than 150 of the leading advertisers, a great majority of whom use broadcasting. Advertising is everybody’s business. The president of a great manufacturing firm, who would never think of telling his production vp how to handle a manufacturing detail, will dictate advertising procedure at the drop of a hat. Yet it isn’t the executive head of a firm who initiates most of the agency changes. It’s often an important stockholder who isn’t happy with a financial report who needles top management into making a switch. Sometimes the stockholder’s dislike of current advertising is inspired by his “friends” who are in the advertising agency business.
The 12 Reasons Why Sponsors Change Agencies

One hundred twenty-two advertisers that had switched agencies were queried about the change. Reports are tabulated above (Copyright 1947)

Internal advertising agency personnel relations are seldom of the best. Agency turnover is higher than top management at networks. The number of executives who remain at an advertising agency long enough to "enjoy" the fruits of its pension plans is microscopic. This is a fact at even the leading agencies and is most evident in the radio departments, where a 10-year man like Arthur Pryor, BBDO, or John U. Reber, J. Walter Thompson, is a rarity. Since agency contact is through its executives, the fact that the tenure of account executives and departmental heads is insecure is responsible for a number of account changes. It was logical when Bob Orr left Lennen and Mitchell that he would take with him the Jergens-Woodbury business he had been servicing for so many years. At L. & M., Orr was head man on the account, rode herd personally on every radio detail, and took each suggested program under his arm to Cincinnati for the lotion organization's consideration. Radio programs, for the record, are the reason for sponsors' changing agencies far more often than campaigns in any other medium. That's because, as one top agency executive explained, "there's no Hooper for other media."

Personalities are a vital factor in any creative field. Advertising runs true to form and McCann-Erickson recently lost an account (it has added 65 in the past 10 years) simply because key men at the advertiser and agency rubbed each other the wrong way. The proof that the agency's job had nothing to do with the change in representation is the fact that the account is recommending McCann-Erickson to a competitor based upon the job that the agency had been doing.

The giant agencies generally hold their accounts a long time. Seldom does a major account leave one of the top 10 agencies because of inadequate performance. The agency would have to have done a bad job over a long, long period. In a number of cases merchandising and promotion men of big firms have felt year after year that their agencies weren't producing, but admitted that they were in no position to do anything about it. Agency moving decisions were made at a higher level.

What took the full radio part of the Borden account away from Young and Rubicam was in part the fact that Kenyon and Eckhardt who had a small part of the business (Instant Coffee) were able to build County Fair at Borden's lowest cost per listener to date. This happened at a time when Y&R was handling the Ginny Simms CBS airing at one of the highest costs per listener in Borden's air history. What followed at K&E, the building of a program called Arthur's Place to which practically no one listened, is history. The current Borden program (Mark Wannow) isn't high-powered enough for CBS and something will be done to give it the stature which 9-9:30 p.m. on a major network seems to call for. One top program doesn't always beget another. K&E still has to prove itself on an over-all basis to Borden's.

Some big accounts are gypsies and like Ford Motors have wandered from agency to agency. The latest Ford move, which has it sponsoring, starting January 4, Fred Allen (under a Ford dealers mantle), with J. Walter Thompson handling the program after the radio part of the account had moved from Thompson to Kenyon & Eckhardt, justifies the fact that a number of agencies excused themselves when asked to bid on the Ford account last spring. These agencies explain that a big account is not profitable unless there is assurance that it will stay with the agency for two years or more. Ford has a big job to do, having definitely slipped in the past few years until the present consumer gag is "there's no Ford in my future." Ford needs an inspired advertising campaign and most agencies point out that an account is toughest to handle when it's under pressure. The Sunday afternoon Ford Theater is an ideal prestige vehicle, one that's expected to grow in public acceptance—if it's permitted to stay on the air long enough. However, with a high-pressure, fast-moving vehicle (Fred Allen) on the same network on the
same night delivering audiences within the top five in radio, the industry wonders just how long Henry Ford III will be willing to carry the class presentation—how long the account will stay with Kenyon & Eckhardt.

Practically every agency has a giant new-business presentation based upon one of the top jobs that the agency has done for a client, like BBD&O's 500 per cent increase for Wildroot. At some agencies, a new presentation is designed for every prospective client. The thinking back of a custom-tailored pitch is that an individual slant is required to influence each prospect. In others the presentation is standard—selling the organization.

A number of agencies feel happier when they don't win an account through a radio program. Broadcasting is right under the eyes of every client executive and each stockholder is able to hear how his advertising dollars are being spent. No program ever satisfied everyone. Some top shows rub big corporation backers the wrong way at the very moment that they are selling the greatest amount of products per ad-dollar.

Agencies stress, when they can, their organizations rather than a campaign. It's easy for competition to shoot at an individual campaign. It's harder by far to knock down an organization with a long history of advertising success than it (Please turn to page 47)
TV costs:  Time spots as low as $20 and the Theatre Guild's top-drawer dramatic series at $7,000 are available now

From January 1948 on, TV will be weighed in the sales balance by most advertising agencies and sponsors who use the medium. As a matter of record, in many cases it is being judged competitively now. This does not mean that advertisers are considering visual broadcasting solely on a cost-per-viewer basis. Television has other sales attributes besides the number of viewers. While the latter must be the keystone of video as an advertising vehicle, agencies and sponsors do not discount the point-of-sale advantages that even the words "as seen on television" lend to a newly-introduced product, or a product requiring new selling impetus.

The Duane Jones purchase of 39 weeks of Missus Goes A-Shopping for three of its clients, Manhattan Soap, B. T. Babbitt, and C. F. Mueller, was not consummated on a test basis. The telecasts will have to deliver sales to justify the slightly under $1,000 per program which the sponsors are paying. This is true also of the fourth underwriter of the program, Coburn Farm Products, which is represented by the Modern Merchandising Bureau (ad-agency).

The less than $1,000 per telecast is lower than the average cost of a TV audience participation program. On the basis of figures submitted by most stations on the air, presentations in this category average $1,450, and range from $1,100 to $2,000 per half-hour broadcast. The fact that Missus was purchased on a once-a-week basis for an entire year naturally made a maximum discount available to each of the four sponsors who present the
Misses once every four weeks on a revolving basis.

Sponsors can use the visual air medium from as low as $20 per spot to $7,000 for an hour Theatre Guild dramatic scanning over WNBT (N.Y.). The latter is the most expensive television package presently available for sponsorship. Remotes such as football, basketball, prize fights, hockey, and baseball usually cost less than studio shows because the cost of rehearsal time in the aggregate is far higher than the fee for air time. It's also more reasonable to present a western film, as Chevrolet does over WABD (N.Y.), with just a live cowboy-commentator handling the introduction and commercials, than it is to do a studio presentation. However, editing a film to fit time purchased, as well as to cut out the long shots and other poor video sequences, is an expense that must be figured when a regular theater-size motion picture film is rented for commercial presentation on the air.

As an index to costs (time, talent, and studio time, if any) SPONSOR presents the following figures:

<table>
<thead>
<tr>
<th>Television Costs</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td>Program Type</td>
</tr>
<tr>
<td>----------------</td>
</tr>
<tr>
<td>Audience Participa-</td>
</tr>
<tr>
<td>tion (1/2-hour)</td>
</tr>
<tr>
<td>Drama (hour)</td>
</tr>
<tr>
<td>Music (1/2-hour)</td>
</tr>
<tr>
<td>News (1-hour)</td>
</tr>
<tr>
<td>Quiz (1-hour)</td>
</tr>
<tr>
<td>Special Events</td>
</tr>
<tr>
<td>Sports, live (2-1-hour)</td>
</tr>
</tbody>
</table>

| Sportscasts (1/2-hour) | \$275. | \$185.-\$400. |
| Spots (1-minute) | \$47.75 | \$20.-\$125. |
| Time Spots (20-second) | \$17.50 | \$20.-\$80. |
| Varity (1/2-hour) | \$500. | \$75.-\$1,050. |
| Weather Sports | \$45. | \$20.-\$80. |
| Women's Interest | \$675. | \$80.-\$1,000. |

*These figures are based upon one-time rate, and do not include sales handling.

Time costs have gone up recently on WNBT and WABD, in New York, WWJ-TV in Detroit, and KSD-TV in St. Louis. Transmitter-time fees (what they're calling TV time on the air at this writing) will continue to go up as home receivers continue to flow into markets.

By the end of this month (December)

(Please turn to page 39)
Bankers' Mystery

How to use broadcasting

and what to expect from it are

long-time question marks . . .

Bankers have long memories. When broadcast advertising is discussed they automatically turn back the calendar to the great bank broadcasting fiasco of 1937. At that time a group of banks sponsored the Philadelphia Orchestra under the direction of Eugene Ormandy over NBC's Blue Network. The program was heard in 25 markets and worked itself down from an initial rating of 2. It was a classic case of the misuse of broadcasting as a public-opinion-forming medium. The music was highbrow, the commercials were Wall Street backslapping at its worst, and the ultra-conservative ultra-institutional selling rubbed everyone who heard the presentation the wrong way. Banks were not in the best repute in the late thirties and this series, with underwriters like New York's Chase and First National of Chicago, didn't help the banking cause at all.

The idea had been promoted by a Chicaguan who sold it to a group of banks with which he had "connections." It reflected bank thinking back in 1937. At that time 145 banks were on the air and only 59 of these had a good word to say for radio. There were 16,000 banks serving the United States in '37 just as there are today. What they wanted of advertising then was more confused than it is now . . . and it's still very foggy.

In 1937 music, combined with family dramas of the horrible-example vintage, i.e., how the children starved because ma and pa hadn't put anything by for a rainy day, occupied 92.5 per cent of all bank time on the air. One and three-tenths per cent of all bank advertisers used spot announcements in 1937 as against 35.6 per cent using them today.

The Gothic-columns-in-marbled-halls type of banking structure is slowly but surely passing from the financial picture, physically as well as mentally.

(Please turn to page 57)
BEFORE YOU DECIDE ON 1948 SCHEDULES
in the DETROIT Area

see how much MORE you get on
CKLW

LOCATED on, and bounded by Lake Erie, Lake Huron and the Detroit River, CKLW beams its 5,000 watt clear channel signal via the water route to a ten-million population area with a radio-homes and buying-power percentage second to none in America. The power of 5,000 watts day and night. A middle-of-the-dial frequency of 800 kc. That, coupled with the lowest rate of any major station in this market, has made and continues to prove CKLW the Detroit Area's Number One radio buy.

Guardian Bldg., Detroit 26
J. E. Campeau, President

5,000 Watts Day and Night—800 kc.—Mutual Broadcasting System
COFFEE on the Air
It isn't the taste that counts—brand success result of advertising—promotion approach

Ninety-eight per cent of America’s families who drink coffee daily (and surveys indicate that 91-94 per cent of all U. S. A. families do), drink coffee with their breakfast. Nevertheless, according to sponsor's cross-section findings, only 5 per cent of the nation's coffee roasters who use broadcasting employ the brisk morning air to purvey their product.

Outstanding user of radio's rise-and-shine hour is J. A. Folger of San Francisco. With a newscaster, Frank Hemingway, possessed of an inspired sense of humor and an ability to mimic front-page personalities, Folger has increased its sales 188 per cent during the past four years. During this period Folger spent 75 cents out of every advertising dollar in radio, over the Don Lee Broadcasting System, and since January 1, 1947, over the Intermountain Network.

In contrast to Folger, the nation's coffee roasters who used broadcasting (sampled by sponsor's industry cross-section) on the average spent 35 per cent of their sales-promotion budgets on the air to build brand loyalty. Brand loyalty is the primary objective of coffee packagers because, as leading coffee authorities admit, the layman can detect little if any difference in taste between mass coffees.

Nationally there's no coffee that equals the combined sales of the leading local and regional brands. The national leaders are Eight O'Clock (A&P) and Maxwell House. Leading regional brands include Hills, M. J. B., Butternut, Quaker, Del Monte, American Ace, Boscul, Folger's, La Touraine, Martinson's, Savarin, Nash's, Roundy's, and Beechnut. With the exception of M. J. B. and Beechnut, all the regional leaders and most of the local and regional runners-up use broadcasting.

Runner-up in national sales is Chase & Sanborn which is a consistent contender, although seldom a leader, in practically every market. Brand name recognition for C&S is unusually high but a high percentage of respondents to surveys conducted by newspapers and independent research organizations recognized the C&S name but “had tried the brand but hadn't found the blend to their liking.” It's understood that moves have been made by Standard Brands during the past year to correct this taste negative. Once this has been achieved the coffee industry generally believes C&S will take its place with the leaders. At present bulk sales to hotels and institutions keep up Chase & Sanborn volume.

Local and regional coffees do not depend solely upon spot announcements to get across their ad-appeals. A little under 23 per cent of the industry, as represented by sponsor's cross-section, use spots to the exclusion of all other forms of broadcasting. An equal percentage use spots in conjunction with programs of one form or another. More than half of all the coffee companies on the air use spot, regional, or network programs to the exclusion of spot announcements. News leads all other program types, with musical and quiz presentations tying for second place. Serial dramas do not run anywhere near as high as might be expected of sponsors who must depend upon women almost entirely to turn the desire to buy into actual sales. Only 4.7 per cent of coffee sponsors are using daytime serials. Included in this percentage, however, are General Foods (Maxwell House) and Kroger Grocery and Baking Company (Spotlight Coffee).

Program types used to sell coffee and the percentage of each type indicate that a great deal of the advertising is addressed to others than the housewife.

<table>
<thead>
<tr>
<th>Coffee Program Types</th>
<th>Percentage of Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>News</td>
<td>26.0</td>
</tr>
<tr>
<td>Music</td>
<td>15.0</td>
</tr>
<tr>
<td>Quiz</td>
<td>15.0</td>
</tr>
<tr>
<td>Participating</td>
<td>10.7</td>
</tr>
<tr>
<td>Folk Music</td>
<td>9.8</td>
</tr>
<tr>
<td>Serials</td>
<td>4.7</td>
</tr>
<tr>
<td>Variety</td>
<td>4.7</td>
</tr>
<tr>
<td>Women's Participating</td>
<td>4.7</td>
</tr>
<tr>
<td>Sports</td>
<td>3.0</td>
</tr>
<tr>
<td>Farm</td>
<td>1.6</td>
</tr>
<tr>
<td>Musical Clock</td>
<td>1.6</td>
</tr>
<tr>
<td>Time Signals</td>
<td>1.6</td>
</tr>
<tr>
<td>Mkt &amp; Weather Reports</td>
<td>1.6</td>
</tr>
</tbody>
</table>

There was a time when food advertisers (and that includes coffee roasters) fought for availabilities on Thursday and Friday evenings with the idea that the ghost walks on Saturdays and that's the day in
which the housewife spends the greater part of her funds for food.

That is not true today, for although more coffee is bought on Saturday than any other one day in the week, the coffee sales on that day are less than 26 per cent of the weekly total. Coffee is sold every day in the week, no day producing an outstanding proportion of its sales. In a Transitads Survey housewives indicated that they bought their coffee on the following days:

<table>
<thead>
<tr>
<th>Day</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>18.7%</td>
</tr>
</tbody>
</table>

Sunday's Charlie McCarthy program seems to have stimulated Monday coffee buying to a slight degree but most merchandisers attribute the higher Monday purchases to the fact that the supply is a little likelier to run out on the weekend.

The fact that coffee buying is not restricted to any one day in the week accounts for the fact that 26.7 per cent of SPONSOR's sample of coffee advertisers use across-the-board (Monday through Friday) broadcasting. Fifty-seven and six-tenths per cent of the users of programs air them daily. Another reason given for the daily use of the medium is that since coffee is sold on a reminder basis it's necessary to keep hitting the consumer with the current slogan.

Slogans are high in favor with coffee ad-men and they use them at the drop of a hat—because they've found that they sell. They credit Maxwell House's "Good to the last drop," "A cup of Folgers... is a cup of GOOD coffee," Chase & Sanborn's "shade grown flavor," Folger's "When I (Please turn to page 40)"

Kate Smith (Mutual cooperative program) is widely promoted by Old Mansion Coffee

Regional brands of coffee feature their air-ads as Lee & Cady do with Quaker.

Forbes Food Store Quiz travels the KXOK territory and wins special store displays.

Chase & Sanborn's Charlie McCarthy achieved an all-time top when W. C. Fields visited.

Folger's air-offers like ball-point pens drew nearly a half-million labels this past summer.

"We the People" hit new heights for Sanka when Gabe Heather had this giant as his guest.
Spot business was up in October 2.9 points over September despite the fact that the trend was down in a number of industry classifications. Food, reflecting the grain and meat markets, was off 1.2. Sponsor's miscellaneous classification, which includes farm products, motion pictures, coal, men's clothing, etc., was off 27.0. Greatest drop (59.38 points) was in the tobacco group because a number of campaigns concluded during the month. Soaps-cleansers-toiletries held its own despite gloom in the cosmetic business. Biggest gain was in the beverage-confectionery index which jumped 90.2 points due to Coca-Cola's return to the local program field over 245 stations. Three out of five sections in the country showed an increase in spot placement. The South was off 7.6 and New England off 2.8 points.

For this total a sponsor is regarded as a single corporate entity no matter how many diverse divisions it may include. In the industry reports, however, the same sponsor may be reported under a number of classifications.
100,000 VISITORS YEARLY SET NEW ATTENDANCE RECORD FOR WFBR!

Advertisers get huge "PLUS" from word-of-mouth praises!

Every weekday—week in, week out—crowds of eager Baltimoreans flock to WFBR (more people yearly than live in Savannah, Georgia). These 100,000 people from all walks of life come to WFBR to see broadcasts, visit modern studios, look at highly merchandised product displays and receive a copy of "Let's Listen"—WFBR's chatty, informative house organ and program highlight guide. They leave with heightened interest in all WFBR programs.

The hundred thousand represent, at no extra cost to you, an intensive loyalty factor that can't be duplicated in Baltimore radio. They're the reason we're known as . . .

WFBR

THE BALTIMORE STATION WITH 100,000 PLUS

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

DECEMBER 1947
WORK FOR A COMIC

How many children have been born in the United States since 1920—the year modern radio came into being? A statistician could arrive at some figure, but the interesting point here is that there are millions of boys and girls of school age and men and women in their 20’s who HAVE NEVER KNOWN A WORLD WITHOUT RADIO.

How best to reach these young people to tell them something of the exciting history of radio and how a network program gets on the air? NBC decided the most effective way was a comic book. Comic books are as modern as radio—they have grown up in the same era in which radio developed.

NBC is the first radio network to use this popular technique to tell how radio works . . . all radio.

With the first printing of 1,250,000 copies, NBC’s comic book, ON THE AIR, will reach into homes, schools and institutions throughout the nation, telling its story of American radio operating under the system of free enterprise.

Here is the first major promotion piece devised by a radio network to appeal to the younger people of the nation—a vast majority of today’s listening audience and tomorrow’s potential consumers.

AMERICA’S NO. 1 NETWORK

. . . the National Broadcasting Company
The difference between

NIELSEN'S "TOP TWENTY" and

What Nielsen's newly-released "Top Twenty" means is that in the sampled area, these 20 programs have the biggest audiences. As released by the Columbia Broadcasting System, his figures also purport to indicate the programs that deliver the biggest audiences per advertising dollar. This "number of listeners per advertising dollar" is based on figures from the best available sources on network time cost plus the cost of the program.

Nielsen reports that his 1,400 audimeters measure 63 per cent of the 35,000,000-plus radio homes of the nation. Audimeters (measuring devices attached to radio receivers in homes) are installed in the Nielsen areas as indicated on the map on this page. The 1,400 measuring devices in actual practice are cut down to 1,260, since 10 per cent of the tapes from the audimeters are not usable. This means the audience in 22,050,000 homes (63 per cent of the U. S. A.) is measured by 1,260 audimeters. These audimeter figures also purport to indicate the programs that deliver the biggest audiences per advertising dollar.

*To the trade press, consumer, and nonsubscriber.

(Please turn to page 59)

TOP TWENTY
(October 5-11, 1947)

<table>
<thead>
<tr>
<th>Program</th>
<th>Average Ratings</th>
<th>Per $</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Lux Radio Theater*</td>
<td>23.1</td>
<td>301</td>
</tr>
<tr>
<td>2. McGee &amp; Molly*</td>
<td>19.7</td>
<td>322</td>
</tr>
<tr>
<td>3. Bob Hope*</td>
<td>18.1</td>
<td>236</td>
</tr>
<tr>
<td>4. Amos 'n Andy*</td>
<td>17.9</td>
<td>285</td>
</tr>
<tr>
<td>5. Mr. District Attorney</td>
<td>17.7</td>
<td>428</td>
</tr>
<tr>
<td>6. My Friend Irma*</td>
<td>17.5</td>
<td>459</td>
</tr>
<tr>
<td>7. Aldrich Family</td>
<td>16.5</td>
<td>N.D.</td>
</tr>
<tr>
<td>8. Screen Guild*</td>
<td>16.0</td>
<td>N.D.</td>
</tr>
<tr>
<td>9. Red Skelton*</td>
<td>15.9</td>
<td>301</td>
</tr>
<tr>
<td>10. Charlie McCarthy*</td>
<td>15.2</td>
<td>208</td>
</tr>
<tr>
<td>11. Life of Riley</td>
<td>15.0</td>
<td>353</td>
</tr>
<tr>
<td>12. Jack Benny*</td>
<td>15.0</td>
<td>214</td>
</tr>
<tr>
<td>13. Big Town</td>
<td>14.9</td>
<td>497</td>
</tr>
<tr>
<td>14. Truth or Conseq</td>
<td>14.6</td>
<td>317</td>
</tr>
<tr>
<td>15. Burns and Allen</td>
<td>14.5</td>
<td>262</td>
</tr>
<tr>
<td>16. Talent Scouts</td>
<td>14.4</td>
<td>443</td>
</tr>
<tr>
<td>17. Lone Ranger</td>
<td>14.4</td>
<td>878</td>
</tr>
<tr>
<td>18. Fred Allen*</td>
<td>14.1</td>
<td>N.D.</td>
</tr>
<tr>
<td>19. Inner Sanctum</td>
<td>13.9</td>
<td>449</td>
</tr>
<tr>
<td>20. Kraft Music Hall</td>
<td>13.9</td>
<td>319</td>
</tr>
</tbody>
</table>

*These programs were surveyed by Nielsen and Hooper on the same nights.

(Please turn to page 59)
Hooper ratings are popularity indices, not circulation reports. Hooper’s “First Fifteen” is a rank order tabulation of the top programs telephone-checked in 36 cities in the U. S. These 36 cities have been selected because theoretically they have equal service from each of the four networks, i.e., the four networks can be heard with equal clarity in them.

Hooper ratings indicate the popularity of programs in urban telephone homes only. The phone homes in each area are checked on a random basis without thought as to stratification (education, income, family size, etc.). The interviewer takes one name after another from the phone books in her area and checks programs the last 13 minutes out of every 15. Checking a 15-minute program broadcast in all Hooper cities, interviewers make 735 calls. For a half-hour program 1,470 calls are attempted, for a one-hour program 2,940 calls. With these calls, Hooper attempts to report upon the popularity preferences of the 29,085,542 households (Please turn to page 60).

**FIRST FIFTEEN**
(October 1–7, 1947)

<table>
<thead>
<tr>
<th>Program</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Bob Hope*</td>
<td>23.0</td>
</tr>
<tr>
<td>2. Fibber McGee and Molly*</td>
<td>23.0</td>
</tr>
<tr>
<td>3. Lux Radio Theater*</td>
<td>21.6</td>
</tr>
<tr>
<td>4. Jack Benny*</td>
<td>20.6</td>
</tr>
<tr>
<td>5. Amos ’n’ Andy*</td>
<td>19.8</td>
</tr>
<tr>
<td>6. Red Skelton*</td>
<td>19.2</td>
</tr>
<tr>
<td>7. Al Jolson</td>
<td>18.8</td>
</tr>
<tr>
<td>8. Charlie McCarthy*</td>
<td>17.9</td>
</tr>
<tr>
<td>9. Walter Winchell</td>
<td>17.8</td>
</tr>
<tr>
<td>10. Mr. District Attorney</td>
<td>17.5</td>
</tr>
<tr>
<td>11. Fred Allen*</td>
<td>16.9</td>
</tr>
<tr>
<td>12. Screen Guild*</td>
<td>16.7</td>
</tr>
<tr>
<td>13. Bandwagon</td>
<td>16.5</td>
</tr>
<tr>
<td>14. Bing Crosby</td>
<td>15.8</td>
</tr>
<tr>
<td>15. Great Gildersleeve (not released)</td>
<td>14.7</td>
</tr>
<tr>
<td>16. My Friend Irma*</td>
<td>14.2</td>
</tr>
<tr>
<td>17. Truth or Consequences</td>
<td>13.9</td>
</tr>
<tr>
<td>19. Duffy’s Tavern</td>
<td>13.6</td>
</tr>
<tr>
<td>20. Take It or Leave It</td>
<td>13.0</td>
</tr>
</tbody>
</table>

*These programs were surveyed by Hooper and Nielsen on the same nights.
Wings of Song

EMILE COTE'S THRILLING CHORAL SERIES

The best from Tin Pan Alley, Hollywood and the Classics by the Superb Sixteen-Voiced SERENADERS

Now you can sponsor the singing group with the longest continuous record on the air of any vocal organization . . . almost 600 broadcasts over CBS. Every member is a star in his own right with a background of top-show participation.

Seventy-eight separate fifteen-minute episodes are available, each a program gem directed by Emile Cote and with Warren Sweeney of New York Philharmonic fame acting as commentator and musical host. Opening, inside, and closing commercials.

No finer musical talent of its type exists today. WINGS OF SONG is a program series with tremendous popular appeal, made possible by the skillful selection of diversified musical numbers.

Write for audition disc, details on special commercials by Mr. Cote and Mr. Sweeney, and other facts.

TRANSCRIPTION SALES, INC.

New York—47 West 56th St., New York 22, N. Y., Col. 5-1-544
An outstanding High-Hooper Show with the famous MULLEN SISTERS and CHARLIE MAGNANTE'S Orchestra

There is only one Singin’ Sam and what a selling job he has done for scores of sponsors . . . and can do for you. Singin’ Sam sells because he gets the ratings and gets the response.

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Rating 1</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>WOW</td>
<td>Omaha</td>
<td>18.1</td>
<td>6:30 P.M.</td>
</tr>
<tr>
<td>WTAM</td>
<td>Cleveland</td>
<td>12.4</td>
<td>6:00 P.M.</td>
</tr>
<tr>
<td>CKEY</td>
<td>Toronto</td>
<td>12.9</td>
<td>7:30 P.M.</td>
</tr>
<tr>
<td>CJAD</td>
<td>Montreal</td>
<td>14.8</td>
<td>7:30 P.M.</td>
</tr>
</tbody>
</table>

And according to the Conlan survey, the percentage of tune-in at WISH in Indianapolis was doubled in first three months on the air . . . 14.6 to 30.4.

Yes, Sam is doing a spectacular job. His fifteen minute shows have been heard on over 200 stations for scores of sponsors.

Write for audition disc and full details on special commercials by Sam, availabilities, etc.

Transcription Sales, Inc.
117 West High Street
Springfield, Ohio

Please send me complete data on

- Singin’ Sam
- Wings of Song

Name: ..........................................................
Company: ..................................................
Street: ..................................................
City: .................................................. State: ..........................
# 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>AMERICAN OIL CO.</td>
<td>Gas, oil, tires</td>
<td>Professor Quiz</td>
<td>Saturday 10-10:30 pm</td>
<td>$30 cash</td>
<td>Complete in up to 25 words sentence about Americor product (different weekly) Winner gets $25 plus $25 if he included 3 acceptable questions and answers for use on program</td>
<td>ABC</td>
</tr>
<tr>
<td>B. T. RABBITCO.</td>
<td>Bab-O</td>
<td>David Harrow</td>
<td>MTWTF 10-14 4-11 am</td>
<td>Booklet: “FarmSanitation”</td>
<td>Request to Leona, c/o local station</td>
<td>CBS</td>
</tr>
<tr>
<td>BARTEL’S, INC.</td>
<td>Appliances</td>
<td>Let’s Pop the Question (TV)</td>
<td>Sunday 8-8:30 pm</td>
<td>Best-seller books</td>
<td>Listeners telephone with answers to questions on contestants’ responses, $5 per entry, 1 winner per week</td>
<td>WABC</td>
</tr>
<tr>
<td>NANCY CARROL STUDIOS</td>
<td>Photographs</td>
<td>Call the Tune</td>
<td>Sunday 6:15-6:30 pm</td>
<td>Color photo, black-and-white photo, wallet-size photo</td>
<td>Guess correct title of one, two, or three tunes played on show</td>
<td>WHM, Peoria</td>
</tr>
<tr>
<td>COLGATE-PALMOLIVE-PEET CO.</td>
<td>Colgate Toothpaste</td>
<td>Can You Top This?</td>
<td>Saturday 8-8:30 pm</td>
<td>Cash price and “Can You Top This” gift book</td>
<td>Prizes if joke sent to program is used</td>
<td>NBC</td>
</tr>
<tr>
<td>DETECTIVE BOOK CLUB</td>
<td>Books</td>
<td>Weird Circle</td>
<td>Monday 10:30-11 pm</td>
<td>Mystery novel: “Case of the Fun Dancer’s Horse”</td>
<td>Free for card or letter to sponsor, WZZ</td>
<td>WZZ, New York</td>
</tr>
<tr>
<td>DUFFY-MOTZ CO.</td>
<td>Motz’s Apple Juice</td>
<td>Morning Matinee</td>
<td>Tuesday 8-8:30 pm</td>
<td>Stainless steel 4½” paring knife</td>
<td>Send 21st and Motz’s Apple Juice to sponsor, WZW</td>
<td>WZW, Cinci.</td>
</tr>
<tr>
<td>EVERSAR O. INC.</td>
<td>Injector Razors</td>
<td>Take It or Leave It</td>
<td>Sunday 10-10:30 pm</td>
<td>$15,000 home and $2,500 for lot; 1947 Buick; ford; RCA video sets; tires; watches; radiator, etc.</td>
<td>Complete in up to 25 words “I Like Eversarp-Schick Injector Razors because ..” to send to content, New York, with instruction sheet and entry box</td>
<td>NBC</td>
</tr>
<tr>
<td>FARR CANDY CO.</td>
<td>Ice cream, confectionery</td>
<td>Furr’s Free Quiz</td>
<td>Wednesday 12:45 pm</td>
<td>Quart of ice cream</td>
<td>Correct answer to quiz questions asked over telephone</td>
<td>KID, Idaho Falls</td>
</tr>
<tr>
<td>GENERAL FOODS CORP.</td>
<td>La France Blushing Skies</td>
<td>Second Mrs. Barton</td>
<td>MTWTF 2-2:15 pm</td>
<td>$2,500 diamond ring, other diamonds, gift box</td>
<td>Tell neighbor reason for using La France. Mail copy with neighbor’s and own address, bestop to sponsor, Battle Creek</td>
<td>CBS</td>
</tr>
<tr>
<td>GENERAL WILLS</td>
<td>Bisquick, Gold Medal Flour, Cheerios, Wheaties</td>
<td>Betty Crocker Magazine of the Air</td>
<td>MTWTF 10:25-10:45 am</td>
<td>Jullo Baking Recipes</td>
<td>Request to sponsor, Minneapolis</td>
<td>ABC</td>
</tr>
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<td></td>
<td></td>
<td>Jack Armstrong</td>
<td>MTWTF 5:30-6 pm</td>
<td>1,112 Admiral radio-phonograph, value $111.75</td>
<td>Send name for radio with Wheatears bestop program, Minneapolis</td>
<td>ABC</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Woman in White</td>
<td>MTWTF 2:15-2:37 pm</td>
<td>Syrup server set with cork base plate</td>
<td>Send 50c and Bisquick bestop to sponsor, Minneapolis</td>
<td>NBC</td>
</tr>
<tr>
<td>H. P. HOOD &amp; SONS</td>
<td>Milk, dairy products</td>
<td>Among Us Girls</td>
<td>MTWTF 2-8:30 am</td>
<td>Ladies Waltham watch weekly</td>
<td>Best household suggestion sent in by listener</td>
<td>WZW, Lawrence, Man.</td>
</tr>
<tr>
<td>KELLOGG CO.</td>
<td>Cereals</td>
<td>Superman</td>
<td>MTWTF 5-9:50 am</td>
<td>“Gy-Rocket” serial toy</td>
<td>Send 15c and Pep bestop to sponsor, Battle Creek</td>
<td>MBS</td>
</tr>
<tr>
<td>LA TOURNAINE COFFEE CO.</td>
<td>Coffee</td>
<td>Melody Mail Qui</td>
<td>MWF 8-8:45 am</td>
<td>Cory Glass Coffee Maker; nylon hose; coffee</td>
<td>Submit product slogan, song title, and local grocer’s address. If song not known, send copy of “True Detective Mysteries” Magazine to honorable mention</td>
<td>WBB, Boston; WRB, Springfield</td>
</tr>
<tr>
<td>MANHATTAN SOAP CO.</td>
<td>Sweetheart Soap</td>
<td>Reese of My Dreams</td>
<td>MTWTF 2-4:30 pm</td>
<td>Purchase price of 3 bars Sweetheart Soap refunded</td>
<td>Write sponsor why like or dislike product. In either case, money refunded</td>
<td>CBS</td>
</tr>
<tr>
<td>MARS INC.</td>
<td>Candy</td>
<td>Dr. I. Q.</td>
<td>Monday 9-9:30 am</td>
<td>Weekly award of $100</td>
<td>Write letter to show, “I want that Ford ... etc.” Also, daily quiz questions</td>
<td>KILM, Eureka, Calif.</td>
</tr>
<tr>
<td>METROPOLITIC LIFE INSURANCE CO.</td>
<td>Insurance</td>
<td>Eric Sevard, News</td>
<td>MTWTF 6-6:15 pm</td>
<td>Health leaflet</td>
<td>Free on request to program, c/o local station</td>
<td>CBS</td>
</tr>
<tr>
<td>PARTICIPATING</td>
<td>Various</td>
<td>Three Alarm</td>
<td>MTWTF 1-1:2 pm</td>
<td>1948 Ford Sedan; home furnishings; tickets; banners; etc.</td>
<td>Write letter to show, “I want that Ford ... etc.” Also, daily quiz questions</td>
<td>KILM, Eureka, Calif.</td>
</tr>
<tr>
<td>PARTICIPATING (CEN’L. FOODS, COLGATE, ETC.)</td>
<td>Various</td>
<td>Redskin Kenney</td>
<td>MTWTF 4:45-5 pm</td>
<td>Booklet: “Holiday Recipe”</td>
<td>Send 10c to program, WEXR</td>
<td>WEXR, Chi.</td>
</tr>
<tr>
<td>PROCTOR &amp; GAMBLE</td>
<td>Cashiers, Ivory Snow</td>
<td>Welcome Traveler</td>
<td>MTWTF 12-12:30 pm</td>
<td>Booklet: “Recipes for Good Eating”</td>
<td>Send 10c and Cashiers label to sponsor, Cinci.</td>
<td>ABC</td>
</tr>
<tr>
<td>ROWLANDS ART METAL WORKS</td>
<td>Lighters</td>
<td>Twenty Questions</td>
<td>Saturday 8-8:30 pm</td>
<td>Lighter to smoker of subject used; if studio contestants selected, price of silver table lighter, matching cigarette case, etc.</td>
<td>Send subject about which 20 questions may be asked, to program</td>
<td>MBS</td>
</tr>
<tr>
<td>WILLIAMSON CANDY</td>
<td>Oh Henry</td>
<td>Detective Mysteries</td>
<td>Sunday 4-4:30 pm</td>
<td>$100 reward from “True Detective Mysteries” Magazine</td>
<td>Notifies FBI and magazine of information leading to arrest of criminal named in broadcast</td>
<td>MBS</td>
</tr>
<tr>
<td>YAKIMA DAIRY MEN’S ASSN.</td>
<td>Milk, dairy products</td>
<td>Date at Eight</td>
<td>MTWTF 8-8:30 am</td>
<td>Various dairy products</td>
<td>Listeners guess names of tubes, identity of objects in two daily telephone quirks</td>
<td>KIMA, Yakima, Wash.</td>
</tr>
</tbody>
</table>
The Billboard Award

for outstanding achievement

IN RADIO

presented to

XL STATIONS
PACIFIC NORTHWEST BROADCASTERS
FOR
OVER-ALL PROMOTION
REGIONAL NETWORKS

1947

Write for our complete MARKETIPS
PACIFIC NORTHWEST BROADCASTERS

OFFICES
Box 1956—Butte, Montana
Siemens Building—Spokane, Wash.
Olympus Studio—Portland, Oregon
6311 Hollywood Blvd.—Hollywood 28
79 Post St.—San Francisco 4
The Walker Co., 15 W. 10th St., Kansas City
The Walker Co., 555 S. Mich., Chicago
The Walker Co., 555 5th Ave., New York
The Walker Co., 350 Henn. Ave., Minneapolis

THE XL STATIONS
"HOME TOWN"

MERCHANDISABLE AREA
BONUS LISTENING AREA
SERVING 2½ MILLION PEOPLE

DECEMBER 1947
The Picked Panel answers Mr. Flanter

Every year, sometimes more frequently, questions come to an advertiser's mind and he naturally turns to his agency for an answer. Sometimes these questions are familiar to us. Sometimes they are brand new. But, old or new, we approach every question with the obligation that the answer should be as complete and accurate as our facilities make possible.

We were one of the first agencies to offer radio as an advertising medium to our clients. As this medium has developed our services have expanded. In addition to our regular program department which covers production, script editing, timebuying, client contact, and sales, we maintain a radio commercial copy department, a radio research department, and a radio publicity and promotion department. The activities of each of these groups come under the supervision of its department head and our radio planning board.

There are many services which our clients expect and get through these extensive facilities at BBDO. In handling 11 network programs and a great amount of spot radio we keep up with the ever-changing radio picture and feel that we are well-equipped to render the many services which an advertiser expects from an agency.

Arthur Pryor, Jr. Vp in Charge of Radio BBDO, New York

If I owned a railroad I would not employ engineers and expect them to be ticket sellers, switchmen, brakemen, conductors, or do any other thing other than the special job for which I had hired them. (True, perhaps they could do these other jobs in an emergency, which would be an advantage.)

By the same token, if I employed a major advertising agency to handle my advertising ... from the radio department I would expect: programing. Period!

In most major agencies today, the other highly specialized and skilled work can be done far better by the separate departments, such as publicity, promotion, research, and merchandising. By the use of the agency’s entire facilities, I would expect my advertising to produce its best results. Therefore, I definitely say a radio department's chief function is programing. If the radio department has some knowledge of these other jobs and can be useful in those directions too, that is all to the good.

Advertising coordination usually comes through an account executive whose close client contact keeps him aware of all policy matters. And the account executive supervises all the required radio service functions, because naturally there must be close cooperation in all of these departmental jobs. But none should overshadow the main advertising objective—a good program, whether it be network, spot, or whatever, so geared that it gives the advertiser the maximum audience among his truly potential customers.

By way of postscript, another reading of Mr. Flanter’s question leads me to suspect he's suggesting that many functions besides programing should be encompassed in the magical 15 per cent discount. If that is so, 3,000 words instead of 300 are necessary to give him his answer ... unless it suffices to say that agency net profit (and particularly from radio) is inordinately low.

Blayne Butcher Radio director Newell-Emmett, N. Y.
from minute spots to one-hour programs.
All these things should be handled by the agency, although they may not all be the actual work of the agency. The writing of scripts, arranging of music, directing of shows, etc., are highly specialized creative functions, and it is neither reasonable nor practicable to expect advertising agencies to have such specialized creative talent on staff and available at a moment's notice. I say it isn't reasonable, because it isn't economical. For example . . . suppose a dramatic script writer were hired on a staff basis, out of every 12 months he might well be needed for only three. Further, it isn't practicable to do this, even if it were economical, because the best creative talent in radio remains free lance.

Going beyond radio, clients have a right also to expect their agency's radio department to be knowledgeable in such other fields as promotion, publicity, research, merchandising, and so forth, so that in working out radio plans and ideas these other phases of advertising can be properly related.

Radio departments should know how to use research data, where to find research facts, where research can help out on a problem, and how to go intelligently to research people for help. Radio men should be broadly informed, and be able to cooperate with other departments.

But—and here's my point. As I see it, all these other non-radio functions are specialized, and should be handled by specialists. The radio department should not be expected to take over research, promotion, or other phases of advertising activity, however closely allied with a given radio effort they might be.

Following this line of thought, even in those cases where radio constitutes the major part of an advertising effort, I don't think the radio department should dominate or dictate advertising policies in other directions although it goes without saying that they may profitably be consulted concerning them.

Thus in all cases the G. H. Q. of the advertising campaign should still be the account executive, the plans board, or some such central group responsible for the over-all well-being of the account, whose job it is to get the best possible advertising, whether this be in radio, printed media, outdoor, etc. Only in this way can the picture be seen in its proper balance, and the work of the various specialists in the related fields be properly utilized.

FRANCIS C. BARTON, JR.
Vp, director of radio
Federal Advertising Agency, N. Y.

Incidentally, WFBM's audience is faithful (as we said). If you'll do a little "Hooperooting," you'll notice that WFBM is consistently rated first in Indianapolis in over-all listening audience—day and night the year 'round.
Symbol of Thoughtful Giving

Among those you want to remember this Christmas are some who seek a better understanding of broadcast advertising. They may be sponsors, prospective sponsors, advertising agency executives, or your own associates. For such we offer a unique gift . . . twelve consecutive monthly issues of the one magazine designed 100% for buyers of broadcast advertising.

The handsome gift card reproduced above acknowledges your thoughtfulness.

SPONSOR
for Buyers of Broadcast Advertising

SPECIAL GIFT RATES: 25 subscriptions or more, $3 each; 15-24, $3.50; 5-14, $4; 2-4, $4.50; One, $5.
Home economics programs, conceived in the test kitchens of radio stations, advertising agencies, and advertisers in the late twenties and early thirties, have during the current decade almost passed from the commercial broadcast scene. The duo that remain in network radio, Mary Lee Taylor and Betty Crocker, like their few local contemporaries in Oklahoma City, Chicago, and points north, east, south, and west, have continued to gather sizable audiences. That's because they have been able to keep up with the times. Although they're all in part based upon the skillet-and-saucepans approach, they're no longer Lily Tish-ish. They've added entertainment to the information they bring to the microphone.

Everything from quiz to drama and name guest stars is currently found on a home economics program. Sponsors have discovered that kitchen personalities and a mike with the rattle of pots and pans offstage do not make a 1947 program. Not only must the authority be able to talk to her listeners as though she were in the same room and a personal friend but she must be a modern, not a hoover-aproned relic.

When radio was young and sponsors were tyros in the field of broadcast advertising, almost all major food advertisers took a fling at selling the housewife via the cookery routine. There were Pillsbury's Kitchen Closeups and R. B. Davis' Mystery Chef on CBS. Borden had Jane Ellison's Magic Recipes and Kraft Mrs. Gaudiss Forecast School of Cooking on NBC. General Mills started Betty Crocker on WCCO, Minneapolis, and moved it to NBC in 1927. Pet Milk came to the air with Mary Lee Taylor in the fall of 1933, spending $26,400 of its $358,600 1933 advertising budget for the program. Since then, only Betty Crocker and Mary Lee Taylor have continued nationally to deliver radio-inspired sales for their sponsors. Most local test kitchens in radio stations have since removed the white tile and ancient Kelvinators.

Home economics sessions reached their zenith in the field of multiple sponsors. It's a simple matter to "sell" a number of food items as the air instructor tells the housewife what to do with them. Nevertheless most advertisers have found other participating programs (women's gossip, news, disc jockey sessions, quiz, breakfast club, Mr. and Mrs., and musical clock broadcasts) deliver at a lower cost per listener.

Betty Crocker is General Mills' housewife. There have been as many as 20 Crockers on the air at one time, either regionally or locally. She's never photographed and when the picture of her appears in advertisements it's a piece of "art." As the years have gone on, she has been modernized and never permitted to become dowdy.

Mary Lee Taylor is the Pet Milk housewife. Unlike Betty Crocker, Miss Taylor has been one person on the air down through the years, Mrs. Susan Cost of St. Louis. Amazing though it may seem Mrs. Cost looks younger, more vivacious today than she did in November 1933 when she appeared before the KMOX microphone and broadcast for the first time as Mary Lee Taylor. The secret of the program's success is that just as Mrs. Cost appears (in her pictures) to have grown younger with the years so has the script discarded the stuffy, stilted verbiage of years ago for the simple down-to-earth dialogue of today.

Typical of the 1933 continuity is John Cole's "Pardon me if I seem to speak indistinctly—my mouth is watering."

DECEMBER 1947
Sponsors Plan Code of Own as Stations Vote

Although the effective date for the Standards of Practice for broadcasting has not been set due to the fact that they have been referred to the membership of the National Association of Broadcasters for approval, stations generally are putting their houses in order in the expectation that the Standards will be passed.

The Code, as the Standards are generally referred to, is tighter than present practices on commercial time but more liberal than the restrictions originally proposed. Maximum commercial time is set as follows:

<table>
<thead>
<tr>
<th>Commercial Time</th>
<th>Program Period</th>
<th>Day</th>
<th>Night</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Minutes)</td>
<td>(Minutes)</td>
<td>(Minutes)</td>
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<tr>
<td>5</td>
<td>1:15</td>
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<td>45</td>
<td>5:45</td>
<td>4:30</td>
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<tr>
<td>60</td>
<td>7:00</td>
<td>6:00</td>
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Participating programs which in the past have been exempt from commercial time regulations will be bound by the above schedules. Station breaks (periods between programs) will not be figured as part of the program time and are exempt from these regulations. Also exempt will be one hour a day which stations can use for shopping guides, market information, and other informative programs, since the NAB has come to the conclusion that such programs do perform a public service.

News programs of 10 minutes or less are restricted to two commercials and other news programs are subject to the regular commercial limitations.

Double spotting (two commercials between programs) is prohibited except that time signals of 10 seconds in length are not to be construed as spot announcements.

Attempts by the networks to get together and formulate a network code of their own have broken up. This is because there is definite feeling among some of the webs that they should not set themselves up as a super-tribunal more important than the NAB. In other words, the networks are part of broadcasting, and although not active members of the industry association (they're associate members) they want the public and the advertising profession to know that they're part of radio and don't consider themselves radio itself.

There is a growing sentiment among sponsors that the advertising profession might well establish for itself a code of broadcast practices and thus increase the effectiveness of air advertising. To this end a survey of advertising practices is currently being conducted for a number of key sponsors. When the report (highly confidential) is submitted and digested, the sponsors who are underwriting the survey will suggest to the Association of National Advertisers (ANA) and the American Association of Advertising Agencies (AAAA) that these two organizations set up their own broadcast Standards of Practices. This would be an inspiration for the stations and take the pressure off the NAB. However, no such self-imposed code will be submitted to the associations involved before June 1.

At present most agencies are adapting their operations to what they call the "interim code"—the time limitations imposed in the Standards now being voted upon by the NAB membership.

While Cole handled the commercials Mary Lee stirred noisily in a mixing bowl and told housewives at great length how to make a plum pudding—with Pet Milk, naturally. It wasn't inspired radio but the distaff side of the house liked it, sent for Mary Lee Taylor recipes and bought Pet Milk.

As the years rolled by, Mary Lee Taylor became the oldest continuously-sponsored show on CBS and Susan Cost was learning things. She discovered, for example, that a good recipe wasn't enough. It had to use ingredients that were plentiful—seasonable crops. She had to suggest alternatives, for not everything is available in all sections of the country at the same time—except Pet Milk, of course. She had to get away from straight exposition and she did develop a warm, chatty style as she and the announcer kicked around an idea.

Although Betty Crocker has been no one person, the program's development has been much the same as Pet Milk's. Betty Crocker was first a local operation, then a network show, then off the air, and now it's a two-web presentation (NBC and ABC). Today, Betty Crocker runs as two shows, five minutes on NBC in the middle of a block of General Mills daytime serials, and a Monday-through-Friday half-hour "magazine" on ABC. Crocker is still a drop in the bucket of GM advertising, which is currently $11,000,000 a year of which 72 per cent is spent in radio.

Mary Lee Taylor carries half the advertising burden for Pet Milk. Instead of a dozen programs, like General Mills, Pet has two, Taylor and Saturday Night Serenade, the latter in its 11th year. Last year Taylor received its latest alteration. To give it that "new look" half the program is given over to a complete dramatic 15 minutes, with a Claudia-like heroine (the series is adapted from the novel Young Wife). This program formula change was insisted upon by CBS which felt that a straight home economics show in a sequence that included Let's Pretend, Adventurers' Club, Theater of Today, Stars Over Hollywood, etc., would lose its audience. Both agency and client bridled at the network's insistence but Columbia was proved right. Mary Lee Taylor has kept its kitchen faithfuls and practically doubled its rating. Before the face-lifting it was gathering a 1.5 to 2.0 Hooper. Now it ranges from 2.5 to 4. The drama and the information are well integrated.

Betty Crocker has also recently undergone rejuvenating alterations. The NBC spot is just five minutes in length in the midst of an hour of General Mills entertainment—Today's Children, Woman in White, The Story of Holly Sloan, and Light of the World. The ABC Crocker is really a 30-minute women's variety program with news, fashion information, guest stars, a quiz with prizes, and finally the kitchen session. The new Crocker show (ABC) made its bow March 1947.

What Mary Lee Taylor has accomplished, in conjunction with Pet Milk's Saturday Night Serenade, is tangible and checkable. In the past decade Pet Milk sales have gone up 131 per cent while the entire canned milk market has expanded only 40 per cent (excluding government sales in both cases).

House names with solid consumer followings are invaluable. Betty Crocker and Mary Lee Taylor have proved that. They've also proved that there's nothing wrong with the home-service type of programming as long as it keeps up with the times. The only thing wrong with test kitchens is that they tend to become dated. The primary thing that the American housewife wants new is her kitchen—ask any builder. What goes for the listener's home goes for her listening also. Her cooking instructor must be as up-to-the-minute as tomorrow's headlines. If the kitchen mentor is, she can, as Mary Lee Taylor does, deliver sales per can or package at less than one cent per dollar of sales.
TV COSTS:
(Continued from page 19)

there will be more than 100,000 television sets in homes in Metropolitan New York. This means an "available audience" of 600,000* in this area. When the event is important enough this figure jumps to enormous proportions. The World Series, according to a C. E. Hooper survey, was seen and heard by 3,962,336 people over television, which is more than six times the year-end TV "available audience" figure. One way to become "socially prominent" is to own a TV receiver. (Although such prominence, needless to say, brings more than its share of expense. "Friends you never knew you had become bosom companions," according to one set owner. "And the cost of hospitality runs high, if you're not careful.")

Duane Jones' clients expect to get, as previously noted, dollar-for-dollar results from their telecasts. It's questionable whether Babbitt will sell Bab-O, via TV, at the cent-and-a-half per can that sound broadcasting costs them. To do this, television would have to market 50,754 cans a month. This isn't entirely impossible, since Missus is to originate each

*Six viewers per receiver is an accepted average today.

telecast in a giant market and visual credits for all sponsors will be used on every airing. Nevertheless it is hardly likely at this stage of TV development that such sales results can yet be achieved. Missus Goes A-Shopping is a daytime program and the daytime audience, except for an event like the World Series, is only a small percentage of the total television homes. It is possible, however, that through Bab-O's point-of-sale promotion TV won't cost them much more than the radio which has brought them their success (sponsored, November 1946).

Just using television won't be enough for any sponsor. That, all agencies using the medium agree. Coupled with intelligent sales promotion, however, it has already produced results. Pabst Blue Ribbon Beer has sponsored a number of football games in the New York market, over WNB. After the first program they reported that Pabst hit an all-time high in the sale of their brew in the taverns and clubs of Greater New York.

Swift is finding an improved acceptance for its brand name in New York through its sponsorship of the Swift Home Service Club which during November it extended from a one-station telecast to the NBC Television Network.

(Making)

Friends on
The Farm,
Too

WSBT covers a true cross-section of America's industrial-agricultural population. With increased power, WSBT gives increased service to farmers as well as city folks. One example of this service is "Farm Report," the newest WSBT program. It is aimed directly at the rich farm market of Indiana and southern Michigan.

WSBT makes friends everywhere it goes. Today, with increased power and increased service, it is making them fast—in the city and on the farm.

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COFFEE ON THE AIR
(Continued from page 23)

say COFFEE, I mean Folger's, and like slogans, with making substantial contributions to the sale of the brands using them. The good slogans leave what Robert H. Bennett, sales and advertising manager for Maxwell House Coffee at General Foods, calls a "favorable climate" of feeling about the brand. He considers this favorable psychological reaction vital in turning advertising into sales. An he feels that broadcasting performs an outstanding mission as a vehicle for slogans to create a beachhead for straight selling.

Maxwell House uses two daytime strips, the long-proved Portia Faces Life and the experimental marriage of news and soap opera, Wendy Warren. These five-days-a-week slogan carriers do their job for Maxwell as well as for a number of other General Foods products. General Foods, generally speaking, doesn't keep one program selling the same product through the years. It makes a habit of selling one of its products to a program's audience and then assigning to that program the responsibility of being good-will ambassador for another GF brand. This is not true, of course, of its Maxwell House Coffee Time on Thursdays at 8:30 p.m. The story of Maxwell House and nighttime radio will be touched upon later in this linking of radio and coffee.

Broadcasting is one of the world's greatest distributors of premiums. There's hardly a daytime serial that hasn't at one time or another used a self-liquidating offer, and while this type of selling went down during the war it's on the way back very strong in the coffee field right now. These self-liquidating offers are entirely different from the big contests that the soaps, cleansers, and drug products continue to use.

Typical of what can be done for coffee through broadcasting and a popular premium (not all offers are popular, as was indicated in sponsor's November 1946 report on Bab-O's Ad-$$ is a recent experience of Folger's. During this past summer "radio offers," as their agency, Raymond R. Morgan, calls them, pulled close to a half million returns. The offers included ball point pens, cook books, and dictionaries, in return for "evidence-of-purchase" of a can of Folger's and from 10 to 25 cents, according to the offer. Summer is a slump period in coffee sales and the offers were made only over radio.

This spring will see most regional brands using premium offers of one kind or another and even the "coupon worth one penny in each and every can" is

(Please turn to page 43)
# DECEMBER CROSS SECTION: COFFEE

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>PRODUCT</th>
<th>PROGRAMS</th>
<th>SPOTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>AKRON COFFEE &amp; GROCERY CO, AKRON, OH</td>
<td></td>
<td>Betsy Ros</td>
<td>News; 5:30-5:45 pm; WADC (Akron)</td>
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<tr>
<td>ALABAMA COFFEE CO, SHEFFIELD, ALA.</td>
<td></td>
<td>Old Gold</td>
<td>Grand Old Opry; Sat 7:30-8 pm; 20 stas</td>
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<tr>
<td>AMERICAN ACE COFFEE, NASHVILLE</td>
<td></td>
<td>American Ace</td>
<td>Kate Smith Speaks; MTWTF 12:15 pm; WLEE (Richmond)</td>
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<tr>
<td>C. W. ANTRIM &amp; SONS, RICHMOND, VA.</td>
<td></td>
<td></td>
<td>Morning Musical Clock; 15-min parts; WHEC (Rochester)</td>
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<td>ARNOLD &amp; BARN DiN., N. Y.</td>
<td></td>
<td>Aborn's</td>
<td>H. V. Kaltenborn; MTWTF 7:45-8 pm; WHEN (Buffalo); County Fair; Sat 1:30-2 pm; 161 CBS stas</td>
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<tr>
<td>BORDEN CO. N. Y.</td>
<td></td>
<td>Borden's Instant</td>
<td>Breakfast, 15-min parts; KDKA (Pittsburgh)</td>
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<tr>
<td>BREAKFAST CLUB COFFEE INC, L.A.</td>
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<td>Breakfast Club</td>
<td>Arizona Quiz; KTAR (Phoenix)</td>
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<td>CALIFORNIA PACKING CO., S.F.</td>
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<td>Del Monte</td>
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<td>CAMPBELL WOODS CO, PITTSBURGH</td>
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<td>Breakfast Cheer</td>
<td>Breakfast, 15-min parts; KDKA (Pittsburgh)</td>
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<td>COMMUNITY COFFEE MILLS, BATON ROUGE</td>
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<td>Community</td>
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<tr>
<td>CONSOLIDATED GROCERS SPRADE WARNER DIV., CHI</td>
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<td>Richelles</td>
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<tr>
<td>DEAN LILLY CO, MEMPHIS</td>
<td></td>
<td>Dixie</td>
<td>Jannine Wilson; MTWTF 2:30-2:45 pm et; WAPI (Birmingham)</td>
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<tr>
<td>DIXIE COFFEE CO, BIRMINGHAM</td>
<td></td>
<td>Boreal</td>
<td>Remember When; WMBO (Auburn)</td>
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<tr>
<td>DOUGLAS FOOD MARKETS, AUBURN, N. Y.</td>
<td></td>
<td>Red Diamond</td>
<td>Coffee Shop, variety; 40 southern, southwestern mkts.</td>
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<td>DUNCAN COFFEE CO, HOUSTON</td>
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<td>Admiration</td>
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<td>DAVID O. EVANS COFFEE CO, ST. LOUIS</td>
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<td>Old Judge</td>
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<tr>
<td>FLEETWOOD COFFEE CO, CHATTANOOGA</td>
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<td>Fleetwood</td>
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<tr>
<td>J. A. FOLGER &amp; CO, KANSAS CITY, MO</td>
<td></td>
<td>Folger</td>
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<td>J. A. FOLGER &amp; CO, S. F.</td>
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<tr>
<td>FOLTZ &amp; COFFEE CO, NEW HEBRIA, PA.</td>
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<tr>
<td>FORBES TEA &amp; COFFEE CO, ST. LOUIS</td>
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<td>Forbes</td>
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<tr>
<td>GENERAL FOODS, N. Y.</td>
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<td>Yuban, Maxwell House</td>
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<tr>
<td>GENERAL GROCER CO, ST. LOUIS</td>
<td></td>
<td>Manhattan</td>
<td>Telephone Quiz; 12 southern, western mkts.</td>
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<tr>
<td>JAMES G. MILL CO, NORFOLK</td>
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<td>Griffin</td>
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<td>GRIFFIN GROCERY CO, MISSION, ORLA.</td>
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<td>John Q. Dowel, Boston</td>
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<tr>
<td>MARTIN L. HALL CO, BOSTON</td>
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<td>Victor</td>
<td></td>
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<tr>
<td>HOFFMAN &amp; HAYMAN COFFEE CO, SAN ANTONIO</td>
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<tr>
<td>HUDSON'S BAY CO, WINNIPEG, MAN., CANADA</td>
<td></td>
<td>Cockfield, Brown, Winnipeg</td>
<td></td>
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</tbody>
</table>

**Categories:**
- **Coffee**: Includes coffee-related products and advertising.
- **Breakfast**: Refers to breakfast foods and beverages.
- **Tea**: Includes tea-related products and advertising.
- **Grocery**: Refers to grocery products and advertising.
- **Processed Meats**: Includes processed meat products and advertising.
- **Beverages**: Includes beverages other than coffee and tea.
- **Miscellaneous**: Includes products and advertising that do not fit into the above categories.
<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>PRODUCT</th>
<th>PROGRAMS</th>
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</thead>
<tbody>
<tr>
<td>ISBRANDSEN-MOLLER CO., BOSTON</td>
<td>Cowan &amp; Dougler, N. Y.</td>
<td>&quot;30&quot;</td>
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<td>J. F. G. COFFEE CO., KNOXVILLE</td>
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<td>J. F. G.</td>
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<tr>
<td>KROGER GROCERY &amp; BAKING CO., CINCINNATI</td>
<td>-</td>
<td>Spotlight</td>
<td>Linda's First Love (e.t.); MTWTF 10:15-10:30 am; 20 sta</td>
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<tr>
<td>LAWRENCE, CHI.</td>
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<td>LA TOURNAINE COFFEE CO., BOSTON</td>
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<td>L. P. LAU CO., LINCOLN, NEB.</td>
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<td>LEE &amp; CAOY, DETROIT</td>
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<td>M. LIVINGSTON &amp; CO., PAOCUAH, KY.</td>
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<td>MC CORMICK &amp; CO., BALTO.</td>
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<td>MC GARVEY COFFEE CO., MPMS.</td>
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<td>MIRANAK TRADING CO., N. Y.</td>
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<td>MORE WE CAPTIVE CO., OENVER</td>
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<td>MORNING TREAT COFFEE CO., BATH ROUGE</td>
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<td>NASH COFFEE CO., ST. PAUL</td>
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<td>NESTLE'S MILK PRODUCTS INC., N. Y.</td>
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<td>NORTH AMERICAN COFFEE CO., PORT HURON, MICH.</td>
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<td>PASTENE PRODUCTS CO., N. Y.</td>
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<td>PAXTON &amp; GALLAGHER, OMAHA</td>
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<td>RAGLAND POTTER CO., NASHVILLE</td>
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<tr>
<td>WILLIAM RUFFIN COFFEE CO., NEW ORLEANS</td>
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<td>ROUROY, PICHEAU &amp; OEXER CO., MILW.</td>
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<td>SAFEWAY STORES, OAKLAND, CALIF.</td>
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<td>S. A. SCHONBRUNN &amp; CO., N. Y.</td>
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<td>SCHOTTE COFFEE &amp; SPICE MILLS, JACKSON, MISS.</td>
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<td>WILLIAM S. KUHL CO., CAMDEN</td>
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<td>LOUIS SHERRY INC., N. Y.</td>
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<td>E. T. SMITH CO., WORCESTER, MASS.</td>
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<td>STANDARD BRANDS INC., N. Y.</td>
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<tr>
<td>STEWART &amp; ASHBY COFFEE CO., CHI.</td>
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<td>WAPPLES PLATTER CO., FORT WORTH</td>
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<td>THOMAS &amp; WEBB CO., CHI.</td>
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<td>JOHN H. WILKINS CO INC., WASHINGTON, D. C.</td>
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<td>WOODS COFFEE CO., ROANOKE, VA.</td>
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<td>PROGRAMS</td>
<td>SPOTS</td>
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<td>Live, e.t. spots, partic: 10-20 eastern mtks</td>
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<td>Live, e.t. spots, major mtks</td>
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<tr>
<td>Spots, western mtks</td>
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<tr>
<td>E.t. spots; 11 southern, mid-western mtks</td>
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<tr>
<td>E.t. spots; WCBS (N. Y.)</td>
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<tr>
<td>Live spots; major mtks</td>
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<td>Live, e.t., spots: MTWTFS 4 per day</td>
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<td>Live, e.t. spots, breaks: WTMJ, WFOX, WEMP, WISN (Milw.)</td>
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<td>Spots, breaks: WNBC, WCBS (N. Y.)</td>
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<tr>
<td>Breaks: southwestern mtks</td>
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</table>
scheduled for a New York and Midwest regional brand.

Proof of purchase is also becoming a standard request with regional and local coffee broadcasters who use quiz programs. No matter how successful a show is, the sponsors are switching back to their pre-war habit of wanting to see results in terms of actual sales. A successful program like Forbes Food Store Quiz (KXOK, St.-Louis—sponsor, March 1947) during the war and the immediate postwar period did not ask for any proof of purchase with the questions sent in. When the program returned to the air this fall after a summer hiatus, listeners were asked to send proof of purchase, or the usual facsimile, with their suggested quiz questions. This hasn’t cut down the number of questions. The prizes have increased. The mail also has. Awards like innerspring mattresses, radios, vacuum coffee makers, are sure-fire pullers.

Another indication of what a quiz can do for a coffee is reported in a KXOK success story. The General Grocer Company has used a telephone quiz in which the questions originate with the listeners. Somewhat like Tello-Test in formula, $5 goes to the person sending in the question and $5 goes to the person giving the correct answer on the telephone when called. Each time the question goes unanswered both the sender and the person called have the opportunity of winning extra five dollar bills since that’s the amount added daily until the person receiving the station’s call comes up with the correct answer. One hundred thousand pieces of mail were received the first year. The quiz sold an amazing quantity of Manhattan Coffee—this despite the fact that Forbes was also selling coffee on the same station, and that there are a number of other good stations in St.-Louis.

Folk music appears also to be program material that coffee lovers want to hear. As shown in the types of programs used by roasters, folk music represents in the SPONSOR cross-section 9.8 per cent of all programs used by coffee firms. In the South and Southwest, range and mountain music gather solid coffee-drinking audiences. Griffin Grocery Company of Oklahoma City reports, for instance, that it has consistently sold all the coffee (Polar Bear) it could produce using Cousin Jack Beasley’s western music over stations KOMA in Oklahoma City and KTUL in Tulsa. While it didn’t go overboard in promoting Cousin Jack it did...
use newspaper ads and singing commercials to direct attention to its programs and product.

One objective of the national coffee association at present is, among others, to hit the young married market, the age group under 35, since only 16 per cent of this group are said to be consistent coffee drinkers. However, this campaign has not as yet influenced coffee roasters and merchandisers to any great degree. There are very few programs on the air directed to the young marrieds and the 20-30 age group. The Coffee Advertising Council feels this is a virgin market and must be tapped. Peak drinking is in the 40-to-45 age bracket, although one-third of the 35-40 group are also supposed to be three-meals-a-day coffee drinkers.

Indicative of the fact that "taste" is not the conclusive factor that it's supposed to be in coffee preferences is the fact that Chicago, long rated as a "heavy roast" market, i.e., a user of the dark-roasted bean instead of the light, changed to a light-bean territory when Hills Coffee invaded the market and refused to accept what local roasters claimed, that the Windy City insisted upon heavy coffee.

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Of the three truly national brands, the A&P group, Maxwell House, and Chase & Sanborn, the latter two have used broadcasting consistently and the former haven't used the air to any extent since 1936 when they sponsored Kate Smith.

Maxwell House is rated as the first big national brand. They've used broadcasting since 1932 when they presented the Maxwell House Concert over NBC. Since that time they have had a parade of notable programs and a few bloomers. Their radio calendar looks like this:

<table>
<thead>
<tr>
<th>Program</th>
<th>Web</th>
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<tbody>
<tr>
<td>Maxwell House Concert</td>
<td>NBC</td>
<td>Jan-Mar '32</td>
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<tr>
<td>Tune Blenders</td>
<td>CBS</td>
<td>Mar-Jun '32</td>
</tr>
<tr>
<td>Showboat</td>
<td>NBC</td>
<td>Oct '32-Oct '37</td>
</tr>
<tr>
<td>Good News</td>
<td>NBC</td>
<td>Nov '37-Oct '40</td>
</tr>
<tr>
<td>Kate Hopkins</td>
<td>CBS</td>
<td>Oct '40-Apr '42</td>
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<tr>
<td>Coffee Time</td>
<td>NBC</td>
<td>Nov '40-Sep '43</td>
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<tr>
<td>Topper</td>
<td>NBC</td>
<td>Aug '44-Sep '45</td>
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<tr>
<td>Thin Man</td>
<td>NBC</td>
<td>Sep '44-Sep '45</td>
</tr>
<tr>
<td>Burns &amp; Allen</td>
<td>NBC</td>
<td>Sep '45-(current)</td>
</tr>
<tr>
<td>Second Mrs. Burton</td>
<td>CBS</td>
<td>Jan '46-Mar '46</td>
</tr>
<tr>
<td>Wendy Warren</td>
<td>CBS</td>
<td>Jun '47-(current)</td>
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</tbody>
</table>

Of these programs the Maxwell House Showboat is perhaps the best-known. Inspired by the great Broadway musical show of the same name, at first the cast was headed by Charles Winninger, also from the Broadway cast, as the lovable Captain Henry. Later (in its decline) it became a vehicle for Lanny Ross. Showboat is rated as having done more for Maxwell House than any other of its programs, although some of the Maxwell House Coffee Time shows, the title being an omnibus tag which has included a number of formulas, have had great followings, especially the Frank Morgan series.

General Foods did more promotion for its Showboat than it has for nearly any other program except for the premiere of its Good News, which was the first network program in the $25,000-a-week-talent-budget class. This was, at the outset, a package sold by Metro-Goldwyn-Mayer and broadcast direct from the MGM lot. It was the greatest all-star clambake that radio had heard up to that time and MGM bowed out soon after the first few programs. However, to introduce it, General Foods used huge space and played up all the great MGM names scheduled. It could have been great. It was a gigantic bust. Out of it, however, grew a number of programs that General Foods has carried on, like Baby Snooks, its Frank Morgan opus, and others.

General Foods’ record of successful vehicles for Maxwell House as well as for Sanka and Postum rates an industry blue ribbon. It has backed very few lemons. There were of course McGarry and His Mouse, Two on a Clue, and Kate Hopkins.

(please turn to page 44)
### Advertising Agency Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
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</thead>
<tbody>
<tr>
<td>Richard G. Bachman</td>
<td>MBS, N. Y., acct exec</td>
<td>W. Earl Borwell, Pittsburgh, new business dept head</td>
</tr>
<tr>
<td>Robert N. Baggs</td>
<td>Intl Resistance, Phila., sls mgr</td>
<td>Harry P. Bridge, Phila., vp, gen mgr</td>
</tr>
<tr>
<td>James S. Beard</td>
<td>NBC, H'wood., Calif.</td>
<td>O'Brien, Vancouver, radio dir</td>
</tr>
<tr>
<td>Burton D. Beck</td>
<td>Fawcett Pub, N. Y., research dir</td>
<td>Campus, N. Y., partner, gen mgr</td>
</tr>
<tr>
<td>F. J. Braguliere</td>
<td>Avery-Nolan, S. F.</td>
<td>Avery &amp; Bruguiere, S. F., partner</td>
</tr>
<tr>
<td>Tom Cafferty</td>
<td>WGN, Chi., commr annce</td>
<td>Charles N. Stahl, L. A., radio dir</td>
</tr>
<tr>
<td>Gordon D. Cates</td>
<td>Young &amp; Rubicam, N. Y.</td>
<td>Lennen &amp; Mitchell, N. Y., vp</td>
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<tr>
<td>Bert Cavanaugh</td>
<td></td>
<td>Roche, Williams &amp; Cleary, Chi., radio timebuyer</td>
</tr>
<tr>
<td>Charles E. Coleman</td>
<td>Buchanan, L. A., acct exec</td>
<td>Same, plans bd chmn</td>
</tr>
<tr>
<td>E. R. Collard</td>
<td>Crown Overall Mfg Co, Cinci., adv mgr</td>
<td>Keeler &amp; Stites, Cinci., acct exec</td>
</tr>
<tr>
<td>Douglas Coulter</td>
<td>Foote, Cone &amp; Belding, N. Y., radio dir</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Seth Dennis</td>
<td>ABC, N. Y.</td>
<td>Federal, N. Y., acct exec</td>
</tr>
<tr>
<td>John Elecborn</td>
<td>KING, Seattle, commrl mgr</td>
<td>Haldleston, Evans &amp; Merrill, Seattle, acct exec</td>
</tr>
<tr>
<td>Leonard M. Einsdiler</td>
<td>Maas Studios of H'wood., H'wood., adv mgr</td>
<td>M. M. Young, L. A., acct exec</td>
</tr>
<tr>
<td>Catherine Lewis Fassett</td>
<td>Earl Ludgin, Chi., asst timebuyer</td>
<td>Piedmont, Salisbury, N. C., media exec</td>
</tr>
<tr>
<td>Henry Farselheim</td>
<td>H. M. Gross, Chi.</td>
<td>Ruthrauff &amp; Ryan, Chi., acct exec</td>
</tr>
<tr>
<td>R. David Fries</td>
<td>Charlotte (N. C.) News, natl adv mgr</td>
<td>Woodard &amp; Fris (new), Albany, N. Y., partner</td>
</tr>
<tr>
<td>Mary Elizabeth Gaynor</td>
<td>WTRY, Troy, N. Y., women's dir</td>
<td>Woodard &amp; Fris, Albany, N. Y., radio dir</td>
</tr>
<tr>
<td>Jack Gregory</td>
<td>Allied, L. A., acct exec</td>
<td>Same, S. F., mgr</td>
</tr>
<tr>
<td>William E. Holden</td>
<td>Affiliated Products Inc., N. Y., vp, gen mgr</td>
<td>Doherty, Clifford &amp; Shenfield, N. Y., acct exec</td>
</tr>
<tr>
<td>Charles Hotchkiss</td>
<td>Dancer-Fitzgerald-Sample, N. Y., TV, publ, prom head</td>
<td>Same, Chi., Falstaff Beer acct exec</td>
</tr>
<tr>
<td>Robert Hussey</td>
<td>Dancer-Fitzgerald-Sample, Chi., media dir</td>
<td>Foote, Cone &amp; Belding, Chi., media dept mgr</td>
</tr>
<tr>
<td>Jean Lawler</td>
<td>Sullivan, Stauffer, Cleveland &amp; Bayes, N. Y., timebuyer</td>
<td>Same, chief timebuyer</td>
</tr>
<tr>
<td>Joseph H. Le Moyne</td>
<td>WING, Dayton, acct exec</td>
<td>Hartzler, Dayton, vp, radio head</td>
</tr>
<tr>
<td>Harold Livingston</td>
<td>Barton A. Stebbins, L. A., prodn, media dir</td>
<td>Mike Goldgar, Boston, TV head</td>
</tr>
<tr>
<td>Louise Ludke</td>
<td>Williams &amp; Saylor, N. Y., vp</td>
<td>Glasser-Gailly, L. A., prodn, media dir</td>
</tr>
<tr>
<td>George Laflin Miller</td>
<td>Radio, stage, screen actor</td>
<td>Doyle, Kitchen &amp; McCormick, N. Y., vp</td>
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<tr>
<td>Roger Pryor</td>
<td>Harry J. Lazarus, Chi., radio dir, acct exec</td>
<td>Foote, Cone &amp; Belding, N. Y., exec asst to TV head</td>
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<tr>
<td>Shervin R. Rodgers</td>
<td>Buchanan, Chi., acct exec</td>
<td>Same, vp</td>
</tr>
<tr>
<td>V. L. Scantlin</td>
<td>Montgomery Ward &amp; Co., Chi.</td>
<td>Scanlin &amp; Co (new), Chi., head</td>
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<tr>
<td>L. W. Scott</td>
<td>Sherman &amp; Marquette, Chi., radio dir</td>
<td>John W. Shaw, Chi., vp, acct exec</td>
</tr>
<tr>
<td>Louis F. Tilden</td>
<td>KGV, Pittsburgh, gen mgr</td>
<td>Same, vp</td>
</tr>
<tr>
<td>G. A. Wasser</td>
<td>Advertiser House, N. Y., media dir</td>
<td>Pete Wasser Co (new), Pittsburgh, owner</td>
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<tr>
<td>Ernest A. Wilcox</td>
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<td>Same, prs</td>
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<tr>
<td>Tedford L. Woodard</td>
<td></td>
<td>Woodard &amp; Fris (new), Albany, N. Y., partner</td>
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<tr>
<td>Alvin Zeller</td>
<td></td>
<td>Lew Kashuk, N. Y., acct exec</td>
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### Sponsor Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. D. Adams</td>
<td>Hickey-Murphy-St. George, N. Y., acct exec</td>
<td>Air King Products Co Inc, N. Y., adv mgr</td>
</tr>
<tr>
<td>John W. Burgard</td>
<td>Brown &amp; Williamson Tobacco Corp, Louisville, asst adv mgr</td>
<td>Same, adv mgr</td>
</tr>
<tr>
<td>H. J. Colton</td>
<td>California Fruit Growers Exchange, Ontario, Calif., chge natl sls</td>
<td>Blatz Brewing Co, Milwaukee, adv, sls prom, mkt research dir</td>
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<tr>
<td>C. B. Hensen Jr.</td>
<td>Diamond Iron Works, adv mgr</td>
<td>Same, adv, sls prom for men</td>
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<tr>
<td>Harry G. Kealeb</td>
<td>St. Claire, Derr., acct exec</td>
<td>Harriet Hubbard Ayer Inc, N. Y., adv mgr</td>
</tr>
<tr>
<td>D. D. Knowles</td>
<td>WWL, New Orleans, commrl mgr</td>
<td>Schafer, Minneapolis, sls prom, adv dir</td>
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<tr>
<td>Robert S. Lord</td>
<td>Whitewall Pharmaceutical Co, N. Y., adv mgr</td>
<td>National Pressure Cooker Co, Eau Claire, Wis., adv mgr</td>
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<tr>
<td>A. Louis Read</td>
<td></td>
<td>Wembly Inc, New Orleans, dir adv, sls prom</td>
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<tr>
<td>Richard G. Rettig</td>
<td></td>
<td>Same, vp</td>
</tr>
</tbody>
</table>

DECEMBER 1947
which were valiant tries but not audience-getters.

Sanka’s greatest contribution to broadcasting history was We, the People, which it sponsored for four years.

Standard Brands, for its Chase & Sanborn Coffee, broke into radio almost as soon as SB came into being in 1929. Like Maxwell House, it started with a musical ensemble. C&S had a choral group from September 1929 to September 1930, right at America’s great headline time. Its first great success was Eddie Cantor, who sold Chase & Sanborn Coffee for five years, at the end of which Cantor decided to bow out for greener sponsorship. The Chase & Sanborn timetable looks like this:

<table>
<thead>
<tr>
<th>Program</th>
<th>Web</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choral Orchestra</td>
<td>NBC</td>
<td>Sep ’29-Sep ’30</td>
</tr>
<tr>
<td>Eddie Cantor</td>
<td>NBC</td>
<td>Oct ’29-Dec ’34</td>
</tr>
<tr>
<td>Rubenoff</td>
<td>NBC</td>
<td>Summer ’31</td>
</tr>
<tr>
<td>(and Chevalier)</td>
<td>NBC</td>
<td>Dec ’34-Mar ’35</td>
</tr>
<tr>
<td>Opera Guild</td>
<td>NBC</td>
<td>Mar ’35-Sep ’36</td>
</tr>
<tr>
<td>Good Will Court</td>
<td>NBC</td>
<td>Sep ’36-Dec ’36</td>
</tr>
<tr>
<td>Do You Want to Be an Actor?</td>
<td>NBC</td>
<td>Dec ’36-May ’37</td>
</tr>
<tr>
<td>Bergen-McCarthy</td>
<td>NBC</td>
<td>May ’37-Dec ’39</td>
</tr>
<tr>
<td>Open Door</td>
<td>CBS</td>
<td>Jan ’40-(current)</td>
</tr>
</tbody>
</table>

They also have a record of which to be proud, except for one trouble producer, Good Will Court, which was forced off the air due to pressure of bar groups, and Opera Guild, to which no one seemed to listen.

Their one attempt at a daytime serial, The Open Door, stayed for a short time on NBC, shifted to CBS and then went off the air in June 1944. It’s nothing of which they’re proud.

However, any line-up that includes Cantor, Bowes, and Charlie McCarthy, all at their peak, is something of which any sponsor may well be proud. It’s a credit also to J. Walter Thompson, which has had the account all along, and the agency’s radio vp John Reber, who has lived with the account from the start.

Radio is also credited partly with the upsurge of public interest in instant coffee, although there’s no question but that the war-inspired increased production of the concentrate is primarily responsible. Having developed the facilities to produce instant coffee the industry naturally wanted to see if a market could be created for it. Instant coffee is not, of course, a new or a war-born product. Both G. Washington and Barrington Hall survived World War I, although neither is among the first three today.

Today’s national leaders are big users of broadcasting. In sales rank, Nescafe is first, Borden’s second, and Maxwell House third. Nescafe is using the Paul Whitteman Club (ABC). Borden’s was introduced on County Fair and that program for one year represented almost the entire advertising for the product. Such, however, was the program’s impact that it brought the product up to second place.

Chase & Sanborn also have their instant coffee on Charlie McCarthy and in television and theirs is one of the six brands of soluble coffee which most food merchandisers feel will survive. These six which will remain (unless something unforeseen by coffee men at the present time upsets the bean cart) are: Nescafe, Borden, Maxwell House, G. Washington, Barrington Hall and Chase & Sanborn.

Coffee men point out that the big problem is to deliver an instant coffee which tastes, to the coffee-drinking public, the same as their regular brew. That’s why instant brands (except Nescafe) on the air stress, besides the convenience, that theirs is real coffee.

In the most recent market surveys conducted by leading local newspapers and radio stations in eight markets, Maxwell House has the lead three times, Hills four times, and Butternut once. The top three according to the surveys, and their percentages of the market, appear in the following order:

<table>
<thead>
<tr>
<th>1st</th>
<th>Omaha</th>
<th>Butter (48.4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2nd</td>
<td>Hills (35)</td>
<td>Butternut (19.4)</td>
</tr>
<tr>
<td>3rd</td>
<td>Maxwell (23.4)</td>
<td>Indianapolis</td>
</tr>
<tr>
<td></td>
<td>Hills (13.1)</td>
<td>Philadelphia</td>
</tr>
<tr>
<td></td>
<td>Maxwell (26.1)</td>
<td>Boscul (21)</td>
</tr>
<tr>
<td></td>
<td>Hills (13.1)</td>
<td>New York</td>
</tr>
<tr>
<td></td>
<td>Maxwell (27.2)</td>
<td>A&amp;P (22)</td>
</tr>
<tr>
<td></td>
<td>Hills (13.8)</td>
<td>Sacramento</td>
</tr>
<tr>
<td></td>
<td>Maxwell (13.1)</td>
<td>Fresno</td>
</tr>
<tr>
<td></td>
<td>Hills (18.5)</td>
<td>MJB (13.8)</td>
</tr>
<tr>
<td></td>
<td>Maxwell (18.1)</td>
<td>Modesto</td>
</tr>
<tr>
<td></td>
<td>Hills (13.2)</td>
<td>MJB (13.8)</td>
</tr>
</tbody>
</table>

*All three brands.

The fight for the sale of the 4 1/2 pounds that the average family buys a month is scheduled to be intensified. Nobody in the coffee field wants to go back to the time when Brazil to hold up the market had to dump thousands of bags of coffee into the ocean.

The general feeling in the coffee field is that broadcasting can do the selling job. After all, it is credited with having made a major contribution to increasing the U.S. coffee consumption 66 per cent in the past 10 years.
TV COSTS
(Continued from page 39)
How-to-do-it selling is naturally better with sight and sound than it is with sound alone.

The stakes are high in TV but advertising executives feel that it will deliver a sales miracle for the men who really study how to use it.

WHY SPONSORS CHANGE
(Continued from page 16)
is to tear apart a radio program.

Nevertheless when it comes to closing, it's seldom that a contract is signed without the advertising agency's suggesting a complete campaign. Probably less than one-third of advertising agency changes are consummated without a campaign outline. In most cases these campaigns are paid for by the prospective clients. Very few important agencies at present record programs or do finished art for an advertiser on spec. Lesser agencies may go all out to land new business and frequently invest as high as $25,000 on a presentation and suggested campaign. Advertisers who have these presentations made to them know that if they "buy" the agency they'll actually pay for the campaigns in some way or other.

Twenty-five per cent of all agency changes are accomplished without a presentation's being made. These come about generally through a "suggestion" by a major stockholder or financial interest in a firm to a top corporate executive that a change is called for. Such a note was written by the president of a motor firm to the key executive of a radio manufacturing firm in which he had a sizable financial interest. The note read, "You old —- give the bearer of this note your advertising account."

When Major Bowes sold Chrysler his Original Amateur Hour he asked the motor man through what agency the business should be placed. Chrysler told Bowes to select his own since he'd have to work with it. Bowes in turn asked C. "Doesn't your son-in-law work for Ruthrauff and Ryan?"

C answered "Yes."

Bowes then said, "Why not keep it in the family?"

Which explains why R&R billed a good slice of the Chrysler advertising budget for a number of years.

Full page advertisements in the New York Times, when they had something to say, have been known to swing accounts to the agency that used the full page. Erwin, Wasey, following the financial crash of 1929, ran a full page headed
"Now that the headache's over let's go to work." The direct traceable results of the page were millions in new billing for the agency. The first account to come into E. W. through the ad was the Saturday Evening Post. More recently, Deutsch & Shea, Inc., took a page to tell "A Truth About Advertising," and is presently a beehive of activity making presentations to new accounts. Accounts point out that it wasn't the use of full pages that started the flow of business in the case of Wasey or D&S but the ads themselves and perfect timing in each case.

Sponsors' change of agencies inspired by newspaper or magazine advertising is less than 3 per cent of the annual turnover of accounts. Advertisers like agencies to use space to sell the idea of advertising because most of these ads go into publications that reach stockholders and thus make it easier for advertising-minded executives to keep the monies sold on what they're trying to do. Space in Fortune and trade media is generally classified as "insurance" on accounts in the house. Despite the fact that most agency copy is apparently geared to straight selling . . . the straight selling keeps the business in the house sold.

In a majority of cases advertising is a top-level matter with policy set by the board of directors. The board doesn't stop with policy either. In many cases the actual program is played for the policy makers in the board room and they make the final decision. This doesn't take the curse off a program that later fails to find an audience. The more positive a corporate director is that a show is just right for his firm, the more he will blame the agency who suggested the program when it doesn't produce. Therefore programs that fail also have agency-changing repercussions. No matter who okayed the vehicle, when it bogs down a new deal is called for. Only the old-line agencies with plenty of director and stockholder contacts have client relations that survive broadcasts that don't produce.

Program stars have brought about agency changes in a number of cases. Before Bing Crosby signed with Philco there were four agencies that would have landed million-dollar-plus billings if Crosby would have signed with them. J. Walter Thompson's regaining part of the Ford broadcast account is directly traceable to its being able to deliver Fred Allen. When Jack Benny threw the blame for a declining Hooper on Y&R some years ago and left the agency, he helped Ruthrauff and Ryan land a solid piece of the American Tobacco Company's business. Bob Hope, Edgar

**A STAR MARKET of the SOUTH**

**The People**
- Combined: 1,000,000
- Urban only: 131,000
- Johnson City . . . . .34,000
- Kingsport . . . . .33,000
- Bristol . . . . .30,000
- Elizabethton . . . .20,000
- Greeneville . . . . 8,000
- Erwin . . . . .6,000

**Radio Homes**
WJHL is the only full time regional station serving this area. Thirty-two BMB counties with 85,000 BMB radio homes. WJHL is the "most listened to" in ten of its 52 BMB counties.

**Buying Power**
Highest income bracket group in South. Richest and most thickly settled rural communities in South.

**Industry**
- Plastics
- Textiles
- Bookbinding
- Hardwood Flooring
- Hosiery
- Rayon
- Silk MIL
- Furniture
- Foundries
- And many others

**Agriculture**
- Tobacco: 100,000,000 pounds sold annually
- Beans: World's largest market
- Dairy
- Poultry
- Livestock

**Tourists**
Heart of TVA recreation area. Gateway to Great Smoky Mountains.

John E. Pearson Co.—Reps.

**WJHL** 5000 Watts
- Johnson City, Tennessee

**The Journal-Sentinel**

**SPONSOR**
Bergen, Fibber McGee and Molly, Walter Winchell, and a number of other stars whose programs regularly make the Hooper “First Fifteen” all are in the position of being able to move an account from one agency to another. When The Great Gildersleeve was lifted out of the McGee program family, the Needham, Louis & Brorby agency landed part of the Kraft Food Company account with the program built around the character. While, as indicated before, accounts that are brought to an agency through a new program can also be lost to that agency through another program, NL&B has held the Kraft business all along and expects to continue to hold it as long as Gildersleeve continues to entertain an audience.

One great danger agencies face when a new program is sold to a client or brings in a new account is keeping the client sold on the vehicle while it’s attracting an audience. As indicated in Cronson’s report on Johnson’s wax-selling on the air (January 1947) Fibber McGee and Molly at the outset was no ball of fire. If it hadn’t been for agency partner Jack Louis’ unique position with the S. C. Johnson Company sponsor, it is very probable that the agency would have lost the account and Fibber would have had to look for another bankroller. It’s possible that the team would never have reached the top.

Some accounts stay with agencies regardless of program or campaign. For the most part these are accounts which have interlocking directorates or where there are mutual financial interests in agency and account. These latter are not necessarily house agencies, which by agreement are forbidden to collect the usual 15 per cent agency discounts on business placed for their owners. No one is surprised that Coca-Cola stays put at D’Arcy, Listerine at Lambert and Feasley, Vick Chemical at Morse International, Barbasol at Erwin, Wasey, General Mills at Knox Reeves, Campbell Soup at Ward Wheelock, or Bulova Watch at Biow, to mention a few account-agency faithful twosomes.

Such accounts are in the minority. There are a number of other accounts which stay with their agencies for a long time, or travel with their account executives from agency to agency (like Continental Baking which traveled from BBDDO to Benton and Bowles to Ted Bates with Ted Bates, who was its account executive before he opened his own shop). Solid service and close personal and business friendships between company and agency executives cement

(Please turn to page 56)
A tough-minded examination of 1947 radio values shows that CBS is the most effective network in America, today.

CBS leads all other networks in delivering actual audiences at lowest cost to advertisers. CBS achieves this effectiveness by means of superbly balanced facilities and completeness of coverage combined with CBS' ability to provide advertisers with programs that simultaneously win large audiences and deliver outstanding radio values.

CBS does this with a "Package Program" operation unmatched in network radio.

For example: "My Friend Irma" and Arthur Godfrey's "Talent Scouts"... both CBS-built, CBS-produced... both in their first sponsored season... are ranked by NRI among the top-audience shows in all network radio.

And along with this... "My Friend Irma" ranks third, "Talent Scouts" fifth, in number of homes delivered per dollar.

The reasons why CBS is able to supply such performances for its advertisers are factually summarized in a new study. To see the study... And to get the utmost in radio values...

SEE CBS... 
THE COMPLETE NETWORK
<table>
<thead>
<tr>
<th>DAY</th>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
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<td>Time</td>
<td>SUNDAY</td>
<td>MONDAY</td>
<td>TUESDAY</td>
<td>WEDNESDAY</td>
<td>THURSDAY</td>
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<td>5:15</td>
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<td>7:15</td>
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<td>10:45</td>
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<td>11:15</td>
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<td>11:45</td>
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</tr>
<tr>
<td>12:15</td>
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</tr>
</tbody>
</table>

### Details
- **Day of the Week**: SUNDAY, MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, SATURDAY
- **Time Slots**: 4:15, 4:45, 5:15, 5:45, 6:15, 6:45, 7:15, 7:45, 8:15, 8:45, 9:15, 9:45, 10:15, 10:45, 11:15, 11:45, 12:15
- **Networks**: ABC, CBS, MBS, NBC
- **Programs**: Various programs are listed for each time slot.
STANDING UP
UNDER THE TEST

1 ROCHESTER (N.Y.)

Tied for 9th place among all cities in U.S.A.
in the 1947 Test Market Survey!
Ranked 1st in New York and Middle Atlantic
States among all cities of all sizes!
Tied for 5th place among all cities in U.S.A.
in 100,000 to 500,000 population group!
Ranked 1st in New York and Middle Atlantic
States in 100,000 to 500,000 group!

2 STATION WHEC

Hooperatings show more people
listen to WHEC than any other
Rochester Station!
This WHEC advantage holds good
morning, afternoon and night—and
has ever since Hooperatings were
instituted in Rochester 4 years ago!
Rochester and WHEC—What a Com-
bination for a test campaign!

*SOURCE—Fourth Test Market
Survey conducted by "Sales Man-
agement" magazine released
Sept. 1, 1947.

THE STATION THAT COOPERATES
WHY SPONSORS CHANGE
(Continued from page 49)

relationships that withstand campaign failures.

As long as there’s a working understanding between agency and client (as there is with most of the big agencies) the failure of a single program or campaign does not affect the over-all relationships since both realize that there is always the possibility of a campaign’s hitting the wrong note just as there is the possibility of an advertiser’s line not being geared to the market for which it is manufactured.

However, most advertisers are not in the position of being able to take lightly the failure of an advertising campaign or a product. Even an “inexpensive” radio program on a coast-to-coast network will cost $350,000 a year for time and talent. A national spot program with adequate coverage will run $100,000. In a great number of cases this kind of money represents either the entire advertising appropriation or a sizable part of the firm’s budget (except of course in the case of industrial giants). Pressure on an agency is terrific, despite the fact as indicated, that more often than not the board of directors and the president of the account have okayed the campaign. No one can take the failure of a network or national spot campaign lightly. When a radio campaign fails, agency men rush in with alibis. When the story isn’t good enough the client starts looking for a new agency.

This is one of the reasons why some advertising agency men have welcomed the return of the webs to the program-package-producing business. As the operating executive of one of the two top agencies in radio billing put it:

“Networks have the facilities and the staffs to test programs. No agency has either facilities or staff adequate to assay properly the public interest in a show.* When we produce our own programs full-blown we become showmen with no place to sneak-preview our wares. The sooner agencies permit the networks to develop entertainment packages, the sooner the radio end of the advertising business will assume a little stability.

“This doesn’t mean that the agencies ‘mustn’t live with the program once it’s bought for a client. It doesn’t mean that there isn’t a great area in which agencies must work for a radio advertiser. So much agency time has been spent developing programs that the commercial side is frequently given short shift. The commercial is our business. The creation of the program shouldn’t be.”

The reaction of one agency, Young and Rubicam, to CBS’s package-building can best be appraised by the fact that it bought that chain’s My Friend Irma and Arthur Godfrey’s Talent Scouts.

With some of the best research brains in business, agencies still admit that advertising is at best only partially a science. Advertisers trust only success. They look upon their agencies as collections of creative minds. They know that very few of these minds feel any real affection for their firms—that in most cases good copy, art, and campaign men will and do shift when greener fields present themselves. When they’re forced to change agencies they don’t worry too much—the programs and the necessary creative talent will go along with the shift.

There is also a deep-rooted feeling among old-time advertising men that no account should stay too long with the same agency, or, if it stays at an agency, with the same creative group. Radio, copy, and art men, they claim, are worn out working too long on the same account and a new deal is called for regularly. That also accounts for some client moves from agency to agency.

Asked why his corporation had a number of small agencies handling his account instead of one of the big five, the chairman of the board of a great food organization said, “I’ve invested hours listening to presentations from all the biggest advertising agencies. If I were to interchange the names of the organizations I am afraid that I’d never be able to identify the agency through its presentation. The big agencies, by and large, all come from the same can. You can’t tell them apart if you don’t keep the label on the can. We couldn’t exist that way and I can’t see having our advertising handled by carbon copies of successful advertising.”

Although Bill Lewis of Kenyon & Eckhardt (rated as the most successful agency salesman in the radio field by his competitors) says that his formula is “get a piece of a big account’s business, do a low-cost productive job for the client, and then watch the account grow,” the fact remains that the great majority of advertising accounts don’t shift that way. It’s one agency’s failure, not another’s success, that inspires account movements—and agency ability to handle the business unfortunately has very little to do with the case.

Too many executives have their fingers in the promotion pie. There’s nothing constant in agency business but change.

*While Schorrin (SPONSOR, March 1937), Gallup, Lazearfield-Shureman and other systems project programs, the only pure test is actual broadcasting of the program for at least a 12-week run.
BANKERS' MYSTERY
(Continued from page 20)

'While the open mind is slowly replacing the hide-bound thinking of a decade ago, 90 per cent of America's banking institutions continue to use no radio advertising. A considerable number of these are too small to buy radio advertising and an additional number are located in towns which don't have their own radio stations or else have no radio outlets which cover the population that the bank aims to serve. Nevertheless, more than 50 per cent of the nation's 16,000 banks could use broadcasting. That only 1,600 do use it may be traced chiefly to the fact that most bank advertising men admit that the medium stumps them. To this ignorance of how to employ the spoken word on the air for selling banking services must be added the fact that most banks frankly don't know what they want to sell. In the American Bankers Association 1947 survey, ABA members were asked what they expected from advertising. Of the over 2,000 respondents 1,000 said "sell" and 1,059 said "educate institutionally." While an institutional job and direct selling are not incompatible, advertising that achieves both at the same time is the exception, not the rule.

One station sales manager after another comes back to his desk tearing his hair after trying to sell a bank on using radio. To quote one commercial station manager, "I find bankers hard people to talk to about advertising. I understand retailers and their problems. I don't understand bankers and their problems, and no banker I have ever talked to yet has been able to tell me what he wants his advertising to do for him." Another stated his gripe about bankers in terms of banking. He pointed out, "If bankers would only think of the broadcast dollar as they do of their investment dollar, in terms of money that will draw interest only if it's left where it is month after month, we'd all be happy. Instead they want to invest a few dollars in the medium and expect them to blossom forth in no time at all. They expect results through consistency in their own business but they refuse as a group to be consistent about advertising."

There are some banks which, running contrarywise to the general trend, have produced better than satisfactory results. The Northern Trust Company of Chicago has been on the air for 17 years. Its program, The Northerners, built along lines of the old Revellers singing group, fills a half hour weekly over WGN. Continuity of effort has delivered proved results year after year. The commercials are highly effective despite the mixing of institutional and commercial copy. There is no heavy selling. The program does the job.

The City National Bank of Oklahoma City, Oklahoma, is only the fourth largest bank in that city, but it's growing month by month. It has found that mysteries deliver good banking prospects and is now using The Shadow. It has employed news co-ops and 15-minute transcribed mysteries like Philo Vance from time to time. City National spends one-third of its ad-budget in radio and another good slice of the bankroll promoting its broadcast advertising. The bank advertising manager states his credo in the following manner, "Radio advertising can't run itself. Availabilities must be carefully checked. Opposition must be carefully watched, not only when the program is first sponsored but throughout the entire run of the program, because in most cases competition changes many times even during a 13-week campaign. Banks must not get into radio advertising unless they are willing to spend enough to make certain of a good impression on the audience. Commercial air-copy must always sell bank services in small doses."

Contrasting with the Oklahoma City
bank is the Fidelity Savings and Loan Bank of Spokane, Washington, whose advertising manager states succinctly, "We prefer spots. We have tried programs and don't feel they do as well." (Fidelity's spots are on KXLY and KFIQ.)

The Watertown National Bank, up near the Canadian border in New York state, has created a one-man documentary selling vehicle. Watertown lies in historical territory and the program gathers outstanding listening. It's endorsed by the schools and Chamber of Commerce. Local businessmen approve of it since it sells the area they serve to itself. Since schools, C of C's, and local businessmen represent a solid slice of a bank's prospects for depositors and borrowers, any local program that can attract them is bound to help a financial advertiser.

Proof that banks do not need the institutional and stuffy type of program is best evidenced by the broadcast advertising operations of two southern banks, the Rapidies National Bank of Alexandria, La., and the Bank of Charlotte of Charlotte, N. C. The former uses local high school sportcasts and wins the business of the students' dads besides influencing the future businessmen of Alexandria. The Charlotte institution does its best to avoid stodginess by buying an hour-and-three-quarters disk-jockey session on Sunday afternoons over WBT. Only popular music is played; Carle, Lombardo, and Herman are typical of the disks placed on the turntable. Feeling that the type of music tells the story of a bank that isn't stand-offish, the commercials are institutional. There're plenty of mail requests for listeners' favorite disks. This is another case where the type of program does its own selling.

Contrasting with the mass level of the Charlotte bank's use of radio is the program of First National Bank of Boston, Sunday at 4:30. This bank has spent $150,000 a year for three years to present the Boston Pops under the direction of Conductor Fiedler. The first year the commercial copy on the program was institutional. The second year the copy had a "free enterprise" slant. Currently it's using restrained straight selling and George Hicks-like tales of bank officials who have risen from the ranks. Since both the fine music of the Boston Pops and the First National are integral parts of the New England town, it's easy to see how they go together. The appropriation of the First National for radio alone is almost one-third larger than the average advertising budget of a bank of its size. This latter figure, according to the Financial Advertisers Association, is $106,412.

Among the 1,600 banks using broadcasting the program preference is for news, seven to one. Sportscasts run second.* This over-all preference for programs is verified by a recent (October 1947) survey of the banks using network cooperative programs. The breakdown, by program types, ran as follows:

**BANKS USING NETWORK CO-OPS**

<table>
<thead>
<tr>
<th>Program Type</th>
<th>Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newscasts</td>
<td>69.5</td>
</tr>
<tr>
<td>Forum</td>
<td>17.0</td>
</tr>
<tr>
<td>Quiz</td>
<td>3.3</td>
</tr>
<tr>
<td>Current Affairs</td>
<td>1.3</td>
</tr>
<tr>
<td>Mysteries</td>
<td>1.3</td>
</tr>
<tr>
<td>Women's Commentary</td>
<td>1.3</td>
</tr>
<tr>
<td>Sportscasts</td>
<td>1.3†</td>
</tr>
</tbody>
</table>

Banks were among the earliest users of network cooperative programs. Fulton Lewis' first sponsor was the American National Trust of Denver, Colorado, over KFEL. They still sponsor him.

Although banks have a long way to go to begin, as a group, to use broadcasting, credit must be given to the American Bankers Association for trying to educate its members to the medium. From ABA's first fling at producing a program for local sponsorship (during the same year that the banking group failed so miserably on the Blue Network—1937) to date, the association has always served its members with either transcribed programs or scripts. Presently they have a series of 52 five-minute transcribed programs on the agenda. These will be used, they hope, as dramatic spots in locally-produced bank programs. Most of their previous transcription attempts have resulted in deficits for ABA but they expect that this new venture will be in the black.

A bank's greatest problem is to decide what it has to sell. Money is still the most difficult of all commodities to buy. Broadcasting is no help to confused thinking on the part of an advertiser. It's direct and a personal medium. Because newspapers are relatively impersonal mediums, almost 100 per cent of the banks use them.

Only 27 per cent of the small banks (up to $5,000,000 in deposits) use radio. This percentage rises to 33 per cent for the giant banks of over $400,000,000 in deposits. The rub is that there are 10,787 of the former class of banks and only 31 of the latter.

Banks and radio have a lot to learn on how to get along with each other profitably.

*In a report to the ABA.
†While preference is high for local sportscasts, the national network shows broadcasts of sporting events do not hold the same appeal.
NIELSEN'S TOP TWENTY

(Continued from page 28)

homes are located in the following states in the following manner:

<table>
<thead>
<tr>
<th>State</th>
<th>Audimeters</th>
</tr>
</thead>
<tbody>
<tr>
<td>*Connecticut</td>
<td>18</td>
</tr>
<tr>
<td>New York</td>
<td>150</td>
</tr>
<tr>
<td>New Jersey</td>
<td>65</td>
</tr>
<tr>
<td>Pennsylvania</td>
<td>145</td>
</tr>
<tr>
<td>West Virginia</td>
<td>21</td>
</tr>
<tr>
<td>Kentucky</td>
<td>28</td>
</tr>
<tr>
<td>Ohio</td>
<td>108</td>
</tr>
<tr>
<td>Michigan</td>
<td>77</td>
</tr>
<tr>
<td>Indiana</td>
<td>53</td>
</tr>
<tr>
<td>Wisconsin</td>
<td>34</td>
</tr>
<tr>
<td>Illinois</td>
<td>126</td>
</tr>
<tr>
<td>Missouri</td>
<td>22</td>
</tr>
<tr>
<td>East and Midwest</td>
<td>847</td>
</tr>
<tr>
<td>*North Carolina</td>
<td>19</td>
</tr>
<tr>
<td>South Carolina</td>
<td>9</td>
</tr>
<tr>
<td>*Georgia</td>
<td>13</td>
</tr>
<tr>
<td>South</td>
<td>41</td>
</tr>
<tr>
<td>*Louisiana</td>
<td>14</td>
</tr>
<tr>
<td>Oklahoma</td>
<td>22</td>
</tr>
<tr>
<td>Texas</td>
<td>44</td>
</tr>
<tr>
<td>Southwest</td>
<td>80</td>
</tr>
<tr>
<td>California</td>
<td>127</td>
</tr>
<tr>
<td>Washington</td>
<td>25</td>
</tr>
<tr>
<td>Oregon</td>
<td>18</td>
</tr>
<tr>
<td>Pacific</td>
<td>170</td>
</tr>
<tr>
<td>Total audimeter homes</td>
<td>1,138</td>
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</tbody>
</table>

Because so many sponsors fund research coverage by the sample located in big cities, Nielsen reports the location of his audimeter homes in big population centers as follows:

<table>
<thead>
<tr>
<th>City</th>
<th>Audimeters</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York</td>
<td>124</td>
</tr>
<tr>
<td>Manhattan</td>
<td>32</td>
</tr>
<tr>
<td>Kings</td>
<td>44</td>
</tr>
<tr>
<td>Queens</td>
<td>22</td>
</tr>
<tr>
<td>Bronx</td>
<td>23</td>
</tr>
<tr>
<td>Staten Island</td>
<td>3</td>
</tr>
<tr>
<td>Chicago</td>
<td>76</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>57</td>
</tr>
<tr>
<td>Detroit</td>
<td>36</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>44</td>
</tr>
<tr>
<td>San Francisco</td>
<td>27</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>21</td>
</tr>
<tr>
<td>Cleveland</td>
<td>19</td>
</tr>
<tr>
<td>St. Louis</td>
<td>21</td>
</tr>
<tr>
<td>Milwaukee</td>
<td>15</td>
</tr>
<tr>
<td>Big city total</td>
<td>438</td>
</tr>
</tbody>
</table>

Roughly therefore one-third of Nielsen’s audimeters are located in 10 of the nation’s top 13 cities. Baltimore, number 7, Boston, number 10, and Washington, number 11, are not covered.

This city rank order is based upon the last U. S. Census (1940). The population of these 10 areas represent 21,791,924 individuals or 16.6 per cent of the 131,669,275 recorded individuals in the 1940 census. This 131,669,275 U. S. population is supposed to have increased to 140,386,509 by January 1, 1946, and the increase in the top 13 cities is supposedly in proportion to the over-all increase although the West is recorded as having increased more rapidly than the rest of the nation.

Thus 16.6 per cent of the nation is covered by more than 32.0 per cent of Nielsen’s audimeters. His other 68 per cent must cover 46.4 per cent of the nation, since according to Nielsen’s statement he is covering 63 per cent of the U. S. A.

The audimeter records on a tape the minute-by-minute use of the radio receiver to which it is attached. It makes no attempt to give the number of listeners, nor does it report actual listening. It’s merely a record of a receiver being turned on. Recent check-ups by advertising agency research departments indicate that this lack of definitive information on who is listening is not important for nighttime ratings, since sets are seldom turned on at night without someone’s listening. Similar daytime figures are probably somewhat inflationary, since housewives do turn on their radio receivers and leave them on for an extended period while listening only sporadically during the period.

Selection of NRI homes, as Nielsen calls the families covered, is, as far as is humanly possible, based on stratification as to income, education, and a number of other factors which Nielsen’s organization has found to be important. That this is almost impossible to accomplish in a broad sense, at least at present, is indicated by the fact that the first requirement in placing audimeters must be population. When there are hundreds of counties represented by one audimeter each it can be seen that stratification other than for population is a tough assignment. However, within the limitations imposed by size of sample, Nielsen does take income, education, etc., into consideration in installing his audimeters.

Nielsen’s “Top Twenty” is based upon average audience. Since the “average audience” rating figure is just one of the figures contained in the NRI “pocket piece” sent to subscribers it is important that it be explained. “Average” in the Nielsen use means listening in the average minute; i.e., if the program is 15 minutes in length the number of NRI homes listening in each minute are added together and divided by 15 to obtain the average for one minute. (Technically Nielsen may use some other and quicker method of arriving at this “average minute” figure but in effect this is the significance of this rating.) Other rating figures which Nielsen reports are “total audience,” i.e., receivers tuned to a program at any time during its broadcast; and a rating figure which reports listenership in areas in which the program can be heard.

The other figure which is released with

*States covered only in part by audimeters as indicated by both the territorial and the population maps.

THE KAY LORRAINE SHOW

53 transcribed musical 3/4 hours with special Christmas program

Announcer, Frank Gallup

“Songbird Kay Lorraine is scheduled for the biggest gal-build-up since Dinah Shore”

—WALTER WINCHELL

“Kay Lorraine is the greatest modern songstress”

—QUENTIN REYNOLDS

Write . . . Wire . . . Phone . . .

Harry S. Goodman

RADIO PRODUCTIONS

19 East 53rd St.

New York, N. Y.

KSO

The Best Buy in Central Iowa

KSO’s New

5000 Watt Transmitter
is Now in Operation

• Another reason why KSO is the best buy in Central Iowa.

MURPHY BROADCASTING COMPANY

5000 WATTS—BASIC CBS

Des Moines 9, Iowa

Kingsley H. Murph

PRESIDENT

Headly-Read Co.

NATIONAL REPRESENTATIVES
the NRI "Top Twenty" is the NRI homes reached per ad-dollar. This is arrived at by projecting the reports of the 1,260 audimeters to the 63 per cent of the U. S. reported upon by NRI. No attempt is made to relate the number of NRI tapes to the area covered within the NRI territory by any network. The total NRI area is used in each case. The cost factor, according to the Nielsen organization, takes care of the partial networks, i.e., if the network is small the total cost is less and this balances the low number of NRI homes reported listening. Thus the "homes-per-dollar" figure should be correct. In reporting the NRI-homes-per-ad-dollar, Nielsen uses the "total audience," not the "average audience." In other words, everybody who hears any part of a program is figured as a program listener when number of NRI homes per dollar is reported.

Nielsen's "Top Twenty" without projection is a report of the listening in 1,128 homes selected by Nielsen as representative of 63 per cent of the nation's radio homes. The cost factor, included in the report, is the number of homes per dollar reached by each program listen in the "Top Twenty." There may be programs that reach more homes per dollar but which do not reach the "Top Twenty" pinnacle—the audience may be smaller but the cost may be even smaller than that.

Nielsen's rating system is criticized because he is heavily weighted in the over 500,000 population cities; other critics question his audimeter distribution. Acceptance of NRI conclusions must be based upon the fact that Nielsen has been in the research field for a number of years, and has unquestioned integrity. It is noteworthy that he has built an organization to which clients have paid $40,000,000 for reports.

At the very least NRI gives an accurate report of sets in use in 1,128 radio homes located in areas including 63 per cent of the U. S. population. At the best it's an accurate index to the circulation of a program in the area covered. The truth, as advertising research men see it, is somewhere in between the two.

*The difference between this figure 1,178 and the 1,400 audimeters in use is accounted for by the fact that many homes have more than one radio receiver and therefore more than one audimeter.

HOOPER'S FIRST FIFTEEN
(Continued from page 29)

5,433,574 People REMEMBER what they hear on ... PHILADELPHIA'S PIONEER VOICE

WIP BASIC MUTUAL

Represented nationally by EDWARD PETRY & CO.
mittce whose objective will be to suggest ways of making a better all-around BMB, we were very glad to be able to sign an unconditional subscription contract with the Broadcast Measurement Bureau. We have also re-signed with Hooper for the regular Hooperating service. We had no desire to “travel alone” but there were some matters to be straightened out, and we had to allow sufficient time for everything to be worked out satisfactorily. Everything now seems to be in apple-pie order.

Next item. Our use of the recall technique in presenting ratings for the World Series games was based entirely upon the practical problems involved in getting an estimate of the audience effectively reached by a broadcast that lasts several hours. The instantaneous or coincidental telephone survey is useful for most purposes, but we believe it is not as well adapted to the job of getting a line on the World Series audience as is the recall method, which enables one to get an indication of the total number of people who heard any part of these long broadcasts.

The mechanics or the mathematics of this are best demonstrated in the Nielsen studies. Nielsen shows the difference between the audience for the average minute and the total audience for any given program—one being a momentary picture, moving minute by minute through the period of the broadcast, while the other is a cumulative picture.

While we are talking about the contents of your November issue, I should also like to make some reference to your editorial on the relative importance of promotion, publicity and certain other phases of commercial broadcasting. In the radio field as a whole, promotion and publicity have perhaps not always been given the important position they deserve in the minds of top management, but we like to think that Mutual was among the pioneers in correcting this astigmatism! Mutual has had a vice president in charge of promotion ever since Bob Schmid was elected to that position on May 1, 1945—and a vice president in charge of publicity since Abe Schechter was so designated on March 14, 1946.

E. P. H. JAMES
Vp
MBS, N. Y.

BROADCAST MUSIC INC.
580 FIFTH AVENUE • NEW YORK 19, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD
SPONSOR SPEAKS

P.S.

With this issue, sponsor introduces a new tradition in trade paper journalism. The stories printed on its pages will not be permitted to become dated. It’s our duty, we feel, to keep you informed of every major development in broadcast advertising as it happens—even (or especially) if it happens to one of our stories.

And so P.S. (page 12) was born. With this section, each month, sponsor will bring previous issues up to date. It will report, for instance, what happened to Teenagers on NBC (March 1947 issue). It will tell why Balm Barr and Carey Salt ceased to sponsor The Shadow (February 1947 issue). It will report what happened when Revere Copper and Brass stopped Exploring the Unknown (April 1947 issue). This month After-Midnight Audience (May 1947 issue) and Listerine Loves Company (April 1947 issue) are brought up to date.

We feel it makes a good story better when you are kept informed of just what is happening day-by-day, when we consider every sponsor analysis a living thing and you are abreast of changing facts of broadcast advertising life—

with P.S.

Spot Needs a Name
What’s spot advertising?
That seems like a simple question, yet most advertising agency men failed in a recent survey to answer the question correctly.

The reason?
It’s the confusion between spot announcements and the broad field of spot advertising. When a much-used word means more than one thing there’s bound to be bewilderment.

Paul Rayner recently surveyed the advertising field and came up with “selective advertising” as a suggestion.

It’s time for a new name. Sponsor will serve as a clearing house. What have you to suggest? Let’s wipe out the confusion concerning spot.

A new name will help.

The Spot Figures Please

Nowhere in the field of radio are figures more difficult to obtain than in the field of spot broadcasting. Nowhere in the field of air advertising are they more essential to sponsors and their agencies. While network figures are simple to chart, spot broadcasting, being scattered throughout the 48 states and Canada, can’t be obtained by checking each station without prohibitive expense.

N. C. Rorabaugh, through his monthly reports on spot business, has gone further than any other organization in reporting spot placement, but even his figures are only a cross-section rather than an actual 100 per cent report. Every month more agencies and sponsors break down and okay the release of their spot advertising to Rorabaugh but it’s a slow process and the results leave much to be desired.

With this issue sponsor starts a Spot Trends report (page 24) based upon Rorabaugh and developed through an exclusive mathematical formula devised by a number of advertising agency and network researchers. All that Spot Trends purports to do is to chart monthly spot business of the advertisers who report to Rorabaugh. In most categories the sample reporting is an adequate cross-section.

Two answers to the industry’s obtaining a truly representative report are possible. Most logical would be a move by the National Association of Radio Station Representatives to have its members (through whom the greater part of all spot business is placed) report their monthly business. Since the report would cover business that has already been on the air, the representatives would lose no competitive advantage by releasing such information.

The other answer is one that lies with each sponsor himself. Every advertiser could notify his agency to report (after the fact) the spot advertising he has used. Since it is vital that each sponsor know what’s on the air in every market, his own release of the information can bring him reciprocal facts of what the other firms in his field are doing.

In either case an organization is in existence ready, even anxious, to correlate and report the information available, the N. C. Rorabaugh Company. Spot is a vital form of advertising. The more that is known about it, the more effectively it will be used. It’s up to the National Association of Station Representatives to part the iron curtain. If this isn’t done, it’s up to the sponsors themselves to tell their agencies (as so many have done already)—“REPORT!”

Applause

Good Commercial Taste
A number of sponsors this season have chosen to present programs with a minimum of advertising. This does not mean that the sponsors in question have decided to present their programs as public service vehicles. Rather, they have conceived the shows in such a manner that the program and the sponsor over a period of time will become identified with each other and will not require aggressive commercialism. Typical of this type of presentation are the Ford Theater and the Pause that Refreshes on the Air. The title in both cases is tied to the sponsor. Each has won critical acclaim for its advertising approach and while neither has achieved top-ranking Nielsens or Hoopers they have been building solidly if conservatively.

Both sponsors have or will have other vehicles on the air and will use them for straight competitive advertising. They realize that radio can be used for selling and for goodwill and are using it for both purposes but not on the same program. Goodrich Tire set the pattern for goodwill programing last season (sponsor, May 1947) and it’s spreading—for the good of radio and advertising and the sponsors who undertake the presentations—as well as the listening public.

Broadcasting is all things to some people and some things to all people. Ford, Coca-Cola, Goodrich and an increasing number of Barker-less sponsors deserve that extra round of applause that isn’t heard in the studios or in the homes. It’s the applause that’s heard on the cash register, for not trying to do everything with one show.

62
OUR CONVENIENCE IN ORDERING SPONSOR AT THE SPECIAL CHRISTMAS RATES

One Sub. . $5.00 ea.  5-14 Subs., $4.00 ea.
25 Subscriptions and more, $3.00 ea.

(GOOD ONLY UNTIL DECEMBER 25)

And send me a bill for these subscriptions

Name (please print)

Company

Address

Name (please print)

Company

Address

You may also enter my own subscription as part of this order  

Do not enter my own subscription at this time

PLEASE INCLUDE ADDITIONAL NAMES ON SEPARATE LIST.
A Southern gentleman and a Yankee scholar...that's MEL ALLEN, winner for the second successive year of the Sporting News Award for his "outstanding play-by-play description of the Yankee Baseball Games on WINS."

Now the versatile Mr. Allen turns to other records as he assumes the role of a disc personality on his own 2-5 p.m. daily program.

The MEL ALLEN SHOW is important not only because Mel can deliver an audience—witness the 11,000 letters in two weeks he averaged on simple request for all star team nominations—but also because it's the first of the WINS new bloc programming format.

Both listener and advertiser benefit from the MEL ALLEN SHOW for it calls for long range planning and listening. Thus WINS continues its efforts to serve metropolitan New York to the fullest of its ability.
They say Christmas comes but once a year. True, but the year 'round programs on Cleveland's Chief Station deliver profit packages for you. Constantly alert to changing trends in broadcasting, WJW's skillful programming and merchandise promotion assures responsive audiences, attract respected advertisers.
The Benrus story • Soft drink leadership • Spot Trends
Selling the supplier • Oil and the opera • FM Market
IN DETROIT
IT'S

THE NEW WJBK

NOW ALL IN ENGLISH
24 HOURS DAILY

NEW BLOCK PROGRAMMING
NEW LISTENER-ATTRACTING TALENT
NEW PROMOTION
NEW SHOWMANSHIP
NEW "THINKING"!

WJBK

DETROIT'S MOST PROGRESSIVE STATION
AFFILIATED WITH WLOK, LIMA, OHIO—WWVA, WHEELING,
W. VA.—WSPD, TOLEDO, OHIO—WMMN, FAIRMONT, W. VA.
—WGBS, MIAMI, FLA., AND WAGA, ATLANTA, GA.

ALL WJBK PROGRAMES BROADCAST SIMULTANEOUSLY
ON WJBK-FM 93.1 mc.

REPRESENTED BY FORJOE & CO.
O. H. Caldwell, former broadcasting commissioner, estimated last month that America spent $2,115,000,000 for radio in 1947. His breakdown showed time sales of $350,000,000; talent costs $60,000,-
000; electricity consumption $220,000,000; radio receivers (retail)
$800,000,000; TV sets $120,000,000; replacement radio tubes $90,-
000,000; radio parts $100,000,000; phonograph records $300,000,000;
and receiver repairs $75,000,000.

-SR-

Camels is largest user of spot announcements among cigarettes today. Other tobacco organizations are pouring cash into day and nighttime network broadcasting. Camels is also networking but is spending as much for announcements as for one of its chain programs.

-SR-

Petrillo (as SPONSOR goes to press) is following usual routine de-
laying tactics on new web contracts. Tension is mounting at net-
works. Preparations are being made for musicians' walk-out despite hope there won't be any.

-SR-

Closing down of number of radio factories is indication that present receiver manufacturing potential exceeds demand. Production was built to fantastic heights during war and U. S. won't buy all sets which can be produced. Hoped-for export business hasn't developed.

-SR-

To combat both local block programing and other networks, CBS, which developed "mood" (block program) formula, is going all out to block-
program network. First indication of this is notification to adver-
sisers that protection on time slots will end shortly. First all-
out CBS attempt to block-program is Friday night, which now throughout the U. S. has grown to be sport-listening night, making CBS job more difficult. If CBS attempt to build Columbia ratings through comedy block-programing on Fridays works, block-pro-
graming can be answer to that chain's fight for top audience ratings.

-SR-

Sponsor Publications Inc. has purchased the capital stock of Tele-
casting Publications Inc., publishers of FREQUENCY MODULATION BUSI-
NESS. SPONSOR will continue its established format and editorial content with added emphasis on TV, FM and FAX. Publication of FREQUENCY MODULATION BUSINESS has been suspended. Edward Codel, former president and publisher of Telecasting Publications Inc., has joined the Katz Agency Inc., national station representatives, as head of its new television department.

| Sponsor Reports...
<table>
<thead>
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<tbody>
<tr>
<td><strong>NBC to Lead in Hooper National Ratings</strong></td>
</tr>
<tr>
<td>Hooper's national ratings, which will be available some time in March or April, will give NBC programs, generally speaking, largest listening indices of any of four networks' shows. More NBC sponsors use full web and NBC stations, averagewise, are older and more powerful.</td>
</tr>
<tr>
<td><strong>Transcription Firms Set on Musical Backlog</strong></td>
</tr>
<tr>
<td>All major transcription organizations finished pressure schedules of musical recordings under wire. Killing pace had been maintained until December 31, with one musical aggregation refusing New Year's Eve bookings in order to fill six recording sessions that day. Now e.t. organizations are prepared for Petrillo ban on recordings.</td>
</tr>
<tr>
<td><strong>Louis Fight Hits Competing Programs</strong></td>
</tr>
<tr>
<td>ABC's airing of Louis-Walcott fight hit all competing programs. &quot;It Pays to Be Ignorant&quot; Hooper was down to 4.1, from 8.5. Spotlight Revue was off 5.0, rating 2.6. &quot;Mystery Theater&quot; rated 5.4, off 6.5. Gillette-sponsored fight garnered 41.5 and was highest-rated regularly-scheduled program of 1947. It increased by 5.8 rating of &quot;The Sheriff&quot; which preceded it, sending it to 14. perfect indication of what good programs do to airings which precede them.</td>
</tr>
<tr>
<td><strong>Year-End Network Reports Glow</strong></td>
</tr>
<tr>
<td>Heads of all four networks look forward to '48 with optimism which reverses most network heads' approach to '47. While there were no feelings of cockiness, all being certain that there would be real battles for advertising dollar, there nevertheless was assurance that broadcasting would do its job and get its share.</td>
</tr>
<tr>
<td><strong>50 KW for CFRB Helps Canadian Independents</strong></td>
</tr>
<tr>
<td>Canadian independent broadcasting (non-government) was given new hope during past month by CBC (Canadian Broadcasting Corp.) grant of 50,000 watts to Harry Sedgwick's CFRB. CFRB is first independent Canadian station to reach 50 KW.</td>
</tr>
<tr>
<td><strong>Steel Company Donates Time to Community Projects</strong></td>
</tr>
<tr>
<td>To guarantee premium nighttime spots for civic groups, Portsmouth Steel Corp. (Ohio) has purchased 6:30-6:45 p.m. on WPAY, Monday through Friday. Five to 15 minutes will be available to worth-while projects in station's area. Gesture will also serve to further employee relations.</td>
</tr>
<tr>
<td><strong>Soap Operas Endorsed</strong></td>
</tr>
<tr>
<td>Study of &quot;Big Sister&quot; published in &quot;Genetic Psychology Monographs&quot; by Professor W. Lloyd Warner and Dr. William E. Henry of Social Research, Inc., indicates soap operas do have stimulating effect on listeners, both as individuals and as members of society. Most women listeners researched by Warner and Henry feel they &quot;learn while they listen.&quot;</td>
</tr>
<tr>
<td><strong>All-Nighters Increasing</strong></td>
</tr>
<tr>
<td>Number of stations on air 24 hours daily is increasing at rate of one a month. Latest to serve its all-night area (which is many times a station's day or evening listening territory) daily is WCKY, Cincinnati, which started January 1, though it broadcasts only 18 hours a day on Sundays.</td>
</tr>
</tbody>
</table>
What every Advertiser wants to know!

The Oklahoma City Consumer Panel has been set up on a continuing basis and financed by WKY and the Oklahoma Publishing Company to give advertisers and manufacturers the most perfect picture of product behavior modern research methods can devise.

The method, the products covered and the sampling were adopted after consultation with the country’s leading agencies, advertisers and research men.

Four hundred families, selected for perfect representativeness of Metropolitan Oklahoma City, maintain a day-by-day purchase record for some 40 commodity classifications, recording brand, size, number of units, price paid and place of purchase.

Tabulations are issued quarterly, but special reports for longer or shorter periods are available at cost covering any phase of activity possible to obtain from correlation of the detailed purchase records and biographical information available.

Nowhere in the U.S. today is there available to advertisers a more sensitive thermometer and more accurate recording of product behavior. Write today, letting us know how the Oklahoma City Consumer Panel may be helpful in the solution of your particular problem.

What YOU Can Find Out About YOUR Product!

1. The number and percentage of families buying your product in Metropolitan Oklahoma City.
2. The comparative standing of your product with competitive brands.
3. The number of units, price and weight of all brands purchased.
4. The time and place of purchase; grocery or drug store, independent or chain; department store; house-to-house distributor; or other.

This information on products in its kind classifications is available quarterly. In addition, special reports are available at cost. Write today for the reports covering the specific products in which you are interested.
SPONSOR REPORTS
40 WEST 52ND
NEW AND RENEW
P.S.
MR. SPONSOR: STEVE DOUGLAS
SOFT DRINK LEADERSHIP
BENRUS ADDS PROMOTION
FM MARKET: JANUARY 1948
SELLING THE SUPPLIER
SPOT TRENES
OIL AND THE OPERA
CONTESTS AND OFFERS
TO BUILD OR TO BUY
TV RESPONSIBILITY
THE WRITER ON THE AIR
BROADCAST MERCHANDISING
MR. SPONSOR ASKS
SIGNED AND UNSIGNED
4-NETWORK COMPARAGRHAPH
TV-FM-FAX
SPONSOR SPEAKS
APPLAUSE


CONGRATULATIONS
You are certainly to be congratulated on your December issue. It is literally packed with informative data. In fact, I would like to have two more copies, if you could send them to me.

Harley B. Howcott
Media director
Fitzgerald Advertising Agency
New Orleans

I would like to take this opportunity to tell you how I enjoy SPONSOR. When I was in New York last month for a BMB board meeting, I heard, on two or three occasions, the name of your book mentioned.

A. H. Caperton
Advertising manager
Dr. Pepper Co.
Dallas

I would appreciate it if you would change the address for future mailing to my home so that I will not miss any copies of your esteemed publication and will have time to enjoy it in my leisure.

Emery M. Lewis
Executive vp
Brown & Williamson Tobacco Corp.
Louisville

I am gathering some information on the idea of "planned programming" or "block broadcasting" by radio stations.

I am referring, of course, to the idea of stations arranging the subject material they put on the air in an orderly, planned fashion, for the convenience of listeners and of advertisers.

I shall appreciate very much any information you can give me on the growth of this idea, its present development, its use by the major networks, and the names of any stations that have used the idea independently.

John B. Mack, Jr.
Director
Public Relations Council, N. Y.

SPONSOR reported on Block Programming in its "Fall Facts" (July 1947) and October 1947 issues.

COMPLETE FILE WANTED
Would it be possible to obtain a complete file of SPONSOR for our agency library? Somehow in the travels of our agency copy, the library has suffered, and Mr. Evans particularly is most eager to

(Please turn to page 6)
Mid-America is many markets in one — metropolitan, urban and rural. And KCMO, Greater Kansas City's most powerful station for Mid-America, covers this entire area . . . reaching out far beyond the ½ millivolt contour to a mail area (based on first 3 months' operation) which includes:

- 100 counties in Missouri
- 79 counties in Kansas
- 42 counties in Nebraska
- 70 counties in Iowa
- 19 counties in Oklahoma
- 30 counties in Arkansas
- 23 counties in Illinois . . . plus
- 18 other states not tabulated.

This is 150 counties more than the 213 counties in the ½ millivolt area.

With 50,000 watts day, non-directional, and 10,000 watts night, KCMO, and only KCMO, offers you one-station, one-rate coverage of this important industrial and agricultural area.

National Representative:
JOHN E PEARSON CO.

Kansas City, Mo. • Basic ABC for Mid-America

JANUARY 1948
GOOD MUSIC IS A HABIT  Good music forms good listening habits . . . attracts music lovers . . . keeps them listening . . . knits them into an intensely loyal, responsive audience. More than half a million music-loving families in the New York metropolitan area tune habitually to WQXR-WQXQ . . . comprise "A City Within A City" in the world's richest and greatest market. A record number of advertisers, using the sales-producing impact of good music, are tapping this vast source of purchasing power. Their increasing sales are proof that good music is a powerful selling force. For greater sales, use WQXR-WQXQ . . . the stations distinguished for good music and the news bulletins of The New York Times.

WQXR

Radio Stations of The New York Times

LOCAL PROGRAMS

We're sorry that WKNA missed a listing in your November tabulation of advertising by categories. Perhaps the questionnaire failed to arrive.

Checking the tabulation we find that only San Francisco, Chicago, Yakima, Los Angeles and Fort Worth have across-the-board programs of 30 minutes or longer. We think that WKNA's accomplishment in joining this list of large cities is noteworthy.

The Valley Bell Dairy of Charleston sponsors "The Valley Bell Swap Shop of the Air" Monday through Friday 12:30-

(40 West 52nd)

(Continued from page 4)

have a complete file. Also, do you produce binders for a year's file?

DOROTHY CANTRELL
Account Executive
Albert Evans Advertising
Fort Worth

Back issues are scarce, but the Evans' agency files have been brought up to date. No binders available yet.

TRANSCRIPTION CORRECTIONS

Just a note to let you know how very much I enjoyed the transcription article in the November issue.

A couple of corrections you ought to know about:
(1) Singin' Sam, not the Mullen Sisters, does the commercials in the Singin' Sam series.
(2) Captain Stubby and the Buccaneers is no longer handled by Transcription Sales. (Now distributed by Larry Finley.)
(3) Recorded announcements by talent on all Transcription Sales features are available for clients' use not only as a part of the programs proper but as spot announcements on the same and other stations in the purchased program markets. There's no additional charge for spot use.
(4) On the Wings of Song series, Emile Cote and the Serenaders are available to do personal appearances for clients in purchased program markets.

Again, congratulations on a mighty fine article in a mighty fine magazine.

EDWARD HOCHHAUSER, JR.
Eastern Division Manager
Transcription Sales, Inc., N. Y.
Resolved!

that I will be ever-vigilant in the guardianship of my priceless heritage
...... the American Way of Life——

WJR

50,000 WATTS

THE GOODWILL STATION FISHER BLDG. DETROIT

G. A. RICHARDS Pres.

HARRY WISMER Asst. to the Pres.

JANUARY 1948
KGNC, AMARILLO, TEXAS

Now -
10,000 Watts
710 Kilocycles

Thousands More Listeners Are Yours!

Look at the wonderful new coverage you get with KGNC's increased power... thousands more listeners in the Great Panhandle Country and even into Eastern New Mexico; in Southeastern Colorado; in Western Oklahoma and Southern Kansas. Dominating! Penetrating! The greatest selling force on the air in this rich, responsive market.

NATIONAL REPRESENTATIVE

TAYLOR-HOWE-SNOWDEN Radio Sales

YOUR FIRMEST GRIP ON THE FABULOUS PANHANDLE!
New National Spot 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>Block Drug Co</td>
<td>Poligrip</td>
<td>Geofi &amp; Presby</td>
<td>12</td>
<td>E.t. spots; Jan 1; 13 wks</td>
</tr>
<tr>
<td>Bon Ami Co</td>
<td>Cleanser</td>
<td>BBD&amp;O</td>
<td>12-15</td>
<td>15-minute spot program; Jan 15; 13 wks (with 2-wk cancellation clause)</td>
</tr>
<tr>
<td>Doubleday Co</td>
<td>Dollar Book Club</td>
<td>Huber Hoge &amp; Son</td>
<td>20-30</td>
<td>E.t. spots; breaks; Feb-Mar; 8-15 wks</td>
</tr>
<tr>
<td>Emerson Drug Co</td>
<td>Bromo-Seltzer</td>
<td>BBD&amp;O</td>
<td>40</td>
<td>E.t. spots; breaks in expanding campaign in rural markets; Jan 1; 13 wks</td>
</tr>
<tr>
<td>Foster Millburn Co</td>
<td>Dean's Pills</td>
<td>Street &amp; Finney</td>
<td>20-50</td>
<td>E.t. spots; breaks in national availability; Jan 15; 13 wks</td>
</tr>
<tr>
<td>Garrett Wine Co</td>
<td>Virginia Dare wines</td>
<td>Ruthrauff &amp; Ryan</td>
<td>29</td>
<td>Early a.m. spot programs in southern markets; Feb 1; 13-20 wks</td>
</tr>
<tr>
<td>Hercules Powder Co</td>
<td>Texetone</td>
<td>Fuller, Smith &amp; Ross</td>
<td>10-15</td>
<td>E.t. spots; breaks in expanding campaign in southeastern markets; Jan 15; 13 wks</td>
</tr>
<tr>
<td>Hudnut Sales Co</td>
<td>Rayce Shampoo</td>
<td>Roche, Williams &amp; Cleary</td>
<td>25-30</td>
<td>8-minute e.t. programs in nighttime availability; Dec 1-15; 13 wks</td>
</tr>
<tr>
<td>National Biscuit Co</td>
<td>Shredded Wheat</td>
<td>McCann-Erickson</td>
<td>25-30</td>
<td>E.t. spots; breaks in expanding campaign in rural markets; Jan 15; 13 wks</td>
</tr>
<tr>
<td>Pills Bros</td>
<td>Pills' Light Beer</td>
<td>William Ealy</td>
<td>3-10</td>
<td>15-minute spot program; Jan 15; 13 wks (with 2-wk cancellation clause)</td>
</tr>
<tr>
<td>Schenley Distillers</td>
<td>Wines</td>
<td>Blow</td>
<td>25-40</td>
<td>15-minute spot program; Jan 15; 13 wks (with 2-wk cancellation clause)</td>
</tr>
<tr>
<td>Stanback Co Ltd</td>
<td>Stanback headache powders</td>
<td>Piedmont</td>
<td>60</td>
<td>15-minute spot program; Jan 15; 13 wks (with 2-wk cancellation clause)</td>
</tr>
<tr>
<td>Standard Brands Inc</td>
<td>Chase &amp; Sanborn coffee</td>
<td>J. Walter Thompson</td>
<td>5-10</td>
<td>E.t. spots; breaks in expanding campaign in southeastern markets; Jan 15; 13 wks</td>
</tr>
<tr>
<td>Standard Brands Inc</td>
<td>Bluebonnet Margarine</td>
<td>Ted Bates</td>
<td>50</td>
<td>15-minute spot program; Jan 15; 13 wks (with 2-wk cancellation clause)</td>
</tr>
<tr>
<td>Sterling Drug Co (Whitehall)</td>
<td>Anacin</td>
<td>Dancer-Fitzgerald-Sample</td>
<td>15-20</td>
<td>E.t. spots; breaks; Jan-Feb; 13 wks</td>
</tr>
<tr>
<td>William H. Wise</td>
<td>Books</td>
<td>Huber Hoge &amp; Son</td>
<td>30-40</td>
<td>E.t. spots; breaks; Jan-Feb; 13 wks</td>
</tr>
</tbody>
</table>

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>Appalachian Coal Inc</td>
<td>Hachile</td>
<td>MBS</td>
<td>75</td>
<td>^(Arin Heller News; MTWFT 7:15-7:20 pm; Dec 1; 52 wks)</td>
</tr>
<tr>
<td>Brotherhood of Railway Trainmen</td>
<td>William Von Zebbe</td>
<td>ABC</td>
<td>185</td>
<td>(Dorothy Fulhelm News; Sat 5:15-6 pm; Nov 15; 52 wks)</td>
</tr>
<tr>
<td>Champion Spark Plug Co</td>
<td>MacManus, John &amp; Adams</td>
<td>Warwick &amp; Legler</td>
<td>215</td>
<td>(Champion Roll Call; Fri 9:55-10 pm; Jan 2; 12 wks)</td>
</tr>
<tr>
<td>Farnsworth Radio &amp; Television Corp</td>
<td>MacManus, John &amp; Adams</td>
<td>ABC</td>
<td>82</td>
<td>Metropolitan Auditions of the Air; Sun 4:30-5 pm; Jan 4; 20 wks)</td>
</tr>
<tr>
<td>Ferry-Morse Seed Co</td>
<td>J. Walter Thompson</td>
<td>CBS</td>
<td>162</td>
<td>Garden Gate; Sat 10-10:15 am; Jan 17; 16 wks)</td>
</tr>
<tr>
<td>Ford Motor Co</td>
<td>Young &amp; Rubicam</td>
<td>CBS</td>
<td>161</td>
<td>Fre Aleen; Sun 10-10:15 pm; Jan 4; 52 wks)</td>
</tr>
<tr>
<td>General Electric Co</td>
<td>Lambert &amp; Feasly</td>
<td>CBS</td>
<td>165</td>
<td>Home Party; MTWFT 3:30-4:30 pm; Dec 1; 52 wks)</td>
</tr>
<tr>
<td>Lambert Pharmacal Co</td>
<td>J. M. Mathes</td>
<td>CBS</td>
<td>67</td>
<td>Abe Burrows; Sat 7:15-8 pm; Jan 5; 52 wks)</td>
</tr>
<tr>
<td>Ludens Inc</td>
<td>Ted Bates</td>
<td>NBC</td>
<td>160</td>
<td>Strike It Rich; Sun 10-11 pm; Nov 2; 52 wks)</td>
</tr>
<tr>
<td>Philip Morris &amp; Co Ltd Inc</td>
<td>Blown</td>
<td>NBC</td>
<td>70</td>
<td>Horace Heldt; Sun 10-11 pm; Dec 7)</td>
</tr>
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* Extended contract.
(50-90 days 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)

Renewals On Networks

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<td>American Express Co</td>
<td>J. M. Mathes</td>
<td>ABC</td>
<td>161</td>
<td>Vox Pop; Wed 9-9:30 pm; Dec 31; 13 wks)</td>
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<tr>
<td>Anchor-Hocking Glass Corp</td>
<td>William H. Weintraub</td>
<td>CBS</td>
<td>144</td>
<td>Crime Photographer; Th 9-10 pm; Nov 1; 52 wks)</td>
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<td>Armour &amp; Co</td>
<td>Foote, Cone &amp; Belding</td>
<td>MBS</td>
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<td>Queen for a Day; Th 2-3:30 pm (alt 15 min); Dec 2; 13 wks)</td>
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<td>Young &amp; Rubicam</td>
<td>CBS</td>
<td>134</td>
<td>Duffy's Tavern; Wed 6:15-7 pm; Dec 24; 52 wks)</td>
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<tr>
<td>Colgate-Palmolive-Peet Co</td>
<td>Doherty, Clifford &amp; Shenfeld</td>
<td>NBC</td>
<td>133</td>
<td>Mr District Attorney; Wed 9-10 pm; Dec 24; 52 wks)</td>
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<td>Continental Baking Co</td>
<td>Ted Bates</td>
<td>CBS</td>
<td>142</td>
<td>Can You Top This; Fri 8-9 pm; Jan 7; 52 wks)</td>
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<tr>
<td>Curtis Candy Co</td>
<td>Ted Bates</td>
<td>CBS</td>
<td>47</td>
<td>Kay Kyser; Sat 10-10:30 pm; Jan 5; 52 wks)</td>
</tr>
<tr>
<td>E. I. du Pont de Nemours &amp; Co Inc</td>
<td>Ted Bates</td>
<td>NBC</td>
<td>147</td>
<td>Sports Newsreel of the Air; Fri 10-30-10:15 pm; Jan 5; 52 wks)</td>
</tr>
<tr>
<td>F. W. Flitch Co</td>
<td>L. W. Ramsey</td>
<td>NBC</td>
<td>158</td>
<td>Judy Canova; Sat 9-10 pm; Jan 3; 52 wks)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Goodyear; MTWFT 11-9:30-11:45 am; Nov 24; 52 wks)</td>
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<td>Warren Sweaney News; NS 11-11:30 pm; Dec 28; 52 wks)</td>
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<td></td>
<td>Cavalcade of America; Mon 8-8:30 pm; Dec 22; 52 wks)</td>
</tr>
</tbody>
</table>

JANUARY 1948
### New and Renewed on Television

**SPONSOR** | **AGENCY** | **STATION** | **PROGRAM, time, start, duration**
--- | --- | --- | ---
American Tobacco Co | Foote, Cone & Belding | WCHS-TV, N. Y. | Film spot following news, preceding sports; Dec 29; 13 wks (r)
Peter Ballantine & Sons | J. Walter Thompson | WABD, N. Y. | N. Y. Yankees baseball games; as scheduled; April thru Sept; 21 wks (n)
The Boston Store | Mark Maunter & Burton | WTMJ-TV, Milw. | How to Do It; Sun 8:45-9:30 pm; Dec 7; 13 wks (n)
Botany Worsted Mills | Silverstein-Goldsmith | WTMJ-TV, Milw. | Weather spots; Dec 3; 13 wks (n)
Broadway House of Music | Direct | WTMJ-TV, Milw. | Weather spots; Dec 17; 11 wks (r)
Buena Vista Co | Blow | WTMJ-TV, Milw. | High school basketball games; Fri 7:55-10 pm; Dec 5; 13 wks (n)
General Foods Corp (Sanuka) | Young & Rubalcaba | WABD, N. Y. | Time signals; Dec 3; 52 wks (n)
A. Gettelman Brewing Co | Scott-Telandier | WTMJ-TV, Milw. | Sports; Jan 1; 5 wks (r)
Gimbels (Milw.) | Direct | WFRF-TV, Milw. | Wrestling matches; Th 8:30-10:30 pm; Dec 4; 13 wks (n)
Girard Chevrolet Co | Edward Shapiro | KTWA, L. A. | Sports Parade (film); Sat 8:15-8:30 pm; Dec 10; 13 wks (n)
Hat Research Foundation | Grey | WCSR-TY, N. Y. | Television Newsreal; Sun 8:15-8:30 pm; Dec 7; 13 wks (n)
Robinson Lloyds Ltd (wines) | G. F. Guest & Davenport | WABD, N. Y. | Sports; preceding and following TV sports; Nov 14; 13 wks (n)
Perno-Stone Corp | Direct | WTMJ-TV, Milw. | Film spots; Dec 13; 13 wks (n)
Powell-Campbell Shoe Co | Sterling | WTMJ-TV, Milw. | Film spots, before and after Madison Square Garden events; Dec 28; 6 wks
Nears-Soosback | Mayer's | WABD, N. Y. | Sports; Dec 9; 12 wks (n)
Socony-Vacuum Oil Co (Wadham dvs) | Scott-Telandier | WFRF-TV, Milw. | Boxing matches; as scheduled; Dec 10; 13 wks (n)
Transmirror Products Corp | Smith, Bull & McCready | WATL, W. I. | Spots; Jan 6; 52 wks (n)
Trilling & Montague (Norge dealers) | Campbell-Ewald | WTMJ-TV, Milw. | Spots in "Shopping at Home" Sun 8:15-8:30 pm; Nov 14; 52 wks (n)
Western Fuel Co | Direct | WABD, N. Y. | Spots; as scheduled; Dec 5; 52 wks (n)

### New Agency Appointments

**SPONSOR** | **PRODUCT (or service)** | **AGENCY**
--- | --- | ---
Alfa Products Co; Tujunga, Calif. | Cosmetics. | A. James Rouse, L. A.
American Frigidaire Inc, Oak Park, Ill. | Paint, asphalt products. | Swanson, Drake & Henten, Chl.
Arnold Bakers Inc, Port Chester, N. Y. | Cosmetex, toiletries. | Walter Weir, N. Y.
Cola Vineyards, Fresno, Calif. | Cosmetex, toiletries. | Henry J., Warhol, for natl adv
Chelsee Mfg Corp (Lumite div), N. Y. | Cooperative merchants. | McNeill & McCleary, L. A.
Claridge Food Co, N. A. | Stationers. | BIRNBAUM, N. Y.
Coast Van & Storage Co, L. A. | Orange wine. | Al Paul Lefon, N. Y.
Colgate-Palmolive-Peet Co, Jersey City | Wine. | Irwin-McHugh, for reg adv
Comprehensive Mattress-Assn, L. A. | Lunite screening, plastic fabrics | Lennen & Mitchell, N. Y.
Crag Oil Co, Oakland. | Circus Foods. | John Freiburg, L. A.
**Tullis, llwood.**

*(Please turn to page 62)*
People listen to certain radio stations more than others because they like what they hear.

For example, Des Moines has four* radio stations, each of which has daytime coverage throughout the nine counties emphasized on the map at the right. In addition other stations "come in" with sufficient strength to warrant very considerable audiences.

Normally you might expect WHO to get 25% of the audience in these nine counties. The 1947 Iowa Radio Audience Survey shows, from 5:00 a.m. through 6:00 p.m., WHO's 9-county average percentage of all radio listening is 66.4%!

There is only one answer to such listener-preference. That answer is Top-Notch Programming—Outstanding Public Service. Write for your copy of the 1947 Iowa Radio Audience Survey and see for yourself.

---

*At the time of the 1947 Iowa Radio Audience Survey—May, 1947.

JANUARY 1948
THE AIRLINE TRIO

"Good listening music"—in the inimitable style of The Airline Trio—Hammond Organ, Accordion and Guitar—is available for

FM

through Lang-Worth exclusively. Other outstanding features in Lang-Worth's Service of 4000 high-fidelity selections include:


LANG-WORTH INCORPORATED
113 W. 57th St., New York

1:30 p.m. on WKNA. Ninety per cent of the mail received at the station by this program bears the name of the sponsor.

Frank E. Shaffer
Program director
WKNA, Charleston, W. Va.

First, let me say that I believe sponsor offers the most interesting radio trade news of any publication on the market today. We think it's doing a most remarkable job. I've only found one instance of sponsor slipping up, and I am ready to admit it may not be your fault.

In the November issue, you present an index of locally-produced programs available for sponsorship. In the Middle Atlantic section, WCAE is not represented despite the fact (although I hate to admit it) that we, too, have a few programs available for sponsorship.

I personally can't recall being contacted by sponsor for information. I am ready to admit, as I said before, that perhaps any questionnaire you may have sent might have been mislaid or lost here at the station; or didn't you contact the station for information.

I realize it's too late for inclusion, but I would appreciate being included in any further similar indices.

John Wilkoff
Promotion manager
WCAE, Pittsburgh

I found the issue of sponsor with The Ohio Story more interesting than The Philadelphia Story.

John F. Royal
Vp
NBC, N. Y.

That article you had on page 39 plus in the September issue of sponsor, dealing with the problem of What's Wrong With Insurance Advertising?, was a peach.

We would like to get it into the hands of insurance companies in Canada and wonder if there is any way by which we could obtain about 50 reprints. Or failing that, sufficient tear sheets from copies of the magazine. What would the charge be?

You have a dandy magazine and there is a lot of good, useful selling material in it. Keep it coming.

A. A. McDermott
Horace N. Storin & Co.
Toronto

(Please turn to page 14)

COVERING KEY METROPOLITAN MARKET AREAS

WKAP Allentown
KVET Austin
WSID Baltimore
WORL Boston
WFAK Charleston, S. C.
WTIP Charleston, W. Va.
WRTL Charlotte
WSBC Chicago
KSIX Corpus Christi
WJBK Detroit
WBBM Flint
KNZU Houston
WLAR Lancaster
KWKW Los Angeles
WCCM Lowell-Lawrence
WNEX Macon
WHHM Memphis
WMIE Miami
WMLO Milwaukee
WMIN Minn.-St. Paul
WBXG New York
WLOW Norfolk
WDAS Philadelphia
KARV Phoenix
WWSW Pittsburgh
WRIB Providence
KXW New York
KONQ San Antonio
KUSN San Diego
KEEN San Jose
KFMJ Tulsa
CKNW Vancouver, B. C.
WWDC Wash., D. C.
WHWL Wilkes-Barre
WTUX Wilmington

Forjoe & Company
National Representatives
New York • Chicago • Philadelphia
Pittsburgh • Washington • Baltimore
Los Angeles • San Francisco
In New England — the Local Approach
Gets the Warmest Reception

Listening to the local station is an old New England custom — as much a part of the community life as the annual town meeting or the high school graduation.

Here's an important fact to remember about radio reception in New England: the Yankee Network's 23 home-town stations bring your message into 89.4% of the radio homes of New England — a sales impact with the kick of a mule.

The Yankee Network is "sell-ective". You can buy the complete network of 23 stations from Bangor to Bridgeport or you can buy any group of individual stations.

The home town station is an essential with New England people and a must with the advertiser trying to reach them.

Acceptance is THE YANKEE NETWORK'S Foundation

THE YANKEE NETWORK, INC.
Member of the Mutual Broadcasting System

21 BROOKLINE AVENUE, BOSTON 15, MASS.

Represented Nationally by EDWARD PETRY & CO., INC.

JANUARY 1948
A NAME FOR SPOT

I have just read, with a great deal of interest, your editorial “Spot Needs a Name.”

Paul Raymer’s “selective advertising” doesn’t, to me at least, quite hit the bell. It sounds a trifle too “exclusive.” I take the liberty of offering my humble suggestion.

Why not call it “market advertising”? Upon reflection, I think you’ll agree that this term properly describes it. After all, so-called “spot advertising” is nothing more or less than advertising designed specifically to cover certain “markets” at the advertiser’s and agency’s discretion. It also would eliminate any confusion arising between announcements and programs.

C. Wylie Calder
Manager, WHAN
Charleston, S. C.

Yes, indeed, “Spot Needs a Name”!

Around here, “spot” means radio spot announcements. The other thing often referred to as “spot advertising” is always called either pin-point advertising or area advertising. We think either of these names might well be generally used. They are really descriptive, easy to say.

H. R. Lauderdale
McCormick-Armstrong Co.
Wichita, Kansas

ONE BANK SOLUTION

I was very much interested in the article, Bankers’ Mystery, appearing in the December issue of sponsum, and could not refrain from writing you of our experience at KSFO which, I believe, takes some of the mystery out of financial advertising.

The Morris Plan Company of California, with offices in San Francisco and Oakland, has, for many years, been a big advertiser, using all media, including newspaper, outdoor, street car, and direct mail, with varying degrees of success. Radio had never been used nor considered on a consistent basis but had been used spasmodically and consisted chiefly of spot announcements.

Last year, the Morris Plan people were keenly interested in increasing the number of their thrift savings accounts. Many campaigns and media were thoroughly discussed and finally, in collaboration with their agency, Leon Livingston, radio was given the nod. With sound judgment, a program of the widest possible appeal was chosen, so with eyes on the remarkable record of other KSFO adver-

(....Please turn to page 90)
WHK

DOES A SOLID SELLING JOB IN CLEVELAND

THAT'S WHY . . . WHK CARRIES
MORE LOCAL PROGRAM
BUSINESS THAN ALL OTHER
CLEVELAND STATIONS COMBINED!
The name by which the Broadcasting Industry may ultimately call the proposed Standards of Practice is relatively unimportant but the standards employed are tremendously important!

For this reason, in order that all may know, we herewith publish the KVOO Standards of Practice by which all programs under our direct control are governed. These Standards have been effective in the past and we know of no reason why they cannot continue to be effective in the future to provide the best kind of broadcast performance for our listeners.

Therefore, in the present absence of Industry-wide action on a new Standards of Practice we shall continue to operate under these proven KVOO Standards.

THERE CAN BE NO FREEDOM TO LISTEN WITHOUT FREEDOM TO PRESENT

50,000 WATT NBC AFFILIATE 1170 KC
KVOO Standards

To the best of our ability we shall operate in the public interest, convenience and necessity.

All citizens shall receive equal consideration in regard to their constitutional rights whether of minority or majority groups.

Recognized religious groups shall enjoy equal access to KVOO microphones and shall receive equal consideration and respect for the sanctity of their rituals and beliefs.

The good things in life will be presented in the best light at all times while the mean, the sordid and the evil aspects of life will be minimized.

Medical and professional information and/or advice will be broadcast only by authorized speakers and as a service of the station.

The normal relationship of the sexes and family life will be referred to and/or portrayed in accordance with established customs of good taste and decency.

Newscasts, political broadcasts, matters of public interest and controversial issues will be presented factually without dramatization.

All commercial copy must comply with good business practices, professional ethics, KVOO Standards as herein outlined, and be acceptable listening in mixed company of the sexes.

The amount of commercial copy allowable on any sponsored program or within any time period will be governed by the quality and method of presentation and its fitness for the program within which it appears, except; Straight commercial copy which does not provide entertainment or educational value will be limited to the following time:

- 5 minute programs (4:30) 1:30 minutes commercial
- 10 minute programs (9:30) 2:00 minutes commercial
- 15 minute programs (14:30) 3:00 minutes commercial
- 30 minute programs (29:30) 4:00 minutes commercial
- 45 minute programs (44:30) 4:30 minutes commercial
- 60 minute programs (59:30) 6:00 minutes commercial

We shall at all times be attentive to the desires and needs of our listeners, and try, to the best of our ability to perform our license and citizenship obligations in a manner worthy of the trust which is ours.
P.S.  
(See Mr. Sponsor, Donald Bryant of Hudnut Sales, SPONSOR, October 1947, page 12.)  Why did William R. Warner (Hudnut parent company) drop its network programs? Are they out of radio for a long time?

The thinking behind Hudnut promotion is that new audiences must constantly be reached. What builds a network radio program is the habit of listening, a faithful audience week after week. But Hudnut feels that what makes cosmetic sales is audience turnover, not audience consistency.

Hudnut dropped its two network programs, Jean Sablon and Sammy Kaye, when it felt that it had reached the saturation point in new buying among listeners to this pair of sugary, ballad programs. The ideal format, as this cosmetic manufacturer sees it, would be a program that had a different audience every broadcast. The nearest approach to this is spot campaigns and that’s what Hudnut has turned to in 40 to 50 markets. Everything from music to newscasts, including women’s participating programs and luncheon shows, are being used. These spot campaigns are being backed with window displays, counter cards, and are tied into magazine color advertising. Radio plans for 1948 include regional broadcasting over the Don Lee system.

The shift to spot and magazines will cost 30 per cent more for advertising than was spent in 1947, or nearly $5,000,000.

Hudnut is not sour on network radio. The web programs curtailed the downward cosmetic sales curve. The report for the first nine months of 1947 indicates that Hudnut’s sales increased 78 per cent. But when the shift to spot was pretested in Pittsburgh with Rayve shampoo the change of pace brought a 240 per cent increase in sales in the Smoky City.

To Hudnut’s that confirmed the fact that turnover’s their answer.

P.S.  
(See "Crime Pays," SPONSOR, January 1947, page 34.)  Why did Balm Barr and Carey Salt drop "The Shadow"? Why did "The Shadow" become a network (MBS) cooperative program? How is it doing for Blue Coal?

Balm Barr decided to discontinue its network advertising (The Shadow [MBS]) because it just hasn’t the budget to do both broadcasting and black-and-white. It’s the opinion of Barr’s advertising manager, Jerome H. Mitchell, that cosmetics require a visual campaign to complement radio promotion. He says that the stories of Lady Esther and Campana, both of which spent all their initial budget on the air, are different in that the competition wasn’t the same when they were introduced as it is today. All Balm Barr’s budget will go into rotogravure. The fact seems to be that the Barr organization is still trying to find the merchandising answer to it’s problem and will continue testing media and copy slants for some time to come. The Shadow didn’t fail to sell Balm Barr, Balm Barr just didn’t know what they wanted it to do.

Carey Salt, which also decided to withdraw from sponsorship of The Shadow, did so because it felt that while the program had a great number of listeners it wasn’t adapted to their needs. The report that Carey felt that a general recession was in prospect is denied by R. W. Streeter, advertising manager. He states, “We anticipate about the same general trend in volume for at least the next year, with the gradual increases continuing.” The idea of sponsoring a mystery series never did sit well with conservative executives of the Carey organization. However, they recognize radio as a potent advertising medium and will continue to use it as part of Carey advertising. Spot broadcasting will get almost as much money as The Shadow did last season.
Leading drug and grocery firms (names sent on request) in growing numbers are turning to the rich Ark-La-Tex to test their new products. Here in North Louisiana, East Texas and South Arkansas are nearly 2,000,000 people with more than $1,000,000,000 effective buying income. Shreveport is the distribution center for, and KWKH is the only station that influences all the industrial, agricultural and petroleum wealth of this great tri-state area. Big, 50,000-watt KWKH is the Number One station in a Number One market.

*11 counties in Arkansas, 12 counties in Texas and 26 parishes in Louisiana (1946 BMB—50%–100%), served exclusively by Shreveport and KWKH.
After Carey and Barr had withdrawn from The Shadow sponsorship, Mutual made a determined effort and did take over control of the program coast to coast. MBS didn’t see the sense of permitting an independent producer (Charles Michelson) to sell a program on the Mutual network despite the fact that he controlled radio rights except Blue Coal’s underwriting. With no regional sponsors on the line, they sold the producer on permitting them to offer The Shadow as a cooperative program in all areas where its major sponsor, D. L. & W. Coal Company (Blue Coal), wasn’t broadcasting.

The MBS co-op department sold over 50 sponsors almost as soon as the announcement of its availability was made. Local sponsors include building contractors, plumbers, banks, soap companies, bakers, tailors, and photographers. Current rating for the program is 10.8 (Hooper, December 7).

Blue Coal is still getting everything out of the program it could hope for. Coal business, however, is no test for broadcast selling at present, of course, since the fuel shortage throughout the country continues.

p.s. (See “Revere Explores the Unknown,” SPONSOR, April 1947, page 23.) What has happened to “Exploring the Unknown”? What are Revere Copper and Brass’ plans for radio advertising?

Revere Copper and Brass dropped Exploring the Unknown after running it 13 weeks longer than originally planned. The frequency discount enabled them to use this period at a small fraction of what their regular operation had cost them. They did not shift to daytime radio (as reported in the story) because they are not ready productionwise to fill even the market developed by their institutional campaign on Exploring. Revere is scheduled to return to the air by September and the daytime program will be handled by St. Georges & Keyes and Sherman H. Dryer Productions. The new campaign will start on a regional basis.

Since the Mutual Broadcasting System was unable to resell Exploring it was moved to the American Broadcasting Company where a sale was said to be imminent. The sale did not materialize and the program is continuing sustaining on Sundays at 7:30 p.m. The spot which Exploring had held down on MBS is now occupied by Parkyakarkus, a cooperative program sponsored by local advertisers throughout the U.S.

p.s. (See “$500,000 program sells $8,000,000 in teen-age dresses,” SPONSOR, March 1947, page 27.) Why did “Teentimers’ Club” leave the air? What’s happened to NBC’s only program with local retailers cut-ins? Does “Teentimers’ Club” return to the air and when?

In order for Teen-Timers, Inc., to retain its program on NBC it was necessary to resell stores in key broadcasting areas consistently. Jules Rubinstein failed to obtain renewals in certain areas so was not able to renew the program last fall. Retail merchandisers point out that any campaign which requires renewals from every one of the cooperating department stores is doomed to eventual blow-up. The fact that Teen-timers’ Club ran as long as it did on the senior network is a tribute to Rubinstein’s selling genius.

Teentimers’ Club comes back to the air on Mutual, on February 14 at 11:30, same day of the week it was on NBC but half hour later. It will have a minimum of 150 stations on the program. MBS stations are trained to sell cooperative programs and are said to be doing part of the Rubinstein missionary work themselves. Rubinstein will do even more promotion on the Mutual program than he did on NBC. The show formula is said to be the same.
The Sweetest Music this side of Heaven

The Guy Lombardo Show

NARRATED BY DAVID ROSS

America's #1 Band on America's #1 Show

Chock-Full of Musical Showmanship!

The Royal Canadians
with Guy, Carmen, Lebert Lombardo.

David Ross, Narrator
Poet-Laureate of the air.

The Twin Pianos
with Fred Kreitzer, Paul Rickenback.

Lombardo Vocal Trio
Three voices blended in harmony.

The Lombardo Medley
A sure-fire audience builder.

Lombardo Vocalists
Don Rodney and Kenny Gardner.

The Famous Lombardo Picture Story
A tapestry in story and song.

More than a band, here's a star-studded half-hour of musical showmanship at its sensational best. Now offered for local and regional sponsorship.

Transcribed by Ziv Means The Greatest in Radio Shows

Frederic W. Ziv Company
Radio Productions
1529 Madison Road • Cincinnati 6, Ohio
New York Chicago Hollywood
Mr. Sponsor:

Stephen A. Douglas
Director of Sales Promotion and Advertising, Kroger Co.

The Kroger grocery organization, whose 2,545 stores in 18 mid-west and southern states make it one of the country's largest, sells to just one customer. She is a Steve Douglas creation, the mythical young matron christened "Mrs. Tom Smith," and her wishes are law in the Cincinnati headquarters of the chain. Kroger expects to gross $728,000,000 this year by selling hundreds of thousands of Mrs. Smiths just what they ask for at the grocery counters.

It is Steve Douglas' job to make the Mrs. Smiths in the Kroger 18 states conscious of the fact that she will find all the national brands at Kroger's as well as sell her on the more profitable house brands. Douglas last October reversed his field and spent a young fortune promoting national brands. Not only did he use national publications to tie up Kroger and all the nation's famous brands but he planned spot radio promotions in a number of his areas selling the "Kroger's for national brands" idea.

While this special campaign was building new customers for Kroger's, two daytime serials were continuing to sell house brands of coffee and bread for the grocery chain. These two programs*, Linda's First Love, the coffee show, and Editor's Daughter, the bread-selling vehicle, are broadcast from e.t.'s over 41 stations in key midwest and southern markets. Both have been pushing the sales curve on coffee and bread as well as other Kroger-owned products higher and higher for more than 10 years.

Both Linda and Editor's Daughter are richly promoted at the point of sale and this has resulted not only in top drawer sales results but in local Hooveratings averaging between 10 and 11.5.

Nobody in Steve Douglas' 75-person department is satisfied that they are doing the complete promotional and advertising job. Like Douglas himself they all say, "even if we are spending more than other grocery chains, it isn't enough."

*These programs are represented in the rest of the nation 30 states by Harry S. Goodman.
HERE'S THE

New Look

AT NORTHEASTERN OHIO

Styles change with the years. And so does radio coverage of your markets. Here, in Northeastern Ohio, with new power... 50,000 watts... beamed to blanket three important marketing areas, Radio Station WGAR now reaches an audience of more than two and one-quarter million listeners, representing 40% of Ohio's buying income. Here, with more than three billion dollars to spend, is a market you want to reach with stepped-up, pepped-up selling... the kind of selling for which you'll pick WGAR as you take a new look at Northeastern Ohio.

WGAR 50,000 WATTS

CLEVELAND

MOST POWERFUL SIGNAL OF ANY CLEVELAND STATION in Cleveland... in Akron... in Canton

Represented Nationally by EDWARD PETRY & COMPANY

JANUARY 1948
The profitable operation of your FM station is the first interest of Westinghouse. Because a Westinghouse station was the world's first ... because Westinghouse operates its own FM stations . . . because Westinghouse builds both FM transmitters and home receivers . . . because we believe in the future of FM and, more important, in its immediate possibilities . . . because of all these things, we want to help you build a listening audience for your new Westinghouse-equipped FM station.

On these pages, you will find concrete evidence of this interest. Here is a new FM promotion plan—the first real one offered to the broadcast industry—designed specifically to build your listening audience.

All of the resources of four Westinghouse divisions—Industrial Electronics, Home Receivers, Radio Stations, and Advertising and Sales Promotion—have been pooled to create this plan. It gives each of you who own a Westinghouse FM transmitter a sound, thoroughly tested plan that would cost you upward of $10,000 if you were to duplicate it yourself.

Find out more about this program . . . it's the hottest thing in broadcasting since FM itself! Write, on your business letterhead please, to your near-by Westinghouse office or directly to Westinghouse Electric Corporation, P. O. Box 868, Pittsburgh 30, Pennsylvania.

Westinghouse
PLANTS IN 25 CITIES... OFFICES EVERYWHERE

Electronics at Work
from studio...to station...to home
a new promotion package to help you gain listener attention and build your audience

Here's a promotion package of 47 ideas to build good will, identification and listener acceptance of your new FM station.

It gives you ideas—and specific help—on every phase of station promotion. And this plan is also backed up by a strong, co-ordinated program developed for Westinghouse radio retailers that will help you promote FM in your community.

Here's what this new FM plan offers:

- Newspaper advertisements
- Window displays
- Consumer booklets
- Programming aids
- Newspaper publicity
- Demonstrations and movies
- Radio spots
- Contests
- Studio party guide
- Car and window cards
- Timing helps
- Dealer support
There's a lot more to it than this.

The man behind the pen is signing a contract for Spot Radio — one of the most profitable of all forms of advertising. But the signing of the contract means more than that — a lot more. It means that plenty of hard work has been done — somewhere, by some one.

Yes — there's a lot more to it than fountain pens — or contract forms, or sales charts, coverage maps and station lists.

There's training and experience, timing, associations, persistence — maybe even a little luck. But primarily . . . it's a simple matter of knowledge and hard work . . . the two factors that produce most of the results most of the time . . . the two factors that make Weed & Company service so valuable to any advertiser.
Soft Drink Leadership

how radio has changed the picture and the outlook for 1948

The average American consumes 155 bottles of soft drinks each year. His maximum consumption is between the ages of 19 and 24. In this age group Pepsi-Cola leads the field—and the leadership was achieved through a broadcast jingle.

In other age groups the battle hasn't been joined yet. Here Coca-Cola far outstrips all contenders and is spending in radio currently four times as much as any other drink.

In 1948 the Coca-Cola advertising budget will be $18,000,000, which is $5,000,000 less than the advertising department had hoped for. Since a good part of this appropriation is in the uncheckable category most advertising reporting services will show figures of less than half this amount. Actually Coke will be spending as much for broadcasting alone as the entire reported budget of 1947. Coca-Cola has four programs on the air aside from what individual parent bottlers* will be spending themselves on broadcasts like sporting events in the Philadelphia area. These programs and their annual costs

*Parent bottlers are corporations controlling bottling rights in great sections of the U. S. and franchising actual bottlers.
Theoretically determine better has $1,352,000

Thus $4,350,000 will be spent on radio if the programs or their equivalents continue throughout the entire year.

The only rub in this tremendous use of the broadcast medium is that the youth market, which is any cola drink's vital consuming group, is not being reached by any of these four programs. Coke's markets, as the great Atlanta firm itself characterizes them are, At Home, At Work, Youth, Special Events, and Route although they do not list them in this order of importance.

The home market is reached by the daily Claudia and David and the Percy Faith program on Sunday. Spike Jones may be addressed to the "at work" market, but by what kind of thinking at the D'Arcy agency or at the Coke advertising department no one knows. Whom Morton Downey is supposed to reach (he's on the air at 11:15 p.m. e.s.t. three times a week) is another question mark.

The "special events" market is not reached by any air advertising of the Coke parent company, but as indicated previously a number of the big bottlers slant air advertising at this business through their own broadcasts of sporting events.

Coca-Cola's failure to recognize the importance of the teen-age group, whose habits, according to a Psychological Corporation survey, determine the drinking habits of the 19-24 group, is felt by many to be the Achilles heel in their promotional thinking.

The impact, however, of reaching the radio audience twice a week between 6 and 10 p.m., the late evening audience three times weekly (Downey), and the daytime listeners five times weekly (Claudia) is bound to be tremendous. Previous programming by Coke has never had much of an audience. The Spotlight Bands (at times MBS and at others ABC) usually had a Hooperating of 2. Morton Downey (MBS) in the daytime also was rated at 2 or less. The Sunday afternoon Andre Kostelanetz-Lily Pons program on CBS did better than 2 (it hovered around 5 most of the time it was on the air.) No Coke program, starting with its air debut featuring Jessica Dragonette as the Coca-Cola girl in 1927, ever attracted a mass audience. Coca-Cola's current rating story is better than it has ever been before, with Nielsons in the 10s and

SPONSOR
Coca-Cola falls down on promoting its broadcast advertising—and since point-of-sale tie-in material is an essential part of using the air to sell, the leading soft drink firm in the world obtains only part value for its radio dollar. The firm is so big that point-of-sale material is planned a year ahead of its distribution. That makes it very difficult to promote radio effectively. As one promotion man in Coke's advertising department stated, increase in price to seven cents in most markets while Coca-Cola has turned handsprings trying to keep its dealers to the five cent figure. The Pepsi jingle, written by Austen Croom-Johnson and Alan Kent, made the nation conscious of a 12-ounce cola drink at a nickel. The jingle became so popular that it was even played without words on stations which refuse singing jingles—they played the tune and the listeners themselves supplied the words.

Pepsi was hard hit by the war and sugar restrictions. It also just hasn't made the grade with any form of broadcasting except the jingle. That's now been changed so that there's no more nickel in it. The last program Pepsi-Cola tried—on Mutual for 13 weeks starting February 24, 1946—was a liberal program with Quentin Reynolds called Let's Talk It Over and was such a quickie that it went on the air before a name had been selected for it. Overtly it was an attempt to reach the youth market. Reports within the industry indicated that a basic motivation probably was a desire to make a political impression which would net them more sugar for their product. One thing is certain, Mrs. Walter Mack (Ruth Meier), wife of Pepsi's president, worked feverishly publicizing the program and its anti-juvenile delinquency pitch.

Pepsi-Cola will spend about $2,000,000 on advertising in 1948. Its big problem is maintaining a bottling organization that's satisfied with its margin of profit—which it hasn't been able to do for some time. A rebate of two cents per case reportedly is being paid them currently to keep peace in the family. This doesn't help too much in areas where cutthroat battles are going on between other 12-

Harry Resor and his Clicquot Eskimos did one of broadcasting's greatest selling jobs. His musical signature meant ginger ale to millions

"We can't know if the programs will be on the air a year from now, so we've never discussed merchandising our programs beyond using newspaper advertising to introduce the new vehicles to the radio audience."

The reverential manner in which the entire Coca-Cola organization approaches the advertising of the product leaves the entire field open to an aggressive competitor. Neither on the air nor in print may any claims be made for the product beyond the fact that it offers "the pause that refreshes."

The youth market has been captured by Pepsi-Cola in many big cities, including New York. In fact, at the end of 1946 Pepsi was the number one cola drink in metropolitan New York. It has lost some headway all over the country due to the
$20,000,000 Benrus Sale

There's magic in Benrus' radio-identification with airlines and terminals is accentuated by its tie-ups with airports as well as leading flying organizations.

Jingles recorded by star singing groups are used by Benrus dealers all the year round.
Benrus is a radio-made watch. The Lazarus-headed tick-tocck-ery (there are Benjamin, Oscar M., and Ralph Lazarus) wasn't a factor in the watch business prior to its sponsorship of time-signals; today it spends 80 per cent of its ad-dollars for broadcasting. And a sizable share of its $1,150,000 budget goes to promote its air-advertising at the point of sale.

Each air-dollar must be spent the hard way, because Bulova continues to have powerful key stations sewed up tighter than Stalin has Russia. Every good station Benrus signs is obtained the hard way, but KDKA, Pittsburgh, WGY, Schenectady, and WCAU, Philadelphia were won away from competition. Benrus frequently buys time on the second or the third station in a town, feeling that a spot before Crosby or Winchell is much better than second-rate spots on the number one outlet. Benrus recently shifted from WMC, the NBC outlet in Memphis, to WMPS, the ABC station in that city. WMPS had increased its rates and Benrus could get 10 spots on WMPS for less than it was paying for five on WMC. The shift, besides saving ad-dollars, reflected thinking at Benrus. They have records that indicate that repetition is more effective than big audiences. If there's a choice between reaching a mass audience a limited number of times and a smaller group more frequently their tendency is to buy the station with the lesser circulation.

It pays off.

Despite the fact that no black-and-white advertising is used, Benrus does not expect the air actually to sell their watches. They are convinced that the actual sales are consummated by the jewelers, not the advertising. On the other hand when a consumer goes into a store and asks for a Benrus, or any other watch, it conditions the retailer just as much as, if not more than, it influences the final watch sale.

Benrus wasn't original in its use of air time. Bulova was doing a terrific job with broadcast advertising and the Lazarus company felt they could do likewise. They bought a good many time signals on a good many stations and found, just as Arde Bulova and Milton Bliow (the Bulova agency) had discovered before them, that time signals sold timepieces.

They hadn't the Bulova budget to spend but they were perfectly happy to sell less than the big Bulova operation. At the outset just their being on the air brought people to jewelers to buy watches. That didn't continue long and the trend then ran to the firm with the most air advertising—Bulova. Benrus then decided to roll up its sleeves and bring in an air promotion specialist, Adrian Flanter, to spark-plug their advertising. Even before that Benrus had started to tie in with air transportation. Since the public was being educated to the fact that airlines flew on split-second schedules and since Benrus had discovered that buyers of watches valued, above all other things, accuracy, the catch line, “official watch of famous airlines,” plus rotated mention of the airlines which Benrus has tied up—Delta, Northwest,

(January 1948)

(Please turn to page 79)
National coverage by FM stations is still far away but the 288 stations on the air cover over 60 per cent of the nation’s most profitable markets. True, most of these stations are operating with interim power but 80 per cent of them are moving along towards fulfilling their license requirements within the next six months. Many expect to be operating with full power before March 1. According to the Federal Communications Commission, on December 3 there were actually 331 FM stations on the air, but this figure includes some educational broadcasting stations which, while helping to develop FM listenership, are not available for advertising.

Partial power and part-time operation (many stations are not on the air the full 18 hours that most standard broadcasters operate) may seem to shadow the outlook for frequency modulation. They don’t. Progress is being made. Ingenuity is replacing network programs in building FM listening just as sports have made a major contribution to TV growth, so also are they building FM listening in many areas that have no television—and which because of location may be without visual entertainment on the air for many years to come. In a number of cases FM station operators have gone out and signed on an exclusive basis events that have for years been standard broadcasting features. Station WIZZ in Wilkes-Barre for instance signed 161 professional basketball and baseball games this season. This station is trying to prove that it’s a whiz in promotion and claims that it is absorbing 3 to 4 per cent of the national production of FM-AM receivers and a healthy quantity of tuners (devices which enable AM set owners to receive FM programs). Besides reaching home listeners (WIZZ claims 40,000 FM-AM receivers in its service area), the station has started what it calls “Transcasts,” which will ultimately place FM sets in all the trolleys and buses in its area. This “Transcast” installation differs from previous demonstrations in trolleys (Cincinnati) in that speakers are placed throughout each vehicle so that WIZZ’s programs are heard throughout the vehicle with about equal intensity.

Like WIZZ, WWDC-FM in Washington, D. C., is out promoting FM in every way possible. It goes to its full power in the latter part of January and expects as part of its promotion prior to that time to have a special section in one of the local newspapers that will run to 20 pages or larger. WWDC, the FMer’s parent station, is typical of the operators who are going all out for the staticless type of broadcasting. It’s a 250-watt operation which is doing a top program job but knows it isn’t covering every part of the Capital market. With FM, it’s putting a signal (even under interim power) in places in which WWDC itself isn’t even a noise. Stations like this have a great deal to gain by complete consumer acceptance of FM and really roll up their sleeves to tell the public why FM is better.

The set-production bottleneck is loosening up each month as set manufacturers lick the problem of producing combination FM-AM sets at reasonable prices. The tuners (of which Pilotuner is a leader) are educating future buyers of combination sets, for while these tuners cannot deliver program quality any better than the reproducing facilities of the AM receiver to which they are attached, they do eliminate the static. In many areas this is just as important as the full-range quality of the sound that comes forth from the speakers.

In 1946 over 1,000,000 combination FM-AM receivers were produced (Radio Manufacturers Association figures).
Two hundred and eighty-eight FM stations reach a market representing 60% of profitable areas throughout United States.

These do not include tuners, which are said to have run as high as 150,000 during the year. Most of these sets and tuners have passed into homes, because over 65 per cent of all the FM stations on the air go out of their way to sell receivers. Twenty-seven per cent of the stations now operating are acting as sales agents, although half of this 27 per cent clear the sales through local dealers in order to retain the good-will of these local merchants. Every time a new station makes its bow, Pilotuner is in there pitching not only with special advertising copy but making a tie-up with the station and the dealers. The tuner is not a long profit item, the dealer's margin being around $7.50, but since some dealers have sold as high as 40 in one day when a new station opened a market, the short profit can add up to a long one.

Typical of the number of sets which will be in cross-section areas throughout the nation on February 1 are the reports for the following areas (stations operating in each area indicated):

<table>
<thead>
<tr>
<th>Town</th>
<th>Station</th>
<th>Sets</th>
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<tbody>
<tr>
<td>Abilene, Tex.</td>
<td>KRBC</td>
<td>5,710</td>
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<tr>
<td>Beckley, Va.</td>
<td>WLJS-FM</td>
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<tr>
<td>Bethlehem, Pa.</td>
<td>WGPA</td>
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<td>Columbus, O.</td>
<td>WELD</td>
<td>15,000</td>
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<td>Fort Dodge, Ia.</td>
<td>KFMY</td>
<td>10,000</td>
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<td>Grand Rapids</td>
<td>WLAV-FM</td>
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<td>Ithaca, N. Y.</td>
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<td>WMBH-FM</td>
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<td>New York</td>
<td>WABF</td>
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<td>WKY-FM</td>
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(Please turn to page 72)
Selling The Supplier

Flow of materials to the manufacturer, processor, or retailer can’t be taken for granted

**Spot**

Buyers and sellers don’t like each other. This has been proved true at the consumer level. It’s even truer at the wholesale and distributing level. A survey made by Grey Advertising of the relations between department stores and their sources of supply indicates that, by and large, suppliers dislike department stores and their buyers. Further investigation proved that relations between buyer and seller have been deteriorating for years and reached an all-time low during the war.

In a few cases department store managers, realizing the problem, have made a special effort to correct the mental conflict between their executives and sales staffs of organizations serving them. This effort has taken the form of personalized direct mail which keeps the manufacturers constantly aware of what the stores are doing to promote the manufacturers’ products. In these letters are included copies of black-and-white advertising, pictures of window displays, and copies of commercial continuity used on the air for the products. Sometimes recordings are sent to the manufacturer (transcribed at a speed that can be played on any phonograph). A number of stores have found that shipments are especially good from suppliers who have received recordings of broadcast advertising used to sell their lines.

Alexanders’ in New York used a TV series over WABD and prior to each telecast invited a group of their supply sources to a dinner. The president of the store at each dinner explained that he thought that a retailer forward enough in its thinking to sponsor a visual program on the air deserved special consideration from the manufacturers whose products the store handled. The entire telecast campaign was geared to giving Alexanders’ the reputation of being a modern up-to-the-minute merchandiser. It did just that and the relations between Alexanders’ and its sources of supply are said to be on the highest level in the retail field.

While the Allied Stores’ TV tour of 22 of its stores was basically a merchandising gimmick, it resulted in increased respect on the part of suppliers for all Allied outlets. This was expected, as far as those suppliers that participated in the traveling show were concerned, but it surprised Allied to discover that the tour had a beneficial effect on the relations between Allied stores and all their sources.

Supplier relations have taken their place alongside consumer and employee relations as a major advertising job. Broadcasting’s contribution to improved management and labor relations has been covered in a previous report (Sponsor, August). The supplier problem goes far beyond building retailer-wholesaler mutual respect. Big corporations which buy from farmers have also found that they have a supplier problem of enormous proportions. Milk companies (sponsors, November) are very aware of the job on their hands and have booths at State and County fairs in all dairy areas. They broadcast from these booths over local stations and their programs are addressed to the dairymen from whom they buy raw milk.

What is true of milk farmers is even truer of the men who raise beef cows. The farmers who breed and raise live stock for meat packers have long looked upon the big butchers of cattle, sheep, and pigs with less than friendship. Armour, Swift, Cudahy, and Wilson purchase over (Please turn to page 74)
...YOU CAN REDUCE YOUR SALES COSTS in the DETROIT Area

see how much MORE you get on CKLW

LOCATED on, and bounded by Lake Erie, Lake Huron and the Detroit River, CKLW beams its 5,000 watt clear channel signal via the water route to a ten-million population area with a radio-homes and buying-power percentage second to none in America. The power of 5,000 watts day and night. A middle-of-the-dial frequency of 800 kc. That, coupled with the lowest rate of any major station in this market, has made and continues to prove CKLW the Detroit Area's Number One radio buy.

Guardian Bldg., Detroit 26
J. E. Campeau, President

Adam J. Young, Jr., Inc., Nat'l Rep.

5,000 Watts Day and Night—800 kc.—Mutual Broadcasting System
most popular . . . according to Hooper Program Surveys. Year after year NBC has carried an overwhelming majority of the most popular programs on the air. Today, 19 of the 25 highest rated programs are on NBC.

most listened to . . . according to the Broadcast Measurement Bureau, the industry's official audience gauge. BMB, in a completely impartial survey of actual listeners to all networks, found that each week NBC reaches nearly 3,500,000 more radio families in the evening and over 2,500,000 more radio families in the daytime than the second network.

most effective . . . in the judgment of advertisers. Last year, according to Publishers Information Bureau, gross expenditures for network facilities by the hundred largest radio advertisers, were $65,000,000 on NBC—nearly $13,000,000 more than on the second network. Further, NBC not only delivers larger audiences and more popular shows, but on a straight comparison of facility costs and BMB families, NBC delivers more listeners per dollar, both day and night, than the network with the second largest audience.
These are the stars of the 19 NBC programs which today are among radio's top 25. (HOOPER REPORT NOV. 15-21)

KEY
1. Bob Hope
2. Jack Benny
3. Fibber McGee and Molly
4. Charlie McCarthy
5. Amos 'n' Andy
6. Fred Allen
7. Red Skelton
8. Mr. District Attorney
9. Ralph Edwards
0. Al Jolson
1. Alice Faye & Phil Harris
2. Duffy's Tavern (Ed Gardner)
3. Burns & Allen
4. The Great Gildersleeve
5. William Bendix
6. Frank Sinatra
7. Henry Aldrich
8. Judy Canova
9. Jack Carson & Eve Arden

America's No. 1 Network

the National Broadcasting Company

A service of Radio Corporation of America
Spot placement in November was fractionally off—.23 points nationally. Food was up 5.9, soaps, cleansers, and toiletries up 2.96. All other industry classifications were off: beverages and confectionery, .60 points; tobacco, 9.72; drugs, 5.1; miscellaneous, 4.53. Automotive placement took the greatest drop, its index being off 35.5 points. Some sponsors who increased their station lists during the month were Birds-Eye (from 99 to 104), Junket (from 1 to 35), Swift’s Ice Cream (49 to 84). Minute Rice and Minute Tapioca came back to the medium, the former with a 53-station schedule and the latter with 17. November is traditionally a preholiday month and spot placement is seasonally off. The drop affected practically all areas, only New England doing better than October and then only fractionally (.48). An upswing will not be noticeable until this month’s reports are made.

### Spot Trends

Based upon the number of spots (programs and announcements) placed each month by all sponsors indexed by Rosebaugh Report on Spot Radio Advertising. Spots reported September 1947 are used as base, or 100.

#### 1947-48

<table>
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Based upon reports from 274* Sponsors

### National Trend

#### Trends by Geographical Areas

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<tr>
<th>Area</th>
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<td>Mid-Western</td>
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<td>Southern</td>
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<td>Pacific and Rocky Mountain</td>
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*For this total a sponsor is regarded as a single corporate entity no matter how many diverse divisions it may include. In the industry reports, however, the same sponsor may be reported under a number of classifications.

**For this total a sponsor is regarded as a single corporate entity no matter how many diverse divisions it may include. In the industry reports, however, the same sponsor may be reported under a number of classifications.**

### Trends by Industry Classifications

<table>
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<th>Industry</th>
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<td>Beverages and Confectionery</td>
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<tr>
<td>Soaps, Cleansers and Toiletries</td>
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<td>Automotive</td>
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<td>Tobacco</td>
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<td>Drugs</td>
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<tr>
<td>Miscellaneous</td>
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</table>
By every measurement, WTIC dominates the prosperous Southern New England Market.
KFRM, KMBC’s 5,000-watt daytime affiliate station for rural Kansas at 550 Kc, was born December 7—full grown, complete with audience. In just 7 days, listeners in 208 counties in 7 states had been heard from. That’s quick proof of a big audience. Quick proof of listener acceptance for KFRM’s programming by KMBC of Kansas City. A study of the accompanying map, which superimposes KFRM’s estimated half-millivolt contours on its first week’s mail map, shows how the youngest member of the KMBC KFRM team has hit the jackpot for listeners and advertisers alike.
What appears to be only a public service is one of radios most effective selling vehicles.

Very few of Texaco’s 45,000 dealers ever have listened to the Metropolitan Opera, but a great majority of this gigantic distribution organization would gladly pay an extra penny per gallon rather than have the Texas Company drop air sponsorship of what is today the world’s greatest “good” music organization.

The wedding of the Texas Company and America’s great musical dramatic company is a perfect blending of business and art. Both the opera and the oil company have profited hugely from their joint air enterprise. Sale of millions of gallons of Texas gasoline and oil is directly traceable to their Saturday afternoon broadcasts. The opera, formerly the plaything of the 400 and the delight of the nation’s barbers, is now an American institution. The musty resplendancy of Park Avenue “art patrons” is now just an opening-night phenomenon at the opera. Even the stars, who for years have been of foreign origin and/or appellation (the latter to achieve acceptance as foreign), are at present almost half of American birth and nomenclature. The recent production of Madama Butterfly (December 13) had James Melton of Moultrie, Georgia, singing the male lead, Benjamin Pinkerton. Other U. S. talent included Irene Jordan of Birmingham, Alabama, as Kate Pinkerton; John Baker of Passaic, New Jersey, as the Imperial Commissioner, and Thelma Altman of Buffalo, New York, as Suzuki, servant to Cio-Cio-San. The balance of the cast came from...
all over the globe. Cio-Cio-San, Madama Butterfly, was Licia Albanese; Goro, the marriage broker, was Alessio de Paolis; and the Uncle Priest was Melchiorre Luise all three of Italy. Sharpless, the U. S. Consul was John Brownlee of Melbourne, Australia. Yamadori, a wealthy suitor, was George Cehanovsky of Russia.

Last season (1946-1947) saw all performances 97 per cent sold out. The subscription audience accounted for 85 of all the seats. Total receipts were $2,389,688, and there was a net profit for the season of $11,808—which meant that there was no postseason passing of the hat among the members of the Metropolitan Opera Association who in the past have been called upon to make up deficits as high as a half million.

There is little doubt that it is the year-after-year broadcasting of the Saturday afternoon performances that has changed both the color of the ink on the opera ledgers and America's appreciation of opera. Its live and radio audience has increased year by year. The Metropolitan Opera has been on the air regularly now for 16 years, the last eight of which have been underwritten by the Texas Company. Because of the understanding nursing of Henry Souvaine, who has produced the air-package since it first was sponsored (1933-1934) by the American Tobacco Company, the Metropolitan Opera broadcasts are not stand-offish presentations of classical music. Instead they're three-ring musical programs.

The opera itself is the main ring but there's the first intermission, Opera News of the Air, a sort of air musical magazine edited by Boris Goldovsky, New England musical authority. He usually has two guest stars. On the occasion of the Madame Butterfly airing he had Ira Petina and Jerome Hines. The second intermission feature is generally the Opera Quiz. Olin Downes, New York Times musical critic, asks questions sent in by the listeners of a musical board of authorities, of which Sigmund Spaeth, Robert Bar gar, and Robert Lawrence, all writers on things musical, are usually a part. The third extra added attraction is the Opera Round Table, an informal session at which the Opera Quiz authorities, producer Henry Souvaine, and guests kick around things operatic. It's all easy, ad lib, and unrehearsed. Over 1,000 questions per broadcast (20,000 for the 18-week season) are sent in for the Opera Quiz alone, which is indicative of the appeal of the intermission features.

In theory, Texas Company's sponsorship of the Metropolitan Opera is not straight commercial advertising. In fact, it's as commercial as anything on the air and delivers sales at a lower cost than many of the popular top-bracketed star programs that have been sponsored by Texaco. While the results may not be as great as those achieved by Ed Wynn, the Texaco Fire Chief program at its height, they equal per dollar of cost any other program that Texas has sponsored, including Fred Allen. The Metropolitan Opera costs Texas $407,357 for its 18-week season—$180,000 for talent and $227,357 for time. During each season it reaches some 10,000,000 listeners—that is, during the 18 weeks at least this number listen and hear part of one of the three-hour airings. Its actual rating has gone up steadily, the average Hooperating last season being 4.2 whereas in 1944-1945 it was 3.0. This rating (as all Hoopratings) is for an "average minute" during the broadcast and does not take into consideration audience turnover, which during any three-hour broadcast is considerable.

The effect of Texaco's sponsorship of this 18-week season is felt all year 'round. One truck fleet owner whose gasoline purchases run into millions of gallons per year admitted he had shifted to Texaco because his wife said that any company who sponsored such a fine program must produce a good gasoline—and after all he "wanted to keep peace in the family."

It's a general consumer feeling that any firm that sponsors such a broadcast as the Metropolitan Opera must have its heart in the right place. The urge to buy Texaco gasoline, Marfax lubrication, or any of the other 689 Texas Company products doesn't result from commercial reasons—why on the air so much as just because the oil company sponsors the broadcasts. While other sponsors of good musical programs have dropped their
underwriting of these events—with the exception of Reichhold's sponsorship of the Detroit Symphony over ABC—the Texas board of directors, not the advertising manager (D. W. Stewart) or the president (H. T. Klein), votes the renewal of each year's contract. They also bought the program in 1940 when it was first proposed to them.

Typical unsolicited comments from listeners show how the Metropolitan Opera broadcasts sell Texaco. From a Los Angeles listener: "... we Americans are mighty lucky to have the Metropolitan Opera coming to us through radio. How can we help but use the best gasoline one can put into one’s most cherished treasure—an automobile."

From Atlanta, Georgia: "This program is a distinct service to the American public ... I appreciate the Texas Company’s generosity in this gesture of true public service. It may be of interest to you that the three members of my immediate family intend to remain faithful to Texaco Sky Chief gasoline for the family automobiles."

From Long Island City: "... Please accept a rousing vote of thanks and applause for your interest in stimulating an appreciation for the finer things. Thank you for the enjoyment of the program and thank you for Texaco products."

These letters are not unusual, they were picked out of a week's mail at random and indicate that listeners are buyers of Texas Company products.

The fact is that a survey of a selected cross-section of Metropolitan Opera listeners by an independent survey organization indicates that as a group they buy 20 per cent more gasoline than the average American family—and almost without exception buy Texaco.

Texas spends around $3,000,000 a year for advertising. The Tony Martin Texaco Star Theater costs $55,000 for time on ABC and $728,000 for talent, which means that about half of Texas' advertising budget goes for this program. A little more than a quarter as much, $407,357, is spent for the Metropolitan Opera. Thus about two-thirds of the Texas Company budget goes into radio.

While Texas doesn't go overboard in promoting the Opera or their "popular" broadcast program they do spend a considerable sum on point-of-sale posters. This season they ran full pages in color on the Opera in Time, Life, Saturday Evening Post, Newsweek, and Colliers. They also supplied one-sheet cards to all their 45,000 dealers which tied in Texaco and the Opera. They reserve two boxes each week at the opera itself for visiting oil executives and their wives, and executives of the company themselves are frequent opera-goers.

Every Texaco ad, whether addressed to the trade or to the public, carries a tag-line calling readers' attention to both the opera broadcasts and the Texaco popular music program. The Opera was recently featured as one of the reasons-why the Canadian Texaco affiliate, McColl-Frontenac Oil Company, was changing its trade-mark from a "Red Indian" to the red-white-and-green star trade-mark of Texaco. The Opera is heard in Canada. Canadians are noted for their love of fine music and thus gasoline station operators were sold on the change-over, something usually difficult to sell any dealer organization that has been displaying and selling a trade-marked product for years.

While U. S. Rubber has dropped its underwriting of the New York Philharmonic Symphony, General Motors its sponsorship of the NBC Symphony, and John Hancock the Boston Symphony, and the Philadelphia Symphony goes begging, Texas has discovered that the long-term view pays off, as it usually does in broadcasting.

... and a program doesn't have to be listened to by a company's retail outlets—to sell.
For the finest FM transmission
...install an REL QUADRILINE!

**THIS IS THE QUADRILINE**—QUADRILINE is the name of the REL FM TRANSMITTER that has delivered a smashing performance from one end of the country to the other. Heart of this transmitter is the QUADRILINE 10 KW final amplifier that provides economy of operation previously impossible at 100 megacycles. Basically, this amplifier consists of four tubes with short sections of four wire line comprising the resonant circuits. This unique four wire, four tube circuit simplifies mechanical design; easily permits economical mass production; obsolesces costly “block building” methods of achieving high FM power. Important, too, is the failure of one power tube reduces power output only 15%—service is uninterrupted.

**WITH ECONOMICAL TETRODES**—The REL QUADRILINE is powered with 4 Eimac internal anode tetrodes. These tubes were selected for low first cost, ready availability and proven capacity to deliver required power for thousands of hours. Having high gain, the tetrode amplifier requires far less drive power; effectively reducing first and operating costs.

**SHIPPED READY TO OPERATE**—The QUADRILINE TRANSMITTER is an operating reality when you receive it. There is no costly field assembly; no factory engineers will swarm through your transmitter room for weeks chasing bugs. Actually, REL pre-shipment tests are so complete that it has become the REL policy to invite customers to have their engineers present during the factory test of their own equipment.

**PROVEN PERFORMANCE**—We feel that the REL QUADRILINE is by any standard the best 10 KW FM Transmitter on the market today. We feel, too, that actual performance records in the field substantiate this claim irrespective of the terrain or climatic conditions. But don’t take our word for it—ask the opinion of the present users!

**THESE FM STATIONS NOW OPERATE THE REL 10 KW QUADRILINE**

- WRAL-FM: RALEIGH, N. C.—FRED FLETCHER, MGR.; STANLEY BROWN, CHIEF ENGINEER
- WMNE: MOUNT WASHINGTON, N. H.—YANKEE NETWORK; J. B. ROBINSON, CHIEF ENGINEER
- WNBF-FM: BINGHAMTON, N. Y.—CECIL D. MASTIN, MGR.; LESTER H. GILBERT, CHIEF ENGINEER
- WHKX: CLEVELAND, OHIO—K. K. HACKETT, GEN. MGR.; R. H. DE LANY, CHIEF ENGINEER
- WMFR-FM: HIGH POINT, NORTH CAROLINA—FRANK S. LAMBERT, GEN. MGR.; ROBERT MOORE, CHIEF ENGINEER

**AN INVITATION TO YOU**—REL cordially invites any one interested to visit the REL plant. Here you will see the QUADRILINE in all stages of production and under actual test. Visits to operating installations can also be arranged. WRITE FOR COMPLETE QUADRILINE LITERATURE—To obtain the complete Quadriline story, write today to RADIO ENGINEERING LABORATORIES, 36th ST., LONG ISLAND CITY 1, N. Y.
## Contests and Offers

<table>
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<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>PROGRAM</th>
<th>TIME</th>
<th>OFFER</th>
<th>TERMS</th>
<th>OUTLET</th>
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<tr>
<td>AMERICAN MEAT INSTITUTE</td>
<td>Institutional</td>
<td>Fred Waring</td>
<td>TBS 10-10:30 am</td>
<td>Booklet: &quot;Basic Fast Cuts, and How to Cook Them&quot;</td>
<td>Send 10c to sponsor, Chicago</td>
<td>NBC</td>
</tr>
<tr>
<td>AMERICAN OIL CO.</td>
<td>Gas, oil, tires</td>
<td>Professor Quiz</td>
<td>Saturday 10-10:30 pm</td>
<td>$50 cash</td>
<td>Complete in up to 25 words sentence about Amoco product (different weekly); Winner gets $25 plus $25 if he included 5 acceptable questions and answers for use on program</td>
<td>WABC</td>
</tr>
<tr>
<td>BLOCK DRUG CO.</td>
<td>Sterakleen</td>
<td>Nancy Cruz</td>
<td>MWRF 1-1:30 pm</td>
<td>Trial offer of Sterakleen</td>
<td>Send 10c and name and address to Nancy Cruz, c/o station</td>
<td>WJZ, N. Y.</td>
</tr>
<tr>
<td>BOWEY'S, INC.</td>
<td>Dari-Rich</td>
<td>Stars Over Hollywood</td>
<td>Saturday 12-12:30 pm</td>
<td>Valuable stamp for philatelists</td>
<td>Write sponsor, Chicago</td>
<td>CBS</td>
</tr>
<tr>
<td>COLGATE-PALMOLIVE-PEET CO.</td>
<td>Colgate Toothpaste</td>
<td>Can You Top This?</td>
<td>Saturday 8-8:30 pm</td>
<td>Cash prize and &quot;Can You Top This&quot; rag book</td>
<td>Prizes if joke sent to program is used</td>
<td>WOR, N. Y.</td>
</tr>
<tr>
<td>CONTINENTAL BAKING CO.</td>
<td>Wonder Bread, Hostess Cakes</td>
<td>Grand Slam</td>
<td>MWTF 11:30-11:45 pm</td>
<td>Various merchandise prizes, chance at Grand Slam Bonuses</td>
<td>Send group of 3 music questions to program, New York</td>
<td>CBS</td>
</tr>
<tr>
<td>GENERAL MILLS</td>
<td>Biscoop, Gold Medal Floor, Cheese</td>
<td>Betty Crocker Magazine of the Air</td>
<td>MTWTF 10:25-10:45 pm</td>
<td>Booklet: &quot;Holidays Are Happy Days&quot;</td>
<td>Request to sponsor, Minneapolis</td>
<td>ABC</td>
</tr>
<tr>
<td>HARRIS ICE CO.</td>
<td>Frozen food lockers</td>
<td>Housewives Forum</td>
<td>MW8x</td>
<td>Various food and grocery prizes</td>
<td>Correct answer given to random telephone quiz questions</td>
<td>WEIR, Pittsburgh, Pa.</td>
</tr>
<tr>
<td>LYDEN FOOD PRODUCTS</td>
<td>Canned foods</td>
<td>Jack Gregor Show</td>
<td>Saturday 9:30 am, pm</td>
<td>All-expense vacation in Hollywood; weekly award of two wrist watches</td>
<td>Send four-line product jingle to program, c/o station</td>
<td>KRON, San Francisco</td>
</tr>
<tr>
<td>MARS INC.</td>
<td>Candy</td>
<td>Dr. L. Q.</td>
<td>Monday 9:30-10 pm</td>
<td>Weekly award of $100</td>
<td>Best set of six right-and-wrong statements mailed to program, Chi., with two Mars wrappers</td>
<td>NBC</td>
</tr>
<tr>
<td>METROPOLITAN LIFE INSURANCE CO.</td>
<td>Insurance</td>
<td>Eric Streamed, News</td>
<td>MTWTF 6-6:15 pm</td>
<td>Health booklet</td>
<td>Free on request to program, c/o local station</td>
<td>CBS</td>
</tr>
<tr>
<td>PETER PAUL INC.</td>
<td>Candy</td>
<td>Eight O'Clock News</td>
<td>MTWTF 9-9:15 am</td>
<td>Grand prize of $1,000 cash, 1,000 boxes of Charrold Gum</td>
<td>Write 2-line jingle about product; send with wrapper to program, c/o station</td>
<td>WOR, N. Y.</td>
</tr>
<tr>
<td>PET MILK SALES CO.</td>
<td>Pet Milk</td>
<td>Mary Lee Taylor</td>
<td>Saturday 10:30-11 am</td>
<td>Booklet: &quot;Mary Lee Taylor Recipes; &quot;Baby Care&quot;</td>
<td>Free on request to program, St. Louis</td>
<td>CBS</td>
</tr>
<tr>
<td>PRUDENTIAL INSURANCE CO. OF AMERICA</td>
<td>Insurance</td>
<td>Family Hour</td>
<td>Sunday 5-5:30 pm</td>
<td>Copies of talks by various distinguished guests</td>
<td>Request to sponsor, Newark, N. J.</td>
<td>CBS</td>
</tr>
<tr>
<td>RALSTON PURINA CO.</td>
<td>Ralston cereals</td>
<td>Tom Mix</td>
<td>MTWTF 3-3:30 pm</td>
<td>Tom Mix fingerprint set and identification bracelet</td>
<td>Send 15c and box top to program, St. Louis</td>
<td>MBS</td>
</tr>
<tr>
<td>RINSON ART METAL WORKS</td>
<td>Lighters</td>
<td>Twenty Questions</td>
<td>Saturday 9:30 pm</td>
<td>Lighter to winner of subject used, if studio contestant stamped, grand prize of silver table lighter, matching cigarette urn, tray</td>
<td>Send subject about which 20 questions may be asked, to program</td>
<td>MBS</td>
</tr>
<tr>
<td>MORRIS R. SACHS STORES</td>
<td>Clothing, merchandise</td>
<td>Such's Amateur Hour</td>
<td>Sunday 12-12:30 pm, est</td>
<td>Replica of Princess Elizabeth's wedding gown, value $3,000</td>
<td>Complete statement as to why listener would like gown</td>
<td>WENR, WTVI, Chicago</td>
</tr>
<tr>
<td>SCHLUETERBERG-KURDIE CO.</td>
<td>Meats</td>
<td>It's Fun to Cook</td>
<td>MTWTF 12-12:45 pm</td>
<td>Cook book: &quot;Joy of Cooking&quot;</td>
<td>Mail correct answers to true-and-false cooking questions to program, c/o station</td>
<td>WFBR, Baltimore</td>
</tr>
<tr>
<td>TEXAS CO.</td>
<td>Institutional</td>
<td>Metropolitan Opera</td>
<td>Saturday 2 pm to 6 pm</td>
<td>National membership in Metropolitan Opera Guild, subscription to &quot;Opera News&quot;</td>
<td>Send $4.00 to Met. Opera Guild, N. Y.</td>
<td>ABC</td>
</tr>
<tr>
<td>TONI CO.</td>
<td>* Toni House Permanent</td>
<td>Give and Take</td>
<td>Saturday 2-2:30 pm</td>
<td>Various cash and merchandise prizes of brand-name goods</td>
<td>Listeners write correct answers to questions raised by studio audience</td>
<td>CBS</td>
</tr>
<tr>
<td>WILLIAMSON CANDY</td>
<td>Oh Henry</td>
<td>Detective Mysteries</td>
<td>Sunday 4-4:30 pm</td>
<td>$100 reward from &quot;True Detective Mysteries&quot; Magazine</td>
<td>Notify FBI and magazine of information leading to arrest of criminal named on broadcast</td>
<td>MBS</td>
</tr>
</tbody>
</table>

**January 1948**
The best from Tin Pan Alley, Hollywood and the Classics by the Superb Sixteen-Voiced SERENADERS

Now you can sponsor the singing group with the longest continuous record on the air of any vocal organization . . . almost 600 broadcasts over CBS. Every member is a star in his own right with a background of top-show participation.

Seventy-eight separate fifteen-minute episodes are available, each a program gem directed by Emile Cote and with Warren Sweeney of New York Philharmonic fame acting as commentator and musical host. Opening, inside, and closing commercials.

No finer musical talent of its type exists today. WINGS OF SONG is a program series with tremendous popular appeal, made possible by the skillful selection of diversified musical numbers.

Write for audition disc, details on special commercials by Mr. Cote and Mr. Sweeney, and other facts.
An outstanding High-Hooper Show with the famous MULLEN SISTERS and CHARLIE MAGNANTE'S Orchestra

There is only one Singin' Sam and what a selling job he has done for scores of sponsors ... and can do for you. Singin' Sam sells because he gets the ratings and gets the response.

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>WOW</td>
<td>Omaha</td>
<td>18.1 at 6:30 P.M.</td>
</tr>
<tr>
<td>WTAM</td>
<td>Cleveland</td>
<td>12.4 at 6:00 P.M.</td>
</tr>
<tr>
<td>CKEY</td>
<td>Toronto</td>
<td>12.9 at 7:30 P.M.</td>
</tr>
<tr>
<td>CJAD</td>
<td>Montreal</td>
<td>14.8 at 7:30 P.M.</td>
</tr>
</tbody>
</table>

And according to the Conlan survey, the percentage of tune-in at WISH in Indianapolis was doubled in first three months on the air ... 14.6 to 30.4.

Yes, Sam is doing a spectacular job. His fifteen minute shows have been heard on over 200 stations for scores of sponsors.

Write for audition disc and full details on special commercials by Sam, availabilities, etc.

Transcription Sales, Inc.
117 West High Street
Springfield, Ohio

Please send me complete data on

- Singin’ Sam
- Wings of Song

Name ..................................................
Company ...........................................
Street .............................................
City .............................................. State ..........................
The Case for Building / Buying Your Radio Program

Network programs on the air which are owned by sponsors amount to less than 10 per cent of all the commercial entertainment broadcast. That doesn't mean that many buyers of network broadcast advertising wouldn't like to own their own shows. As a matter of record there are a number of other sponsors who have leases on their programs—as long as they stay with the same advertising agency where they are now. Agencies control 30.5 per cent of all the coast-to-coast web shows. In many cases the “control” is shared by the broadcast advertiser using the vehicle, because the shows have been especially designed by the agency for the sponsor.

The great percentage of commercial programs are packages. Fifty-seven and nine-tenths per cent of the sponsored programs on chains are package programs bought by the agencies and/or the sponsors complete and ready for the microphone. Of this 57.9 per cent networks own 16.3 and independent package program producers, talent agents, or the talent itself, 41.6 per cent.

Stations themselves own only 1.8 per cent of the network programs. There are very few programs fed to the networks by individual stations so this 1.8 figure is no surprise.

The case for building or buying is one on which it’s difficult for a sponsor to arrive at a clear-cut verdict. In theory every sponsor would like to build his own program or have his agency build it for him. In fact this is not only impossible but in many cases it’s not even desirable. Most sponsors plan their advertising budg-
Like the proverbial bee, WBBM makes good use of its time—all the time. Both on the air—and off. Like this:

Critic John Crosby reported: ‘...a vitality glowed brightly all summer in a sustaining program on WBBM called ‘Report Uncensored’ which set the town on its ears. ‘Report Uncensored’ substituted during the summer months for the immensely popular ‘Lux Theatre’ and its Hooperating dropped only two points.” This WBBM documentary on juvenile delinquency was a smash hit on the air because WBBM writers and producers spent more than four months off the air perfecting each program in the series.

Or take another example. Because of WBBM’s passion for perfection, tomorrow morning (and six mornings a week) thousands of Midwesterners will “Listen to Cliff”...will hear the breakfast antics of the suburban Cliff Johnson family including four ad libbing youngsters. It’s a show that can set advertisers—as well as listeners—“on their ears.” All because WBBM took the time (7:30 to 8:00) and added showmanship to a popular morning musical clock show.

It simply means you get more than just time on WBBM. You get time that has been put to brilliant use by WBBM—a local origination that represents hours of imaginative thinking by WBBM showmen. To put our time (and our talent) to good use, make a bee-line for Radio Sales or direct to WBBM—“Chicago’s Showmanship Station.”

Represented by Radio Sales...Radio Stations Representative...CBS, New York, Chicago, Los Angeles, Detroit, San Francisco, Atlanta

Chicago’s Showmanship Station • Columbia Owned • 50,000 watts
ets for a 12-month period. The president, board of directors, sales manager, and advertising director go into executive session and decide what has to be done. In most planning there is long-range thinking but immediate sales are far more important to executives who desire to hold their positions than the long-range prospects.

Thus the need for immediate results takes precedence over slowly building a buying acceptance for the product. Few corporations can take several bad years without the stockholders calling for someone’s scalp. Even a Henry Ford III jumps at buying Fred Allen with his Hooper of 23.2, Nielsen “total audience” rating of 22.3 (October 19). The Ford organization was sold on doing a long-term broadcast advertising job building its own Ford Theater. Yet on this same October 19 the Ford Theater was tabbed 4.0 by Hooper, 9.6 by Nielsen total audience tabbing. Ford has a competitive situation now, not next year, and business operations don’t wait for audiences to build listening habits.

What caused Ford to buy Fred Allen is what causes most sponsors to buy packages rather than build them. Ford has thus far confounded the critics by sticking with his Ford Theater at the same time that he’s using Fred Allen. Few budgets are big enough for a sponsor to build a program and buy another at the same time. It does put a strain on the corporate bankroll, and even great corporations like General Foods won’t continue to stand a strain like this unless the program being built delivers a fair audience within a year. When General Foods decided to offer the daytime listener some fare other than the travail of soap operas, it presented a mystery series, Two on a Clue, which was nursed for a year (with real promotion) before it was replaced with another hearts and flowers serial.

Building programs makes contributions beyond the audiences which the programs gather. Du Pont’s Cavalcade of America (Please turn to page 68)

MULTIPLY BY 100,000

100,000 VISITORS EYE LIVE SHOWS!
NEW ATTENDANCE RECORD AT WFBR!

Loyalty Factor means WFBR is Baltimore's "PLUS" Station!

Here's a statistic: Every year, ten per cent of the population of Baltimore visits the studios of WFBR! They see one or more live broadcasts, visit modern studios in action, view product displays (yours can be one!) and take home "Let's Listen"—house organ of WFBR. These visitors are a real loyalty factor—WFBR is radio to them!

Next time you're looking over your Baltimore radio budget, make a thorough check on

WFBR
THE BALTIMORE STATION WITH 100,000 PLUS

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

JANUARY 1948
Although the agency's importance in TV is increasing, in only a few cases is an agency TV director in actual charge of his program once it goes on the air. In practically no case does the agency producer talk directly to the floor crew while the program is being telecast. Where an agency man is in actual charge of the production his instructions are relayed to the camera men and stagehands through the station technical director (td). This is because the men handling the camera, lights, sets, and props know their td's language and can't be expected to understand what each individual agency man may want.

It is generally felt that the station is responsible for getting good picture quality on the air. And even the agency men involved in TV production admit that by and large video will move along more quickly if on-the-air production is left in the hands of the men who do the job daily. Most agency men, however, feel that it's the other fellow who would put an unsatisfactory program on the air—he himself could be trusted with full responsibility. Station men, for their part, aver that 90 per cent of the ad-agency executives aren't equipped to produce television programs now.

Until recently the entire on-the-air responsibility of NBC-TV rested with NBC's own producers. Today, while their instructions still must pass through the td, acceptable agency producers put on their own programs. At CBS programs are handled by Columbia men since, to quote the network, "no agency has asked to direct a full program over station WCBS-TV." Recently one agency did request permission to produce its own commercial and this was okayed. For the record CBS has stated that it would be "open minded" on the subject should an agency make the request to produce an entire program. There's no rule on this point at CBS.
responsible for what in TV?

At the DuMont stations and network, the agency television producer, almost since WABD returned to the air towards the end of the war, has been kingpin. DuMont threw open its facilities practically 100 percent to agency radio men who wanted to learn the visual ropes. Several top television men learned their TV abc's at DuMont. DuMont's program quality has suffered during the formative years of TV (just as Balaban and Katz's WBKB in Chicago) but the advertising medium has profited. Since there were very few sets in use during '44, '45, and '46, utilizing the air as a television school room during this period has paid off.

Most sponsors feel responsibility towards television—as entertainment or as broadcast advertising. A few, like General Foods, feel that the advertiser has a tripartite responsibility along with the broadcasting industry (the stations) and the advertising agencies. They have arrived at this conclusion because since they will eventually present the cream of the air's visual entertainment, they feel they should help direct the growth of the baby medium—for their own protection.

General Foods has decided, based upon an intensive research study, that television in New York is already a solid advertising medium. They will use more time in 1948 based upon their experimental use of the medium in 1947. They will both buy and produce their own programs. In New York and other markets in which they use the visual air they will also merchandise their programs. Their approach briefly is, when you're in show business, you merchandise as well as advertise what you have. And when they use broadcast advertising—standard as well as FM or sight-and-sound—General Foods recognizes that it's in show business.

Sponsors can either produce their own programs, through their agencies, or have the stations do it for them. In most areas, outside of New York, both agencies and sponsors have been happy to have the station develop vehicles for them. So far, there are very few men who know what visual programming is all about. They are tied up with stations, not because the stations pay more money but because only stations can provide them with enough programming experience for them to have a real control of the medium. TV is expanding so rapidly that last year's background is insufficient for this year's use of television. Every advertising medium claims it's the fastest growing of them all. With TV it's true.

Sponsors can hire their own talent, have the program scripted, scenery built, props hired, in fact can generally do everything except control the program while it's on the air. In most cases, aside from approving talent, they are content to leave the entire matter to their agencies and out-of-town, to the stations.

In the field of research, practically everyone agrees that sponsor, agency, and station must work together, because each has certain things he wants researched. All profit from the figures developed, so all should share in the expenses and thus far have been willing to do so. Goodyear Tire and Rubber spent a sizable sum in 1946 to discover what was what with sporting events. N. W. Ayer, their agency, and NBC, owner of the station they were using, shared in the expenses and contributed certain facilities.

The commercial is the great unexplored area of television. The entertainment portion of a telecast has the experience of the theater, vaudeville, and motion pictures to draw upon. Only in the case of motion pictures has there been any advertising and then it has not been of a type that can be translated to the visual air. Therefore sponsors have to experiment, to find out what will sell without irritation. One picture, if the Chinese are to be believed, is worth a thousand words—but it has to be the right picture.

For many reasons, camera failure for the next few years will be more frequent than facilities failures were during the early days of broadcasting. Radio had been operating all over the nation for years before advertising entered the field. This is not, of course, true with TV. Stations have commercials during the first week of operation. WTMJ-TV (Milwaukee) had nine sponsors to start and 14 before the first week of operation was over. It had, however, had months of dry runs before it went on the air. On the other hand a station in Baltimore had a camera conk out on it the opening night.

When they castigated the manufacturer it developed that they had made no attempt to rehearse before going on the air.

The problem of failure of cameras, relay, coaxial cable, or any other electronic part of TV while on the air will not recur frequently, but frequently enough to raise the question as to who will shoulder the expense involved in the production that is not aired. In radio, talent costs are paid for by the station or the network when equipment failure kills a broadcast. These costs can be staggering in video, since they'll include rehearsal costs which are frequently more sizable than the actual telecast bill.

Most stations aver that they'll have to recompense the sponsor, if some other telecast time can't be worked out. A few stations state that the risk should be shared by sponsor and station. There is still another group of stations, a small group but an outspoken one, which says "There aren't going to be any equipment failures at our station."

Program promotion on the air is admittedly a station responsibility. Each telecast has to be sold to the viewing audience since there is very little continuity of program appeal at this time. All stations have Previews of Things to Come on the air. Some of the telecasters want it known that they'll be able to sell forthcoming shows better if the agencies and

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writers work more closely with them in making talent available for preview scannings.

On publicity, stations state that all three, agency, sponsor, and outlets, must work together for the protection of the medium. To quote Raymond E. Nelson, TV pioneer and agency man, "television needs an honest press, even if it hurts sometimes." He points out that every new agency or sponsor that comes into the medium rushes into print with wide all-inclusive claims about what they're going to do—and what they do usually turns out to be a station break. It's easy to understand that any agency or sponsor public relations man will think that what his client is going to do on the air is a "first." It's just as logical that nine times out of 10 it's old hat. Only a publicity man at a station or a network can hope to keep track of what's new and news.

It's obvious that stations won't be able to control publicity releases. However, if sponsor and agency press agents will clear with the station news men they'll find that their releases will find more newspaper and trade paper acceptance. Many releases that aren't correct get by editors who can't be expected to know a great deal about television now. However, after an item is published there are always a number of readers who call the editor's "error" to his attention. That makes it tough the next time to get a good press for legitimate television news.

Sponsors have already invested several hundreds of thousands of dollars in developing both commercial and program techniques. Television, unlike radio, has to uncover new entertainment forms. The latter, except in the case of documentaries, has little to show creatively for its quarter of century of existence—except jingle selling. Television isn't motion pictures, it isn't the theater. It isn't just vision added to sound broadcasting. It doesn't permit the imagination to build a never-never land, projected from the quilted tones of an announcer. It offers escape into another reality—the land brought into the home on the face of the video tube.

There isn't enough money in all the entertainment world to develop a technique for TV. It must come from commercial sponsorship. It must come from sponsorship other than that of sporting and public events. These telecasts are the present-day prop which is helping stations pay their bills—and sponsors collect quickly on the medium. Underwriters of prizefights, hockey games, football, baseball, and basketball scannings are using TV as an advertising medium and expect to obtain quick response—like one brewer who increased his sales in New York bars and grills immediately after he sponsored his first professional football game.

Sponsors must be willing to take the chance of giving an agency producer a free hand to uncover and establish not only entertainment formulas for the medium but effective commercials. Sponsors must be willing to have their agencies and their own advertising managers make mistakes for only through their errors will the formula for selling with good taste be uncovered. The sponsor who insists that every telecast pay off at once is the one who won't obtain anything like the maximum results from using vision on the air. Lever Bros. spent a considerable sum of money during the early days over WABD (DuMont) to see if a variation of the soap opera formula would hold an audience. Lee Cooley, now with McCann-Erickson, at that time with Ruthrauff & Ryan, scanned his bathtub girls, his love scenes on a hilltop and the typical despair of the daytime radio dramas. He didn't do them as radio but translated, as he saw it, the appeal to the visual medium. It was good. It taught the Lux folks a lot. The soap organization from Cambridge, Mass., are going to be in TV. They recognized their responsibilities early. Of course they also helped Lee Cooley to a better job. That's a plus for TV because he's certain to inoculate other agency men with his enthusiasm for selling on the air.

Selling via any new medium comes hard. It can't be learned in a night. It's the responsibility of all sponsors who can afford it to set aside an experimental nest egg to spend in finding out what TV is all about. The best men in the field are the first to admit that they don't know the answer—yet.

There are very few clear-cut responsibilities for sponsors, agencies, and stations that don't overlap. Even when it comes to paying for programs and air time, most stations frankly are paying part of the bill.

**Writers on the air and what they cost**

Although the contract between the four networks and the Radio Writers' Guild will not be fully operative until March 13, it is already a bone of contention between the advertising agencies and the writers. The agencies are making it plain that they do not feel bound by any agreement reached between the webs and the writers.

Nevertheless it is fairly certain that the terms won by the writers will govern most of what is heard on the air, commercial or otherwise.

Some of the vital points which affect all commercial programs include the fact that when a writer does a script for a recognized program the script rights revert to him although before reselling it he must change the names and characters if they are a regular part of the program. If a writer creates a program the title of the program and the chief characters are his even after he ceases to write it.

Air credit must be given writers of five-a-week programs at least twice a week. When programs are ghost-written it is not necessary to give credits to the ghost writer.

Repeats of program material (though not on the same day) must be paid for at 50 per cent of the fee for the original broadcast. Subsidiary rights (other than radio) of scripts during the six-months period that the buyers hold exclusive rights if sold are shared equally between buyer and writer. After the exclusive period all subsidiary rights revert to the writer.

A semi-closed shop has been agreed upon by the networks and RCG. The Guild has the right to demand that nine out of 10 writers at any network be members.

Typical of the writers' fees agreed upon are:

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<tr>
<th>Program Length</th>
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<th>Five a week</th>
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<tr>
<td>5 min</td>
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<td>15-min serials</td>
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</table>

These rates are all subject to a 20 per cent discount when the writer is given a 13-week non-cancellable contract.

54
... in six delicious mythical Izaak Walton flavors! is
typical of the big parade of attention-commanding "commercials" (?)
heard on WRVA's 50,000 watt "Jughead's Jukebox". Anything
and everything can happen on this show—and usually does. That's why
the "faithful" in this area stay tuned to unpredictable Don Meyer,
who emcees this red-hot platter show at 11:15 P. M. to Midnight,
Monday thru Friday. You can fish along with Jughead Don on a one-
minute spot. Because when he does a rumba he always keeps a
stiff upper hip, with his usual (normal) eccentricities. He isn't odd—just
uneven. Disc jockeys don't have to be like that, but it helps. But who cares . . . as
long as huckster Don gets the listeners and you make the sales (and profits!).

Be an opportunist and open the door before Opportunity knocks. Get
the rest of the dope from Radio Sales.
Although she looks more like a female lead in a collegiate musical, Olga Druce's interest in good juvenile radio goes far beyond her weekly stint in a Mutual control room as producer of the socially-conscious House of Mystery for General Foods. She frequently takes time out of her hectic production schedule for lecture appearances, making field trips (at General Foods expense) to address educators and lawmakers on the subject of children's programs.

No run-of-the-mill thriller, House of Mystery brings to its Sunday afternoon family audience a primarily entertaining program, using logic and fact to expose superstition and the supernatural. In this respect, House of Mystery somewhat resembles Superman (Olga once wrote that air strip) but she is not afraid to sell her sponsor on doing an amusing fantasy or special event during holiday seasons.

The personable brunette disagrees with audience composition reports showing children to be just 23 per cent of her show's audience. From her own experience, Olga believes it's at least twice that amount or higher. She also takes issue with radio die-hards who claim there must be a lurid murder every five minutes to get a good rating on mysteries; she says that suspense, change of pace, and good writing are the success gimmicks. Above all, Olga says, she never allows her scripts to "talk down" to the youngsters, adding that "skilled writing is simple writing."

Her radio and theatrical background is varied and thorough. Olga has done much social and consultant radio work, plus major acting roles on Broadway and a hitch with the American Theatre Wing. This spring, Olga Druce plans to delve into regional folklore on House of Mystery, and to carry further her own campaign for better shows for young dialers.

* With John Griggs (Roger Elliot on program)
NATIONAL BISCUIT COMPANY

Butte, Montana
May 16, 1947

Mr. Arne Anzjon, Manager
Radio Station KXLF
Butte, Montana

Dear Arne:

Just a line to let you know what we accomplished during the "Parade of Products" week on Honey Maid Graham crackers.

We were successful in installing 72 major displays and many smaller ones. There were a total of 123 stores who actively participated during the week.

Easing our sales increase on the week previous to the activity, our gain was 87%, with a 56% gain during the week following.

We consider the drive very successful. Previous experience has taught us that we can expect favorable reaction throughout the year as you continue to tie-in with our "Top of the News" program.

Why we offer the suggestion that future campaigns be set up two weeks in advance?

In our opinion the displays and the advertising material should all be in place about one week before you open your program on the air.

Very truly yours,

L. R. Bowing, Manager
Mr. Sponsor Asks...

"In what ways will a TV good taste code have to differ from the recently-proposed NAB standards of practice?"

Charles J. Coward
Director of Advertising and Sales Promotion
Kelvinator Division of Nash-Kelvinator Corporation

The Picked Panel answers

Mr. Coward

I believe a television code of good taste is a "must." Television is really a visitor in the home—performers must comport themselves with dignity, restraint, and exceptional good taste. Dialogue and situations which are perfectly proper for the theater or motion picture audience will not necessarily be acceptable in the home. A phrase or sentence which on a radio program might be innocuous could, if coupled with a certain gesture, take on an entirely different meaning and be offensive.

Undoubtedly most television producers and station operators initially will make every effort to operate within a framework of restraint, but sooner or later competition will assert its influence and is apt to effect a loosening of control and a lapse of good judgment and good taste. Radio has shown the need of constant supervision to keep its comedy clean. Television should never allow itself to step over the border line.

The motion picture situation is a case in point. How many people know that the so-called Hays Code was actually created from thousands of complaints received from the public? At its inception it was really the public's code. Without its restraining influence the motion picture industry would be constantly under fire because experience shows that self-regulation is necessary. The words 'self regulation' are well taken, I believe, because I feel certain that if the television industry doesn't prepare its own code and live up to it scrupulously, some organization—or the government itself—will prepare a code for it. This is a situation which should never occur. I believe it is definitely the Television Broadcasters Association's responsibility to prepare a code. Let's get our house in order now and keep it in order.

Ralph B. Austrian
Vp in charge of television
Foote, Cone & Belding, N. Y.

In any discussion of a "Good Taste" code for television compared to the same for radio, it must be kept in mind that in television the element of imagination is gone. Thus reality becomes the dominant factor, and we are into a realm where audience reaction will be decidedly more positive. Since we in television are dealing with the same home audience, it is a foregone conclusion that the existing regulations and the non-acceptance code of the radio broadcasters will be elements for governing the conduct of television broadcasters. In addition, if there must be a written code, it will be necessary to include the elements appearing in a strict interpretation of the rules laid down for its own conduct by the motion picture industry. Beyond the written code, however, there will always lie that uncertain and indefinable area where the individual telecaster must apply his own interpretation of what constitutes good taste or bad taste for the majority of his audience, and the ability of the individual telecaster to interpret this acceptability factor will be a direct measure of the length of time he stays in business.

It is too early for us to establish time allowances for commercial segments in television programs or to make rules governing their frequency or position in the continuity. However, it is not too early for us to study the ways and means whereby an advertiser can be saved from self-abuse, and it is decidedly to our own advantage to study the methods by which he can maintain his identity.

There is no doubt of the eventual need for a written code for television broadcasters which will govern both his own conduct and that of his advertiser, but first we must establish the basic principles on which and from which this code can be built.

Captain William G. Eddy
Director of television
Balaban & Katz, Chicago

Television, like radio, comes directly into the home and therefore all precautions which have been taken to guard broadcasting and render it domestically acceptable may automatically be assumed to be equally essential for television. The course to be followed must always be in the public interest since what is done in television stations will come before the scrutiny of millions of eyes.

It should be recognized that television is a potent force for tremendous good, or a weapon for evil if improperly handled; a utility that outstrips all others in universal appeal—one that looms not only as a great aid toward the achievement of international goodwill and lasting peace, but as an important challenge and a re-
responsibility to those who elect to harness its potentialities.

If it is to succeed as the greatest means of mass communication yet conceived, and as a monumental contribution to public service, it must be clean and wholesome, completely tolerant, fair in all public issues, and a welcome visitor to the American home.

The Television Broadcasters Association, through its surveys and research, has learned that present broadcasters of television are making a careful study into a suitable technique for the presentation of religious programs. This problem will in time be worked out satisfactorily.

Freedom of discussion in public affairs and controversial issues is also being studied, so that television will know how best to treat this wholly American form of television and radio. The TBA has found all televisers unanimous in wishing to preserve the traditions of freedom of speech and methods are being worked out that should meet with public approval.

It is scarcely necessary to call attention to the dangers in the presentation of the drama. This is the most interesting and treacherous field for television. The drama appeals to both old and young, and has its own traditions based on the living stage, and a secondary set derived from the motion picture. It is too early to dogmatize about whether television shall be governed by these traditions, or whether it will develop its own standards and techniques. But television faces peculiarities in its medium which compel it to find its own way by bold and intelligent experimentation. It can directly copy neither the living stage, nor the cinema, even if it would.

Meantime, because it comes directly into the home, television will almost certainly find it necessary to exercise caution and a measure of restraint in the plays which at the outset, at least, it offers for public consumption.

The theater has achieved a license which harks back to the Restoration drama, and not a few of the things there to be seen and heard are certainly unfit for a medium which finds its way into the ordinary American home, where standards of purity and decency are still anything but extinct.

No form of entertainment lends itself to looseness and questionable material so much as comedy. This is true in the whole amusement world. Televisers are giving careful study to all material so that a high standard of clean wholesome programs may be maintained on all television stations in the country.

(Please turn to page 60)
MR. SPONSOR ASKS:
(Continued from page 59)

The television industry must dedicate its efforts to maintaining integrity and decency in this wonderful new art. If caution is observed, the responsibility to the masses of the people who will comprise the tremendous audiences in the near future shall have been met. The imposition of common sense upon ourselves is the greatest responsibility of all.

J. R. Pupelle
Vp in charge of engineering WOR, N. Y.

In so far as the wording of any such code is concerned, a code for television would differ only superficially from a code for radio. We must not lose sight of the fact that when television completely supplants what we now know as radio (and it surely will supplant it!), it will still be broadcasting. Except for the obvious differences the coming of vision will bring, the industry will continue to operate on much the same broad principles. An extension of any good taste code so that it will apply as well to the things we see as to the things we hear, would not be difficult: a change of wording here and there, and provision for certain wholly visual subjects. For example, the sentence, “Sound effects, calculated to mislead, shock, or unduly alarm the listener, etc.,” might be changed to read, “Sound and visual effects, calculated to mislead, shock, or unduly alarm the viewer, etc.” Provision would have to be made for questions of costuming, dancing, and love-making. And so on.

The question in my mind is not so much how the codes might differ, but whether the NAB code is a code at all, and whether it will do for either radio or television that which needs to be done. A study of the proposed radio code reveals that it is more a statement of good intentions than “standards of practice.” It states such universally-accepted precepts of good taste that there can be disension on hardly any of its points, but it does not give the broadcaster very much of what he needs to go by. It encourages the “good” and abhors the “evil” but it does not—because such generalities cannot—draw the clear line that is needed between the two. No broadcaster needs to be enjoined against, for example, “suggestiveness”; what he does need is guidance (and protection) in that realm of in-between where the blacks and whites become grays and where errors of judgment can easily be made. He needs to have “suggestiveness” nailed down and defined, and then he needs some way of knowing inescapably when his material falls within or without the boundaries.

For such purposes the proposed code does not suffice for radio and even less for television. Because of the greater latitude of vision, the broadcaster will need much more guidance (and hence protection). A raised eyebrow, a smirk, not shown in the script, may give a line a different and dangerous meaning. The telecaster will need more than a statement of good intentions; he will need severe censorship, either of his own structure or of a “Johnston Office.” And in the event that the industry should agree on a central enforcement or policing agency, this would entail vast complications. Approval of scripts in advance will not always suffice. Air-checks for television may be too costly. It may require an industry censor, replacing the broad-

(Please turn to page 64)
That's what builds and holds listenership for any radio station. And in the Philadelphia area, the nation's third market, there is a station with personality plus. It's KYW, whose facilities and programming have built for it a personality that's increasing both listenership and sales for spot advertisers.

If your aim is to impress an all-around audience, the KYW personality can help you make friends and influence sales.

For example, the KYW morning "musical clock" is doing a magnificent job for several spot-advertisers, among them Gadget-of-the-Month Club. In this connection, read the following excerpt from a letter recently received from Davis-Harrison-Simmons, of Los Angeles, the Club's advertising agency:

KYW has shattered every single record of productivity ever established by any radio station we have used to date, anywhere in the United States... has hammered the cost per inquiry down to the lowest figure yet obtained. KYW is a must for this agency for all clients wishing to sell the Philadelphia market.

To Mr. Don L. Davis, thanks for the kind words. We're sure that the KYW personality can be equally effective for other advertisers. See our Sales Department, or NBC Spot Sales, for costs and availabilities on KYW, Philadelphia's 50,000-watt NBC affiliate.
signed and unsigned

Sponsor Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
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</thead>
<tbody>
<tr>
<td>Innis Bromfield</td>
<td>The Coast Magazine, publisher, ed</td>
<td>Morris Plan Co of Calif., pub rel, adv mgr</td>
</tr>
<tr>
<td>John W. Burgard</td>
<td>Brown &amp; Williamson Tobacco Corp., Louisville, asst adv mgr</td>
<td>Same, adv mgr</td>
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<tr>
<td>Thomas H. Lane</td>
<td>Allen R. DuMont Labs, Inc., N. Y., sbs prom mgr</td>
<td>Same, vp in chge natl, retail adv</td>
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<tr>
<td>Norman M. Markwell</td>
<td>Russell P. Ouander, L. A.</td>
<td>Columbia Apparel Stores, S. F., adv, sbs prom mgr</td>
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<tr>
<td>Don Mcauliffe</td>
<td>KGO, N. Y., audience prom</td>
<td>California Electric Supply Co, S. F., adv, sbs prom mgr</td>
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<td>R. D. Studard</td>
<td>Gerber, Portland</td>
<td>Pacific Power &amp; Light Co, Portland, Ore., adv mgr</td>
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<td>Roy N. Varnstrom</td>
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Advertising Agency Personnel Changes

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<tr>
<td>Raymond S. Aaron</td>
<td>Benjamin Edelman, Phila.</td>
<td>Solls S. Cantor, Phila., TV head</td>
</tr>
<tr>
<td>John L. Albright</td>
<td>Dancer-Fitzgerald-Sample, N. Y., radio, copy dept</td>
<td>National Export, N. Y., radio dir</td>
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<tr>
<td>Fernando G. Arango</td>
<td>Worldwide, N. Y.</td>
<td>O'Brien, Vancouver, radio dir</td>
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<td>James S. Beard</td>
<td>World, N. Y.</td>
<td>Walsh, Montreal, acct exec in chge French language adv</td>
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<tr>
<td>Pierre B. Beullac</td>
<td>WPIX, N. Y.</td>
<td>Same, vp</td>
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<tr>
<td>Lee Blaire</td>
<td>XRAV, Savannah, asst mgr</td>
<td>Same, vp</td>
</tr>
<tr>
<td>N. W. Brandon</td>
<td>WWK, St. Louis</td>
<td>Same, vp</td>
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<tr>
<td>David C. Chapin</td>
<td>CHM, Toronto, salesmgr</td>
<td>Same, vp</td>
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<tr>
<td>Will Clement</td>
<td>CHTM, Fairbanks, Calif., prod dir</td>
<td>Same, vp</td>
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<tr>
<td>Ted Colby</td>
<td>Radio Program Producers, Montreal</td>
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<tr>
<td>Paul Corbell</td>
<td>Fonte, Gane &amp; Belling, N. Y., radio dir</td>
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<tr>
<td>Douglas Coulter</td>
<td>Ronalds, Montreal</td>
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<tr>
<td>Laurence Dun cance</td>
<td>Geyer, Newell &amp; Ganger, N. Y., acct exec</td>
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<tr>
<td>L. Brooks Emis</td>
<td>Raymond Morgan, H'wood., producer</td>
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<tr>
<td>Victor Fabian</td>
<td>Abbott Kimball, N. Y., acct exec</td>
<td>Same, mktr research, adv, sbs prom dir</td>
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<tr>
<td>Edward L. Fertel</td>
<td>Ward Wheeler, H'wood., Campbell Soup Club 15 producer</td>
<td>Same, same dept super</td>
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<td>James E. Hannah</td>
<td>Young &amp; Rubenstein, N. Y., acct exec</td>
<td>Same, N. Y., radio, dept exec capacity</td>
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<td>Louis M. Hayward</td>
<td>J. Walter Thompson, H'wood., radio dept</td>
<td>Gecek-Marsen, N. Y., radio dir</td>
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<tr>
<td>Joseph H. Heatly</td>
<td>WLIB, N. Y., acct gen mgr in chge prof</td>
<td>James A. Silin, Boston, radio, TV dir</td>
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<tr>
<td>Edna Bronson Herr</td>
<td>Mors International, N. Y.</td>
<td>Badger, Browning &amp; Hersey, N. Y., radio copywriter</td>
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<td>Cal Kuhl</td>
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<td>Mickey Lane</td>
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<td>Howard F. Leuchler</td>
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<td>Eileen MacBride</td>
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<td>Errah McIntosh</td>
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<td>Richard Nichols</td>
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<td>Gilbert J. Supple</td>
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New Agency Appointments

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<th>PRODUCT (or service)</th>
<th>AGENCY</th>
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<tr>
<td>Farnsworth Television &amp; Radio Corp, Fort Wayne</td>
<td>Radio, TV sets</td>
<td>Warwick &amp; Legler, N. Y.</td>
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<td>Golden Brand Food Products Co, Phila.</td>
<td>Food products</td>
<td>Al Paul Letton, Phila.</td>
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<td>Hoffer &amp; Vanswey Sweets Ltd, S. F.</td>
<td>Big Hunk candy</td>
<td>Conner, S. F.</td>
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<td>House of Hawk, N. Y.</td>
<td>Men's toiletries</td>
<td>Funt-Golding, N. Y.</td>
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<td>Jewish War Veterans</td>
<td>Institutional</td>
<td>Watter Kander, N. Y.</td>
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<td>Langendorf United Bakers (Hodsum Bread dir), S. F.</td>
<td>Bakery products</td>
<td>Homig-Goyer, S. F.</td>
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<tr>
<td>Mirrostyle Mfg Co, N. Y.</td>
<td>Masterpiece Furniture</td>
<td>Belan &amp; Back, N. Y.</td>
</tr>
<tr>
<td>Morgan Furniture Co, Asheville, N. C.</td>
<td>Furniture insurance</td>
<td>Burnley Weaver, Asheville</td>
</tr>
<tr>
<td>Mutual Benefit Health &amp; Accident Assn, Omaha</td>
<td>Cosmetic accessories</td>
<td>Buchanan &amp; Ryan, Calif.</td>
</tr>
<tr>
<td>Princess Eve Products Corp, N. Y.</td>
<td>Radio, TV supply</td>
<td>Capka &amp; Kennedy, H'wood., for natl adv</td>
</tr>
<tr>
<td>Sardik Food Products Corp, N. Y.</td>
<td>Bakery products</td>
<td>Julian Scott, N. Y.</td>
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<tr>
<td>Scholz &amp; Borch Biscuit Co, Chi.</td>
<td>Dude Ranch preserves, jams, apple butters</td>
<td>Gordon Best, Chi.</td>
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<tr>
<td>Southwest Food Products Co, Long Beach, Calif.</td>
<td>Shefford Cheese</td>
<td>Briersch, Van Norden, L. A.</td>
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<tr>
<td>Standard Brands, N. Y.</td>
<td>Venetian blinds</td>
<td>Dance-Fitzgerald-Sample, N. Y.</td>
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<tr>
<td>Sunset Venetian Blind Co, Oakland</td>
<td>Prem</td>
<td>G. H. Macdonald, S. F.</td>
</tr>
<tr>
<td>Swift &amp; Co., Chi.</td>
<td>Time-Saver Pressure Cookers</td>
<td>McGann-Erickson, Chi.</td>
</tr>
<tr>
<td>TruBee Products Inc, N. Y.</td>
<td>Radio, phonographs</td>
<td>Ray-Hirsch, N. Y.</td>
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<tr>
<td>Westhingham Electric Intl. Co, N. Y.</td>
<td>Root beer</td>
<td>Fuller &amp; Smith &amp; Ross, N. Y.</td>
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<td>Winch Bros., Chi.</td>
<td>Cosmetics</td>
<td>BBDO, Chi.</td>
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<tr>
<td>Youth-Kit Products, Chi.</td>
<td>Cosmetics</td>
<td>Schoenfeld, Huber &amp; Green, Chi.</td>
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</table>

JANUARY 1958
DON MITCHELL, BILL HICKOK, LOCKWOOD DOTY, AND BEN GUNN IS SHO' MAKING A BIG NOISE IN OUR NECK OF DE WOODS

YASSUH! AND ALL DESE ATLANTA BUSINESS MENS IS SHO' BUYIN' DE TIME!

Drawing by A. B. Frost from "UNCLE REMUS: His Songs and His Sayings" by Joel Chandler Harris, which first appeared in THE ATLANTA CONSTITUTION in 1879. Copyright 1908, 1921, by Esther La Rosa Harris. By permission of D. Appleton-Century Company, publisher.

THE ATLANTA CONSTITUTION STATION
5000 WATTS 550 KC
National Representatives HEADLEY-REED COMPANY
MR. SPONSOR ASKS:
(Continued from page 60)
caster’s own censor, in every control room.

The television broadcasters should
tackle this question now. As a producer,
I have already—quite unintentionally—
mildly offended certain segments of the
public in one instance, simply because the
censor in charge was untrained, inexperi-
enced, and inept, and my own judgment
betrayed me; and I know other producers
who have had the same experience. While
the director must be responsible for the
major portion of his own censorship in the
selection and preparation of his material,
he will be wise to welcome, even to de-
mand, a censorship with the power to
enforce—and hence to protect. Now is
the time for the television industry to ex-
plore the question of a central authority
as against self-censorship, and to define as
clearly and categorically as possible what
is in good taste and what isn’t.

Dave Lewis
Television director
Capers Co., N. Y.

The broadcast-
ing code now
under consider-
tion by the NAB
is the an-swer
offered by one seg-
ment of the radio
industry to the
rising tide of pub-
ic criticism of
radio broad-
casting. Most criticism of radio falls into one
of two categories: commercials are too
frequent and/or too long; too many radio
programs fail to live up to the generally-
accepted standards of good taste.

Let us consider these two problems
separately.

In radio broadcasting the commercial is
the price the audience pays for the
pleasure of the program. The unwritten
agreement between sponsor and listener
runs like this: “I, the sponsor, foot the
bill for the show you’re enjoying and in
return you, the listener, must permit me
to talk a bit about my product.”

As a rule the listener is agreeable.
Occasionally he isn’t. In that case he
writes a tough letter to the station, or
throws a shoe at the radio, or dials to
WNYC.

Most radio commercials, at best, are
tolerated. Some sponsors claim their
commercials produce a lot of enthusiastic
fan mail. Well, before joining DuMont I
was in radio for ten years. During that
time I knew of only a few programs
(Please turn to page 66)
OUR TOP RATING
means YOUR TOP SALES

Of the top-rated ten daytime network programs*, WOAI broadcasts six.

WOAI’s average listening audience for these six programs is 40% higher than the national average.

This is but one instance of WOAI’s superiority. WOAI delivers more listeners in its daytime primary area than live in Washington, D.C. or Baltimore or Cleveland. It covers a territory with more retail sales than Pittsburgh or Milwaukee. It sells to more people buying general merchandise than live in Indianapolis, Cincinnati or Memphis.

You can check by any standard—WOAI is the powerful advertising influence of the Southwest.

*Hooper, for November

By any check you use—it’s WOAI

Represented by EDWARD PETRY & CO., INC. -- New York, Chicago, Los Angeles, Detroit, St. Louis, San Francisco, Atlanta, Boston

JANUARY 1948
MR. SPONSOR ASKS:
(Continued from page 64)

which made their commercials interesting to the listeners. I read a lot of letters from radio listeners and you could just about count the fan letters for commercials on the fingers of one hand. I seriously doubt if many radio listeners have ever said: "Be quiet, will you! Can’t you see I’m listening to a commercial?"

In television the situation can be quite different. Commercials may be as interesting as, or even more interesting than, the program. Television commercials need not be something the audience has to choke down; they may be so good the audience looks forward to them.

For instance, fashion commercials, with the proper sets and direction, can have the viewers applauding. And how-to-do commercials can be done so well that they will be thoroughly enjoyed by the audience and remembered long after the program is forgotten.

It all boils down to this: if television commercials can sustain interest, there is no reason to apply restrictive time limits to them as to radio commercials.

The second problem, that of keeping programs within the bounds of good taste, is apt to prove a tougher nut in television than in radio.

Radio can offend its listeners with words, and only words. These are fairly easy to control. But television can offend with words, sets, costumes, gestures, and mannerisms. The problem of control is much more difficult.

For example, the lines given to an actor may be innocuous. But if, when he speaks them, he elects to place his hand to his nose and wiggle his fingers, a lot of people aren’t going to like it.

Just what rules can be devised to insure against giving offense to viewers, quite frankly, I don’t know. Furthermore, I suspect no one else knows. Eventually, largely through trial and error, we shall evolve a code of good taste. In the meantime, we must depend on the good judgment of our producers, directors, writers, and actors. So far they’ve done pretty well.

John McNeil
Manager of commercial operations
DuMont TV Network, New York
Model SX-42 offers the greatest continuous frequency coverage of any communications receiver... from 540 kc to 110 Mc. Combines in one superbly engineered unit a top-flight VHF and FM receiver, standard and short wave broadcast receiver and high fidelity phonograph amplifier. With six bands, band six covers from 55 to 110 Mc.

Model SX-43 offers continuous coverage from 340 kc to 55 Mc and has an additional band from 88 to 108 Mc. AM reception is provided on all bands, CW on the four lower bands and FM on frequencies above 44 Mc. In the band of 44 to 55 Mc, wide band FM, or narrow band AM (just right for narrow band reception) is provided. Here is an extraordinarily versatile, sensitive receiver at a price that will attract all discriminating FM listeners.

By experience and accomplishment, Hallicrafters can claim to be among the first and the foremost in FM advancement. More than six years ago Hallicrafters had developed very high frequency equipment capable of operation on the new FM bands of 88 to 108 Mc. The new Models SX-42 and SX-43, direct outgrowths of this pioneering continue to maintain Hallicrafters foremost position in this specialized field. FM engineers, technicians and all concerned with the progress of FM are invited to listen to these models, for a demonstration of a new, high quality in FM reception.
BUILD OR BUY
(Continued from page 50)
did more than all its other advertising to give a “new look” to this great chemical and munitions organization. The Bayer Album of Familiar Music built by Frank Hummert for Sterling Drug hasn’t set the world on fire but it has built itself into the hearts of those who love those old familiar strains—and they buy a great deal of aspirin.

The advocates of building programs point to the amazing success of Fibber McGee and Molly (sponsor, January 1947) as a case in point. Not one advertiser in a thousand would have had the patience of the S. C. Johnson wax organization nor the faith of Jack Louis (Needham, Louis & Brorby, Johnson’s ad-agency) in the vehicle. It is true, however, that one important factor has changed since the “building” days of Fibber McGee and Molly. The initial cost of producing Fibber was less than the lowest price of a nighttime dramatic program today. The NBC network cost was a fraction of what it is today. Fibber McGee and Molly grew up with radio. Diapers are always cheaper to buy than long pants.

There is a postscript to the Fibber McGee and Molly saga. Although it was a sponsor-owned package to start and through a great deal of its air history, it now belongs to Don Quinn who writes it and the Jordans who play Fibber and Molly. Advocates of buying as against building point out that any program built around comedy or other stars actually doesn’t belong to a sponsor or anyone but the stars. Human bondage went out with the era of Abraham Lincoln, these package producers claim.

That doesn’t mean that sponsors can’t build and own programs; it does place the problem in its proper perspective. Certain types of programs can be built and owned by the advertisers; with other types ownership is not economical and in the long run is a delusion—ownership in name only, not in fact.

The programs that can be built are the vehicles which do not depend upon a single star name. They may be star vehicles like the Lux Radio Theater or audience participation shows like County Fair. They may even depend upon masters of ceremonies like Cecil B. DeMille, just as long as they build a personality and a following of their own.

One thing is certain, building a program does not insure a lower-cost vehicle than buying a package. Cavalcade of America costs du Pont $7,500 while many a dramatic package can be bought for $5,000 or less. Inner Sanctum, a Hi Brown production, is an example. On a Hooperating basis, Sanctum might be judged a better buy since its current rating (December 1) is 13.4 and Cavalcade on the same day and hour rates only an 8.3. But regardless of the cost Inner Sanctum couldn’t do the Cavalcade job for du Pont. One of the virtues of building a program is that every aspect of the show can do a public relations job for the advertiser. With a package (generally speaking) only the commercials do the selling.

Identification of an advertiser with a program makes the vehicle automatically do part of the promotional job. This is another plus factor in sponsors’ building and owning their own programs. Sponsor identification means something more than knowing who the sponsor of a program is when a Hooper interviewer calls a home for a coincidental check-up. It’s one thing to know who is sponsoring a program while listening to it and another to know who the advertiser is when a program is mentioned at a time when it’s not on the air. It is this latter form of sponsor identification that advertiser-owned- and-

---

Tulsa’s only exclusive radio center. Only CBS outlet in the rich “Money Market” section of prosperous Oklahoma. Write KTUL, Boulder on the Park, Tulsa, Okla.

In Eastern OKLAHOMA use

KTUL

5,000 WATTS DAY & NIGHT

JOHN ESAU
Vice-Pres. and Gen. Mgr.

AVERY-KNODEL, Inc.
National Representatives

SPONSOR
IS STILL THE
HOTTEST LINE IN THE INDUSTRY

That's Because of the
Value-Giving, Sales-Making
Features Made Possible By
Zenith's Policy of
RADIONICS EXCLUSIVELY

FIRST IN FEATURES  Watch shoppers on any radio sales floor. What set catches the interest of the crowds?—a Zenith, of course! That's because every model in the Zenith line is packed with features that actually mean something—features that reflect the design and engineering "know-how" developed during Zenith's years in the industry—features that insure value.

FIRST IN DEMONSTRABILITY  Zenith radios and radio-phonographs are easy to sell, because their features are the kind that you can actually demonstrate. The Cobra Tone Arm, for example, permits the most dramatic tone arm demonstration ever made. The Zenith "Radiorgan," the Silent-Speed Record Changer, the big, black dial, the Zenith Wavemagnet—all these are features you can show...features your customers will notice and want.

FIRST IN PERFORMANCE  From the original engineering blueprint to the finished sets that come out of the final testing booth, every Zenith is built to work... built with all the skill, the knowledge, the pride of achievement that marks this organization. The final test of every radio is how it performs... and Zeniths are built to pass that test with flying colors. Hundreds of thousands of well-satisfied Zenith owners attest to that.

ZENITH RADIO CORPORATION
6001 W. DICKENS AVENUE  •  CHICAGO 39, ILL.
JANUARY 1948
Find the advertiser who could kick himself. His competitors caught onto WVET's fast returns before he did. Moral: get hep to Rochester's new live-wire, up-and-at-'em station now! — WVET

BASIC MUTUAL STATION
ROCHESTER, NEW YORK
5000 WATTS 1280 KC
NATIONALLY REPRESENTED BY WEED AND COMPANY

WMT — in Eastern Iowa — brings you a listening audience with almost twice the per capita wealth of the rest of the U.S.A.

And, Iowan income is almost evenly divided: half from smokestacks, half from cornstalks.

So whatever your product... get your message on WMT and get MORE SALES for your advertising dollar!

Ask the Katz man for details.

Get More Sales For Your Advertising Dollar On

WMT
CEDAR RAPIDS
The Station Built By Loyal Listenership ... Now in its 25th Year!
BASIC COLUMBIA NETWORK
5000 watts 600 k.t. Day and Night

produced shows develop.

Another factor which retards great manufacturing organizations from building their own programs is the matter of staffing with radio advertising backgrounds. With the exception of Sterling Drug, Lever Brothers, Procter and Gamble, Campbell Soup, General Foods, General Mills, Colgate-Palmolive-Peet, Liggett-Myers, Miles Laboratories, and American Home Products, advertisers generally do not have enough programs on the air to set up a production staff or even a real supervisory staff. Even American Tobacco doesn't have a special radio advertising division despite the fortune it spends on the air.

In some cases advertising agencies have assumed the problem of building programs for their clients. The advertisers in many of these cases own the program just as definitely as if they had conceived and nurtured the idea themselves. In other cases the sponsor owns his program while he remains with the agency, although even where the agency owns a program produced for an advertiser it has been known to surrender its rights when an account has moved.

Networks have within the past year resumed producing programs for sale to sponsors. The leader in this trend is CBS, which has not only produced and built audiences for programs but has sold them to Lipton's Tea and Swan Soap (both Lever Brothers products), Chesterfield, and Listerine (Lambert). It has sales in the offering for a number of other Columbia-built packages. A problem with network-built programs is that they are tied to the web that produces them and very seldom can be moved. If the time comes that a sponsor feels that he has obtained the maximum value from a show on one network and wants to switch to another chain, with a partially-different audience, the network answer is usually "no." In a few cases advertisers have been able to achieve partial control over a network-built program if they present it for a long enough period on the air. Eversharp's contract for Henry Morgan is supposed to have contained a clause that if they sponsored him on ABC for a period of three years or more they could move the program at will. This was the only way that Eversharp would have bought Morgan. Since Eversharp has not renewed the fall 1947 contract this clause will of course not come into effect.

The networks as show-developers have something that no other segment of the industry can have—the ability to put the programs on the air and develop follow-
PUBLICLY ACCLAIMED!

For Outstanding Performance

KAGH
PASADENA, CALIF.

- The greatest civic show ever staged by a radio station in the Los Angeles area was recently witnessed by thousands of spectators who filled the magnificent Pasadena Civic Auditorium and overflowed outdoors. Entertained by great names of stage, screen and radio, listeners in the Pasadena-Los Angeles area were treated to a five-hour radio show unmatched in the annals of West Coast broadcasting.

- This brilliant performance proved that FM broadcasting and reception can provide the finest in public entertainment. It stimulated interest in FM and resulted in an unprecedented public demand for FM sets. Four thousand visitors reviewed a special display of FM receivers set up in the Gold Room of the Civic Auditorium.

- The impact of KAGH's "Grand Opening" was literally felt around the world. Special salutes were received from Great Britain, Ireland, Canada, Cuba, Mexico, Poland, New Zealand, France, Sweden, Australia, Czechoslovakia and others. These salutes are being converted into Sunday evening programs which are being voluntarily featured by foreign language newspapers in the KAGH great metropolitan market.

- KAGH is equipped to do an equally effective job for its advertisers. Its signal covers an area with a population of 3,500,000 and an effective buying power of $5,660,384,000!

- Let KAGH show what top programming in a top market can do to help sell your product.

KAGH
CHANNEL 252 • IN THE MIDDLE OF THE DIAL • 98.3 mc

ANDREW G. HALEY, Owner, ROSE BOWL BROADCASTERS, 30 N. Raymond Ave., Pasadena, Calif.

JANUARY 1948
ings for them before they are offered for sale. It's true that both ABC and MBS will work with independent package show producers and pay them sustaining rates while these programs are being built. That is how Queen for a Day, Heart's Desire, Juvenile Jury, Leave It to the Girls, and Twenty Questions, for example, were developed on Mutual. It's the way that The Fat Man, Ladies Be Seated, Bride and Groom, and Willie Piper were built on ABC. When an independent producer builds a network show he, for the most part, agrees that the program will stay on that network. So as far as the sponsor is concerned the program might just as well be web-built.

Agencies are moving more and more in the direction of buying independent or network-built programs. It costs them less to ride herd and they can tell each client just the audience he will have from the first broadcast, which they cannot do with an especially built production.

Since most advertisers buy programs in a hurry—and want results in a hurry—buying programs has the vote of most agencies and sponsors. There'll always be some sponsors and their agencies who don't have to worry about their programs producing immediate sales. For these, building their own vehicles will in the end pay extra dividends—both in sales and listener good-will.

**FM MARKET**

*(Continued from page 33)*

<table>
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<th>Portland, Ore.</th>
<th>KGW-FM</th>
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<tr>
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<td>KPFFM</td>
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<td>KPRA</td>
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<td>San Francisco</td>
<td>KALW</td>
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<td>KJBS-FM</td>
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<td>Washington</td>
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<td>WRC-FM</td>
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<td>WWDC-FM</td>
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People in the South Bend market are continually reminded that WSBT brings them the top radio shows. Whatever WSBT promotes—one program or a series, one listening period or an entire day—it does so consistently and effectively. Promotion like this gives WSBT advertisers a decided advantage in this area.

It will be seen that the number of receivers in an area has little to do with the area and practically nothing to do with the number of stations operating in the territory. Set distribution and consumer purchase of FM receivers depends upon the energy of the station manager—his belief in FM and the vigor of his fight for it.

Despite the number of stations in a big city, one station operator's complaint can sum up the big-city FM problem. He laments that when he talks FM to people they ask him whether he can get them a television receiver. Away from the big cities, where the station operator has a tight little market, FM thrives.

By the first of February over 1,100 stations will have been authorized by the Commission; 50 of these were already licensed by December 1, the balance of those authorized at that time (956) either holding conditional grants or construction permits. All the stations that have been authorized must be completed in eight months but it's a certainty that many of the 1,100 will receive extensions of the eight-month period since the manufacturing capacity of the industry is nowhere near capable of producing the number of transmitters required to equip the stations authorized. Inability to obtain equipment is usually an acceptable reason for granting an extension.

Facilities and available audiences on a national basis will be a reality in 1948. The problem of establishing a nationwide FM network is being worked upon since it appears that Petrillo has no intention of relenting on his decision that on FM stations AM network programs will not be permitted, if they have music. The only out for network programing, at the present writing, is an FM chain. This last is likely to be very difficult to manage since, as indicated repeatedly in sponsor, the musicians' union under Petrillo is

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*Set estimated at February 1.*
this is the symbol
of your protection

The FM ASSOCIATION is the Only Organization in the United States Devoted Exclusively to . . .

- Protecting Your Investment in FM
- Unity of Action in Promoting FM
- Encouraging Greater FM Set Production
- Greater Public Demand for More FM Sets
- Serving as Your Intermediary with the FCC, Government Agencies, and Other Organizations on the Continuing Over-all Problems Affecting FM Operations

Your Membership in the FMA Assures You of Participation in All These Benefits. For Further Information Address Inquiries to:

FM ASSOCIATION

101 Munsey Bldg. • Bill Bailey, Executive Director • Washington 4, D. C.

JANUARY 1948
committed to the practice that no new network operation is to be permitted to serve stations that do not have contracts with AFM locals. Even this hurdle will be overcome before January 1949. Every obstacle in the book has been thrown in the way of FM, yet it's still the expectation of the Federal Communications Commission that FM, except in rural areas, will supplant AM.

FM rate cards are still a tough problem and many station operators admit that they still don’t know how to charge. It’s a simple matter for a standard station operator whose station rate card is high enough for extra services to be absorbed; he can just duplicate on his FM station his nonmusical AM commercial programs for free.

Present rate cards (the few in use) are based upon area covered and number of sets in use. The plan of a number of station operators is to follow the TV routine and have a sliding scale based upon the number of receivers in their area. There’ll be a charge “per thousand sets” which will build up to the rate that the station feels is fair. There it will stop.

Since FM users naturally are buying FM audiences that seems the fairest thing to do—in 1948, the year FM as a national medium comes of age.

SELLING THE SUPPLIERS
(Continued from page 34)
50 per cent of all livestock in the Midwest. They also sell a sizable part of the feed which is used in raising the beef, lamb, and pork. Thus the packers do business with the farmers as both sellers and buyers. No one likes to be caught going and coming. There always comes a time for the livestock farmer when the cost of feed is high and the price of meat on the hoof is low. Then the big packers are on the spot—when supplier relations, unless bolstered by a long-term good-will campaign, sink to a new low.

Such a good-will campaign has been the backbone of Wilson Company’s broadcasts over WMT, Cedar Rapids, since 1944, and more recently over KATE, Albert Lea, Minnesota, and KGLO, Mason City, Iowa. Ninety-eight per cent of Iowa’s farms have radios. These receivers are used for entertainment but many installations were made as insurance against being caught by bad weather conditions or selling livestock in a bad market. Since the farmer must listen for weather and market information, Wilson’s decided to use the market and weather broadcasts to educate the breeders on how to raise more meat from each bushel of grain. In Iowa 80 per cent of farm in-
"YOU PAYS YOUR MONEY... AND YOU TAKES YOUR CHOICE!"

City: Memphis, Tenn.—Calls: 31,149—Months: October-November, 1947

<table>
<thead>
<tr>
<th>TIME</th>
<th>Sets in use</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
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<tr>
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<td></td>
<td>16.2</td>
<td>7.3</td>
<td>16.8</td>
<td>24.7</td>
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<td>Weekday afternoon</td>
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<td>19.1</td>
<td>10.7</td>
<td>18.0</td>
<td>32.1</td>
<td>11.3</td>
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<td>11.7</td>
<td>35.0</td>
<td>14.5</td>
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City: Memphis, Tenn.—Calls: 24,964—November 9 thru 15th, 1947

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<tr>
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Buying Time Based Solely On A Conlan Or A Hooper Is Like Buying A Piece Of Merchandise Based Only On The Price Tag

* 5 of the 6 Memphis stations subscribe to Hooper and
  5 of the 6 Memphis stations subscribed to Conlan.

ASK YOUR FAVORITE MEMPHIS STATION FOR DETAILS
come is from the sale of livestock or their products. More and better livestock means prosperity for the farmers and the packing industry.

Farmers are naturally suspicious of "help" offered by packers. Wilson's knew that it had a long-term job ahead if it was to make any impression on its sources of supply. Its farm program started as a three-time-a-week effort at 12:30 p.m. At the outset it combined entertainment, Tom Owen's Cowboys, three to five minutes of farm weather, the Wilson farm market trends, the day's important farm news, and every so often an interview with a successful farmer.

About a year ago, it was decided to change the program format, drop the entertainment, and cut each broadcast to 10 minutes. The Wilson broadcast now follows the noonday news daily instead of three times a week. The shortened period enables the listener to get his important information quickly. There's a market report on every broadcast aired by Morris Christy, Wilson's Livestock Service Director in Cedar Rapids. Christy gets his information direct from buyers at the yards and frequently mentions each day's shippers by name. He comments on the condition of the shipment and how the stock has been handled.

Friday's broadcast is in the form of a weekend review and once a month the program is visited by Harry Palmer, manager of the Wilson plant in Iowa, who gives the farmers a trend summary for the month. Palmer has earned a lot of respect for his judgment and producers value his analysis of the meat situation.

There are no commercials as such on the program. Wilson does not urge farmers to sell their stock to Wilson, although records indicate that better and more livestock are offered to Wilson buyers automatically. This is true in WMT's service area as well as the territory served by KATE and KGLO. On the latter two stations Wilson's sponsor a Sunday Wilson Hour at 1 p.m. This program like the original WMT Wilson farm service broadcasts combines entertainment and information. It runs a half hour and the information doesn't crowd the 30 minutes. On KATE, Wilson's have a daily market report of five minutes, 10:55-11:00 a.m. This is handled by Bill Lawson, a former County Agent, who has the market conditions at his fingertips and gives it to the farmers direct—without dressing.

The result of these broadcasts is an acceptance for Wilson's that's rated far better than that of any of the other "big four" packers. Figures of increase in livestock purchases do not mean anything at this time. Conditions are so abnormal that there is no comparable base. However, one thing is certain, Wilson's is damned less by the farmer than any other packer drawing upon Iowa farmstock. Its farm service broadcasts are credited as the reason. They've made Wilson's Iowa operations seem like those of a local firm.

Most researchers agree today that both wholesalers as well as retailers have a dual problem. They have to sell the merchandise they purchase. They have to sell the men and organizations from whom they purchase the goods for resale. Radio can handle this dual assignment but those who fashion its programs must keep in mind at all times that the programs have a dual objective—to sell supplier and consumer.

Broadcasting is fundamentally local. It can turn a great corporation into a group of individuals. It can go a long way toward easing the natural suspicion that exists where the buyer is big and the seller is small. It can rub the shine off the "big city slicker." Ultimately that can be a help for all concerned—the buyer, the seller, and the public.
It’s Survey Time

(who’s got that 4th survey?)

From time to time, throughout 1947, SPONSOR called attention to three surveys bearing on the effectiveness and readability of advertising trade publications among radio-minded agencies and advertisers.

In each, as the year rolled on, SPONSOR showed progressively better. But KMBC, Free & Peters, and WJW made their studies between January and April, 1947...

...while SPONSOR was in its infancy. It’s January 1948 now, and survey time is here again. So who’s got that 4th survey?

SPONSOR

For Buyers of Broadcast Advertising
**North Carolina is The South’s No.1 State and North Carolina’s No.1 Salesman is**

**WPTF**

680 KC 50,000 Watts NBC Affiliate

Raleigh, North Carolina

FREE PETERS, Inc., National Representatives

---

**Broadcast Merchandising**


Conversational newscasting plugged by Oakland’s KLX to replace the harder type of news handling. With a good catch-line, “Person to Person,” and a $1,000 prize contest, all KLX’s newscasts (18 a day) are being promoted as being handled in a “straight-forward, friendly, informative style.”

Charlotte’s Mayor Baxter promotes WBT’s Night Mayor Kurt Webster. The station isn’t permitting the “night mayor” idea to languish. Baxter presented Webster with a birthday cake on the 365th broadcast and all the newspapers covered the event.

Mystery Car promotes WJK’s “Take a Good Look.” While the program is on the air, an automobile with appropriate signs tours some section of Detroit. The first person seeing the car and calling the studio during the broadcast and repeating the message (word for word) of the sign on the car wins a glamorous evening for four on the station, including flowers, theater tickets, dinner, etc. Sponsor is local Ford dealer.

Crusading pays for Erskine Johnson, who spearheaded the campaign to keep the story of Al Capone off the screen. Over 1,000,000 protests were received by Johnson, who asked for them. Word of mouth about the Johnson MBBS program is said to have been tremendous during this November-December campaign.

News bulletins for menus are used by Minneapolis’ WCCO to promote its Cedric Adams News. Dining rooms at Nicollet Hotel, Radisson Hotel, and Minneapolis Athletic Club all carry the mimeographed last-minute news bulletins which are rushed from WCCO to the spots in time to be clipped to luncheon menus.

All shoppers in stores at time stores’ names are broadcast receive good gift in Scranton’s WSCR-Banner Stores promotion. Sponsor is association of independent stores. Program is Tommy Dorsey’s disk jockey show. All the 150 members are required to have a radio in their stores and have it tuned to WSCR. The program does not replace newspaper space but makes it more effective.

Dick Haymes helps needy families in Salvation Army Christmas tie-up. In over 130 cities during the Haymes Auto-Lite broadcast on December 25, the local Salvation Army commander was cut into the program for two and a half minutes to give a local family presents paid for by Haymes and the Auto-Lite Company. It localized, for all the 130 areas, the Haymes program and gave it a Christmas slant that few other ideas could have.

Tulsa merchants cooperate with KVVO in Mid-Continent Petroleum football contest. Each of 11 merchants featured in his window a blow-up of one of the leading players on the Tulsa University’s Golden (Please turn to page 81)
Benrus
(Continued from page 31)

Royal Dutch, Colonial, and National—all put the stamp of accuracy on the Benrus line. The time signals became something more than billboard, they became actual bring-'em-in vehicles.

Benrus isn’t the only watchmaker which has tied itself to airlines. Practically all of the nation’s leading makers of timepieces are the “official” watches of one airline or another. However, Benrus has gone a step further than the others; it has tied up the airlines’ promotion at the point of sale, bought rights for Benrus to become the official watch of airports, with big Benrus clocks adorning the key locations at ports like the Chicago Municipal Airport and Washington’s National Airport. These important deals were publicized via Benrus time signals each time they were contracted. Clocks in jewelers’ shops in the Chicago area carry the news as do displays and clocks in the nation’s capital. Since accuracy continues to be the number one reason for buying a particular watch this emphasis on airline and airport use of Benrus gives sales a great lift. As a matter of fact Benrus pounds the airline tie-up so hard that other watch companies which use their airline tie-ups contribute to Benrus sales. Most of Benrus copy in dealer tie-in advertising emphasizes the “official watch of famous airlines” appeal. Counter displays, wall cards, in fact every display piece promoting the general Benrus line, screams “airlines.”

Benrus doesn’t stop with using time signals to sell their accuracy; Benrus watches are used by airline pilots, etc. Every once in a while Benrus takes over some of its time signals to sell a particular item in their line. In 1946 they concentrated their advertising attack on “Embraceable,” which was a watch and a bracelet in one. Ella Raines was “elected” Miss Embraceable. She appeared on radio programs in New York, flew to the Windy City and appeared on programs there, and then to the Coast where she also made personal appearances on stations. All this was done in one day to emphasize Benrus’ being the watch that times the airlines. Unlike other watchmakers, Benrus didn’t attempt to sell a number of models in their campaign but concentrated on Embraceable. They had planned to sell 35,000 of this model. In fact that was all the works that were manufactured. The promotion ran a month. Benrus salesmen delivered to the home office orders totalling 60,000 pieces before the month was over and although

Baseball’s immortal Pie Traynor has been a glittering KQV sports star for over two years. Pie’s greatness goes right on, in his nightly sport chats and through Pie’s numerous and inspiring speeches. KQV stars are continually building this same sort of good will, which passes right along to KQV advertisers as a big bonus in listener preference and response!

KQV Pittsburg’s Aggressive Radio Station
Basic Mutual Network · Natl. Reps. WEED & CO.

Wapo
Chattanooga, Tennessee
-NBC-
The 1150 kw spot on your dial
In the heart of Tennessee Valley

HEADLEY-REED COMPANY, NATIONAL REPRESENTATIVES
3.5 Billion $ $  
IN THE ST. LOUIS MARKET

SALES RESULTS . . . delivered by KXLW . . . will place you in the St. Louis Area at some of the lowest rates available in any major market.

KXLW  
ST. LOUIS' FAVORITE  
NEWS & MUSIC STATION

DELIVERS the rich Midwest market of St. Louis and 79 surrounding counties with a total population of 4,148,396.

DELIVERS a loyal audience of 1,117,540 radio families who wrote more than 56,000 fan letters in the first ten months of 1947.

DELIVERS your message with more than a dozen local stars on St. Louis County's only local station.

DELIVERS an area of 49,739 square miles faithfully blanketed by the 1,000 watt non-directional signal of KXLW.

DELIVERS sales results for you at some of the lowest rates available in any major market.

CALL – WRITE – WIRE  
FOR JOE

Radio's Newest Programming  
On Radio's Newest Medium  
On The Air . . . January 1, 1948 . . . kxlw-fm

instructions went out to stop selling Embraceable, sales totaled 100,000 before the stop order could be made effective. Now it's almost as tough to get one of these watches as it is to find an apartment.

The current emphasis is being placed on a new number called Endurable—a man's watch that can be dropped, thrown, or stepped on without losing a second. Shockproof watches are nothing new but these don’t look the part, they’re just as thin and as trim as a fine wrist watch. Benrus will have sports figures in all fields endorse the Endurable. “If it'll stand up in tough athletic competition it'll stand up anywhere”—that's the general idea. Time signals will be given by noted sports authorities just as they were given during a special Duel in the Sun tie-up by the stars of that picture. The picture itself was kicked around by the critics but that didn't lessen the impact of Benrus time signals broadcast by Jennifer Jones, Gregory Peck, Walter Huston, Herbert Marshall, Joseph Cotten, and Lionel Barrymore over a two-month period. Each star recorded round-the-clock signals and they were rotated on each station. The airline appeal was still there but glamour was added—at no cost to Benrus.

This is typical of Benrus time-signals operations under ad-manager Flanter, who is convinced that air advertising by itself doesn't sell. What does turn those air dollars into sales dollars is promotion. With adequate promotion, air advertising can make a sponsor. Split-second accuracy is just a phrase unless it's put to work. Benrus makes it work by dramatizing it with their airline tie-ups and point-of-sale implementing of the air time signals. The airline tie-up by itself would be futile unless broadcast. The broadcasts would be unproductive if they weren't brought to the point of sale and sold to the retailer. It's this Tinkers-to-Evers-to-Chance double play that is responsible for Benrus' selling over $20,000,000 in watches (wholesale figure) each year. This means that advertising costs Benrus five cents on the dollar.

In a number of areas where Bulova has had the market tied up, Benrus has had to resort from time to time to using newscasts and once or twice sportscasts to get its story across. Each time the substitute for time signals did a good job for them until worth-while station breaks opened up. Also it provided a change of pace for Flanter for no one becomes tired of one form of advertising more quickly than the man who creates it. No doubt it was these away-from-the-standard-watch-selling-formula programs that inspired him
to create jingles for jewelers which run from 10 to 60 seconds. With these Flanter went all out for talent, using name singing groups from the Kate Smith songsters to the Landit Trio. In addition to these recorded jingles, Benrus furnishes jewelers with continuity and a Jewelers Radio Continuity File which contains everything but the repair bench. No matter what the holiday or occasion a Benrus jeweler has continuity available to enable him to use broadcast advertising effectively. There isn’t an overdose of Benrus in the script continuity or jingling and 439 jewelers use the jingles over 510 stations because they’re top-drawer radio and effective selling. Flanter points out that no matter who says “a beautiful Benrus watch that’s guaranteed for accuracy,” it’s Benrus advertising.

Benrus has no cooperative advertising allowance. In fact only one watchmaker, Gruen, is said to share advertising costs, paying 50 per cent of the cost of dealers’ advertising of Gruen watches up to 3 per cent of dealers’ purchases. Most companies do what Benrus does, furnish their dealers with advertising mats.

The broadcasting industry has been looking askance for the past year at the growth of give-away programs and the pending NAB Standards of Practice will hit this trend since the mention of the trade name of a give-away will count against the total commercial time. However, Benrus is prepared for this. It doesn’t expect much Benrus mention when Sammy Kaye or Kate Smith or any other program gives away a Benrus. They spend $25,000 a year for this type of promotion and then through promotion take over the program. Sammy Kaye’s picture presenting a Benrus to his So You Want to Lead a Band winner adorns postcards which are sent out by jewelers all over the nation. Especially does this postcard routine go into high when Kaye visits a town and presents his audience participation program from the local theater. Selected jewelers in the town get the postcards in quantity and send them to all their current prospects.

No matter who sponsors the program, for the jeweler and his customers it’s Benrus’s. Some of these tie-ups have just happened, others have been bought through “brokers” who make a business out of furnishing programs with gifts. (This is where Benrus’ $25,000 is spent.)

There’s one fundamental point in Flanter’s Benrus air-advertising philosophy—anything broadcast is promotable and will sell watches—so why not promote it.

Benrus does.

BROADCAST MERCHANDISING
(Continued from page 78)

Hurricane team. Football fans (between 10 and 18 years of age) had to go to each of the 11 windows to see the blow-up in order to identify the players. Location of windows and clues to footballers’ identities were broadcast each day for 11 days. It was a regular sports treasure hunt.

Most awards by American Schools and Colleges Association go to sponsored programs. The winner in the audience participation group was Truth or Consequences; in the children’s group, Juvenile Jury; in the

Eventually,

WHY NOT NOW!*

There’ll come a time when you, too, will start using WHHM—the station that delivers MORE LISTENERS PER DOLLAR IN MEMPHIS.

We base this fact on the knowledge that more and more national time buyers are joining the scores of local advertisers using the result-full station known as WHHM.

Results Ring the Cash Register
Results Bring More Renewals
Q. E. D.: WHHM keeps company with the Best
Ask the For Joe & Co. man for availabilities and start checking sales in Memphis.

PATT MCDONALD, general manager
FORJOE & CO., representatives

WHHM
Independent— But Not Aloof
Memphis, Tennessee

* GOLD MEDAL FLOUR DESERVES A COMPLIMENT ON THIS ONE!
WHERE
99 MILLION
PEOPLE
GATHER
EVERY WEEK

Major advertisers know there are more customers today in all parts of the country than ever before. They must reach as many of them as they can—or competition will sell the markets they miss.

But with today's rising cost of doing business, they must reach those customers at a competitively economical "cost-per-thousand"—they can't afford to let competition buy customers for less than they do.

The facts show that the two top U.S. networks:
a) not only deliver largest audiences in all parts of the country;
b) but also deliver them at a "cost-per-thousand" consistently lower than the other two networks.

And the cold arithmetic demonstrates that in this working relationship between size and cost of audiences actually delivered to advertisers...CBS is the most effective of ALL the networks.
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*Note: The table is a timetable for daily shows on various networks.*
ROCHESTER, N.Y.

"Best Test City in New York and the Middle Atlantic States" Says Sales Management 1947 Test City Survey.

STATION WHEC

"Best Listened To Station in Rochester, Both Day and Night" Say Hooperatings (and has been for the past 4 years!)

*And you get complete cooperation from WHEC's Program, Commercial and Promotion Departments on your campaign!

WHEC

of Rochester

N. Y.

5,000 WATTS

National Representatives: J. P. McKinney & SON, New York, Chicago, San Francisco
AN OPEN LETTER TO ALL FM BROADCASTERS:

Continental Network has been in operation since March 26, 1947 and now has a total of 32 FM Stations participating by use of 573 miles of 8000 cycle telephone circuits and over 1700 miles of radio relay paths. Continental has effectively demonstrated in this eight month period the flexibility and practicality of regional network broadcasting using the principle of rebroadcasting programs from one FM Station to another.

This system of regional broadcasting has tremendous potentials. Good receiving equipment is now readily available, and a carefully engineered FM relay system can extend the range of reliable radio relay service beyond the normally expected service range of the station whose signal is to be rebroadcast. If the FCC approves a proposal now before it, requesting an allocation for special low-band FM stations for relay purposes only, the possibilities of FM networking on a national basis will be imminent.

The technical superiority of FM broadcasting system has gone far beyond speculation—it is a proven fact. The FM broadcaster must now concentrate on programming which will take advantage of this superiority to build a great demand for FM receivers and thus create listening audiences in his area. Competitive programming is essential to attract advertising support.

The FM radio relay system offers the opportunity to arrange with other FM Stations in the area for an exchange of outstanding programs—to form a regional network operation. The high cost of intermittent use of intercity wire circuits for regional networking has been a barrier to regional networking for years. Radio relay reduces this expense to a minimum and is the only means available today for networking FM broadcasts with full fidelity on an intercity basis.

Continental Network recommends the establishment of networking operations by radio relay as the best available system of quality programming on a regional basis and the greatest device for the rapid promotion of FM broadcasting.

When full advantage is taken of the superior characteristics of FM broadcasting, public acceptance and enthusiasm is tremendous and the FM broadcaster is quick to feel assured of its inevitable success.

Sincerely,

For: CONTINENTAL (FM) NETWORK

By

Everett L. Dillard
General Manager, WASH-FM
TV

** TV has entered the phase of direct mail proof of viewing. Gulf Oil recently (December 1) made an offer of a free drawing pencil to viewers of their You Are an Artist WNBT telescast. The audience had to send in a drawing in order to obtain the pencil, since Jon Gnagy, artist on the program, teaches viewers how to draw.

Eight hundred and eighty-seven drawings were received in response to the offer. Of these 562 came from adults and 325 from children.

On DuMont's WABD, an offer of small mirrors with built-in flashlights in return for comments on the initial scanning of Mary Kay and Johnny was made by the sponsor, Jay Jay Dress Company. Joseph Jessel, Jay Jay president, expected 200 comments, provided for 400, just in case. Actual count was 8,061 which had J. J. jumping to obtain the mirrors.

** The first major area where there are facilities for a TV network but no station to air the programs is Boston. No one in the Bean City expected the AT&T relay system to be working so soon.

The result of TV network availability in Boston is that there will be a great deal of advance promotion before WBZ-TV hits the air. Programs are being reproduced without a transmitter* (off the line) in special promotional deals. TV receivers were set up at WBZ for the Louis-Walcott fight and the place was mobbed despite the fact that only 100 prominent Bostonians were invited.

Department stores in the Hub area are having special showings of television programs (also off the line) and receivers are being sold in anticipation of WBZ-TV's going on the air. There'll be a ready-made audience waiting for visual broadcasting in Boston.

** While AT&T's relay stations are located only 10 miles apart, KTLA in Los Angeles recently proved that jumps of 36 miles or more are possible. In presenting the inauguration of a 65,000-kw steam turbine by the Los Angeles Department of Water and Power, KTLA beamed the signal direct (sans land lines) via a relay atop the steam plant to the KTLA transmitter on the top of Mt. Wilson 36 miles away. The program was seen with ideal clarity on all receivers in the L. A. area when telescast from the Mt. Wilson transmitter.

---

FM

Zenith Radio, in its plea that the 44-50 mc channel be assigned to FM exclusively, introduced proof that FM travels far beyond its so-called line-of-sight (50 miles) service area. WATG in Ashland, Ohio, was heard by Zenith in Chicago, 300 miles away. Stations around 250 miles from Chicago (WEW, St. Louis, Mo., WMIX, Mt. Vernon, Ill., WELD, Columbus, Ohio) were heard with regularity.

** Biggest time-buy yet reported for FM or any other form of broadcasting is the December purchase by Sanger Department Store and Philco Radio Corporation of nine hours daily, from 10 p.m. to 7 a.m. Buy was over KIXL-FM (Dallas), Lee Segal's station. ** ** Big drive will be initiated to program several non-urban FM stations for the farmers in their territory. Farmers have thus far been slowest of any group to accept FM and intense drive to convert them is planned by KFRM-FM and other stations in markets that are fundamentally rural. ** ** One basic objective of the Frequency Modulation Association is a national FM network.

---

FAX

Commercial facsimile operations will start in Philadelphia this month and within the next six months in Oklahoma City, Chicago, and San Francisco. The New York Times and the New York Daily News are conducting experimental FAX transmitting. The Times is expected to be the first in New York with this service, since it owns WQXR and WQXQ, both of which have been working with Radio Inventions (Hogan organization) in experimenting with the delivery into the home of printed matter via the air.

** RCA will not hold back its Ultrafax to give priority to TV as rumored. The Camden organization's feeling is that both can grow at the same time, since Ultrafax works on a TV principle. ** ** FAX's integrated commercial will very likely take the form of comic strips with advertising in the strips themselves. Big newspaper syndicates are worried about how they call this basement of the comic strip despite the fact that the use of comic strip advertising in newspapers hasn't hurt the regular strips' appeal.
In OMAHA and Council Bluffs

539*

OF THE
Morning Audience
(8:00 A. M.—12:00 Noon)
GOES TO
KOIL
BASIC ABC-5000 WATTS
* Oct.-Nov. Hooper Listening Index
We’re Proud of Our
Afternoons & Evenings, Too!
Represented by Petry

THE KAY LORRAINE SHOW
53 transcribed musical 1/2 hour with special Christmas program

Announcer, Frank Gallup
"Songbird Kay Lorraine is scheduled for the biggest set build-up since Dinah Shore"—WALTER WINCHELL
"Kay Lorraine is the greatest modern songstress"—QUENTIN REYNOLDS
We’ll . . . Wire . . . Phone . . .

Harry S. Goodman
RADIO PRODUCTIONS
19 East 53rd St. New York, N. Y

40 WEST 52nd
(Continued from page 14)

Sponsors using produced musical programs, Morris Plan started sponsorship of Musically Yours in September of 1946. This program, 6:30 to 7:00 p.m., seven nights weekly, was contracted on a 52 week basis and was carefully programmed with familiar melodies of genuine wide appeal. Transient popular and extreme classical music was avoided in favor of the music that everyone knows and enjoys. The program clicked immediately. Favorable public reaction was prompt and satisfying, so several months later, in June 1947, when the adjacent half hour became available, Morris Plan extended the program for a whole hour, 6:30 to 7:30 p.m., seven nights a week.

There has never been a deviation from the format of familiar melodic music; commercial copy has been confined to their thrift accounts, always been held to a minimum, and handled in a very friendly but dignified manner.

Results? There is no question but what the program has produced, for, at the end of the first year when he signed the 52-week renewal, Mr. F. A. Collman, Sr., president of Morris Plan Company, gave us the story: more than $3,500,000 in new thrift accounts were opened during the year and 90 per cent of them were traceable to this KSFO program, Musically Yours.

Our experience with this particular account cannot be construed as a panacea for all ailments experienced by financial advertisers, but we believe the formula is sound and will produce results. Simple, inexpensive, dignified, but well scripted and built on a foundation of genuine wide appeal, such a program will attract an audience, and if the commercials are written well and simply, that audience will respond.

We enjoy the articles in sponsor and look forward to each issue.

JOHN G. CAMPBELL
Sales Manager, KSFO
San Francisco

SOFT DRINK LEADERSHIP
(Continued from page 29)

“best by taste test” appeal, are divided equally between one-minute transcriptions and 15-second station breaks. They are of three types. First there is the recorded movie-star endorsement that ties in with Royal Crown Cola’s magazine and newspaper advertising. The second type series features “gives you not one, but two full glasses in every bottle,” together with a pick-up appeal, or as Royal Crown characterizes it, a “quick-

A GREAT Southern Market

Population

Combined: 1,000,000
Urban only: 131,000
Johnson City 34,000
Kingsport... 33,000
Bristol... 30,000
Elizabethton 20,000
Greeneville 8,000
Erwin... 6,000

Industry

Plastics
Textiles
Bookbinding
Hardwood Flooring
Hosiery
Rayon
Silkmills
Furniture
Foundries
And many others

Agriculture
Tobacco: 100,000,000 pounds sold annually
Beans: World’s largest market
Dairy
Poultry
Livestock

Tourists
Heart of TVA recreation area. Gateway to Great Smoky Mountains

Wealth
Highest income bracket group in South
 Richest and most thickly settled rural communities in South

WJHL is the only full time regional station serving this area. Thirtytwo BMB counties with 85,020 BMB radio homes. WJHL is “most listened to” in ten of its 32 BMB counties

John E. Pearson Co.,—Reps.

910 Kc
WJHL 5000 Watts
Johnson City, Tenn.
ABC Full Time
up.” The third series are the inventions—which when tested prove to be screwy.

The pay-off in this series is that the test that always works is the Royal Crown Cola test—proved by 150 motion picture stars—“best by test.”

Spots are scheduled three times a week by Royal Crown and the local bottler is supposed to match this by paying for three himself. However, the placement of the radio spots by the parent company is not contingent upon the bottler’s spending his own money. In the case of outdoor advertising the bottler either matches Royal Crown’s investment dollar for dollar or else there’s no poster advertising in his area.

Royal Crown spent around a half million dollars for advertising in 1947 and expects to increase this at least 50 per cent in 1948. The battle to retain the markets in which they lead—markets in the solid South and a few on the West Coast—will require more advertising and there is always the hope at the Nehi home offices that they’ll obtain national distribution—and then they’ll return to network advertising which they tried with Believe It or Not Ripley in 1939 and 1940. Ripley insisted that the program have a New York outlet, and so despite the fact that Royal Crown Cola could not be bought in New York for love or money, Ripley’s program was heard over WABC. In New York the show carried a special announcement to the effect that Royal Crown Cola hoped the listeners liked the program and they were sorry that Royal Crown could not be bought in New York. The program brought Nehi some inquiries about franchises for the metropolitan New York area but not the right one.

The margin of profit for bottlers of trade-marked soft drinks ranges from eight to 12 cents a case. It takes a lot of cases to make money for a bottler with this margin and there’s liable to be no margin or a minus one when he’s pioneering a new line. Canada Dry found out that adding a 12-ounce cola drink (Spur) to its line was okay but despite the fact that they had a special promotional line—“the dry cola”—they found the product moved along the loss-leader way. Ginger ale and sparkling water are the profit items with Canada Dry.

Canada Dry was an early sponsor of Jack (“Nickel-Back”) Benny (May 2, 1932), who kidded the product (Canada Dry was one of the first to permit gag commercials). It had only ginger ale to sell—and the spiced drink is no competition to colas or the newer entries in the field known as “up drinks.” From Benny, Canada Dry went (with a hiatus of five years) to Information Please and for two years the Dan Golenpaul upper-bracket quiz started Canada Dry up the sales ladder again. Then came another year hiatus, in 1941-1942 they used Michael Piper, Private Detective on the then-titled Blue Network (now ABC) but not too successfully. For the next four and a half years, Canada Dry used other media. It came back to the air with Sparkle Time with Meredith Wilson in 1946. The program won an award for doing a top original commercial job. However, internal troubles plus the fact that it wasn’t ready to push its cola drink again, Spur, forced this program off the air, in March of 1947.

Canada Dry’s current assets place it second to Coca-Cola among soft drink concerns. In financial assets (according to Wall Street advice) the top firms rank in the following sequence:

<table>
<thead>
<tr>
<th>Company</th>
<th>Assets (end of 1946)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coca-Cola</td>
<td>$70,000,000</td>
</tr>
<tr>
<td>Canada Dry</td>
<td>$16,360,000</td>
</tr>
<tr>
<td>Pepsi-Cola</td>
<td>$5,760,000</td>
</tr>
<tr>
<td>Hires (root beer)</td>
<td>$3,000,000</td>
</tr>
</tbody>
</table>

There are other important firms in the soft drink field about which there is less financial information available despite the fact that they are healthy contenders for America’s non-alcoholic liquid refreshment dollar. These include Seven Up which is rated by most bottling authorities as number one among the non-cola drinks in the U. S. Seven Up, as the name indicates, is in the category of up drinks. Its advertising budget is in excess of $1,275,000 and while its adventures in network radio haven’t been too successful their continuing spot broadcasting has helped push Seven Up business. They used Lone Ranger for 13 weeks in 1938 and very little happened since Seven Up does not find its major market among youngsters. Seven Up’s latest venture into chain broadcasting was the MBS Fresh Up program which ran for 63 weeks and got nowhere with the audience.

Seven Up is addressing its printed advertising to the home and is looking for
a program that will hit the home audience without emphasis on junior.

In the field of soft drinks, excluding the colas and the up drinks, the leader is a product with regional distribution. It's tops in Texas. It's Dr. Pepper, which is supposed to have started at the same time that a Dr. Pemberton launched Coca-Cola (1886). Unlike other drinks it is said to have a prune base. The Dr. Pepper organization wants it sold as a food, with "Drink a bite to eat at 10, 2, and 4 o'clock." This claim has restrained a number of big agencies from bidding for the account at one time or another.

Benton & Bowles handled Dr. Pepper from 1940 to 1942 but lost it, partly because the board of directors of Dr. Pepper discovered that a B&B account executive received more (by several thousands) than the Dr. P. president. The account was then transferred to Tracy-Locke Company of Dallas, Texas, its home area. With Tracy-Locke back in the saddle the organization returned to the drink-a-bite appeal which B&B had dropped.

Dr. Pepper is presently sold in 40 states and will have a spot campaign repeating the drink-a-bite-to-eat-at-10-2-and-4-o'clock, time and time again.

For three and a quarter years Dr. Pepper sponsored Darts for Dough on ABC but it has been dropped as of January 1, 1948. The explanation of A. H. Caperton, advertising manager of Dr. Pepper is, "We feel that it has served its purpose for us." The trade generally feels that the program during the years it has been on the air has delivered as much business as it can—for the product. Give-away programs in theory reach a constantly shifting audience but Dr. Pepper's bottling organization decided that the listeners to Darts for Dough had either been "Peppered" into drinking or else they never would be. The concentration will be on spot broadcasting during 1948 with a constant repetition of the product catch-1-ic.

Dr. Pepper actually achieved sales higher than Royal Crown Cola in 1947 and competed with it in most of the RC markets. It's a closely controlled corporation and is noted for its conservative handling of its advertising cash. The latter, said to have been $1,500,000 in 1947, is based upon the previous year's sales at the rate of 25 cents per gallon of syrup. Of this, seven and a half cents are spent in radio and will be spent in spot in 1948. The $1,500,000 advertising of the parent company will be surpassed by bottler spending since it is a Dr. Pepper franchise requirement that each bottler spend a minimum of three cents per case on advertising. New bottlers sometimes spend as much as $.16 a case because they receive very little advertising assistance until they achieve substantial distribution.

Freight and other handling costs have, to all practical intents and purposes, eliminated the nationally-bottled soft drink and sparkling water. Oldest of these is White Rock, a carbonated water used for years primarily as a mixer. Its spritze at the edge of a cliff looking down at a spring is supposed to be advertising's link with its past. Smart kidding copy which has held it to the old trade-mark but has a laugh with it is being used in modern magazines. This is a prelude to White Rock's changing its organizational format and becoming a parent organization with franchised bottlers all over the nation. Thus far its radio efforts have been restricted to a sports program (Bobby Grayson) in Portland, Oregon, over KGW. White Rock's entire appropriation in 1947 was $250,000 but several times this amount will be spent, it's claimed, in 1948. White Rock will distribute not only a sparkling water but a cola drink, an up drink, and a full line of fruit syrups. There'll be a national spot campaign placed by Kenyon & Eckhardt but details have yet to be worked out.

One of the reasons why White Rock is being forced to become a multiple-product line is because firms like Pepsi-Cola have gone into the carbonated water field. This market, unlike the regular soft drink field, is not an expandable one. The field for mixers is limited and when Pepsi started aggressively pushing its Evervess with a campaign which hit at the "high-priced" sparkling waters there was no other out but for White Rock to get into the soft drink business with both feet. Pepsi's Evervess advertising slant, which says, for instance, "She pays $50,000 for her mink coat but only five cents for her mixer," can't be taken with a shrug by White Rock. While the mink coat wearer may not believe it, the same market that bought Pepsi-Cola because of its "Twelve full ounces, that's a lot" goes for the pseudo class appeal.

White Rock will not go into the root beer field, simply because the making of root beer syrup is tougher by far than the compounding of any of the other flavors. In this field Hires has been a leader for years but Dad's Old Fashioned Root Beer has been coming along stronger year by year. This growth of Dad's is based almost 100 per cent upon a pounding jingle. It spent $50,000 for advertising in 1946 and about $750,000 in 1947. It's even invaded New York and is growing
each month. Dad's growth has been so great that competition is stressing Doc's Old Fashioned Root Beer to catch some of the Dad's business. Spot gets nearly all of Dad's Old Fashioned Root Beer advertising dollar and while the product is yet to achieve distribution in every state it has a toehold in many of them. Bottlers featuring Dad's are usually outside the metropolitan areas and unable to obtain a major soft drink franchise.

Root beers for many years were leading drinks in the South. Cola advertising plus the use of root beer to hide the taste of castor oil did things to root beer business and permitted other soft drinks to take over. Another reason for the slower growth of root beers is that the leader in the field, Hires, started bottling the product only in 1936.

In New England, some Mountain states, and in Milwaukee, root beer outsells colas. Even in areas like Birmingham, Alabama—where Hires established a plant in 1938—Hires root beer is proving a formidable competitor for colas. Hires' sales are only 25 per cent less than Dr. Pepper's or Royal Crown Cola's. Hires tried radio for five months in 1927. It returned to the air in January 1944 and has been on the air ever since. Although it started with a half-hour program it now finds that a 15-minute network show on CBS hits a good portion of its prospective drinkers. Current air spending is at the annual rate of $550,000 for time and $200,000 for talent. Its advertising budget for 1948 will be over $1,000,000 and a goodly part of it will continue to be spent in broadcasting. Hires is the only soft drink that also sells a concentrate to the public and thousands of homes make their own.

Hires in its home town (Philadelphia) also has a line of water coolers, a drinking water (Purock), and a club soda. These profits from the broadcast which sells the firm name but are not actually mentioned.

Next in appeal to the colas, up drinks and root beers, are the orange drinks. The leaders in this field also find that broadcasting sells their trade names and their appeals. Orange Crush, a midwest firm, uses live and recorded spots on several hundred stations. The spots are placed cooperatively with local Orange Crush bottlers and stress the "take home" appeal. The latter is what has taken the seasonal curse off soft drinks and although it was Canada Dry that first plugged the all-year-round slant practically all of the drinks now keep their schedules running continuously.

Despite the tremendous size of the national soft drink field, the trade still feels that big local companies do a combined business that is almost as large as that of the combined national parent companies. Many local organizations have made broadcasting history. Hoffman Beverages, before the firm became part of the Pabst Blue Ribbon Beer empire, was the first advertiser to prove that 11 p.m. newscasts were top buys. Hoffman was just a Newark, New Jersey, bottling company before it started using WOR, New York, to tell of its wares. Although it competed with long-established New York lines of soft drinks, in many sections of metropolitan New York it stepped into first place for a while. Now the 11 p.m. news spot is an established feature and one that's no longer considered marginal time for results although the rates are still marginal on most station rate cards.

Proof of what happens when a drink does not keep up with the times is seen in two of the soft drink field's one-time greats, Moxie and Clicquot Club, the first a pick-up drink and the second a class ginger ale. Moxie's wooden horse mounted on an automobile chassis was beloved of children throughout the East and the broadcasting of Clicquot Club's Eskimos (1927-1936) headed by Harry Resor and his banjo were almost as well known as Pepsi's nickel jingle. The sound of the huskies, the bells on the sleigh, and general feeling of Eskimos, made Clicquot the best-recognized trade name in soft drinks. Both Moxie and Clicquot Club have permitted the advertising parade to pass them by.

The soft drink market has expanded beyond even the fondest hopes of the syrup makers and bottlers of 20 years ago. The retail sales of the product in 1947 exceeded $1,000,000,000. There were 1,125,000 retail outlets for soft drinks and 6,605 bottlers were serving America as this issue of sponsor went to press. No new soft drink has been successfully introduced to any market without the aid of spot radio. Little new came forth from the advertising brains of the industry during 1947 but there's plenty brewing for 1948.

The youth market is the key to which firms will forge to the front—and broadcasting will put the key in place. Pepsi has a number of ideas up its sleeve and Coca-Cola has the money to spend. The more Pepsi, Royal Crown, and Coca-Cola spend the more other firms will profit.

A big point remains—can a non-cola drink join the leaders? Seven Up and Dr. Pepper think they can. Hires isn't talking.
SPONSOR

SPEAKS

Mister Television

Back in those early war days when the subject of television was good for a pro
and con argument, and stations were with-
drawing their TV licenses, a man in St.
Louis was quietly talking the Board of
Directors of the Post-Dispatch into parting
with upwards of $1,000,000 for a com-
pletely equipped television plant.

George Burbach, general manager of
KSD, that man, was persuasive. So
much so that the Post-Dispatch, to
represent the radio station order with the
broadcast equipment division of RCA,
made a down payment of 10 per cent
toward the first-postwar-equipped tele-
vision station in the United States.
KSD-TV went on the air in 1947. St.
Louis is fast growing TV conscious.

George Burbach now extends his in-
fluence over a broader scene. His enthusi-
asim and genuine belief for the newest
medium, his willingness to impart what
he knows to others, are attracting visitors
from New York to Seattle. On the day
that sponsor’s representative showed up
two visitors from Louisville, WAVE’s
George Norton and Nate Lord, were also
on hand. A day or so earlier a Toronto
publisher had flown down to see the KSD
TV picture. Fifteen or more eager
seekers of television knowledge flock into
George Burbach’s offices at the Post-
Dispatch every week, and come away
with a better understanding and apprecia-
tion of television. Television needs
missionaries. George Burbach is doing
plenty to fill this need in the midwest’s.

Editorizing on the Air

As many broadcasters are against the
idea of editorializing on the air by owners
of broadcast stations as are for it. Spon-
ors would rather the industry continue
on a status quo basis; they feel that
nothing but harm can come from voicing
opinion on the air that isn’t plainly
launched as such—and they ask “How is it
going to be possible to label an editorial
broadcast as opinion all the way through
the airing?” They point to the Orson
Welles Man from Mars program which
was clearly labeled “fiction” and yet
started a riot that killed simulated news-
casting as part of radio drama.

Sponsors do not belittle NAB’s Justin
Miller’s fight for freedom of speech on the
air. It isn’t the theory they are worrying
about, it’s the practice. They point to
the beautiful job that Edward Murrow is
doing on his Campbell Soup newscasts,
editorializing but plainly labeling what he
has to say as “one reporter’s opinion.”
He has been forthright on many contro-
versial subjects. However, he always
makes it clear when he starts editorializ-
ing that that’s just what he’s doing.

Besides, as one sponsor puts it, how
many newsmen of Murrow’s stature are
there available for radio’s editorializing?

On local issues, most sponsors are
agreed that much good can be done
through editorializing, as WCAU has done
on the Philadelphia water situation.
Campaigning for civic virtue can do a
great deal of good, until the “outs” start
attacking the “ins” and broadcasters take
sides.

Freedom of speech is nothing that this
publication wants to deride. It wants it
for itself and for broadcasting. It recog-
nizes, however, that it’s a two-edged
sword. Advertisers in printed media are
permitted to say what they think on any
subject that doesn’t offend good taste.
They feel, a great many of them, that if
freedom to editorialize is extended to sta-
tions it should likewise be extended to
them on the air.

And most of them would rather that
the first step be not made.

Applause

TOPS IN MEDIA RESEARCH

Although all radio research is done for profit, of one kind or
another, it’s the best media research ever conceived or carried
out. While other forms of advertising are content with circu-
lation figures, rather than readership, broadcasting insists on
definite facts on not only who is listening but who is listening
to what—and what the listener actually recalls of the adver-
sising content of the program.

Hooper asks, “What is advertised?” Nielsen sends re-
searchers into each home he checks for a pantry survey to
discover just what the buying impact of the broadcast pro-
grams is. Gallup is planning a “controlled town” in which
programs may be tested in every detail. Diary reports
(Audience Surveys, Hooper, and a host of others) give audi-
ence listening patterns. Schwerin and Lazarsfeld-Stanton’s
Analyzer give intimate details of listeners’ likes and dislikes.

Radio spends millions to discover what makes broadcasting

stick—and most of it, it spends itself without contributions
from advertisers or agencies.

If ever there were an ideal representation of the American
way of life, it’s in the research side of broadcasting. There
isn’t a chance of its becoming stale, the competition is too
fast and furious and survival is only for the fleet of mental foot.

It’s the very battle between Hooper’s telephone and diary
survey methods and Nielsen’s audimeter that keeps both of
them on their toes and most of radio buying their services.

We don’t think we’re prejudiced in feeling that broadcasting
itself deserves a deep bow for its researching. It even pays for
figures that cut it to the quick. Ask any station manager who
underwrites a Hooper City Report what happens when he
runs third or fourth in his area. And yet he, in most cases,
goes right on subscribing and making the facts available.

That’s radio.
<table>
<thead>
<tr>
<th>Your Position</th>
<th>No Money Now — Just Mail</th>
</tr>
</thead>
<tbody>
<tr>
<td>City</td>
<td></td>
</tr>
<tr>
<td>Address</td>
<td></td>
</tr>
<tr>
<td>Company</td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td></td>
</tr>
</tbody>
</table>

(ADD 50c a year) 3 Years $12
2 Years $9
1 Year $5

Yes! Count me in as a subscriber.
In four weeks, WLW reaches 81.2% of the 3 1/4 Million Radio Homes in this area...

The total impact of The Nation’s Station within the WLW Merchandise-Able Area—the exact over-all performance of WLW and leading competing stations—is now available through a special report of the Nielsen Radio Index, based on four measured weeks of listening in February and March, 1947.

As an actual or potential user of radio advertising, you should be vitally interested in these new coverage and circulation data. They provide an accurate picture of WLW’s total coverage in terms of homes reached... intensity of coverage in terms of minutes listened... share of total listening within the area... the comparative performance of WLW and its leading competitors.

For example: during the four report weeks, WLW reached 81.2% of all radio homes in the area between 6 AM and midnight, as compared to 29.3% averaged by the next 15 leading stations. And among these homes reached by WLW, the number of minutes of listening during the average week was 550 for The Nation’s Station, as compared to 233 minutes of listening per week averaged by the next 15 stations.

Even more remarkable, we believe, is the fact that WLW received one fifth—19.3%—of all listening to all 175 stations heard within the area.

WLW Sales Offices in Cincinnati, New York or Chicago will be glad to show you this new NRI report. On the West Coast, contact the Keenan & Eickelberg office in Los Angeles or San Francisco.
Looking for an unusual Morning Program in the Cleveland Market?

Look at... listen to... Koffee Korner... a working program over WJW 8:05 to 8:25 AM across the board... or talk to your nearest representative of the Headley-Reed Company.

- Brisk, bright music... sound effects for mood and contrast... that's what the band tries for and gets!

- Jane Steven's cheery comment and light touch with weather reports and time signals highpoint Koffee Korner.

- In the popular whodunit tradition... producer and announcer do a daily comedy strip called Trick Dacey.

BILL O'NEIL, PRESIDENT

WJW

BASIC ABC Network

CLEVELAND 850 KC 5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY
How fast can radio work? • p. 54
Radio's independent press agents • p. 23
TV...more film than live • p. 31
Non-listening is YOUR business • p. 59
Oxydol sparkle girl (Julie Conway) • Cover

For buyers of broadcast advertising

SPONSOR
AM • TV • FM • FAX
WITH seven stations in seven communities, the Fort Industry Company has seven ears to the ground. Each one, alert to local listening preferences, builds and promotes in its own area. This basic local experience plus the alert, aggressive Fort Industry Company pool of radio and marketing know-how results in stronger stations . . . in Fort Industry stations that click with local listeners.

... seven stations in seven communities means seven ears to the ground for Fort Industry stations . . . keeping them informed of trends, alerted, aggressive, progressive.

THE FORT INDUSTRY COMPANY
WSPD, Toledo, O. • WWVA, Wheeling, W. Va. • WMMN, Fairmont, W. Va. WLOK, Lima, O. • WJBK, Detroit, Mich. • WAGA, Atlanta, Ga. • WGBS, Miami, Fla.

National Sales Headquarters: 327 Lexington Ave., New York 17, Eldorado 5-2455

“You can bank on a Fort Industry Station”
Tobacco's big users of broadcast advertising did practically all of cigarette business in 1946. Under 1 per cent of all cigarette sales were made by non-radio advertisers. Camels made greatest advance during year, doing 28.1% of all cigarette business. Lucky Strike is still first with 31.6% of the business. Chesterfield has bought Giants baseball games for TV over NBC network. Tobacco industry predictions are that Camels will pass Lucky Strike in two years and regain first slot which they held pre-war.

SR

Frederic W. Ziv's TV film subsidiary has over 1,000,000 feet of stock shots ideal for bridges during live air shows and as backing for commercials. Ziv bought General Film's library and is establishing film production unit to make TV film just as he makes transcriptions for radio stations.

SR

Importance of daytime programing is indicated in year-end reports which show Dancer-Fitzgerald-Sample first among agencies placing network business. D-F-S placed twice as much business with networks as second placer, J. Walter Thompson. Former's billing was $21,155,292, latter's $10,707,632. Foote, Cone & Belding, Benton & Bowles, Compton, and Young & Rubicam placed around $3,000,000 each. BBDO was in $6,000,000 class, Biow, Kenyon & Eckhardt, and Ward Wheelock in $5,000,000 class. Spot placement figures when computed will radically change rank order of agencies. Also figures include only gross time costs and would be further changed if program costs (often bigger than time) were added.

SR

Henry Reichhold's amazing deal with Detroit AFM was revealed when union changed mind. Reichhold was permitted to sponsor broadcasts of Detroit Symphony Orchestra over ABC at sustaining rates and to record hour-long program for home records while it was on air. Petrillo's disk prohibition killed recording part of deal which in Reichhold's mind justified broadcasting series. Series is now off air.

SR

Fight for Cleveland's listening audience will shortly be intensified. WTAM, which for years has lacked "local personality," will undergo complete revamping under John McCormick, ex-manager of WKRC, Cincinnati, and more recently NBC account executive in Chicago. Other Cleveland stations have been very conscious of need for identifying themselves with local problems. It now becomes five-way battle (even little daytime WXMO is doing a job in its own way).
ANNOUNCEMENTS' ONE-MINUTE MINIMUM CHARGE
Quotation of one-minute charge for all announcements, station breaks, etc., on ABC owned and managed stations, regardless of what part of a minute is used, is indicative of general trend in direction of such minimum charge.

-RS-

RADIO ADS NO FACTOR IN ANTI-TRUST CASES
Of firms involved in the 81 anti-trust cases pending in U. S. Department of Justice only 17 use broadcast time, two have formerly done so. Although material printed in magazine and newspaper advertising is part of government's case, no current broadcast continuity has been requisitioned nor is there expectation that any will be.

-RS-

MCA REPRESENTS FILM PRODUCERS RE TV
Music Corporation of America is signing up small independent film producers to represent them in selling TV rights to stations, agencies, sponsors. MCA charges regular artists' rep fee, 10 per cent, for this service.

-RS-

LITTLE PROFIT IN 1947 E.T. PRODUCTION
Transcription firms were generally in red at end of 1947 due to tremendous sums poured into making masters to keep musical programs running for two years despite record ban. Only firms that were actually sales representatives rather than producers made money.

-RS-

A.M. STATIONS EXPECTED TO PASS 2,000 BY MARCH
Regular broadcast stations authorized by March 1 will exceed 2,000 according to Washington advices. FM station authorizations may hit 1,200 and if log jam is broken TV stations authorized will pass 100 mark. These figures do not include educational, international, or experimental stations.

-RS-

GOEBEL BUDGET $1,000,000
Goebel Brewing Company will, for first time in history, spend over $1,000,000 for advertising in '48. Beer will make serious bid for national business. Network set up especially for Detroit Tiger baseball broadcasts by Goebel will be expanded. Detroit Lions and Chicago Rockets football games will be broadcast and televised this year also. Over 50% of Goebel budget goes into broadcasting.

-RS-

AUTO RADIOS HIT NEW HIGH IN 1947
Eighty-four per cent of all automobiles produced in 1948 will be radio-equipped. Auto radio production in '47 hit new high of 2,860,000 units, 265,000 increase over previous high hit in '41. Figures compiled by Frank W. Mansfield, sales research head of Sylvania Electric, which supplies about 16% of all car radios through subsidiary, Colonial Radio.

-RS-

LOCAL COMMERCIAL BUSINESS PASSES NETWORK BILLING
Local commercial broadcasting passed network time billings in 1947, for first time in broadcast history. Although final figures aren't in yet. NAB's projectable sample reveals that local business was $136,000,000 and national network billing $125,796,000.
OKLAHOMA CITY CONTINUING CONSUMER PANEL

Reports issued quarterly on day-to-day purchases of 400 representative families in Metropolitan Oklahoma City covering 40 different food and drug classifications. Regular reports for each classification cover:

1. Brands Purchased
2. Number of Families Buying
3. Number of Units Purchased
4. Weight or Size of Units
5. Dollar Volume
6. Place of Purchase

In addition, special analyses making use of the complete biographical material and purchase records are possible. Full details on request.

Every time a food or drug item is purchased in Oklahoma City, a "detective" picks up the trail and shadows it constantly.

The 400 families composing the Oklahoma City Continuing Consumer Panel are the "detectives." They were chosen with such representativeness that they actually form a perfect miniature of Oklahoma City's quarter-million-person metropolitan area.

That's why today in Oklahoma City food and drug advertisers know exactly who is purchasing what, where they buy it, how often they buy, how much they buy and what they pay for it. Furthermore, they can, if they wish, secure almost any kind of special information concerning a product's behavior from the moment of purchase.

This kind of information is available to you now on a continuing basis. Send today for the Quarterly Report of the Oklahoma City Consumer Panel covering your product classification, together with particulars concerning the wealth of special product information obtainable from the day-by-day family purchase records.

THE OKLAHOMA PUBLISHING CO.: The Farmer-Stockman—WKY, Oklahoma City—KVOR, Colorado Springs KIZ, Denver and WEEK, Peoria, Affiliated in Management—REPRESENTED BY THE KATZ AGENCY, INC.
SPONSOR REPORTS
40 WEST 52nd
NEW AND RENEW
P.S.
BROADCAST MERCHANDISING
MR. SPONSOR: JAMES H. CARME
PRESS AGENTS EXTRAORDINARY
WASH ON THE AIR
SPOT LISTENING CHECK
TV AND FILM
PUBLISHERS ON THE AIR
FARM EXPLOITATION
DAYTIME TV
MR. SPONSOR ASKS
SPOT TRENDS
IT'S FM PROMOTION & PROGRAMS
CONTESTS AND OFFERS
SATURATION THROUGH RADIO
YOUR PROBLEM: NON-LISTENING
SIGNED AND UNSIGNED
TV-FM-FAX
4-NETWORK COMPARAGRAPH
SPONSOR SPEAKS
APPLAUSE

ANOTHER SPOT SUGGESTION
John Blair and I read with great interest and complete agreement your editorial entitled "Spot Needs a Name" in the December issue.

However, in your feature "Spot Trends" you say, "Based on the number of spots (programs and announcements) placed . . . etc." Why don't you just eliminate the word "spots" in that connection and say, "Based on the number of programs and announcements. . . ." As you point out in your editorial, spot broadcasting means much more than announcements alone. The whole purpose of getting a new name for spot is to overcome misunderstanding on the part of sponsors and agency people alike, who confuse spot announcements and spot broadcasting and make them mean one and the same thing. Shouldn't we adopt a policy of referring to announcements as announcements and not spots, to help lessen the confusion factor?

WELLS H. BARNETT, JR.
Sales development manager
John Blair & Co., Chicago

COMPARAGRAPH INFORMATION
FIND SPONSOR COMPARAGRAPHS MOST HELPFUL IS IT POSSIBLE TO GET ADDITIONAL COPY
LENORE LITTLE
WOOD, GRAND RAPIDS

READER SERVICE
IS THERE ANY WAY TO SECURE COPY OF SPOT EFFECTIVENESS STUDY REFERENCE PAGE ONE PARAGRAPH TWO JUNE SPONSOR STOP OR ANY AUTHORITATIVE ARTICLE EFFECTIVENESS SPOTS, FLASHES, AND STATION BREAKS STOP YOUR ADVICE WOULD BE APPRECIATED
HAL WILLIAMS
DOMINION BROADCASTING CO.,
TORONTO

RESEARCH INFORMATION?
We would appreciate very much your sending us two additional copies of the October issue of SPONSOR.

We are making this request because of our interest in your article on the Lazarsfeld Stanton method of measuring audience reaction to radio shows.

DARRELL M. BRISBIN
Research Department
Fitzgerald Advertising Agency
New Orleans

(Please turn to page 6)

Watch Gallagher! . . . The crowd cheers, and sure nuff, it's another fieldgoal for the Duquesne Dukes! . . . Right in there following the ball for Pittsburgh listeners is WWSW . . . the station that leads in sports! Last fall, listeners jammed around their radios to hear WWSW bring them the Steeler Games. Now fans cheer Pittsburgh's leading collegiate basketball team; the Duquesne Dukes, over WWSW! And in spring, look for a record breaking audience when WWSW steps out with the Pirates for another baseball season!

Yes! . . . its action with WWSW in professional, collegiate and scholastic sports. And after 14 years of broadcasting sports to a "capacity" audience, WWSW is STILL the uncontested leader! . . . That's why, through the seasons, WWSW is a "listening must", with Pittsburgh sport fans! The RESULTS; the bigger our audience . . . the bigger your sales! So come on, be "sponsor wise", join the national* and local advertisers, who, year in, year out, hitch their sales wagon to the station that bags MORE LISTENERS PER DOLLAR IN PITTSBURGH . . . WWSW!

*Ask ForJoe.

WWSW
Pittsburgh's Leading Independent!
One Does It!

**One station**

*50,000 Watts Non-Directional - Daytime*

**One set of call letters**

**One spot on the dial**

**One rate card**

50,000 Watts Day . . .

10,000 Watts Night — on 810 kc

National Representative:
John E. Pearson Co.

*387 COUNTIES — 174 more than the 213 in the KCMO ½ millivolt area—that's KCMO's mail response for the first 4 months at 50,000 watts. This includes 100 counties in Missouri, 79 in Kansas, 51 in Nebraska, 70 in Iowa, 21 in Oklahoma, 33 in Arkansas, 33 in Illinois. And mail came in from 20 other states! We'll gladly send details of this mail response. Write or call.*

KCMO

Kansas City, Mo. — Basic ABC for Mid-America

---

FEBRUARY 1948
MUSIC IS NO PASSING FANCY  A love of fine music is no passing fancy. It is intense, devout, ever-growing... makes the music lover a special kind of radio listener... a listener devoted to the programs of WQXR-WQXQ. More than half a million music loving families in and around New York listen habitually to WQXR-WQXQ... to the extent that no other station can reach them as effectively. Leading advertisers are concentrating more and more on this huge audience... selling their products through the interest created by good music. For greater sales in the world's greatest market, use WQXR-WQXQ... the stations distinguished for good music and the news bulletins of The New York Times.

WQXR
... and FM Station WQXQ
Radio Stations of The New York Times

(Continued from page 4)

APPLAUDS INDUSTRY STUDIES
You don't have to sell me SPONSOR. I have been thoroughly sold since seeing the first issue. As far as helping salesmen and agency men, SPONSOR not only puts all other trade magazines in the shade—they are not even in the running as far as I am concerned! I particularly like your industry analysis. We, incidentally, do not have on hand all copies of SPONSOR since its first issue and are very anxious to bring our library up to date. Is it at all conceivable or possible that we could buy all issues published not shown on the attached list which indicates what we now have?

VINCENT A. FRANCIS
Account executive
ABC, San Francisco

We really enjoy the concise reports and the many innovations you have brought to us guys in the industry.

J. SLATTER
President
Radio Representatives Ltd., Toronto

FAMILY RADIO EXPENDITURES
On the very first page of your January issue, I noticed an item quoting Dr. O. H. Caldwell on the amounts spent in the United States for radio in 1947. You might be interested in a breakdown of some of these figures, which I had an occasion to use recently in order to bring up to date some statistics which I have found useful for many years.

I wanted to know what the typical American radio-owning family spent in 1947 for its radio listening. This meant eliminating advertisers' expenditures and the amounts allocated for television. Adding Dr. Caldwell's figures of $800,-000,000 for new radios sold to the public, $75,000,000 spent for servicing, $190,000,000 for tubes, parts, and supplies, and $220,000,000 for electric current, I came up with a total of $1,285,000,000. Dividing this by 35,900,000 radio families produced a figure of $35.79 per radio family.

Going a little further, if we divide by the total of all U. S. families (which was 38,575,000 as of January 1, 1947), including non-radio homes, we get a figure of $33.31 per family. This $33.31 represents the average American family's "subscription price" for radio listening. The

(Please turn to page 12)
Mr. Richard Wheeler
Radio Station KXLY
Symons Building
Spokane, Washington

Dear Mr. Wheeler:

Just a note to tell you how much we of Lever Brothers Company appreciate the Swan Soap Parade of Products Week you put on for us over your station and to try to show you the results of your effort.

Floor and window displays were built in 33 Spokane grocery stores. In addition 115 Swan Soap Week cards and 193 Swan Soap Week banners were displayed prominently, calling attention to the Parade of Products Week.

After checking our records, we found that in the area covered by your broadcasts our business on Swan Soap improved considerably. As near as can be ascertained approximately 15,000 bars of Swan Soap were moved in Spokane during the week of the broadcast.

Although this is not the first Lever Brothers Company appearance on the Parade of Products Week, it is my first, and I wish to thank you again for your splendid work and cooperation. Should you care to repeat it at some future date, I am quite sure we can give you our whole-hearted cooperation.

Yours very sincerely,

[Signature]
Lever Brothers Company
Spokane Sales Representative
THE vast potential of the Southwest is inspiring more and more expansion in this area by some of America's largest manufacturers. In Tulsa, alone, $125,000,000.00 is already allocated for industrial development by new, outside money during 1948. This is an indication that successful industrialists believe in Oklahoma's future and that they are betting on Tulsa as the best spot in this great state. And no wonder! Northeastern Oklahoma, where 64 percent of Oklahoma's industrial capacity is located, is the center of the state's electrical power development, oil and gas supplies, coal production, water resources, lead and zinc and an ample supply of native white manpower.

As industry expands markets expand. This means Northeastern Oklahoma is the place to put advertising dollars to work most profitably.

KVOO, alone, serves all of this most important Oklahoma area plus equally important areas of adjacent states. Set your schedule for 1948 now and sell this great market in the heart of Babson's Magic Circle over Oklahoma's Greatest Station.

### New National Spot Business

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>AGENCY</th>
<th>CAMPAIGN, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Chicle Co</td>
<td>Gum</td>
<td>Badger &amp; Browning &amp; Hersey</td>
<td>25-50 E.t. breaks; Feb-Mar (adding to current campaigns); 13-52 wks</td>
</tr>
<tr>
<td>American Home Products Co</td>
<td>Chef Boy-Ar-Der</td>
<td>Young &amp; Rubicam</td>
<td>50 E.t. spots, breaks; Feb 2; 10 wks</td>
</tr>
<tr>
<td>Atlantic Refining Co</td>
<td>Guard's Cold</td>
<td>Dance-Fitzgerald</td>
<td>20-30 E.t. spots, breaks (extending winter campaigns); Feb 13; 6 wks</td>
</tr>
<tr>
<td>Bendix Home Appliances</td>
<td>Petroleum products</td>
<td>Sample</td>
<td>30-40 Spot baseball broadcasts; Apr 15; season*</td>
</tr>
<tr>
<td>Bigelow-Sanford Carpet Co</td>
<td>Rugs</td>
<td>Young &amp; Rubicam</td>
<td>10-50 15-min spot programs, spots, breaks; Feb-Mar-Apr; 13 wks</td>
</tr>
<tr>
<td>Colgate-Palmolive-Pet Co</td>
<td>Table</td>
<td>Transmirra</td>
<td>2-3 13-52 wks</td>
</tr>
<tr>
<td>Curtiss Publishing Co</td>
<td>Washine machines</td>
<td>Vick</td>
<td>30 wks</td>
</tr>
<tr>
<td>Garrett Wine Co</td>
<td>Holiday Magazine</td>
<td>Pepsi-Cola</td>
<td>15 wks</td>
</tr>
<tr>
<td>Goebel Brewing Co</td>
<td>Baked goods</td>
<td>Columbia</td>
<td>10 wks</td>
</tr>
<tr>
<td>Hat Research Foundation</td>
<td>Beer</td>
<td>General</td>
<td>1 wks</td>
</tr>
<tr>
<td>P. Lorillard Co</td>
<td>Institutional</td>
<td>elastic Gigarettes</td>
<td>100 wks</td>
</tr>
<tr>
<td>National Biscuit Co</td>
<td>Shredded Wheat</td>
<td>米饭-ici-son</td>
<td>15-20 wks</td>
</tr>
<tr>
<td>Pepsi-Cola Co</td>
<td>Tint</td>
<td>Everess</td>
<td>20 wks</td>
</tr>
<tr>
<td>Sherwin-Williams Co</td>
<td>Lin-X</td>
<td>Newell-Emmett</td>
<td>40 wks</td>
</tr>
<tr>
<td>Standard Brands Inc</td>
<td>Blue Bonnet</td>
<td>Ted Bates</td>
<td>13 wks</td>
</tr>
</tbody>
</table>

*Station list already set.

### New and Renewed on Television

<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>Peter Ballantine &amp; Sons</td>
<td>J. Walter Thompson</td>
<td>WFLV-TV, Phila.</td>
<td>8; 8-9:15 pm; Jan 1; 13 wks</td>
<td></td>
</tr>
<tr>
<td>Barcroft &amp; Barnes Mfg</td>
<td>R. Kupsk</td>
<td>WNBT, N. Y.</td>
<td>8-9:15 pm; Jan 6; 13 wks</td>
<td></td>
</tr>
<tr>
<td>Brentwood Sportswear</td>
<td>Courtland D. Ferguson</td>
<td>WNB, Wash.</td>
<td>8-9:15 pm; Jan 11; 13 wks</td>
<td></td>
</tr>
<tr>
<td>L. S. Briggs Inc (meas)</td>
<td>Blow</td>
<td>WAIS, Phila.</td>
<td>8-9:15 pm; Jan 16; 13 wks</td>
<td></td>
</tr>
<tr>
<td>Jay Bucknell Inc</td>
<td>Grey</td>
<td>WFLV-TV, Phila.</td>
<td>8-9:15 pm; Jan 21; 13 wks</td>
<td></td>
</tr>
<tr>
<td>Bulova Watch Co</td>
<td>Edward Shapero</td>
<td>WJZ, Phila.</td>
<td>8-9:15 pm; Jan 21; 13 wks</td>
<td></td>
</tr>
<tr>
<td>BVD Corp</td>
<td>Campbell-Ewald</td>
<td>WJZ, Phila.</td>
<td>8-9:15 pm; Jan 21; 13 wks</td>
<td></td>
</tr>
<tr>
<td>Chevrolet Dealers</td>
<td></td>
<td>WBKB, Chi.</td>
<td>8-9:15 pm; Jan 21; 13 wks</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>WNBW, Wash.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Columbia Wholesalers</td>
<td>Kal, Ehrlich &amp; Merrick</td>
<td>WBKB, Chi.</td>
<td>Time signals; Jan 1; 13 wks</td>
<td></td>
</tr>
<tr>
<td>Elgin National Watch Co</td>
<td>J. Walter Thompson</td>
<td>WNBT, N. Y.*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Food Fair</td>
<td>Direct</td>
<td>WNBT, N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>General Foods Corp</td>
<td>Young &amp; Rubicam</td>
<td>WNBT, N. Y.</td>
<td>Time signals; Jan 1; 13 wks</td>
<td></td>
</tr>
<tr>
<td>Gulf Oil Corp</td>
<td>Young &amp; Rubicam</td>
<td>WNBT, N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Helmut Motors</td>
<td>Solis S. Cantor</td>
<td>WGBS-TV, N. Y.*</td>
<td>Time signals; Jan 7; 13 wks</td>
<td></td>
</tr>
<tr>
<td>Powell &amp; Campbell Shoe Co</td>
<td>Young &amp; Rubicam</td>
<td>WGBS-TV, N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>R. J. Reynolds Co</td>
<td>Sterling</td>
<td>WFLV-TV, Phila.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sun Radio Co</td>
<td>William Esty</td>
<td>WGBS-TV, N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thornton Fuller Co (Dodge-</td>
<td>Kal, Ehrlich &amp; Merrick</td>
<td>WGBS-TV, N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plymouth distr.)</td>
<td></td>
<td>WGBS-TV, N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Transmira Products Corp</td>
<td>Smith, Bell &amp; McCreery</td>
<td>WGBS-TV, N. Y.</td>
<td>Time signals; Jan 7; 13 wks</td>
<td></td>
</tr>
<tr>
<td>U. S. Rubber Co</td>
<td>Campbell-Ewald</td>
<td>WGBS-TV, N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vick Chemical Corp</td>
<td>Morse International</td>
<td>WGBS-TV, N. Y.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Walco Sales Co</td>
<td>Scheck</td>
<td>WGBS-TV, N. Y.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*INS Television News; Jan 8; 13 wks (n)
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>Falstaff Brewing Co</td>
<td>Donner-Fitzgerald-Sample</td>
<td>NBC 36</td>
<td>Music from the Heart of America; Th 9:30-10 pm; Feb 2; 52 wks</td>
</tr>
<tr>
<td>John Hancock Mutual Life Insurance Co</td>
<td>McGann-Erickson</td>
<td>ABC 107</td>
<td>Sublime: Mon 5:30-6:30 pm; Dec 29 (22-wk extension)</td>
</tr>
<tr>
<td>Piedmont Shirt Co</td>
<td>Williams &amp; Company</td>
<td>MBS 156</td>
<td>William L. Shriver; Sun 1-1:15 pm; Jan 4; 52 wks</td>
</tr>
<tr>
<td>Rainier Insurance Companies</td>
<td>Kudner</td>
<td>ABC 235</td>
<td>*Star Theater; Wed 10:30-11 pm; Dec 31; 51 wks</td>
</tr>
<tr>
<td>Texaco Co</td>
<td>N. W. Ayer</td>
<td>NBC 161</td>
<td>Fred Waring; MW 6:30-7:30 am; Feb 2 (indefinite)</td>
</tr>
</tbody>
</table>

*New on network. **Expanded network.

Fifteen weeks generally means a 13-week contract with options for 2 successive 13-week renewals. It is subject to cancellation at the end of any 13-week period.

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 Meat Institute</td>
<td>Leo Burnett</td>
<td>NBC 161</td>
<td>Fred Waring; TTh 10-10:30 am; Jan 13; 52 wks</td>
</tr>
<tr>
<td>B. T. Babbit Co</td>
<td>Duane Jones</td>
<td>CBS 154</td>
<td>David Harum; MWTW 10:45-11:15 am; Jan 12; 52 wks</td>
</tr>
<tr>
<td>Carnation Co</td>
<td>Erwin, Wasey</td>
<td>NBC 149</td>
<td>Lora Lawton; MWTW 11:45-12; Jan 5; 52 wks</td>
</tr>
<tr>
<td>Carter Products Inc</td>
<td>Sullivan, Stauffer, Colwell &amp; Bayles</td>
<td>MBS 404</td>
<td>Carnation Contended Hour; Mon 10-10:30 pm; Jan 5; 52 wks</td>
</tr>
<tr>
<td>General Motors Corp</td>
<td>Kudner</td>
<td>CBS 428</td>
<td>Henry J. Taylor; MF 7:30-7:45 pm; Dec 19; 52 wks</td>
</tr>
<tr>
<td>Goodyear Tire &amp; Rubber Co</td>
<td>Foote, Cone &amp; Belding</td>
<td>CBS 160</td>
<td>Man Called Sun 8:00-8:55 pm; 52 wks</td>
</tr>
<tr>
<td>General Motors Corp</td>
<td>Kudner</td>
<td>ABC 267</td>
<td>Greatest Story Ever Told; Sun 6:30-7:30 pm; Jan 25; 52 wks</td>
</tr>
<tr>
<td>General Motors Corp</td>
<td>N. W. Ayer</td>
<td>CBS 34</td>
<td>Here's to You; Sun 5-6:30 pm; Jan 25; 52 wks</td>
</tr>
<tr>
<td>General Motors Corp</td>
<td>Young &amp; Rubleman</td>
<td>CBC 150</td>
<td>Orzel &amp; Harriet; Fri 9:30-10 pm; Jan 2; 39 wks</td>
</tr>
<tr>
<td>Kellogg Co</td>
<td>Kenyon &amp; Eckhardt</td>
<td>ABC 184</td>
<td>Tom Brommer's Breakfast in Hollywood; MWTW 11:15-11:30 am; Dec 29; 52 wks</td>
</tr>
<tr>
<td>Lever Brothers Co</td>
<td>Ruthrauff &amp; Ryan</td>
<td>MBS 145</td>
<td>Galen Drake; MWTW 11:30-11:45 am; Dec 25; 52 wks</td>
</tr>
<tr>
<td>Mail Pouch Tobacco Co</td>
<td>N. B. Downing</td>
<td>CBS 144</td>
<td>American 'n Andy; Tu 9-9:30 pm; Jan 1; 52 wks</td>
</tr>
<tr>
<td>Miles Laboratories Inc</td>
<td>Wado</td>
<td>MBS 450</td>
<td>My Friend Irma; Mon 10-10:30 pm; Dec 29; 52 wks</td>
</tr>
<tr>
<td>Philip Morris &amp; Co Ltd</td>
<td>Blow</td>
<td>CBS 144</td>
<td>Fishing and Gaming Club of the Air; Mon 10-10:30 pm; Dec 22; 52 wks</td>
</tr>
<tr>
<td>Mutual Benefit Health &amp; Life Assn</td>
<td>Ruthrauff &amp; Ryan</td>
<td>MBS 439</td>
<td>Queen for a Day; MWTW 2:30-3:30 pm; Dec 29; 52 wks</td>
</tr>
<tr>
<td>Procter &amp; Gamble Co</td>
<td>Bentley &amp; Bowles</td>
<td>CBS 144</td>
<td>Milton Berle; Tu 8-8:30 pm; Jan 20; 52 wks</td>
</tr>
<tr>
<td>Mutual Benefit Health &amp; Life Assn</td>
<td>Compton</td>
<td>CBS 144</td>
<td>It Pays to Be Ignorant; Fri 10-10:30 pm; Jan 30; 39 wks</td>
</tr>
<tr>
<td>Sedan Co</td>
<td>N. B. Downing</td>
<td>MBS 450</td>
<td>Gabriel Heutter; Sun 7:30-8 pm; Jan 11; 52 wks</td>
</tr>
<tr>
<td>Sedan Co</td>
<td>N. B. Downing</td>
<td>MBS 450</td>
<td>Rosemary; MWTW 11:45-12:30 pm; Dec 29; 39 wks</td>
</tr>
<tr>
<td>Sedan Co</td>
<td>N. B. Downing</td>
<td>MBS 450</td>
<td>Big Sister; MWTW 11:15-11:45 pm; Dec 29; 39 wks</td>
</tr>
<tr>
<td>Sedan Co</td>
<td>N. B. Downing</td>
<td>MBS 450</td>
<td>Young Dr. Malone; MWTW 10:45-11:30 pm; Dec 29; 39 wks</td>
</tr>
<tr>
<td>Sedan Co</td>
<td>N. B. Downing</td>
<td>MBS 450</td>
<td>Guiding Light; MWTW 11:45-12:15 pm; Dec 29; 39 wks</td>
</tr>
<tr>
<td>Sedan Co</td>
<td>N. B. Downing</td>
<td>MBS 450</td>
<td>Ma Perkins; MWTW 11:15-1:15 pm; Dec 29; 39 wks</td>
</tr>
<tr>
<td>Sedan Co</td>
<td>N. B. Downing</td>
<td>MBS 450</td>
<td>Victor Liedahl; MWTW 12:15-12:30 pm; Jan 11; 52 wks</td>
</tr>
<tr>
<td>Sedan Co</td>
<td>N. B. Downing</td>
<td>MBS 450</td>
<td>Sheffer Parade; Sun 3-3:30 pm; Jan 4; 52 wks</td>
</tr>
<tr>
<td>Sedan Co</td>
<td>N. B. Downing</td>
<td>MBS 450</td>
<td>Mollie Mystery Theater; Fri 10-10:30 pm; Jan 23; 52 wks</td>
</tr>
<tr>
<td>Sedan Co</td>
<td>N. B. Downing</td>
<td>MBS 450</td>
<td>Murder &amp; Mr. Malone; Sat 9-10 pm; Jan 10; 38 wks</td>
</tr>
</tbody>
</table>

New Agency Appointments

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATION</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abraham &amp; Strauss Inc, N.Y.</td>
<td>Department store</td>
<td></td>
<td>Klesewetter, Wettera &amp; Baker, N.Y.</td>
</tr>
<tr>
<td>Allied Artists, L.A.</td>
<td>Motion pictures</td>
<td></td>
<td>Buchanan, L.A.</td>
</tr>
<tr>
<td>American Trust Co, S.F.</td>
<td>Banking services</td>
<td></td>
<td>McCann-Erickson, S.F.</td>
</tr>
<tr>
<td>Beam Products Inc, Jersey City, N.J.</td>
<td>Coffee</td>
<td></td>
<td>Deutsch &amp; Shea, N.Y.</td>
</tr>
<tr>
<td>Canadian Chevum Gum Co, Toronto</td>
<td>Credit Cards</td>
<td></td>
<td>Baker, Toronto</td>
</tr>
<tr>
<td>Canadian Cooperative Wool &amp; Wovens Ltd, Toronto</td>
<td>Gift baskets</td>
<td></td>
<td>Reynolds, Toronto</td>
</tr>
<tr>
<td>Cobbs Fruit &amp; Preserving Co, Miami</td>
<td>Institutional</td>
<td></td>
<td>Badger &amp; Browning &amp; Hersey, Boston</td>
</tr>
<tr>
<td>Coca-Cola Co, Canada Ltd, Toronto</td>
<td>Gift baskets</td>
<td></td>
<td>D'Areco, Toronto</td>
</tr>
<tr>
<td>Craig Drill Co, California, L.A.</td>
<td>Gift baskets</td>
<td></td>
<td>Tuftis, L.A.</td>
</tr>
<tr>
<td>Double &amp; Co, N.Y.</td>
<td>Gift baskets</td>
<td></td>
<td>Huber, Huns, N.Y.</td>
</tr>
<tr>
<td>Drackett Co, Toronto</td>
<td>Gift baskets</td>
<td></td>
<td>Young &amp; Rubleman, Toronto</td>
</tr>
<tr>
<td>F.H. &amp; F. Co, Detroit</td>
<td>Gift baskets</td>
<td></td>
<td>Seymour Kameny, N.Y.</td>
</tr>
<tr>
<td>General Foods Ltd, Toronto</td>
<td>Gift baskets</td>
<td></td>
<td>Robert F. Dennis, L.A.</td>
</tr>
<tr>
<td>General Motors Corp, (Delco Appliance Div.)</td>
<td>Shoes</td>
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<td>Baker, Toronto</td>
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<td>Rochester, L.A.</td>
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<td>Schrader &amp; Co, Inc, Boston</td>
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<td>Hat Research Foundation, N.Y.</td>
<td>Shoes</td>
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<td>Hull Hotels Inc, L.A.</td>
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<td>Jackson Bros, N.Y.</td>
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<td>Jacobson Bros, N.Y.</td>
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<td>Krones &amp; Co, Oakland</td>
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<td>Lannon &amp; Co, America, L.A.</td>
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<td>Martin &amp; Co, Inc, Sibley, Iowa</td>
<td>Clothes</td>
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<td>Metropolitan Detroit Bus Co, Assn,</td>
<td>Clothes</td>
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<td>Metropolitan Torano, Inc., San Juan</td>
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<td>Murdoch Home, Louisville</td>
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<td>O'Brian's of California, San Jose</td>
<td>Clothes</td>
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<td>Perma-Null Co, Burbank, Calif.</td>
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<td>Procter &amp; Gamble Co</td>
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<td>Publix Stores, Inc.</td>
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Please turn to page 72
In Iowa, as in your own locality, people listen most to the station that gives them the best radio fare—regardless of signal strength, if "adequate."

Each of the four Iowa counties featured at the right is fairly distant from Des Moines. Each has its own local radio station, giving an excellent signal in its own home region. And each is also served by many other stations, large and small. Yet the 1947 Iowa Radio Audience Survey discloses that, from 5:00 a.m. through 6:00 p.m., WHO's four-country average percentage of listening is 46.2%.

There is only one answer to such listener-preference. That answer is Top-Notch Programming—Outstanding Public Service. Write for your copy of the 1947 Iowa Radio Audience Survey and see for yourself.
ANPA estimates that the average American family spends $19.51 per year for newspapers, while the Magazine Advertising Bureau gives an estimate of $10.96 per year for magazines.

Perhaps some of your readers will find it a useful answer to a question which comes up from time to time.

E. P. H. James
Vp
MBS, New York

FOR THE RECORD

Just so we can keep the records straight, I would like to correct the announcement of the Katz Agency that it is setting up the first television department in any firm of representatives. This, of course, is not the case, for Free and Peters has been active in this field now for over a year in the representation of KSD-TV.

Just for your information, each of the Colonels is qualifying himself for all phases of television and has been doing so for many months.

E. P. J. Shurick
Free and Peters, Inc.
New York.

WEAK LINK

The weakest link in the FM chain is the man who sells radios!

Recently I made a survey of the radio retailers in this area in an attempt to find out how aggressively they are pushing the sale of FM receivers. I was amazed, and your readers will be too, to find out that radio retailers are doing nothing to encourage the growth of this superb new medium. In spite of the fact that in each store I entered I deliberately told the salesman that I wanted to buy an FM radio, I was cautioned against it by virtually everyone.

Nowhere was I given a demonstration of FM reception, although there is a full-time station in this vicinity. One salesman told me, “Why buy an FM radio, there are only nine FM stations in the country.” More than once, I was told, “FM will cost you $100 extra, and it isn’t worth it.”

You and I both know that this medium must be sold, and sets never will be sold with attitudes such as these which I found prevailing. It’s vital that the industry re-examine the emphasis it has put on dealer education.

Andrew Takas,
Albany, N. Y.

SPONSOR
You have to

Dig it out!

We’re speaking of SALES in New England

There’s gold $ in New England but it takes technique to dig it out. Only through the Yankee Network and its 23 hometown stations can you get at this rich market. Only the Yankee Network actually gets into and thoroughly covers all the many trading centers.

Only the Yankee Network reaches 89.4% of New England radio homes.

Check today with your Petry man about availabilities in the four editions (8 A.M. - 1 P.M. - 6 P.M. - 11 P.M.) of the Yankee Network’s "News While It is News."

Acceptance is THE YANKEE NETWORK’S Foundation

THE YANKEE NETWORK, INC.
Member of the Mutual Broadcasting System

21 BROOKLINE AVENUE, BOSTON 15, MASS. Represented Nationally by EDWARD PETRY & CO., INC.
9 BIG COMMUNITIES IN A 15-MILE RADIUS
and scores of others just beyond

* THE

**American**

VOICE IS STRONG IN RHODE ISLAND

YES, and in many adjacent Massachusetts communities as well. Here in one of the nation’s richest, most closely-knit regions is exclusive American coverage at rates that make WFCl Rhode Island’s best buy!

WFCI

5000 WATTS
DAY & NIGHT

WALLACE A. WALKER, Gen. Mgr.
PROVIDENCE, The Sheraton-Biltmore
PAWTUCKET, 450 Main St.

Representatives:
THE KATZ AGENCY

---

P.S.

(See "Return of the Amateur," SPONSOR, September 1947, page 15.) Are "new" talent programs increasing? What happened to Adam Hats’ "Big Break"? How’s the Horace Heidt’s "Philip Morris Night" talent search doing?

As predicted in SPONSOR’S report on amateur programs, The Big Break did not sell Adam Hats and was dropped at the end of the first 13-week period. The program received favorable newspaper reviews but just couldn’t fight the weather which during the fall was not conducive to hat-buying. Sidney Florsheim, Adam Hat advertising manager, was replaced and even Maxwell L. Schultz, Adam president, stepped out and opened a business consultation service. The result of a broadcast program that doesn’t make the grade is all too often a gigantic corporate shake-up. Failure of The Big Break has deterred most sponsors from buying any of the new talent programs available. Horace Heidt, however, was able to sell his talent search idea to Philip Morris. It was originally scheduled to replace the Milton Berle program but Berle’s ratings started going up and the sponsor kept Berle and bought a new spot for Heidt. Heidt’s program travels from town to town and while it has received a bad trade press to date it’s building audiences as it travels.

* He’s doing an outstanding job for Harry S. Goodman’s special event department.

P.S.

(See "Sports Sponsorship," SPONSOR, May 1947, page 37.) What is the trend in sports bankrolling? Who is buying? Is listening up or down?

With night baseball becoming such an important factor in sports broadcasting, commercial sports have moved almost 80 per cent to independent stations which are not tied down by network commitments. The latter make it virtually impossible for a station to accept sports commercials, since, with the exception of prize fighting, sports tear program schedules apart. The big fights are still sponsored by Gillette and shared for them the highest Hooper of 1947 for a regularly-scheduled commercial, a 41.5 for the broadcast of the Louis-Walcoff fracas. Gillette spent $1,800,000 on sports in 1947.

In the Midwest, Goebel is due to be the biggest sports sponsor during the year to come. Atlantic Refining’s 1948 broadcast schedule of baseball and football will be as big as its 1947 presentations and there is a good chance that the budget will be upped in certain areas to provide for TV sports as well.

Chesterfields have joined Old Golds in the baseball field, the former buying TV rights for Giants’ games over the NBC five-station TV network. Ballantine (Beer and Ale) have bought the Yankee games over the DuMont network (two stations). The Dodger games (Brooklyn) over WGBS-TV and the CBS-TV network are sold but details are not available. Individual television stations not yet linked with the webs also have lined up sponsors for their local teams as sports continue to lead all polls on TV viewing popularity.

Beer, cigarettes, oil and gas, in that order, will be the underwriters of local sports on the air in 1948.

P.S.

(See "Sans Advertising," SPONSOR, May 1947, page 31.) Will Goodyear continue to sponsor "The Greatest Story Ever Told"? Is the broadcast still doing a selling and public relations job without advertising copy on the air?

Goodyear Tire and Rubber considers the renewal of The Greatest Story every 13 weeks, but this is no indication that they aren’t satisfied with the results of this program which is the only one on the air without direct or institutional advertising. Business conditions in the rubber industry are such that the responsible financial heads of Goodyear aren’t making long-term commitments. Another reason why rumor stated that Goodyear is dropping the program is the energy with which certain church groups are pushing the program “to save it from going off the air.” The church activity on behalf of the program was desired by the sponsor but not the possible interpretation which some place upon it.

(Please turn to page 16)
KWH No. 1 BUY

IN THE $1,000,000,000 Ark-La-Tex

Merchandizes

(At no extra cost to you)*

+ 10,000 inches of merchandising advertising a year in the largest newspaper in the tri-state area.

+ READER half page in the Sunday edition of the finest newspaper in the Ark-La-Tex . . . a reader page, informative and entertaining.

+ DEALER LETTERS to thousands of druggists, grocers and jobbers throughout this rich area to support your radio advertising.

+ HOUSE ORGAN distributed to dentists, physicians, druggists, grocers and libraries within the forty-nine counties and parishes of the Ark-La-Tex.

+ YOUR PERSONAL AMBASSADORS—KWKH Artists in 1947 played in more than 350 cities throughout North Louisiana, East Texas, and South Arkansas, building audiences for your message.

There are seven other radio stations in the Ark-La-Tex area . . . By using all of them they do not quite cover the rich primary (50%) area of 50,000 Watt KWKH . . . the station heard by most . . . preferred by most—ALL THE TIME.

*Remember this huge plus list starts with the sale—at no extra cost to you.
p.s. (Continued from page 14)

Rural sales, a basic reason for sponsoring the program, continue up for Goodyear. Even if this were not so, the operating executives of the company are 100 per cent behind Chairman of the Board P. W. Litchfield, whose baby the program is.

The annual report of the Goodyear company indicates that 1947 was its biggest peacetime year. While virtually all branches of the company’s manufacturing activities made more money in 1947, sales of tractor tires and other farm rubber equipment showed an extra substantial improvement during the year.

A recent survey made for Goodyear by its agency (Kudner) and ABC indicated that among listeners the program as it is is tops. Eighty per cent of those queried by mail returned their questionnaires, fantastic response to a mail survey. Eighty-two per cent of the respondents wanted the program just as it is, on Sundays at 6:30.

The Greatest Story Ever Told is still the ideal example of making the program instead of commercials carry the advertising burden.

p.s. (See "Road to Results," SPONSOR, May 1947, page 17.) What is the status of program traveling? What new sponsors are sending their shows on the road? What are traveling conditions for the troupe?

All the programs which traveled during the 1946-47 season and were sponsored during the fall of 1947 traveled again. A number, like U. S. Steel’s Theatre Guild of the Air, extended their peregrinations. The Aldrich Family, whose roots have been very definitely in New York and whose first out-of-town airing originated in Chicago last year for the March of Dimes, will travel as often as possible this season. The first trip is to Rochester for the opening of WHAM’s Radio City studios.

With General Electric’s return to the sponsorship of House Party (CBS) this Art Linkletter show’s contract calls for three months of touring this spring. Brown and Williamson are considering traveling People Are Funny, since Art Linkletter, its mc, will be on the road for House Party.

Toni decided in December that one out of four broadcasts of its Give and Take would be made out-of-town and has adopted the same schedule for Ladies Be Seated. Ladies has traveled before but not on a regular schedule and not as frequently.

To give Lum ‘n’ Abner new life, Miles laboratories is traveling this daily program. Shotwell Manufacturing, which has just bought True or False, will travel it. Burl Ives, who was heard transcribed on the Mutual network for Philco before the Petrillo ban on recordings, naturally will now have to originate his programs on the road as he is booked for concert dates all over the country.

First of the “talent hunt” programs to hit the road is the Horace Heidt Philip Morris Sunday night program. In the past talent searches have been conducted throughout the U. S., one town at a time, and the top talent brought into New York or Hollywood for the broadcast. Heidt travels his search and takes the winner from one town along with him to compete with the talent from the next town and so on. Thus he is getting the impact of being in one town and having the listeners from the last town keyed up to see if their winner can stand up against current competition. One winner stayed with the show for five broadcasts.

There are more “causes” to travel for in 1947-1948. Whereas the March of Dimes was something special and Edgar Bergen, Bob Hope, and other stars did special appearances for the FDR charity, now the Damon Runyon Fund (cancer) and the Cardiac Foundation (heart trouble) are two added causes which are justifying program travel.

Costs of traveling programs report that while recent storms disturbed travel arrangements during December and January, general road conditions are better, hotel accommodations are easier, and despite the high cost of food there is plenty of it.

The road is still the path to better results from broadcast advertising.
I'M WORTH A COOL

Three Billion

in effective buying income

You're face to face right now with one of the two and a half million people who live in the area covered by WGAR's 50,000 watts power.

Proud? Sure they are. And why not? Their effective buying income is more than three billion dollars! They are alive to what's going on, active in their reactions, quick to do something about it.

Your advertising message will bring rich returns when it reaches this audience . . . an audience earning enough and yearning enough to want the things you are selling . . . an audience most economically and effectively covered by WGAR, the station which reaches 40% of Ohio's buying power.

WGAR

50,000 WATTS
BASIC CBS
CLEVELAND

MOST POWERFUL SIGNAL OF ANY CLEVELAND STATION in Cleveland . . . in Akron . . . in Canton

Represented Nationally by EDWARD PETRY & COMPANY

FEBRUARY 1948
HAVE YOU HEARD
THE ONE ABOUT THE
38 EAGER BEAVERS?

1. Once there were 38 beavers — (that's us) — eager as the dickens to start a Problem-Solving Service for overworked timebuyers and Hooper-minded advertisers.

We had the experience—47 years of it—on national networks, major stations and in 4-A ad agencies. But no station.

2. Doleful Donalds and Pooh-Poothers said we couldn't do it; they said we couldn't even get in the fight for Rochester's new 5000 watt station. BUT WE DID. And won. In just 18 months, from start to finish. And now we're out to win some major sales battles for YOU.

3. WVET's strategy: ACTION, not excuses. RESULTS, not promises. SERVICE, not boondogging. And by service, we mean PERSONALIZED service—based on your product, your problems and competition, your markets, your sales objectives!

4. None of this hit-or-miss, take-it-or-leave-it stuff. WVET is staffed and equipped to give you Complete Advertising and Merchandising Service-of-the-Air—from trouble-shooting and testing shows to giving you expert, on-the-spot help with local distribution problems.

5. Still another big competitive advantage for you—WVET is the ONLY Rochester station with a New York office!

And it's right smack in the heart of the radio "empire": (1) to make sure we hear about new developments FIRST so we can pass them on to you while they are new; (2) to help WVET advertisers out-scoop local competition; (3) to bring you the best in talent, programming and other dollar-making "pluses."

6. So if it's plain old-fashioned get-up-and-go you want—and plenty of action—hurry and write us for full details on WVET—Rochester's new lite-wire, up-and-at'-em station!

VETERANS BROADCASTING COMPANY, INC.
204 GRANITE BLDG., ROCHESTER 4, NEW YORK

WVET
ROCHESTER, NEW YORK
BASIC MUTUAL STATION
5000 WATTS  1280 KC
NATIONALLY REPRESENTED BY WEED AND COMPANY

SPONSOR
Sixty-three thousand, five hundred fifty-six labels for Christmas presents were sent by listeners to station KMMJ, Grand Island, Nebraska. The sponsor put a few cents in a holiday kitty for each label of his coffee to give orphans gifts at yuletide.

One hundred tickets to theater TV were offered by disk jockey Al Jarvis on his KLAC record spinnings. Would-be ticket getters had to show up at the Los Angeles Sentinel office with a picture of George Washington Carver. Over 500 showed. The presentation of theater-size television was an experiment and Jarvis promotion of it produced turn-away business in addition to the 500 free-ticket applicants.

Public opinion poll via ABC's "Welcome Traveler" is receiving nation-wide publicity since more than 40 states are represented on the average broadcast. A different question is asked each week of the traveling audience which is passing through Chicago.

KMPC's drive for radios and records for hospitalized veterans produced TV sets and juke boxes as well. Riding a cause helped the station help hospitals throughout southern California. Contributions from 109 communities—5,200 individuals—included 75,000 disks, 250 record players, and hundreds of bedside radios.

Top Ten Records actually promote commercial programs since all the air advertising for their albums use excerpts from disks included in the collection. Albums hold some of the best routines of each of the stars albumized. Currently being pushed is the Ed Gardner (Archie) collection.

Colorado proclaimed January 16 Jack Benny Day in honor of the comedian's visit to the state for a March of Dimes appearance. Benny spent the week in the state and seats for the broadcast over KOA sold from $300 down.

A sponsor on the air continuously for 16 years received a plaque from KLAC of Nashville, Tenn. Nashville's Paramount, the first motion picture theater in the city to buy time, has done so from the day it opened.

WKRC's "Key Notes," a monthly listener promotion, reached its 1,000,000th copy in January. Its first month's (August 1946) circulation was 5,000 and it has now zoomed to 85,000 per month, distributed by 2,200 food and drug stores.

Duke Ellington joined Tommy Dorsey for a two-hour joint session in order to get across to the trade and consumer press that both were disk jockeying over WMCA. Duke fingered the keyboard, Tommy wise-cracked, and the listeners had a show that helped the sponsors of both the Ellington and Dorsey programs.

A shift of sponsors was made a gala event at KSFO (S. F.) recently when Hale Bros.' department store dropped its five-year sponsorship of the Hoot of Melody. The station sold it at once to J. E. French Company, Dodge and Plymouth dealers. The party got both sponsors and stations a nice press.

Talent fan booklets are still tops with stations that feature hillbilly programs. Snuffy's Scrapbook, 1948 is a popular give-away over WIS. Two sponsors of the WIS Hillbillies, Cate-McLaurin and Geiger Flour, get credit on the book, which is set up as an old-fashioned photograph album.

Contests do not always have to offer awards. Ralph Edwards, whose "Walking Man" and "Miss Hush" contests have given away practically the world with a fence around it, also proved this recently when he asked, just before the holiday season, what his listeners wanted most for Christmas. The winning gift was Peace—which was no surprise, but the fact that there were over 76,000 entries was.

"Big Story" promotes one town at a time although it's a coast-to-coaster. One newspaperman in a town is saluted because of outstanding work in breaking a "big story." Foote, Cone & Belding, the agency, promotes the program as a goodwill offering to the press on the part of its sponsor, American Tobacco, and the network (NBC).

The year's first baby born in Hartford County, Conn., was not only presented on the air by station WKNB of New Britain, but was also presented with $275 in gifts to start it off radio-right.

Maxwell Kelch, owner of KENO, Las Vegas, spearheads courtesy campaign. Kelch heads the Chamber of Commerce promotion committee and has signs with a smiling (Please turn to page 70)
that's started was beautiful with COMPANY

1450 developed promotion ritt^ry^ki SPONSOR

20 AMFM-Ihe WWDC

Remember the story about...

Mr. Sponsor:

James H. Carmine*
Vp in Charge of Distribution, Philco Corp.

Jimmy Carmine's great delight in breaking the conventional rules of radio advertising is equaled only by his uncanny ability to get Philco products sold. Despite his fancy, recently-acquired title, he's basically a promotion man. It was showmanship, plus pressure promotion to dealers and distributors, that resulted in 1947's sales record for Philco of over $300,000,000.

To maintain this pace, Carmine today is spending an advertising budget of some $3,500,000—triple what he was spending five years ago. Broadcasting gets the lion's share, with at least 70 per cent going into three air shows, Bing Crosby and Breakfast Club on ABC, Burl Ives on Mutual.

The Crosby e.t. show broke precedents . . . but it also made a major contribution to Philco's new sales record. After the first four airings (1946), Philco dealers sold out of the radio-phonograph model that Der Bingle was plugging. More important to Carmine, now in his twenty-fifth year for Philco, the program lined up dealer and distributor advertising dollars solidly behind Philco's over-all spending. Carmine works closely with his dealers, large or small.

Carmine has learned a lot about broadcast advertising in the past five years, since Philco has gone in for a succession of major network programs. He has even set up (through Philco's battery division) a personal rating service which measures power consumption in key cities while Crosby is on the air. Although he gets tough when he thinks a show is not doing a job, he's interested not in ratings but in the program appeal. Jimmy Carmine wants to be certain that he reaches, as he terms it, a "pre-selected, pre-sold, pre-mood-conscious audience . . . with money ready in its pockets."

Lots more listeners in Louisville are dialing WKYW these days... thanks to Capitol's Transcription Library Service. Look at the success of just two of the shows built with Capitol Transcriptions:

HAL DERWIN SHOW—now in second place among five stations, including three networks... and with a Hooper of 3.4! (It's logged in mid-morning, too, after a program with a much lower rating.)

"WESTERN TRAILS," featuring Capitol's great western and folk talent—leads all but one big-network show!

Is WKYW happy? They sure are... CAPITOL Happy!

WKYW has boosted listener levels with Capitol Transcriptions... and so can you! Capitol gives you every imaginable aid: 1. Completely flexible themes and dated formats for 30 hours of entertainment each week—so that you can quickly tailor-make a show for any sponsor. 2. Dozens of big-name stars—in every category of musical entertainment. 3. Special musical themes for your shows. 4. Musical interludes. 5. Artists' voice tracks for "live" show effect. 6. Unparalleled technical quality.

A matchless combination for luring new listeners and sponsors... and the coupon is your ticket to a free hearing. Use it today!

Capitol Transcriptions
Sunset & Vine
Hollywood 38, California
Please send me without cost...
1. Demonstration Transcription—to show me what makes Capitol's Service different.
2. Complete details about the Library Service and its costs.

Name ____________________________
Position ____________________________
Station ____________________________
Street and No. ____________________________
City and State ____________________________
There's a lot more to it than this...

In every business friendly personal relationships are a big help. But that's only the beginning of the story... there's a lot more to it.

You've probably noticed that the people who are most welcome in your own office are those who never waste your time... who talk your business and know what they're talking about. Weed and Company representatives are like that.

They sell a very good product—Spot Radio—one of the most precise and most profitable forms of modern advertising. They sell it right—for what it can do for you.

Behind their ability are a number of qualities: experience, associations, persistence. Even more fundamental, perhaps, are plain hard work and the expert knowledge it gives. For these are the two factors that produce most of the results most of the time... the two factors that make Weed & Company service so valuable to any advertiser.
Press Agents Extraordinary

Public relations is insurance for programs and talent

There are few accidents in publicity.

Over 150 independent press agents do their best to make sure that everything appearing in print about their clients looks like real news.

The gross income of an independent radio press agent runs from over a half million (Earle Ferris) to under $7,500 for ex-news men out of a regular job who operate off the cuff or out of the office of their clients or the networks.

These men and women, located for the most part in New York, Hollywood, and Chicago (important factors have offices in all three cities), supplement the publicity efforts of stations, networks, advertising agencies, and sponsors. Although publicity departments in these organizations are very volatile, conservative estimates place the number of full-fledged public relations men and women in these four segments of broadcast advertising at over 3,000. This includes some press agents who give only part of their time to broadcast publicity but does not include the countless secretaries, mail clerks, and other office personnel who spend a good portion of their work day handling publicity details.

Of the over $45,000,000 spent by the radio industry, agencies, and sponsors for broadcast public relations, the independent publicity man gets only $3,750,000, and a goodly part of this goes to Uncle Sam for postage. Earle Ferris, Dave Alber, and George Lilley get out mailings

Press Agent Edith Allen (Carl Byoir) was heavy laden with props when Look's camera man caught her as she was hailing a taxi

FEBRUARY 1948
that run into the thousands of pieces each week and other press agents (who do not attempt to blanket the nation’s press or who use mailing services such as Giliams Service or Nu Method Matrix and Plate Service) also add to the flood of wastebasket fodder handled daily by the men in grey.

Publicity men exist on a result basis—they must deliver (week after week) circulation that justifies their stipends. When a poll is held they fight for that first-place position—the first-place winner each year can trace direct business to this blue ribbon. Coli and Freedman have won the Billboard poll for the past two years, Dave Alber won for two years, and most of the rest of the years Earl Ferris has had a lease on the votes of the radio editors.

Earl Ferris has built up his operation by working (in radio) only for advertising agencies. He claims that he won’t take a radio account direct, although he handles the publicity through Leonard Traube for Fred Ziv’s transcription organization. He claims that his minimum publicity fee is $250 a week and that it costs him almost that for his mailings on each account. He does mailing alone for agency clients at $150 a week and states that this is his lowest fee, denying statements by some other publicity men that he has some accounts at as little as $35.

One of Ferris’ sizable accounts is the William Esty agency which pays him nearly $100,000 a year to handle their six programs. Tom Luckenbill, radio vp of the agency, claims Ferris’ annual bill is much less than this.

Over 60 per cent of all shows on the network have at least one independent press agent working on their programs. The p.a. may work for the advertising agency, the sponsor, the package producer, or an individual star on the program. Where there are a number of stars there may be a number of press agents each pursuing for his own personality. American Tobacco’s Your Hit Parade may have George Evans publicizing Frank Sinatra, Wayne Var-
Hal Davis (Kenyon & Eckhardt) is reputed to be one of the best idea men in radio publicity, he nevertheless pays Arthur Miller, formerly with CBS publicity, for magazine placements on a regular retainer basis.

Although the radio field is most conscious of its independent press agents, most of the larger public opinion counsellors have staff members who know radio and its problems. Steve Hannagan has Don Walsh (once Variety). Carl Byoir has Bob Davis (formerly NBC and WOR). Russell Birdwell, Ivy Lee and T. J. Ross, Ames and Norr, Ben Sonnenberg, Fred Eldean, Edward L. Bernays, all employ specialists in broadcast public relations even when they do not have a program or sponsor to handle. Sponsors, many of them with million dollar appropriations, call upon their outside publicity men for advice, even if they do not use them actively to promote their programs. This is true also of the networks. Typically, Lee and Ross is retained by CBS, Ames and Norr by NBC. Top-rank talent also employs special counsel besides a regular independent press agent. Thus although Kate Smith has employed Dave Alber for the past six years as her press agent, her manager, Ted Collins, has Russell Birdwell sit in when an important policy matter comes up for consideration. The Bennys, Crosbys, and Hopes, when the chips are down, hedge their decisions with advice from a top gauger of public opinion.

The hardest workers for radio programs and talent in newspaper and magazine space-getting are Dave Alber and Coll and Freedman. The former has 12 radio clients, the latter nine. Alber’s showcase accounts are Truth or Consequences and Kate Smith. Fred Coll and Zac Freedman in their presentations polish up Vox Pop and Harvest of Stars. Alber has the reputation of milking every idea for its last line. He seldom misses a bet in getting his clients’ names in print. When Margaret Truman appeared with the Detroit Symphony, the wire stories (AP, UP, INS) carried congratulatory comments from many figures in the musical world. All of Alber’s musical clients were represented. What pointed up Alber’s quick thinking in this case was the fact that Hal Davis, who handled the event for Kenyon & Eckhardt and the White House, hadn’t thought of having his own clients climb on the bandwagon. Davis doesn’t miss much.

Most thorough in its coverage, by reputation, is the Ferris office, whose mailings, mat and wire services, blanket the nation’s newspapers. Ferris’ services run the gamut, his copy is good. His reputation is tops as a follow-through man. He bases his presentations to prospective clients on a circulation basis and “says it with clippings.” Ferris, like Alber, gets a good deal of his acceptance from feeding radio editors with news about personalities whether or not they’re his clients. He’s proud that every so often he scoops
the trade press on news for his mailing list.

Independent press agents feed their outlets news in order to obtain space for their clients. It’s said that the Winchell ratio is three exclusive news tips for one plug and that to a lesser degree this goes for Walker, Sullivan, Sobol, Kilgallen, Hopper, Wilson, and Lyons, all of whose columns run in hundreds of newspapers. Most of the major independent press agents have men who make it their business to feed material to the columns. The networks have column men also but “policy” ties their hands a great deal more than it binds the operations on the unaffiliated space grabbers. Corporate publicity executives also look upon mention in these columns as invaluable but their hands are even more tightly shackled.

Rated tops among the general press agents who handle radio publicity as part of the job they do for their clients is Steve Hannagan. Hannagan handled Jack Benny after the latter left General Foods because he felt he was losing his audience due to bad public relations. Hannagan says that he took the Benny account because of his personal friendship for the star. (He does not accept the radio part of a publicity account for any corporation—it’s all, he explains, or nothing.) His office is said to have started Benny’s reclimb to top of rating. Hannagan handles the Coca-Cola account, for which his budget was recently upped 50 per cent to over $100,000 for the current fiscal year. He also handles the Electric Auto-Lite account. For Coke he publicizes its four programs, Pause That Refreshes on the Air, Spotlight Revue, Morton Downey, and Claudina and David. For Auto-Lite he brings the news of Dick Haymes to the press. Both sponsors are conservative organizations and Hannagan does a routine radio publicity job for them.

Ben Sonnenberg, the Park Avenue p.a., also handles chiefly complete accounts. However, he does radio press-agentry (he doesn’t like the term) for the Bob Hope Show and Amos ‘n’ Andy, both for Lever Brothers. Mack Millar on the West Coast handles publicity for Hope and also does the press relations for Eddie Cantor.

Publicity insurance for stars and featured name players usually costs about 10 per cent of the talent’s weekly stipend. A star may not need a press agent while he or she is at the top of the heap but the trouble is that stars don’t stay at the top without guided publicity. On the same basis commercial radio programs require special public relations but the cost to them shouldn’t come anywhere near 10 per cent of the program cost except in the case of low-free programs. An independent press agent ought to cost (for services and expense account) about 5 per cent for programs that cost under $5,000, down to 3 per cent for programs over $10,000. The top-bracket programs (over $20,000) frequently are called upon to spend more percentagewise than lower-cost presentations. They are expected to deliver more listeners and are thus more vulnerable, i.e., require more publicity insurance.

When Jack Benny moved to American Tobacco sponsorship it was announced that his contract carried a clause which committed ATC to spend $5,000 a week ($250,000 per year) for publicity, over and above the cost of the Benny package. It was at this time that Hannagan handled Benny. When ATC, upon the renewal of Benny’s contract, dropped this part of the agreement, Hannagan also stepped out. Now the program’s publicity, aside from what is done by Foote, Cone and Belding’s public relations department and NBC, is handled by Irving A. Fein, who does publicity for Benny’s Amusement Corpora-

(Please turn to page 90)
Contest for a silver and gold plated Bendix washer was an added "Wash on the Air" attraction by a Ft. Worth dealer.

WIN The Beautiful Replica of the 'Millionth' Bendix Washer

All Silver and Gold Plated

at Vangel Bourland Home Appliances

2705 West Seventh
FEBRUARY 1948

HERE'S HOW! Read Every Word!

Enter the name of the dealer, address and phone number on each.

`Wash on the Air" Wave Winner October 31

NO Bottle Tops to Send In...
NO Strings Attached...

Tune In for
"Wash on the Air"

YOU'LL GET A BANG OUT OF THE SHOW AND WHO KNOWS—YOU MAY WIN!

Direct sales prove effectiveness of broadcasts of Bendix at work

Although using no air time itself, Bendix Home Appliances, Inc., has sold more washing machines directly through broadcasting during the last four months of 1947 than through any other medium. So successful has the Bendix Wash on the Air broadcast formula become that what was a spot-by-spot operation will now become national.

Bendix is one of the few manufacturers who have found cooperative advertising (where dealer, distributor, and the national organization share costs) more productive than national advertising. While Bendix was spending $1,000,000 in magazines it was spending $812,500 in cooperative advertising, which sum was matched by dealers and doubled by distributor expenditures so that a total of $3,250,000 was spent in advertising to sell Bendix home appliances locally.

Through a one-time broadcast over KFOR the Hardy Furniture Company, Bendix dealer in Lincoln, Nebraska, sold 13 washers and out of an attendance of 115 at the broadcast developed an additional 30 prospects. While this is a better-than-average sales result it is not startling to Bendix for they have seen in the little town of Enid, Oklahoma, a Wash on the Air program over KCRC bring in 48 for the demonstration-broadcast, of which 10 placed orders on the spot ($2,590 in direct sales). The entire other 38 listed themselves as prospects. Enid has a population of 7,860 families, 7,250 radio homes.

A Bendix washer is a major appliance purchase by any family. Its cost places it in competition with the possible purchase of a car. Many families have stated in surveys conducted by appliance manufacturers that they would have to decide between a new car and an automatic washer as both couldn’t fit in their budgets during any one two-year period. The fact that a single 15-minute broadcast, even if it is given the maximum in showmanship, can deliver direct sales as well as prospects is a tribute to the new approach developed by Bendix—an actual product demonstration via the air waves.

The idea for this formula was conceived by Bill Simmons, a one-time radio announcer, who at the time he thought of the plan was Bendix sales manager for Southern Appliances, Inc., of Charlotte, N. C. He sold the idea to home office officials and the traveling team (announcer and promotion man) idea which ran all the Wash on the Air broadcasts in 1947 was inaugurated in Texas and presented the program in from three to five towns per week.

The team really takes over the town when it moves in. Stores display big signs featuring the broadcast demonstration. Teaser announcements are broadcast. Newspaper advertisements featuring the broadcast are run—and when possible, “name” guests of honor are snared as extra added attractions. In Lawton, Oklahoma, Mayor George Hutchins removed his shirt and had it
washed and ironed right before the microphone. It made the first page of the local newspapers—with Bendix publicity and a bow to the Mayor for being "a regular guy."

The formula is so set now that in its national application there won't be a home office traveling team. Future broadcasts will be handled by a station announcer and a distributor promotion man instead of a Bendix announcer (Jack Knott) and a Bendix staff man.

Instead of the team there is a multipage, three-pocket step-by-step brochure which makes the Wash on the Air program as foolproof as it's possible to make any broadcast show on a blueprint.

The cost of each promotion during the trial run period (1947) was $100. During 1948 it will be slightly higher since in 1947 the team (announcer and promotion man) were on home office payroll and not charged against the broadcasts. In 1948 the announcer will be paid as part of each promotion while the distributor will supply the promotion man.

Like all one-time broadcasts, the degree of success of Wash on the Air depends upon how much promotion is put behind it. Most dealers use Bendix spots regularly and turn them on the one-time Wash when it's scheduled. Everything from "woman in the store" interviews to wash quizzes are planned. In Fort Worth (WBAP), Virgil Bourland, Bendix dealer, gave away a full size gold-and-silver-plated Bendix automatic, an exact copy of the millionth Bendix washer produced. All the listeners to his Wash on the Air broadcast had to do was to complete in 49 words or less the statement, "I would like to own a Bendix because . . ." There were 570 entries.

The home of the winner now is practically a Bendix showroom since everyone in her neighborhood—and many who live quite some distance from the area—come to see what a gold-and-silver-plated Bendix looks like. Hundreds also came to the store to see the washer before it was presented.

While the Bendix automatic washing machine seems like a one-product sale, it isn't. Wash on the Air is conceived to sell the washer, yet it also exposes all who come to the dealer's store for the broadcast to the Bendix ironer and dryer. In Mason City, Iowa, the broadcast directly produced sales of four washers, four ironers, and three dryers, which explains why dealers are willing to put their own money back of a Bendix promotion broadcast. The Bendix washer sale not only is profitable (the mark-up runs from 33⅓ to 40 per cent depending upon the size of the dealer's order) but the washer is only the first sale. In over 20 per cent of washer sales the dealer is able to sell an ironer or dryer later. It's too early in the Wash on the Air campaign to obtain final figures on follow-up sales but the fact that the 20 per cent figure is quoted now is some indication of how far this business may develop.

Bendix is comparatively new in the home appliance field, compared to Maytag, Westinghouse, General Electric, and many other old-line companies. The entire industry produced 3,698,000 standard-size washers in 1947. Bendix produced 602,000, and was first in unit sales and billing in the field.

Bendix, merchandisers point out, developed something new in washing machines when it brought out its automatic washer. It produced its first machine in September 1937, its 1,000,-000th machine in August 1947.

Despite the number of Bendix machines used in public laundromats only 6.7 per cent of Bendix production has been sold for this purpose. It's possible for Bendix to have figures on this since the machines must be especially built for coin operation.

At the time Bendix was introduced the (Please turn to page 62)
How a New York Agency Checks Spot Listening

Contests, properly used, are the best listening index for users of spot programs or spot announcements, according to the Emil Mogul organization. Mogul places the hardest-hitting of all commercial copy on the air — the advertising for Barney's, Stuart's (Moe Levy), National Shoes, Ronzoni Macaroni, and Canadian Furs. Mogul checks both Hooper and Pulse reports for stations but places his maximum reliance on his own "broadcast control," which is kept current through contests.

Contests generally are used to stimulate programs and/or sales. Mogul's contests do this but sales and increased listening are purely a by-product. What Mogul wants to learn from contests is who is listening, city-block-by-city-block, hour-by-hour. There is no point-of-sale promotion of any Mogul contest. That, his staffers explain, would simply hypo listening to the station or program and what is wanted is information on regular listening — not stimulation. The contests do result in listening stimulation but after the fact — not while the contest is running. Most of the time the contest is kept secret even from the station sales staffs who have been known to go out and hypo contest returns.

Mogul's contests give something to all who enter and have one major prize which is never too expensive. A recent first prize (in a Barney's contest) was a radio set costing $20. Unlike contests which are aimed at stimulating sales, no proof-of-purchase is required. The contests propound simple questions which practically anyone can figure out. The Barney contest was to report the number of inches between Times Square and Barney's store. The question requires no special knowledge, no genius. The gift for entering was a coat hanger costing five cents and, as indicated previously, the award for the nearest correct answer was a $20 radio. Despite the apparently small incentive, thousands sent in estimates and a number of listeners actually were discovered with yardsticks measuring the distance foot by foot.

The contests naturally must intrigue. It is amazing what lengths listeners will go to for a nominal consideration. One recent contest asked listeners to Morey Amsterdam's program on WHN (N. Y.) to see how many times they could write the name of Stuart's on a penny postcard. Three thousand WHN listeners sat down and tried it and it was an unusual entry that didn't get more than 300 "Stuart's" on a card. Some actually wrote more than 1,000. The prize for all was a ten-cent package of phonograph needles. The returns told Mogul just how much impact Morey Amsterdam's program and station WHN had.

For National Shoes, Mogul asked listeners to write a sentence containing as many five words as possible. The prize was Debbie Dictionary, an inexpensive language compilation for teen-agers. Three stations were used for this contest. The station that was rated first for the time period by Pulse of New York drew less than half the responses of the second station in the Pulse report. The third station which had the lowest time rate of three and the hottest program in teen-age appeal nevertheless cost the highest per inquiry. Facts like this go into Mogul's records and are used when the

Typical entry in contest to write sponsor's name (Stuart's) as many times as possible on a postcard

( Please turn to page 80 )

* Advertising copy for all these products uses "irritation" to drive home its message.
1 Mogul has found that 50 per cent of all contest entries come from regulars who compete in any competition. Through his "broadcast control" he knows the regulars when he doesn't he just discards returns by 50 per cent.
Television, to a great section of the viewing public and of those who will eventually become TV set owners, is “moving pictures in the home without film or home projectors.” Since this is so, the objection “canned entertainment” that transcriptions had to overcome for years will not face film in visual air program production. Immediacy (live telecasting) is a plus for the medium, not the keystone upon which visual broadcasting must build. Film is therefore a vital factor in visual programing and one always included in plans for new stations. Every would-be station operator includes in his license application the percentage of time in which he plans to use film on the air and it has run in “acceptable applications” as high as 75 per cent of the total programs to be telecast.

Films therefore represent a major factor in all visual broadcasting, both the advertising and the entertainment portions. Film can cost fantastic sums or it can be produced on tiny budgets. One sponsor recently wanted to produce a series of commercials to be used over a number of stations and a network. The commercial-film-producing organization that originally estimated on the job figured the costs at $35,000, which floored the advertiser. The network, wanting the account on the air, offered to shoot the required number of films at cost. They also worked with the advertiser to readjust some of his

More Film Than Live

more elaborate ideas. The total bill to the sponsor was $1,900. Neither the network nor the advertiser claims that the $1,900 films are just as good as would have been delivered for $35,000 but both feel that they are adequate and will do their assigned job. (The complete story on the use of film to handle the advertising portion of a telecast will be presented in the March sponsor. This report is on film as a program factor.)

News is best handled by film in TV. Naturally it is not practicable to cover all the news in moving pictorial form on the air while it’s still news. The span between the taking of a news film and broadcasting it is a small fraction of the time it takes for a motion picture newsreel to take a picture and distribute and project it in theaters. This is due largely to the need for making positive prints, etc. TV can and does use negative film to telecast positive pictures. TV also can use 16 mm film instead of the 35 mm type that must be used for theater projection. The former is processed much more rapidly, is much less expensive, and while it lacks some of the detail that is caught with the larger film, that detail is not essential for telecast enjoyment on a
normal home-size receiver. TV has already brought into the home event after event via films, several days before they were available through theater newsreels. This was true even in the case of Princess Elizabeth of England's recent marriage, TV newsreels being seen at least 24 hours before there were any theater showings. CBS, NBC, and independents regularly have taken pictures and shown them on the air within three hours. In a number of cases motion pictures of events have been aired within an hour after the event took place.

A leader among sponsors who have used filmed news events is Charles Durban of U. S. Rubber. When a U. S. Rubber warehouse in New York as well as part of an adjoining office building that had formerly housed U. S. Rubber burned down recently, Durban okayed a special film of the blaze which was aired the same night over DuMont's WABD, sponsored by U. S. Rubber. Because the office of Harvey Marlowe, ex-ABC and now an independent TV producer, was located right in the fire zone he was able to film it, in part, through his window and the entire cost to U. S. Rubber was just $100. Many events that U. S. Rubber has presented cost many many times that $100 for the rights alone, beside the even greater cost of film and camera work. Its presentation of the Columbus (Ohio) Air Races was one such filming. Many of U. S. Rubber's films were made for Durban by ABC, which for over a year (1945-1946) maintained a TV program operation to train personnel and keep that network's hands in the visual field, despite the fact that it had no station on the air.

The three great news-gathering associations, Associated Press, United Press, and International News Service, all plan to service television stations with daily newsreels. First to experiment in the field was INS which developed a ticker tape gadget which WABD has used to give some extra interest to its test pattern. Later INS developed a page printer type of visual news operation (an entire page is seen as a typewriter apparently types out the news) which is still employed by several stations. The first INS newsreel will be out this month in the form of a 15-minute weekly roundup. By March it is expected that INS will start servicing stations with daily five-minute reels.

UP is operating in TV in conjunction with its pictorial affiliate, Acme News. Thus far UP-Acme has serviced stations WNBT and WBKB (Chicago) with still pictures and commentary. UP is planning a 7½-minute newsreel which will in-

A test pattern is a design inserted before a program to enable the set owner to tune his receiver in preparation for the program.

U. S. Rubber sponsored film of fire that burned down its warehouse. Film cost was $100
corporate news, documentaries, and women’s features. It is said to have offered a 3-time-a-week newsreel to Camels (via Easy Advertising) for $3,500 a week for New York showing.

AP has released some experimental newsreels but is not satisfied with the quality. It’s scheduled to start again in March. All three gathering organizations, although they have had still-picture divisions, have had to start virtually from scratch in the motion picture field.

The first sponsor to buy a combination of still and motion pictures from a news-gathering syndicate is Chevrolet which is sponsoring an INS package 15 minutes once a week on WABD. The contract was signed in January. Esso has sponsored the NBC Newsreel over WNBT but is not paying the bills at present. CBS’ newsreels have only one telecast underwriter (Gulf) as sponsor goes to press.

The union situation in the TV newsreel field is a constant problem for the industry. NBC, to avoid problems with its radio technicians who are members of NABET, an independent union, farms out its motion picture operations to Jerry Fairbanks, a short subject producer who employs regular IATSE cameramen. CBS employs its own cameramen who are members of the union, IBEW, to which all of Columbia’s technical personnel belong. In a number of cases where regular newsreel and CBS men have covered the same event there have been clashes and CBS men have had to withdraw to avoid more serious trouble. DuMont’s technical personnel are IATSE. Problems between TV and motion picture cameramen have arisen at KTLA (Paramount’s TV station on the West Coast) and WBKB (Balaban and Katz’ station in Chicago). B&K is linked with Paramount and has thus far avoided any untoward incidents with unions, by not taking pictures.

The regular theater newsreels have not released any of their reels for television. Most of the major film releasing companies admit that something will be done when TV becomes truly national and there are enough outlets to offer a sizable income to newsreel organizations. Newsreels are the one segment of the film business producing a highly perishable product. They also show hundreds of thousands of feet each year that never reach theater screens. TV newsreels will use more footage than theaters so will be a salvage operation for many picture subjects which are now lost on the cutting room floor. No one at any of the companies will talk about the film newsreels’ TV day.

The motion picture companies’ attitude on newsreels is just a reflection of their attitude on releasing their regular feature pictures for visual air showing. Thus far the majors (big picture organizations) have thumbed down every approach on this subject. Only Universal has had an open mind, and is at present editing many of its older films, cutting out the music (petrillo still says “no” to music on television). Even where pictures have had their first, second, third, and neighborhood runs and reruns, the pictures are not available for TV because most companies are worried about the reactions of their exhibitors who have let it be known in no uncertain way that they view television as competition with their box offices. The fact that motion pictures are planning to use TV time to bring their trailers into the home hasn’t changed this. The first full-length trailer for which time has been bought is for the New York first-run showing of The Senator Was Indiscreet. The results at the box office have said to have surpassed the results of any other picture advertising to date (taking into consideration the costs and the number of television sets in the New York market at present). Some showings have brought customers direct from bars into the Criterion Theater to see the picture.

Despite the reluctance of major motion picture producers to release their films for the visual air medium, thousands of short subjects and many independent pictures are available. How these can be used effectively by sponsors has been demonstrated by the Chevrolet dealer division of General Motors. The GM agency, Campbell-Ewald (New York), presented for Chevrolet each week for a year over WABD (up to January 20) a weekly Western film. The program was called The BQ Ranch*, and the commercial was handled in a western drawl by an announcer in 10-gallon hat and cowboy regalia. The program had an all-family

(Please turn to page 74)
CKLW CAN PUT YOUR PRODUCT OVER

in the DETROIT Area

you definitely get MORE sales impacts for less

ON CKLW

LOCATED on, and bounded by Lake Erie, Lake Huron and the Detroit River, CKLW beams its 5,000 watt clear channel signal via the water route to a ten-million population area with a radio-homes and buying-power percentage second to none in America. The power of 5,000 watts day and night. A middle-of-the-dial frequency of 800 kc. That, coupled with the lowest rate of any major station in this market, has made CKLW the Detroit Area's Number One radio buy.

Guardian Bldg., Detroit 26
J. E. Campeau, President

Adam J. Young, Jr., Inc., Nat'l Rep.

5,000 Watts Day and Night—800 kc.—Mutual Broadcasting System
FEBRUARY: BOOKS AND NATIONAL PUBLISHERS

Radio has been selling magazines and books for over 20 years. Its first outstanding success was the great circulation campaign which Collier's broadcast in the late 20's and early 30's. The campaign turned just another magazine into a mass-audience weekly with a million readership. It brought to radio John B. Kennedy who at that time was an associate editor of the publication.

Today, in addition to buying time, publishers are making as many deals as possible with other sponsors of programs. The story of Street and Smith, which through a commercial series for Detective Magazine brought a character "The Shadow" into existence and then a magazine to protect that character in the publication world, is radio history (Crime Pays, sponsor, January 1947). Today the Blue Coal radio program, The Shadow, continues to sell the mystery magazine as well as heating service. Other magazine programs which are sponsored by manufacturing organizations rather than the publishers are True Detective Mysteries, Reader's Digest, and My True Story.

Publishers, besides inspiring programs which are sold to other sponsors, are constantly planning awards, special surveys, and articles which enable them to have their representatives appear on national programs as guests. Hardly a week goes by that some editor isn't paying tribute to some program or star on the air—for the benefit of the publication—and it doesn't hurt the program if the appearance is well-planned.

Selling of books is a fine art with Huber Hoge & Sons. Hoge functions for publishers practically on a day-to-day basis. If a broadcast series isn't delivering sales at a cost per book that is in the advertising budget it's not unusual to have Hoge pull the program off the air the day after it starts slipping. He uses practically a mail-order formula. (Direct Selling Develops a Five Part Air Formula, sponsor, February 1947.)

Local newspapers were not included in this industry report because so many of them own stations or have a station affiliation that the charting of them would have taken a book.

Saturday Evening Post is the only weekly magazine currently on the air but there are plans afoot to bring Liberty back to radio and it will not surprise its competitors if Collier's starts its much rumored return to broadcasting in 1948.

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<td>Associated Magazine Contributors, N. Y.</td>
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| Curtis Circulation Co., Phila. | BB&DO, N. Y. | SatEvePost, Holiday, Ladies Home Journal, Esquire, Coronet, Ban-
| Delaware, Lackawanna & Western Coal Co, N. Y. | Ruthauff & Ryan | Blue Coal (tie-in with Shadow Magazine)* | The Shadow, Sun 5-5:30 pm; 37 MBS sta | |
| Doubleday & Co, N. Y. | Huber Hoge & Sons, N. Y. | Dollar Book Club | Reader's Digest — Radio Edition; 10-10:30 pm; 157 CBS sta | Seasonal spot campaigns |
| Hall Brothers, Inc., Kansas City | Foote, Cone & Belding | Hallmark Cards (tie-in with Reader's Digest)* | My True Story; MTWTF 10-10:25 am; 202 ABC sta | Live spots; 1 sta |
| Harper & Brothers, N. Y. | Denhard, Pfeiffer & Wells, N. Y. | Harper's Magazine | Partic. in Arthur Godfrey bet; 6-7:45 am; MTWTF; WCBS (N. Y.) | |
| Libby, McNeill & Libby, Chicago | J. Walter Thompson | Libby products (tie-in with True Story Magazine)* | Partic. in Kiernan's Corner bet; 6:30-7 am; MTWTF; WJZ (N. Y.) | |
| McGraw-Hill Publishing Co, N. Y. | Walter Weir, N. Y. | Science Illustrated | True Detective Mysteries; Sun 4-30-5 pm; 423 MBS sta | |
| Omnibook Inc., N. Y. | Huber Hoge & Sons, N. Y. | Omnibook Magazine | | |
| Williamson Candy Co, Chi. | Aubrey, Moore & Wallace, Chi. | Oh Henryl Bars (tie-in with True Detective Magazine)* | | |
| William H. Wise & Sons, N. Y. | Huber Hoge & Sons, N. Y. | Complete Home Handyman's Guide | Record Handyman; Sat 5:30-5:45 pm; WMBC (N. Y.) | |

*Programs, and their sponsors, are included in this listing where latter are not publishers but there is obvious tie-in between program and magazine. Production costs are often borne or shared by cooperating publication.
The KMBC-KFRM Team is ringing the bell for listeners and advertisers alike throughout the Kansas City trade area. Advertisers are quick to sense the economical advantage of covering all the Kansas City trade territory through one broadcaster.

And listeners from Kansas, Oklahoma, Nebraska, Colorado and other states are writing in to say they sure like KFRM's KMBC programming. Yes. KMBC of Kansas City and its new 5,000-watt, 550 Kc. daytime associate, KFRM for rural Kansas, team together to provide what other broadcasters can't—complete coverage of the Kansas City trade territory from Kansas City.
1948
Television's Year

Television becomes a widening reality in 1948. An exciting promise is now an actual service to the American home. After twenty years of preparation, NBC Network Television is open for business... When the Radio Corporation of America formed the National Broadcasting Company in 1926, its purpose was to broadcast better programs in the public interest—and that purpose continues to be its guiding policy.

Today, twenty-two years later, NBC has the most popular programs in radio. Outstanding in its contribution to the public welfare, the National Broadcasting Company has served the nation in war and in peace. Now, it has added a new service—Network Television—in the same spirit as that which first moved its parent company: public interest. NBC, in pioneering and developing this great new medium of information, news, entertainment, and education, is fully aware of its responsibility... In 1948, NBC offers to the public the greatest medium of mass communication in the world—Network Television.
THE TELEVISION PICTURE LOOKS BRIGHT

NBC's TELEVISION NETWORK

In the East, four stations now make up the new NBC Television Network: WNBT, New York; WNBW, Washington; WPTZ, Philadelphia; and WRIG, Schenectady. WBAL-TV, Baltimore, and WBZ-TV, Boston, will be on the air shortly as NBC's fifth and sixth television affiliates.

In the Midwest, three NBC affiliates are independently engaged in telecasting operations: KSD-TV, St. Louis; WTMJ-TV, Milwaukee; and WWJ-TV, Detroit. It is anticipated that within the year these stations will be carrying network television programs originating in Chicago, where NBC will open its station. In addition, NBC will construct a station in Cleveland.

On the West Coast an NBC station is under construction in Los Angeles. It will serve as a focal point for the establishment of a western regional network.

The plan for 1948 and 1949: To add ever-increasing numbers of affiliates to these three regional networks, culminating in a coast-to-coast television network.

TELEVISION STATIONS

Today, nineteen stations are engaged in television operations throughout the country.

In addition to the stations now telecasting, fifty-four have received licenses and sixty-four more have applications pending.

Total: 137 stations in actual television operation, being constructed, or waiting for official approval from the Federal Communications Commission.

We confidently expect that the same NBCaffiliated stations which pioneered sound broadcasting will take the lead in bringing this great new medium of sight and sound to their communities.

THE TELEVISION AUDIENCE

One year ago there were 8,000 television receiving sets in the country. Today there are 170,000. Estimate for December, 1948: 750,000 sets.

With multiple viewers per set, NBC Network Television programs will be available to an audience of millions.

TELEVISION PROGRAMMING

Hundreds of thousands of viewers will remember these recent NBC Television programs among many others equally outstanding.

IN DRAMA . . .

Kraft Television Theater is the first regularly sponsored dramatic series on NBC Television.

The Theatre Guild series brings the greatest art of the New York theatre to viewers distant from Broadway.

On the American National Theatre and Academy series, comedy, drama, farce—the whole scale of the theatre—is brought to viewers as it is played.

IN SPORTS . . .

NBC Network Television has pioneered in bringing major sports events to its audience—from the exclusive broadcasts of the Joe Louis championship fights against Conn and Walcott to the World Series games of 1947. Today, one-quarter of NBC's current television schedule is devoted to sports.

IN SPECIAL EVENTS . . .

The Presidential Conventions in Philadelphia this coming summer will be comprehensively covered by mobile units of NBC's Television Network, bringing the faces and voices of political speakers into thousands of American homes. The campaigns that follow will receive equally emphatic coverage.

Since the televising of President Roosevelt's speech at the World's Fair in 1933, special events television has risen from the status of a novelty to the position of a significant communications reality.

NBC'S PROGRAM SCHEDULE . . .

In addition to extra hours for news and special events, a wide variety of programs can now be viewed on the new television network. Here is the current breakdown of each week's programming:

- 7 hours for women's programs
- 7 hours for sports events
- 3½ hours for variety shows
- 3 hours for dramatic presentations
- 3 hours for children's shows
- 2 hours for educational programs
- 1½ hours for quiz and round-table shows

Two months from now the number of telecast hours will jump from twenty-seven to thirty-five a week. Still more hours will be added as the number of receiving sets increases and more stations join the network.

TELEVISION AND THE AMERICAN ECONOMY

ADVERTISING

Like standard radio broadcasting, network television will depend for the expansion of its facilities and programs on advertising. As advertising has built the wide range of radio's broadcasting schedule, so it will make possible an increasing wealth of fine programs on television.

Today, 18 of the country's large advertisers are sponsoring NBC television programs—about half of them on the entire television network. Some two hundred other advertisers are currently sponsoring programs on the twenty-five individual stations throughout the country.

ECONOMIC FORCE

It is NBC's belief that, within a few years, more than a quarter of a million people will be employed in the manufacturing and telecasting operations of the business alone. Available estimates put television as a half-billion-dollar business by the end of this year. This new industry will grow in size and service with the years.

THE FUTURE

NBC's new eastern television network is only the beginning. But it is the beginning of a working reality. 1947 marks the end of television's interim period. 1948 signifies the appearance of television as a new force in the United States. The greatest means of mass communication in the world is with us.
ROBERT FULTON

was first with his invention of the first practical steamboat, the Clermont, launched on the Hudson River in 1807... a mighty ally in the early struggle for the economic development and expansion of the United States. And WJR is...

first

IN POWER AND RESULTS

MICHIGAN'S GREATEST ADVERTISING MEDIUM

WJR

50,000 WATTS

CBS
THE GOODWILL STATION
G. A. RICHARDS
Pres.

FISHER BLDG. DETROIT
HARRY WISMER
Ass't to the Pres.

SPONSOR
Continuing promotion is the keystone of station operation just as it has been proved to be the keystone of newspapers throughout the nation. The New York Daily News and Chicago Tribune Golden Gloves bouts and Silver Skates races are recognized internationally. The growth of these two competitions gives ample proof, through turn-away attendance at all of the events, of the readership among the teen-agers and sports fans. Among younger readers the newspapers throughout the U.S. which run local soapbox derbies are tops and these papers prove, by the size of the adult turn-outs for their derbies, their family readership. WJW’s promotion of Junior Olympics is obtaining the same following as the soapbox derbies.

It is in the farmbelt that listener promotion through contests has been given most attention and has proved the pull of the stations that have planned farm public service promotions. Some have received outstanding national recognition—KVOO’s Greener Pastures competition, WMT’s Clean Plowing Contest, and the granddaddy of them all, WHO’s National Plowing Competition. The latter two have so built themselves into the farm life of Iowa that a network (NBC) originated from the sponsoring stations coast-to-coast broadcasts during the plowing. Thousands of farmers and their wives watched contestants vie for hundreds of dollars in cash prizes and trophies. As though to spotlight the modern farmer to the world, 63 private farmer-owned airplanes were included as transportation to the WMT’s event and over 70 flew to the WHO shindig. The car-parking fields resembled the scene outside a big football stadium during an important game.

The WMT Clean Plowing Contest is a one-day event in April but for sponsors on WMT it is a promotion that starts many weeks earlier, in February, when the contest day is announced in letters to farmers.
throughout Iowa, Nebraska, Kansas, and Missouri stressing the importance of clean plowing to offset the damage caused by the European Corn Borer. Newspapers carry stories on the event all through the territory.

Eighteen sponsors cooperated with WMT in 1947 in presenting news of the event on their programs and exhibits at the contest field. They ran from seed merchants to tractor manufacturers. Saturday, April 26, contest day, was turned into a farmers' holiday. The program opened at 9 a.m. with an Educational and Commercial Exhibit. At 10 a.m. there was a preliminary event—a farm gadget contest. This was a sleeper and pulled a much larger number of home-built farm gadgets than were expected. They were as instructive and useful as many of the commercial machines which were on display. First prize was $100.

The main event was at 11 a.m. and was followed by a band concert at 11:30 a.m. and a special WMT entertainment broadcast at noon. At 1:30 p.m. there was a farmers' mass meeting, at 2:30 a presentation of the winners over WMT, and at 2:45 an airplane dusting demonstration, showing how planes dust fields with chemicals for corn borer control.

Through this promotion WMT has established itself in the minds of rural Iowa as a station that doesn't just try to sell them things but is part of the state and interested in farmers' prosperity. By helping the farmer raise more corn WMT is increasing the income of its listeners while at the same time increasing listening to the station. These service promotions not only dramatize a station's audience for sponsors but also build audiences. A one-time event can have a 365-day effect.

Station WHO started its bigtime promotion simply as a corn plowing competition. Then a contour plowing event was added. Now these two contests and a number of other events are wrapped up in a soil conservation project, which spotlights this great need of all farm areas.

Although it's service designed for a specific public (more than half of the population served by WHO is rural) this B. J. Palmer station has received national recognition from its promotion. Among the plaques which adorn the walls are the du Pont and the Peabody awards. Life ran a multi-page story on WHO plowing contests. Motion picture theaters see its story in newreels. More than 100 Iowa daily and weekly newspapers tell WHO's tale each year. When WHO, as a special soil conservation promotion, face-lifted an entire farm, 50,000 farmers and their wives were present to discover the 29 conservation operations involved, and the nation heard about it.

WHO formerly ran a corn husking bee but corn husking by hand is passing from Iowa. Today less than 10 per cent of the crop is hand harvested. Instead of corn husking, WHO now holds an annual competition for prize corn during this month. Corn husking was just a stunt. Giving an award for raising the best corn is not a stunt but an excellent way of improving the breed. Better and better corn is being grown in Iowa and throughout the Middle West. It's been competitions such as WHO's corn-growing events that inspire the use of finer seed corn and the vital increased use of hybrid varieties.

KVOO's Greener Pastures broadcasts and promotion are directed at doing for Oklahoma's pastures what the WMT and WHO Plowing Contests do for the Iowa corn fields. Since the entries were pastures throughout Oklahoma and a corner of Kansas, Iowa, and Arkansas, it is not possible to have a great turnout to dramatize the audience of KVOO but hundreds of pastures are entered. What is more important to the farmers in the area, the lesson is driven home that pastures can't be left to "just grow," like Topsy, but have to be planted and watched over.

To get the farm agent behind the contest, a $25 Stetson hat goes to him if a farmer in his county is one of the four who are cited for their pastures.

Winners, who are chosen by farm authorities, are guests of KVOO at the Chicago International Livestock Show. One or more of the winners receives national recognition through a certificate from the Friends of the Land, the national association of soil conservationists.

Soil conservation is vital and KVOO is doing a farm promotion job which covers not only its territory but is spread throughout all farmland at county fairs and the Chicago Livestock gathering.

The Greener Pastures and the Clean Plowing contests and broadcasts may be only small operations in themselves but they are indications of virile station managements. They turn out, for all to check, just how effective, in terms of their rural audiences, these operations are.

(top) Samples of KVOO's winning pastures. (second) 50,000 saw WMT's plowing contest. (third) WHO's scoreboard. (bottom) Nearly 133 farmers flew to plowing events

SPONSOR
Yes, almost everybody in Atlanta starts the day tuned to WCON and Bill Hickok, genial host and record man (and you ought to hear him sing) of "Harmony House"—6:30 to 9 a.m. Mondays through Saturdays.

And Bill Hickok is just one of a top staff of superb radio personalities who have made WCON's listening audience the best buy in this area for both local and national advertisers.

Drawing by A. R. Frost from "UNCLE REMUS: His Songs and His Sayings" by Joel Chandler Harris, which first appeared in THE ATLANTA CONSTITUTION in 1879. Copyright 1908, 1921, by Esther La Roux Harris. By permission of D. Appleton-Century Company, publisher.
For the most part, television receivers must be sold in the daytime. The visual medium is very difficult to sell with only test patterns on the air—even if those test patterns, as in the case of DuMont’s WABD and some other stations, have a news-ticker tape moving across their face. Daytime programming is and will continue to be costly to stations until set distribution has reached a point in an area where there are enough viewers to justify commercial sponsorship. The result is that if there are to be daytime programs in territories that are opening up to television in most cases they will have to be sponsored by television receiver manufacturers and/or distributors and dealers.

That’s just what’s happening in Detroit, in Milwaukee, and in Washington, D. C. In New York there are enough sets to justify daytime commercials and WCBS-TV has four sponsors underwriting The Missus Goes A-Shopping and Swift sponsors Home Service Club with Tex and Jinx on NBC Fridays.

An excellent example of cooperative effort to set up daytime telecasting is the job being done by Henry J. Kaufman & Associates for Southern Wholesalers (RCA-Victor distributors) and 50 radio and television dealers. The Capital City situation didn’t differ from that of any other city in which TV is a growing medium. Except for special events (opening of Congress, etc. and Saturday, Sunday, and holiday afternoon sports) there was no scanning in the daylight hours. Dealers were finding it hard to sell television receivers with only test patterns for prospective set owners to see. Advertising agencies were finding it difficult to talk TV to sponsors interested in using time on the medium with nothing to see on the air in the daytime.

The stations were loath to stage day-

High school games are good bets on Fridays—for parents, students, and sports fans. They make fans want sets from Washington dealer
time sustaining programs. NBC had tried to put on programs for participating sponsorship with unhappy results. Several attempts had been made by WNBTD in New York to sell advertisers daytime programs addressed to women but with the exception of Swift no progress had been made.

The Kaufman organization convinced Southern Wholesalers that the answer to increased sales and TV acceptance was a program sponsored by them as many days of the week as financially possible. Southern however felt that dealers should share in the costs since they were going to receive as much benefit as Southern was from the program. That was a poser. It isn’t too difficult to sell a few dealers on contributing toward promotion costs, but to sell as many as the quota in this case, 50, is usually impossible.

They were sold. Jeff Abel, an agency partner, Bob Maurer, agency program and continuity head, Irving Dalo, radio and television sales manager for Southern Wholesalers, and Charles DeLozier, WNBW (NBC Washington TV outlet), all took part in the selling.

Each dealer receives two announcements per week on the series which runs Wednesday through Saturday. It costs the average dealer under $25 a week and the entire package, time and talent, is under $1,500 a week.

The first problem was to make certain that all the dealers had RCA-Victor television receivers on the floor. This meant home office cooperation by RCA. Then Kaufman promoted tie-in newspaper advertising from dealers and Southern Wholesalers took space to tee off the series. Window streamers were supplied to all the dealers—streamers that invited the public in to see the show. The program runs an hour, except Fridays when high school basketball (it was football when the promotion first started) is scanned. The Friday schedule is from 3:15 to 5 p.m. Wednesday is film feature day and cartoons, documentaries, and other short subjects are run. About three are used each week.

A live show is scanned on Thursday. It’s a combination of fun and fashions. First titled Fun at Four it’s now Fashions at Four. About half the program is a style show, the fashions being supplied by a different department store or specialty shop each week. A fashion coordinator and commentator works with the agency lining up the clothes and the running continuity for the program. The rest of the half hour is entertainment—singers, dancers, magicians, chalk talk artists, all professional and all coordinated with the fashion motif if possible. The producer points out that this is easiest to do with magicians and artists, but that even dancers and singers can be made part of a TV fashion presentation. To lend a masculine touch to the proceedings there’s an MC, Ray Michaels, who wanders through the program chatting with the fashion authority, introducing the acts, and tying the hour together. The program isn’t given over entirely to fashions because men still have (Please turn to page 89)
The Picked Panel answers Mr. Mazzei

The spot program user can determine the effectiveness of his shows while his campaign is under way. He can determine not only the size of the audiences he reaches ("popularity"), but, more important, the impact of the programs on sales.

Radio research has long been able to provide popularity ratings. Telephone coincidental measurements can determine this popularity. Admittedly this technique is most effective in areas where the incidence of telephone ownership is large, and where a measurement of a limited area will suffice. For programs carried too early in the morning or too late at night for telephonic intrusion in the home, this method of course is impossible.

The automatic recorder (Nielsen, CBS's newly announced IAMS) will certainly answer the spot advertisers' questions—wherever these devices are available in sufficient sample size within the station-areas used. Our own Listener Diary Studies provide the spot advertiser with a comprehensive picture of his audience throughout the station's area, regardless of time of broadcast and among all types of homes. The advertiser using a station which is making a Diary study while his program is on the schedule can establish many valuable and important indices of his program's popularity: the loyalty of the audience, where it comes from, as well as its size and composition.

Recently, a new research tool has been developed which cuts more nearly to the heart of the problem—the measurement of advertising impact on sales. The Consumer Panel technique, long a favored one in national measurements, is now in operation in some local and regional areas. The Panel is a continuing record of the purchases of a representative sample of families, kept day by day and month after month. We have recently released such a panel in Oklahoma City, sponsored by WKY and its newspaper affiliate, the Oklahoman and Times. From Panel reports the advertiser can establish continuously, from the beginning of his campaign on, the effect of his advertising on actual purchases of his product. Coincidentally, he can utilize the panel families—a truly accurate sample of the area—at any time to establish the size of his audience. He can correlate listening with buying and arrive at a real evaluation of the effectiveness of his program. Already advertisers on WKY have watched, month by month, the progress of their sales efforts and measured not only audience size, but sales results.

The Consumer Panel, the Listener Diary, Automatic Recorders, Telephone Coincidentals—all are prohibitively expensive if employed to measure only one program. But when they are used by all advertisers and underwritten in part by the medium—they truly can, in greater or lesser measure, make it possible for the advertiser using spot radio properly to evaluate its worth.

Robert H. Salk
President
Audience Surveys, Inc.
New York

It most certainly is always possible. However, whether it is practical is primarily a function of the following:

a) The accuracy to which it is desired to learn the "popularity" and "relative impact." (A 50 per cent increase in accuracy generally requires considerably more than 50 per cent increase in cost.)
b) The precise meaning of relative. (i.e., relative to what?—if relative to programs of approximately equal magnitude in coverage and popularity, differences might be quite difficult to isolate.)
c) The program frequency and the popularity of the program itself. (The less the frequency and/or popularity, the more difficult it is to find the listeners—and hence the more costly the task.)
d) The period of exposure preceding the test. (The lower the frequency, and/or popularity, the greater the period of exposure desirable before either assignment be undertaken.)

Methods—Popularity

The popularity would be determined by a special "rating." If the same program is being used in different cities, the likelihood is that an average rating in several cities is more useful than a city-by-city rating—just like on a national operation, one is usually most concerned with the average over-all popularity performance. If such an average is desired, one obviously requires considerably fewer contacts in a given city than if a separate rating is required in that city.

These ratings can most economically be obtained by telephone—particularly if one expects to repeat the process from time to time in quest of a trend.

SPONSOR report on spot checking is on page 99

44
Methods—Impact
Various methods of measuring impact can be introduced. These would parallel methods of measuring impact currently used on national programs—but with the particular limitations referred to in the first paragraph above.

Primarily, impact measures are of two types:

a) Sales Tests. These can be store checks, panels, or whatever means are available to the advertiser. It is probable, however, that sales checks would be slow and insensitive in reporting on most spot program operations—particularly because most of the limitations referred to in the first paragraph above usually are found to apply.

b) Consumer Surveys. Consumer surveys can be set up which will enable the advertiser to determine the degree to which 1) his message has penetrated to prospects, 2) the delivery of his message is associated with use of his product.

The latter measure would probably be the most useful—but, because of the tremendous sample which would usually be required because of the limitations on practicality listed above, it is not usually feasible.

Dr. E. L. Deckinger
Research director
The Blaw Company, New York

The impact of spot programs can be measured in the same manner as the effectiveness of advertising messages through other media, by application of standard research techniques.

According to the type of product being promoted and the promotional problem, checks of sales movement of goods through retail outlets and or consumer surveys may be developed which can provide tangible indications.

The practical method, in most cases, is to set up a control, an advance check which will establish the position of the product before the spot campaign starts. Then, recheck at some logical time interval, or periodically, after the campaign is under way. Too often, however, the important advance checks seem to be neglected and reliance put solely upon investigations made after the program is under way. A great deal more information can be derived from the "before-and-

(Please turn to page 56)
Here is one of radio's greatest five-minute show values . . . a transcribed series western flavored but not cowboy, home not hill-billy. Westward Ho! is a production series you hope for but seldom find skillfully produced, packed with universal appeal, yet inexpensive en
A five-minute show series with wide appeal for the small budget advertiser

Starring

Hey Bradley

to interest small budget advertisers.

If you've been looking for a network quality five-minute show, one that produces valuable day-to-day continuity, send for audition discs. There's no obligation and you are in for a real surprise. Cost, availabilities, and other details also available on request.

SALES, INC.
Telephone 2-4974

New York—47 West 56th St.—CO 5-1544
Chicago—612 N. Michigan Ave., Superior 3053
Spot trends

Based upon the number of programs and announcements placed by sponsors with stations and indexed by Rorabaugh Report on Spot Radio Advertising. Spots reported for month of September 1947 are used as a base of 100.

Spot placement took its usual December nose-dive, dropping from November's 102.46 to 77.49. Thirty fewer sponsors were active during the month than in November. Only "Beverages and Confectionery" held its own during the pre-holiday season. Sectionally, only the South continued at the same level as in the previous month. Pacific and Rocky Mountain areas showed the greatest drop, from 100.76 to 88.3. Although this is the first normal post-war year, the seasonable drop is as far off as it has been pre-war. Orange juice (Birds Eye and Minute Maid) reversed the field and with a number of beer accounts increased their station lists to keep December from being completely in the doldrums.

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**NATIONAL TREND**

**Trends by Geographical Areas**

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**Trends by Industry Classifications**

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For this total a sponsor is regarded as a single corporate entity no matter how many diverse divisions it may include. In the industry reports, however, the same sponsor may be reported under a number of classifications.

48
It's dawning on many a radio time buyer that HE may be a "patsy" in radio's mad welter of proof and counter-proof. He's beginning to wonder why radio shouldn't be bought on space buying's tried and true conception of **media power**:

**WHO ARE THEY AND WHY ARE THEY READING (or listening!)**

Casual tune-in lacks **SELL POWER**, just as free publications do. Purposeful tune-in has **SELL POWER**, just as space in **bought and paid for** publications has **SELL POWER**.

Radio program structure here at WSAI is BUILT to create purposeful tune-in. Time buyers are finding out that it pays . . . **that's why 93% of all Cincinnati department store radio is carried by WSAI!**

**CINCINNATI**

**WSAI**

**A·B·C**

A MARSHALL FIELD STATION REPRESENTED BY AVERY-KNODEL

FEBRUARY 1948
The Famous ZENITH

COBRA TONE ARM

Is Still the Hottest Feature in the Industry

The COBRA is Only One of the Reasons Why America Prefers Zenith

Wurlitzer Selects the Cobra

★ After exhaustive tests, Rudolph Wurlitzer Company, the world’s largest maker of commercial phonographs, selected the Zenith COBRA Tone Arm for use on all its models... and the reason why makes mighty good sales ammunition for you.

Wurlitzer’s years of experience had shown that with the conventional type pickup, record fidelity starts to fall off at from 50 to 300 plays and from then on falls off fast. Their tests proved that with the COBRA Tone Arm records still retained 95% of their original tone fidelity after TWO THOUSAND plays.

TELL THE WURLITZER STORY TO YOUR CUSTOMERS

Here’s what it means to them. They can be sure that a Zenith Radio Phonograph with a COBRA Tone Arm will play their records as often as they like and still keep them sounding virtually like new. Furthermore, the COBRA reproduces records so perfectly without annoying needle noise or scratch that even brand new records sound better. Yes, the COBRA means record reproduction at its best—and only Zenith has the COBRA.

Zenith Radio Corporation • 6001 Dickens Ave • Chicago 39, Ill.
It's PROGRAMS and PROMOTION
not POWER
that's important in FM

Buyers of time on standard broadcasting stations until recently have been obsessed by the idea of purchasing the power stations, even more than they have had Hooperitis. There is still in the 89-odd cities where there are City Hooperatings, a tendency to shop for availability with high Hoopers. The great majority of sponsors still think in terms of buying all the 50,000-watt stations they can afford or snare. Certain station representatives have chipped away at the power-station fetish until now a few advertisers are willing to judge of the transmitter is such a vital factor in sending forth an FM signal that a transmitter at 950 feet does the same job with 3,500 watts as another 500 feet above the ground does on 20,000 watts and in the unique case of WNBC-FM, on top of New York's Empire State building, only 1,500 watts are required.

These figures are for what is known as Class B, or metropolitan, FM stations. The Class B stations in New York are supposed to cover 65 miles. In other metropolitan areas the required coverage may not be so great for Class B stations but as indicated previously all stations in each area must deliver the same quality signal throughout their licensed service territory.

There are two other classes of FM outlets. Class A, which covers community stations, is designed, according to most engineers, to blanket an area of 15 miles effectively.

Third FM class is the rural outlet, which is licensed to operate at very high power (for FM). There are too few stations operating in this category now to determine what the coverage of these transmitters will be.

Programming at most FM stations has admittedly not even approached competitive stature except in a few areas and except where the outlets have been able to sign up important sporting events. This situation is rapidly being changed as more and more AM-FM receivers come onto the market and into the homes, with converters and tuners now available, in the low or medium price range ($30-$60). The block-programing technique (SPONSOR, October 1947) which has been so successful with independent stations throughout the United States is being widely studied and used by new FMers. The tested formulas of music and news, and music, news, and sports, are being used by more than 60 per cent of the FM stations.

There are a growing audience for this program fare is shown by the ready acceptance achieved by stations like WHHM in Memphis, WCKY in Cincinnati, and WHDH in Boston.

FM station promotion hasn't been very aggressive. The most thoughtful selling of FM station service has been in areas where there isn't adequate AM impact. These non-urban FMers have represented and worked with tuner and set manufacturers and have built up faithful audiences. (A complete report on FM audiences—who listens, how frequently they listen, and why they listen—will be a feature in March of SPONSOR's continuing study of FM.)

Recent highspot in FM promotion is WWDC's adapting of the Truth or Consequences "Miss Hush" formula. Listeners were asked to recognize "Mr. FM" for prizes that ran well over $5,000. The promotion was run by WWDC-FM to signalize its going on the air at full rated power. Like many FM stations it had been operating previously at interim power and wanted to make its better service known to residents of the District of Columbia and the surrounding areas which WWDC-FM reaches and which WWDC does not. This type of promotion is one of the two ways by which buyers of broadcast advertising can judge the effectiveness of an FM operation.

With power not a competitive factor the buyer of FM broadcast advertising must look to programing and promotion.
## 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>AMERICAN OIL CO</td>
<td>Gas, oil,</td>
<td>Professor Quiz</td>
<td>Saturday 10:30-11:30 pm</td>
<td>$50 cash</td>
<td>Complete in up to 25 words sentence about American product (different weekly). Winner prize $25 plus $25 if he included 5 acceptable questions and answers for use on program</td>
<td>ABC</td>
</tr>
<tr>
<td>BELK HUDSON DEPT. STORE</td>
<td>clothes</td>
<td>1340 Club</td>
<td>MWF (as scheduled)</td>
<td>Feather-Knit Sweater</td>
<td>Identify &quot;mystery tour&quot; to station. Find correct reply wins</td>
<td>WFEE, Syracuse, NY</td>
</tr>
<tr>
<td>COLGATE-PALMOLIVE-PEET CO</td>
<td>Colgate</td>
<td>Can You Top This?</td>
<td>Saturday 8:30-9 pm</td>
<td>Cash prizes and &quot;Can You Top This&quot; book</td>
<td>Prizes if joke sent to program is used</td>
<td>NBC</td>
</tr>
<tr>
<td>CONTINENTAL BAKING CO</td>
<td>Wonder Bread, Hostess Cakes</td>
<td>Grand Slam</td>
<td>MTWTF 11:30-11:45 pm</td>
<td>Various merchandise prizes; chance at Grand Slam Bonus</td>
<td>Send group of 5 music questions to program, New York</td>
<td>CBS</td>
</tr>
<tr>
<td>GENERAL GROCERY CO</td>
<td>Manhattan Coffee</td>
<td>Man on the Street</td>
<td>MTWTF 3:30-3:45 pm</td>
<td>Price of $15; if interviewed, additional $15</td>
<td>Send topical question to program with product label</td>
<td>KMOX, St. Louis</td>
</tr>
<tr>
<td>KAISER-FRAZER CORP</td>
<td>Cars</td>
<td>Newspaper</td>
<td>MTWTF 7:30-7:45 pm</td>
<td>1,500 prizes, new cars, cash, merchandise, etc., totaling $13,000 value</td>
<td>Send product testimonial completed in 25 words to program</td>
<td>MBS</td>
</tr>
<tr>
<td>KOONS JEWELRY CO</td>
<td>Jewelry</td>
<td>Lucky Money</td>
<td>MTWTF 7-7:15 pm</td>
<td>$2 or more per telephone call; to jackpot if missed</td>
<td>Listener repeat sentence heard on program, 3 calls made during program</td>
<td>WFPG, Atlantic City</td>
</tr>
<tr>
<td>LEVER BROS (THOMAS J. Lipton, INC)</td>
<td>Tea</td>
<td>Arthur Godfrey's Talent Scouts</td>
<td>Monday 8:30-8:55 pm</td>
<td>First prize $10,000; others totaling $15,000</td>
<td>Send last line to product bulletin witharton top to sponsor, N.Y.</td>
<td>CBS</td>
</tr>
<tr>
<td>LUENS INC</td>
<td>Coughdrops</td>
<td>Strike It Rich</td>
<td>Sunday 10:30-11 pm</td>
<td>Tickets to broadcast, chance for listener to appear on show offering prizes</td>
<td>Best letters why listener would like to &quot;Strike It Rich&quot; win why</td>
<td>CBS</td>
</tr>
<tr>
<td>MARS INC</td>
<td>Candy</td>
<td>Dr. I. Q.</td>
<td>Monday 9:30-10 pm</td>
<td>$350 weekly award for true-false questions; $400 for biographical sketch</td>
<td>Best set of 6 questions plus 2 wrappers, best sketch plus 4 wrappers, to program, Chi.</td>
<td>NBC</td>
</tr>
<tr>
<td>METROPOLITIC LIFE INSURANCE CO</td>
<td>Insurance</td>
<td>For Seoved, News</td>
<td>MTWTF 6-6:15 pm</td>
<td>Health booklets</td>
<td>Free on request to program, c/o local station</td>
<td>CBS</td>
</tr>
<tr>
<td>PARTICIPATING</td>
<td>Various</td>
<td>Three Alarm</td>
<td>MTWTF 2:15-3:20 pm</td>
<td>Money and merchandise prizes; grand prize every 13 weeks</td>
<td>Contestants write station what time during program alarm clock will ring</td>
<td>KMFC, L.A.</td>
</tr>
<tr>
<td>PROCTER AND GAMBLE CO</td>
<td>Duz</td>
<td>Truth or Consequences</td>
<td>Saturday 8:30-9 pm</td>
<td>Cumulative stockpile of prizes such as Colgate soap, jewelry, home laundry, etc.</td>
<td>Send testimonial in &quot;American Heart Ass.&quot; to Walking Man, if wood; 1 lucky winners pinned during program to identify &quot;Walking Man&quot;</td>
<td>MBS</td>
</tr>
<tr>
<td>PRUDENTIAL INSURANCE CO OF AMERICA</td>
<td>Insurance</td>
<td>Family Hour</td>
<td>Sunday 5:30-6 pm</td>
<td>Copies of talks by various distinguished guests</td>
<td>Request to sponsor, Newark, N.J.</td>
<td>CBS</td>
</tr>
<tr>
<td>QUAKER OATS CO</td>
<td>Aunt Jennia Ready Mix</td>
<td>Ladies Be Seated</td>
<td>MTWTF 2-2:15 pm, est</td>
<td>Steel combination butter spoon and can opener</td>
<td>Send 15c and boxtop to Aunt Jennia, Chi.</td>
<td>ABC</td>
</tr>
<tr>
<td>RALSTON PURINA CO</td>
<td>Resalts corns</td>
<td>Tom Mix</td>
<td>MTWTF 5:45-6 pm</td>
<td>Tom Mix fingerprint set and identification bracelet</td>
<td>Send 15c and boxtop to program, St. Louis</td>
<td>MBS</td>
</tr>
<tr>
<td>ROBERTS JEWELRY CO</td>
<td>Jewelry</td>
<td>Morning in Maryland</td>
<td>MTWTF 6-6:30 pm</td>
<td>Baby ring</td>
<td>Ring given daily for first listener sending in announcemnt of baby’s first birthday</td>
<td>WFBM, Baltimore</td>
</tr>
<tr>
<td>RONSON ART METAL WORKS</td>
<td>Lighters</td>
<td>Twenty Questions</td>
<td>Saturday 3-3:30 pm</td>
<td>Lighter to sender of subject used; if studio contestants stamped, grand prize of silver table lighter, matching cigarette urn, tray</td>
<td>Send subject about which 20 questions may be asked, to program</td>
<td>MBS</td>
</tr>
<tr>
<td>TEXAS CO</td>
<td>Institutional</td>
<td>Metropolitan Opera</td>
<td>Saturday 2 pm to close</td>
<td>National membership in Metropolitan Opera Guild, subscription to &quot;Opera News&quot;</td>
<td>Send $1 to Met. Opera Guild, N. Y.</td>
<td>ABC</td>
</tr>
<tr>
<td>TONI CO INC</td>
<td>Home Permanent</td>
<td>Guy and Take</td>
<td>Saturday 2:30-3:30 pm</td>
<td>(1) Various prizes; (2) Toni Home Permanent to one of pair of girl twins, chance at being featured in Toni ad</td>
<td>(1) Write correct answers to questions missed by studio audience. (2) Toni set given for prize winning photo of twins plus testimonial letter</td>
<td>CBS</td>
</tr>
<tr>
<td>WILLIAMSON CANDY CO</td>
<td>Oh Henry!</td>
<td>Detective Mysteries</td>
<td>Sunday 4:30-5 pm</td>
<td>$100 reward from &quot;True Detective Mysteries&quot; Magazine</td>
<td>Notify FBI and magazine of information leading to arrest of criminal named on broadcast</td>
<td>MBS</td>
</tr>
</tbody>
</table>
In Buena Park, California, our new 750-foot vertical antenna just completed literally puts us "way up in the clouds" for a better signal . . . even greater coverage of the Pacific Southwest. It's keeping abreast of the latest electronic advancements and developments in AM, FM and TV that enables us to bring . . . the finest facilities . . . the best all-around broadcasting . . . to the Pacific Southwest. Keep your eye on KFI . . . we keep our ear to the ground.

KFI

NBC FOR LOS ANGELES
640 KC CLEAR CHANNEL
50,000 WATTS

February 1948
Continuity is an essential for maximum impact through broadcast advertising. Habit, it has been pointed out time and time again, is the greatest single factor in building a listening audience. The steady growth in listening to vehicles that have been on the air for years is supposed to indicate that short-term campaigns are generally not good investments for advertisers. Nevertheless saturation broadcasting has an amazing history behind it. It was only through being able to reach America through a single broadcast that F.D.R., America’s wartime Commander-in-Chief, was able to mobilize the nation following Pearl Harbor. The combination of the four networks and practically all the nation’s independent stations delivered to the president the ears of virtually all who live within the 48 states. This airing was saturation at its highest intensity. There were other times when this great user of the broadcast medium also reached the nation in one broadcast, such as his famous “We have nothing to fear but fear itself” address during which he announced the closing of the banks. No other means of communication could deliver a message to millions of people at one time. No other medium could saturate a nation with an appeal within the span of one half hour.

True, the saturation broadcast in itself did not deliver the audience. It was a state of mind, conditioned by extraordinary events and made tense by expectation, that brought three-quarters of the nation to its radios. The closest possible commercial equivalent of the fate-of-the-nation feeling is created by promotion, collected upon through saturation broadcasting. It’s essential to the success of one-time events—the introduction of a new product or the building of an audience for a motion picture, circus, ice show, touring live theater attraction, or industry show or exhibit. It has been used at times to rebuild acceptance for a product or to counteract a competitor’s campaign in other media.

Saturation is difficult to accomplish on a national basis. Lucky Strike’s six-week 900-station saturation campaign that cost $1,000,000 nearly drove Lillian Selb, Foote, Cone & Belding timebuyer, crazy. In many cases the ability to secure time at all depends upon the stations’ recognition of the product or occasion as quasi-public service. Blocks of spots are also often cleared for advertisers in the fond hope that cooperation during a saturation campaign will open the door to continuing business from the client or the agency.

The Duane Jones agency in introducing Alligator cigarettes in new territory uses as many stations and as many good spots as they can buy. Geyer, Newell and Ganger is doing the same thing on P. Lorillard’s’ king-size Embassy cigarettes. G. N. & G. try for semi-saturation for 13 weeks, spending about $500 each week per station for 35 spots. This is tapered off after the first 13 weeks to five or six spots per week.

Such a campaign is of course but a drop in the budget of a saturation campaign for a motion picture showing in a big town. Twentieth Century’s showing of Gentleman’s Agreement in Boston, Mass., was preceded by a three-day campaign on WORL, WEEI, WNAC, and WBMS with a total of 400 spots and a budget of $2,000.

These saturation campaigns by motion picture companies who place as many as 165 spots on one station in one week are no shots in the dark. They save bad pictures like Duel in the Sun and Forever Amber from showing to empty seats. They also help a picture like Walter Mitty to draw an audience of more than Danny Kaye fans alone. Mitty’s campaign used the shortest commercial time segment
known to have been sold, three-second announcements, which asked “Are you a Mitty?” They were used wherever they could be bought in metropolitan areas and ran before the regular spot campaign on the picture started. Saturation through teaser announcements isn’t attempted very often, but it can do a startling job, and can drive listeners to the box office or to buying the product even more dependably than straight commercial selling announcements.

Normal campaigns in one city area go to one station. Fleischmann’s Vienna Model Bakery, in Philadelphia, uses a five-minute program on WCAU, Monday through Friday, 9:40-9:45 a.m. When it placed its advertising account with Gray and Rogers in the Quaker City, that agency decided that the Fleischmann products had to be repackaged so that their baked goods would have both eye appeal and a family relationship. The line was repackaged. To create an awareness of the new wrappers 15-second singing jingles were placed on the three other network outlets in town—KYW (NBC), WFIL (ABC), and WIP (MBS). WCAU is CBS. The spots were run three times daily from January 12 to February 10.

Visual saturation was also attempted via car cards, truck posters, wall banners, light pulls, shelf cards, and newspaper advertising. All of the visual campaign tied into the line in the jingle that was musically emphasized—“the bright new package.”

The Fleischmann product was in most stores ready for the consumer request for it inspired by the advertising. Saturation advertising must be supplemented by saturation distribution. The Duane Jones campaign for Alligator cigarettes lost some of its impact in certain cities because the product wasn’t available in many stores.

Touring theatrical attractions, circuses, and ice shows all use the saturation technique. So important is it with the nation’s number one circus, Ringling Bros., Barnum and Bailey, that Bev Kelley, the man who handled its broadcast publicity, later became the advertising and publicity head of the “greatest show on earth.” All the big touring ice shows, including Shipstads & Johnson’s Ice Follies and Sonja Henie’s Hollywood Ice Revue, place as many spots on as many stations as they can buy within their budgets.

(please turn to page 62)
MR. SPONSOR ASKS
(Continued from page 45)
after' method, if it is carefully planned in advance.
Obviously, if the spot program can be isolated from other phases of promotion more precise measurements of its effectiveness can be secured.
Further, if it is used in relation to a new product or one which has a new message to tell consumers, the trend of impact can be detected more readily.
C. W. MacKay
VP in charge of research
Kenyon & Eckhardt, Inc., New York

Any advertiser with spot programs on an aware station can certainly determine not only the popularity and impact of those programs, but also whether the time and copy he is using are right. It's all done with mail-pulls.

A good station will have figures on audience composition for most hours of the broadcasting day; that will tell him who listens. Rating histories will tell him how many of those people listen at the times he has bought. Records of previous mail-pulls—the offers and the copy used to present them—can provide the impact of certain programs on a known audience.

The advertiser buys either an established local program, or part of it; a transcribed show which he puts into his time; or a new show idea the station builds for him. The station already knows the popularity of its time and the reaction of listeners—based on the programs it has offered at those times. If the advertiser buys this sort of package, the station can tell him within about 10 per cent the response he'll get to any kind of mail offer he will make.

He can offer samples of his product; he can offer a bargain of his regular size for proof of purchase and "10 cents to cover cost of mailing and handling"; he can run a contest with anything from local movie tickets to motor cars as prizes. If he has more than one show on a station, he merely keys his offers. If he wants to experiment with several broadcast times, he can move his program or his money around the station, trying it for a week or so at each spot, and then decide upon the time that pays off best.

Henry Poster
Research director
WNEW, New York
Ten weeks after "Rhyme Does Pay," started on WRVA, it was (and is) doing business for ten participating sponsors.

These ten buyers of radio time and talent have put their sales campaigns on "Rhyme Does Pay" because it does just that. It pays!

Every weekday morning from 8:15 to 9:00 a. m., Emcee Ray Kennedy plays platters picked by listeners with the best knack for rhyming their requests. Each winner makes a dollar. And each sponsor makes sales! (And lots of dollars!)

If you are looking for big profit in WRVA's billion dollar market, call us or Radio Sales. We'll show you how to make "Rhyme Does Pay" pay off for you.

Richmond and Norfolk, Va.
Represented by Radio Sales
KGNC, AMARILLO, TEXAS

Now—10,000 Watts 710 Kilocycles

Thousands More Listeners Are Yours!

Look at the wonderful new coverage you get with KGNC's increased power... thousands more listeners in the Great Panhandle Country and even into Eastern New Mexico; in Southeastern Colorado; in Western Oklahoma and Southern Kansas. Dominating! Penetrating! The greatest selling force on the air in this rich, responsive market.

NATIONAL REPRESENTATIVE

TAYLOR-HOWE-SNOWDEN Radio Sales

YOUR FIRMEST GRIP ON THE FABULOUS PANHANDLE!
Non-listening is YOUR problem

**Reasons for Non-Listening**: waking to 9 a.m.

<table>
<thead>
<tr>
<th>WHY?</th>
<th>QUARTER-HOURS FOR WHICH REASON WAS MENTIONED</th>
<th>PER CENT* OF NON-LISTENING (AWAKE) TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Too busy, work interferes, radio distracts from work, etc.</td>
<td>915</td>
<td>53.7</td>
</tr>
<tr>
<td>Resting, somebody sleeping or ill, noises interfere, etc.</td>
<td>352</td>
<td>20.6</td>
</tr>
<tr>
<td>Too early</td>
<td>125</td>
<td>7.3</td>
</tr>
<tr>
<td>Don't like available programs, not interested, or don't know programs available</td>
<td>301</td>
<td>17.7</td>
</tr>
<tr>
<td>General dislike of radio</td>
<td>35</td>
<td>2.1</td>
</tr>
<tr>
<td>Don't like commercials</td>
<td>38</td>
<td>2.2</td>
</tr>
<tr>
<td>No radio available</td>
<td>164</td>
<td>9.6</td>
</tr>
<tr>
<td>Not at home</td>
<td>117</td>
<td>6.9</td>
</tr>
<tr>
<td>Don't think about it—never listen</td>
<td>71</td>
<td>4.2</td>
</tr>
<tr>
<td>Miscellaneous environmental reasons</td>
<td>43</td>
<td>2.5</td>
</tr>
<tr>
<td>Usually listen, but not today</td>
<td>19</td>
<td>1.1</td>
</tr>
<tr>
<td>Not in mood</td>
<td>12</td>
<td>0.7</td>
</tr>
<tr>
<td>Don't bother—too lazy</td>
<td>4</td>
<td>0.2</td>
</tr>
<tr>
<td>Poor quality reception</td>
<td>2</td>
<td>0.1</td>
</tr>
</tbody>
</table>

As given in the Audience Surveys, Inc., Boston study for the Katz agency.

*Assumes more than 100.0% since respondents often mentioned more than one reason for non-listening.

Radio set owners who don’t turn their sets on regularly should be educated on what they’re missing

---

**Over-all** During the month when listening is at its height (February), on the evening and at the moment during that evening when the greatest number of radio homes have their receivers turned on (Tuesday 9:15-9:30 p.m.), only 49.5 per cent of America’s homes are listening to their radio sets. During the last recorded listening peak (February 1-7, 1947) average listening per evening period was only 34.3 per cent.* While this 34.3 per cent were listening there were 47.1 per cent more American families at home and available for listening.

Thus during the evening broadcasting was reaching fewer than half of the homes that it could have. Radio has available to it the greatest audience that any advertising medium has ever hoped to reach. While 90.4 per cent of America’s families had a radio receiver in 1946, as 1948 opened its eyes this figure had grown to 94.3 per cent (latest confidential Census Bureau computation). No other advertising medium has ever even claimed this potential. The 49.5 per cent Tuesday listening figure is a Hooperating but other ratings (Nielsen Radio Index and some diary studies, made the same week) are within 1 per cent of this figure.

Non-listening has not been of interest to agencies or sponsors. When NBC presented the results of the study (1944) made by Lazarsfeld-Schneider on a.m. non-listening (it was called *The Social Psychology of the Morning Audience*) it created as little ripple as a summer breeze on an inland lake. As a consequence NBC did very little with it.

Later WNBC, under Jim Gaines, had the Psychological Corporation make a study of non-listening (though it was used by Gaines basically as a blueprint for a new program structure since non-

*This covers all listening between 6 and 11 p.m.*
listening in general is not his problem). It was called Morning Radio Habits of New Yorkers.

Recently the Katz Agency, station representatives who have an unusually keen sense of industry responsibility, commissioned Audience Surveys, Inc., to study the listening habits of the 5 to 9 a.m. audience. This, after pilot studies in Nassau County (Long Island, N. Y.) and New York City, resulted in a more extensive project in Boston.

The result of these three studies has been to rouse the National Association of Broadcasters to think in terms of making non-listening its major research project in 1948. They have not, unfortunately, aroused even the keenest of sponsors to any unusual activity. Despite general recognition that all three parts of broadcast advertising, sponsor, agency, and broadcaster, have a tripartite responsibility for the health of the medium, both agencies and sponsors generally feel that getting the people to turn their sets on is entirely the job of the broadcasters.

What has caused most advertisers to avoid the audience-building routine is the cost on the way up. The daytime Fred Waring program on NBC is one attempt to increase the sets in use in the morning. It is a direct result of the Lazarsfeld-Schneider study.

Dr. Lazarsfeld divided women (a.m. audience) into three groups (excluding employed women) women unavailable due to deafness or inability to understand English, or due to illness in the family). These three groups reported their radio habits in the following manner:

<table>
<thead>
<tr>
<th>Serial Listeners</th>
<th>Other Listeners</th>
<th>A.M. non-listeners</th>
</tr>
</thead>
<tbody>
<tr>
<td>29%</td>
<td>34%</td>
<td>37%</td>
</tr>
</tbody>
</table>

*These women listened in the afternoon or evening, spent an average of 1.5 hours daily on their radios. 

While 63 per cent of all women at home

<table>
<thead>
<tr>
<th>Location</th>
<th>Time Spent in Room % of Time Awake</th>
<th>Radio Listening % of Time in Room</th>
</tr>
</thead>
<tbody>
<tr>
<td>KITCHEN</td>
<td>62 6%</td>
<td>29 7%</td>
</tr>
<tr>
<td>BEDROOM</td>
<td>21 1</td>
<td>24 7</td>
</tr>
<tr>
<td>LIVING ROOM</td>
<td>3 5</td>
<td>46 3</td>
</tr>
<tr>
<td>DINING ROOM</td>
<td>2 1</td>
<td>42 9</td>
</tr>
<tr>
<td>OTHER ROOMS</td>
<td>6 6</td>
<td>17 5</td>
</tr>
<tr>
<td>AWAY FROM HOME</td>
<td>5 3</td>
<td>5 7</td>
</tr>
</tbody>
</table>

*Gene Katz is a major financial factor in Audience Surveys, Inc.*

Listened in the mornings, naturally not all this number listened all the time. The importance of turning the third group into listeners is therefore apparent.

Lazarsfeld's research uncovers the fact that the largest portion of the non-listeners (58 per cent, or 21 per cent of all available women) was composed of women who were unable to listen while doing something else. His contention is that these women can be made part of the listening audience IF part of radio is programmed for them—with shows that do not require continuous listening. They enjoy broadcasting but they can't do two things at the same time. Lazarsfeld admits that it is not easy to plan programs for this group.

In Lazarsfeld's study it is concluded that the greatest area in which listening can be increased is among the 34 per cent of the women who are not serial listeners.

These women, to quote the doctor, are "the kind of women who want to be cheered up or soothed, comforted, they want radio to divert them from their own problems." They are also women who are interested in self-improvement. Lazarsfeld is careful to stress that these women are not yearning for public service programs. They want programs which give them useful tidbits of information—not theoretical or academic discussions. Mary Margaret McBride, Kate Smith, Professor Quiz, and Margaret Arlen have the types of programs which appeal to these "other listeners."

Lazarsfeld's study reveals that radio audiences are built up of people who are psychologically akin and cut across conventional income, educational, and occupational classifications which are familiar in market research. There are one-track minds in all income and educational groups. They are, pointed out Dr. L., a very important part of the listening audience. The very same factor that makes them concentrate on their work makes them concentrate on their listening—when they listen.

It is the psychological kinship of groups of listeners, as pointed out by Lazarsfeld, that has made block programming such a successful device for both independent stations and networks. It was this kinship that militated against vaudeville's ever achieving permanence as part of the entertainment world—and the same variety formula of presenting unrelated acts failing to attract great audiences on the air. Independent stations that block-program have discovered that variety loses listeners. Retaining the same mood of music or program is essential to continuing successful servicing of an audience.

Lazarsfeld, in endeavoring to establish a psychological bias for women listeners, determined that the types of programs which are furthest apart are daytime serials and music. The program type closest to all other types of entertainment, as his research uncovered it, is audience participation, which is no doubt the reason for the continued success of Breakfast Club and Breakfast in Hollywood as well as Queen for a Day and Heart's Desire, to mention four daytime audience participation shows.

Nearest to daytime serial audiences in listening groups are women commentators and the closest to music is news. Independent stations' marriage of music and news, according to the Lazarsfeld-Schneider reports, stands upon a good psychological foundation. That is why many stations programeed in the WNEW (N. Y.) manner throughout the country are first during certain daytime hours.

One of Lazarsfeld's conclusions on combating non-listening is the promotion of non-serial daytime programs.

(Please turn to page 66)
WWOING THE WOMEN...

WWJ-TV, Detroit's first and only television station, is busy these days wooing and winning the women's audience. Pictured above is Jean McBride, Home Institute Director of The Detroit News, in her popular, Philco-sponsored household economics program. Other current, diversified WWJ-TV shows aimed specifically at women include a fashion program sponsored by the J. L. Hudson Company, Detroit's largest department store; the John Powers Charm School, featuring hints on etiquette, make-up, etc.; and the WWJ-TV Television Party, a mirthful audience participation show emanating from WWJ-TV's large studio auditorium.

Each of these sponsored programs is proof of the selling effectiveness of television, and of the programming accomplishments of WWJ-TV in its first year of operation.
WASH ON THE AIR
(Continued from page 28)
Washing machine industry was of the opinion that a machine could not be sold in the price range in which Bendix was placed. Bendix proved that a better product, better produced and better promoted, will command a premium price.

Bendix Wash on the Air programs are proving that it's possible to sell appliances in the over-$200 bracket on the air—and that broadcasting can pay off in direct sales. It also answers the question of what one-time broadcasts can do.

One dealer who heard that another was holding a Wash on the Air promotion in his area, invited his prospects in to hear the broadcast, and demonstrated the Bendix in his store while the air demonstration was being broadcast.

He sold Bendix automatics, too.

SATURATION BROADCASTING
(Continued from page 55)
Both circuses and ice shows have also turned to TV for promotion although none of them have as yet bought time on the medium. They make such good visual air entertainment that at present TV stations scan them "for free." All the shows are seen not once but several times on the visual air during their stay in one city. It's a bit difficult to telecast them and not also put the live music on the air but they have been able to do this by clever shifting from live applause to recorded music back at the studio.

Curtis Publishing's Holiday saturates certain areas with each issue. The vacation publication usually spotlights a section of the country, and expects that section to buy more copies per capita than any other territory. When they spotlighted the state of Washington they went into Seattle on KJR, KIRO, KOMO, for a three-day campaign, 10 announcements per station at an average cost of $20 each. Their radio budget for the effort was $650. They sold 20,000 copies of the issue in the area; the usual monthly newsstand sales in Washington are 5,000. Thus the localized three-day campaign increased normal sales by 300 per cent. The campaign wouldn't have been any good without the Washington issue but it took radio to bring the news of the issue to Washingtonians. The impact of the 30 announcements was traceable, since newsstand vendors reported that buyers of the magazine said they had "heard about it on the radio."

Bab-O (B. T. Babbitt) opens doors in new markets by supplementing its two network programs (Lora Lawton, NBC, and David Harum, CBS) with intensive spot campaigns. Embryonic campaigns are closely-guarded secrets because they tip off their competition just where an intensive sales attack is about to be made.

An outstanding example of saturation during the last quarter of 1947 was the radio promotion of International Harvester's Centennial Exhibit in Chicago. While announcements were carried on WIND, WLS, and other stations, the Prairie Farmer carried a two-color page ad, 176 24-sheet poster locations were used in Chicago and suburbs, 15 30-by-3-foot banners on elevated structures, and 11,000 posters and car cards were used on buses and trains.

WBMM, however, carried the major burden of publicizing the 16-day industrial carnival. It supplied all the talent for shows which were given in a 347-foot tent which was part of the International Harvester eight-acre exhibit. Each day during the 16 days of the exhibit, WBMM broadcast a half hour from the tent as well as entertained the visiting farmers. They came from as far away as Georgia and Texas but the great majority came from eight states all within the listening area of Chicago's stations. State days
INDIANA (Pa.) IS 100%

To more than 10,000 men, women and children, Indiana (Pa.) is back home. That's where they spent $17 million at retail in 1946, and that's where they listen faithfully to KDKA (whose nighttime BMB rating in Indiana, and throughout Indiana County, is 100%).

In the BMB 90-100% class, KDKA has 19 daytime counties and 24 nighttime counties... a generous portion of the Pittsburgh market, two-thirds of whose people live outside the city limits. Altogether, BMB credits the nation's pioneer station with 1,159,910 daytime families and 1,303,520 nighttime families. The facts of this amazing listener-ship are contained in "The Pittsburgh Story." You don't have a copy? Write, by all means, today!

KDKA, Pittsburgh. 50,000 watts. NBC affiliate. Westinghouse Radio Stations Inc (KEX, KYW, WBZ, WBZA, WOWO, KDKA). Represented nationally by NBC Spot Sales—except KEX. KEX represented nationally by Free & Peters.
were proclaimed when it became evident that train loads would visit the exhibit from these states. The greatest state day naturally was that of Illinois when 65,000 people visited the exhibit. Indiana day was a close second with 60,000. On October 19, peak attendance day, 8,000 people passed through the entrance gates between three and four p.m., the period during which WBBM's entertainment unit was entertaining in the special show tent.

International Harvester paid WBBM $25,000 for time and talent. Sixteen half-hour broadcasts were made direct from the show tent and all the talent was WBBM's. This use of radio talent to "bring 'em in" plus daily broadcasts from the exhibit halls themselves is using radio saturation from an entertainment as well as advertising angle. Harvester is on NBC with its regular broadcast Sunday afternoon, Harvest of Stars, but WBBM's time and talent package was the best presented to them and they used this CBS Chicago station for the major part of their job.

The objective was to bring 250,000 visitors to the exhibit. Over 500,000 turned out. One hundred thousand rural residents from nearby states visited the Centennial and while IH will not release sales figures—the exhibit was under the direction of M. F. Pechels, consumer relations director of the great farm machinery corporation and was a good-will, not a direct selling, effort—sales in states that could be affected by the exhibit were up 25 per cent during November (over November 1946).

Saturation broadcast advertising is a field all its own. Sponsors desiring to try the device have a long and difficult row to hoe. Short term schedules are almost certain to be allotted, as several station representatives point out, dog availabilities. Each campaign is actually a selling job on the stations, to get the right time. Then it's a job to make certain that what the saturation job has to sell is available for sale. It's no simple matter to figure out just when distribution of a new product is ready for that saturation push. It's a fine art figuring out just how long before an event the broadcast fanfare should be started.

Repetition remains an advertising first principle. Broadcast saturation advertising doesn't ignore the principle. It just says what it has to say many times in a day instead or in a week or a month. It sets out to establish a buying habit quicker because the specific advertiser needs action tomorrow, not next month.
By every measurement WTIC dominates the prosperous Southern New England Market

WTIC’s 50,000 watts represented nationally by Weed & Co.
cause daytime serials have had such a prominent place in morning schedules, there is a strong tendency for women to exaggerate the proportion of serials in broadcast station schedules and know very little about other programs. He uses this statement to underline the need for program promotion. He further emphasizes the need for spreading word of what is available for dialing, with the following information: "The majority of these women* knew of no morning programs other than those they usually listen to and it is clear that listening habits are strong habits which can be changed most easily by thoroughly publicizing changes in program schedules."

Briefly, Dr. Lazarsfeld in his morning study arrived at the conclusions that to cut down non-listening it is necessary to increase the number of non-serial programs on the air, that there is a need for programs which do not have to be listened to continuously, and that when new programs become available they must be publicized to increase listening.

While the Audience Surveys, Inc., study for Katz was more limited than the Lazarsfeld-Schneider Investigation, and covered only the hours between 5 and 9 a.m., it also pointed out strongly that the inability to listen while otherwise occupied was an important consideration in the high percentage of morning non-listening among women. The reasons given by 53.9 per cent of the women for non-listening were "too busy, work interferes, radio distracts from work, etc." Programming before 9 a.m. is definitely of the type that does not require concentrated listening and listening education via promotion is the need for these hours rather than a change of content.

Boston revealed that "general dislike of radio" accounted for only 2.1 per cent of the non-listening time. It also revealed that almost the same per cent, 2.2, didn’t listen because of an expressed dislike for commercials. In WNBC’s study dislike for commercials rated practically the same (2.3), as did "not interested."

Although respondents to any radio survey are less likely to be negative on broadcasting than the same group would be if they were answering research questions promulgated by a non-radio survey, nevertheless this tiny negative response to the medium itself is significant.

Indicative of what early a.m. audiences want to hear is the Psychological Corporation report for WNBC. "Old favorites" (music) leads the desired report with 24.6 per cent of those surveyed. More news is desired by 16.9 per cent and news is the program type that most listeners want to keep. Of those surveyed 28 per cent (and they were distributed throughout the five boroughs of New York and several counties of New Jersey) were insistent on keeping news in the morning schedules.

In spite of the great number of stations serving the metropolitan New York area 46.2 per cent of those surveyed reported that they didn’t listen in the morning.

Non-listening is largely the result of inertia—inertia among listeners, inertia among networks, stations, advertising agencies, and sponsors. The inertia among the listeners exists largely because of the inertia among the other factors in broadcast advertising. It needn’t take a Fred Waring show investment ($18,000 a week) to rout non-listening. It can be done with low-cost shows well promoted. Reducing non-listening is everybody’s business. It’s more important than fighting for an audience that the other advertiser or station already has.

* Those covered by the Lazarsfeld-Schneider study.
NOW YOUR LISTENERS CAN

Dial the Duke

Presenting America's Most Sensational New DISC JOCKEY

5 Hours Weekly of Platter Spinning

By

Duke Ellington

The Nations Foremost Composer and Band Leader Featuring

TOP TUNES ON RECORDS,

STORIES BEHIND DISC AND MUSIC MAKERS

AND INTERVIEWS WITH FAMOUS STARS

ON TRANSCRIPTIONS.

When the Duke hits your city, you can count on a Personal Appearance.
This ALL-STAR talent now available at rates low enough to meet station budget.
The Duke Ellington Transcribed Disc Jockey Show CAN'T MISS — BUT YOU CAN.

DON'T WAIT — YOU MAY BE LATE!
Sold exclusively to one station in each city.

A WMCA Artist Bureau Production Distributed Nationally By

Harry S. Goodman

RADIO PRODUCTIONS

19 EAST 53rd STREET

NEW YORK, N. Y.

Write • Wire or Phone Your Reservation NOW!
How do you turn an 
HONEST DOLLAR?

In your own backyard you probably know the answer. That's the way it is with us. Here in Big Aggie Land, for instance, we know that farmers' cash comes from the sale of livestock, poultry, crops and allied products. And, believe us, they are getting plenty of cash. For the first nine months of 1947 only, here are the U.S. Bureau of Agricultural Economics figures for average cash farm income in the five states in Big Aggie Land:

<table>
<thead>
<tr>
<th>State</th>
<th>Average Cash Income Per Farm</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOUTH DAKOTA</td>
<td>$7,213</td>
</tr>
<tr>
<td>IOWA</td>
<td>$8,122</td>
</tr>
<tr>
<td>NEBRASKA</td>
<td>$7,571</td>
</tr>
<tr>
<td>NORTH DAKOTA</td>
<td>$7,060</td>
</tr>
<tr>
<td>MINNESOTA</td>
<td>$4,918</td>
</tr>
</tbody>
</table>

Here's Big Aggie's Share

We repeat, that money came from selling livestock, poultry and crops. Now take a look at the percentage of the entire five state total of those products found in the WNAX BMB area.* Big Aggie's share is 74% of all cattle; 71% of all milk cows, 68% of all swine, 72% of all poultry and 73% of all turkeys. Yes, Big Aggie reaches the big share of this rich five-state market. And WNAX is the favorite station with the farmers who make the kind of money shown above. Let us or a Katz man give you the details of a WNAX program that will sell your product in this tremendous market.

*Does not include BMB counties in Kansas, Wyoming, Montana or Canada.
SELL
1 OUT OF 4
CITY FOLKS IN THE
SOUTH'S NO. 1 STATE
All WITHIN OUR
PRIMARY+AREA

- WINSTON-SALEM
- GREENSBORO
- HIGH POINT
2.5 MV/M
MEASURED SIGNAL

210,200 PERSONS
$179,469,000 in Retail Sales
$283,685,000 in Buying Income
We Lead Day and Night
in This Big Tri-City Market
Write for our BMB DATA FOLDER

WSJS
AM WINSTON-SALEM FM
THE JOURNAL-SENTINEL STATIONS

NBC
AFFILIATE
National Representative
HEADLEY-REED COMPANY

FEBRUARY 1948

status report

Second Petry Spot Study

After a four-month delay due to printing and other problems, the Edward Petry organization has released its second study of the effectiveness of spot announcement broadcasting. The figures, as indicated in Sponsor Reports last June, are lower than those reported in the first Audience Measurement of Spot Radio Commercials (as the Petry study is now called). This is due to a change in reporting technique. Nevertheless the figures are testimony to the efficacy of spot announcements.

According to the report, an average of 25% of the residents of St. Louis heard the eight guinea-pig commercials during the first month of the survey (January 1947) and an average of 32.6% heard them the second month (February 1947). The audience for the individual commercials ran, in January, from a high of 36% for Kools to a low of 15.2% for Absorbine, Jr. In February the high was 42.8% for Trans World Airlines and the low, 21.5%, for du Pont’s Zerone and Zexel. Du Pont’s schedule was ten 15-second straight announcements in marginal time.

None of the schedules were extensive, the largest being Kools’ with fifteen 15-second commercials also in marginal time. Smallest schedule, as far as frequency is concerned, was used for Paramount Pictures—four spots a week.

Since stations and station time varied with each commercial and since the commercials themselves ranged from one-minute transcribed singing announcements to 15-second live talk, it’s not possible to compare conclusively the effectiveness of the eight air advertisements. For the record, the Petry report warns against comparisons not only between the eight commercials in this report but between this report and the first survey, due to difference in survey formula.

Certain hints (if not facts) may be gathered from the report. Singing commercials do better than straight commercials. There were five of the former and each was heard by 27.5% of St. Louis residents in January and 34.2% in February. The non-singing announcements were heard by an average of 22.8% of St. Louis in January and 27.9% in February. In other words, musical spots gathered 4.7% more audience in January and 6.3% more in February.

The announcements were heard on practically all of the AM commercial

(Please turn to page 70)

D’ARTEGA
and
THE
CAVALCADE
OF MUSIC

A gala musical program of half-hour duration—available, on transcription, April 1.

“The Cavalcade of Music” embraces D’Artega and his 35-piece pop concert orchestra, assisted by a 16-voice chorus, with weekly guest shots by well known instrumental and vocal artists and outstanding novelty groups.

“The Cavalcade of Music” series will run for 52 consecutive weeks. It is expressly designed for local or regional sponsorship. For full particulars and availability of territory write, phone or telegraph.

LANG-WORTH INCORPORATED
113 W. 57th St., New York
St. Louis stations, KXOK, KWK, WIL, KSD, and KMOX. Apparently the results had nothing to do with the stations used, or if they had, correlation is impossible from the report. St. Louis was chosen for the tests because the Petry station representative firm does not have a client in this market and therefore could not be accused of personal gain from underwriting the survey.

There were 3,228 interviews completed for the report. Of these, 62.3% thought that broadcast advertising was “about right,” 31.9% thought the commercials too long, 1.3% thought them too short, and 4.5% had no opinion.

Although the scores for the singing commercials tested were higher than the straight talking ones, 43.1% of the respondents stated that they preferred spoken advertising. Only 29.5% voted for singing. There were 20.4% who wanted status quo. What they meant by this isn’t indicated. If they were singing commercial fans, this would throw the weight to music.

The only two suggestions for improvement of radio advertising that received over 9% of the votes were “Do not break into programs with commercials—have them at the beginning and end of the programs,” and “Make them shorter.” The former had 9.7% of the votes and the latter 9.2%. “No suggestion” gathered 62.5%.

*Marginal time in this report is before 8 A.M. and after 10:30 P.M.

**BROADCAST MERCHANDISING**

(Continued from page 19)

cowboy, a cocked thumb, and “Howdy Podner” all over town. Any club or other service reported for discourteous treatment loses its sign. KENO promotes the courtesy idea 100 per cent. It even explains in the sign over its doorway that KENO is a “radio station.” In Nevada some passersby otherwise would be sure to think that it was a place to play Keno.

K TOK, Oklahoma City, fights juvenile delinquency through “The Crusaders,” an organization it established with Rev. Walter Gilliam. Practically every station in the nation has attacked this problem at one time or another, as have the networks (CBS’ The Eagle’s Brood was a 1947 highlight). K TOK’s approach is different. The job of “The Crusaders” is to make religion real to youngsters and direct their energies into constructive channels. It has worked. Truancy has decreased over 42 per cent and juvenile court cases 7 per cent in one year. Doing a job in a real cause week in and week out is good audience promotion.
You can reach more listeners on CFRB—dollar for dollar—than any other Toronto station:

And that statement is backed up by these facts. On CFRB, each advertising dollar buys:

- **2,795 potential radio homes after 7 p.m.**
- **3,475 potential radio homes between 6-7 p.m.**
- **5,195 potential radio homes at other times**

Yes, more LISTENERS for your dollar . . . more SALES for your dollar—because you reach a buying audience in a buying market! That's why advertisers stay with CFRB so long and so happily. They've found that they get value AND results—on CFRB!

**REPRESENTATIVES:**

UNITED STATES
Adam J. Young Jr. Incorporated

CANADA
All-Canada Radio Facilities Limited

CFRB
TORONTO

*Looking forward to the next twenty years!*
FORMER AFFILIATION
Edward A. Altshuler
Ted Byron
George J. Charlton
Richard Dana
E. G. Eisenmenger
Sherman R. Ellis
James Emmett
Frank Flint
Mitchell Grayson
Horace Hagedorn
Lester M. Harper
Dale Johnston
Herbert F. King
S. L. Lieberman
R. C. Livingston
Rohn A. Capody
Sture H. Nelson
Martin J. Newman
Paul Olausson
Rudolph Pecorini
Gerald F. Perry
John B. Peck
Frank Ryback
Berard L. Sackett
Grechen Sharp
John Sheldon
B. Werton Stelle
E. G. Stephens
Theodore T. Toole
Henry Turnhull
Travis Wells

NEW AFFILIATION
Ross, Gardner & White, L. A., publ, radio dir
N. W. Ayer, H'wood,
Kenyon & Eckhardt, N. Y.
Fonte, Gore & Belding, N. Y., radio dept
Dancer-Fitzgerald-Sample, Chi., timebuyer
LaRoche & Tills, N. Y., special consultant
McKim, Toronto
Craven & Hedrick, N. Y., vp
Montgomery Ward & Co., Chi., assst media dir

William B. Remington, Springfield, Mass., vp

William B. Remington, Springfield, Mass., vp
Mayers, L. A., acct exec
Dancer-Fitzgerald-Sample, Chi., media dept
Grant, N. Y.
Ratcliffe, Dallas
Frank Osterart, L. A.
Ross, Gardner & White, L. A.
Sackett & Prince, N. Y., partner
Swaney, Drake & Bement, Chi.
Geyer, Newell & Ganger, N. Y., acct exec
Stewart-Jordan, Phila.
MacLaren, Vancouver, mgr
Booth, Vckery & Swinn, N. Y., pres
Lennox & Mitchell, H'wood, radio mgr

Name, assst TV dir
Same, TV, motion picture consultant
Same, vp
Roy de Groot Consultants, N. Y., radio script consultant
Swaney, Drake & Bement, Chi., radio dir
Diorama Corp of America, N. Y., sls, msd dir
Swaney, Drake & Bement, (new)
Same, radio dir
Kenyon & Eckhardt, N. Y., TV producer
Kiesewetter, Wetterau & Baker, N. Y., vp
Same, media dir
McAulity & Josephson (new), Portland, Ore., partner
Name, partner, exec vp
Peck, N. Y., media dir
J. Walter Thompson, H'wood., TV producer
McAulity & Josephson (new), Portland, Ore., partner
Same, partner, head
Williams, L. A., vp
John W. Shaw, Chi., media dir
Same, media dir
Perry Advertising (new), Dallas, head
Marketers, L. A., media, research dir
Same, TV head
Bernard L. Sackett (new), Phila., head
LeVally, Chi., media dir
Same, assst group dir
Name, vp in chge new business
Harold F. Stanfield, Montreal, acct exec
Universal Labs., Fast Goods, N. J., pres
Dancer-Fitzgerald-Sample, N. Y., Standard Brands acct exec
Braschler, Van Norden, L. A., acct exec

SPONSOR PERSONNEL CHANGES

NAME
Storrs J. Case
Donald Lotrie
Marvin C. Lande
William K. Shaughnessy
Frederic J. Trump

FORMER AFFILIATION
Tire distributor, Van Nuys, Calif.
Quaker Oats Co., Chi., exec vp
Sears, Roebuck & Co, Chi.
Chicago Daily Times, chief promotion writer
Royal Pharmaceutical Corp, N. Y., pres

NEW AFFILIATION
Sun Oil Co., Phila., adv mgr
Same, pres
Same, adv mgr
No Enamel Corp, Chi., adv mgr
McCann-Erickson, N. Y., Revlon Products acct exec

NEW AGENCY APPOINTMENTS (Continued from page 10)

SPONSOR
Quaker Oats Co, Peterborough, Ont.
Jack Quinlan Co, Lafayette, Calif.
Peter Reeves Inc., N. Y.
Regan Bros Co, Mpls.
Robinson Lloyds Ltd., N. Y.
John Schuma cher Co, Alhambra, Calif.
Southern California State Dental Assn, L. A.
Taylor & Corp, N. Y.
Tillamook County Creamery Assn, Tillamook, Ore.
Trans-Atlantic Airlines, N. Y.
Vernon Building Supply Co, N. A.
Western Air Lines, L. A.
Wire Recording Corp of America, N. Y.
Wisconsin Liqueur Co, Milw.

PRODUCT (or service)
Quaker products
Garden supplies
Grocery chain
Hobust bread
Dry Imperial Champagne
Bottled honey
Trade show
Vichy antacid pastilles
Dairy products
Air travel
Building supplies
Air travel
Wireway Recorder
Peter Pan wine

AGENCY
Spitzer & Mills, Toronto
Ad Fried, Oakland
Wiley, France & Davenport, N. Y.
Olmsted & Foley, Mpls
Wiley, France & Davenport, N. Y.
William Kester, H'wood.
Bishop, L. A.
St. Georges & Keyes, N. Y.
Borden, Constantin & Gardner, Portland
J. R. Koplick, N. Y.
M. M. Young, L. A.
Buchanan, L. A.
Berland, N. Y.
Schoenfeld, Huber & Green, Chi.
MERCHANTS in towns throughout Midwest America know WLS—and know the impact WLS has on their customers. L. W. Ritter, proprietor of the Argos Implement and Supply Co., Argos, Indiana, is typical.

"WLS is the most popular station around here," he says. "All the farmers listen to WLS. In fact, everybody has some program they listen to on WLS sometime during the day."

Before opening his own firm last May, Mr. Ritter worked for 12 years in the town's hardware store. His customers are all personal friends—he knows them well from living with them and serving them this long time. We know these people, too. For 24 years WLS has lived with them, served them. To listeners on farms and in towns throughout the Midwest, WLS has given them the information they need, the entertainment they want.

Mr. Ritter's reaction to WLS is typical of most small town merchants—and Argos is typical of most small towns in the WLS area. It's a minor trading center (population 1,190) 32 miles south of South Bend, in Marshall County. WLS has the highest BMB in the county: 89% day and 88% night. Total population is 25,935, with 78% rural. Retail sales in 1946 were 18½ million dollars, 3½ million of this in food sales, almost half a million in drug sales.

Here's an important market—yet only a small part of the market intensively covered by WLS. In Argos and Marshall County, as in many other Midwest communities, WLS is the leading radio station—most listeners, most influence... and the merchants know it. For further details about WLS—its audience, its market, its results—ask any John Blair man.
TV FILM
(Continued from page 32)
audience and was dropped only because the sponsor and agency decided upon a change of pace—wanted a news cast and wanted to present films of the Winter Olympics. These Western films being costume pieces for the most part do not seem as dated as other pictures released at the same time. They cost Chevy an average $150 a showing, which is far less than most feature-length pictures can be bought for when they are available. First-run foreign films, many of them with dialogue ghosted in English, will be available. The New York television audience recently saw African Diary, a French film with dubbed-in voices. The reaction generally was not good since the "voices" did not do a satisfactory job and the picture itself wasn't good enough to overcome that handicap.
Film Equities, the firm that released African Diary, has some 150 feature-length pictures available for TV. The one-showing fees vary with each picture and with each market. They run from a floor of $150 to a present ceiling of $2,500.
Practically all stations scan serials. WRGB, Schenectady, the only television station to continue on air during the war, was also the first to present serials. Now Last of the Mohicans, Lost Jungle, Fighting With Kit Carson, are making the rounds and will be seen on WPTZ, Philadelphia; WWJ-TV, Detroit; WMAR, Baltimore; WBKB, Chicago; WTMJ-TV, Milwaukee; and WMAL-TV, Washington, D. C. The last is presenting its serials five times a week, the rest once a week. These are not modern-costume serials and are therefore not affected by changing fashions. They're quickies, pictures made with a limited budget and a semi-name lead. They have relatively great viewing audiences among the children in television homes and amazingly enough, no matter how corny, when they are aired at a time when adults are at home and available for viewing, they also have sizable adult audiences. This has been checked on the WCBS-TV presentations of the serials on Sunday evenings at 7:15 p.m., a special survey revealing 27½ men, 2 women, and 3 children per viewing set for the serials. In surveys made by NBC and CBS, feature-length motion pictures have rated almost as high as sports, which thus far have led all polls. Hundreds of respondents in these surveys have voted for feature-length pictures.
Few pictures less than 10 years old are available for release on the air. Most usable footage dates back not further than...
about 1932 but many pictures taken long before '32 are seen. Despite this, in a
television home an old picture will out-
draw a top-ranking radio broadcast. Ob-
servers have been saying that the interest
in old films on TV is traceable to the
novelty of television and will die. Yet
in a recent (December 1947) survey made
by a leading rating organization, interest
in film features in homes that have had
receivers for five years or more is as high
as it is in homes that had sets installed
during the past 12 months.

Sponsors are warned to make certain
that any pictures they sponsor have been
properly released for the medium. There
have already been cases of television sta-
tions' broadcasting films from home
rental libraries that had not been cleared
for air use. It's not expected that the
players in the pictures will sue stations or
sponsors but there is a possibility that the
producers of the pictures will hold both the
station and the sponsor responsible for
any pirated showings, even if these show-
ings were made by station and sponsor in
the belief that the films had been properly
cleared.

Although Universal is as far as is known
the only producing company actively
reediting film for TV (their present assign-
ment is said to be for U. S. Rubber), all
the big four, despite official denials, have
assigned a group in their film laboratories
to cutting pictures that have rested on the
shelves for over 10 years. These experi-
mentally-cut pictures have been seen by a
number of TV producers and are said to
be better than much of today's available
footage. Hollywood won't be caught
short.

Photographing live shows from the face
of an iconoscope (TV receiving tube) has
been experimented with for some time.
Paramount and Eastman Kodak have
cameras for that purpose, the latter's sell-
ing for $39,000—with full sound equip-
ment, $25,000. This will enable pro-
ducers to film on an off-the-line basis as
they do frequently in transcribing sound
broadcasts. The problem in this case is
establishing a union rate for the actors
which will make it possible to release
these films for showing all over the coun-
try. Although this has been raised as an
insurmountable barrier, no one at the
stations or unions involved believe it is.

Jerry Fairbanks is the only picture pro-
ducer who is actually filming pictures for
TV, doing a series of mysteries written
and photographed for home consumption.
The first of his television series is Public
Prosecutor with John Howard, Anne

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**EXTRA REACH**

**GETS EXTRA RESULTS**

**KXOK ALONE DELIVERS**

**OVER "22.1% OF THE LISTENING AUDIENCE "MORNING - NOON - NIGHT" IN THE THIRTY COUNTIES SURROUNDING ST. LOUIS**

Like the Mrs. illustrated above, KXOK has a long and aggressive reach which means extra sales for advertisers. It costs more to do business today
which makes it imperative to increase volume. KXOK "reaches" and
influences buying power in an area described by BMB as 115 counties daytime,
98 counties nighttime. 30 of these counties were surveyed* by KXOK and
22.1% of the listeners make it a habit to tune to 630 on the dial (less that
clear signal). In these counties live a million spenders, like the Mrs. in
the illustration... a plus market to St. Louis from which advertisers reap
extra profits through KXOK's extra reach.

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*Based on a comprehensive coincidental
survey in thirty counties surrounding
St. Louis. Over 109,000 calls were
completed by Edward G. Doody
and Co. Ask your John Blair Man
about this revealing survey,
offices conveniently located in
New York, Chicago, Detroit, St. Louis,
Los Angeles and San Francisco.

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Gwynne, and Mary Beth Hughes. His rates are $1,500 for New York down to $300 for Schenectady. These fees include two repeat telecasts of the films in the same areas originally covered. A second series, a situation comedy serial, is scheduled to go before the camera this month, and his third series, a daily juvenile program, will be filmed shortly. Public Prosecutor and the situation comedy series will have 17 episodes available. Fairbanks has set up a discount structure for sponsors using more than four stations.

Another Hollywood producer is Edgar Bergen who has made some films with his well-known puppets and has made several public announcements about his big plans for television. Details are still under wraps although Bergen is really serious about his producing for TV.

Besides the entertainment film that will be available from film exchanges, it's estimated there are some 25,000 commercial and educational films which have been made for commercial purposes by big corporations and schools. Firms like General Motors have their own film departments. U. S. Steel spent $900,000 for a single full-color film on the making of steel.

Jam Handy, rated by many as the leader in filming of industrial film, will make them for sponsors at anywhere between $20,000 and $80,000 per reel. Ford made one not long ago that cost $250,000.

Many of these industrial films, properly cut, make excellent television subjects. NBC has a regular program on the air in which industry films are aired as one-shot presentations. Organizations buying this spot for their pictures have run the gamut from the Chicago Tribune and the American Telephone and Telegraph Company to Fir Door Institute and CO₂ Fire Fighting Equipment. Viewer reaction has been uniformly good. The showing of these pictures, which are tied together under the general title American Industry on Parade, has opened the eyes of many advertisers to what can be done through television with film.

Over 125 film firms are at present interested in the television field, either actively or as an eventual market. They are divided into "we cost a lot" and "we make TV film at a price" groups. Stations and agencies think there's a place for both. As yet the man who pays the bills, the sponsor, hasn't made up his mind—although he's becoming more and more aware that film is an integral part of television.
PITY THE POOR SPONSOR!

Yes...pity the poor Sponsor...who listens to the claims of competing stations! Then, he gets swamped with Hoopers! Then, he's bewildered. He's the fellow who pays the bills. And, to HIM...WHK in Cleveland, makes more than claims and promises. We make money for sponsors thru RESULTS! The proof? For the past 6 years WHK has consistently done more program business with local sponsors (who can watch results the most closely)...THAN ANY OTHER CLEVELAND STATION!
Control of TV set distribution information will shortly be in the hands of the Broadcast Measurement Bureau. Radio Manufacturers Association estimates and those of other associations like the Television Broadcasters Association haven't satisfied advertising agency and sponsor executives. The announcement that BMB has accepted the tabulating and validating job has been greeted with huzzas by all industry factors.

- - - While waiting for the official BMB statements the representatives of the District of Columbia stations (WNBW, WTTH, WMAL-TV) are issuing figures jointly. The first February figure was 7,500 receivers privately owned. Sets are flowing into Washington homes at the rate of 1,000 a month.

- - - NBC's Midwest TV network will get under way even before the scheduled September 1. Around that time NBC's owned and operated station in Chicago will be transmitting and serving KSJ- TV in St. Louis, WTMJ-TV in Milwaukee, and WWJ-TV in Detroit.

- - - With Emerson Radio and Phonograph making available a 10-inch viewing tube receiver the trend downward in price in TV receivers has started. Emerson's viewer is retail-priced at $269.50 and Dorman Israel, executive vp, says that their production schedule calls for 500 receivers daily. Philco announced, during week of January 26, a set using a seven-inch tube, priced at $199.50.

- - - Buyers unable to attend the big markets in their fields were given a preview of the future on January 12 when WBBK covered the Chicago Home furnishing Market with its cameras for two hours. While no attempt was made to have this a trade showing, since it went on the air for all who had receivers to see, the clarity of the exhibits made the modification of the rules required to make this possible is being written.

- - - The Dixie FM network has become part of the Continental FM Network in presenting the music of the Rochester Symphony Orchestra on Friday evenings from 8:30 to 9 p.m.

- - - Wherever arrangements can be made, live music is coming to FM stations even if it can't go forth on any FM network (except the Rochester Symphony on the Continental chain). Latest group to be FMed is the 15-piece string section of the San Francisco Symphony over KRON at 3:30 to 4 p.m. on Sundays. The local General Electric distributor is underwriting the broadcast.

- - - More than half the TV sets in production also include FM sound bands and are used to enjoy FM programs as frequently as they are used to view visual programs. DuMont's special tuning device covers all the FM channels as do some of the bigger sets produced by other manufacturers.

- - - While distributor salesmen and service staffs are being indoctrinated with FM by many of the big manufacturers (G. E. and Westinghouse are doing extraordinary jobs) the retail salesman in hundreds of areas is being left to shift for himself or worse being fed anti-FM propaganda. Only in areas where stations have accepted the dual assignment of selling the full-range staticless quality of FM as well as putting good programs on the air have the salesmen been indoctrinated. If retail radio salesmen are pro-FM in any area, it's the best indication that any sponsor or agency executive could want that FM is a growing medium in that area.

FM stations will shortly be operating under the same license conditions, with respect to length of license period, as AM stations do today. This does not mean that all stations on the air will have three-year licenses but those who have qualified for regular commercial licenses will be assured of tenure for that period. An official statement by the FCC to this effect may not come for a number of months but spurred by NAB's petition with newspapers via the air. The rivalry is natural, since the stations are owned by competing papers which have never given an inch, the Bulletin owning WCAU and the Inquirer owning WFIL.

WFIL is air-printing two editions a day of the Inquirer, an eight-page at 2:15 p.m. and a four-page at 5 p.m.

- - - Many newspapers are applying for FM licenses as a hedge against the day when they will have to use FAX to hold their press leadership in their areas. FM is used to transmit facsimile copy.

- - - Experiments indicate that a two-column newspaper is best for FAX, three and four columns having been tried also. No minimum space has been set for advertising as yet but department stores studying the medium have thus far decided that less than two inches in depth wouldn't be productive.

- - - The only reason more publicity hasn't been given FAX is that the FCC is so tied down with TV, FM, and AM license applications that FAX has just had to be given short shrift.

Philadelphia is turning out to be the nation's number one FAX city, with both WFIL and WCAU claiming to have been first in serving the Quaker City
THINGS TO COME!

NO MORE Colds! The common cold accounts for more millions of lost man-hours every year than any other ailment. And now for the first time in history, we have tangible reason to hope that this menace to all mankind may be banished. Recently two doctors from the staff of the United States Public Health Service Department definitely proved that colds are infectious. They have isolated the infectious agent which causes a cold, and have determined that what is needed is a vaccine. Now apparently the doctors have the raw materials with which to make one.

And just as science is striving constantly for a better tomorrow, so the Radio Industry has a vital interest in the future and is trying always to make tomorrow more enjoyable for the listener and more profitable for the advertiser.

WSPD is proud to be a part of this rapidly expanding Industry!

WSPD TOLEDO, OHIO
5000 WATTS
NBC

FEBRUARY 1948
CHECKING SPOTS
(Continued from page 29)
product appeal seems to be the same as that of the product which paid for this test.
Ronzoni Macaroni uses Italian language broadcasts to reach Italian New York and New Jersey. Since this is a very tight market Mogul makes monthly contest checks to determine which of the stations broadcasting in Italian to use. In New York at present Mogul's check revealed WOW reaches four times the Ronzoni prospective consumers that the second station reaches. The contest most recently employed gave away an Italian language magazine, a sure way of checking an Italian audience.
Station checking for clients costs Mogul about 10 cents per return, including costs of time, talent, prizes, mailing, and handling. This contrasts with costs of contests run on the networks that, taking into consideration the same factors that Mogul uses, cost from 50 cents to $1.00 per inquiry. It must be stressed that the network contests have as an objective the increasing of the size of the program's listening audience as well as hypoing sales—Mogul's generally only check audiences.

Deeply Rooted in the South Bend Market
WSBT enjoys the long and lasting friendship of its listeners. For more than 25 years people in the South Bend area have been listening to this station. They grew up with WSBT and depend on it as a pleasant necessity in their lives. Because it has so many friends, WSBT makes sales. Local, national, and network advertisers know this for a fact.

Mogul does get a sales lift for clients from each contest sufficient to justify contest costs. He also runs contests that have direct tie-ins with sales but these are seldom used to determine the listening impact of a station. These contests resemble the Well-Dressed Man competition, in which a panel of Broadway chorus girls judge listeners who come to a specific store on a specific day. It's a good stunt but not a station check. The same is true of Mogul's Cinderella plan. Women listeners are told that in a specific National Shoe store at high noon a box will be opened containing a pair of shoes that even Cinderella would have loved to wear. The woman in the store at that time whose feet fit the shoes receives the shoes free. All the women in the store are checked on whether or not they heard the offer on the air so there is a station control involved even in this offer. However because it involves consideration (being in the store) and because it can only reflect, at the best, the appeal of the station in the neighborhood in which the store is located, this formula isn't used to determine the complete listening audience to a station.
Through localized offers such as this, Mogul has been able during the 16 years he has been in business to acquire a check on stations that enables him to pinpoint advertising for a specific neighborhood. Recently in Hackensack, N.J., National Shoes opened its 71st store. Mogul went to his "Broadcast Control" file, found that Station WNEW had a solid listening audience in Hackensack, and so this station was used to saturate this Jersey town. The store opening is said to have been the biggest since National Shoe went into business.
The equivalent information developed by contests is not available from any research organization. If a research organization were hired to obtain these figures for Mogul the costs would be fantastically high. Mogul stresses that the contests are nothing outstanding; the follow-through, nothing that any medium size agency can't handle. However to obtain this information on a national basis is something that no agency has ever attempted. Mogul doesn't even suggest that it be tried for all stations in the nation. However, it can be done to check the stations used on any single campaign.
Spot campaigns don't have to be run blind—listener-test campaigns properly conceived will give the information required—and when it's required.
Mogul has proved it in the metropolitan New York area.
"Always giving something extra!"

*Just ask your Raymer representative*
LARGE AND LOW

Clearly, effective network leadership must stand on two legs, not one:

1. LARGE AUDIENCES.*
   yes, but large audiences...
2. AT LOW COST**

For the sound reasons noted in our footnotes below, tough-minded advertisers never ignore the practical relationship between size of audience (LARGE!) and cost of audience (LOW!). And by this rigorous standard, CBS is the most effective network in Radio, today...

For CBS—where 99 million people gather every week—delivers LARGE audiences at the LOWEST cost of ANY network.

* If you don't get LARGE audiences (when, today, almost everyone, everywhere, is a customer) you miss one of the great advantages of major network broadcasting and your competitors may be reaching customers you are missing.

** The costs of doing business today make it more important than ever to get LARGE audiences at LOW cost per thousand actually delivered—or can you afford to let your competitors buy customers at less cost than you do?
FOR LAST THREE YEARS:

HOOPERATING*
(Morning, Afternoon, And Evening COMBINED)

Station B-33.6  Station C-16.2  Station D-10.2
(DAYTIME ONLY-1947)

WHEC 44.4

*Fall-Winter—1944-45, 1945-46, 1946-47
Winter-Spring—1944-45, 1945-46, 1946-47

PROOF OF THE PULLING!* 45.6

GOOD Morning!

GOOD Afternoon!

GOOD Evening!

Program  National Hooper  WHEC
---  -----------  -----
American Melody Hour  9.9  16.4
Baby Snooks  13.4  27.0
Big Sister  6.3  14.5
Big Town  14.2  29.4
Blondie  12.2  20.7
Bob Hawk  9.7  19.6
Crime Doctor  9.6  19.6
Dr. Christian  12.2  22.8
Durrante & Moore  12.4  18.1
Ellery Queen  8.1  19.8
Family Hour  6.5  11.4
Frank Sinatra  9.9  18.2
Ginny Simms  8.8  18.5
Grand Slam  4.4  12.9
Hour of Charm  9.3  10.1

Program  National Hooper  WHEC
---  -----------  -----
Mule Party  4.1  14.1
Inner Sanctum  12.9  26.9
Jack Carson  10.1  16.9
Joan Davis  13.7  26.5
Lux Theater  23.8  38.1
Mayor of the Town  19.1  19.1
Marvin Willson  6.5  17.5
Mr. Keen  10.8  22.4
Our Gal Sunday  6.8  13.1
Ozzie & Harriet  11.5  25.0
Romance of Helen Trent  6.9  13.5
The Thin Man  10.8  22.6
Vaughn Monroe  8.6  16.4
Vox Pop  8.7  19.9
Your Hit Parade  12.3  24.3

*From Fall-Winter Hooper Survey, 1946-1947
On November 13, the Bell System demonstrated its new experimental radio relay system between New York and Boston, bringing television within reach of vast new audiences.

The tower you see here is part of it. It’s one of seven similar structures which relay microwaves between the two cities, carrying television programs with high fidelity. This new system will, of course, be used for the transmission of Long Distance telephone calls and radio programs.

Used in conjunction with the Bell System’s coaxial cable, the new radio relay system now makes it possible to bring television to a potential audience of some 25,000,000 people along the eastern seaboard. And already work is under way on additional Bell System radio relay projects which will link New York and Philadelphia and extend west all the way to Chicago.

The Bell System may be relied upon to provide the most efficient, dependable facilities for the transmission of communications.

BELL TELEPHONE SYSTEM
DAYTIME TV
(Continued from page 43)

a great deal to say in the purchase of a product in the multiple-hundred-dollar price range, and feminine fashions can lose male viewers. The program has been found to attract women through the fashions and to hold the men through the models and entertainment. Mc Ray Michaels always keeps the male audience in mind and makes them feel at home.

The Friday sports program is usually the outstanding high school game of the week but when there has been an important race at Pimlico or Bowie the program's cameras have gone to the races.

Saturday's hour is turned over to The Local Crowd, a teen-age shindig with Bill "Dean" Herson running the party. Herson is well-known in Washington. With a juke box and free Pepsi-Cola the high school crowd has a wonderful time, dancing, singing, talking about sports, being natural. Auditions for the show are held on Friday and so many turn up that a ration system had to be devised so that all the high schools in the district might have an opportunity for their students on the program.

Youth has been found a vital factor in making that final sale of a television set and that's why two out of the four programs have a juvenile slant.

The series started on October 28 as an eight-week contract and was renewed this month for 52 weeks. Where a maximum of four or five prospects per day per dealer looked at receivers in the daytime prior to these programs, now 15 to 20 are to be found in dealers' shops during showtime. Where the sets are visible from the street or placed in show windows there are often as many as 20 passersby who stop to watch the program. A number of these "window shoppers" have turned into set buyers, although the ratio of those actually buying sets favors those who come into the store 10 to 1.

The commercials naturally use pictures of RCA-Victor television receivers. Placards, slides, and live commercials are used—as many of the last as possible. At the conclusion of each bit of setselling the announcer says—"For this and other outstanding RCA-Victor television receivers visit the RCA-Victor dealer nearest you. In the Northwest it's . . .", etc. Five dealers' names are used following each commercial.

Although it's an RCA-Victor distributor commercial, the program also is selling for Philco, DuMont, General Electric, and some of the independents which is okay with the dealers too.
PRESS AGENTS

(Continued from page 26)

Many advertisers have wondered whether or not multiple press agents on a radio program get into each other's hair and cancel each other's efforts. Actually that seldom happens. The efforts of all the promotional people involved in one presentation must of course be coordinated. All promotional men feel that pre-debut conferences in which all publicity men are represented should be a must. These meetings with the networks, clients, agencies are routine, though talent publicity men are seldom included. Integration meetings are necessary because when publicity releases duplicate each other, they nullify each other, and nothing is published. At one time (a few years ago) radio editors were receiving publicity releases which said virtually the same thing from stations, networks, advertising agencies, corporate press departments, independent press agents on the account, and talent p.a.'s. Having bull sessions on programs before they hit the air has corrected this situation to a large extent.

Networks cooperate freely with independent publicity men. There was a time when NBC felt them to be undesirable, but under the regime of Sydney Eiges, now NBC press vp, they are accepted as contributing substantially to the public's knowledge of broadcast talent. It's true that a few of the smaller p.a.'s impose on the networks' photographic and mailing departments but this is simply because these agents haven't a big enough budget and still feel they must do a job.

Press parties are standard adjuncts of press-agentry. Networks usually share half the cost of these parties. They range from trade press meetings with talent (lunches for 20-25 editors, and agency, sponsor, and network executives) to Waldorf-Astoria-ballroom-size cocktail parties. Steve Hannagan took editors on a boat ride around Manhattan as a publicity door-opener for Dick Haymes—one way of keeping the editors with the guest of honor for an extended period. Unfortunately most of these press parties have little excuse for being except as window-dressing for the man who pays the bills—the advertiser.

That independent press agents can also do a top-notch job for transcribed programs isn't as generally accepted as it is for network operations. However, Banner and Greif (Jack Banner, ex-WNEW and Motion Picture Daily; Eddie Greif, ex-NBC and the Daily) made the transcribed series Longines' World's Most...
Honored Flights with Eddie Rickenbacker and Hans Christian Adamson. Each program (there were 13 originally but they were extended to 18) was treated as though it were a live show, securing a considerable amount of newspaper space as a result. The show was spotted frequently in newspapers’ “Best Bets” listings and radio news columns mentioned it often during its run.

As an opening gesture, Longines had a lunch for Rickenbacker at the Waldorf-Astoria. At this lunch Rickenbacker suggested that an atomic bomb be used to blast ice away at the Poles to uncover mineral and other deposits. The wire services all carried the tale—with full credit to Longines. The national news magazines also ran full columns on the Rickenbacker suggestion with adequate mention of both the program and the sponsor.

The big problem for Banner and Greif in the handling of the publicity for their transcribed series was the fact that, being transcribed, it was on the air in each town at a different time of the day and day of the week. They did point out that while e.t.’s today don’t represent the mental hurdle they once did, Crosby, Lombardo, Tommy Dorsey, Bob Burns, Ronald Colman, and many other stars having helped to erase this bugaboo, there was still a feeling against “canned” entertainment in the field when they publicized the Longines program.

In no division of broadcasting is the independent press agent more needed than in handling the traveling program, such as Professor I. Q., which Banner and Greif handle for Amoco, and Vox Pop, which Coli and Freedman handle for the package owner, Parks Johnson. While the stars themselves (and their wives) do a great deal of the promotional work it’s essential that a publicity man be on the job to make certain that the newspapers know what the stars are doing. In one town the latter may make as many as 25 personal appearances. Each helps to build an audience but news of each appearance in the press helps still more. More and more programs are traveling (see P.S., page 16). This means more and more need for the independent press agent.

There is a school of thought that insists that the sponsor is better off hiring a publicity man of his own to spread the news of broadcast advertising, that he requires a publicity director and perhaps a publicity staff, such as General Motors has. A radio publicity staff will cost any corporation several times what an independent...
A bigger share of the audience than all other Peoria area stations combined! Proof of WMBD's continuing leadership is found in the latest (Oct.-Nov., 1947) Hooper Station Listening Index. A, B, C, D -- Peoria Stations.

**MORNINGS**

**WMBD**

51.8

- D 10
- C 7.5
- B 0.6
- A 6.3

All Outside Stations 22.4

Adjustment to compensate for fact that these stations do not broadcast in evening.

**AFTERNOONS**

**WMBD**

47.8

- D 4.1
- C 10.4
- B 7.9
- A 9.6

All Outside Stations 23.3

**EVENINGS**

**WMBD**

48.8

- D 10
- C 7
- B 9
- A 16.9

All Outside Stations 34.3

Dollar for dollar, WMBD is your best buy in Peoria area!

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Food Corporation Radio Publicity Costs

**COMPANY OPERATION**

<table>
<thead>
<tr>
<th></th>
<th>First Year</th>
<th>Second Year</th>
</tr>
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<tr>
<td>Cost</td>
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<td>Lineage</td>
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<td>250,000 lines</td>
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<tr>
<td>Program Ratings</td>
<td>+0.5*</td>
<td>-1.0*</td>
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**INDEPENDENT P. A.**

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<th>Second Year</th>
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</thead>
<tbody>
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<tr>
<td>Lineage</td>
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<tr>
<td>Ratings</td>
<td>+1.3*</td>
<td>+.9*</td>
</tr>
</tbody>
</table>

*Up or down from the previous year's average ratings.

The savings were sizable and the results better when outside press agents were working for the company.

One factor not revealed in these figures is the need for someone in the company to ride herd personally on the outside counsel. By and large publicity men must be kept on their toes. When they work for talent they are not only kept on their toes but it's possible to see daylight between them and the ground most of the time. Turnover in talent accounts is terrific. David Alber keeps his
stars relatively happy but a list of his ex-
accounts is revealing:

(only talent is listed)
Kenny Baker
Joan Davis
Ed Gardner
Morton Gould
Dick Haymes
Bob Hawk
Woody Herman
Jackie Kell
Dinah Shore
Rudy Vallee
Mark Warnow
Alta Young

*Alber couldn’t hold both Kate Smith and Dinah Shore. It was either Smith or Shore.
†Alber represented Warnow for 12 years.

Even open-end transcription producers realize the need of the independent press agent. Men like Frederic Ziv have employed such counsel for years. Ziv is currently being handled by Ferris, with Len Traube, formerly of The Billboard, as account executive. The open-end publicity, with different sponsors in every city or area, is a publicity man’s nightmare but programs like Ronald Colman’s Favorite Story, with each week’s broadcast being selected by another big name, is a publicity natural.

Local stations throughout the country have programs that call upon the talents of young press agents, most of them being either second string men in the station’s publicity departments or newspaper men who turn an extra penny doing publicity on the side. Many local advertising agencies also take on publicity chores for programs which they don’t represent (where they’re produced by the sponsor himself or by the station for the sponsor direct).

It is of course impossible to gauge just how much independent press agents generally have to do with what is published, but a check-up during January revealed that in one issue of Life over 50 per cent of the stories were inspired by publicity men and in an issue of Look during the same month over 40 per cent indicated the spark of press-agentry.

Newspaper and magazine editors are cynics of the first water. Most of them are under orders not to be too receptive to any form of handout and to treat a radio story with twice as much skepticism as any other “idea” material. All press agents have a few contacts that will come through for them in a pinch but it takes something extra to deliver publicity on a circulation basis. That’s what most independent agents have to do and very few have clients who deliver a “Miss Hush” to publicize.
H. was we're just broke God of quarters newspaper war and from performance. To Now What of Bless bond as the thing to go. goes to broadcast (January don't drives, to services. and his thrift, but thinks of infantile "hoofer" and his club. is for business, and the song. The FCC won't do, and the show. radio. "selective." And Wells Barnett, Jr., of John Blair & Co., reminds us that if we're going to agitate for tossing the term spot into the ashcan we ought to watch its use in our own pages. We mean to do that from here on in.

So how about a new word for s-p-o-t? Maybe you have a winner on the tip of your tongue. What do you call it?

The Better Way

Public service programing is becoming more important now that it is using commercial broadcasting techniques. No longer are broadcasts of banquets, presentations of awards, and speeches generally foisted upon unsuspecting dealers. Today charitable and "cause" organizations build top-ranking documentary programs, fine entertainment shows, and use singing announcements to raise money and sell ideas. When labor (AFL and CIO) wants to plead its case it goes to the public with regular daytime and evening entertainment programs. Tolerance is sold to America over 600 stations with jingles that make racial and religious equality understandable. These documentary jingles are transcribed as a public service by Station WNEW (New York) and made available to all stations without charge or request for air-credit. In one week jingles from the current series were used on the air 6,000 times. They are the first jingles to be released to the public in record album form (two disk companies have albums) and in songbook form.

When WSM, Nashville, decided to devote an entire hour to a great musical documentary in honor of the arrival of the Freedom Train in town, they expanded many of the tolerance jingles into full-length folk songs. Years ago the event would have been signalized by speeches from the station, a lot of grandiose verbiage. WSM's handling of the event in a thrilling hour-long musical with the Fisk University Choir of a hundred voices, a full orchestra, and special continuity, highlights the new approach to public service programing. The fact that WSM cancelled an hour of evening commercial broadcasts is another indication of how stations feel about bringing vital matters like freedom to their listeners.

It's a tribute to commercial broadcasting that it has set the pace for public service programing.

Applause

NO BUSINESS LIKE SHOW BUSINESS!

Show business has always responded when called upon to play a "benefit" performance. A "hoof" may be dog tired, he may have worked four or five shows at a night club or at one of the few remaining vaudeville houses in the U. S., yet when the call comes to do his bit for a worthy cause he's the first in line to volunteer his services.

Broadcasting is show business. When the cause is worthy and the need great, radio doesn't stint its time or its talent. When Jack Benny visited Denver for a March of Dimes performance (January 18-23), he and his troupe could have had just as much publicity and acclaim from one broadcast as from the week-long parade of personal appearances contributed to the campaign to check infantile paralysis. During war bond drives, Kate Smith could have obtained all the newspaper pictures and linage she actually did receive from her pleas to "buy bonds" on her programs and her singing of God Bless America, without deciding to stay up at CBS headquarters for 24 hours to permit listeners to subscribe for bonds directly through her at any hour of the day or night. The 24-hour vigil was dramatic—it was show business and it broke all records for bond subscriptions.

F. D. R. has passed away. The glamour with which he invested the March of Dimes no longer drives radio. Yet in 1948 more hours of air time were given and more personal appearances were made by stars, more programs were traveled to distant points, than ever before. FM station WPMZ, Allentown, Pa., to dramatize what it was going to do, requested permission of the FCC to be 100 per cent commercial for an entire week. The public was asked to turn sponsor and buy anywhere from a time check announcement at $50 to an hour program at $25.00 to tell the March of Dimes story.

The examples mentioned are but a tiny number of the thousands of times a week that broadcasting forgets business and thinks only of its show business tradition, of never turning down a worthy benefit. It's not something upon which a research organization could put its finger. Broadcasting gives, and the more it gives the less it hurts. Show business has a way of forgetting itself in a cause.

The sponsor comes in for his share of the credit in many of these cases. Time and talent are often donated through his generosity. But then, sponsors are in show business too.
Yes! count me in as a subscriber to

For $5 □
For $9 □
For $12 □

Name
Company
Address
City
Postal Zone
State
Your Position

No Money Now — Just Mail This Post-Free Card!

M

PUBLICATIONS INC. • 40 WEST 52 STREET, NEW YORK 19 • PLAZA 3-6216
NEW YORK, N.Y.

BUSINESS REPPLY CARD
No Postage Stamp Necessary if Mailed in the United States

2c. - POSTAGE WILL BE PAID BY

SPONSOR PUBLICATIONS Inc.
40 WEST 52 STREET
New York 19, New York
Look at the figures in that headline again.

They reveal the tremendous impact of The Nation’s Station within the WLW Merchandise-Able Area, as shown by the Nielsen Radio Index for February-March, 1947.

During the four measured weeks of listening, WLW reached more than four-fifths—81.2%—of the 3½ million radio homes within the area, between 6 AM and midnight. That’s coverage!

During the same four weeks, a total of 175 stations received listening within the area, yet WLW received one-fifth—19.3%—of all listening to all stations. That’s dominance!

How much did these homes listen? Taking all 3½ million radio homes within the area, WLW received an average of 375 minutes of listening per home per week between 6 AM and midnight. But, among that 81.2% of the homes which were classified as WLW listeners, the average was 550 minutes of listening to WLW per home per week between 6 AM and midnight. That’s penetration!

These are just a few of the vital facts revealed by this NRI study. For complete details—and for the figures on the 15 leading competitive stations—contact the WLW Sales Office in Cincinnati, New York or Chicago. On the West Coast, the Keenan & Eickelberg offices in Los Angeles, San Francisco, and Portland will be glad to serve you.
Wally Kay . . . who conducts WJW's two top juvenile programs . . . has found that the way to a woman's heart is through her children. As scores of listening mothers say . . . Kay's programs "entertain but do not unnerv" their youngsters.

Cousin Kay's Corner . . . across the board at 4:45-5:00 P.M. . . . gives Cleveland children the personal recognition program that juvenile dialers desire. Because Cousin Kay's Corner keeps children busy and happy . . . parent response is pronounced!

Storybook Merry-Go-Round . . . at 4:00-4:30 P.M. on Sunday . . . has become a symbol of delightful entertainment for small fry . . . endorsed by PTA leaders and recommended for selective dialing by The Radio Council of Greater Cleveland.

Alone . . . or in an all-week combination . . . Wally Kay's WJW shows offer an advertiser a new way to a woman's heart . . . provide a tested formula . . . an established audience. The mail pull is terrific . . . more than 5,700 letters in a single recent week.
Dialing habits are changing—p. 23
Candy on the air—p. 36
Escape through radio—p. 26

Radio magic transformed this mother into Cinderella—p. 26
Each Fort Industry station draws on a reservoir of know-how that's kept well-filled with tested ideas and promotions originating with the other six alert, aggressive Fort Industry stations. Result? Listener interest that makes cash registers hum.

**THE FORT INDUSTRY COMPANY**

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

National Sales Offices: 527 Lexington Ave., New York 17. Eldorado 5-2455
TWENTIETH CENTURY—FOX'S sale of daily newsreel to Camels is only beginning of break by that film company with motion picture industry on TV. They have applied for station in Boston and expect to file for several other towns as well. Their television blueprint includes equipment for theater-size TV in cities where consumer video operations are under way. Paramount, first motion picture company with TV interests, may sell KTLA (L. A.) and its stock in DuMont. It will not accept offers made for WBKB (Chicago). Barney Balaban, head of Balaban & Katz, Paramount subsidiary owning WBKB, feels it's too valuable to let go, whatever motion pictures exhibitors think about it.

MOTION—PICTURE ANTI-TV FRONT IS CRACKING

55% BBD&O CLIENTS USE SPOT

Of BBD&O's 102 clients 55 are using spot announcements. Budgets for 55 range from $10,000 to over $1,000,000.

BLOCK-PROGRAMED Jockeys BRING WMCA $600,000

Block-programed name disk jockeys have upped New York WMCA's daytime sales 30% over station's similar period last year. Billings of Bea Wain and Andre Baruch (Mr. and Mrs. Music), Tommy Dorsey, Ted Steele, and Duke Ellington, all WMCA disk jockeys, are said to exceed $600,000 annually.

E.Q. OF NEW STARS RISING

While Bing Crosby's Enthusiasm Quotient, as checked by Gallup, is highest of all performers, new stars are looming strong. On way up are Spike Jones, My Friend Irma (program rather than performers in this case), Christopher Lynch, Danny Thomas. Abe Burrows, Jim Backus, Dorothy Shay. E.Q. is based on listener-enthusiasm tests.

CAMPBELL TO MAKE MBS TEST?

Campbell Soup, whose broadcast advertising is concentrated now on CBS, may take a test flight on Mutual. MBS is giving its all to satisfy Campbell they have something no other net can give Camden soup manufacturer.

SPONSOR'S new Chicago address

SPONSOR's Chicago office, managed by Kay Brown, moved to expanded quarters at 75 East Wacker Drive, Zone 1, on February 2. The new telephone number is Financial 1556. In addition to serving as Midwest advertising headquarters, the Chicago office maintains a readers' service section where back copies and other subscriber aids are available.
NBC PACKAGE-PROGRAM EXPANSION

NBC purchase of "Aunt Mary" and "Dr. Paul" serial programs is start of build-up in program production and ownership facilities. Number of other show properties are being considered for purchase.

-SR-

AD-FIGHT ON FTC "FREE" RULING

FTC ruling that word "free" can be used only for premium given without required purchase of anything (not even label or boxtop), has started one of advertising industry's greatest battles with government. Ruling will be taken to high courts if Commission doesn't reverse stand.

-SR-

CBS TO INVEST $1,000,000 IN TV

CBS will invest over $1,000,000 in TV facilities, with building of new studios and return to studio production. CBS developed many present-day production formulas; is expected to give NBC and DuMont fight for audience attention. Net has 3% interest in Madison Square Garden Corporation, is expected to strengthen its stock position substantially although officially "not interested" in becoming large-scale stockholder.

-SR-

NATIONAL SPOT ADS OFF IN JANUARY

While local broadcasting business was up in January, national spot placement continued down (see page 64). Radio's "market by market" form of advertising is sensitive to business conditions which continued shaky at all levels but retail.

-SR-

12-MONTH CONTRACT PROTECTION?

Business conditions are too unsettled, according to most network and national spot advertising authorities, for advertisers to be given 12 months protection on rates, in most cases, as requested by AAAA. AAAA request for extension of 2% cash discount is meeting more acceptance. When conditions are unsteady any incentive for cash payment will cut credit losses.

-SR-

WHITE ROCK GETS STARTED

White Rock air advertising in local markets (indicated in SPONSOR's "Soft Drink Leadership") started in February. Concentration at present is in Miami (WIOD, WQAM, WGBS, WKAT, WWPB) and Palm Beach (WEAT, WJNO, WIRK). Chain breaks, time signals, and jingles are being used. Green River is also getting under way reviving interest in this nostalgic drink.

-SR-

MUSIC SELLING TEST

Seven independent stations decided in January to prove that radio is music's best selling medium. They took a song, "There I Go," out of dead storage, repressed a Vaughn Monroe disk, and each plugged it 5 to 10 times daily. Sales have passed 125,000 with Victor Recording looking to 250,000 goal. Sheet music has been reissued and everyone's happy including song writers Hy Zaret and Irving Weiser. Idea was inspired by Ted Cott of WNEW. Test stations were WHDH, Boston; WJJD, Chicago; WNEW, New York; WPEN, Philadelphia; WSCR, Scranton; WWDC, Washington; WWSW, Pittsburgh.
The Oklahoma City Consumer Panel

CAN SAVE YOU MONEY

Second Quarterly Report of
Oklahoma City Consumer Panel
NOW READY

Tabulations of purchases by the 400 families of the Oklahoma City Consumer Panel for the months of October, November and December, 1947, are now ready. If you wish to see the report for any particular food or drug classification, write us today.

The Oklahoma City Consumer Panel is a marketing test laboratory sponsored by Station WKY and the Oklahoma Publishing Company at an annual cost in excess of $50,000 to provide today's advertisers with useful, up-to-date, significant market information which today's competitive selling requires.

From daily purchase records kept by 400 representative families, purchases in 40 selected classifications are coded on individual cards at the rate of 30,000 a month. Quarterly reports are available to advertisers without charge showing brands purchased, number of families buying, number of units purchased, price paid and the place of purchase.

Special analyses correlating purchase records with biographical information for longer or shorter periods are available at actual tabulation cost.

The Oklahoma City Consumer Panel, scientifically designed and controlled for utmost accuracy, is conducted and supervised by Audience Surveys, Inc. Because it is capable of quick, exact measurement of consumer reaction to new products, advertising campaigns or merchandising plans—or keeping a constant check on old ones—the Consumer Panel makes Oklahoma City one of the most useful and sensitive test markets in the country today. Write today to find out how it can save money for you in 1948.
VIDEO'S FOREIGN FILM

I have just finished reading your article entitled "More Film Than Live" in the current (February) edition of sponsor. In this article you put forth the various advantages and disadvantages of films on television, as well as a survey of the current uses of films and film availabilities for video's prospective sponsors.

I think the article deserves an all-important P.S. added to it in the next issue. Nowhere in your review of film properties available for television screening do you outline the advantages (both in price and quality) of outstanding films produced abroad in foreign languages. You simply pass these off in the ambiguous phrase (quote) "First-run foreign films, many of them with dialogue ghosted in English, will be available" (unquote).

I feel that this is a totally inadequate statement on the situation that actually exists. Gainsborough Associates for example, has a catalogue of some of the most outstanding films ever made, films which have received universal critical acclaim and are today racking up grosses in neighborhood theatres that were previously unheard of for anything other than an American produced film. Each of these films is available for a commercially sponsored television film theatre program. Foreign-produced films are the only answer to the Hollywood boycott of television. Many of these movies cannot be matched by Hollywood.

I think that an added word on the position of the foreign film in these early commercial stages of television development is essential to round out your otherwise excellent article.

Nathan M. Rudich
Director of television
Gainsborough Associates, N. Y.

"PLUS" ADVERTISING

Here is the name to supplant "spot" in designating advertising placed on a regional basis. It is a four-letter word; a word that is not now used by any other medium to designate a type of advertising.

It is a word that will show to advantage the many extras which are derived from this type of individualized advertising.

It is one which has been a byword of the

(Please turn to page 6)
Whether you sell to farmers or city dwellers—you can reach 'em both on KCMO. KCMO has the power—50,000 watts* non-directional. KCMO is programmed to reach both audiences.

And KCMO has the coverage—with 213 of the richest counties in Mid-America inside the KCMO measured ½ millivolt contour (mail response from 374 counties in six Mid-America states, plus 18 other states, indicates listeners far beyond this area). Center your selling on Kansas City's most powerful station.

*50,000 WATTS DAYTIME Non-Directional
... 10,000 WATTS NIGHT — 810 kc

KCMO
KANSAS CITY, MISSOURI
Basic ABC Station FOR MID-AMERICA

MARCH 1948
EXTRA! EXTRA! EXTRA!

10,000 WATTS!

WHB is a buy-word with advertisers as well as listeners, because certain established WHB "extras" are general trade knowledge — extra pulling power, extra selling power, extra experience; extra service in building fine, sound programs; and the extra famous WHB showmanship and joie de vivre.

Soon, however, WHB will offer new extra facilities, too—10,000 watts day and 5,000 watts night on 710 kilocycles, full-time operation!

When will all this happen? This month, we hope. Act now for an extra-good buy!

CONTEST INFO FOR MEXICO

When I left Bozell & Jacobs at the first of the year, I also left my file of sponsor, thinking that they'd surely have the book here. To sum it all, here I am in the midst of all sorts of radio... without my sponsor.

We have a client that is going to introduce a new product in about three months, and I'd like to do it with the old stand-by—a contest. I was wondering if you could send me those back issues of sponsor that might contain any information along these lines.

Radio is without any question the most powerful medium here in Mexico. Most of our clients are on with at least a half-hour show each week. Coca-Cola of Mexico, like its big brother in the States, uses lots of radio. Add to this General Motors, Philco, La Moderna (cigarettes), Cuauhtemoc Brewery (beers), and many others, you can see that it's a wonderful place for the man who likes radio.

Kendall Baker
Publicidad D'Arcy, S. A.
Mexico City

AN "OLD" CONTEST

On page 52 of your February issue you continue to list the American Oil Company Professor Quiz contest for home listeners. This contest was ended some time ago and I would greatly appreciate it if you will eliminate this entry from your future contest listings.

(Please turn to page 14)
WCON’S 7-WAY PROMOTION PLAN

1. OUR OWN NEWSPAPER — THE ATLANTA CONSTITUTION — Editorial Promotion is heavy and consistent and Display Advertising is continuous.

2. OUR OWN AIR — Intelligent planning and consistent plugging feature promotion programs over WCON’s own air.

3. BILLBOARDS — Nine permanent boards located on main arterial highways. Boards are equipped with reflectors to do a day and night job.

4. WCON NEWS PICTURES — 200 attractive display pieces featuring news and WCON promotion. 100 in Atlanta — 100 in trading territory.

5. WCON CONTEST — An outstanding audience participation contest will be announced shortly.

6. SPECIAL EVENTS PROMOTION — WCON personalities, presented on a continuing basis, before social, civic and school groups with entertainment and informational features.

7. TRANSITADS — Car cards are employed each month; a full showing, reaching approximately 300,000 commuters daily.

The Way To Get Results In Atlanta!

Every effort is made by WCON personnel to cooperate fully with national and local advertisers — to secure top return on every advertising dollar spent on this station. We are the heirs of eighty years prestige and goodwill established by The Atlanta Constitution. We strive to deserve it — to carry over this valuable asset to advertisers who use our station. We believe WCON will produce best results in Atlanta and Georgia — try us!
Yes, the Hub does grow bigger! Tulsa, the hub of a great Southwestern area blanketed only by KVOO, is growing bigger and, according to recognized authorities, is one of just nine cities in the United States which is believed most likely to retain its wartime growth! In order that YOU may know how Tulsa is growing we submit the following figures:

**POPULATION**
- Tulsa (within city limits) 195,284
- Tulsa (metropolitan area) 256,430
- Tulsa (County) 262,867
(Figures by Tulsa Chamber of Commerce Statistical Department from utility installations)

**BUILDING**

1,017 new rental units authorized or under construction in Tulsa, January 1, 1948

2,401 new one family homes authorized or under construction, January 1, 1948

**NEW INDUSTRIAL BUSINESS ESTABLISHED DURING 1947**

- 22 new manufacturing plants
- 8 new wholesalers and distributors
- 40 new warehouses
- 20 new manufacturers representatives

These are but a few of many impressive figures which show why YOUR advertising dollars will do yeoman service in the Tulsa market area during 1948. And, remember, on KVOO they do DOUBLE duty, for KVOO, Oklahoma's Greatest Station brings you the number one radio listener position in Tulsa and in all of the great Tulsa trade territory, plus extra bonus counties in Kansas, Missouri and Arkansas!
new and renew

New National Spot 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>Coldare-Palolivे-Peet Co</td>
<td>Lustre-Creme</td>
<td>Lennen &amp; Mitchell</td>
<td>50-75%</td>
<td>1-min e.t. spots; Feb-Mar; 9 wks</td>
</tr>
<tr>
<td>Griffin Mfg Co</td>
<td>Shampoo</td>
<td>Birmingham, Castleman &amp; Pierce</td>
<td>75</td>
<td>Live newscasts, e.t., spots, breaks; Mar 8 starts in S., moves N. seasonally; 26 wks</td>
</tr>
<tr>
<td>Hall &amp; Ruckel, Inc</td>
<td>X-Razin (depletory)</td>
<td>Redfield-Johnstone</td>
<td>40-20</td>
<td>Spots, breaks; Jun 1; 13 wks (if product copy acceptable)</td>
</tr>
<tr>
<td>Hires Bottling Co (Chi.)</td>
<td>Beverages</td>
<td>Harry J. Lazarus</td>
<td>8-10</td>
<td>Spots, breaks; Mar-Apr; 13 wks</td>
</tr>
<tr>
<td>Kaiser-Frazer Corp</td>
<td>Cars</td>
<td>Swaney, Drake &amp; Rement</td>
<td>150</td>
<td>E. t. spots, breaks; Feb 25-Mar 15; 15-52 wks (some new same renewals)</td>
</tr>
<tr>
<td>Lambert Pharmaceutical Co</td>
<td>Blistine Antiseptic</td>
<td>Lambert &amp; Feadley</td>
<td>3-6</td>
<td>E. t. spots, breaks; Mar-Apr; 13 wks</td>
</tr>
<tr>
<td>Lever Bros Co</td>
<td>Breeze</td>
<td>Federal</td>
<td>25*</td>
<td>E. t. spots, breaks; Feb-Mar; 13-26 wks (Expanding campaign in Midwest)</td>
</tr>
<tr>
<td>Life Savers Corp</td>
<td>Candy</td>
<td>Young &amp; Rubicam</td>
<td>5-6</td>
<td>Spots, breaks; Mar 1; 52 wks (on ABC's O&amp;O stations, may expand later)</td>
</tr>
<tr>
<td>Mennen Co</td>
<td>Men's toiletries</td>
<td>Duane Jones</td>
<td>30*</td>
<td>15-min &quot;Musical Clock&quot; segments; Feb 15-Mar 1; 13 wks</td>
</tr>
<tr>
<td>New Eng Confectionery Co</td>
<td>Necco (candies)</td>
<td>LaRoche &amp; Ellis</td>
<td>20*</td>
<td>E. t. spots, breaks; Feb 16-Mar 1; 16 wks</td>
</tr>
<tr>
<td>Park &amp; Tillford Co</td>
<td>Tintex</td>
<td>Charles Storm</td>
<td>50-60</td>
<td>Live, e.t. spots, breaks; Mar 8-15; 10 wks (annual spring campaign—mostly east of Mississippi)</td>
</tr>
<tr>
<td>Perm-Aseptic Co</td>
<td>Dry-cleaning method</td>
<td>Kuttner &amp; Kuttner</td>
<td>10-15</td>
<td>E. t. spots, breaks; fall 1948; 13 wks (may expand)</td>
</tr>
<tr>
<td>Procter &amp; Gamble Co</td>
<td>Shasta (shampoo)</td>
<td>Compton</td>
<td>25-50</td>
<td>1-min e.t.'s; Mar-Apr; 13 wks</td>
</tr>
<tr>
<td>White Rock Corp</td>
<td>Beverages</td>
<td>Kenyon &amp; Eckhardt</td>
<td>8*</td>
<td>Time signals, spots; Feb-Mar; indef (starts on Fla. stations may expand)</td>
</tr>
</tbody>
</table>

*Station list already set.

New and Renewed on Television

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apex Electric Mfg Co (Fold-A-Matic irons)</td>
<td>Meldrum &amp; Fewsamth</td>
<td>WABD, N. Y.</td>
<td>Spots; Mar 14; 13 times (n)</td>
</tr>
<tr>
<td>Botany Worsted Mills Ford Motor Co and P. Lorillard Co</td>
<td>Silberstein-Goldsmith &amp; J. Walter Thompson (Ford)</td>
<td>WBKB, Chi.; WCBN-TV, N. Y.</td>
<td>Weather spots; Feb 13; 13 wks (r)</td>
</tr>
<tr>
<td>General Foods (Sanka Coffee)</td>
<td>Lennen &amp; Mitchell (Lorillard)</td>
<td>WABD, N. Y.</td>
<td>Brooklyn Dodgers Baseball Games; Apr 23; season (n)</td>
</tr>
<tr>
<td>William Gretz Brewing Co</td>
<td>Seberhagen</td>
<td>WPTZ, Phila.</td>
<td>Film spots; Mar 17; 1 wks (r)</td>
</tr>
<tr>
<td>Liggert &amp; Myers Tobacco Co</td>
<td>Newell-Emmett</td>
<td>WPTZ, Phila.; WRGB, Schenec; WMAR, Batto; WNBW, Wash.</td>
<td>Sports Scrapbook; Th 9:15-9:30 pm; Jan 15; 13 wks (n)</td>
</tr>
<tr>
<td>Lucile, Ltd (furs)</td>
<td>William Warren Direct</td>
<td>WABD, N. Y.; KSD-TV, St. Louis</td>
<td>N. Y. Giants Baseball Games; season (n)</td>
</tr>
<tr>
<td>RCA-Victor Dealers</td>
<td></td>
<td></td>
<td>Doorway to Fame (party); Mon 7-7:30 pm; Jan 19; 14 wks (n)</td>
</tr>
<tr>
<td>Reynolds &amp; Co (investments)</td>
<td>Hamsell &amp; Zoock</td>
<td>WPTZ, Phila.; WABD, N. Y.; WTTG, Wash.; WFTL-TV, Phila; WMAR, Batto; WWJ-TV, Detroit; KSD-TV, St. L.; WBKB, Chi; KTLA, L. A.</td>
<td>Junior Jamboree; MThFS 3:30-4 pm; Sun 3:30-9 pm; Feb 14; 13 wks (n)</td>
</tr>
<tr>
<td>Schenley Distillers Corp (Cresta Blanca wines)</td>
<td>Blow</td>
<td>WPTZ, Phila.</td>
<td>Film spots; Feb 19; 14 wks (n)</td>
</tr>
<tr>
<td>Transmitta Products Co</td>
<td>Smith, Bull &amp; McCrory Geare-Marston</td>
<td>WBKB, Chi.</td>
<td>Film spots; Mar 8; 52 wks (n)</td>
</tr>
</tbody>
</table>

MARCH 1948
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>Albers Milling Co</td>
<td>Erwin, Wasey</td>
<td>NBC</td>
<td>24</td>
<td>Aunt Mary; MTWTF 3:30-3:45 pm; Feb 16; 52 wks</td>
</tr>
<tr>
<td>Ferris Morse Seed Co</td>
<td>MacManus, John &amp; Adams</td>
<td>CBS</td>
<td>185</td>
<td>Garden Gate; Sat 10-10:15 am; Jan 17; 16 wks</td>
</tr>
<tr>
<td>Lambert Pharmaceutical Co</td>
<td>Lambert &amp; Freasey</td>
<td>CBS</td>
<td>161</td>
<td>Abe Burrows; Sat 7:30-7:45 pm; Jan 3; 52 wks</td>
</tr>
<tr>
<td>Ludten's Inc</td>
<td>J. M. Mathes</td>
<td>CBS</td>
<td>44</td>
<td>Ned Gilmer; Sun 8:55-9 pm; Jan 18; 9 wks</td>
</tr>
<tr>
<td>Mars Inc</td>
<td>Grant</td>
<td>NBC</td>
<td>40</td>
<td>Dr. I. O. Jr; Sat 5:30-6 pm; Mar 4; 52 wks</td>
</tr>
<tr>
<td>Benjamin Moore &amp; Co</td>
<td>St. Georges &amp; Keys</td>
<td>ABC</td>
<td>280</td>
<td>Your Home Beautiful; Sat 10-10:15 am; Mar 6; 13 wks</td>
</tr>
<tr>
<td>Pharnacy Inc</td>
<td>Ruthrauff &amp; Ryan</td>
<td>MBS</td>
<td>100</td>
<td>Official Detective; Tu 9:30-9:55 pm; Jan 8; 11 wks</td>
</tr>
<tr>
<td>Seaman Brothers Inc</td>
<td>William H. Weinreb</td>
<td>MBC</td>
<td>125</td>
<td>Cal York; Sat 10-10:45 am; Jan 31; 52 wks</td>
</tr>
<tr>
<td>Shotwell Mfg Co</td>
<td>C. Wendel Muench</td>
<td>MBS</td>
<td>465</td>
<td>True or False; Sat 5:30-6 pm; Feb 7; 52 wks</td>
</tr>
<tr>
<td>Standard Laboratories Inc</td>
<td>Roche, Williams &amp; Glary</td>
<td>MBC</td>
<td>111</td>
<td>Henry Morgan; Th 7:30-8 pm; Jan 29; 52 wks</td>
</tr>
<tr>
<td>Zenith Radio Corp</td>
<td>McFarland, Averyd</td>
<td>MBS</td>
<td>450</td>
<td>Radio Newswrap; MTWTF 9:15-9:30 pm; Mar 1; 52 wks</td>
</tr>
</tbody>
</table>

(Please turn to page 70)
In radio as in everything else, skill, showmanship and know-how must be coupled with power.

Take the massive block of 39 Iowa counties at the right—nearly 40% of all counties in the State. It is “served” by dozens of stations. Yet the 1947 Iowa Radio Audience Survey shows that in those 39 counties, from 5:00 a.m. through 6:00 p.m., WHO’s average percentage of listening is actually 62.2!

There is only one answer to such listener preference. That answer is Top-Notch Programming—Outstanding Public Service. Write for Survey and see for yourself.

WHO
+ for Iowa PLUS +

DES MOINES . . . 50,000 WATTS
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
FREE & PETERS, INC., National Representatives
**HOOPER STATION LISTENING INDEX**

City Zone

<table>
<thead>
<tr>
<th>TIME</th>
<th>SETS-IN-USE</th>
<th>WAGA</th>
<th>D (Network)</th>
<th>E</th>
<th>C (Network)</th>
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<td><em><em>TOTAL</em> RATED TIME PERIODS</em>*</td>
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</table>

* Every rated hour given equal weight. For this reason this Total Index is not an arithmetic average of the Daytime figures.

The Code of Practice governing the use of "CONTINUING MEASUREMENT OF RADIO LISTENING" applies to this "STATION LISTENING INDEX".

**Authority:** C. E. HOOPER, Inc.
January Hooper share of audience ratings show WAGA leading two Atlanta network stations, morning, afternoon and night... first in the field on Saturday—and leading three network stations on Sunday afternoon! Call Avery-Knodel for the complete story on Atlanta's best buy!

Atlanta's

WAGA

5000 WATTS • 590 KILOCYCLES
I want to take this opportunity of adding that I look forward each month to receiving my copy of Sponsor. You are doing an excellent job.

Robert G. Swan
Director of radio & television
Joseph Katz Co., Baltimore

Correction of this listing arrived too late to make the February deadline.

9,000,000 FEET WRONG

Our library consists of approximately 10 million feet of film—not 1 million as you indicate.

Frederic W. Ziv
President
Frederic W. Ziv Co., Cinci.

TELEVISION IMMEDIACY?

In More Film Than Live in the February sponsor, the statement is made that “television, to a great section of the viewing public and of those who will eventually become TV set owners, is ‘moving pictures in the home without film or home projectors.’”

Then the article goes on from this premise to talk about the use of film in television.

What I want to object to is the acceptance of that statement. If there is anything that TV has over motion pictures, it is the factor of immediacy. If there is anything that makes television more of a must to the buying public—as against owning a movie projector—its ability to bring into the home events that are taking place—simultaneously. I say this advisedly. Certainly people in the industry itself are approaching the whole subject from that point of view (although I suspect there are a few who do not do so).

If that public opinion research poll is correct, why should it be necessary for people to buy television sets? Would it not be easier and perhaps less expensive for them to buy movie projectors? From my own point of view, it would be a sad day for television were the whole concept changed to one of video being just “moving pictures in the home without film or home projectors.”

That’s all I have on my chest. The rest of the article is fine.

Earl B. Abrams
Editor
Television Digest, Wash., D. C.

. . . listening to WMT, that is. Amber is a small town in neighboring Jones County. Our home county has to go some to keep up with the Joneses—for even our competitors admit that 100% of the radio families in Jones County listen to WMT. (We’re listened-to-most by 78%!)

Among the 101 counties in WMT’s BMB map there are many counties like Jones—where the finest frequency in Iowa radio (WMT’s 600 kc) carries fully balanced program fare to rural and urban markets.

Cultivate potent WMTland. Ask the Katz man for details.

* Name on request.

WMT
CEDAR RAPIDS
5000 Watts 600 K.C. Day and Night
BASIC COLUMBIA NETWORK

Sponsor
AMERICANS ARE
SENTIMENTAL
And It’s A Good Thing—for the Sponsors

BY EDGAR KOBAK
President, Mutual Broadcasting System

Americans are sentimental about children and church bells and baseball. About many other things too. Perhaps that’s why you find soft hearts under hard exteriors... perhaps that’s why they gladly dig down into pocket and purse to help people in need. Americans are responsive and loyal—to ideals and friends and to radio programs which they have come to consider as friends.

We, at Mutual, are forever seeing astonishing expressions of this sentiment and loyalty and helpfulness from our listeners. Let me give you a few recent examples, all of which happened on Mutual programs:

GIFTS KEEP A FAMILY TOGETHER
In A. L. Alexander’s “Mediation Board” broadcast of December 21, 1947, a man who had served a prison term told of his unequal struggle to find employment against a solid wall of prejudice and to keep together his family of wife and three children. No sooner was the broadcast over but our switchboard was jammed with calls offering help; the next day brought a deluge of mail. In a few days, listeners had sent in a total of five mail-truck loads of letters with money and packages with everything from clothing and toys to foodstuffs and bicycles. All told there were 5,627 parcels and $15,212.00 in cash or checks. Plus 63 offers of jobs.

A TRUE MIRACLE OF THE BELL
There’s a little church in Grand Junction, Colorado, whose fame has spread throughout the country. It had been built by funds laboriously raised by subscriptions from the congregation, but there was no church bell—because the money just didn’t reach that far.

A church member wrote to “Heart’s Desire”...the story was first told on the broadcast of August 4, 1947 and the suggestion made that listeners might wish to “send in your penny.” In a very short time, 2,214,581 pennies were received—and every county in every state of the Union was represented. The church now has a bell with a suitable inscription and on Sundays its rings out its tribute to thousands of responsive people who have never even seen Grand Junction.

GIRL FINDS DOCTOR WHO SAVED HER LIFE
During the bombing of Manila, a young Filipino girl regained consciousness to find herself lying in the street—so badly burned she didn’t think she would live. An American doctor came by, bound her wounds, saw that she was taken to a hospital and cared for.

On December 26, 1947 this same girl, visiting in Hollywood, was selected “Queen For A Day” on the program of the same name. Her wish was to locate the doctor who had saved her life and to express her thanks. All she knew was that his name was Dr. Retallick and that he might be “somewhere in the United States.” Almost before the program was over, several telegrams came from listeners giving the doctor’s address—in Iron River, Mich. “Queen For A Day,” of course, arranged a reunion.

THE U.S. IS CRAZY ABOUT THE SERIES
The Dodgers and Yankees don’t have to look to New York alone for their fans—they find them everywhere in America. And that is a strange thing for it transcends all limitations of home-town loyalty. We have proof of this.

The World Series of 1947, you’ll remember, was a close battle between Dodgers and Yankees. Listeners throughout the U. S. gave this Series the highest average rating a Series has ever had — 36.7 — and it gave to the Sunday, October 5th game, the highest rating ever hit by a daytime commercial show—57.6 (Crossley). Over 72% of all U. S. radio homes heard at least one game and better than a third of these homes were glued to their radios all seven games.

I could go on and on. But these examples are enough to prove Americans are sentimental...that when they are moved by sentiment they are also moved to action. As I have said, this is a good thing for the sponsor, for once a sponsor has found the right approach and puts that approach into a program on Mutual, he can expect things to happen—as many Mutual sponsors know. (“Mediation Board” is one of our newer Co-ops; half of “Heart’s Desire” is sponsored by Philip Morris, the other half, a fifteen-minute strip, is still available. Sponsorship of “Queen For A Day” is shared by Miles Laboratories, Philip Morris, Armour & Co. and International Milling. The World Series, of course, is sponsored by Gillette whose contract runs through 1951.)

If you are interested in reaching a loyal and responsive audience (daytime coverage: 29,000,000 radio homes) why not call us?

MUTUAL
BROADCASTING SYSTEM
World’s Largest Network

MARCH 1948
New developments on SPONSOR stories

P.S.


When Esso found they could sponsor all the University of Arkansas' football games last season, they dropped their 13 weather reports but retained their major radio campaign, Esso News Reporter, on 42 outlets. Esso's reasoning was simple: despite ready-made audiences, impact of the twice-daily 1-minute weather spots was very small compared to the effect of sponsoring 11 (including the Dixie Bowl) games of the popular Arkansas Razorbacks. Results, according to Esso, more than justified the move. Games were carried on a special 8-station hook-up and merchandised to the hilt, with enthusiastic cooperation of area dealers. The weather stations were dropped because the radio budget wouldn't cover both. However, three Weather Reporter stations, WMFD, Wilmington, N. C., WELI, New Haven, and WNEB, Worcester, Mass., have been switched to the Esso News Reporter twice daily. Who gets the "Porkei" radio rights in 1948 is still an open question. Esso would like to sponsor them again. The University may give a local advertiser the nod.

Like other sponsors who have experimented with television and dropped out temporarily to digest their experience, Esso is awaiting that "ripe" time to return. It isn't saying when.

P.S.

(See "Bread and Cake Story," SPONSOR, April 1947, page 25.) What are the leading bakeries doing in radio? Has Continental reduced its air advertising? What is the status of "Grand Slam"?

Ward's, Purity Bakeries (Taystec), and General Baking, three of the more important factors in the bread and cake business, have cut back their investments in broadcast advertising but Continental will continue to sponsor Grand Slam and to supplement its network operations with heavy announcement schedules for Wonder Bread (115 stations) and Hostess Cake (66 stations).

So much mail comes in for Grand Slam that the program accepts mail for only two weeks out of each 13. The last two weeks during which mail was requested the program's mail, Irene Beasley, received 287,600 letters.

Lee Mack Marshall, Continental advertising manager, says, "I wouldn't say that Grand Slam is the most successful show we've ever had, but it's gathering a good rating, listener reaction is excellent, and our own organization and our dealers like it."

Continental, despite shortage of cereals and grains in 1948, expects to do an increased business. It has to do this since the profit margin in the field is growing shorter and shorter as costs climb higher.

P.S.

(See "Those Rod and Gun Millions," SPONSOR, June 1947, page 35.) Why are there more rod and gun programs on the air now than last year? Is "Fishing and Hunting Club of the Air" (MB5) still the only network show of the kind? What about transcribed versions?

It's estimated by sports writers that 4,000,000 (that's conservative) more fishing and hunting fans acquired licenses during 1947 than the 1946 24,000,000. Thousands of these are ex-GI's who learned to fire a gun and live outdoors in the Army. Shortened work weeks, good wages, and such fascinating post-war equipment as new high-powered guns are among reasons for the increase cited by Albert M. Day, U. S. Fish and Wildlife Service head. He also credits abundant air travel facilities. While no figures are available as to how many sportsmen were inspired to visit

(Please turn to page 18)
23 years with major networks and individual stations, including four years network production...

that's our Commercial Manager.

10 years as producer, copy chief, announcer...

he's Program Director.

16 years in news work—on radio and daily papers... our News Editor.

9 years of radio and television... a winner in national script contests... Our Copy Chief.

Yes, friend, this is "Know How" to help sell your product in the oil-rich, agriculture-rich Ark-La-Tex market. 50,000-watt KWKH is heard by most.

preferred by most, and we'll prove it!

There are seven other radio stations in the Ark-La-Tex. All of them combined will not cover the rich primary (50%) area of 50,000-watt KWKH.
favorite game haunts because of the speed and ease of reaching them by air; it’s interesting to note that Eastern Airlines is expanding its Flying Fisherman Club and inaugurating a Flying Hunter Club.

Most real outdoor fans are fanatics. The discussions and answers to questions of the panel of experts on Fishing and Hunting Club of the Air (MBS, Monday 10:00 p.m.) mean so much more to the followers of rod and gun than the mere taking of game. The Club, still the only network show devised especially for these fans, continues to draw 15–20,000 letters weekly with comments, tips, questions.

Thirty-five additional local sponsors have joined the 30 who were bankrolling the show on a cooperative basis last June, in areas other than that of The Mail Pouch Tobacco Company, show’s major sponsor. Mail Pouch reports the Club still doing a bang-up selling job on the 43 stations in its distribution area. Eighty-two stations still carry the show sustaining (it’s been on Mutual since January 1947). In view of the fact that the show’s Hooperating average is only a little over 2, this is a tribute to the intense loyalty of fishing and hunting dialers.

Accuracy is just as important as interest in a program devoted to matters near the hearts of fans. And there’s evidence they’ll listen to genuine experts just as avidly on wax as live. Outdoor Life Time, a transcribed show produced in conjunction with Outdoor Life Magazine, has gathered audiences for advertisers on stations throughout the country. Sunbury Tire and Supply Co., Sunbury, Pa., ran a fishing contest in connection with it over WKOK which brought the firm 2,000 prospects who had never been in the store before they came to register for the contest. It resulted in substantial increases not only in sales of sports goods, but of tires, household appliances, etc., as well.

Intensity of listening pays off.

---

**Find the man who’s in the chips. He beat his competitors to a quick-profit spot on Rochester’s new live-wire, up-and-at ’em station—**

**WVET**

**ROCHESTER, NEW YORK**

**BASIC MUTUAL STATION**

**5000 WATTS 1280 KC**

*NATIONALLY REPRESENTED BY WEED AND COMPANY*
"Always giving something extra!"

*Just ask your Raymer representative*
TOP AVERAGE INCOME

Any advertiser looking for new markets knows top family income is a first requirement. And the 1,000,000 rural and urban residents in WJHL’s coverage area have the highest average family income of any similar area in the South—well over $2,000 a year. Check the facts. Compare WJHL’s market potential with any on your list—then let WJHL help do your selling job.

ONLY ABC OUTLET COVERING THE NORTH-EAST TENNESSEE MARKET

Mr. Sponsor:

Samuel C. Gale
Vp in charge of advertising, home service, and market analysis, General Mills, Inc.

The huge Minneapolis firm of General Mills buys and processes one out of every ten bushels of wheat raised in this country. It did some $371,000,000 in over-all gross business last year. It still leads the nation’s millers in bulk flour sales. It is second only to Kellogg in the cereal field. However, the decreased per capita consumption of milling products, plus ever-narrowing profit margins, has accelerated General Mills’ expansion into such competitive fields as home appliances, vitamins, farm service stores, farm implements, and organic chemicals. For a firm like General Mills thus to broaden its base requires a top selling job. The man who has made a career of it at General Mills is mercurial Sam Gale, who has been with General Mills since its formation in 1925, a vp since 1942.

Sam Gale is spending the seventh largest ad budget in the U.S. (about $12,000,000) for General Mills advertising and sales promotion in 1948. Broadcast advertising gets the biggest slice (50%) of the budget for a dozen shows on two networks, plus national spot campaigns. More money than last year is going into farm and business papers, newspapers, magazines, films. Gale makes full use of General Mills’ big research department (it’s grown from five people in 1930 to over 300 today) to evaluate his advertising efforts. Premiums and products are pretested and analyzed, campaigns are closely examined, and all General Mills selling activities—whether of the low-pressure “Betty Crocker” type, or the razzle-dazzle premium promotion variety—are geared carefully to media, market, and consumer.

The General Mills premium operation is a model of high-pressure selling, and frequently outdoes the similar efforts of the major soap companies. According to Gale there seems to be no particular limit to the number of promotions which the public will accept but Gale and General Mills aim at fewer and better promotions. Despite Sam Gale’s superpremium deals, he’s no huckster. In a job that would make any ordinary ad-man a cynic in six months, Gale exhibits an unbounded enthusiasm about his firm, its advertising, and its future business expansions.

SPONSOR
BASEBALL AVAILABLE
for Sponsorship in Washington, D. C.

Capture better than 40% of the Washington listening audience
April thru September

Wire or telephone Station
WWWDC
NAtional 7203

Or contact your nearest Forjoe & Co. office for complete details
There's a lot more to it than this...

The telephone is a wonderful device. And its use plays an important part in the sale of radio time. But there's a lot more to it than this.

Take the average Weed and Company representative. On the phone or across the desk from you, he knows your business and talks your business. He wouldn't be there if he didn't. He's a salesman, certainly. He represents Spot Radio, one of the most profitable forms of modern advertising. He also represents over 250 years of combined experience in showing Spot Advertisers how to get the most for their money.

Behind that experience are the two bed-rock qualities that created it: expert knowledge and plain hard work. These are the two factors that produce most of the results most of the time... the two factors that make Weed and Company service so valuable to any advertiser.

Weed and Company radio station representatives

new york  •  boston  •  chicago  •  detroit
san francisco  •  atlanta  •  hollywood

SPONSOR
Dialing Habits are Changing

PART ONE

Increase in independent stations and network outlets is altering the listening picture everywhere

More people are listening to independent stations. This has been revealed by confidential surveys and reports by Compton Advertising Agency and the A. C. Nielsen research organization. And there are hundreds of new stations serving the United States. In 1945 there were 217 non-network broadcasters. Today there are over 900, practically as many as the total number of stations (912) that were on the air in 1944. (TV and FM stations are not included in these figures.)

Networks have also grown during the past five years. NBC has expanded from 137 to 162 outlets. CBS had 116 affiliates in 1943 and today has 162. ABC, reaching listeners through 251 stations this year, in 1943 was a 136-station chain. Mutual, the fastest growing web, increased 129% during the past half decade. It now connects and programs 474 transmitters.

This station growth is materially changing the listening habits of the nation. During the last few years, up to the middle of 1947, listening in the average radio home had not materially increased despite station expansion. The larger number of stations simply divided the listening time per home. Starting with the middle of 1947, listening began to build. Block programing by stations, energetic promotion by a select number of local stations, and smart exploitation by the chains, have contributed to a better appreciation of what is on the air . . . and a desire to hear it.

Although this trend was detected by the A. C. Nielsen research organization during early 1947, it did not begin to show in the national Hooperatings until the end

| Average daily listening*, January through June, 1946 vs 1947 |
|-----------------|-----------------|-----------------|----------------|
|                 | Day             | Night           | Total          |
| **NBC**         | 46              | 35              | 37             | 72 minutes |
|                 | 47              | 36              | 35             | 71         |
| **CBS**         | 46              | 31              | 31             | 62         |
|                 | 47              | 33              | 30             | 63         |
| **ABC**         | 46              | 25              | 24             | 44         |
|                 | 47              | 25              | 41             | 44         |
| **MBS**         | 46              | 17              | 19             | 30         |
|                 | 47              | 19              | 15             | 34         |
| **INDIE**       | 46              | 25              | 40             | 51         |
|                 | 47              | 32              | 19             | 51         |

*per radio home
of the year. In January of 1948 sets-in-use figures released by Hooper indicated .7% increase over the same period in 1947, from 34.1% to 34.8%. This increase was in face of a downward trend in families who were at home and thus available to their radio receivers. The unexplained drop in "available radio homes" was from 82% in 1947 to 80% in 1948.

While listening increased generally in 1947 (according to Nielsen), it increased more for independents than for networks. This was expected to some degree since numerous independents were coming on the air and building from scratch. However, older independents zoomed their audiences also. It was this over-all increase of listening to independents that inspired Compton Advertising to undertake a survey on "the trend away from network listening" last fall. The research study was under commission from Procter & Gamble and based upon reports supplied by C. E. Hooper.

The Compton study is a confidential document, as is the report on listening shifts made recently by the A. C. Nielsen organization to the four networks. The Nielsen report is said to indicate that independent stations are increasing their share of listening on an all-year-round basis. In the past sponsors concluded that non-network stations added listening only during the baseball season.

It's true that baseball does accentuate the shift, especially at the height of the season and in cities in which there are major league baseball teams. It's even a bigger factor when night baseball games represent an important part of a home-team schedule, as they do in Washington where all the Senators' games in 1948 will be played under lights. In Boston, Detroit, Cincinnati, St. Louis, and in most of the home cities of International League teams, independents broadcasting the games control the largest share of listening during the heat of diamond competition. In the towns where night football is a feature, independent stations carrying these games frequently snare top audiences.

Independent stations are expanding their share of the audience during the rest of the year too. While the networks have increased the size of their audiences, they generally are not holding their percentage of the total audience. The drop in network percentage of total listening audience is more than made up by the fact that the size of the radio audience has grown. During the past year the number of radio homes has increased 3% while no network has lost more than 2.3% of the sets in use.

Network advertisers, therefore, are receiving just as big an audience as in the past. Actually the audience may be larger because, besides the increase of radio homes, there has been a sizable growth in the number of radio receivers.

How listening is divided in small, medium and large cities—January to June, 1946 vs. 1947

*Total listening for the six month period is represented as 100% in each breakdown
place at night splitting 38 minutes of listening with that network. The senior networks lead nighttime listening by a far greater margin than they do in the daylight hours. NBC is heard 35 minutes, CBS 30 minutes, ABC and the independents 19 minutes each, and MBS 13 minutes.

Total radio listening per day and night during the first half of 1947 was four hours and 23 minutes in the Nielsen survey area. In Hooper’s 36 cities, where all four networks are said to be heard with equal facility, Hooper’s sets-in-use figures indicate, for the same January to June 1947 period, three hours and 17 minutes listening per day. Hooper’s figures, representing only big-city telephone home listening, are always lower than Nielsen’s, which are said to reflect radio listening habits of 63% of the United States, rural as well as urban.

It is in the rural areas that the biggest increase in radio homes is noted. Radio ownership among farmers has lagged in the past far behind urban home ownership. While big urban-center homes were 97% radio equipped in 1946, only 76.2% of farm homes had receivers. Estimates indicate that this 76% jumped fantastically upward during 1947 as farmers enjoyed unprecedented prosperity. However, actual figures are not available as sponsor goes to press.

Indicative of the extent to which independents are increasing their share of the listening audiences, Nielsen’s presentation to the networks (based upon January to June listening, 1947 vs. 1946) showed that NBC’s share dropped from 29.2% to 26.9%. CBS during the same period dropped from 25.5% to 24.3%. ABC’s share was almost the same as in 1946—

(Prose continues on page 62)

<table>
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<th>Distribution of listening in three major markets, February - March, 1946 vs. 1947*</th>
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<td><strong>Day and Nite</strong></td>
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<td>NBC</td>
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*Total listening for each February-March period is represented as 100% in each breakdown
Every woman listener can be a queen or Cinderella—and how sponsors love the idea!

The daytime listener is offered two forms of escape via radio. There is the dramatic serial which continues to lead in mass popularity all forms of daylight broadcast entertainment. Damned by many psychologists, this show-form, according to other researchers, enables women to better withstand a humdrum existence. It is the air's equivalent of East Lynne, Camille, and Smiling Through.

But there is a newer form of escape on the air. It's a dream world, bedecked with Prince Charmings, glass slippers, queenly wardrobes, hearts' desires, and visits to fabulous Miami, New York, and Hollywood's motion picture studios. It's a world that not only offers its listeners a means of substituting themselves for the heroines of the broadcast Cinderellas, but gives them the opportunity of actually becoming Cinderellas. Daily these programs touch the lives of millions of women listeners and give them new hope. Each day American homemakers step...
into a dream world, a dream world that is their very own—for a weekend, a week, or in some cases just for a glorious day.

Like the kitchen drudgery of the fairy tale, a great deal of the glamour of the moment disappears after the broadcast and Cinderella experience but everyone touched by radio fate never forgets her moment in a dreamworld. Unlike the Cinderellas of childhood days, each listener who has her dream world come to life is permitted to keep the physical things that are part of her magic existence.

The escape programs are something apart in broadcasting. Cinderella Weekend, a syndicated script program heard in different forms over WTIC (Hartford, Conn.), WHAM (Rochester, N. Y.), WEBR (Buffalo), WCAU (Philadelphia), and WBBC (Flint, Michigan), competes with the daytime hearts and flowers serials. It offers the housewife dreams instead of tears—if she desires an existence apart from her own. Cinderella Weekend joins the Mutual network programs, Queen for a Day and Heart's Desire, in opening the doors to fulfillments instead of frustration. Even though it is a comparatively small percentage of the people who listen to these programs that their mothers can become Cinderella's, Queen or realize their hearts' desires, many others enjoy the existence of the woman who achieves the fable.

Many of the housewives who have the coveted distinction of becoming "Queen," or Cinderella report that they have become "new" women, having a new start, a fresh life. Some have won interesting jobs (if they happen to be working girls). Still others report that they have come out of a lifetime of drudgery, with a new aggressiveness and a new concept of the future.

For those and thousands of other women, Cinderella’s commercial godparent - Hamady Brothers, owners of 10 large independent supermarkets in the City of Flint. Prior to their sponsorship of Cinderella Weekend Hamady Brothers had spent comparatively little for radio advertising. When they were asked last October to sponsor the program, they agreed to a 13-week deal with local sponsors in a town of Flint, who can afford the $1,000 a week that the five half-hours a week, plus prizes and promotional cost. A hotel ballroom is to be rented and four prizes a day must be offered. The prizes to be won are the most fantastic featuring an animated portrayal of Cinderella itself, cost Hamady Sponsors. Cinderella and 750 competitors compete to be the next Cinderella each weekend. The winner of the heartly competition is awarded an attractive successful Broadway part, visits movie sets, and generally fulfills her wishes to the true. While she leaves Flint the first she receives "Hamady" wardrobe, it’s not an economy suit. How does a who is to be Flis, the following week, will be heard on the air relating to experiences in the metropolis. Each Cinderella weekend winner is a spin for her life. Each week she is a Hamady listener.

For Hamady, sending out beautiful girls each day through the weekend and all day from the studio is the answer to a lot of question-hurdles. It offers a contest in which prizes tie in closely with the sponsor. A typical on-air "This morning's case of a frustrated girl did Hamady Brothers call last year? The world giving the fairest prize?" reply is brought into the stage, beneath the pumpkin coach. A mechanical clock set at midnight is linked each day. A series of questions are asked each contestant, and with each correct answer her clock is moved forward a number of minutes. Each day's Cinderell is the young lady who has stayed out latest (according to her clock). The daily winners are brought back to the program on the following Monday to compete for the dream world prize, the weekend in New York.

It's all very simple. The daily Cinderellas are presented with North Star Blanket Wardrobes, Winterhouse automatic appliances, Farberware, Linser jewelry, and a number of other gifts. All who participate, however, keep their eyes on the trip. That's why they compete.

WBBC, the Michigan Cinderella Weekend station, was the fifth station to open in the Flint market. It felt that its Mutual network affiliation was not alone enough to make it successful. The management (Booth Radio Stations, Inc.) came to the conclusion that only heavy local programing could win an audience. It decided that a big audience participation program would do the job. That's why Cinderella Weekend came into being in Flint.

Today the station reports that "the success of the station with its 31 weekly remote broadcasts is unquestionably a reflection of Cinderella."

Like all outstandingly successful programs, Cinderella Weekend does not carry the burden alone. Hamady Brothers use heavy space in the Flint Journal, movie trailers in every one of Flint's theaters, and promotion in each of their stores. (They're building six more supermarkets.) Studio visitors must first come to a Hamady store to obtain an admission ticket for the broadcast. The home audience participates by being asked to suggest four questions for the Tuesday broadcast. They, too, must obtain Cinderella tickets at Hamady stores in order to win their question-hurdles for Cinderella. They also win awards that remind them of their fairy prince.

Hamady is doing over 60% of the advertisement business in Flint. They did 51% before they sponsored the program. When their new locations are opened, they feel that there will be no ceiling at 100% to the amount of business they can do ... and they feel that the Cinderella appeal will edge them to that maximum.

V.I.P., Inc., is the organization in New York that arranges the prices, trips and product giveaways for the program. Unlike some other groups in New York, Chicago, and Hollywood that arrange for product prizes, V.I.P. claims that they do not collect two ways. In other words, the manufacturer does not pay for placing his product as a broadcast prize. V.I.P. buys for cash many of the prizes for the Cinderella programs. Tickets for hit plays like Harvey, Happy Birthday, and Medea are not obtainable free on a regular basis. It's also one thing to obtain gifts for coast-to-coast network programs and another to obtain them for local stations, no matter how big the stations are.

Queen for a Day is radio's daily network.
Cinderella. Hundreds of thousands of women have attended these broadcasts in the hope that they’d be picked as Queen. When selected they rule Hollywood for a day, visit studios and are given practically everything they’ve dreamed about in their Cinderella world. When the program originates away from its home base in Los Angeles, there are other trips and dream worlds for the Queen to visit. To retain the memory of this one glorious day many winners form Queen for a Day Clubs in their home towns—have special letterheads engraved with their diadem and the slogan, “Queenly Forever.”

They feel eternally grateful to the sponsors of the program, Miles Laboratories, Philip Morris and International Milling, for having made their day’s escape into the world of dreams possible. Many of the Queens make it their life work to remind people of the sponsors’ products. This is an added advantage of underwriting a Cinderella type of broadcast. It turns the “stars” of the show into missionary women for whatever is sold on “their” program. That’s just what they call it, “their” program.

Recently Queen for a Day, on tour, ran into a bad situation in Pittsburgh. Tickets for admission to the broadcast were sold at $1.65 with (so ticket buyers claimed) the definite understanding that every part of the theater would be canvassed in the selection of queenly candidates. When every section wasn’t covered, the women set up a howl and halted the broadcast until special pleas were made to them, in the name of coast-to-coast listeners. Raymond Morgan, the harassed producer returned, via a local bank, the admission money paid by the women and ran ads of apology in all Pittsburgh newspapers. There’ll be no paid admissions to Queen for a Day for a long time to come. The opportunity of being Queen is something which women who listen do not take lightly. If not carefully handled the program could have repercussions just as unpleasant as they have been productive.

The same is true of Raymond Morgan’s Heart’s Desire, another escape presentation. Over 1,250,000 women, and not a few men, have written Heart’s Desire what they wanted. Handling and grading this mail not only could have been an impossible financial burden on the program, but it might have been one that could have wrecked the show. It was nothing short of a stroke of genius to direct the mail to a veterans hospital on the Coast where over 300 bedridden ex-G.I.’s open, sort, and grade the requests. Prizes are given the vets for finding usable letters and there’s little doubt but that each heart’s desire is really considered by the 300 screeners.

The panel of women selected from the studio audience opens letters at each broadcast and pleads the cases of the women who want their hearts’ desires fulfilled, is keen to human suffering and human hopes. The hearts’ desires of most of the women who write is to escape or help others escape from drudgery. First in requests during the first year were washing machines. Letters from women who have received automatic washers indicate that release from rub-a-dub-dub has even more magic than a Prince Charming and a trip to New York.

Women with sizable families are the ones who are most appreciative of washtub escape. All escape programs are kin to quiz and giveaway sessions, but their appeal goes far beyond getting something for nothing. They touch with a wand of magic the lives of millions who listen—hold forth to all who dial in the daytime an Aladdin Lamp that can be their own very own.

The Beverly of Graustark of this generation, to millions of women, is a combination of Jack Bailey (Queen for a Day), Russ Alexander (Heart’s Desire), and the announcer of the local station who awards them a Cinderella weekend.

Escape through fruition instead of fictional characters’ frustrations is today a major factor in commercial programing. It is being carefully studied by several soap-opera sponsors with the thought that they, too, may wash out sorrow with dreams.

Hopeful Cinderellas at WBBC (Flint) sit beneath clocks and coach-and-six as correct answers tick off hours in “win week-end contest”
25,000 entries were sent to WWDC and WWDC-FM when they sponsored an "identify Mr. FM" contest. It made Washington FM-conscious

Who Listens to FM?

Most buyers of FM and AM-FM radios are not primarily music lovers. Some don't even buy their FM instruments because of their static-free qualities. They're just ordinary dialers who want to hear a specific program on FM that they can't hear on a standard AM station. Many people, of course, are buying AM-FM radios because they want to hear clearly. Despite all the surveys of coverage made by the networks and clear channel stations, there are still great areas of the United States in which it is not possible to hear AM stations.

Qualitative information about FM audiences is comparatively sparse. Most FM station operators have limited budgets and these budgets have very little leeway for research of any variety. Most stations haven't even analyzed, qualitatively, their musical request mail. They have used this mail to prove that they have listeners just as AM stations used mail during the pre-BMB, pre-Hooper, pre-Nielsen audimeter days.

In order to determine the ratio of mail to sets sold in the WIZZ (Wilkes-Barre, Pennsylvania) area, Dick Evans, president of the operating company, devised a pat formula. When a listener to WIZZ phones or writes the station, he is queried on where his set was bought. The station then checks the dealer on the number of FM receivers he has sold. In the WIZZ area the ratio of listener inquiries to receivers sold has been 50 to 1.
Of the people who write WIZZ, 97% have telephones in their homes. A high percentage of writers fall into the class of purchasers of expensive radio combinations. WIZZ has had inquiries from 19 owners of combinations in the over-$750 class (Scott, Musaphonic, Capehart, Freed-Eisenmann) despite the fact that it couldn’t trace the sale of even 100 of this class of instrument in its area. On the other hand it has records of hundreds of Olympic AM-FM combinations that were sold at $39.50, yet only one postcard and one telephone call have been received from Olympic set owners.

Wilkes-Barre FM-AM homes are divided into two distinct classes—families who buy table models at $50 or under and families who buy phonograph combinations at $250 or over. The receivers in the middle price range ($79.95 to $125) are a drug on the market. They sit in the dealers' stores.

Despite the fact that 97% of all who write WIZZ have telephones, a dealer sale check-up revealed that only 50% of the receivers sold go into homes with telephones. It’s simply a matter of telephone homes being more literate—more likely to speak their minds on paper.

FM sets in use in the Wilkes-Barre trading area checked through coincidental telephone surveys during regular program periods are in the same ratio as AM. This information was ascertained prior to the recent American Federation of Musicians clearance of duplication of regular AM (network or local) programs on FM stations. The duplication of programs is too new for any new listening figures to be conclusive. When sporting events are heard exclusively over an FM station sets-in-use figures, it is claimed, run as high as 80% of the sets surveyed with eight or nine listeners per set. This latter figure does not include tavern or club listening which averages 30 per set for sport events.

The claims of certain FM advocates, that the medium could not prosper without the “big” network programs, has been answered in Wilkes-Barre by the broadcasting of 182 professional sports events play by play. What baseball broadcasts, day and night, did to AM broadcast schedules, pushing independent stations into first place in listening in many cities, continuous sportscasting is doing for a number of FM outlets. It cost WIZZ $13,000 for rights to the games they’ve scheduled but these games have made FM listening in Wilkes-Barre something with which to concur.

Because of WIZZ promotion FM set buyers in Wilkes-Barre are sports listeners. When a man or boy comes in to a dealer to buy a receiver in this area, he listens to the sales talk about tone quality, selectivity, etc., and then asks, “Will it bring in the baseball or basketball games?” If it’s an AM receiver and the answer is “No,” he walks out of the store. It’s the same; dealers report, with women.

The baseball games over WWDC-FM made Washington, D. C., FM-conscious last spring and summer. In January of this year the station went on the air with its full authorized power and, as noted in sponsor’s February issue, did a bang-up promotion. Following the Miss Hush, Walking Man, and other “Guess Who?” formulas the Een Strouse-operated station introduced a “Mr. F. M.” Clues were given on both the WWDC-AM transmitter and the WWDC-FM outlet, but some were given only on the FM station. The contest wasn’t too difficult because it was made to publicize the opening of WWDC-FM and to spread the news of FM.

The final two days of the contest brought in 14,000 answers, with the total entries exceeding 25,000. It was strictly a mass promotion, no effort being expended to hit the class listener. The opening program of the new FM transmitter was staged with all the acumen of a four-network promotion. The winner was not notified until a few minutes before he was rushed to the studio to receive the awards which are said to have been worth in excess of $5,500. Listeners were in on the notification of the winner, with the notifier carrying a microphone right to the door of the winner’s apartment. They heard the knock on the door and discovered the winner at the exact moment that he received the good news. The winner was rushed to the studio with a police escort for the broadcast, accompanied by a regular play-by-play description.

Mr. F. M. was Peter Donald who is heard in the Capital City on many network programs as well as his own transcribed Stanback show. The ratings for

(2) Noted industry personalities judge the screened entries for best "Mr. FM" identification
(3) Washingtonians fill Presidential Room of Statler awaiting contest winner announcement
(4) Peter Donald, Mr. F. M. himself, greets Gerald Engert, left, whose entry rated $5,500
(5) Geraldine Engert, the winner’s daughter, hands dad the keys to the Fraser car he won

SPONSOR
Out of the

Beauty Parlor

into the Home

Six network and some spot shows educate women that waves can be homemade and good

The field of beauty culture and cosmetology is losing the protection of its last mechanical operation. Its future financial health will depend upon its once again assuming the status of a profession. Shops are failing all over the nation (15,000, 20% of all shops, in 1947). For over a decade associations and unions in the field have realized that the majority of shop owners in the United States are neither professionals nor businesswomen. Widows, factory and office workers tired of their jobs, and other women without business training have borrowed money, taken short courses at beauty culture "academies," and become cosmetologists. With the aid of permanent wave machines (and later cold wave kits) and some luck they have made money. They slavishly follow hairstyles pictured and described in the industry's trade papers, Modern Beauty Shop, American Hairdresser, and Beauty Culture. They attend local or national beauty shows financed by manufacturers and jobbers at which they've found more fun than knowledge. In general beauty shop owners have played at being businesswomen.

Today they're faced with the rude awakening. They're faced with the fact that permanent waving is no longer their exclusive province—even in states where, by law, "home beauty culture" is prohibited. In states like Florida, New York, and West Virginia it's against the law to give a permanent wave without a license. In spite of these laws, home permanent waving is an established fact— with one firm, Toni, doing a business of $20,000,000 in 1946. According to a recent Fawcett Magazine survey today 16.7% of respondents (readers of one or more of the Fawcett publications) use a home permanent wave kit.

Ever since the "machineless permanent wave" entered the beauty field, industry authorities have forecast permanent waving's moving into the home. Before the war there were about 35 different brands of home permanent waves, none of which achieved much success. Nevertheless Charm-Kurl (Charm-Kurl Company, St. Paul); Crowning Glory (L. R. Kallman & Co., Chicago); and Portrait (H. H. Tanner & Company, St. Paul) divided $2,750,000 annually in business during the last two prewar years.

It wasn't until Toni, having eliminated product and merchandising bugs, poured millions into broadcast advertising that beauty shops began to feel the loss of business and women generally began to accept the fact that there was safety as well as utility and beauty in a home permanent.

Toni spent $5,000,000 in advertising in 1947, of which $3,500,000 went into broadcast advertising. It has made no efforts to build great audiences through building new programs. Its current commitments indicate the thinking behind its radio advertising. It sponsors Give and Take (CBS), Ladies Be Seated (ABC), a typical daytime dramatic strip—This Is Nora Drake (NBC), and a 15-minute segment of the Breakfast Club (ABC). They're morning or afternoon programs and while none of them are up in the high Hooper or Nielsen ratings (low is Nora Drake with a 3.2 and high is Give and Take with a 5.6, January 2-6 Hooper report), according to special surveys conducted by Foose, Cone and Belding and Toni they all deliver audiences with a minimum of duplication.
Toni wants to tell its story simply, repetitively. It uses the Toni Twin theme (one twin with a professional beauty shop permanent and the other with a Toni Home Permanent who can't be told apart) consistently in both its magazine and its air advertising. It pushes the safety factor, using the approval of the Parents' Institute, American Medical Association, and Federal Food and Drug Administration, for advertising copy.

Toni's big problem is to make the first sale. The feeling in St. Paul, the home office of the firm, is that after the initial use, repeat business will come of itself. A new consumer habit must be created—home permanent waving. Toni feels that not all its business is taken away from the beauty shops, but rather that at least 25% of all buyers of home permanent wave kits are women who never have been in a beauty shop.

The first attack on the home permanent wave trend was to throw the local law at users. All cases brought into court thus far have been thrown out. Florida's Attorney General stated at the time of an arrest of a woman for giving her daughter a permanent wave, "Next thing we know the barbers will be telling men they can't shave and powder themselves at home."

Then home permanents received the rumor treatment. Women told each other of the case of Mrs. So-and-So who burned off all her hair giving herself a permanent. Toni organized the HBI—Home Beauty Institute—with Ed Gottlieb, ex-Carl Byoir executive, at its head, to fight these side-of-the-mouth allegations. HBI has been successful in its battle and Toni's business continues to grow.

When Gillette announced its purchase (for $20,000,000) of the Toni organization, some business trade paper writers tried to liken Gillette's virtually taking shaving out of the barber shop to Toni's taking permanent waving out of the beauty parlor. There are certain distinct differences. First, shaving is a daily rite with most men, whereas women have their hair permanently waved three times a year at most. Top home expectancy according to Toni, is four times a year, the average, twice. In other words the average annual sale per Toni consumer will be one kit and one refill at kit and refill for $2.25 regular or $3 de luxe. The male of the species on his part spends $4 a year for blades and $2 for shaving cream.

It cost Toni 25 cents in advertising to get each dollar's business—$5,000,000 to sell $20,000,000 in kits and refills. The $20,000,000 is Toni's business, not the amount the public paid at retail for Toni Permanent Wave Kits in 1947. An advertising cost of 25% would be very high for many products. The original price tag on Toni, however, was 99 cents retail (competitive kits were priced at a dollar). When it was so priced it didn't sell. The public didn't believe that a service which cost from $5 to $25 in a beauty shop could be performed at home with materials that cost $1 or less.

R. N. W. Harris, Toni president, formerly was a beauty shop supply salesman. He knew that in the beauty field a service
or product which went begging at 50 cents might be a sell-out at $2.50 or higher. He reasoned that if Toni wouldn't sell at 50 cents it might, with an advertising push, move at $2. He also had the idea that it would help if he had some beauty shops give Toni permanents. He gave away kits. Shops advertised Toni permanents and the sales started trickling in. Toni business growth continued very slow, so Harris proceeded to give away thousands of kits to consumers to introduce the idea of home permanents.

All of these helped Toni gain acceptance. Toni still didn't move with any startling speed and Harris realized that he had to use a mass advertising medium if he was to gain national acceptance quickly. He decided that radio was the right medium because it had immediate advertising impact. He looked for an advertising man who knew broadcasting and found Don Nathanson in his home town, St. Paul. They bought Meet the Missus on the Pacific Coast and Mel Torme over NBC coast to coast. Torme at that time was supposed to be the hottest thing in popular music, but 26 weeks proved conclusively that the hottest thing in music was the coldest avenue through which to catch an audience which would beautify its crowning glories at home. Giving oneself a permanent wave at home requires patience, an attribute with which the younger generation, Torme's natural fans, are not generally gifted. Toni discovered that women in the 25-to-35 age group were better prospects; that meant programs like their Meet the Missus (West Coast), Breakfast Club, Nora Drake, Ladies Be

Seated, Give and Take, all programs reaching young married and middle-aged women.

Only one of these programs can possibly reach women who work, the Saturday afternoon Give and Take. Toni uses this program instead of premium time (from 6 to 10 p.m.), which costs roughly twice as much as the daylight hours, because there is too much waste circulation for permanent wave advertising at the peak listening hours.

That's not the feeling of Hudnut's, which together with its corporate associate Standard Laboratories plans to spend several millions in 1948 pushing home permanent wave kits. Standard is sponsoring the new Henry Morgan program over ABC for its Rayve Shampoo but is arranging cut-ins in areas where its Hedy Wave home permanents have distribution. As soon as the distribution is national, Hedy will be given one-third to one-half the commercial time.

Hedy hits harder at the beauty shop permanent wave business than Toni because to a limited degree it's a custom permanent, with a "Glamour Guide" which enables the user to give herself a special wave adjusted to her own hair. The guide has special instructions for thin and heavy hair, for dry and oily hair, for bleached hair, and even, notes Standard, tells the user when she should have no permanent at all.

Hedy's air copy, planned for the cut-ins and being used currently in its spot broadcasting operations (on a cooperative basis) states, "Even an experienced beauty operator in your home could advise you no more expertly, no more accurately, than this amazing, scientific 'Glamour Guide.' It's yours only with Hedy Wave!"

Hudnut's home wave kit has just been introduced on the market and its plans, as far as radio is concerned, are nebulous at this time. The only broadcasting that has been done on the kit has been by a few department stores who have used copy in their own regularly scheduled programs.

While the only aggressive home permanent advertising being used or planned on or off the air is that of Toni and Standard, at least ten cosmetic manufacturers have plans in the blueprint stage for home permanent wave kits. Some, like the plans of Helena Rubenstein, are for a class permanent wave kit which will retail in the $3 to $5 class. Northam Warren Corporation, manufacturers of Cutex and Peggy Sage nail polishes, also have plans to merchandise a home wave package. It's logical for them since they have the sales organization with which to achieve national distribution quickly.

To the beauty shop profession home permanents represent a gigantic challenge. The National Hairdressers and
Transcriptions are as vital to successful independent station operation as a network line is to a web affiliate. This has been theoretically true for over a decade, since recording quality became equal to network. It has been only during the past five years, however, that theory has become fact.

Broadcasting functions on a long-term basis, yet only five years ago there were no long-term important transcribed programs available for sponsorship with the exception of transcribed musical libraries. Frederic W. Ziv, Inc., changed that in the syndicated program field. Bing Crosby made transcriptions respectable for stars. Harry Goodman developed the transcribed spot announcement field for local and regional sponsors, and Louis G. Cowan, Inc., brought the first real competitive factor to syndicated commercial recordings. It was Lou Cowan also who made transcribed disk jockeys profitable for sponsors all over the nation, with Tommy Dorsey.

Until Ziv produced his big-time musical transcribed programs with name stars, sponsors had to use e.t. libraries or else home recordings if they wanted musical programs on most local stations. If an advertiser wanted to place a number of dramatic programs five years ago he had to use star-less recordings, which, while often good entertainment, were still minus names that would have drawn listeners.

Ziv and Cowan, plus a host of one-star transcription organizations, enable stations to block-program certain periods of their day with big-name dramatic programs without fear of a series' blowing up due to lack of material. It's true that there are still not enough mystery programs on disk to enable a station to schedule across-the-board (every day at the same hour) mystery shows. Several attempts to do this ran dry of disks before a year was out.

To Ronald Colman, Arthur Treacher, Alan Ladd, Richard Kollmar, Barry Woods, Guy Lombardo, and Vincent Lopez now have been added Bob Burns, Tommy Riggs and Betty Lou, and Myrt and Marge (revival). There shortly will also be at least one new big-star musical released by a major e.t. producer. This series was recorded sans fanfare during the latter part of 1947 for release this year. It's part of an entirely new program line-up which this producer will promote as an indication of his feeling that standard broadcasting will continue to be a vital part of broadcast advertising for a long time.

Bob Burns, like Crosby, is of the opinion that he can do his best work when the pressure of weekly broadcasts isn't hanging over his head. Star Transcriptions, the organization handling Burns, is concentrating its selling attack on department stores, feeling that Burns' family-type program is ideally suited to department store merchandising. Rate for Burns will be 150% of the time of the stations over which the transcription will be used.

Tommy Riggs and Betty Lou is also a family-type transcribed program. Pete Wassner of Pittsburgh (ex-KQV) is handling Riggs, who started his career in the Smoky City. Myrt and Marge platters have been reissued effectively during the past two years but now Larry Finley, better known as a dance hall entrepreneur, will have 400 new programs on disk with Myrtle Vail playing her original role. Philco is using the program as part of its cooperative dealer campaign.

The Broadcasters' Guild Michael
(Please turn to page 88)
SALES... as fast as this!
in the DETROIT Area

You can bank on Results fast, by using CKLW

Located on, and bounded by Lake Erie, Lake Huron and the Detroit River, CKLW beams its 5,000 watt clear channel signal via the water route to a ten-million population area with radio-homes and buying-power percentage second to none in America. The power of 5,000 watts day and night. A middle-of-the-dial frequency of 800 kc. That, coupled with the lowest rate of any major station in this market, has made CKLW the Detroit Area's Number One radio buy.

Guardian Bldg., Detroit 26
J. E. Campeau, President

MARCH 1948
Already 60% of all commercial programs on the visual air have their advertising on film. And although NBC frowns on filmed selling it does so as a matter of network policy rather than because of a belief that commercials are less effective when scanned from reels.

Most agency TV executives are pro-film. They all admit that there are certain spots on sportscasts which require live selling rather than film — during timeouts and penalties, for example, because of their uncertain length. It is now the general feeling that it will be cheaper to film commercials than do them live, but that isn't the only reason for the pro-film feeling. Most TV directors suffer the tortures of the damned during every live product demonstration on the air. They recall the Gillette razor that jammed right in the middle of the commercial and the visitor who spoke of Lipton's Tea all through the Tenderleaf Tea presentation. That can't happen with film.

The cost hurdle is a factor to the advertiser only when the agency director still thinks in terms of large screen motion pictures to be shown in theaters. These pictures can run into figures like $100,000, as the current efforts by Coca-Cola and NBC's film selling broadcasting do.

Lucky Strike's semiannual sales promotional films cost the American Tobacco Company $50,000 each. Estimate of the annual gross billing by commercial film firms, of which Jam Handy in Detroit is the biggest, is $30,000,000 a year. Many of these organizations are already in the TV film business. As much as 75% of current Lucky Strike television advertising is built from clips from the sales promotional films which Jam Handy has made for ATC during the past few years. These are used during Lucky Strike-sponsored sports events as well as one-minute commercials.

Footé, Cone and Belding is preparing all new film for Pall Mall commercials, which will enable ATC to compare re-edited film with specially-prepared TV film commercials.

The effectiveness of the visual air medium is not an unmixed blessing to the TV producer. When Ayer was presenting time signals over WNBTV and WCBS-TV for Waltham (now inactive on the air) there were complaints from viewers when Don McClure (Ayer TV executive) scheduled the same commercials three times during a relatively short period. The commercial appeal must be repeated, of course, but it must be repeated with different visual and spoken copy. Repetition is just as important in TV as it is in any other medium, but the use of the exact same visual and oral commercial time and time again negates the effectiveness of the advertising message. Lucky Strike's pictures are repeated three times in ten weeks. But McClure feels that a maximum of four times a year would be best.

Television is not a medium into which a sponsor should rush overnight. Effective use of this eye and ear appeal seldom results from a precipitous plunge. The combination of eye and ear appeal requires real planning. That doesn't mean that a new commercial can't be planned for each week, or that the filmed commercial for a weekly program has to be so costly as to rule out using a different one each week. Lee Cooley (McCann-Erickson) uses a one-minute film frequently for his Swift Home Service Club. It costs him about $75. He shoots
MARCH 1948

Commercial films, handled by J. M. Mathes, lend quality appeal to Canada Dry's Spur. Separate yet similar nautical slants result from (top) binoculars (bottom) sailboat motif.
When you buy KFRM, KMBC’s 5,000-watt daytime associate for rural Kansas at 550 Kc, you’re buying listeners in at least 231 counties and 9 states, in the country’s richest rural market. KFRM heard from those counties and states the first two weeks it was on the air. Naturally, the bulk of listeners live in the 117 counties of Kansas, Oklahoma, Nebraska and Texas within KFRM’s estimated .5 millivolt contours. Yes, the folks like KFRM’s programming by KMBC from Kansas City. And, in addition, the KMBC-KFRM Team is the only Kansas City broadcaster who completely covers the Kansas City market.
CANDY on the Air

The confectionery industry is sweet on audience participation

Candy is a million-dollar business (wholesale volume) currently with a low advertising I.Q., except for a few outstanding examples. Its use of the broadcast medium has been most effective in the case of Mars, Peter Paul, American Chicle, and Beich (Whiz and Pecan Pete).

William Wrigley, Jr., has spent more radio money than any other firm in the candy and gum field ($2,657,483 for time in 1943, last prewar year) but despite some 26 network programs in 20 years only its Myrt and Marge! and Scattergood Baines have remained on the air for any length of time and with any record of success. Although gum lends itself very well to the announcement form of broadcast advertising, Wrigley has permitted its number one gum competitor, American Chicle, to dominate this form of radio selling. Chicle will not officially release its air expenditures but it spends 75% of its budget for air time.

Wrigley has something of the same advertising complex as Coca-Cola (sponsored, December 1947). There is the same kind of business magic in the name of Wrigley as there is in Coke. This means a tremendous amount of billboarding (institutional advertising) and very little competitive advertising or direct selling.

American Chicle, on the other hand, while it has a number of famous trade names, is not burdened with the dignity of an industrial colossus. It can jingle in an amusing way, if the agency and advertising manager desire, about Dentyne, Chiclets, Black Jack, Beeman's Pepsin, or any other of its products, or the products of its associated company in the chocolate field, Wilbur-Suchard. American Chicle spends well over $1,000,000 in announcements throughout the nation. It seldom is "lured" into sponsoring programs although it cosponsors sporting events in Chicago with the Walgreen drugstore chain, an important gum outlet in the Midwest.

American Chicle's year-round operation in broadcasting bears a striking likeness to that of Bulova. Its agency, Badger and Browning & Hersey, buys good time on stations with top listening audiences without regard for power or tradition. Regular schedules are placed on outlets like WJAS in Washington, D. C.; WJFK, Detroit; WNEW, New York; and WWSW in Pittsburgh. Regular spotting is from five to seven times a week.

\(^{1}\) Now revised as a transcription program by Larry Finley (see page 31.)

MARCH 1948
Candy industry blackboard sessions haven't succeeded in convincing jobbers that merchandising and sales promotion are part of their functions.

No American Chicle announcement is scheduled until it's adequately tested. Normal formula is for a test market like Rochester, New York, Johnson City, Tennessee, or Minneapolis, Minnesota, to be saturated with test announcements. In a test campaign practically all stations in a town are used and from 50 to 60 announcements a week are bought. After six weeks of this, a research team is sent into the town to check the impact of the campaign very much as the Petry station representative organization had Al Politz make its "spot effectiveness" surveys in 1945 and 1947.

The agency places its campaigns on the basis of respondents' remembrance of the jingles or announcements. In a saturation test, the spots cost American Chicle about $3.00 each. Emphasis on non-network advertising is not because of anti-network bias but rather because American Chicle feels it can gear its advertising to market problems better via selected market advertising than it can by going coast to coast on a web.

America does not consume candy or chew gum equally in all sections. Highest candy consumption per capita is in Utah where each person eats 34.2 pounds per year. Utah's population is small so the total consumption for the state is not a

Dr. I. Q. has set the formula for successful candy audience participation. Luden's "Strike It Rich" is trying to put across Fifth Avenue candy bar.
major factor in the candy business. Lowest candy-eating state is Kentucky where the average is only 9.5 pounds per year, with Alabama eating just 3 of a pound more. The Central Atlantic and East North Central States consume 49% of all the candy produced in the United States. In 1946 (1947 figures are not available as sponsor goes to press) this 49% represented $336,000,000 (wholesale value) with the total business done $687,000,000.

New York State alone paid $78,974,000 for candy in 1946 and Illinois spent $50,694,000 for sweets. Combined these two states represented almost 20% of America's candy market. In rank order New York is first, Pennsylvania is second (in dollar volume, not in poundage), Illinois is third (second in poundage). California has moved from seventh to fourth place since 1929 and in 1946 spent $47,689,000 with the candy industry.

All these figures are wholesale.

Users of selective market broadcasting point to the candy consumption figures as their reason for concentrating their advertising in individual markets rather than trying to cover the 48 states. Concentration on specific markets has developed a number of candy manufacturers who are virtually unknown outside of their own bailiwicks. There is Cardinet Candy on the West Coast using a 21-station NBC network with the David Street Show; Bauer's in Lincoln, Nebraska; Bradas & Genn in Louisville, Kentucky; Brown & Haley in Tacoma, Washington; Dilling in Indianapolis; Mart Haller in Miami; Sweet in Salt Lake City; and at least 30 others that are tops regionally. Nearly all of these firms use a little radio and everywhere use national magazines (for mail order business). Some of them will grow to national organizations in time.

The big profit is in candy bars. This market is not built by holiday advertising but by year-round selling. The markets for some of these bars or rolls depend upon the advertising to a previous generation. Tootsie Roll, Hershey, and Cracker Jack are in this class. Tootsie Rolls (Sweets Company of America) are conscious of the fact that they depend upon a trade name built in a previous generation and recently offered the promotional head of a network the position of sales manager at a starting salary of $25,000 plus a percentage of the gross.

Sweets Company of America, which has no connection with the Salt Lake City Sweet Candy Company, is depending upon its last generation advertising-established "Tootsie" trade name which it has attached to a "fudge mix" to bolster its sales volume which in the past has been in the top ten of the bar candy business. It's logical that the older generation which bought penny Tootsie Rolls, and have been well sold on the Tootsie name, can be sold a fudge mix with the same trade name. Sweets has during recent months concentrated its air advertising on the latter.

National candy advertising comes in waves. There was a time when Hershey Almond Bars dominated national media, another when Cracker Jack was seen everywhere on billboards, in national magazines and car cards and still another when Tootsie Rolls were the younger generation's delight. There are also fads in candy eating and not so many years ago when a substantial part of America was eating candy bars with yeast added. Tastyeast was a leader in this field and radio was a major part of Tastyeast advertising promotion.

Today the most successful candy user of broadcast advertising is Mars, Inc., which has been using one program, 'Dr. I. Q., for the past eight years. Although this program has been ribbed by critics, its "I have a lady in the balcony, Doctor,"

(True or False) is Shotwell's entry in the race to sell candy via quizzes Teen-age disk critics develope a local Suchard selling formula
They got the right answer..
This combination in restraint of sanity is the anti-expert quiz crew of "It Pays To Be Ignorant."

They have a matchless talent for going completely and noisily to pieces when Tom Howard asks questions that would scarcely stump a child of six.

**BUT...** they know the answer to one question... and that's how to make a show that pleases all kinds of people all over the country... a show that consistently wins high audience-ratings and also unanimous critical approval.

**YOU ONLY NEED THE RIGHT ANSWER... ONCE**

Now, for the first time, "It Pays To Be Ignorant" is available for local co-operative sponsorship!

You can bank on this answer to your program-search. You don't have to wait around for it to build. It's already there, proved by years of successful national sponsorship. This is a big-time show, ready to pay off in profits to local sponsors... not months from now, not years... but right now!

**Columbia Broadcasting System**

Further information is available from your local CBS station. Or consult CBS Co-operative Program Department, 485 Madison Avenue, New York City.
Once a Year . . .

Every Year

There's a certain ad-time for any sponsor

Broadcasting is a safe medium for seasonal advertising. At one time seasonal advertising was placed almost entirely in newspapers, which like radio have daily deadlines. However, despite airmail, teletypes, and all other modern means of communication, the use of newspapers to advertise products which depend upon the weather, as most seasonal items do, is not nearly so flexible as radio.

Printed advertising which has news appeal, like gasoline tie-ups with round-the-world flights, are major projects for agencies and usually rate sizable stories in the advertising trade press—when they come off. For broadcasting handling spot news advertising is part of the regular daily operation and radio ad copy can be as up-to-the-minute as the stations' news-casts.

Among the earliest users of seasonal spot announcements were the makers of Weed tire chains. Their announcements were placed with stations with the understanding that they would be scheduled only when snow or ice covered or threatened the roads. This was satisfactory years ago when there was likely to be good time open for announcements. Today if announcement schedules are placed upon this basis there is every chance that these breaks will be used only in marginal time on the larger stations. On less powerful stations there is somewhat more opportunity for premium time spots, but station representatives generally make few availability promises for business placed on a contingency basis.

Seasonal advertisers who use the summer months find life easiest because there are still a number of key network advertisers who take a hiatus during the summer season and thus open time for advertisers with summer products. Advertisers of products like Griffin Allwhite size polish, Flit, Gulspray, moth repellents, instant powders, sun glasses, sun lotions, bathtubs, suits, automotive waxes, cleansers and soft drinks find it comparatively simple to buy good time.

On the other hand it's a fine art to snare premium time during the winter on stations with high listening indices. Placing of advertising for cold remedies, anti-freeze compounds, chimney sweep compounds, men's hats, and other cold weather seasonals is a major timebuying problem every year. It's difficult in most cases to get time availables—or even to make commitments. In the case of most well-listened-to stations, advance commitments do not assure time availables, since most such stations do not accept hard-and-fast orders more than 30 days prior to a campaign's starting date. Obviously they don't want to keep time open when it cannot be sold. Broadcasting has always operated on a first come, first served basis.

Accepting a commitment even 30 days in advance of the placement of a schedule can mean an open time period producing no revenue. Most stations when accepting advance commitments do so with a penalty clause in the contract insuring use of time purchased.

(Please turn to page 5C)
What does Rome have to do with Radio and Retailers? Plenty...if you follow the time-tested adage. When in Cleveland...use radio as Cleveland retailers do. They use WHK successfully... and naturally, consistently! In fact... WHK does more program business with local sponsors...than any other Cleveland Station! Rates and Hoopers aren't "all Greek" to those who KNOW Cleveland. They let RESULTS speak!
Singin’ Sam
the man behind over 200 Successful sales curves

For the sponsor interested in sales, Singin’ Sam presents a unique opportunity. For never in radio’s history has there been a personality like Sam... never before a program series with such an outstanding record of major sales successes unbroken by a single failure.

These are strong statements that carry tremendous weight with prospective program purchasers... if supported by facts. And facts we have in abundance... high Hoopers, congratulatory letters, expressions of real appreciation by advertisers themselves, actual before and after stories backed with the concrete figures.

This 15-minute transcribed program series is the show you need to produce results. Write, wire, or telephone TSI for full details. Despite Singin’ Sam’s tremendous popularity and pull, the show is reasonably priced.
Singin’ Sam—America’s greatest radio salesman. Assisted by Charlie Magnante and his orchestra and the justly famous Mullen Sisters. Sam is available for special commercial cuttings to give your program even greater sales power.

Write for information on these TSI shows

- Immortal Love Songs
- Westward Ho!
- Your Hymn for the Day
- Wings of Song

TRANSCRIPTION SALES, INC., 117 West High St.
Springfield, Ohio
Telephone 2-4974

New York—47 West 56th St., Col. 5-1-544
Chicago—612 N. Michigan Ave., Superior 3053


MARCH 1948
YOU MIGHT WALK A MILE IN 6 1/2 MINUTES*

BUT...
YOU’LL NEED
WKZO-WJEF
TO REACH WESTERN MICHIGAN!

The quickest, most effective and most economical way to get your message to the people of Western Michigan is through WKZO-WJEF. First, because local reception is really unsatisfactory for outside stations, due to the wall of fading that surrounds this part of the State; second, because this CBS combination is by far the most popular of any of the thirty stations to which the people of Western Michigan ever listen!

One glance at the Spring, 1947 Hooper Report will convince you. It shows, for instance, that from 12 noon to 6 p.m., WKZO-WJEF’s Share of Audience is 6.7% or more higher than all the stations of any other network, combined!

Would you like to see the Hooper Report? We’ll be glad to send you one, if you’ll write us. Or just ask Avery-Knodek, Inc.

* Mike Thomas walked one mile in 6 min. 27.0 sec. in New York City, Feb. 22, 1932.

FM Audience
(Continued from page 36)
most of Donald’s vehicles are said to have been up for the final week of the contest, especially the Stanback presentation.

WWDC-FM is a progressive FM outlet affiliated with an independent AM station. Until recently letters to its music “request” program (not duplicated by the AM outlet) were mostly for concert-type music. Check-ups revealed that most FM receiver owners in the Washington area were in the higher bracket income groups. Requests coming in to WWDC-FM from Baltimore have not been for “good” music but for current popular selections. This has also recently been increasingly true of requests from new set owners in the District of Columbia. There have been very few requests for re-bob and hot numbers. The requests for currently popular tunes have been for “sweet” music. In Washington, at least, it appears that FM receivers are not listened to by swingsters to any degree. Sifting out FM listeners in the case of stations which are duplicating their AM schedules 100% (as WQXQ, New York, and many network stations are doing) is a difficult assignment. By agreement these stations are not charging advertisers extra for dual transmission; this was one of the considerations which the AFM weighed when it consented to the duplication of AM programs on FM and even the Hooper rating organization is not tabulating the FM listening to network programs separately. In the case of independent AM-FM stations, they are charging one rate for the combined coverage (where they have FM affiliates). In case the FM station does not duplicate the program, a deduction is made. (In the case of WWDC-FM the deduction is 5%.) WGAN in New York has no sister AM outlet. Its audience is 100% FM. From telephone calls and letters received from listeners to their various request programs, WGAN has been able to check to a degree the economic status of its self-identified dealers. WGAN also checked the buyers of FM sets from a number of dealers in higher-priced radio receivers in New York. It also tabulated a group of owners of Stromberg-Carlson FM-AM sets throughout Greater New York.

The housing status of telephone-request homes broke down in the following manner:

| Monthly | Under $50 | $50-$99 | $100-$149 | $150-$199 | $200-
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<th></th>
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</thead>
<tbody>
<tr>
<td>Figure</td>
<td>16.5%</td>
<td>14.2%</td>
<td>11.6%</td>
<td>5.3%</td>
<td></td>
</tr>
</tbody>
</table>

Among the buyers of receivers from the
(please turn to page 50)
Extra scores (and sales) if you don’t pass George Passage

No, the old print reproduced here is not from George Passage’s “Sports Album” heard daily on Virginia’s only 50,000 watt radio station, WRVA. His is more modern! More dramatic! More interesting! A fact confirmed by loyal listeners in this billion-dollar market with 395,780 radio families.

Sponsors who read “Sponsor” can buy the “Sports Album” at 6:05 to 6:25 P. M., Monday thru Friday . . . at 6:30 P. M. on Saturdays . . . and the five-minute “Sports Final” at 11:10 P. M., Monday thru Friday.

Don’t pass George Passage and his sportcasts. You can get all the info from WRVA or Radio Sales.

Richmond and Norfolk, Va.
Represented by Radio Sales

MARCH 1948
ON A NOTE OF BEAUTY Beauty in music, like any other type of beauty, is an all-compelling force . . . attracting and holding listeners, making them say, "Give us more." WQXR-WQXQ has a loyal audience devoted to good music . . . an audience of more than half a million families in the New York area . . . an audience that responds to sales messages accompanying the music it loves. Music's power to attract, hold and sell this vast audience is resulting in greater sales for a large list of national and local advertisers now using WQXR-WQXQ . . . the stations distinguished for fine music and the news bulletins of The New York Times.  

Radio Stations of The New York Times

FM Audience
(Continued from page 48)

better radio dealers, the breakdown among FM set owners was as follows:

<table>
<thead>
<tr>
<th>Monthly</th>
<th>Rental</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under $50</td>
<td>20%</td>
</tr>
<tr>
<td>$50-99</td>
<td>40%</td>
</tr>
<tr>
<td>$100-149</td>
<td>10%</td>
</tr>
<tr>
<td>$150-199</td>
<td>12%</td>
</tr>
<tr>
<td>Over $200</td>
<td>15%</td>
</tr>
</tbody>
</table>

The Stromberg-Carlson set owners' economic status as indicated by the rents they pay, is as follows:

<table>
<thead>
<tr>
<th>Monthly</th>
<th>Rental</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under $50</td>
<td>20%</td>
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<tr>
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<tr>
<td>$100-149</td>
<td>10%</td>
</tr>
<tr>
<td>$150-199</td>
<td>5%</td>
</tr>
<tr>
<td>Over $200</td>
<td>5%</td>
</tr>
</tbody>
</table>

Thus the mediums and low rent payers in all three surveys represent the majority of FM set owners. Obviously FM set owners are not of any single income group. None of the FM stations, however, have made any study of the intellectual levels of listeners, the WGYN studies being the most qualitative thus made.

Many stations are still certain that the reason why FM receivers are being sold in their areas is music. To quote one of the more progressive station managers on the subject, "Music is the common denominator of good programming for four out of five listeners. Oh, yes, polls show that people prefer sports, comedy, news, etc., but just take away the music, and see what they would really prefer. What these people mean, and I'll defy the poll takers on this score, is that they prefer comedy, news, sports, etc., after music. Not one of them could take a steady diet of what they say they prefer most. It has to be mixed with music."

Despite promotion with contests, sports and other devices, even Major Armstrong feels that musical reproduction, in the long run, will hold the FM audience to FM.

Once A Year
(Continued from page 44)

of a minimum of two weeks of an announcement schedule or four weeks of a program schedule. Most of the larger stations, however, do not invoke the penalty clause if cancellation is caused by conditions beyond the control of the advertiser and agency.

Network broadcasting does not adapt itself to seasonal product advertising on a short-term basis. The chains are by their very nature designed to operate on a 39- or 52-week span. Exposure to air advertising is best developed on a continuous listening basis—not upon a seasonal variable. To obtain the most for their net-

(Once A Year—End Of Year Analysis)

WQXR-WQXQ

(A Year's Sales Report)

(Please turn to page 54)
Pre-View Tested! Now Ready for Release!
52 TRANSCRIBED HALF-HOUR PROGRAMS
Better Than the Books or the Movies!

Nothing like this ever happened in radio before! Since August, more than 100 members of the Guild Preview Board (practical broadcasting executives from every state, and Hawaii) have auditioned "Michael Shayne." They sent their considered opinions, suggestions and criticisms to Guild headquarters in Hollywood. Here the producer of "Michael Shayne" acted upon their knowledge and advice to perfect a top-flight mystery show—a show that combines Hollywood's skill with the "cash register" judgment of practical radio showmen from all over America! That's the Guild's method of perfecting a program in advance of its production.

Now, after six months of pre-view-testing, "Michael Shayne" is ready for release. Half-hour weekly of exciting, intriguing, breath-taking mystery-drama... each story complete in itself... each one full of action and suspense!

This is a show that will build a high Hooper, sell goods, delight sponsors! It is the first show in the history of American broadcasting to be produced with the advice and help of an important segment of the industry, acting as a group.

In many markets members of the Broadcasters' Guild have purchased the show, prior to its general release to the trade. But other markets are still "open." You are invited to write, phone or wire for an audition transcription, together with a 30-day option on this feature for your market. If it is available for your city, we will ship the audition disc by air express, $5 C. O. D. If you buy the show, the $5 applies on the purchase price. If you return the transcription, your $5 will be refunded.

Regional advertisers (and their agencies) will be particularly interested if you seek a show of net-work caliber. Here is your opportunity to acquire a Hollywood property that will compete with the best shows on the air, anywhere! And at a price much less than you expect to pay!

Don't delay! Send to Hollywood today for an audition transcription.

IN 48 States and Hawaii practical broadcasters praise "Michael Shayne" after their Preview Audition:

ALABAMA* "Better than other mystery shows we've heard, and offered at much less cost." ALASKA* "As fine as any mystery drama on the networks." ARKANSAS* "A show that we can definitely sell." CALIFORNIA* "It's terrific." COLORADO* "Excellent production." CONNECTICUT* "Very well done. We like it.

DELAWARE* "Michael Shayne great. Wire starting date." FLORIDA* "Our sales staff like it very much. Can sell it." GEORGIA* "Excellent. Would like to have it.

HAWAII* "Ship Shayne via air express when ready." IDAHO* "Contracted for it before audition disc arrived. After hearing it, we're sure we made a good move.

ILLINOIS* "A terrific mystery." INDIANA* "Well produced. Will hold its own with anything on the air today." IOWA* "Will be an asset to our station." KANSAS* "Impressed by the excellent production and casting." KENTUCKY* "A good one.

When can we start?" LOUISIANA* "Consider Shayne most saleable." MAINE* "Beautifully produced. Should be well received." MARYLAND* "Will be able to sell Shayne without difficulty. Script, actors and general production are of very good quality." MASSACHUSETTS* "An excellent program.

MICHIGAN* "Excellent quality. Show is tops." MINNESOTA* "What suspense!" MISSISSIPPI* "Like the format and clever placement of bridges for the commercials" MONTANA* "You sold me! If Shayne is typical of shows resulting from the Guild production plan, count us in."

* A Series of Announcements regarding Programs Available Exclusively through
BROADCASTERS' GUILD, Inc.
New York • Chicago • Kansas City • 621 Guaranty Bldg. • HOLLYWOOD, CALIF.
to Double the Take

with two kinds of appeal

While Sam Hayes reports the news, his NBC listeners eat breakfast. And the makers of those western breakfast standbys, Wheaties and Sperry Pancake and Waffle Mix, sponsor his broadcast. For nine continuous years, the Sperry Division of General Mills has been represented by the rooster's crow and Sam's friendly greeting which reaches NBC Western Network Listeners six mornings each week at 7:45.

There's another Sperry program, "This Woman's Secret" catches the afternoon imagination of NBC's feminine listeners, and draws their attention to Wheathearts and Drifted Snow "Home Perfected" Enriched Flour. Now in the third year of Sperry sponsorship, it is a series of sincere, undramatized stories—each complete in itself—broadcast over the NBC Western Network Mondays through Fridays at 4:00 to intrigue America's western housewives—and to sell them Sperry products.

*Sperry, a pioneer advertiser on the NBC Western Network, knows the audiences NBC delivers in the Pacific and Rockies area, and how to sell them.*

Sam Hayes is a veteran west coast news reporter. His forthright delivery, keen news sense and fine good humor inspire hundreds of letters each month. And approximately 99% of those letters not only praise him, but the products he sells. It's unsolicited correspondence, too.

"This Woman's Secret" adapted and produced by the penetrating writer, Helen Morgan, is unlike any other five-a-week quarter-hour program. Its warm appeal of true-to-life stories, told by the voices of women from 15 to 75, draws a heavy response of unsolicited mail. Many letters are as long as ten pages.

Here is an advertiser reaching double segments of NBC's audiences with two diverse programs, each appealing to responsive listeners . . . responsive buyers.

*Other advertisers know NBC's audiences and their buying power, too—Planters Nut and Chocolate Company, Wesson Oil, and Snowdrift. Bekins Van and Storage Company, and Washington Cooperative Farms Association are among them.*

*Find out how you can become one of those knowing advertisers.*

SAN FRANCISCO NBC WESTERN NETWORK

A Service of Radio Corporation of America
ONCE A YEAR
(Continued from page 50)
work dollar, therefore, sponsors operate on a year-round basis—or as near to that as possible. This does not mean, however, that a network program cannot have seasonal impact. Commercial copy on a network program can be as season-sensitive as the legendary ground hog. In rainy weather S. C. Johnson can feature its Drax water repellent, in spring and summer its Carna, and during the cold weather when slipcovers are packed away and more time is spent indoors, its Glo-Coat floor and furniture wax.

In the same manner American Home Products and Sterling Drugs are able to rotate product copy on their daytime dramatic serials for seasonal variations in product appeal.

The same is true of locally sponsored announcements or program campaigns. National Shoes didn't continue to feature toeless shoes during New York's recent blizzard. Concentration was on storm shoes, overshoes, rubbers, and moved more of them than had been sold in National Shoe's entire New York history. Broadcasting is as changeable as the weather. In fact, because of news and weathercasts, it reflects the weather. It mirrors the moods and feelings of its listeners. It pre-sells listeners on seasons and holidays as they occur. The days of the year work themselves into practically every program. Broadcasting is the least ivory towered of all advertising mediums.

Down South they know in March that summer is on the way because Griffin's Allwhite shoe polish commercials start through radio receivers. Come April and May, and Esso newscasters remind listeners about Flit, and in the rural areas, livestock spray. Then comes the attack on winter oil with the urge to change over to summer lubricants.

As the sun moves north from the equator Esso's commercials move with it. Esso has a regular merchandising timetable for each section of the country. Although Esso is a 52-week advertiser it can adjust its seasonal advertising to late or early winters and summers. The ability to roll with the weather punches is vital to successful seasonal advertising. For the past two summers the weather was dry and insect pests were at a minimum. The market for Flit or Gulf Spray or any insect eliminator was down to a minimum so dealers and the Standard Oil empire were stuck with a product for which there wasn't the usual need. Flit had a regular spot program campaign.

(Please turn to page 56)
THOMAS EDISON was first with his invention of the incandescent bulb in 1878 powered by the first steady-current dynamo... a tremendous step toward a better way of life... the American Way of Life... just as WJR is...
ONCE A YEAR (Continued from page 54)
planned, "Fit Frolics," which it was not able to drop quickly. Cancellation clauses on most station contracts, as noted above, call for two weeks notice for announcements and four weeks notice for programs even after a campaign has started. Many of the larger seasonal advertisers fail to make use of the flexibility of spot announcements and spot programs. Conscious of the short rate factor in black-and-white advertising, they do not realize that today there are few sponsors that rate discounts if their broadcast frequency is as low as 13 times and a cancellation saves the advertiser most of the cost of the unused seasonal time.

Unseasonable weather is what defeated the Adam Hat NBC talent search program last fall. The cool weather did not arrive until after the Thanksgiving holidays and men continued to go hatless or to wear their summer-weight felts. Thus no matter how big the audience for the show, the market for men's hats didn't exist and both the advertising campaign and the program itself blew up. If Adam Hats had had something to sell besides fall and winter headpieces, their advertising campaign would have been able to survive the late season.
The most successful users of seasonal broadcasting are the cough and cold remedies. From Vicks to Ren, from Pertussin to Musto-bole they watch the weather like hawks and with the first signs of spring start cancelling schedules. Combined they represent an air advertising volume of well over $3,000,000 a year, with Vicks spending more than any single competitor. Vicks in the past has used network time but now concentrates on spot announcements and programs. Currently over 100 stations are being used, mostly for spot announcements, although they buy 5, 10, and 15-minute programs in markets in which they have had previous experience. They keep a close check on the relationship between sales and advertising and their campaign is always flexible, expanding when sales justify it and being curtailed when the weather or other conditions restrict the market.

Although it seems logical that they should, very few of the cough and cold remedies use weathercasts, because such use restricts the amount of selling time for their products.

Pertussin, one of the big time buyers in the seasonal field, is currently using 51 stations, with programs on 13. The average schedule calls for five spots a week per station, in the case of programs the frequency is three times a week. Current use is down from a 97-station schedule last year but Pertussin is spending just about the same budget, using power stations in big markets rather than a greater number of stations in smaller territories. Luden's is concentrating its current broadcast advertising budget on its CBS network program, Strike It Rich, to which is assigned the major job of selling Luden's Fifth Avenue Candy Bar. Luden's does its cough drop selling with cowcatcher (preprogram) or hitchhike (postprogram) announcements.

There have been some attempts by stations and networks to turn cold and cough remedies into year-round advertisers, since both coughs and colds do occur at times other than in the winter—but sales records of the patent medicine firms have stopped the all-year-round appeal. Some medicinal product firms did stay on for a full 52 weeks during the war years but that was a case of using tax money, rather than something the advertising manager could justify on the basis of sales per ad-dollar.

Agencies know that their clients who want to reach the wet feet—hot head contingent are very competitive and usually request availabilities without revealing the advertiser. However, the request for specific availabilities is usually a tip-off to

**The CAVALCADE of MUSIC**

Available April 1 on all Lang-Worth affiliated stations... 52 consecutive half-hours of high-calibre musical entertainment... for regional and local sponsors, via transcriptions.

The Cavalcade of Music features D'Artega’s 35-piece pop-concert orchestra and 16-voice choir, with guest appearances by...

The Modernaires with Paula Kelly, Tommy Dorsey, Tony Russo, Claude Thornhill, Anita Ellis, Vaughn Monroe, Riders of the Purple Sage, Frankie Carle, Tito Guizar, Rose Murphy, The 4 Knights, Tony Pastor, Evalyn Tyner, Jack Lawrence and others.

*Write, phone or telegraph:*

**LANG-WORTH, Inc.**

113 W. 57th St., New York

*D'ARTEGA*
the station representatives on the client, despite the hush-hush. Even when Vick requested availabilities from NBC-TV it was all very secret. Vick uses a weather report and one minute spot on WNBT now.

During the canning season, General Foods uses spot announcements throughout the country for its Certo and Sure-Jell. These commercials jump around the country and are spotted just before canning time in each area. In some sections of the country there are several different periods of the summer and fall during which canning is done and the commercials reappear during each.

Other spot announcement users are the seed houses who sell hybrid seeds to farmers. These houses stress their products just before planting season. In the past most farmers raised their own seeds but more and more they are buying special seed for crops that bring premium fees. During this same period there are a number of poultry and livestock remedies that are pushed for a six to ten-week period. Transition from barn feeding to grazing usually requires livestock tonics of one kind or another and the eight to ten firms specializing in these compounds use the air as reminder advertising.

Most deodorants advertise all year round, but there are a few, like Colgate-Palmolive-Peet's Veto, which concentrate their schedules in the summer. C-P-P thinking is that during the summer there is the most need for a deodorant and thus they hit 'em hard during the April-September period. C-P-P expect that if consumers use Veto during this period they'll continue to use it all year round.

Some watch companies—Elgin, Gruen—are seasonal advertisers, spending a big slice of their budgets during the pre-holiday season. The best examples of this type of air-advertising are the two-hour Elgin Thanksgiving and Christmas broadcasts. Elgin spends more than any other one-shot advertiser for two programs and is one of the most successful examples of what one-time broadcasts can do. They sell more Elgin watches as gifts at these seasons than are sold during all of the rest of the year.

Seasonal broadcasting can be geared to do anything that requires intensive selling in a short time. It is a field that has its own rules and regulations. Often the difference between the profitable and the costly way to use the air seasonally is knowing when to pull a campaign off and how long to hold off starting it.

In Eastern Oklahoma use KTUL

Tulsa's only exclusive radio center. Only CBS outlet in the rich "Money Market" section of prosperous Oklahoma. Write KTUL, Boulder on the Park, Tulsa, Okla.

JOHN ESAU
Vice-Pres. and Gen. Mgr.

AVERY-KNODEL, Inc.
National Representatives

WMPS
MEMPHIS
68 On Your Radio
10,000 W Day Time
5000 W Night Time

REPRESENTED BY
TAYLOR • HOWE • SNOWDEN
Radio Sales

SPONSOR
ADVERTISERS AND LISTENERS CONTINUE TO RELY ON WFAA TO LEAD THE WAY IN THE SOUTHWEST. HERE'S WHY:

Largest, Most Experienced Staff
WFAA offers by far the largest, most complete and experienced staff of any station in the Southwest.

Proven, Popular Programming
WFAA constantly shows top ratings with both network and locally created programs of proven popularity.

Complete, Modern Facilities
WFAA offers every phase of modern, progressive broadcasting — creating, writing, producing, transcriptions, merchandising—many more.

Complete, Effective Coverage
With a primary coverage on 820 kilocycles with 50,000 watts embracing 965,570 radio homes, on 570 kilocycles at 5,000 watts embracing 507,230 radio homes. (Daytime coverage, BMB.)

Represented Nationally by
EDWARD PETRY and COMPANY

Hackberry Hotel
PULLED IN
23,585 Pieces of Mail
IN 45 DAYS!

Hackberry Hotel is a 15-minute comedy program, created and produced by WFAA... broadcast Mondays through Fridays from 12:30 to 12:45 P.M. over WFAA on 570 kilocycles at 5,000 watts.*

On February 17, this program had been broadcast 1,150 times... on the air since 1943... and one of its two main characters, "Little Willie," who is now the little colored bellboy of Hackberry Hotel, was created February 2, 1931, 17 years ago!

Like many of WFAA's programs, Hackberry Hotel has built a big, loyal audience... so big, and so loyal that when an offer of "Little Willie's" Joke Book was made during a two-week period of this program, 23,585 request letters were received in the next 45 days!

That's results! But more than results, it's an indication of WFAA's ability to create and produce a show that pulls... and it's an indication of WFAA's popularity and coverage throughout the big, rich Southwestern area it serves.

*Sponsored by Armstrong Packing Company.
TV COMMERCIALS
(Continued from page 37)

The Emil Mogul advertising agency is typical of the agencies representing the "little man" in television. They handle advertising for Barney's, National Shoe, and many other time users on New York's independent AM stations. They started shooting film January 31. They plan within the next three months to have six hours a week placed on New York's TV outlets. They're shooting everything on 16mm, simply as a matter of cost. According to Louis Heyward of Mogul's, "We can do with three men in 16mm what would require 40 in 35mm. And then there's the matter of unions."†

As might be expected with the Mogul operation, they've shaved the production cost down to the minimum. Using a slide-film technique, one-minute spots are produced at $100 each. Using straight film the Mogul costs are $350 per minute.

They're doing commercials in sets of ten, with a new set planned each six months. They're going to repeat film every tenth scanning.

Comparing the difference between costs of recording one-minute spots for radio and for TV, Heyward claims that he can do five one-minute films for about $1,000, while five one-minute radio spots cost him $1,200. His films, of course, are about 80% slide film but he believes that slides plus some live action will sell as well as entertain.

Mogul is out to prove that an advertiser can use TV in New York effectively for $20,000 a year.

Contrasted with Mogul's Heyward, Bud Gamble, television pioneer, has a minimum fee of $700 for one-minute commercials.

During his experimental development period, Gamble did film more cheaply but he's out to film them now on a guaranteed-result basis. He did a quickie for a Bay Packard dealer which sold the dealer's year's allotment in four weeks—and it was selling the 1948 Packard convertible which costs real money.

Gamble has filmed commercials for Philco, Everess, Charms, and Walco. His current commitments include Duff's Apple Cider for Young and Rubicam and Philip Morris Cigarettes for Biow. One reason why Gamble's commercials are higher-priced than some others is that he feels that animation is a definite plus when doing visual selling—and, as indicated previously, animation is costly.

Producers generally feel that name talent doesn't mean a thing in one-

†Union jurisdiction over the 16mm film field has no been established.
when cigarettes were scarce

WDNC sent 'em to you!

when nylons were scarce

WDNC sent 'em to you!

when sales problems are tough

WDNC goes from 250 watts at 1490
to 5000 watts at 620

AN EIGHT TIMES BIGGER AUDIENCE
WITH SIX TIMES MORE RETAIL SALES!

5000 Watts Day - 1000 Watts Night
620 Kc.
ESTABLISHED 1923
OWNED BY HERALD-SUN NEWSPAPERS

The CBS Station In
Durham, North Carolina
The South's No. One State

MARCH 1948

PAUL H. RAYMER
NATIONAL REPRESENTATIVE
minute commercials. Men like James Caddigan of DuMont’s WABD point out
that TV will develop its own announcers and actors who will rate high in commer-
cials but won’t move in from the film medium. Caddigan also points out that
film processing laboratories, which have thus far been concentrated in New York,
Chicago, and Los Angeles, will soon have
to open branches in all cities in which
there are television stations. Careless
processing, stresses Caddigan, obviously
can ruin the best of film.

In line with the spread of TV motion
picture producing and processing is the
fact that WFIL-TV (Philadelphia) and
WBZ-TV (Boston) are lining up local
sources of film for clients.

One thing is vital to sponsors’ under-
standing of the medium. Agencies will
have to buy film production rather than
do it themselves. No agency in the
nation has a staff big enough or can afford
to hire a staff big enough to make its own
filmed commercials—let alone its clients’
visual air entertainment. A 50-man de-
partment would be a drop in the bucket.

There is another matter that’s distur-
ing agency and station men. Sponsors
love to get their fingers in the radio pie—
what will they do with motion pictures?

DIALING HABITS
(Continued from page 25)
dropping from 16.8% to 16.5%. Mutual
increased its share from 12.1% to 12.7%.
Independent station listening rose from
16.4% to 19.6% during this same period.

In New York’s Nielsen area the inde-
pendents did not increase their percent-
age of the audience during the two
months in 1946 and 1947 (February and
March) that were used for city contrasts.
During this period New York independ-
ents slipped from 25.1% to 23.5%.
Despite the decrease, the effect of a large
number of independent stations upon a
market is perfectly demonstrated in this
area. CBS, which had the highest net-
work percentage, captured only 23.4% of
the radio homes.

Dialing habits differ in every market.
National rating figures become so general
that they’re virtually useless as individual
market trend barometers. They average,
in the case of Hooper, 36 markets, and in
the case of Nielsen 63% of the U. S. For
the period (February-March, 1946-1947)
in which New York independents dropped
in share of the audience from 25.1% to
23.5%, Chicago’s independents built their
share of the sets in use from 13.3% to
16%. In the WLW area (“WLW area”
is used rather than Cincinnati since this
(Please turn to page 72)

**40,000 Dimes From WJBK Listeners**

When listeners prove their responsive-
ness by sending in $4,000 (in a two-
week period, for the March of Dimes)
it indicates folks are paying attention,
listening alertly . . . that the station
making such a record wields influence
and has prestige with a king-size
audience. Advertisers can see in such
responsiveness a certain proof of
advertising results.

**THE NEW WJBK**

DETROIT'S MOST PROGRESSIVE STATION

ALL WJBK PROGRAMS BROADCAST SIMULTANEOUSLY
ON WJBK-AM 1400 and WJBK-FM 93.1 mc.

**. . . wanna leap all over a 14,000 square mile sales area?**

PHILADELPHIA'S PIONEER VOICE

BASIC MUTUAL

Represented nationally by EDWARD PETRY & CO.

SPONSOR
H. S. Jacobson
General Manager
Radio Station KIL
Portland, Oregon

Dear Mr. Jacobson:

I am enclosing herewith a renewal of my contract for the first six months of 1948.

I believe that with the signing of this contract I begin my eighth year of advertising with your station and during this time I have always found that you have done an outstanding job. I am well pleased with the results of the dollars I have spent with you people. Keep up the good work.

Very truly yours,

Dr. William Corbin

Preferred . . . because, eight years of satisfactory service and results, such an achievement is an enviable record of any advertising media. Perhaps that is why business and professional men throughout the Pacific Northwest, when planning and advertising campaigns choose the XL stations.

Preferred . . . because, eight years of satisfactory service and results, such an achievement is an enviable record of any advertising media. Perhaps that is why business and professional men throughout the Pacific Northwest, when planning and advertising campaigns choose the XL stations.

The XL Stations
OFFICES LOCATED AT . . .

Orpheum Bldg.
PORTLAND, OREGON

Symons Bldg.
SPokane, WASH.

6381 Hollywood Blvd.
Hollywood, Calif.

Box 1956
BUTTE, MONTANA

The Walker Co.
551 5th Ave., NEW YORK

Smith Tower Bldg.
SEATTLE, WASH.

MARCH 1948
January spot business did not show its usual rebound from December. Placement of national advertising on local stations continued to drop, losing another 4.5%. Only the Midwest continued above September 1947 though itself sliding off 2.4 from December. In the breakdown by industry classifications, tobacco, drugs, and miscellaneous were more active, each showing an increase over December. Drugs, and beverages and confectionery, continued above their September base, with advance indication that they would continue this way during February and March. Fifty-eight advertisers increased their spot advertising during January but the 27 (12%) who curtailed their schedules and the 16 (7%) who cancelled out entirely overbalanced increases.

Based upon the number of programs and announcements placed by sponsors with stations and indexed by Rorabaugh Report on Spot Radio Advertising. Spots reported for month of September 1947 are used as a base of 100

**Trends by Geographical Areas 1947-1948**

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WWJ - The Detroit News

TOPS in TALENT ... with Detroit's best-known, best-liked personalities, combined with the world's finest through WWJ's 20-year-old NBC affiliation.

FIRST in PUBLIC SERVICE features for more than 27 years ... tirelessly working in the public interest, constantly retaining community confidence.

FOREMOST in PIONEERING and PROMOTIONAL policies that have kept WWJ on top all through the years, and trailblazed the way for both FM and Television “firsts” as well.

WWJ's leadership in PUBLIC ACCEPTANCE is evidenced by the results continually obtained for its advertisers ... adding prestige to their products, force to their sales messages, and increasing sales through lowered sales resistance.
Mr. Sponsor Asks

"Should broadcast advertising budgets be determined on the basis of past sales, or the next year's sales expectancy?"

John Alden | Director of advertising
Norwich Pharmacal Co., Norwich, Conn.

The Picked Panel answers Mr. Alden:

In established markets, Ruppert advertising budgets are based on sales performance. For new markets, however, after thorough research, sales expectancy is a consideration. In either case, radio must compete for its share of the local allocation. All available media are carefully studied to determine those most effective. As a result radio is unused in some areas and the major effort in others.

WALTER RICHARDS
General sales manager
Jacob Ruppert Brewery, N. Y.

There are four possible approaches to the problem of determining the amount and allocating the geographical distribution of funds in a broadcast advertising budget. For brief identification, these may be called:
1) The Faith approach
2) The Hope approach
3) The Charity approach
4) The Factual approach.

The Faith approach bases the budget on last year's sales with full faith that nothing can happen in this wonderful world. "Anything we could afford last year we can afford this year."

The Hope approach bases the budget on next year's hopes. "After all, if we keep contracts on a 13-week basis, we can always cancel!"

The Charity approach is a hangover habit from the old (and perhaps soon-to-be-with-us-again) excess profits tax days. "Let's plant a lot of seeds—our competitors are doing it. Maybe we'll get a good crop if we get some rain!"

The Factual approach is not popular. It calls for work. Sponsors' wives, lyric mistresses, not-so-very-private female secretaries—all these customary somber and authoritative advisers are left without place or purpose once a sponsor decides to use the factual approach in basing his budget.

Briefly, it calls for a thorough study of past sales in time and space, taking into account raw population, distribution, buying power, buying habits, and previous sales. It requires forecasts of sales for three to five years ahead—product-by-product or, line-by-line. It requires a geographic breakdown of sales potential county-by-county and an assembling of these units into two groups of market areas:

- "Where people live" areas.
- "Where people buy" areas.

Also demanded is a county-by-county and market-by-market audit of sales coverage by salesmen and distribution coverage by distributive outlets.

When this study is done, it's easy to know how much to spend, and where the appropriation is most likely to produce the best sales results. Such a factual procedure is not popular. It costs from 2 to 5% of the appropriation. It may increase its value 20 to 100%—but that's another point! And it harnesses the inspirational managers, the "cumulative effect" boys. It doesn't raise anybody's Hooperating, but it gives your Hooperating a better sales rating. It reorients all sales management thinking, shows up weak spots in distribution and selling effort, and compels attention to those disabilities which prevent broadcast advertising from doing the best job it's capable of.

BURTON BIGELOW
Burton Bigelow Organization
Management Consultants, N. Y.

Both past sales volume and projection of sales for the coming year are factors which should be taken into consideration in determining the radio appropriation. According to most studies I have seen, both of these factors are carefully weighted by most companies. However, the percentage method, while certainly the simplest, is by the same token the most arbitrary way of arriving at the proper appropriation. Its primary value for many companies is to serve as a basis for departure rather than as an inflexible yardstick.

A number of advertisers believe that the chief criterion in determining how much to allocate for radio might better be how much is needed to do the job of reaching the maximum number of customers or prospects—or in the case of a program which is primarily public relations in nature, the job of attracting largest audience or the most opinion leaders.

As radio's public relations and long range sales potentialities are increasingly recognized, the tendency to plan radio expenditures on a year-to-year basis may correspondingly diminish. More and more sponsors are recognizing that the
The greatest values from radio are realized after a long period of continuous sponsorship of a program over the same stations or network at the same time. Time segments become of greatest value and may well become to all intents and purposes a capital asset of an advertiser when his show has made listening at a given time practically a habit for millions of people. The good-will the public has toward the actors or characters in a program also adheres to the sponsor if the company has been associated with the program for several years.

One of the best examples of this truth that I know is the S. C. Johnson Company. As Bill Connolly, advertising director of that company, told the NAB Convention last fall, the success of Fibber McGee and Molly and their summer replacement shows has been partly the result of the company’s general sales promotion policy. That policy is never to regard a single ad or single campaign as an end in itself. Johnson’s Wax has been building customers for 61 years by making permanent friends. The result has been a reputation and good-will value which the company will not jeopardize just to step up sales in any particular year. The company is more interested in retaining the friendship of the customers it has than in the fair weather friends attracted by high-pressure or one-shot promotions.

This type of thinking, I believe, will lead other sponsors to plan in terms of sound policy over a long future in planning their advertising expenses, rather than exclusively on a year-to-year basis.

Eric Haase
President
Public Policy Organization, N. Y.

It’s virtually impossible to reduce the determination of a broadcast advertising budget to a simple formula. There are too many factors involved. The individual firm still has to determine for itself whether allotments of advertising money for radio are to be made on the basis of past experience or future sales. With business conditions what they are today, it is virtually impossible for any manufacturer or firm to determine in advance the relationship between supply and demand on a long-term basis.

Any advertiser planning a network (Please turn to page 72)

BOOK OF THE MONTH
IN-Indianapolis

"Hooperatings"

- In Mr. Hooper’s 1947 telephone contest—WFBM emerged unbeaten in any of the twelve monthly Station Listening Index reports.

In Total Rated Time Periods, WFBM led the other three network stations in Indianapolis by wide margins most of the time. That’s month after month—season after season—winter, spring, summer and fall... a complete Year!

Of course, Mr. Hooper polled only Indianapolis. But—if you’d dig for facts about the rest of the Central Indiana audience, you’d find—among reported Indianapolis stations—Broadcast Measurement Bureau gives WFBM the lion’s share of that, too!

If you’re after EARS—we think you’ll get two on more heads in Central Indiana if you radio-advertise on WFBM.

Plus Factors are low-cost-per-listener, intensive promotion, consistent merchandising and dependable performance.

WFBN is “First in Indiana”—any way you look at it!
Ralph Edwards appointed "acting manager" of WOC (Davenport, Iowa) for a week. Station owner Col. B. J. Palmer, in order to capitalize on the Truth or Consequences' man's appearance at the Mississippi Valley Home and Food show (February 13-19), proclaimed Edwards station manager for the week. Edwards had a microphone in his "manager's" office which permitted him to interrupt any program whenever he felt in the mood. The promotion was merchandising of Ralph Edwards' visit to Davenport at its best.

"The Voice of Mystery" promoted by club and "talk a song" formula. Program is exploited by Jack Rourke through a club called "The Spooners," whose members are supposed to talk the words of songs to music. The idea's catching on.

Hugh B. Terry (KLZ) follows Edgar Kobak (MBS) technique and "reports" to industry and Denver listeners with a five page letter on the Gaylord station's accomplishments in 1947. Terry, however, uses only one side of his paper and tells KLZ's story without competitive copy. Kobak uses both sides of his letterheads and is 100% competitive.

Annual dinner for Minnesota congressmen is WCCO's way of tying itself to the Washington scene from the Twin City dialer's point of view. WCCO presented the congressmen with "fur trapper's" hats as a memento of the occasion.

"Jolson Story" presentation highlights Radio Theater broadcasts. The Lux Monday night broadcasts annually win any number of awards as the best commercial dramatic series on the air. This year Lux spotlighted its presentation of top motion picture radiozations by presenting the winner of the Gallup Poll for the best picture of 1946, The Jolson Story, with Al Jolson himself.

---

At 5000 watts, WSBT is now reaching the largest audience in its 26-year history. BMB shows 414,700 radio homes in WSBT's new primary area, which covers 26 northern Indiana and 6 southern Michigan counties. And this is primary coverage only!

Listeners old and new welcome WSBT in their homes as a trusted friend. People like this station, listen to it faithfully, write to it frequently. These are listener-loyalty facts which WSBT advertisers know from experience.
Martin Block's 22nd Popularity Poll places Vaugh Monroe, Frank Sinatra, and Margaret Whiting in first place in their divisions. Block's fans sent in 200,000 votes for their musical favorites. Monroe pulled 54,340 votes as orchestra leader, Sinatra 52,942 as male singer, and Margaret Whiting 39,175 as foremost thrush.

WING's on glasses now. John "Pat" Williams' Dayton station has made certain that all advertisers who hoist one when they're at ease will remember WING by placing its winged trade mark on those tall ones. It's neat, not gaudy.

A "pop-out" mailing isn't especially novel but seldom is it a station's new promotion man who pops out. KSTF (St. Paul, Minn.) snagged Joe Cook, ex-KDAL, to succeed Sam Levitan. They told the industry about the fact with a pop-out picture of Cook under the heading "Why Things are Cookin' at KSTF."

Kay Kyser's recording of "Saturday Date" used by NBC to block-promote its Saturday program line-up. With the Kyser recording as an intro, all of the NBC bathnight airings are plugged in a five-minute transcription which is being used by station affiliates.

KROC (Rochester, Minnesota, 250-watt station) does best job for "Ford Theater" and trade paper editors vote Walter Bruzek (station promotion manager) top award—
a Ford Car. Follow-through of Bruzek's idea of selling the Ford Theater as a "key to good listening" won the editors' unanimous votes.

CBS using "Map of Changing World" as proof of New York Philharmonic Symphony listening. With a down-to-earth self-liquidating offer of the "first postwar map" of the globe, CBS hopes to pull 1,000,000 dimes—and perhaps a new sponsor for the program.

Screen and air draw closer together in WKRC, Cincinnati, and WCAU, Philadelphia, promotions. Both stations had trailers shown in many theatres in their areas (WKRC 58 and WCAU 31). WACU's deal was a direct promotion for Voice of the Turtle while WRRC promoted the Queen City's neighborhood playhouses. Contests and prizes were highlights of the co-op promotions.

Denver's Max Goldberg receives a coast-to-coast bow on the Phil Harris-Fitch Bandwagon program. It's usually the local broadcasting station that lands the kudos when a network program visits a town for a March of Dimes drive. In this case an advertising agency executive was spotlighted for bringing name troupes to Denver for the polio fund.

they keep coming back for more

and KXOK performance keeps Food Advertisers "coming back for more"

KXOK is "one sweet cookie" that hits the spot with Food Advertisers who have a husky appetite for satisfying sales results... sales results in the big KXOK family circle* in the greater St. Louis market. Many food processors have tried... proved... and renewed on KXOK, advertising hundreds of food products. Yes, indeed... KXOK "proved performance" keeps 'em comin' back for more.

KXOK

ST. LOUIS, MO. • CHESTNUT 3700
630 KC • 5000 WATTS • FULL TIME

Owned and operated by the St. Louis Star-Times
Represented by John Blair & Co.
**Sponsor Personnel Changes**

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>J. T. Baral Jr</td>
<td>Gray &amp; Rogers, Phila.</td>
<td>Philco Corp, Phila., in chge TV adv. mdsg</td>
</tr>
<tr>
<td>Jack Doran</td>
<td>Trans World Airline, N. Y.</td>
<td>Orange-Crush Co, Chi., adv mgr</td>
</tr>
<tr>
<td>Sam Henry</td>
<td>Montgomery Ward &amp; Co, Chi., asst media dir</td>
<td>Same, C. S. adv mgr</td>
</tr>
<tr>
<td>Lester M. Horner</td>
<td>A. James Rouse Co, L. A., radio dir</td>
<td>Same, media dir</td>
</tr>
<tr>
<td>Sanford Woolf</td>
<td></td>
<td>Vera Lane Products Co, H’wood., adv mgr</td>
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**Advertising Agency Personnel Changes**

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ken Burton</td>
<td>KWKK, Pasadena, prog dir</td>
<td>Bishop, L. A., radio, TV dir</td>
</tr>
<tr>
<td>Walt Blake</td>
<td>McCann-Erickson</td>
<td>Donahue &amp; Cse, H’wood., mgr</td>
</tr>
<tr>
<td>Jerry Burrows</td>
<td>VanSant, Dugdale, Baito.</td>
<td>McKim, Montreal, timebuyer</td>
</tr>
<tr>
<td>Winston O. Butz</td>
<td></td>
<td>Same, media, research dir</td>
</tr>
<tr>
<td>Ned Clements</td>
<td></td>
<td>McKim, Montreal, timebuyer</td>
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<tr>
<td>C. B. Donovan</td>
<td></td>
<td>Same, vp, media dept head</td>
</tr>
<tr>
<td>Leonard Erikson</td>
<td></td>
<td>Kenyon &amp; Eckhardt, N. Y., vp, radio dir</td>
</tr>
<tr>
<td>Paul Forrest</td>
<td></td>
<td>Dan B. Miner, L. A., radio dir</td>
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<tr>
<td>Mildred Fulton</td>
<td></td>
<td>Same, timebuyer</td>
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<tr>
<td>George Gale</td>
<td></td>
<td>Dorland, L. A., mgr</td>
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<tr>
<td>Jerome B. Harrison</td>
<td></td>
<td>French &amp; Preston, N. Y., assoc dir radio &amp; TV</td>
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<tr>
<td>Margaret Harrison</td>
<td></td>
<td>Duane Jones, N. Y., premium-creating dept head</td>
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<tr>
<td>Roland L. Hauck</td>
<td></td>
<td>Roland Hauck Groups (new), S. F., head</td>
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<tr>
<td>Donald H. Helder</td>
<td></td>
<td>Same, media dept head</td>
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<td>Gerald A. Hoeck</td>
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<td>Wallace Mackay, Seattle, radio dept mgr</td>
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<td>Evelyn Jones</td>
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<td>Same, timebuyer</td>
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<td>Robert M. Kaplan</td>
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<td>Ben Kaplan, Providence, R. I., radio dept chief</td>
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<tr>
<td>Thaddeus Kelly</td>
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<td>Cecil &amp; Presbrey, N. Y., timebuyer</td>
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<td>John F. Kurie</td>
<td></td>
<td>Assn of Natl Advertisers, N. Y., media research head</td>
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<tr>
<td>Neil Mullinern</td>
<td></td>
<td>Same, vp, head</td>
</tr>
<tr>
<td>Ross Patterson</td>
<td>Patterson’s Chocolates Ltd, Toronto, gen mgr</td>
<td>Jack Murray, Toronto, acct exec</td>
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<tr>
<td>Tom G. Slater</td>
<td>Ruthrauff &amp; Ryan, N. Y.</td>
<td>Same, in chge network rel</td>
</tr>
<tr>
<td>W. F. Smith</td>
<td>Charles W. Hoyt, N. Y., radio dir</td>
<td>Same, radio, TV dir</td>
</tr>
<tr>
<td>Gilbert J. Supple</td>
<td></td>
<td>Badger &amp; Browning &amp; Hersey, N. Y., radio copywriter</td>
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<tr>
<td>Lawrence S. Tone Jr</td>
<td></td>
<td>Barclay, Phila., radio, TV dir</td>
</tr>
<tr>
<td>Charles P. Tyler</td>
<td>J. Walter Thompson, N. Y., acct exec</td>
<td>Blow, N. Y., Philip Morris sr acct exec</td>
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**New Agency Appointments** (Continued from page 10)

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT (or service)</th>
<th>AGENCY</th>
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<tbody>
<tr>
<td>Quick-Patch Cement Co, Mouravia, Calif.</td>
<td>Cement</td>
<td>Irwin-McHugh, H’wood.</td>
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<tr>
<td>Schiller Drug Stores, Oakland</td>
<td>Drug chain</td>
<td>Ad Fried, Oakland</td>
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<tr>
<td>S O S Mfg Co, Toronto</td>
<td>Cleansers</td>
<td>Stewart-Lovick, Toronto</td>
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<tr>
<td>John T. Stanley Co Inc, N. Y.</td>
<td>Shave cream, lotion</td>
<td>Brisacher, Van Norden, N. Y.</td>
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<tr>
<td>Tanco Co, Pasadena</td>
<td>Seasoning salt</td>
<td>William Kester, H’wood.</td>
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<tr>
<td>Tyler Studios, Des Moines</td>
<td>Photography</td>
<td>Meneoung, Martin &amp; Seymour, Des Moines</td>
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<tr>
<td>Vermont Development Commission Montpelier</td>
<td>Institutional</td>
<td>Badger &amp; Browning, Boston</td>
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<tr>
<td>Wenatchee Gas Co, Wenatchee, Wash.</td>
<td>Public utility</td>
<td>West-Marquis, Seattle</td>
</tr>
</tbody>
</table>
February 6, 1928, WOAI carried the first network program ever broadcast to listeners in Central and South Texas. Two decades of affiliation with the National Broadcasting Company, the world's first network, plus charter membership in Texas Quality Network, supported by constant emphasis on top local programming, have built WOAI dominance from the Big Bend to the Gulf.

Throughout this billion-dollar market, WOAI consistently has sold more goods, to more people, than any other advertising medium—and at a lower cost per sale.

WOAI's daytime primary delivers:

- More people than live in Washington, D. C., or Baltimore, or Cleveland
- More Retail Sales than Pittsburgh, or Milwaukee or Newark, N. J.
- More Food Sales than Pittsburgh, or Boston or Milwaukee
- More Drug Sales than Kansas City, Mo., or Pittsburgh, or St. Louis
- More General Merchandise Sales than Indianapolis, or Cincinnati, or Memphis

Represented by EDWARD PETRY & CO., INC. -- New York, Chicago, Los Angeles, Detroit, St. Louis, San Francisco, Atlanta, Boston

MARCH 1948
DIALING HABITS
(Continued from page 62)

is the way Nielsen designates reports for this territory independent stations increased
their share from 8.1% to 9.7%.

Sponsor’s interpretative charts are based upon (unofficial) Nielsen figures and
are not presented as official NRI data.

None of the figures released by Nielsen to
the trade press are his Top Twenty pro-
gram ratings and a few other selected
program ratings.

None of the figures in this dialing-habit
report include FM or TV tuning. A
qualitative report on FM listening is on
page 29 of this issue and a market study
on the same subject was included in
Sponsor’s January issue.

TV viewing is changing listening habits
in New York, Chicago, Philadelphia and
Washington. These are the areas of the
greatest concentration of television home
receivers. First coincidental survey of
New York TV viewing was made by
Hooper during February and the facts
uncovered have yet to be evaluated.

Dialing habits are changing solely
within the network program sphere, too.
Bob (first or second place) Hope was
sixth in Hooperatings at the end of
January. An amateur program, Arthur
Godfrey’s Talent Scouts, was 14th in

Profits

can multiply, too

WTAR-NORFOLK sets your sales
profits a-zooming... because:

NORFOLK MARKET has the greatest metropolitan area
population gain in the nation, 1947 over 1940... 43% more
customers, 61% more new households to supply, says Bureau
of Census. And... WTAR keeps right on delivering the
BIG share of this healthy market...

Let us tell you more about this
profit-team, market and media
...how WTAR tops the nation
in audience delivery (Bill-
board’s Continuing Program
Study, ’47). what Sales Man-
agement says about Norfolk
market’s folding money... and
a lot of other pointers toward
easy, extra sales.

NBC AFFILIATE
5,000 Watts Day and Night
Operator, WTAR-FM 97.3 Megacycles
National Representatives: Edward Petry & Co.

MR. SPONSOR ASKS
(Continued from page 67)

radio campaign should keep in mind that
to develop an audience, and to have the
members of that audience turn into cash
customers, takes time and money. In
this case, the advertiser will have to de-
cide carefully whether or not the business
status of his firm warrants the expendi-
ture that a successful network radio pro-
motion calls for. In other words, he has to
accomplish “amber lights” so as not to
tie himself too closely to an overly ex-
tensive advertising campaign.

Basing a broadcast appropriation on
sales prospects alone is incautious. Bas-
ing it on past sales alone can be short-
sighted. Generality, the best way to
arrive at the broadcast advertising budget is by a combination of both past sales and
future expectancy, the weight of each
depending upon the individual advertiser.

MAXWELL I. SCHULTZ
President
Maxwell I. Schultz
Business Consultants

Knoxville's Best Bet is

WIBK

Represented by Donald Cooke, Inc.

SPONSOR
Savannah's 1st HOOPER
and are we proud!
it's just what the doctor ordered

<table>
<thead>
<tr>
<th>Time</th>
<th>Station A</th>
<th>Station B</th>
<th>Station C</th>
<th>Station D</th>
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<tr>
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<td>14.3</td>
<td>18.8</td>
<td>15.4</td>
<td>14.5</td>
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<tr>
<td>Afternoon</td>
<td>10.6</td>
<td>12.8</td>
<td>8.5</td>
<td>28.3</td>
</tr>
<tr>
<td>Evening</td>
<td>14.5</td>
<td>17.9</td>
<td>11.8</td>
<td>20.2</td>
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<tr>
<td>Sunday</td>
<td>14.3</td>
<td>13.6</td>
<td>11.4</td>
<td>24.3</td>
</tr>
<tr>
<td>Total Rated</td>
<td>12.5</td>
<td>13.6</td>
<td>11.4</td>
<td>24.3</td>
</tr>
</tbody>
</table>

5000 W WTOC CBS
Represented by KATZ

First in Savannah since 1929

Savannah, Georgia
North Carolina Is The South's No. 1 State and North Carolina's No. 1 Salesman

OUT OF THE BEAUTY PARLOR
(Continued from page 33)

Cosmetologists Association is trying to inspire local chapters to sponsor spot announcement campaigns directly and indirectly attacking home beauty care. The suggested spot campaign pounds home the "need" for professional beauty care. It states that permanents require artistry, experience, and training—only a professional beauty salon can give really well-styled beauty care, hair must be cut properly before a permanent is given. It avoids implying directly that home permanents are dangerous but many shops in their own air advertising do state that "you're taking chances with your hair when you give yourself a permanent."

Despite the attempts of the organized beauty shops to combat home permanent waving, its growth is as inevitable as was the safety razor's. While the latter took several decades to establish a new living habit for men, Toni's executives believe that broadcasting will speed the switch from beauty shop to home by an entire decade. Nelson and Irving Harris, who continue to head the Toni organization as president and vice-president now that it's owned by Gillette, feel that in less than ten years 75% of the nation's women with straight hair will wave their own at home and go to beauty shops only for styling. It is their feeling, and the feeling of Phil Kalech, Toni sales manager, that in the long run the switch will be for the good of the beauty shops. "They'll have to return to being creative professional workers and stop depending upon a routine machine operation," is the way Don Nathanson, radio advertising manager, puts the Toni thinking.

CANDY ON THE AIR
(Continued from page 41)

its tongue twister, and its biographical sketch, plus extended live appearances at key theaters throughout the nation, have built up a tremendous acceptance for Mars products. These include its trail blazer, Milky Way, as well as Snickers, Dr. I. Q., Forever Yours, Ping, and Mars. Mars spends its whole advertising budget in broadcasting. Currently it has three programs, Dr. I. Q., Curtain Time (a low-cost dramatic series in the First Nighter class), and a revival of the juvenile Dr. I. Q. Jr. which it had on the air back in 1941. Last year Mars spent $951,000 for time and this year, with Dr. I. Q. Jr. added to the schedule, it will pass the $1,000,000 figure for time. Its talent costs are very low, none of its programs costing more than $6,000 per broadcast.

ANNOUNCING
the appointment of
JOSEPH HERSHEY McGILLVRA, INC.
as exclusive National Representatives
effective
February 1, 1948

W K A X
BIRMINGHAM, ALA.
1000 Watts 900 KC.
Ganus C. Scarborough
Gen. Mgr.

ALABAMA'S FIRST MARKET

Half Hour Trouble?
SOLVED! say

WTIC
WCAU
WHAM
WBBC
WEBR
WINR

with the newest live local quiz package
"Cinderella Weekend"

YOU have the EMCEE—WE have the show
Daily Scripts
Valuable Prize for every contestant
Weekly winner earns Head-to-Toe Wardrobe plus
Completely Paid New York Weekend for Two
Scripts & Transcriptions available
V. I. P. Service Inc., 1775 Bdwy. NYC
**Here's the pitch.** According to Hooper Surveys, Conlan Surveys, or any other known statistics, WOWO is way out front in listenership in its rich tri-state market. In terms of coverage costs, for a typical one-minute morning spot, WOWO advertisers can offer their messages to a 59-county area at the rate of 1,000 listeners for less than the price of a 3-cent stamp!

**Speaking of homes,** WOWO reaches 53.3% (Conlan Survey) of metropolitan Fort Wayne homes each morning. Project this fascinating picture throughout the WOWO area, and you have one of the Midwest's greatest audiences. It's yours to reach, economically and effectively, through Indiana's most powerful station. Ask NBC Spot Sales for convincing details!

WESTINGHOUSE RADIO STATIONS Inc
KYW • KDKA • KEX • WBZ • WBZA • WOWO
National Representatives, NBC Spot Sales—Except for KEX
For KEX, Free & Peters

MARCH 1948
KATE CLINCHES OUR COVERAGE CLAIMS!

Kate Smith (bless her big heart!) helps prove that KQV's new daytime signal has big muscles too! When Kate made a calendar offer on her Mutual show at 12 noon recently, we were flooded with replies from 373 nearby communities! That's the tailored, waste-proof coverage you're looking for in the rich Pittsburgh industrial market.

KQV PITTSBURGH'S AGGRESSIVE RADIO STATION
Basic Mutual Network – Natl. Reps. WEED & CO.

HIGH
HIGHER
HIGHEST IN TOWN

WAPO

38.4 HOOPER *

8 a.m. to 10 p.m. share of audience
(total rated time period)

WAPO—CHATTANOOGA—WAPO-FM

* Nov.-Dec., 1947 Hooper Station Listening Index

Curtain Time is in the under-$3,000 class.

The formula of Dr. I. Q. permits of sponsor identification that is out of this world. With the consolation prizes being boxes of whatever candy is being advertised on the particular broadcast, and individual quiz features being "Mars specials," it is almost impossible to forget the product. The last Hooper Sponsor Identification Report (November 1947) gave Dr. I. Q. a 78.9% with only 1.1% of misidentification. The other 20% reported "don't know."

Curtain Time hasn't a bad sponsor identification but it has been on the air too short a time to compete with Dr. I. Q. in this department. It is rated (in the same November report) 36.7%.

Mars programs do not use the entire NBC network of over 160 stations but do use more than three-quarters of the lineup, usually around 128. The programs do an all-year-round advertising job, switching into a "frozen Milky Way" appeal during the summer months when candy bars compete with chocolate coated ice cream.

Mars is broadcasting's shining example of what the medium can do for a candy bar. It's a radio-made baby and traces its success from the day it started Dr. I. Q. on the air. The candy itself was inspired by the teen-age daughter of the Krupenbachers (founders of the company) who asked, "Why can't you make a malted milk candy bar?"

Another firm which spends all its advertising budget in broadcasting is the Williamson Candy Company, makers of Oh Henry! and Guess What bars. Williamson sponsors True Detective Mysteries on 444 stations of the Mutual networks. The program is a tie-up with the magazine True Detective Mysteries and is on the air on Sunday afternoons, a period during which Mutual is first in listening audiences due to its block of mystery programs. Williamson has been sold on broadcasting since 1940 when it made its air debut on NBC. One year later it shifted to ABC with Famous Jury Trials and it stayed there until it moved to Mutual in March 1946.

True Detective Mysteries $100 regular award for information leading to the apprehension of a "wanted" criminal is of continuing interest to mystery fans. Despite what seems to be a dual sponsorship—there are program credits for the magazine as well as the candy sponsor—its sponsor identification figures are high—the most recent being 49.2%.

In the same program class is the vehicle of the Schutter Candy Company's David Harding, Counterspy on ABC. This also

SPONSOR
NOW YOUR LISTENERS CAN

Dial the Duke

Presenting America’s Most Sensational New DISC JOCKEY

5 Hours Weekly of Platter Spinning

By

Duke Ellington

The Nations Foremost Composer and Band Leader Featuring

TOP TUNES ON RECORDS,

STORIES BEHIND DISC AND MUSIC MAKERS

AND INTERVIEWS WITH FAMOUS STARS

ON TRANSCRIPTIONS.

When the Duke hits your city, you can count on a Personal Appearance.
This ALL-STAR talent now available at rates low enough to meet station budget.
The Duke Ellington Transcribed Disc Jockey Show CAN’T MISS — BUT YOU CAN.

DON’T WAIT — YOU MAY BE LATE!

Sold exclusively to one station in each city.

A WMCA Artist Bureau Production Distributed Nationally By

Harry S. Goodman

RADIO PRODUCTIONS

19 EAST 53rd STREET

NEW YORK, N. Y.

Write - Wire or Phone Your Reservation NOW!
is a mystery formula with an added public service slant. Stress is now being placed on the adventure appeal of the program with the *Counterspy* part of the title and story line being faded out. It's on the air on Sunday afternoon and is a frank endeavor to steal Mutual's mystery audience since MBS has a quiz, *Quick as a Flash*, scheduled at this time after broadcasting an hour and a half of thrillers. As a matter of record it usually takes as much as five Hooper points away from MBS. The program ahead of David Harding in Hooper's January 18 rating had a 3.7 while Harding had an 8.0. MBS' *The Shadow*, which is on from 5 to 5:30, had a 13 on the same day and Mutual lost 5.5 of this with *Quick as a Flash* which followed.

Schutter Candy is in a better production position than most of the candy bar makers. Its leader, Bit-O-Honey, is not chocolate covered and it is the chocolate which has forced other candy manufacturers to raise their prices or reduce the size of their bars. Schutter, being owned by the Universal Match Company, also has been able to capitalize on a national selling and promotional organization. Both the producer of the program, Phil Lord, and the Schutter Candy Company itself have publicity men working on the program, to the end that it's in the news as often as possible.

The latest entry in the network use of broadcasting is the Shotwell Manufacturing Company, makers of Hi Mac and Big Yank. Shotwell is using practically the full MBS network, some 450 stations. It has used spot announcements in station break time previously but is now shooting its all on *True or False*, revival of an old network favorite. The thinking behind this show is very much like that behind Mars' *Dr. I. Q.*, i.e., multiple mention of the product and a quiz formula which will eventually be identified with Big Yank and Hi Mac. Shotwell will be spending over 90% of its advertising budget on *True or False* and expects to go to town promoting it. It will travel just as Dr. I. Q. does.

Point-of-sale material in the candy field is expensive and wasteful. Jobbers, who handle 90% of candy distribution, think point-of-sale advertising display is "kid stuff" and only about 25% of all such material is displayed by the retail candy dealer. Most of the material actually used is placed by display firms employed directly by the manufacturer. Wholesalers want no part of creating the demand for the products they handle. They work on a 10% margin and feel that this isn't

(See turn to page 80)
Recently the M.C. of "Club 1300", one of WFBR's home-grown live shows, made one air announcement that he had a few tickets available. In two days—he received requests for over 75,000 tickets!

While this is no novelty at WFBR—no other Baltimore station can come even close to WFBR's attendance figures. Baltimorians are loyal to "the Baltimore Station with 100,000 plus!"

These 100,000 visitors are not treated lightly. Each one sees one or more live broadcasts, visits modern studios, views product displays of WFBR advertisers, and takes home a copy of "Let's Listen"—WFBR's own radio gossip sheet and program guide.

By all means, your Baltimore radio budget should include . . .
CANDY ON THE AIR
(Continued from page 78)

enough to enable them to sell, distribute, and promote consumer sales. However, the National Confectionery Association has, as a major objective, the education of the jobber to the value of promotion at the point of sale. Typical of candy manufacturers' feeling is a statement of Victor H. Gies, director of sales and advertising for Mars, Inc. Speaking of wholesalers, Gies said, "The jobber will have to do a merchandising job if he is to realize upon a profitable market. This year (1948) represents a golden opportunity for jobbers who take to heart the need for real selling. Order takers are as out of date as yesterday's newspaper—the key to greater sales is a conscientious job of merchandising."

Despite the realization that expensive point-of-sale advertising is permitted to rot in jobbers' warehouses, the 1,500 candy manufacturers in the U. S. spend millions of dollars each year for new display pieces.

Using as displays the boxes which hold the candy bars is one form of display that is really effective. A pioneer in this form of display is Peter Paul, makers of Mounds, Almond Joy, caramels, and Charcoal Gum. Peter Paul is sold on newscasts as its major advertising vehicle. It has been using Mutual network newscasts as well as local newscasts all over the country. Even though the Peter Paul MBS newscasts are different and geared to each section of the country rather than one coast to coast news airing, they are going back to spot newscasting and dropping their network schedule. They are spending $1,500,000 on radio, 65% of their advertising budget.

Peter Paul are sold on buying newscasts in the early a.m. and in evening—they look each newscast in its Hooper. They expect their broadcast advertising to do the selling job and make little effort to promote the programs to dealers. They believe they know just how each individual newscaster is selling for them—something they weren't able to check in so far as their MBS program was concerned.

Outstanding in the use of spot announcements of the irritant variety is the Paul F. Beich Company (Pecan Pete and Whiz). The "Whizzzzzzz, best candy bar there isssssssss," which was created by J. J. Wagner, now of Olian Advertising, introduced Whiz to candy eaters. His staccato Pecan Pete—Pecan Pete irritated another group into tasting

(Continued on page 92)
The Hartford-New Britain Metropolitan Area is not only Connecticut's Major Market . . . it wins national top honors year after year. And for more than 25 years, WDRC has been Connecticut's First Station . . . first in service with both AM and FM . . . first as an advertising buy. You get all 3 on WDRC . . . coverage, programs, rate.

BASIC CBS
5000 WATTS
NATIONAL REPRESENTATIVE
PAUL H. RAYMER CO.

WDRC
HARTFORD 4 CONNECTICUT
WDRC-FM

WALTER HAASE
STATION MANAGER

WILLIAM MALO
COMMERCIAL MANAGER

1ST Connecticut leads all 48 states with $5,123 in net income per family.
1ST Connecticut leads all others with a Quality of Market Index of 128.

2ND Of the 200 U. S. Counties leading in population, Hartford County is second with $5,983 in net income per family.
2ND Connecticut is the second highest state in Drug Store Sales, with $125 per family.

3RD Of the 201 cities leading in population, the city of Hartford is third with $6,695 in net income per family.
3RD Connecticut is the third highest state in Retail Sales with $3,344 per family.

MARCH 1948
"Try the economy size"

Why do most of the biggest users of Radio buy "TYPE 1" networks—the two top networks—though time on them "costs" more than on the other two?

Because in Radio (as in all other forms of distribution) the "big economy size" proves the better buy. Because larger audiences mean lower costs!

The two major U.S. networks have a balance of facilities that deliver more coverage. This—combined with their stronger programming—means larger audiences delivered to advertisers at lower costs per listener.

And in this final advertising pay-off, the impartial figures show that...

**CBS delivers LARGE audiences at a LOWER cost than ANY other network***

*Write for the facts, if you haven't yet seen them.
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<tr>
<th>DAY</th>
<th>SUNDAY</th>
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*Daylight Saving Time Experimental*
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**March 1948**

*SPONSOR*

*PARAGRAPH*
Survey conducted by University of Rochester showed Rochester's Radio Preference for

**WHEC 44%**

The Other Rochester Station . . . . 40%
Out-of-Town Stations . . . . . . . . 16%

With first 4, then 6, stations operating in Rochester during 1947, combined average Hooper rating index:

**WHEC 42%**

<table>
<thead>
<tr>
<th>Station</th>
<th>Rating</th>
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<tr>
<td>B</td>
<td>32.5%</td>
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<tr>
<td>C</td>
<td>14.6%</td>
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<td>D†</td>
<td>8.7%</td>
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<td>Not on Air</td>
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</table>

* Sunday afternoon omitted to conform with periods in use in U. of R. Survey.
† Operates Daytime Only.

**WHEC of Rochester**

5,000 Watts

National Representatives: J. P. McKinney & Son, New York, Chicago, San Francisco

MARCH 1948
GOING TRANSCRIPTION
(Continued from page 34)

Shayne series fills a void in the mystery department, for Shayne is the transcribed counterpart of Sam Spade. The Guild auditioned Shayne to its member stations and they’re scheduling it for release on March 14. Shayne was first a Don Lee web commercial for Union Oil and then Hastings Piston Ring underwrote it for 26 weeks on Mutual. The field is wide open for detective presentations. As long as the mystery is well produced and the per-station cost is comparable with co-op and other vehicles, there are a number of sponsors ready and eager to buy.

National sponsors, who in the past have looked upon transcribed programs (except those which they have made for their own exclusive use) as "small time", are now changing their minds. Pet Milk, whose activities on the air have been restricted to Mary Lee Taylor (sponsor, December 1947) and Saturday Night Serenade, have purchased Smiths of Hollywood for 24 markets. Where Smiths wasn’t available in markets where Pet wanted extra push, Tommy Dorsey’s disk jockey presentations were purchased. Pet’s purchase of the Smiths comedy-drama series is something new in broad-cast advertising within the canned milk field where the competition is getting tighter day by day. In Canada Imperial Tobacco, which in the past has had dramatic shows produced live in the Dominion, is using the Smiths coast to coast. Canada’s equivalent to Hoopera- tings, Elliott-Haynes, recently rated the program 21.4. In Cincinnati, Grove Laboratories sponsors the program over WLW with a 15.2 rating (current Cin-cinnati City Hooper).

In the same Cincinnati area one station (WKRC) using a block of Ziv transcribed programs increased its Sunday afternoon share of audience 11.6% from 15.0% in November 1946 to 26.6 in November 1947.

Practically every station in the United States has turntables that do justice to the quality that is now engraved on transcriptions. Yet few stations, except FMers, are able to transmit the full range of sound that most libraries and syndicated e.t.s. engrave on wax. These libraries give the stations a musical backlog that enables them to plan programs for virtually any musical mood. The tale of the libraries and what they mean to sponsors will be another report in the continuing series that sponsor is devoting to "entertainment on records."

WHHM

- - - - - - -

the Number ONE Hooperated independent station in the nation!

This is the finding of a C. E. Hooper, Inc. special retabulation of ALL independent stations in 25 Hooper cities where there are four network affiliates and one or more full-time independent.

In total rated time periods, WHHM ranked FIRST among all independent stations all over the nation in the 25 cities surveyed. For full details ask Forjoe & Company.

Hooper surveyed these 25 cities

BALTIMORE BROOKLYN
BIRMINGHAM CHICAGO
BOSTON CLEVELAND
BUFFALO DALLAS
CHICAGO DALLAS
CINCINNATI DENVER
DENVER DETROIT
HARTFORD DALLAS
KANSAS CITY DALLAS
LOS ANGELES DALLAS
MEMPHIS DALLAS
MINNEAPOLIS- NEW ORLEANS
ST. PAUL NEW YORK CITY
SALT LAKE CITY NEW ORLEANS
SAN ANTONIO NEW ORLEANS
SAN FRANCISCO ONE WAY
OAKLAND NEW ORLEANS
SEATTLE NEW ORLEANS
ST. LOUIS NEW ORLEANS
WASHINGTON, D. C. NEW ORLEANS

*All Measurements based on October 1946 thru February 1947 interviewing except for New York City (January-February, 1947) and Minneapolis-St. Paul (October thru December 1946). These are the latest available Hooper figures.

WHHM

- - - - - - -

MEMPHIS, TENN.

FORJOE & COMPANY,
National Representatives

PATT MCDONALD, GENERAL MANAGER
offers you a variety of great opportunities to tell your sales story to a ready-made audience on New York's first station

**CO-OP PROGRAMS**

You get the benefits of a big-time, coast-to-coast network show, yet you pay only the WJZ share of the total cost! The varied appeals of these shows give you almost pin-point audience selectivity.

1. **Baukhage Talking** . . . 1:00 pm Monday-Friday. News and analysis direct from the nation's capital, by one of radio's most distinguished commentators. Successfully sponsored by more than 100 leading local concerns!

2. **America's Town Meeting of the Air** . . . 8:30 pm Tuesday. This exciting full-hour forum has won every public service award in radio (it's the only show ever to win the famed Peabody Award twice!). Noted speakers; timely, vital topics . . . what a good-will builder!

3. **Boston Symphony** . . . 9:30 pm Tuesday. A full hour of great music, played by the renowned Boston Symphony Orchestra, under the baton of Dr. Serge Koussevitzky. A wonderful prestige program, it follows Town Meeting on WJZ's impressive new Tuesday-night line-up.

4. **Mr. President** . . . 2:30 pm Sunday. From Hollywood . . . thrilling, authentic, behind-the-scenes dramas in the White House! Starring M-G-M's Edward Arnold, one of Hollywood's top movie actors. Patriotism, suspense, action!

**PARTICIPATING PROGRAMS**

Specially designed for a varied appeal: the businessman . . . the housewife . . . the family. These WJZ programs produce results!

1. **Kiernan's Korner** . . . Walter Kiernan. 6:30-7:00 am; 7:15-7:55 am Monday-Friday. Recorded music, Kiernan's delightfully humorous comments on the passing parade. Refreshing early morning fare.

2. **Nancy Craig** . . . 12:35-1:00 pm Monday-Friday. Homemaking hints, guest interviews. What a following! For the past ten years, Nancy Craig has consistently been the biggest mail-puller on WJZ! Housewives act on her suggestions.

3. **McNellis & Sheldon** . . . 2:00-2:30 pm Monday-Friday. Audience participation from the famous Latin Quarter. The SRO sign is hung out daily! Guest stars, games, gimmicks, lots of prizes.

4. **New York Tonight** . . . with Allen Prescott. 6:30-7:00 pm Monday-Friday. Recorded dinner music; tips on new shows, movies, restaurants, etc. . . . Delightful, lively listening that the whole family enjoys. Great for selling entertainment.

**ABC**

770 KC—50,000 Watts

American Broadcasting Company

Call the ABC spot sales office nearest you for information about any or all of these stations!

**WENR** — Chicago 50,000 watts 890 kc

**WMAL** — Washington 5,000 watts 630 kc

**KECA** — Los Angeles 5,000 watts 790 kc

**WXYZ** — Detroit 5,000 watts 1270 kc

**KGO** — San Francisco 50,000 watts 810 kc

**ABC** — Pacific Network

**MARCH 1948**
# Monthly tabulation of advertising by categories

## MARCH CROSS SECTION: Candy and Gum

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>PRODUCT</th>
<th>PROGRAMS</th>
<th>SPOTS</th>
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</thead>
<tbody>
<tr>
<td>Fred W. Amend Co., Danville, Ill.</td>
<td>Foutte, Cone &amp; Belden, Chi.</td>
<td>Chuckles</td>
<td>Participations in Money Amsterdam Show; MTWTF, as scheduled betw. 7:30-8 pm; WHN (N.Y.)</td>
<td>E.t. spots, 20 sta.; E. and Mid-West mikes</td>
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<tr>
<td>American Chicle Co., Long Island City, N.Y.</td>
<td>Bader and Browning &amp; Howes, N.Y.</td>
<td>Chocolate</td>
<td>Jingle Jackpot; MTWTF 1:45-5:45 pm; WGN (Chi.)</td>
<td>E.t. breaks, about 250 sta.</td>
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<tr>
<td>Barricini Candy Shops, Long Island City, N.Y.</td>
<td>Central, N.Y.</td>
<td>Clove gum, licorice gum</td>
<td>Chime Files of Frampton (e.t.); Sun 9:30-10 pm; WGN (Chi.)</td>
<td>Spots, WHN (N.Y.)</td>
</tr>
<tr>
<td>Beech-Nut Packing Co., Canajoharie, N.Y.</td>
<td>Neuwirth-Kennett, N.Y.</td>
<td>Wha &amp; Pean Pete candy bars</td>
<td>David Street Show; Fri 9-9:15 pm pt; 21 NBC sta</td>
<td>E.t. spots, participations, nail campaigns</td>
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<tr>
<td>Brock Candy Co., Chattanooga</td>
<td>Lillie, Neal &amp; Batik, Atlanta</td>
<td>Candy bars, other products</td>
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<td>Bunte Bros., Chi.</td>
<td>Presha, Felker &amp; Presha, Chi.</td>
<td>Candies</td>
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<td>Cabaret Candy Co., Oakland</td>
<td>Elliott-Daly, Oakland</td>
<td>&quot;Showboat&quot; chocolates</td>
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<td>Clay's Candy Co., South Bend</td>
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<td>Baby Ruth, Butterfingers, Jolly Bakery bars</td>
<td>News with Warren Sweaney; 88 11-11:05 am; 146 CBS sta</td>
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<td>Curtis Candy Co., Chi.</td>
<td>C. L. Miller, Chi.</td>
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<td>DeMartini Co., S. F.</td>
<td>Garfield &amp; Guild, S. F.</td>
<td>Mixed nuts</td>
<td>Strike It Rich; Sun 10:30-11:10 pm; 67 CBS sta</td>
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<td>Fanny Farmer Candy Shops, Rochester, N.Y.</td>
<td>J. Walter Thompson, N.Y.</td>
<td>Candies</td>
<td>Dr. J. Q.; Mon 9:30-10 pm; 129 NBC sta</td>
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<td>Gustafson Chocolate Co., S. F.</td>
<td>Garfield &amp; Guild, S. F.</td>
<td>Ground chocolate</td>
<td>Curtin Time; Sat 7:30-8 pm; 129 NBC sta</td>
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<td>Klein Chocolate Co., Elizabethtown, N.Y.</td>
<td>Frank 1. Blumberg, Balto.</td>
<td>Milk chocolate bars, Niel-Nut candy bars</td>
<td>Dr. J. Q.; Jr. Sat 5-5:30 pm; 40 NBC sta</td>
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<td>Leaf Gum Co., Chi.</td>
<td>Borrel &amp; Jacobo, Chi.</td>
<td>Spumaretin and Leafmint Gum</td>
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<td>Life Savers Corp, Port Chester, N.Y.</td>
<td>Young &amp; Robinson, N.Y.</td>
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<td>Luugs, Inc., N.Y.</td>
<td>J. M. Mathes, N.Y.</td>
<td>Fifth Avenue candy bar</td>
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<td>M &amp; M Lto., Newark, Mars, Inc., Chi.</td>
<td>Compton, N.Y.</td>
<td>Candy</td>
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<td>Mason, M. &amp; MacKenzie Co., Inc., N.Y.</td>
<td>Grant, Chi.</td>
<td>Dr. J. Q., Forever Yours chocolate bars</td>
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<td>O'Brien's of California, San Jose</td>
<td>Garfield &amp; Guild, S. F.</td>
<td>Candies</td>
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<tr>
<td>Old Dominion Candy Co., Roanoke, Va.</td>
<td>Pratt-Forbes, N.Y.</td>
<td>Almond Joy, Mounds, Charcoal Gum</td>
<td>Kierman's Corner; MTWTF 2-2:15 pm; WLS (Chicago)</td>
<td>—</td>
</tr>
<tr>
<td>Peter Paul Inc., Nut, Conn.</td>
<td>Brincker, Van Norden, L.A.</td>
<td>Peanuts</td>
<td>James Abbe (News); MWF 7:30-7:45 am; 23 ABC Pac. sta</td>
<td>—</td>
</tr>
<tr>
<td>Planters Nut &amp; Chocolate Co., Wilkes-Barre</td>
<td>Raymond R. Morgan, L.A.</td>
<td>Good &amp; Pinty candy</td>
<td>Bob Garred (News); MWF 5:45-5:55 pm, TTSat 7:30-7:45 am; 25 CBS Pac. sta</td>
<td>—</td>
</tr>
<tr>
<td>Quaker City Choc. &amp; Co., Phila.</td>
<td>McKe &amp; Albright, Phils.</td>
<td>Paloope candy markers</td>
<td>Elmer Peterson; W15 5:45-6 pm pt; 12 NBC Pac. sta</td>
<td>—</td>
</tr>
<tr>
<td>Reese Candy Co., Chi.</td>
<td>Reimeke, Meyer &amp; Finn, Chi.</td>
<td>Chocolate Bites</td>
<td>Bubba Bug: MTWTF 4:15-4:25 pm; WLPM (Suffolk, Va.)</td>
<td>—</td>
</tr>
<tr>
<td>Rockwood &amp; Co., N.Y.</td>
<td>Campbell-Krisp, N.Y.</td>
<td>Big Yask, Hi Mac candy bars</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Shotwell Mfg Co., Chi.</td>
<td>C. Wendel Muemich, Chi.</td>
<td>—</td>
<td>True or False; Sat 5-6 pm; 450 CBS sta</td>
<td>—</td>
</tr>
<tr>
<td>Swift Candy Co., Salt Lake City</td>
<td>Gilham Salt Lake City</td>
<td>Brownie Chocolates, Koffee-Toffee, Ice Bragg; other assorted candy bars for cakes</td>
<td>Wavy King Show (e.t.); 30-min weekly; 2 stas Meet Your Munch Makers (e.t.); 30-min weekly; regional net of 4 SBC sta</td>
<td>—</td>
</tr>
<tr>
<td>Universal Match Corp, Schuster Candy Co. Ov., St. Louis</td>
<td>Kaplan &amp; Brown, N.Y.</td>
<td>Old Nick, Ho-Ho-Honey bars</td>
<td>Barry Wood Show (e.t.); 15-min weekly; regional net of 3 NBC sta</td>
<td>—</td>
</tr>
<tr>
<td>Wiltshire-Schwarz Choco., Late Co., Litzitz, Pa.</td>
<td>Schwimmer &amp; Scott, Chi.</td>
<td>Raisin bars</td>
<td>David Harding, Counterpoyne; Sun 5:30-6 pm; 185 ABC sta</td>
<td>—</td>
</tr>
<tr>
<td>Williamson Candy Co., Chi.</td>
<td>Rovirt &amp; Bour, N.Y.</td>
<td>Dandy chocolate bars</td>
<td>Paddled Cell; Sat 6:30-7 pm; 10 CBS Pac. sta</td>
<td>—</td>
</tr>
<tr>
<td>WM. Wrigley Jr Co., Chi.</td>
<td>Badger and Browning &amp; Howes, N.Y.</td>
<td>Oh Happy candy bars</td>
<td>Record shows (various lengths &amp; times); 3 Mid.</td>
<td>—</td>
</tr>
<tr>
<td>——</td>
<td>Aubrey, Moore &amp; Walker, Chi.</td>
<td>Chewing gum</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>——</td>
<td>Rothbaur &amp; Ryan, Chi.</td>
<td>—</td>
<td>True Detective Mysteries; Sun 4:30-5; 441 MBS sta</td>
<td>—</td>
</tr>
<tr>
<td>——</td>
<td>—</td>
<td>—</td>
<td>Gene Autry Show; Sun 7-7:30 pm; 52 CBS sta</td>
<td>—</td>
</tr>
</tbody>
</table>
Have you an advertiser with a "hard and fast policy"?

Like Harper's client, for instance:

He sold livestock feed, wanted to reach more farm families. He upped his radio budget, told Harper to find an early-morning program. "But," he added, "I have a hard and fast policy. I won't buy anything before 6:30 in the morning." One station offered news at a quarter of seven. Another—represented by Radio Sales—proposed a farm program at 6 A.M.

Harper studied the early-morning audience analysis submitted by Mr. Holmes of Radio Sales. It showed the Radio Sales station with almost twice as many farm listeners at 6 A.M. as the other station could offer at a quarter of seven. Harper put the facts before his client. The hard and fast policy went by the board.

When Radio Sales shows you an audience, you see far more than an inside-the-city rating figure and some data on sets-in-use. Often (like Mr. Harper) you will see the special values of inexpensive early morning or late evening time periods. Or data on audience composition, audience flow from program to program, listening habits throughout rural and village areas may point the way to a more profitable audience. This is information to make your radio dollars more efficient...in any or all of the wealthy markets served by Radio Sales stations.
CANDY ON THE AIR
(Continued from page 80)

PP, and both are now important contenders for the candy share of the American dollar.

Life Savers, which had an unsatisfactory experience with network radio in 1935 and 1936, is back to using radio. This time it's station breaks. They are going to use a service type of announcement on ABC's five owned and operated stations to start—"Pep a Life Saver into your mouth and sit back and enjoy such fine ABC programs as ——" The fact that E. J. Noble is chairman of the boards of both ABC and Life Savers has something to do with the matter. Life Saver's new use of broadcasting came about because its management decided it was time that they tried the medium again.

Chuckles (Fred W. Amend, makers), a gumdrop type of candy product, shortly will be using a new radio spot advertising campaign with a "different" type of announcement. Chuckles do not use chocolate so don't have to worry about shortages of that product.

The manufacturers of what the candy industry calls package goods, the candies packed in pound or larger boxes for sale at $1 and up, feel that their advertising (air or otherwise) is profitable only during holiday seasons. They are on the air frequently around Christmas and use other mediums for Mother's Day, Valentine's Day, and Easter candy promotions. Even manufacturer-operators of chain candy stores such as Fanny Farmer, Loft, and Barricini, who do a year-round business, generally use advertising at peak seasons only. It is their contention that broadcasting is fine for candy bars but that candy by the box isn't sold that way. Even users of space in national magazines, like Whitman for its Sampler box, don't believe that broadcasting can sell for them.

Most factors in the bar candy business are sure that since candy is a mass product sale, it belongs on the air. They know that although it's sold as a "food" it's an impulse sale and therefore requires constant reminder advertising to create buyers.

Broadcasting is an ideal saturation medium. That's why spot announcements move candy and gum off the shelves. Dr. I. Q. is a program but it's the neatest program form of saturation spot announcement that has ever been created. Mars trade names are heard as often as 50 times during one half-hour broadcast. It's this repetition that has built the multi-million dollar candy corporation of Mars, Inc.
A Personal Portable Radio That Is "Out Of This World"

The Zenith ZENETTE

It's Another Zenith Triumph

Here is the Ultimate in a Personal Radio—a tiny set that knows no compromise with quality, performance or value...a personal portable with features. "Zenette" is a brilliant presentation of the know-how gained by Zenith engineers in more than three decades of Radionics Exclusively.

Here, certainly, is a radio you will display proudly, for this is the perfect gift...the radio that will make a hit with the man or woman who "has everything." For this is a beauty...almost jewel-like in its sparkling elegance...amazing in its vigorous full tone and volume...and the most convenient radio ever built. It's a personal portable—it's an exquisite table model—it's the new kind of radio that will make sales aplenty for Zenith dealers.

Suggested List Price (Zone 1) $42.45 Less Batteries

With All These Features

- AC/DC AND BATTERY POWER—Will play practically anywhere.
- QUICK BATTERY CHANGE—Batteries slip into place in an instant without tools.
- EXTRA POWER—Full 90 volts on AC or DC.
- STRIKINGLY BEAUTIFUL—The perfect gift.

Keep An Eye On

Zenith Radio Corporation • 6001 Dickens Ave • Chicago 39, Ill.

MARCH 1948
Radio Can Sell Sets

Radio set manufacturers are for the most part forgetting the industry that makes them possible—broadcasting. Zenith is planning a newscast, Pilot paid the bills for the American Forum of the Air for a short period last season, Stromberg-Carlson is presenting a musical program over the Continental FM Network, General Electric includes advertising for radio along with its other appliances on its programs, and RCA-Victor sells sets along with disks on its NBC Sunday show. But Philco is the only manufacturing firm that consistently has been selling its radio receivers to listeners.

Only five cents out of each radio set advertising dollar is being spent for broadcasting. There was a time when this might have been justified, when the great market for receivers was among those who did not listen—who did not own sets. That is not true today because over 90 per cent of America’s homes are radio homes. Ninety-nine out of a hundred sets sold today are bought by families which already own a receiver.

Broadcasting is the best medium through which to sell radio receivers. It’s time that the industry did something about getting more of the advertising budget of set manufacturers. The medium took a slap in the face when Admiral Radio recently announced its multimillion-dollar advertising budget—for black-and-white; for broadcasting—O.

SPEAKS

Some Education, Please!

One of these days (we hope soon) radio men will take notice of the fact that the sunny hours have slipped by and advertisers still are waiting to be sold on broadcast advertising.

Once upon a time advertisers were waiting to be sold on newspapers. And magazines. And billboards. But there came a time (quite some years ago) when the men in each of these media put their heads together, dug deep and began to sell their respective media to advertisers.

They’ve been doing that since, reaching advertisers collectively and individually. Each year they’ve dug deeper into their pockets for promotion money. They’ve learned it’s good business.

The newest and most dynamic medium, broadcast advertising, isn’t so dynamic when it comes to promotion. There may be reasons for that. Maybe radio men are too busy in other directions. Maybe it’s been too easy to sell time. Maybe the industry feels that broadcast advertising is self-promoting. Whatever it is, we suggest that the men who sell broadcast advertising take time out to analyze the mind of the sponsor, or potential sponsor, as he looks at radio. Particularly as he looks at radio in competitive relationship to other media.

We think they’ll find an appalling lack of appreciation of radio in a lot of important executives who should know better.

The rash of 1947 media billing statistics now being released indicates that all is not well in radio selling. True, Broadcasting Magazine estimates that total time sales were up 7.5% over 1946. But the increase is less than 3½% in the national and regional fields. And the complete revenue of hundreds of new and hard-working outlets is lumped in these figures.

The chains are planning a four-network promotion now. The station reps, in association, are in a key position to do something aggressive towards an appreciation of national non-net business. The NAB has something up its sleeve. The time has come for less talk and more action. The sponsor wants facts, figures on broadcast advertising. A little disinterested help in the use of the medium would not be amiss either.

Applause

COMMERCIAL COMMUNITY SERVICE

While network sponsors, networks, and even independent stations themselves receive the spotlight of publicity for their public service efforts, the sponsor who accepts a public service responsibility on a local level seldom is accorded a laurel wreath. Goodyear’s The Greatest Story Ever Told, NBC’s Eternal Light, CBS documentaries like The Eagle’s Brood, and MBS’s Meet the Press are continually in the limelight. That’s true also of station programs like New York WMCA’s New World a Coming, Boston WEEI’s series on adolescent sex education, and farm stations’ work for soil conservation (sponsor, February), to mention a few. Nevertheless there are local sponsors all over the nation who do not hesitate to give time to causes, who are just as public-spirited as any of the national groups or stations which have public service as a basic canon of their existence.

Typical of such sponsors is Chicago’s National Credit Clothing Company. Time payment clothing organizations are not generally noted for great community spirit. Like pawnbrokers and home loan corporations they generally think it necessary to forego grand gestures and hew very close to the straight commercial line. National Credit does use the air for direct selling with a popular music program featuring the locally well-known negro disk jockey, Jack L. Cooper. After paying its respects to selling requirements, it goes a step further and underwrites a discussion forum, Listen Chicago, on WAAF at noon each Sunday. To this forum are brought leaders of progressive thought, men and women who have something to say to Chicago. National Credit takes only a sponsor identifying line at the opening and close of the presentation. The entire program is devoted to discussion of subjects like “Democracy and Education,” “Civil Rights—and Wrongs,” and “Erasing the Color Line.”

Most commercial broadcasters in the Windy City were certain that the program was doomed to failure. It was a “heavy” show. It was on the air at the wrong time of day. It displays very little conventional showmanship.

They were wrong. The program is catching on. The National Credit Clothing Company can trace definite business to its sponsorship. The station is receiving real fan mail on the program. Once again it is being proved that community service can be commercial.
It's small wonder that hundreds of sick children in the WLW-WINS area become confused about Santa Claus.

For again this year, it was Ruth Lyons who visited their hospitals to preside over the gala Christmas party made possible by the loyalty, generosity and charity of her "Morning Matinee" listeners.

Even after four years, it's still a heart-warming thrill to witness the eager, whole-hearted response to Ruth's annual campaign to raise Christmas funds for the five Children's Hospitals in Cincinnati, Louisville, Indianapolis and New York.

Early in November, Ruth began her appeal for contributions to alleviate the pain and suffering of the small patients in those hospitals. She promised to send a colorful "Morning Matinee" calendar to each listener contributing $1.00 or more. Here's what happened:

Long before the calendars were off the press, contributions were rolling into Crosley Square—and they continued coming long into January. Thirty-five thousand calendars were distributed and nearly $40,000 was received—over $5,000 more than last year. And, as usual, every cent above the nominal cost of the calendars was used to provide the huge Christmas parties and much-needed equipment for the five hospitals.

"Morning Matinee" is but one of the many WLW-originated programs designed to provide top entertainment for the thousands of listeners who depend upon our clear channel facilities. To serve an area in which 9.5% of all the people in the United States live, makes satisfactory programming a serious and difficult responsibility...one which we have dedicated our resources and efforts to fulfill.

WLW
The Nation's Station
CROSLEY BROADCASTING CORPORATION
Every radio station in America has a Woman's Page... each as good as the gal who conducts it. Three things make WJW's Woman's Page a buy for alert advertisers.

FIRST...there's Jane Stevens...whose vibrant voice and ready wit turn even conventional interviews into intimate and interesting experiences for her listeners.

SECOND...there's production...a program that's written, rehearsed, ready, before it goes on the air.

THIRD...there's a good rating-record...a high Hooper waiting for the sales executive who wants to reach homemakers in the great Cleveland market.

For complete information on WJW's Woman's Page... ask us or the nearest representative of Headley-Reed.
Participating program secrets—p. 23
Teen-agers like mysteries—p. 29
How $1,500 grew to $3,000,000—p. 33
TV promotion before the fact—p. 26

Jane Wyman and James Stewart doing their bit for Lux—p. 36
INSERT a hot frankfurter in a roll. Bedeck with mustard, and add onions, ketchup, or other condiments to taste. Serve in homes, at ball-parks, road-side stands, and, on one notable occasion, at a White House reception!

Recipe for a Community Institution:
Take a sincere and genuine interest in the furtherance of every worthy community enterprise, and add valuable public services that earn the respect and appreciation of the community served. That's what Fort Industry Stations do. That's why each Fort Industry Station is alert to local needs, local preferences; is part and parcel of the community it serves. And that is why advertisers, who demand results, find the prestige of Fort Industry Stations pays off in terms of community response.

THE FORT INDUSTRY COMPANY
WSPD, Toledo, O. • WWVA, Wheeling, W. Va. • WMMN, Fairmont, W. Va.
WLOK, Lima, O. • WAGA, Atlanta, Ga. • WGBS, Miami, Fla. • WJBK, Detroit, Mich.

National Sales Headquarters: 527 Lexington Ave., New York 17. Eldorado 3-2455

"You can bank on a Fort Industry Station"
April 1948

BUDGETS UP IN
RADIO-MINDED
DEPT. STORES

Department stores using radio have increased broadcasting budgets
5 to 50%. Majority increase is in 5% area. Figures announced by
Howard P. Abrahams of NRDGA late March.

GENERAL FOODS
SALES UP,
INCOME DOWN

Net sales of General Foods, extensive user of radio, increased
27.9% in 1947. Net profit was 4.5% of sales against 6.5% during
1946. Net earnings were $29,064,000 in '47 against $34,180,000 in
'46. Despite narrower margin of profit GF expects to use more
broadcasting. Total net sales must be increased since profit margin
is declining.

TV HOMES PREFER
VIEWING TO
LISTENING

While 46.8% of New York's TV homes interviewed by Hooper were view-
ing Kaiser-Frazer "Original Amateur Hour" (WABD), no radio program
had 10% of these homes listening. Highest-rated radio program in
TV homes was Jack Benny with 6. Benny's rating throughout Hooper 36
cities previous Sunday was 24.7. (No Hooperating was made February
8, day of Hooper's telerating.)

RALPH EDWARDS
MUST COMPETE
WITH OWN RECORD

Ralph Edwards, having given his sponsors taste of top audiences for
"Truth or Consequences," now must come up with new contest every few
weeks. Special Hooperating taken for program gave broadcast 31.7 on
night contestant named Jack Benny the Walking Man, making it number
one in March 15 report. Second program was Jack Benny with 31.4,
following night.

TV LEAFING
RADIO'S BOOK

CBS-TV presentation of half hour from different Broadway play each
week for Lucky Strike starting April 6 turns clock back over a
generation. September 3, 1927, Old Gold began broadcast of inter-
views and bits of Broadway hit each week via NBC.

REGIONAL
SPONSORS
USING E.T. 'S

Top transcribed package programs permit regional advertisers to do
more intensive job. Ziv's packages are aired in 11 cities for
Iroquois Brewing Co. of Buffalo in latest regional sale. Other
leading regional Ziv customers are First National Stores (23 sta-
tions), Tivoli Brewing (8), Wiedemann Brewing (6). Since Petrillo
record ban Ziv's business has increased 27%. All-Canada Program
Division announced late in March that its transcription business had
increased 62% since August.

GENERAL MILLS
SPLITS AD
ACCOUNT

Knox Reeves, for years thought of in advertising circles as house
agency for General Mills, will share GM business with number of
agencies in future. Food organization's product line is so exten-
sive that it will select agencies best equipped to handle various
items. BBD&O and Dancer-Fitzgerald-Sample will be two of them.
LISTENERS WHO LIKE
COMMERCIALS WANT 'EM STRAIGHT

Listeners who like advertising most like singing commercials least. This was revealed in National Opinion Research study, "The People Look at Radio," paid for by NAB. Dr. Paul Lazarsfeld explained by saying that those who want to hear advertising want to hear manufacturers' claims, not be amused by song (see page 34).

MANUFACTURER-DEALER BLOCKS INITIATED BY GE

Number of manufacturers are following General Electric lead and planning program blocks with different dealer sponsorship each 15 minutes. Belief is that cumulative effect of one or two hours of time devoted to single manufacturer will have saturation effect on listener. First GE time-buy of this type is one hour five days weekly on Al Jarvis' "Make Believe Ballroom," over KLAC, Hollywood. GE pays half, each dealer pays half of his time period.

WLW BACK IN PROGRAM BUSINESS

WLW's AFRA contract negotiated last fall has put it back into program production business. New AFRA rates for WLW are approximately 40% lower than N. Y., Chicago, or Hollywood. For past few years WLW was on parity with great production centers and thus couldn't offer sponsors programs at price. It's producing programs not heard on WLW, feeding them to regional networks.

300,000 TV SETS IN MARCH

TV set and kit production in March will pass 300,000 receivers when all reports are in. February record (as reported by RMA) was over 250,000 sets.

TUCKER (AUTO MANUFACTURER) TO ANNOUNCE OWN SHOW

Preston Tucker, president of Tucker Corporation, is taking voice lessons. He will personally handle commercial continuity on Tucker automobiles during John B. Kennedy broadcasts (ABC). He feels that direct manufacturer-to-prospect continuity will provide vital personalized selling factor.

TV SERVICE IN HOTEL ROOMS

Thirty hotels will have TV in every room before year's end, recent survey by American Hotel Association indicates. None of these plan service free—average cost to guest will be $1 daily.

44,000,000 SETS LICENSED IN EUROPE

There were 44,000,000 licensed radio set owners in Europe at end of 1947, according to figures made available by European Broadcasting Conference. More than half these sets are equipped with short wave bands which permit them to receive short wave commercial airings.

$250,000 CO-OP BUY SETS RECORD

Philadelphia & Reading Coal & Iron Company placed contracts totaling $250,000 in time and talent for ABC co-op program "Gang Busters." This is biggest single co-op buy in radio history; covers 52 weeks, 22 cities.
A NEW PRODUCT, NEW PACKAGE, NEW PROGRAM

in Oklahoma City . . .

Consumer Panel Measures Consumer Reaction Precisely

Oklahoma City is much more than a “test market.” Oklahoma City is a recognized marketing test laboratory equipped with a precision measuring instrument for charting the ebb and flow of advertised merchandise.

- The Oklahoma City Continuing Consumer Panel composed of 400 representative families can actually define the total potential market for any product classification. It can explore the most intimate details of brand standings and the reasons behind them.

If you have a testing problem involving a new product, or an old one; a new advertising approach, or a merchandising idea, take advantage of Oklahoma City's ready-made marketing test facilities. Write today for details.

QUARTERLY REPORTS AVAILABLE

Consumer Panel reports of the final quarter of 1947 are now available without charge on brand standings, unit and dollar volume, unit weight and size, and place of purchase in 48 selected food and drug classifications. When requesting reports, please specify classifications in which you are interested.
SPONSOR REPORTS
40 WEST 52ND
MR. SPONSOR: HARRISON J. COWAN
P. S.
NEW AND RENEW
WOMEN'S PARTICIPATING PROGRAMS
TV PROMOTION
TEEN-AGERS LIKE MYSTERIES
DIALING HABITS: PART TWO
$3,000,000 FROM $1,500
IN THE RURAL INTEREST
MOTION PICTURE ADVERTISING
AM PROGRAMS ON FM
STARTING WITH A GIVE-AWAY
PEACE - ITS WONDERFUL
MR. SPONSOR ASKS
SPOT TRENDS
CONTESTS AND OFFERS
PEOPLE LOOK AT RADIO
SIGNED AND UNSIGNED
4-NETWORK COMPARA-PGRAPH
TV-FM
BROADCAST MERCHANDISING
SPONSOR SPEAKS
APPLAUSE

40 West 52nd

CANDY

I was pleased with your article on candy. I think you did an excellent job of analyzing the candy industry's use of radio, as well as touching on some of our other important merchandising problems.

C. E. ROGERS
Advertising Manager
Fred W. Amend Co.
Chicago

We notice on page 40 of the March issue of sponsor that a picture from our 100th Anniversary souvenir book has been used and yet no credit line has been given to our company. Will you kindly explain to us where you obtained the permission to use the picture as we have no record of giving it out here.

Your article on candy is very good, but we should have liked to have had some mention of our company since you made use of the picture.

(Mrs.) MARGARET M. KEDIAN
Associate advertising manager
New England Confectionery Co.
Cambridge, Mass.

The photograph in question came from SPONSOR from a trade source. It was not identified as having been used previously by the New England Confectionery Co. and thus was not credited to the organization.

EDUCATION PLEASE?

We cannot help but applaud the wisdom in your lead editorial of the March issue. It has been our experience that radio as an industry spends less on promotion—and is less concerned about its effectiveness and appearance—than any other medium.

As you know, we started our organization two years ago with quite a background in broadcasting. Little by little, however, we have disassociated ourselves from all but a few radio accounts because, uniformly, we find radio clients unwilling to invest what it takes for the creation, production, and use of worthwhile promotion. They seem to be interested in getting out as cheaply as possible with no particular concern as to whether the promotion representing them does a job or not. Because of this attitude it has become a truism that today's station promotion contains more platitudes, humdrum copy, poor layout, and less originality than that of any other medium.

Conversely, we find the publication

(Please turn to page 6)

three little words...

... a triple treat this time of the year, to Pittsburgh sport fans who look to WWSW to bring them another season of Pirate Games.

For the 16th year, WWSW is battin' up with the Pirates at every game, at home and abroad. Audience results? Last year, WWSW consistently pulled a lion's share of listeners. For example: on one broadcast alone WWSW held 57.5% of the Pittsburgh radio audience. Sure, we've earned that title PITTSBURGH'S LEADING SPORTS STATION!

Yet sports is just one phase of WWSW programming. Our popular music shows, news programs and other special features have wide appeal around the clock. But the best indication of their popularity is satisfied sponsors; local department stores, candy companies, dairy concerns, breweries, air lines, plus many national accounts*, hitch their sales wagon to WWSW. So, get on a sure sales winner ... WWSW ... the station that delivers MORE LISTENERS PER DOLLAR IN PITTSBURGH!

*ask Forjoe


COVER PICTURE: Typical of the publicity vehicles that pay their stars and give credit to the current motion pictures of the leads in Lux Radio Theater. Jane Wyman and James Stewart have been guests on many occasions.
Over 5 Million People!—46% urban—
54% rural! That's the Mid-America
Market (in the 213 counties within the
measured ½ millivolt circle of KCMO's
50,000 watt daytime non-directional
coverage)! KCMO has the power—the
programming and the coverage to
reach both city dweller and farmer.
For complete ONE station coverage of
this rich and expanding market,
center your selling on
Kansas City's most powerful station.

50,000 WATTS DAYTIME Non-Directional
...10,000 WATTS NIGHT – 810 kc

KANSAS CITY, MISSOURI
Basic ABC Station FOR MID-AMERICA

APRIL 1948
NO CLAIMS...

Proof THAT

WIP Produces

EXAMPLE #1

We have a local program called "The Unseen Advisor". 7:00 P.M. nightly. Sponsored for seven years by the same client. Client recently felt he had saturated his market, dropped the program. We made this announcement: "We are thinking of taking this program off the air. If you want it to stay on, write us a letter."

That is all we said. We made that announcement ONCE. We got 7,382 letters. No contest . . . no giveaway . . . no premium. 7,382 letters from one announcement. Period.

WIP

PHILADELPHIA

BASIC MUTUAL

Represented Nationally
by Edward Petry & Co.

40 West 52nd
Continued from page 4

field much more alert to the value of well-thought-out promotion, and more aware that you get what you pay for. Perhaps this is why our original radio accounts have now been replaced by ten national magazines for whom we regularly create and produce promotion material.

We are heartily in favor of your stand and your emphasis on the fact that the time is now for broadcasting, as an industry, to get on its bicycle and start promoting. The answer, as we see it, is less mumbo-jumbo and half-cooked boasting. In its place I think we'd all welcome some constructive thinking, long-range planning, and quality promotion that reflects a maturity to which radio aspires.

DICK DORRANCE
O'BRIEN & DORRANCE, NEW YORK

Your editorial Some Education, Please (March sponsor) is well conceived and nicely expressed but what happened to the other half of it—the part addressed to the potential advertiser? You say, "We think they'll (radio men) find an appalling lack of appreciation of radio in a lot of important (advertising) executives who should know better," and there you stop!

Aren't you putting all the burden on the instructor and none on the student? Doesn't a successful educational process depend as much on the willingness to learn as on the ability to instruct? Why don't you train your editorial sights on that executive who is "waiting to be sold on broadcast advertising"?

The successful users of radio do not rely upon a crystal ball in selecting network, station, time, and program. They devote a great deal of time, effort, and money to an exhaustive analysis of the statistical data made available to them by broadcasters and they put the material to good use. In its relatively short existence commercial radio with the help of these alert sponsors has developed information on circulation, audience, cost per thousand families, etc., to a higher degree of accuracy than any other medium and it already handles more than 27% of the nation's total advertising billing.

Anyone who has ever sold time knows that the biggest spenders in radio always

(Please turn to page 56)

SPONSOR
ALEXANDER GRAHAM BELL

was first with his invention of the telephone which became a reality on March 10, 1876 with the famous message to his assistant, "Watson come here! I need you." Just as Bell needed Watson, you need WJR because WJR is...

first

IN POWER
AND RESULTS

MICHIGAN'S GREATEST
ADVERTISING MEDIUM

WJR

50,000 WATTS

CBS
THE GOODWILL STATION
FISHER BLDG. DETROIT

G. A. RICHARDS
Pres.

HARRY WISMER
Assi. to the Pres.

APRIL 1948
Albuquerque       KOB
Beaumont          KDFM
Boise             KDSH
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. Worth-Dallas  WBAP
Honolulu-Hilo     KGMB-KHBC
Houston           KXYZ
Indianapolis      WISH
Kansas City       KMBC-KFRM
Louisville        WAVE
Milwaukee         WMAW
Minneapolis-St. Paul WTCN
New York          WMCA
Norfolk           WGH
Omaha             KFAB
Peoria-Tuscola    WMBD-WDZ
Portland, Ore.    KEX
Raleigh           WPBF
Roanoke           WDBJ
San Diego         KSDJ
St. Louis         KSD
Seattle           KIRO
Syracuse          WFXL
Terre Haute       WTHH

Ft. Worth-Dallas  WBAP-TV
New York          WPIX
St. Louis         KSD-TV

Television

ABC
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CBS
ABC
How many advertisers allot exactly one salesman to every market in the nation—regardless of the importance of the market, the number of prospects to be covered, the intensity of competition, etc.?

National spot radio is more efficient radio because it permits you to hit every market you want, exactly the way it deserves to be hit—to use every station in any given areas, if that’s indicated, or to skip those areas entirely if they’re not worth your cultivation.

Free & Peters, pioneer station representatives, sell more efficient radio in the markets at the left. We know those markets. If you sell merchandise in any of them, we believe we can give you some profitable ideas for Bull’s-Eye Radio—even if you are now sponsoring the biggest network program on the air.

FREE & PETERS, INC.
Pioneer Radio and Television Station Representatives
Since May, 1932

NEW YORK     CHICAGO
ATLANTA     DETROIT     FT. WORTH     HOLLYWOOD     SAN FRANCISCO
Mr. Sponsor:

Harrison J. Cowan
Director of Advertising, Longines-Wittnauer Watch Company

Although Longines invented the “time signal” station break*, today the 82-year-old watch firm believes it has found its ideal selling formula in spot programming and announcements. The vehicle airing the dignified Longines-Wittnauer copy is one of radio’s most successful c.f. half-hours, The Longines Symphonette, now placed on more than 100 stations in major markets. Harrison Cowan, the quiet, soft-speaking ad man whose job it is to direct the spending of the $1,000,000 Longines advertising budget (half of which goes to radio and half to printed media) is not a stranger to radio. Ex-agency man Cowan has been in the broadcast advertising business since 1923, and is credited with making the first commercial program c.f., a 1927 cutting of a musical program for Bourjois’ Evening in Paris.

While the Cowan-supervised Symphonette follows the firm’s basic ad policy of “creating the desire to own a fine watch,” Cowan and Longines have found their program produces extensive good-will and tangible sales. Ratings are as good as or better than musical programs of similar type, such as Telephone Hour. Pettrillo is no problem, as the already-recorded Symphonette library contains over 2,000 selections from operas, symphonies, concertos, etc. Music from all major publishers is used, although BMI and ASCAP numbers are not mixed on the same show, thus providing clearance protection to stations with limited music licenses.

Cowan has been with Longines since 1938, and has guided the Symphonette since its 1941 premiere on WEAF (New York). His office handles the disks nationally, since all the bills and mailings are paid for by Longines. No Longines dealer is permitted to advertise Longines or Wittnauer watches within a half-hour on either side of the show, thus preserving the semi-institutional selling of “the world’s most honored watch” and “the world’s most honored music.” However, the show never exists in a vacuum so far as Longines is concerned; at all times it is an integral part of the company’s advertising activities. In fact, the show’s maestro, Michel Piastro, has his office and music library only a few feet away from Cowan’s.

*Radio’s first commercial time signal was a Longines spot aired in February 1927 over WJZ by Milton Cross. Although at one time Longines had time signals on 80 stations, today they are heard on only four stations.
"We're not so old in the Army List,
But we're not so young at our trade."
—Kipling, "The Irish Guards."

As of April 2, 1948, Radio Station WOW celebrates its twenty-fifth birthday—which is old, as age goes in the radio business. But ripe age, alone, is no guarantee of effectiveness in love, war or the operation of a broadcasting station.

Age is not so important as wide experience, digested and assimilated, powered by the energy and enthusiasm required to translate knowledge into action.

It is the operational "know-how", born of twenty-five years experience, plus the energy and enthusiasm of its still youthful staff, that keeps WOW tops in its field—tops in listening audience—tops as an advertising medium.

That's why, Mr. Advertiser, in the territory within a radius of 200 miles from Omaha, RADIO WOW CAN DO YOUR ADVERTISING JOB ALONE!
New developments on SPONSOR stories

P.S.  

(See "How J-M Reaches That Vital 500,000," SPONSOR, August 1947, page 24.) Is Johns-Manville "tour" on radio? Why is their newscast scheduled to be dropped by CBS? What are J-M's radio plans for the future?

The $800,000 that Johns-Manville has been spending for radio on a 52-week basis has not been allocated to other media, despite the fact that their 8:55-9 p.m. news period is to go off at the end of June. Just what J-M will do is still a question mark. Several networks have made pitches to J-M, but whether they will continue on a network basis, or a local basis like Esso Report, is still undecided.

It's understood that the reason that CBS is cancelling the capsule newscast, in spite of consistently good ratings (up to 13.7), is two-fold Lever Brothers, with their block of Monday night shows including Talent Scouts, Lux Radio Theater, and My Friend Irma, playing back-to-back, objected because the news show broke up their "advertising mood." Also, CBS has been building up Friday night as a comedy night, and the Bill Henry news show is slotted between two comedies, the Danny Thomas Show and the Old Gold Show, and was believed to break the flow of audience between the two programs.

A third factor stood in the way of J-M's continuing on CBS. Columbia's ace newscaster, Edward R. Murrow, comes just a little more than an hour before the J-M show, with a 15-minute across-the-board newscast for Campbell's Soup. Some CBS executives are said to feel that the elimination of the rival J-M newscast might raise Murrow's current 5.2 rating.

In all, J-M is a victim of many circumstances. However, the building materials firm is convinced that their consistent radio advertising has reached the half-million who buy or specify the use of J-M products, and that they have discovered a radio formula to sell a multiple-product line to both public and contractors. Their problem now is to find a broadcast facility on which they can duplicate their successful selling formula.

P.S.  

(See "Repeat Broadcasts in 1947," SPONSOR, November 1947, page 34.) What will be the 1948 situation on summertime sectional repeats? How will sponsored network shows be affected? What about costs?

The annual problem that comes with the April 25 change-over to daylight time has, for the first time in radio's history, been overcome. Credit for the solution goes to program officials of ABC, who have been fighting an uphill battle for summertime sectional repeats since 1946. Programs in non-daylight time areas will be sent over the network lines a second time so that they will be broadcast at the same local time in all areas. Sponsors on three of the major networks will no longer find their shows up against a changed competitive picture in non-daylight areas, and agency timebuyers will not have to go mad clearing a series of delayed broadcasts. Columbia and Mutual will handle their sectional repeats with e.t.'s, while ABC will use tape recorders. NBC, last major network to consider daylight repeats, will solve the problem with straight transcribed repeats, or with multiple delayed broadcasts. The hesitancy of NBC executives is due to their being caught between a no-transcription policy and pressure from other networks and agencies.

The costs of transcribing as much as 10 hours a day of summertime programing and playing it back on special lines to standard-time stations will be borne by the networks and stations. Petrillo has put his official okay on the plan, since the shows being transcribed will be heard only once on any single station. Talent fees in general will remain unchanged, except for the regular West Coast sectional repeats.

Much of the support for the plan came from stations on standard time who were seeking to avoid the annual clash between early-evening network programs and local programs in station option time. Affiliates operating under the daylight repeat plan are now afforded protection for their local advertisers which they did not have before ABC set the summertime pace for the entire radio industry.  

(Please turn to page 14)
Quality-Coverage

Not just power alone has made KWKH the dominant station in Ark-La-Tex for over 20 years. It’s been power and Quality Coverage. Yes, KWKH has given its listeners the finest in radio fare, planned programing that is tops in listener interest. Because of Quality Coverage, forty-nine industry-rich, agriculture-rich, petroleum-rich counties and parishes in Ark-La-Tex await YOUR SALES MESSAGE.

By using the seven other stations in the Ark-La-Tex area, you do not cover the rich, primary (50%) area of 50,000 watt KWKH… the station heard by most… preferred by most… ALL THE TIME.
Pike's Peak is a far cry from Denver (Iowa)

... but many a sales peak reaches an apogee in WMTland, of which Denver (Iowa) is an important part. It's important because, though small, it typifies the thousands of rich dairy and livestock producing areas of Eastern Iowa—where production last year increased to almost $1 1/2 billions!

And that's only half of the wealthy market you reach on WMT... the other half, equally rich, is industrial.

Sell these twin markets on WMT—Eastern Iowa's only CBS outlet. Reach your share of the 1,131,782 well-to-do people within WMT's 25 MV line. Ask the Katz man for details.

*We looked it up, Brother Webster says, "the farthest or highest point."

WMT
CEDAR RAPIDS
5000 Watts 600 K.C. Day & Night
BASIC COLUMBIA NETWORK

P.S. (Continued from page 12)

operating under the daylight repeat plan are now afforded protection for their local advertisers which they did not have before ABC set the summertime pace for the entire radio industry.

P.S.

(See "Right With Eversharp," SPONSOR, December 1946, page 9.) How has Eversharp weathered 1947? Did the shift from CBS to NBC help or hurt "Take It or Leave It"? Why was Henry Morgan shelved?

Eversharp's shift from a postwar to a seminormal buyers' market occurred during 1947. It suffered more than the normal aches that are part of a shift in any organization's economy. Drastic cuts in the price range of the Eversharp pens and pencils to meet competition, plus a market flood of $1.00 ball point pens, cut sharply into the Eversharp gross.

The shift of Take It or Leave It from CBS to NBC during the year cut the program's audience at the start but currently it's running a little better rating-wise than it did on Columbia this time last year. Last year's second January Hooperating on CBS was 13.5, this year's January 18 standing on NBC was 16.7. With NBC's slightly larger potential audience (BMB), better rating means a bigger audience. The change to Garry Moore as mc, which was also made during 1947, lost very few Phil Baker fans, a survey made towards the end of 1947 revealed. Garry Moore's fans helped but did not offset at first the deflection of Baker's followers.

Eversharp dropped its sponsorship of Henry Morgan not only as a direct economy measure but also because the caustic comic's program wasn't delivering the audience which Eversharp wanted.

Take It or Leave It is no $64 question to the Eversharp corporation. It continues to sell not only the pens, pencils but razors and blades as well.

Presenting America's Most Sensational New DISC JOCKEY
5 Hours Weekly of Platter Spinning

By

Duke Ellington

TOP TUNES ON RECORDS
STORIES BEHIND DISC AND MUSIC MAKERS AND INTERVIEWS WITH FAMOUS STARS ON TRANSCRIPTIONS
Sold exclusively to one station in each city

Harry S. Goodman
19 EAST 53rd STREET at Madison Avenue...NEW YORK CITY
TO MR. TIME BUYER

We are now in a position to clear time for Sports... News... Time Signals... Spot Campaigns. Write WSPD or call the KATZ Agency.

WSPD-TV

Represented Nationally by KATZ
United States Department of Commerce year-end statistics reveal the following:

Tulsa led every large city in the entire Southwest in business gains in 1947 over 1946. The report shows:

- TULSA . . . . . . . . . . 18% increase
- Houston . . . . . . . . . 16% "
- Fort Worth . . . . . . . . 13% "
- New Orleans . . . . . . . . 9% "
- San Antonio . . . . . . . . 6% "
- Dallas . . . . . . . . . . . . . . 5% "
- Oklahoma City . . . . . . . 4% "
- Little Rock . . . . . . . . . . 1% "

In addition, manufacturing payrolls for December, 1947, were up 33% over December, 1946. Most of this increase was in the Eastern half of Oklahoma where there is an abundance of power, fuel, water and other mineral resources.

These impressive figures clearly demonstrate why Tulsa, home of Oklahoma's Greatest Station, is the favored spot in all of Babson's Magic Circle! They demonstrate, also, why KVOO is the logical selling medium to reach the prosperous people within this great Southwestern market.
### New National Spot 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>American Chewing Gum Products</td>
<td>Chewing gums</td>
<td>Cole &amp; Chason</td>
<td>10-15</td>
<td>E.t. spots; about Sep 1; 13 wks</td>
</tr>
<tr>
<td>American Tobacco Co</td>
<td>Herbert Tareyton Cigarettes</td>
<td>M. H. Hackett</td>
<td>6</td>
<td>E.t. spots; Mar 15; 52 wks</td>
</tr>
<tr>
<td>Borden Co</td>
<td>Cottage Cheese</td>
<td>Young &amp; Rubicam</td>
<td>5-6 (test)</td>
<td>Newscasts; Mar-Apr; 13 wks</td>
</tr>
<tr>
<td>Bristol-Myers Co</td>
<td>Sal Hepatica</td>
<td>Young &amp; Rubicam</td>
<td>20-30 (Midwest—may expand)</td>
<td>E.t. spots; Apr 1; 52 wks</td>
</tr>
<tr>
<td>Canada Dry Ginger Ale, Inc</td>
<td>Carbonated beverages</td>
<td>J. M. Mathes</td>
<td>3-5 (South where mfg has plants)</td>
<td>E.t. spots; Apr 1; 26 wks</td>
</tr>
<tr>
<td>General Electric Co (Appliance Div)</td>
<td>Home appliances, mixers, etc</td>
<td>Young &amp; Rubicam</td>
<td>50-100 (part of northward-moving seasonal campaign)</td>
<td>Weather spots; Mar-Apr; 13 wks</td>
</tr>
<tr>
<td>Griffin Mill Co</td>
<td>Allwhite shoe polish</td>
<td>Birmingham, Castle man &amp; Pierce</td>
<td>20-30 (principally South and Southwest)</td>
<td>Various local programs, spots, e.t. breaks, etc; Apr 12; 18 wks</td>
</tr>
<tr>
<td>Grove Laboratories</td>
<td>Tasteless Chill Tonic</td>
<td>Harry B. Cohen</td>
<td>14 (Northeast mks)</td>
<td>E.t. spots, breaks; Apr 18; 18 wks</td>
</tr>
<tr>
<td>Irqquolds Brewing Co</td>
<td>Beer</td>
<td>Baldwin, Bowers &amp; Nitranton</td>
<td>5-10 (may run as test)</td>
<td>&quot;Guy Lombardo Show&quot; e.t.'s; Mar 15-Apr 1; 13 wks*</td>
</tr>
<tr>
<td>Metro-Goldwyn-Mayer (M-G-M Records div)</td>
<td>Phonograph records</td>
<td>Donahue &amp; Co</td>
<td>12-14 (will expand as circus travels)</td>
<td>E.t. spots; Apr 9; 4 wks</td>
</tr>
<tr>
<td>Ringling Bros. and Barnum &amp; Bailey</td>
<td>Circus</td>
<td>Seldel</td>
<td>35</td>
<td>E.t. spots, breaks; Sep 1; 13-18 wks</td>
</tr>
<tr>
<td>Alexander Smith &amp; Sons</td>
<td>Carpets</td>
<td>Anderson, Davis &amp; Platte</td>
<td>6-8 (may exp at New England)</td>
<td>E.t. spots; Apr 1; 9 wks</td>
</tr>
<tr>
<td>Standard Brands, Inc</td>
<td>Blue Bonnet Margarine coloring device</td>
<td>Ted Bates</td>
<td>56 (replacing Guards Cold Tablets spots)</td>
<td>E.t. spots; Apr 1; indef*</td>
</tr>
<tr>
<td>Waitt &amp; Bond, Inc</td>
<td>Yankee Cigars</td>
<td>BBDO</td>
<td></td>
<td>&quot;Sydney Walton&quot; e.t.'s; Mar 21 Apr 1; 13 wks</td>
</tr>
<tr>
<td>Whitehall Pharmacal Co</td>
<td>Freezone</td>
<td>Dancer-Fitzgerald-Sample</td>
<td></td>
<td></td>
</tr>
<tr>
<td>William H. Wise</td>
<td>Books</td>
<td>Huber Hoge &amp; Sons</td>
<td>10-15</td>
<td></td>
</tr>
</tbody>
</table>

*Station list already set.*

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### New and Renewed on Television

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Admiral Corp</td>
<td>Cruttenden &amp; Eger</td>
<td>WKBK, Chi, WNBW, Wash, WLWT, Cinci.</td>
<td>Admiral Movie Theater of the Air; as sched; Mar 5; 13 wks (n)</td>
</tr>
<tr>
<td>Burger Brewing Co</td>
<td>Midland</td>
<td>WTMJ-TV, Milw. WWJ-TV, Detr.</td>
<td>Cincinnati Reds Home Games; as sched; approx Apr 17; season (n)</td>
</tr>
<tr>
<td>Ennis Motors</td>
<td>Direct</td>
<td>WNTN, N. Y. WNBW, Wash. WPTZ, Phila.</td>
<td>The Sportsman; Sun 8:30-8:45 pm; Feb 21; 13 wks (n)</td>
</tr>
<tr>
<td>Fireball Circuit (movie chain)</td>
<td>Direct</td>
<td>WNTL, N. Y. WNBW, Wash. WPTZ, Phila.</td>
<td>Inside Hollywood; 15 min; Feb 25; 13 wks (n)</td>
</tr>
<tr>
<td>Ford Motor Co</td>
<td>J. Walter Thompson</td>
<td>WNTN, N. Y. WNBW, Wash. WPTZ, Phila.</td>
<td>Milwaukee Brewers Home Games; as sched; Mar 1; season (n)</td>
</tr>
<tr>
<td>General Electric Co</td>
<td>Maxon</td>
<td>WNTN, N. Y. WNBW, Wash. WPTZ, Phila.</td>
<td>NBC Television Newsreel; Fri 9-9:10 pm; Mar 1; 13 wks (n)</td>
</tr>
<tr>
<td>General Foods Corp (Sanka)</td>
<td>Young &amp; Rubicam</td>
<td>WNTN, N. Y. WNBW, Wash. WPTZ, Phila.</td>
<td>Weather spots; Mar 1; 13 wks (r)</td>
</tr>
<tr>
<td>General Motors (Oldsmobile Div)</td>
<td>D. F. Brother</td>
<td>WNTN, N. Y. WNBW, Wash. WPTZ, Phila.</td>
<td>Review of the News; Sun 7:50-8:30 pm; Feb 25; 8 wks (n)</td>
</tr>
<tr>
<td>Hudson Sales Co (cars)</td>
<td>Pacemaker</td>
<td>WNTN, N. Y. WNBW, Wash. WPTZ, Phila.</td>
<td>Film spots; Mar 5; 13 wks (n)</td>
</tr>
<tr>
<td>Philco Distributors</td>
<td>Direct</td>
<td>WNTN, N. Y. WNBW, Wash. WPTZ, Phila.</td>
<td>Feature Films; Sunday nights as sched; Feb 22; 13 wks (r)</td>
</tr>
<tr>
<td>Pioneer Scientific Corp (Polaroid TV lens)</td>
<td>Direct</td>
<td>WNTN, N. Y. WNBW, Wash. WPTZ, Phila.</td>
<td>Film spots; Mar 7; 13 wks (n)</td>
</tr>
<tr>
<td>R. J. Reynolds Co (Camels)</td>
<td>William Esty</td>
<td>WNTN, N. Y. WNBW, Wash. WPTZ, Phila.</td>
<td>Camel Newsreel Theater; MTWTF 7-8:30 pm; Feb 16; 52 wks (n)</td>
</tr>
<tr>
<td>Ronson Art Metal Works</td>
<td>Cecil &amp; Preshrey</td>
<td>WNTN, N. Y. WNBW, Wash. WPTZ, Phila.</td>
<td>Film spots; Mar 8; 13 wks (n)</td>
</tr>
</tbody>
</table>

*Program changes effective March 9, 1935.{*}
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>Christian Reformed Church</td>
<td>Evans</td>
<td>MBN</td>
<td>260</td>
<td>Back to God; Sun 11-11:30 am; Sat 7; 52 wks</td>
</tr>
<tr>
<td>General Foods Corp</td>
<td>Benton &amp; Bowles</td>
<td>MBN</td>
<td>121</td>
<td>Juvenile Jury; Sun 1:30-1 pm; Apr 2; 52 wks</td>
</tr>
<tr>
<td>Gillette Safety Razor Co</td>
<td>Foots, Cone &amp; Belding</td>
<td>CBS</td>
<td></td>
<td>Th 9-9:10 pm; Apr 1</td>
</tr>
<tr>
<td>International Harvester Co</td>
<td>McCann-Erickson</td>
<td>CBS</td>
<td></td>
<td>16:00; Harvest of Stars; Wed 9-9:10 pm; Apr 7; 52 wks</td>
</tr>
<tr>
<td>Procter &amp; Gamble Co</td>
<td>Benton &amp; Bowles</td>
<td>NBC</td>
<td>62</td>
<td>Gang Busters; Sat 9-9:30 pm; Mar 18; 52 wks</td>
</tr>
<tr>
<td>Town Timers Inc</td>
<td>Buchman</td>
<td>NBC</td>
<td>87</td>
<td>Teen Timers Club; Sat 11:10-12; Mar 11-13, 52 wks</td>
</tr>
<tr>
<td>White King Soap Co</td>
<td>Raymond R. Morgan</td>
<td>NBC</td>
<td>12 Pac</td>
<td>Elmer Peterson; Sat 5:15-6 pm pst; Mar 27; 11 wks</td>
</tr>
</tbody>
</table>

*Expanded networks

**New on this network

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>Armour &amp; Co</td>
<td>Foots, Cone &amp; Belding</td>
<td>MBN</td>
<td>260</td>
<td>Queen for a Day; TF 2-2:30 pm; Mar 2; 11 wks</td>
</tr>
<tr>
<td>General Foods Corp</td>
<td>Benton &amp; Bowles</td>
<td>NBC</td>
<td>87</td>
<td>Portia Faces Life; MTWTF 115-5:30 pm; Mar 29; 52 wks</td>
</tr>
<tr>
<td>Gillette Safety Razor Co</td>
<td>Foots, Cone &amp; Belding</td>
<td>NBC</td>
<td>76</td>
<td>When a Girl Marries; MTWTF 5-5:15 pm; Mar 29; 52 wks</td>
</tr>
<tr>
<td>(Tony Co Inc div)</td>
<td>CBS</td>
<td>224</td>
<td>Ladles Be Seated; T 115-1:30 pm; Mar 29; 52 wks</td>
<td></td>
</tr>
<tr>
<td>S. C. Johnson &amp; Son Inc</td>
<td>Needham, Louis &amp; Brophy</td>
<td>NBC</td>
<td>111</td>
<td>Fiber McBee &amp; Molly; Tu 9-9:10 pm; Mar 30; 52 wks</td>
</tr>
<tr>
<td>Lever Brothers Co</td>
<td>Rutherford &amp; Ryan (Thomas Lipton div)</td>
<td>CBS</td>
<td>57</td>
<td>Aunt Jenny; MTWTF 115-12:10 pm; Mar 22; 52 wks</td>
</tr>
<tr>
<td>Manhattan Soap Co</td>
<td>Duran Jones</td>
<td>NBC</td>
<td>149</td>
<td>Talent Scouts; Mon 8-8:55 pm; Apr 19; 52 wks</td>
</tr>
<tr>
<td>Procter &amp; Gamble Co</td>
<td>McCann-Erickson</td>
<td>NBC</td>
<td>187</td>
<td>Katie's Daughter; MTWTF 115-11:30 pm; Mar 29; 52 wks</td>
</tr>
<tr>
<td>Wesson Oil &amp; Snowdrift Sales Co</td>
<td>Kenyon &amp; Eckhardt</td>
<td>SAC</td>
<td>187</td>
<td>Paul Whitman Record Club; MTWTF 115-13:30 pm; Mar 29; 52 wks</td>
</tr>
</tbody>
</table>

New Agency Appointments

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abelson's Inc, Newark</td>
<td>Jewelers, opticians</td>
<td>Sawdol, N. Y.</td>
</tr>
<tr>
<td>Frank H. Adams, Albany</td>
<td>Jewelry</td>
<td>Woodward &amp; Fils, Albany</td>
</tr>
<tr>
<td>Allied Food Industries, Perth Amboy, N. J.</td>
<td>3M Scotch Products</td>
<td>Byrne, Harrington &amp; Roberts, N. Y.</td>
</tr>
<tr>
<td>American Tobacco Co, N. Y.</td>
<td>Corsets</td>
<td>Moss &amp; Arnold, N. Y.</td>
</tr>
<tr>
<td>Capital Airlines, Wash, D.C.</td>
<td>Herbert Careytown Cigarettes</td>
<td>M. H. Hackett, N. Y.</td>
</tr>
<tr>
<td>Capital District Fish Dealers' Assn</td>
<td>Air travel</td>
<td>Lewis Edwin Ryan, Wash.</td>
</tr>
<tr>
<td>Charles A. Corin, Jr.</td>
<td>Jiffy flour mixes</td>
<td>L. H. Roud, Detroit</td>
</tr>
<tr>
<td>Crown City Dairy, Paradox</td>
<td>Dairy products</td>
<td>Hickory, N. Y.</td>
</tr>
<tr>
<td>Dog Record Bureau, Santa Monica</td>
<td>Dog identification</td>
<td>Tullis, H'wood.</td>
</tr>
<tr>
<td>Eagle Watch Co, N. Y.</td>
<td>Emerson watches</td>
<td>Hasselock, H'wood.</td>
</tr>
<tr>
<td>General Aniline &amp; Film Corp, N. Y.</td>
<td>Glim (compulsor)</td>
<td>Harold Paris, N. Y.</td>
</tr>
</tbody>
</table>

General Electric Supply Corp, Schenectady  
G. Helfman Brewing Co, La Crosse, Wis.  
Hollywood Western Shirt Co, H'wood.  
Kerr Glass Mfg Corp, L. A.  
Loom & Fdy's, Oakland  
Marta Cigar Co, N. Y.  
Mayhew Brothers, N. Y.  
Mayfair Inc, Albany  
New England Provision Co Inc, Boston  
H & S Propane Co, Cinc.  
Quaker Oats Co, Chi.  
L. N. Rescuelt & Sons Inc, Egg Harbor City, N. J.  
Rosbury Lodge, Bridgeville, Calif.  
St. George Winery, Fresno  
Sprou's Inc, S. F.  
Swaroop & Walter Co, N. Y.  
Waltzmouth Watch Co, Waltham, Mass.  
Western Airlines, L. A.  
Westley Camera Exchange, L. A.  
Wright's Super Stores, Oakland  

(Please turn to page 77)
IT TAKES MORE THAN POWER (which we have!) to attract and hold an audience!

TAKE THESE 58 IOWA COUNTIES, FOR INSTANCE

In radio as in your industry, the public has an uncanny ability to select the best values from any number of competitive offerings. Best values are always "popular."

WHO’s unmatched audience in Iowa is proof that WHO gives this State the sort of radio it wants and needs. In the mass of 58 Iowa counties shown at right (in which there are many other stations) from 5:00 a.m. to 6:00 p.m., WHO gets an average of 57.1% of all radio listening, according to the 1947 Iowa Radio Audience Survey.

There is only one answer to such listener-preference. That answer is Top-Notch Programming—Outstanding Public Service. Write for Survey and see for yourself.

WHO for Iowa PLUS

DES MOINES . . . 50,000 WATTS
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
FREE & PETERS, INC., National Representatives
...it's so easy to listen

And since 1941—when this photograph was made—it has become even easier to listen to CBS.

That's one reason why one network, CBS, with its 99,000,000 different listeners each week, reaches more people than read all the magazines published in the United States.

For CBS today has achieved the best "balance" of facilities in all Radio; with more high-powered, and fewer low-powered stations, than any other network. And since 1941 almost every CBS station—150 out of 162—has made specific major technological improvements.

In the past year alone, CBS stations have added 230,000 watts of extra power; far more power than any other network increase—almost as much added power as all the other networks combined.

No wonder that CBS delivers its large audience to advertisers at a lower cost than any other network. And that latest reports show that the largest individual audiences in all radio are the CBS audiences of the Lux Radio Theatre in the evening, the Arthur Godfrey Show in the daytime.

And that more of the hundred largest users of Radio are on CBS than on any other network.

Columbia Broadcasting System
—where 99,000,000 people gather every week
There's a lot more to it than this...

In any kind of business these days you certainly have to get around. But in the highly complex advertising field of Spot Radio there's a lot more to it than this.

To cash in on Spot's tremendous sales-making potential—to give advertisers the kind of expert service they need and want, a number of qualities are required. Weed and Company representatives have them all.

First there's training and experience; you can't even get started without them. Then there are the intangibles of timing, associations, persistence—and maybe even a little luck. But, most important of all—are expert knowledge and plain hard work. For these are the two factors that produce most of the results most of the time... the two factors that make Weed and Company service so valuable to any advertiser.
Some of the secrets behind . . .

women's participating programs

part one Two of the most important are warm friendly personality, the ability to sell

The ratings of women's participating programs mean practically nothing. This type of commercial show can be judged only by its sales record. The program may emphasize down-to-earth homebuilding or escape, it may wander across the face of the globe or stay right in the station's home town, yet unless the mistress (or master) of ceremonies is able to make the commercials as interesting as department store advertising it's a failure.

While daytime serials gather listening audiences of 5 to 8% of all America's homes daily, women's participating vehicles are doing well if they reach 2 to 3%. Mary Margaret McBride, a grandmother of this type of program, usually rates in the vicinity of 2%. In some Housewives Protective League areas the HPL program reaches only slightly more than 1% of the homes, and yet in its territories grocery chains have been known to dedicate an entire week's promotion to the mc of this multiple-sponsor program. It sells so much goods.

Women's participating programs are practically the sponsor's last vehicle for good one-minute announcements. On most participating programs advertisers cannot contract for the exact wording of their commercials. The majority of participating programs refuse to use agency commercials. Most of the rest do a better job when the mc's are permitted to sell in their own language. It's this factor, this chatting with the listeners about products, that marks these programs apart from others. Many of the mc's also personally test every product so that they can honestly discuss them from their own experience. Such personalized selling on the air makes it awkward for an mc to handle a trade-marked product immediately following another of the same kind which has dropped participation. Mary Margaret McBride reflects women program conductors' feelings generally in insisting on a 12-months lapse in such cases. She feels that if she were to shift
immediately her listeners would think her insincere and that would be the end of her following's loyalty.

Sincerity is an essential ingredient in any women's participating program if it is to maintain an audience willing to buy. There are three fundamentals in practically every good women's participating program—some "how to do it" information, information about current events and interesting happenings, and some satisfaction of the desire for adventure, romance, escape. These three need not be present in equal parts but something of each should be part of every broadcast.

In the glamorous department it formerly was customary to have big names, awe-inspiring personalities, on as many airings as possible. Now most mc's on these programs seek out guests more nearly of a type that dialers themselves fondly aspire to be. Guests are frequently the listeners' contact with the worlds of art, theater, politics, accomplishment of all kinds. In the largest cities there are many of these people available at all times. In smaller cities, getting the right guest is more difficult. No matter what the size of the city, however, there are guests available most of the time who can lend a touch of novelty to the program.

In big cities, mc's have leg men and women to dig their material. A program like Margaret Arlen's on WCBS in New York may have three writers, a producer-script editor, and a male announcer who serves as a foil to the feminine program star. Out of town, if the mc doesn't go out and get her own material she soon finds herself labeled high hat and both audience and sponsors drift away from her. Even in big metropolitan centers it is essential that the star of the program be seen in the right places at the right time. It's a 14-hour-a-day job for Margaret Arlen (whose real name is Margaret Hines, Arlen being a station-created and owned name). There's little home life possible for the conductor of a women's participation program. In smaller areas she may even have to double as women's program head of the station as well as the conductor of the participation show.

Hundreds of publicity men feed material to the conductors of women's programs. Book publishers, film companies, manufacturers of home furnishings and home appliances, send out mailings at least once a week. In each area local women's clubs and organizations planning public functions maintain contact with these programs. In the big cities, the relationship between program and their sources is a personal contact for shows won't use material that will also be heard on other programs. In smaller areas there isn't that prohibition against using copy also aired on another station but material marked "exclusive in your city" gets a better play than non-exclusive stories.

These publicity releases are supplemented by women's page material transmitted over the wires of the news services, AP, UP, INS. Naturally general news material included in the programs is
Indicative of how each mc makes material conform to her program is the manner in which three successful program personalities might use a margarine story. Melva Graham (WCHS, Charleston, W. Va.) would very probably give an unusual recipe for the use of the product. Martha Dean (WOR, N. Y.) would discuss the margarine tax. And McBride would no doubt interview a scientist who had developed a process for adding vitamins or some other improvement of the butter substitute. The subject would be margarine in all cases but only the margarines are seldom kidded. The selling is always serious and the fans know that their favorite woman mc wants them to respect the advertiser and his product. The conductor of the program doesn’t have to be an authority in all the fields covered by the program but she must sound authoritative when talking about sponsors and what they have to sell. Like Christine Evans of WHDH, Boston, many mc’s go to the sponsor’s place of business, learn how he operates, and how the product is serviced. The more they know of the product the better they’re advertising on which there is a time factor. Spots that have news value as well as an immediate selling factor are liked by many programs since they help give the rest of the commercial copy a feeling of immediacy too.

Very few participating programs use music. In the 15-minute form, there’s no time for it. In programs of 30 minutes or longer there may be a hymn, old favorite tune, or other identifying short theme at the opening and close of the presentation.

Music does fit in with quiz or audience

Garine would be the same, plus the fact that none of the three mc’s would handle her material with a heavy hand. The program is light—or it talks to the empty air.

The announcer is a vital factor in attaining a light approach. In most successful presentations he’s an equal member of the program team. He is seldom on the program for the sole purpose of handling the commercials although he often works with the girls in that department. Despite the light approach the able to talk about it on the air in an informal easy manner.

That isn’t as simple as it sounds for some stations accept up to five sponsors for even a 15-minute program although all try to have the same sponsors on five times a week. Not many stations are able to sell their entire allotment on a five-a-week basis but very few accept sponsorship of single announcements. Short-term contracts are acceptable usually only for department store sales, concerts, introduction of a new book, or participation programs. It also fits in with shopping segments like Shopping by Radio on WDRC, Hartford, Conn. This is an off-the-beaten-track multiple-sponsor program that appeals to women.

The present trend towards what the mc’s call “think” material started, according to Nancy Craig (WJZ, New York), when she was program director of KMOX, St. Louis, in 1937. Prior to that all women’s programs avoided anything more than small talk. It was all straight.

(Please turn to page 80)
TV today is the broadcasting industry's most promotable fact. Most stations realize this and make the most of it. Newspapers which won't ordinarily give standard broadcasting an inch of news space frequently devote full columns to television. It is not unusual for a publication to feature a week-long series (the Scripps-Howard chain has done this).

Department stores, one-time sports events, luncheon meetings, banquets, civic meetings, and even manufacturers' sales gatherings open their doors wide to TV exploitation. Women's clubs, fashion shows, community fund-raising projects, and even state and city political bodies all smile prettily for video cameras.

TV station promotion is usually started even before the Federal Communications Commission has granted a construction permit to an applicant. It is frequently begun the very day that a would-be station operator decides to apply for a channel. If it's a regular radio station licensee requesting the license, the story is included in the station's regular newscasts and often in the broadcasts of its competing stations. Local newspapers carry the facts of the application. TV promotion is under way.

With the granting of the construction permit, real promotional pressure is turned on. It starts with a press conference, during which the studio and electronic plans are made public. Pictures of the proposed installations are released and (as is not always the case with publicity stories) used. In many cases each step in the construction of the telecasting unit is made the subject of press conferences and special releases. Station WCAU (Philadelphia) placed telescopes on strategic corners from which the erection of the giant antenna on top of the PSFS Building could be observed. Since the building is centrally located the glasses were well used and were the subject of considerable conversation in the Quaker town.

When CBS made its decision to go all out for TV, its president, Frank Stanton, held a press conference. Newspaper men from towns throughout the East were brought to New York by the network for the conference and the news of CBS's $1,000,000 TV investment was accorded both local newspaper space and wire services (AP, UP, INS) coverage.

Once the announcement of the forthcoming arrival of a TV station has been made, organization of the promotional drive proceeds apace. In Boston (WBZ-TV), Atlanta (WAGA-TV), New Orleans (WDSU-TV), and in varying degree in most other TV or about-to-be TV towns, the station's mobile unit has gone to work a considerable time before the station is prepared to take to the air on a regular basis. These units are used for special closed circuit telecasts directed to special receiving installations in hotels, department stores, big auditoriums, and in many other public or semi-public places. Special programs are transmitted to these installations and in practically all cases great crowds have turned out to witness the telecasts.

Were TV stations to wait until they went on the air to begin promotion, in a territory in which there has previously been no video service they would start their programming with virtually no viewers. The way stations like WMJ-TV, Milwaukee, build up advance audiences so that they are able to sign sponsors before they air their first program, is through intensive cooperation with the dealers in their service area. Wilbur Havens, who hopes to be on the air with WMBG-TV in Richmond, Va., by May 1 at the latest, had General Electric, Philco, and RCA hold special dealer meetings in his WMBG (AM station) studios. GE sold a carload to its dealers following a January 20 meeting. Philco's meeting on March 9 was greeted by a special edition of the Richmond News Leader. No formal announcement of sales results was made but the district sales manager said that it wasn't much under a carload. RCA had a meeting on March 11 and its dealers are going all out to sell TV receivers. Before January 20 there were just 13 sets in Richmond and Wilbur Havens owned them all. When the station goes on the air there'll really be a TV audience in town.

Special TV editions of local newspapers are standard in opening a new city to television. Dealers, manufacturers, and sometimes even prospective sponsors, take space in these editions, which remind oldtimers of the special radio editions published in the twenties.

Television has been presold in a number of towns through the Allied Stores TV Caravan which under the direction of Lou Sposa and Sam Cuff toured most of the stores in the Allied family. These department store demonstrations not only produced outstanding store traffic and sales for the stores but also prepared the cities for the coming of regular video service.

The success of this tour, and the interest displayed in a previous tour sponsored by RCA-Victor, has inspired most new stations to work with department stores in building up predebut interest in the visual air medium. Telecasting from department store windows to receivers located throughout the store has been found to be an amazing stimulant for sales of the products scanned. It has also sold television receivers before there was anything to see at home.

In Boston WBZ-TV had NBC pro-
TV that oomph

before opening day, and there's no let-up afterward

The Boston Store show window becomes a television studio in Milwaukee. Style shows are telecast and seen on receivers hung from the window top.
grams available long before it was ready to put them on the air, so it had them piped to receivers located in department stores. The opening of the coaxial cable (which carries chain television programs) to Boston was made a gala event by WBZ-TV, NBC, and the American Telephone and Telegraph Company, despite the absence of a local transmitter. As construction of further coaxial links go on, there'll be special city-openings which will help to ballyhoo the medium. In some cases the cable will reach an area before the station is operating. In more and more cases the cable will reach towns with transmitters already in service and thus the celebrations will be more productive than the preservice promotions.

The day a new station goes on the air is a gala occasion in every town—without exception. Newspapers are well filled with dealer and manufacturer advertising. The station itself spends part of its promotional budget on newspaper advertising and where the station is newspaper-owned the publication usually plans a television issue that looks like a puff-sheet. Newspaper-owned stations are a definite factor in several areas, Philadelphia (WCAU-TV), Milwaukee (WTMJ-TV), St. Louis (KSD-TV), Washington (WMAL-TV), Baltimore (WBAL-TV), and Detroit (WWJ-TV). Even in the case of the New York Daily News which is building a station (WPIX) but isn't on the air as yet, the fact that the paper is in the video business has a great bearing on the attitude of the Daily News on TV. All the gossip columnists have been informed that television is news, and as a result TV items appear almost daily in Danton Walker's and Ed Sullivan's columns. Since both of these are syndicated widely this means nationwide publicity for the medium.

So important is the premiere day of a station that cities often officially declare it T-Day for the town. In Milwaukee, a great electric sign saying "Welcome Television" was erected on the City Hall the week that WTMJ-TV started its regular commercial service.

Not always does a radio station owning a TV outlet devote regular time on its sound broadcasting unit to the visual medium. However many, like WCAU, schedule a regular program of television information. WCAU has gone further than this regular television news program. It has made certain that programs reaching women, men, and the younger generation have had guests who explain TV.

Television dealer promotion and education is an integral part of every TV station promotion, before the station (Please turn to page 62)
The mystery programs which teen-agers most enjoy are those to which their parents feel they should listen least. This has been revealed in a survey conducted by the Metropolitan Youth Survey for Benton & Bowles. The survey was inspired by the fact that B & B produces House of Mystery (MBS) for General Foods and HOM is planned as a wholesome thriller for youngsters. The B & B program ran twelfth in teen-age listening.

First in juvenile listening was Suspense, 24.7% of the respondents listing it as their number one whodunit. Inner Sanctum was second, with 16.2% of the youngsters polled saying they liked the creaking-door chiller best. Ten per cent were Sam Spade fans. Only 3.5% prefer House of Mystery to other shows.

First among parental dislikes was Inner Sanctum, with Suspense running a close second for juvenile listening. Parents also didn’t like their offspring to listen to Lights Out (now off the air), The Shadow, Thin Man (also off), Mr. and Mrs. North, Crime Doctor, in that order. But Inner Sanctum and Suspense were far in the lead in this parade.

Teen-agers like Suspense for its taut spine-quivering scripting, which is the very reason why their dads and mothers dislike it. The adults feel that it leaves their children too keyed up at bed time. Youngsters, however, feel that it winds up their parents more than it does them. One quoted the fact that it was her dad who relived the air’s mysteries in his sleep. She, said this teen-ager, had “gone on to higher things awake and asleep.”

The great interest in Inner Sanctum was directly traceable to its “blood and thunder.” Naturally this was the very reason why it was thumbed down by Parent-Teachers Association members. Blood and thunder rated third among the reasons teen-agers gave for listening to mysteries. When asked to rate what they wanted in mysteries on a 1, 2, 3 basis, the bobby soxers ranked dial attractiveness in the following order:

1. suspense, adventure, blood and thunder, helpful information, narratives, humor, romance, cheap language.

Although adventure was listed as second among reasons for listening to mysteries, it brought Sam Spade, as indicated previously, only a 10% standing. Mr. and Mrs. North, rated eleventh in teenage interest, received its votes because of its romance quality.

The first 15 mysteries with the 10-18-

(Please turn to page 52)
Dialing Habits are Changing

Even hamlets have stations now, and pre-war one-station cities have multiple outlets.
5,000). All four stations are located in the same section of the AM band, between 1070 and 1430 kc.

The use of WLW as an example of an out-of-town station's share of a marketing area's listening is deliberate. There is only one WLW in the nation. Its promotion and merchandising budget is bigger than any other single station's. Its rate card is the highest of any in the entire U. S. with the exception of network key stations in the New York market. The fact that it takes second place to in-town stations is indicative of the edge that a home town broadcaster has (given competitive programs) over a station delivering coverage from without.

This edge has been indicated in many research studies such as the NBC “most-listening” survey, the first report of the Broadcast Measurement Bureau, “audience diary” studies, and a number of Nielsen Radio Index reports. Since network maps for both NBC and CBS show almost blanket coverage of the U. S., it's important, marketing authorities point out, for sponsors using the networks to realize that in a number of areas the non-network station (when it's the in-town or near-by outlet) is dialed first, and often listened to most.

There are a number of reasons for this. In many cases the distant station is heard through a barrage of static. In other cases the out-of-town stations are located at the crowded end of the dial and can't be separated one from the other. There are still other cases where the local station, through intelligent promotion, block-programing, and real service to the community which it serves, has won the unswerving allegiance of a town's population.

NBC's last survey of the U. S. (1944) indicated in several areas how effective independent in-town stations can be against even combined four-network competition. In Moultrie, Georgia, 35% of the respondents said they listened at night to NBC most, 25% said they listened to CBS most. The other 40% listened to the in-town independent station. In Massena, N. Y., NBC nighttime survey returns broke down in the following fashion:

<table>
<thead>
<tr>
<th>NBC</th>
<th>CBS</th>
<th>ABC</th>
<th>MBS</th>
<th>Ind-local</th>
</tr>
</thead>
<tbody>
<tr>
<td>25%</td>
<td>21%</td>
<td>13%</td>
<td>4%</td>
<td>37%</td>
</tr>
</tbody>
</table>

These were two outstanding examples of a city's population listening to non-network in-town stations at night against out-of-town network competition.

Because AM radio waves travel further and clearer at night than they do in the daytime, the record of listening in the

APRIL 1948
How in-town stations dominate listening

<table>
<thead>
<tr>
<th>Time</th>
<th>All Other</th>
<th>WLW</th>
<th>WISH</th>
<th>WBC</th>
<th>WIRE</th>
<th>WFIR</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 AM</td>
<td>15%</td>
<td>34%</td>
<td>9%</td>
<td>10%</td>
<td>2%</td>
<td>2%</td>
</tr>
<tr>
<td>7 AM</td>
<td>6%</td>
<td>39%</td>
<td>7%</td>
<td>12%</td>
<td>4%</td>
<td>2%</td>
</tr>
<tr>
<td>8 AM</td>
<td>3%</td>
<td>32%</td>
<td>6%</td>
<td>11%</td>
<td>3%</td>
<td>2%</td>
</tr>
<tr>
<td>9 AM</td>
<td>2%</td>
<td>31%</td>
<td>6%</td>
<td>11%</td>
<td>3%</td>
<td>2%</td>
</tr>
</tbody>
</table>

*Based upon an early a.m. diary study made in Indianapolis week of March 31, 1947. Figures are for sets-in-use as indicated in the NBC most-listening independent in-town station during this period in the NBC most-listening survey, included:

In Dothan, Alabama, "most" listening in the daytime was reported as follows:

<table>
<thead>
<tr>
<th>City</th>
<th>Local</th>
<th>NBC</th>
<th>CBS</th>
<th>ABC</th>
<th>MBS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thomasville, Ga.</td>
<td>19%</td>
<td>20%</td>
<td>18%</td>
<td>15%</td>
<td>2%</td>
</tr>
<tr>
<td>Cairo, Ill.</td>
<td>50%</td>
<td>25%</td>
<td>10%</td>
<td>10%</td>
<td>5%</td>
</tr>
<tr>
<td>Harrisburg, Ill.</td>
<td>40%</td>
<td>30%</td>
<td>20%</td>
<td>10%</td>
<td>10%</td>
</tr>
</tbody>
</table>

In Hot Springs, Arkansas, the breakdown (daytime) showed:

<table>
<thead>
<tr>
<th>City</th>
<th>Local</th>
<th>NBC</th>
<th>CBS</th>
<th>ABC</th>
<th>MBS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cape Girardeau, Mo.</td>
<td>25%</td>
<td>20%</td>
<td>15%</td>
<td>10%</td>
<td>10%</td>
</tr>
<tr>
<td>Carteret, N. J.</td>
<td>20%</td>
<td>18%</td>
<td>15%</td>
<td>10%</td>
<td>10%</td>
</tr>
<tr>
<td>Woonsocket, R.I.</td>
<td>15%</td>
<td>15%</td>
<td>10%</td>
<td>10%</td>
<td>10%</td>
</tr>
<tr>
<td>Clovis, N. M.</td>
<td>30%</td>
<td>20%</td>
<td>15%</td>
<td>10%</td>
<td>10%</td>
</tr>
<tr>
<td>Hobbs, N. M.</td>
<td>15%</td>
<td>15%</td>
<td>10%</td>
<td>10%</td>
<td>10%</td>
</tr>
</tbody>
</table>

In addition, out-of-town stations which are closest to their in-town or nearest local stations, are serving as follows:

- Thomasville, Ga. (19% local, 20% NBC, 18% CBS, 15% ABC, 2% MBS)
- Cairo, Ill. (50% local, 25% NBC, 10% CBS, 10% ABC, 5% MBS)
- Harrisburg, Ill. (40% local, 30% NBC, 20% CBS, 10% ABC, 10% MBS)
- Cape Girardeau, Mo. (25% local, 20% NBC, 15% CBS, 10% ABC, 10% MBS)
- Carteret, N. J. (20% local, 18% NBC, 15% CBS, 10% ABC, 10% MBS)
- Woonsocket, R.I. (15% local, 15% NBC, 10% CBS, 10% ABC, 10% MBS)
- Clovis, N. M. (30% local, 20% NBC, 15% CBS, 10% ABC, 10% MBS)
- Hobbs, N. M. (15% local, 15% NBC, 10% CBS, 10% ABC, 10% MBS)

The NBC survey was made in 1944 when there were 258 independent stations and 596 network outlets. Today these figures, in the hundreds of one-station towns (there are over 900 independents on the air) would enjoy an even greater favor in the network out-of-town operations. They would also show a very heavy favor in favor of any network in a town that has just one network station.

For years WGBI was the only commercial station in Scranton. It delivered at least twice the ratings for CBS shows that were indicated in national Hooperatings. This was due in part to geophysical conditions which are such that out-of-town stations can't get into Scranton with a good signal.

The Mutual network profits from one-station towns and home-town station loyalty. In towns like New Bern, N. C., Wisconsin Rapids, Wisc., Salina, Kansas, and Salisbury, Md., the MBS outlet gets over 50% of all the listening and sometimes (note chart on page 31) ratings over 75% of the sets in use.

Buying time on small stations which are the only outlets in their town is not a cheap way of buying market coverage if they are selected on the same basis as high power stations which cover great areas. However, they deliver a far greater percentage of the potential audience which the advertiser does buy. It's not unusual for an in-town station to regularly deliver 60-70% of the sets within its coverage area, whereas power stations seldom pretend to deliver better than a 30% average in the daytime and 30-40% average at night.

Thus although time costs are higher when based upon the total radio homes, these stations deliver a higher percentage of the homes in their areas and thus may justify the higher rate. In a number of cases, however, outlets in one-station towns are bonus on any network and don't cost the advertiser, at present, an extra nickel. For example, in the first quarter of 1946 Bruno Seltzer used non-metropolitan in-town stations and with a six-announcements-per-week schedule increased their business 18% in these areas. Sales in territories served by their network program also went up—2%. In the first quarter of 1947, with the same small-

(Unless turn to page 57)
How $1,500 grew to $3,000,000

the unabridged story of Stanback's 18 years in radio

For six years "Doctor Tom" Stanback and his brother Fred tried newspaper and other forms of advertising to sell Stanback headache powders and discovered finally that the only resultful form of promotion was handing out free samples. Advertising agencies in Greensboro, Atlanta, and New York all tried their hands during these six years (1924-1930) at writing selling Stanback copy. Money and more money poured into newspaper and magazine copy. But only when the salesmen greeted workers at the gates of textile mills throughout North Carolina with free headache powders did the product move.

After the sampling, word-of-mouth advertising did the rest—plus counter-cards, small displays, and decalcomanias for retail outlets. It was a slow process. The $1,500 which the Stanback brothers invested in the new business increased very slowly. The product did what Dr. Tom claimed for it, and Fred, who had given up being a hosiery manufacturer because a Stanback powder had eased the ache of an abscessed tooth, sold Stanback for all he was worth.

In 1930 Dr. Tom, the inside man of the combination, decided to try radio. He placed contracts direct with stations in New Orleans, Atlanta, and Birmingham and a small local agency was employed to write the commercials. Twenty different announcements were created every six months. These were used with the 20 of the previous six months so that there were always 40 scheduled on a rotated basis. For the first time advertising proved its sales effectiveness for Stanback. Actual orders could be traced to the medium.

Stanback growth began at that time, and kept on going—the records show from 15% to 29% every year. Radio was not a split-second miracle-worker. It was most effective when combined with an active sampling campaign. Broadcast advertising sold the product but no sections of the nation went Stanback-crazy just because its 40 announcements were rotated on local stations. It took a minimum of from six to nine months in most cases even to discover what radio was doing, because of the slow movement of orders from outlet (in many areas Stanback powders are sold in almost every kind of outlet, from drug store to filling station) to wholesaler to regional stations.

Stanback isn't point-of-sale advertising-minded, so stations they employ develop audiences for Peter Donald program through their own promotion.
salesman to factory.

There are now many profitable areas on Stanback's books that were not self-supporting for the first seven years. Most drug merchandisers would throw up their hands in disgust at this type of marketing. What makes the Stanback brothers apart is persistence and what merchandisers call "advertising heart."

Despite their staunchness, the first six months of 1947 shook Stanback considerably. Those six months were the worst wholesale drug buying period in nearly a generation. It wasn't, it developed later, that the U. S. had stopped buying drugs but that the jobbers and distributors were overstocked on many items and were just clearing the shelves.

Stanback was spending an annual $1,000,000 plus in minute spot announcements and chain breaks. It wasn't getting, in many markets, full value for its investment. It was buying most of its time direct; where the stations would not talk deals, the buying was through an agency, which followed home office orders on where and what to buy.

Dr. Tom Stanback, their assistant advertising manager, and two clerks were spending virtually all their time in selecting and buying time, keeping records, and needling stations for better spot availabilities. Nearly every time-buy was a bargaining operation. Bargain "deals" brought them frequently into secondary markets and kept them out of major markets. Yet the business was still growing day by day. Stanback wasn't completely aware of the fact that it was partly that their market was growing. Use of headache remedies grew 50% in five years, from $36,000,000 in 1942 to $96,000,000 in 1947. Stanback's great sales increases have come from new markets which they open year after year. There are markets in which they have stood still and others in which they have slid back decidedly. While actual figures are not available the trade believes that Stanback had only two losing areas in 1943 and 1946. For most of the past 18 years Stanback's growth, percentage-wise, has been practically double the headache remedy industry growth. A typical year was 1942 when Stanback's sales increased 20.5% and the industries' 10.5%. That was the year in which Stanback's sales, for the first time, passed $2,000,000.

There are major markets in which Stanback is garnering for itself but a tiny part of the business—markets like New York, Ft. Wayne, Columbus, O., and Worcester, Mass. There are markets in which it is practically impossible for Stanback to buy good one-minute spot announcements — where the only goods buys are chain breaks at high cost. Chain breaks frequently deliver great audiences but the time permitted the advertiser on them is sufficient only for reminder copy, not selling continuity, when a product is hedged by Federal Trade Commission regulations. In a 25-word chain break (and that is all that many stations permit) Stanback can say practically nothing about its product but "Stanback." Here's what it could say (the italic section is by FTC regulation):

Take Stanback headache powders.
Caution: Use only as directed. If headaches persist or recur frequently, see your doctor. For simple headache snap back with Stanback.

The headache remedy field holds that the great growth of the field has been among those not given to use of pain analgesics. Therefore every remedy on the air sells "relief from headaches" first and itself second. Nevertheless it's not good business practice to depend entirely upon market growth for sales, and with chain breaks Stanback was to all intents and purposes confined to doing just that.

Stanback like many another national spot advertiser faced increasing advertising costs during 1946 and 1947. It is estimated by John Larmer, head of Piedmont Advertising Agency, which is now handling the Stanback account, (Please turn to page 67)

Programing in the rural interest

The farmer has left the low income group behind him. Today his annual income is larger than most workers' in cities. His living conditions are seldom primitive. Rural electrification has changed that. While not all tillers of the soil and breeders of livestock are modern in their methods, the United States Department of Agriculture and countless colleges have changed the by-gee-and-by-gosh type of crop raising and animal husbandry to a science. Fewer and fewer farmers also depend upon their banks to carry them from season to season. More than half of the nation's farmland is unmortgaged or the mortgage is a token one because the farmer prefers ready cash in the bank to a free and clear title to his property.

Thus the man who drives the plow is a prospect for practically everything that there is for sale. In most cases he is, to all intents and purposes, a small businessman with a going plant. The farmer's wife is no longer represented by the traditional picture in calico. Nylons are no strangers to her legs.

The broadcast industry has been somewhat slow in realizing this. Farm programs are to a great degree token gestures towards the men who feed the nation. There are exceptions. Stations like WLS (Chicago), WNAX (Yankton), WHO (Des Moines), KVOO (Tulsa), WMT (Cedar Rapids), give more than lip service to the soil cultivator. Most farm programs are on the air at 6 a.m. and for a maximum of a half hour at noon. Hundreds of stations run a few farm promotions, broadcast weather and market information, and call it a farm day. That hasn't been enough. The farmer's day is not the eight hours of the factory worker. Most stations are located in cities and towns that are consumer markets in themselves. The farmer has had to shift for himself 80% of the day—to dial his entertainment and information on a catch-as-catch-can basis. Old-timers in radio remember how farmers used to rise from their beds in the Midwest to hear Amos 'n' Andy, when they broadcast at 10 p.m. out of Chicago. Lights in farmhouses would go on, the farmers would turn on their battery-operated receivers, listen to the check-and-double-check duo, and then go back to bed. Farmers still are known to get up from bed to listen to a program they especially want to hear.

In the past two years there has been a shift in the thinking of a number of broadcasters and a number of men who manage farmers' (Please turn to page 90)
How To Get The Famous Jaro Hess Caricatures Free.

(see attached card)
How To Get The Famous Jaro Hess Caricatures Free.

(see attached card)
Put YOUR Radio Dollars where they'll PAY OFF BEST!
in the DETROIT Area

You get results at Low Cost fast, by using CKLW

YOU GET a clear channel signal beamed via the Great Lakes water route to an eight million population primary area.
YOU GET a market with a radio homes and buying power percentage second to none in the country.
YOU GET the power of 5,000 watts day and night and a middle of the dial frequency of 800 kilocycles.
YOU GET a station with alert, around-the-clock programming keyed to the trend of this market's listening habits.
YOU GET the market's No. 1 time buy! Comparison proves CKLW rates the lowest of any MAJOR station in this area!

Guardian Bldg., Detroit 26
J. E. Campeau, President

Adam J. Young, Jr., Inc., Nat'l Rep.

5,000 Watts Day and Night—800 kc.—Mutual Broadcasting System

APRIL 1948
So much film time, effort, and money are spent using the air for publicity purposes that the motion picture industry on a national basis hasn't had the time or cash to discover what broadcast advertising can do for it. Moreover until recently it didn't want to know. It was doing okay, thank you. Lately with the lush foreign markets shot and with television looming as a threat to exhibitor business, the industry has been reappraising its advertising approach to theatergoers and potential theatergoers.

Amazingly, the policy makers in the motion picture industry are blaming the "bad advertising" tag which was recently hung on it by a five-college survey (N. Y. U., Iowa, William & Mary, Boston, and Woodbury of L. A.) on their advertising agencies. It's generally known that all picture advertising is planned by the studios and that the agencies are for the most part merely production and billing facilities.

No direct-selling network program has ever built good box offices. Lux Theater, Screen Guild Players, Hollywood Star Preview, Skippy Hollywood Theater, Stars Over Hollywood do an institutional job for the industry and get in at least one mention of a current picture attraction during each broadcast (in connection with credits for the star performers). The film gossipers, Jimmy Fidler, Louella Parsons, and from time to time Hedda Hopper and the like, all contribute to spreading "news" of the screen world. Survey's show that they do not take the dealer by the hand and bring her to the theater. They build interest but it takes something beyond this to turn interest into buying action. The same thing is true of the countless

Robert Cummings and Ann Blyth take time out for gag during Lux Theater program rehearsal
guest appearances which stars make as their latest vehicles are released. Even great publicity ideas, such as The Egg and I stunt of People Are Funny (NBC), the Vox Pop (ABC) promotion of The Best Years of Our Lives, only entertain and spread the good word of what the picture is like, without startling the box office.

Selling pictures via broadcast advertising is 100% effective only when it's done directly and when both the motion picture company and the stations or regional chain make a project of promoting the release.

Linus Travers of the Yankee Network has made this kind of film-radio exploitation his personal responsibility. The first time that Travers undertook this type of promotion was in 1943 when Terry Turner of the field staff of RKO Pictures had the problem of building audiences for a 50-city premiere of Hitler's Children. Yankee covered the event with its 24 home-town stations effectively for the areas from which the theaters in the 50 premiere cities drew. The results, attested to by both the exhibitors and the producing company, were broken box-office records in all the first-run cities. No other type of promotion had accomplished this consistently for RKO.

The radio advertising appropriation for the picture was the biggest up to that time (1943) that had ever been budgeted for a picture. The subject matter of the picture was timely and lent itself to interviews, round table discussions, receptions for the stars, book displays, and special recorded broadcasts by Gregor Ziemer, author of the book Education for Death upon which the screen play was based. The advance campaign was climaxed by a dramatic broadcast, featuring the stars of the picture and based upon the picture.

Hitler's Children established the fact that a saturation campaign will bring listeners to theaters and in a greater number than other mediums. Other mediums do not, Yankee points out, lend themselves to the saturation technique. It requires a number of other forms of advertising to achieve the saturation that broadcasting projects of itself.

Hitler's Children was the first of a regular chain of Yankee picture promotions. In fairly rapid succession New England's pocketbooks were opened for This Land of Mine, Behind the Rising Sun, The Iron Major, The Hitler Gang, and The Master Race. All of these pictures had promotional possibilities, each could be turned into a public-service type of broadcast campaign, and each could be radio-handled in a way that did not make its air-time seem like straight broadcast advertising. Yankee never made the mistake, and neither did the releasing companies, of using a razzle-dazzle technique to sell a run-of-the-mill picture.

In July of 1945 RKO's timely Back to Bataan received the RKO-Yankee exploitation treatment. Former prisoners of the Japanese were sent into all the 24 Yankee network cities. They talked at hundreds of civic functions, made personal appearances at every theater that lent itself to that type of exploitation, and broadcast a number of times over each station in the regional network.

This campaign was climaxed with a monster demonstration at the Boston Garden. John Wayne, star of the picture, was at hand with artists of the stage, screen, and radio. Yankee distributed over 100,000 throwaways planned to increase the listening audience. Libraries in all premiere cities operated with displays of books on Japan and tied in their displays with the broadcasts and the picture itself.

Later the same year RKO and Yankee used the same formula to exploit another war picture, First Yankee Into Tokyo.

During 1946, the network and picture producers spotlighted Bad Man's Territory and Sun Quentin. In April of last year Yankee went to work on Duel in the Sun which had a bad press and the results in New England were better than they were throughout much of the rest of the nation. It's difficult to sell a picture like Duel when both church and press are fighting it.

Yankee's more recent handling of The Long Night is rated as one of the best of its long string of broadcast advertising successes. Interest in the picture was first roused by a spot announcement series used in the Yankee Network News Service airings starting ten days before...
the New England openings of the picture. The film was sensational and ideally suited to being advertised during a news-cast. Yankee personalities referred to the picture frequently during this ten-day period. Special screenings were arranged for members of the American Bar Association and law enforcement agencies so that these men could see and discuss the picture before its public showings. On the day before its opening, every station break over WNAC, Boston, was preceded by the phrase, “Have you seen The Long Night?” Listeners hadn’t then—but they certainly did later—in New England.

The climax of The Long Night campaign was a mock trial based upon the problem presented by the picture, in Boston’s Symphony Hall. The trial attracted thousands of spectators despite the fact that it was one of the hottest nights of the summer. The hall filled up well before the trial and the overflow stood in the streets outside to hear the event. Outside the entrance a battery of army searchlights traced patterns of light across the sky. Thousands of Hub citizens who didn’t go to the trial nevertheless knew of the presentation and were reminded of it by the fingers of light they were able to see for miles around.

The stars, Victor Mature and Ann Dvorak, came East for the trial and participated in the event. Boston’s Herbert Callahan and Judge Thomas Courtney of Chicago, both famous lawyers, acted as defense counsel and prosecutor respectively. Once again Yankee did an outstanding job of selling a motion picture.

The two-second announcement, “Have you seen The Long Night?” is a form of motion picture advertising which several of the motion picture promotion men claim to have originated. Many of the stations in big cities credit 20th-Century Fox with pressuring a rate for five seconds on to their rate cards. The cost is usually 30% of the station-break announcement figure but these spots are not for sale unless they’re purchased in a minimum quantity—usually around 50 per campaign.

Twentieth-Century consistently uses more spots on a national basis than any of the other major companies. When a picture is selected for the “radio treatment,” 20th spends around $5,000 to get from 400 to 500 spots on the air within a five-day period in major markets. For smaller areas a maximum of 150 announcements is used, with a budget of but a fraction of the big-city expenditures.

No matter how sold on broadcast advertising motion picture companies may be, they all agree that some pictures lend themselves to the use of the air, and some don’t. Broadcast advertising authorities don’t agree with the motion picture men. They feel any picture can be sold via the air, though not all by the same formula.

Paramount’s Dear Ruth and Golden Earrings are pointed to as two unsensational pictures which radio helped to build to solid grosses. The latter had the assist of a hit song, Golden Earrings, which was played to death on the air, to help it along. Neither, however, was the controversial type of screening on which Yankee built its picture promotion reputation.

Typical of the money that Paramount spends on a radio-promoted picture are the following broadcasting budgets:

<table>
<thead>
<tr>
<th>Town</th>
<th>Stations</th>
<th>Spots</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hollywood</td>
<td>5</td>
<td>87</td>
<td>$2,000</td>
</tr>
<tr>
<td>Houston, TX</td>
<td>3</td>
<td>130</td>
<td>$1,300</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>7</td>
<td>124</td>
<td>$2,360</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>7</td>
<td>150</td>
<td>$3,000</td>
</tr>
<tr>
<td>Hartford</td>
<td>2</td>
<td>149</td>
<td>$1,400</td>
</tr>
</tbody>
</table>

*Interstate Theaters contributed $300 of this, which is their usual percentage split on special promotions.

The total radio budget for Dear Ruth is not available but estimates place it between $35,000 and $40,000.

Metro-Goldwyn-Mayer spent nearly $1,000,000 in broadcast advertising in 1947. Everything has been curtailed at this studio this year and at present there is no budget for radio. This is bound to be corrected but no one in the advertising department is prepared to say when.

Motion picture rentals are usually established by first-run box-office returns in cities where the producing companies have exchanges, roughly the top 30 cities in population. In these cities most of the national advertising budgets for the pictures are spent.

The effect of broadcast advertising on the box offices is said to be from 5 to 25% of the gross take, according to the exhibitors. They’re able to judge this effect because pictures either use radio for all it’s worth or leave it entirely alone. The box-office value of radio is therefore very apparent to the exhibitor. He simply contrasts a picture using broadcasting with one which doesn’t.

This 5-25% spread does not take into account an all-out campaign such as Yankee stages, or a contest promotion like WCAU, Philadelphia, or WCKY, Cincinnati, have been sponsoring lately. (Please turn to page 64)
The KMBC-KFRM Team is Custom-Built to provide complete, economical, simultaneous coverage of the Kansas City trade territory. When you add KMBC’s audiences in metropolitan Kansas City to KFRM’s—it had listeners in at least 9 states and 231 counties the first two weeks it was on the air—you have the only real combination for covering the Kansas City market. A study of the map above will show we’re really talking turkey when we talk of Custom-Built Coverage to fit the market.

KMBC of Kansas City

KFRM for Kansas Farm Coverage

Represented Nationally by Free & Peters, Inc.
Are AM programs available on FM stations?

Not all network stations with FM affiliates are duplicating all their AM chain programs. The percentage not going all out on the dual airings is small on CBS and NBC and large on Mutual. These and many other facts and opinions were disclosed in a survey recently completed by the Frequency Modulation Association (FMA). The survey was undertaken among AM-FM stations to ascertain just what FM stations were doing with network programs. FMA had fought long and hard for the right of its members to duplicate web programs and wanted to uncover what had happened since February 1, when the duplication was made possible through an interim agreement between James C. Petrillo (American Federation of Musicians) and the four networks.

Only 15% of the FM stations affiliated with network outlets are presenting none of their web programs, but 48% are not airing the full net schedules. Their reasons vary. Some don’t take their net’s full schedules just because they’re contrary. Some are not duplicating because they have had complaints from listeners who missed certain programs which the FMers had broadcast prior to the starting of duplication.

There is a real lack of understanding concerning duplication of AM network programs on FM outlets, on the part of the stations. Only 58 per cent of the network affiliates reporting in the survey knew that they had to take everything or nothing. When asked if the policy of their network disrupted programing on a local basis against the interest of their listeners, 69% said “no,” 21% said “yes,” 10% ducked the question. When further queried on whether the network program duplication caused them to lose revenue, 75% said “no.” Only 6% reported any cash income decrease.

Percentagewise, 15% of the CBS FM stations, 19% of NBC’s, 32% of ABC’s, and 94% of MBS’ are not taking all web programs. It’s vital that sponsors have an actual report on the FM release of their programs. Chain men, like president Mark Woods of ABC, realize this. The latter recently warned ABC stations to duplicate or else the web would go into the laggard stations’ markets and make arrangements with non-affiliated FM stations to release ABC shows. He warned the AM outlets further if they didn’t have FM licenses to get them.

Most stations (73%) reported that FM listening had increased substantially since network programs had been available. On the vital question of increase in FM-AM receiver sales, only 49% of the stations reported that they knew anything about set sales. Forty-five per cent said set sales have been definitely up since chain programs were made available on FM. Only 4% reported that to their knowledge there had been no increase in consumer buying.

It is mostly the sustaining programs that are not picked up by FM stations. Under the duplication agreement no charge can be made to sponsors for the FM dissemination of the AM network program, and the stations must sell some time locally to carry the operating burden.

(Please turn to page 88)

SPONSOR
How come WFBR is FIRST in Baltimore?

No radio station was ever accused of modesty. If you have super-power, you blow your top about it. If you sell your time for lunch money, you get up on your hind legs and yell. But what does a radio station have to sell? An advertiser can’t put a zillion watts in the bank—and no matter if he buys time for 2c a year, it’s expensive if it doesn’t deliver the goods.

Radio stations sell audience—and that’s how come WFBR is first in Baltimore!

**FACT:**

For October-February, Hooper shows WFBR FIRST in morning period: 8-12 A.M.

**FACT:**

For October-February, Hooper shows WFBR FIRST in afternoon period: 12-6 P.M.

**FACT:**

During the months of October through February, WFBR led all other stations in Baltimore, according to Hooper Total Rated Time Periods from the Hooper Station Listening Index for the City of Baltimore.*

**FACT:**

WFBR seats 100,000 studio visitors yearly! WFBR audience broke all Maryland records for March of Dimes contributions! WFBR audience wrote in for 75,000 tickets because of one mention that a few were available! Yes, in America’s 6th largest Market, WFBR is your first choice!

*Hooper Station Listening Index—October, 1947, through February, 1948.
We don't sell the sizzle
— we sell the steak!

— And that's NO baloney!

1. We've done a lot of whooping about all the swell rich-gravy trimmings you get with a WVET contract.
But getting down to red meat—first and foremost, WVET is out to help you carve out a bigger, juicier hunk of the Rochester market. Not one to be a pig, we'll leave the gristle and any sizzling to your competitors.
After that comes ... Service PLUS!

2. Of course if you want to be a pig and hog the Rochester market, WVET can give you Complete Advertising and Merchandising Service-of-the-Air. Everything from money-making, budget-shaving promotional ideas—and we pride ourselves on some lulus—to expert trouble-shooting on tough distribution problems.

3. And if you want Fancy Pants on your show, we have a special Fancy Pants Dept. We can also stretch a dollar.
First, WVET custom-plans your show to fit your product, your problems, your sales objectives ... schedules it to reach your best markets and out-scoop competition. Then we pack it with the kind of listener-appeal and BUY-appeal that really gets chip-heavy prospects.

4. There are no turkeys on WVET. Frankly we can't afford that kind of reputation and we don't believe our clients can either—no matter how much they have to spend. That's why we've always had a New York office. WVET is the ONLY—yep, the only—Rochester station that does.
We know the only way we can help you cash in on new developments and snap up smart talent-buys is to maintain live contact with the very pulse of the radio industry. And we do just that—every day in the week. At 30 Rockefeller Plaza, Suite 3116.

5. So why not let WVET bring home the bacon for you? We'll help you butcher competition (in a nice way, of course)—run up your listener and selling ratings—do our darnedest to see that you get oodles of that nice rich gravy "the way we make it up Rochester way!"

THE EAGER-BEAVER STATION
204 GRANITE BLDG., ROCHESTER 4, NEW YORK

WVET
ROCHESTER, NEW YORK
BASIC MUTUAL STATION
5000 WATTS 1280 KC
NATIONALLY REPRESENTED BY WEEG AND COMPANY
THEY GAVE AWAY 1800 LIGHTERS!

A left-over Christmas gift item opened the door of radio to Oklahoma Sanditen brothers

There's a big profit in auto accessories. Sam Sanditen, Lithuanian, looking through the windows of his Okmulgee, Oklahoma, gasoline station in 1918, decided that for the retailer oil and gas weren't the way to make big money. He knew that he made a higher margin of profit on the little side items he was selling than on pumping gas.

Was there any real money in the Sanditen family?
No.

Even after Sam brought in brothers Maurice and Herman, there was only enough cash to open one store in Okmulgee. The brothers Sanditen sold a few auto accessories and second-hand tires.

Just as Sam thought, there was profit in the accessories business. A second store was opened in Henryetta (also in Oklahoma) and then a third, in a new oil town, Tulsa. Every store made a profit, the hard way. Business didn't flow to the stores. Direct mail (a favorite Sanditen way of reaching customers 20 years or more ago) produced, but slowly. From 1918 to 1932, the Oklahoma Tire and Supply Company, as the Sanditen brothers called their business, grew from one to 12 stores. In 1931 they were spending $7,500 for direct mail, $2,200 for newspaper advertising. Their advertising budget for 1932 was to be the same.

The outlook for '32 wasn't good. The depression was at its height. Taking stock after the Christmas season wasn't a happy post-holiday chore. Checking the odds-and-ends left over, the inventory showed 1,800 cigar lighters. The lighters were a holiday number. The chances of anyone's buying the things, after the gift-giving spirit had left them, were nil. Brother Maurice went to brothers Sam and Herman and said he'd like to give the things away as a store traffic builder.

The brothers asked "how?" No sending

good money after bad.
Maurice had an idea. Could he buy just two oh-so-cheap time spots on Tulsa's KVOO and tell everyone to get one?
"How much?"
"Less than $10."
"What can we lose?"

Their plate glass windows were damaged. Policemen were called out to keep the crowds under control. An extra spot announcement telling KVOO listeners that all the 1,800 lighters were gone—"so please stay away from Oklahoma Tire and Supply Company stores, p-l-e-a-s-e," had to be bought.

For every lighter (cost six cents) that the Sanditens gave away they did over $2.00 worth of business—the under $10 of broadcast advertising delivered roughly $3,600 worth of business. Even if the cost of the lighters were included in the advertising costs it would have meant only $108 plus $10 or $118 to bring in $3,600 worth of business—an advertising cost of less than 3-1/3 cents per dollar.

That was far lower than the cost of

(Please turn to page 96)
**PEACE**

It's wonderful

Broadcast advertisers look ahead to three years of labor tranquility on the air

**overall** TV, FM, and AM are now musically on a par—in so far as labor relations are concerned. This is what, in brief, the agreement between James C. Petrillo for the American Federation of Musicians, and the four networks, means to the sponsors of commercial programs. While there are a few "ifs" that rise to disturb the carpings, the relief that is seen in the eyes of advertising agency radio men is genuine.

Not even the reminder by George Heller, executive secretary of the American Federation of Radio Actors, that performers cannot be both heard on sound broadcasting and seen on the visual air at the same time without their being paid extra, inspires more than a momentary frown. No one feels that Heller will do anything to cut down available work for his members, many of whom have been finding it tough sledding during the past few months. AFRA is out to create new jobs more than it is to increase payments to the few who are working. Heller's preferential contract with WLW (Cincinnati) is an indication of this.

AFRA, Directors Guild, IBEW, IATSE and all the other unions may raise future disturbances. They can't, however, disturb the sleep of agency, network, and station executives in the manner that the head of the musicians has been doing for the past few months. Most advertising men, being natural cynics, felt that Petrillo's permission to FM affiliates of AM stations to duplicate the latter's musical programs for an interim period of 60 days, while the networks and the union were arriving at a new contract, was a gesture calculated to lull suspicious minds. Apparently they were wrong. The head of the AFM seems to have been convinced that broadcasting at the moment can't afford a higher rate of pay for musical talent. He seems also to have been convinced that it would not be politic at this time to force the networks to employ more men. The networks as such have not been making the huge sums that they are thought to have been making. Best example of how difficult it is to operate a national network without other income than that produced by network commercial transmissions is seen in the uphill battle that the Mutual Broadcasting System has been making to come of age financially. Only the MBS cooperative program department has contributed something extra to the network's income and helped it keep the wolves from tearing the Mutual Red-Riding Hood to tiny bits. With music now okayed for cooperative broadcasts the missing program factor in network service for local sponsors is no longer missing. Networks can serve their stations and local and regional advertisers with shows just as well produced and just as well rounded as the programs they produce for regular web airing.

Transcription producers declare that availability of music on co-ops puts them at a disadvantage, since they are constantly called upon to sell advertisers in competition with cooperative programs. An appeal on this is scheduled to be made to the union. It is known that Petrillo is perfectly willing to reach an agreement on transcriptions if the producing organization will certify that they will be used only once per station. Such use would in his mind be little different from a network broadcast except that "it might be as big as all four networks combined and thus could justify a slightly higher scale than a network performance."

The new Petrillo-network agreement looks upon all broadcasting as part of one great medium, be it FM, TV, or AM. In the case of TV, the president of the AFM is not ready to agree to a scale as yet. For the time being, every telecast will be

*(Please turn to page 99)*

**What Petrillo-4 Network agreement means**

<table>
<thead>
<tr>
<th></th>
<th>Scale</th>
<th>Musicians' employment</th>
<th>Program duplication</th>
<th>Co-op programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>AM</td>
<td>unchanged</td>
<td>as is</td>
<td>yes</td>
<td>yes</td>
</tr>
<tr>
<td>FM</td>
<td>nothing extra</td>
<td>as is</td>
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<td>yes</td>
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<tr>
<td>TV</td>
<td>fluid</td>
<td>maximum possible</td>
<td>yes</td>
<td>yes</td>
</tr>
<tr>
<td>DISKS</td>
<td>not covered in the network agreement</td>
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44

SPONSOR
The Waltz King is The Rating King!

Here is a rating story seldom equaled by any radio show! Starting in June, 1946, THE WAYNE KING SHOW soon topped all competition in city after city. It's tops in production... with Wayne King and his Orchestra... and great stars like Nancy Evans, Larry Douglas, Franklyn MacCormack. It's tops in sponsor satisfaction as evidenced by repeated renewals and multiple market approval.

Ziv's "Wayne King Show" Tops all competition!

TRANSCRIBED FOR LOCAL AND REGIONAL SPONSORSHIP.

FREDERIC W. ZIV COMPANY
Radio Productions
1539 Madison Road - Cincinnati 6, Ohio
New York - Chicago - Hollywood

TRANSCRIBED BY ZIV MEANS THE GREATEST IN RADIO SHOWS
A CASE OF

THE NATIONAL BROADCASTING COMPANY HOLLYWOOD
15,000,000 Peanuts and some Buttercups

When an offer of Ranunculus Bulbs was made recently on Elmer Peterson's news program, some 102,000 pieces of mail enclosing evidence of purchase were received.

That's only one example of many which demonstrate that Peterson and the NBC Western Network do a job for Planters Nut and Chocolate Company.

Planters bought the 5:45 p.m., Wednesday-through-Saturday time in 1944, using eight NBC Pacific Coast stations. Today, Planters still has the same time period, some four additional stations—and a daytime commentator consistently blessed with higher ratings than any other, national or regional. Peterson's daytime average in those three years has been 5.6, and he hit 8.4 last year alone.

There are reasons for this success. He's experienced, of course—has covered the news for AP and then NBC in 33 countries . . . he's conscientious—spends 7 hours in the San Francisco newsroom preparing his quarter-hour program . . . he's a fine broadcaster—offering intelligent reporting, honest interpretation, plus sound analysis. And Elmer Peterson broadcasts for Planters over the great NBC Western Network.

That combination brings the nation's largest selling brand of peanuts both good will and good customers. The experience of Planters—and such other advertisers as Bekins Van and Storage, Richfield Oil, Sperry Flour, Standard Oil and Tillamook—bears out the conclusion: Fine programs on NBC Western Network get results in the Rocky Mountain and Pacific states.
Mr. Sponsor Asks

"Isn't a central clearing house of some kind for spot broadcast advertising billing both desirable and feasible?"

C. E. Rogers | Advertising manager
Fred W. Amend Co., Chicago, Ill.

The
Picked Panel
answers
Mr. Rogers:

On the basis of my experience here at the Katz Agency, I do not think that the idea of a "clearing house" for spot broadcast advertising billing is applicable to radio. For one thing, it would inevitably disclose the quality and quantity of the business done in specific markets by certain advertisers who for competitive business reasons do not want this information made public. Also, the setting up of such an organization to clear all billings between stations and agencies would be a terribly complex job. The Katz Agency, as a radio station representative, does handle billing in such a manner—but we handle it only for our list.

Any spot broadcasting clearing house handling billing for all radio stations and agencies would require a tremendous number of trained and efficient employees. The overhead for such a staff would undoubtedly be charged to the advertiser—and the cost would be considerable. The Katz Agency makes no charge for such a service. In addition we provide the duplicate function of protecting our stations' interests by protecting them on short rates and by advising all Katz salesmen of the trends in spot broadcasting, while giving automatic rebates to advertising agencies and their clients on all earned frequency discounts. In other words, if billings for spot radio are to be cleared through one channel, that channel can best be the station representative.

There is, however, a definite need in radio for a companion organization to a clearing house. Such an organization would be a checking service to keep records on spot business, much as Media Records and P. I. B. do for printed media. It is obvious that there are many difficulties in setting up such a service, due principally to the reluctance of some spot users to release expenditure figures, but this sort of service would, in my opinion, be a more practical contribution to the business of broadcast advertising.

Morris J. Beck
Treasurer
The Katz Agency, Inc.

It seems to me that such a clearing house would only complicate matters more than they are at present. Since station representatives thrive solely on spot radio, it's their function and responsibility as sales-service organizations to know and handle all phases of the business, including the many variables that enter into each piece of spot billing.

As it stands now, station invoices and affidavits go directly to the agency. When a problem arises, the agency takes it up with the rep who, in turn, straightens it out promptly with the station. What will be gained by having anybody else in the act?

Under the proposed plan, agencies would check their billing problems, I assume, with the clearing house. The latter, in order to iron out the problem, would necessarily have to check with the rep or the station, probably both. This would require that the station or the rep report all details of the deal, all omissions, make-goods, and other schedule changes affecting invoices and affidavits to the clearing house, as well as to the agencies.

Assuming that stations and reps would be willing to cooperate with the project and release such confidential, detailed information on all their business deals (a very unlikely assumption), the system itself would only tend to further complicate an already overly-complicated business. There would be overlapping of effort, additional confusion, additional paper work, a slowing down in procedure, a new bottleneck.

If agencies, stations, and reps are looking for a way to simplify and reduce the work involved in spot billing procedure, they should urge the adoption of a standard, combination invoice-affidavit form by all broadcasters. Such a form, carefully tested, is available.

N. Charles Rorabaugh
President
N. C. Rorabaugh Co., N. Y.

In my opinion this clearing-house idea would make it impossible to achieve prompt and accurate relationship between advertising agency and station for the following reasons:

1. To notify an outside source of all the details of the spot campaign—what is bought, length of contract, cancellation terms, appropriate rate card or special rates worked out, would take agency time better devoted to the purchase and improvement of the spots themselves.
2. Since the checking of affidavits is an important preliminary to the paying of bills, clearing-house participation in the station-agency-client relationship would definitely slow up the agency’s analysis of one-time substitutions and omissions, whether previously cleared with the agency or not.

3. A central clearing-house would make it more difficult to conceal the facts of a campaign from competition. Even though the clearing-house were sworn to secrecy, basic information concerning areas involved and the total size of the appropriation might all too easily leak out in the form of off-hand comment.

4. This clearing-house service would be a duplication of already existing clearing-house techniques established by many large advertisers with several brands earning combined discounts. In some instances, the client notifies all of its agencies of the discount earned, and sometimes an outside house agency is responsible for the dissemination of this information.

**STANLEY H. PULVER**

*Timebuyer*

*Dancer-Fitzgerald-Sample, N. Y.*

---

The representatives of radio stations would be doing advertisers, agencies, and the stations they represent a great service if they would establish a clearing house for spot broadcast schedules they set.

Bills rendered by stations are sometimes late or incorrect; or the affidavits are missing or contain discrepancies. The agency must write the stations direct and even if corrected billing or missing affidavits are forthcoming immediately, so much time is lost that the station sometimes does not allow the cash discount, if it has one.

The advertiser requires that schedules run at the exact time ordered. The station, too, is entitled to that same promptness in receiving payments. This becomes a grave problem for the agency when hundreds of stations are involved. If all representatives supplied one bill and one affidavit, or at least handled their own stations’ billing, not only would the responsibility be shared but a better

(Imagine turn to page 101)

---

**BOOK OF THE MONTH**
**IN - Indianapolis**

"Promotion"

- With a potential of 400,000 radio-families in Central Indiana, WFBM recruits LISTENERS by consistent, year-round program promotion.

Seven different media persistently pound home the "what, when, where" of WFBM programs.

WFBM’s 4-color taxi posters are carried nearly 5,000,000 miles a year. Legitimate playgoers find WFBM display ads in every playbill. Baseball and hockey fans are reached in every home-game program. Counter cards, window streamers, and posters are placed in drug and grocery stores by personal calls every week in the year! Display ads in Indianapolis newspapers support sports and special event broadcasts . . . while selected groups receive direct mail promotion of WFBM programs of special interest.

Best of all, we think, is RADIO—used constantly to win new listeners for WFBM programs.

All promotion (except announcements) includes the name of the sponsor or the product advertised.

Persistent program promotion is one reason why . . .

WFBM is "First in Indiana" any way you look at it!
Here is one of radio's greatest five-minute show values...a transcribed series that is western flavored but not cowboy, homespun not hill-billy. Westward Ho! is a program series you hope for but seldom find...skillfully produced, packed with universal appeal, yet inexpensive eno
A five-minute show series with wide
appeal for the small budget advertiser

Starring
Hey Bradley

To interest small budget advertisers.
If you've been looking for a network quality
five-minute show, one that produces valuable
day-to-day continuity, send for audition
discs. There's no obligation and you are in
for a real surprise. Cost, availabilities, and
other details also available on request.

SALES, INC.
Telephone 2-4974

New York—47 West 56th St.—CO 5-1544
Chicago—612 N. Michigan Ave., Superior 3053
WSM APPLIANCES?

In ten years the electrified farms in the WSM region have increased 794%. That's a market.

It's a market for appliances, for home and farm—appliances which, in addition to their own trademarks, bear an invisible label — the stamp of approval our listeners automatically attach to products advertised over WSM. Our 7½ million have come to accept as gospel the statements that ride our 50,000 watt, clear-channel signal.

This confidence is the force that opens the gates to this market for our sponsors.

TEEN-AGERS LIKE MYSTERIES

(Continued from page 29)

year-olds (the span covered in the survey) were in rated order:

Suspense (CBS)
Inner Sanctuary (CBS)
Sam Spade (CBS)
The Whistler (CBS)
Fat Man (ABC)
The Clock (ABC)
Escape (CBS)
Mollie Mystery (NBC)
Thin Man*
Murder & Mr. Malone (ABC)
Mr. and Mrs. North (CBS)
House of Mystery (MBS)
The Shadow (MBS)
Mysterious Traveler (MBS)
Crime Photographer (CBS)

* Now off the air.

Since House of Mystery was the focal interest of the advertising agency paying the bills of the research study, there was more detailed delving concerning it on the part of the young researchers of the Metropolitan Youth Survey Organization than there was on other programs. They uncovered the fact that 54% of the respondents listened to HOM and 46% did not. However, only 13.5% of those who listened did so every week. Less than half (49.6%) listened "often," and 36.9% listened "occasionally." There was nothing in the report to indicate the frequency of listening which "often" and "occasionally" represented.

When queried on the reasons why they liked or disliked the program, the respondents focused on two of the same factors for both liking and disliking. They disliked the program because they "don't like mystery." They liked it because it was "full of mystery." They disliked it because it had "not enough suspense." They liked it because it was "full of suspense."

Negatives called the program "childish."
The affirmatives labeled it "interesting."

Of the total panel of 257, 88.5% indicated that they listened to mystery programs, with 56.8% of those who listened to mysteries indicating that they listen frequently (at least every other broadcast of their favorites).

Although their parents may wish that they didn't tune thrillers as often as they do, 94.4% of the respondents stated that there was no parental objection to their program choices. And they all stated that they'd listen, whether their parents objected or not.

Which might be construed as bringing home a certain responsibility to sponsors and broadcasters of mystery tales. • • •
By every measurement WTIC dominates the prosperous Southern New England Market
February spot business continued down for the fourth consecutive month. Only in New England was there a regional increase. The index of business in the Northeast jumped from 91.8 in January to 95.2 in February. In the industry classifications, only Drugs increased their national spot business, their index moving up from 108.7 to 117.0. Drugs have continuously used more air time since last September. Some of this increase should be credited to seasonal trends. Single other industry to continue above the base month (September) is the Beverage and Confectionery, although it was off considerably from January. Eleven per cent of Rorabaugh-reporting advertisers increased their schedules in February, while 12% scaled their's down.

### Trends by Geographical Areas 1947-1948

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- **New England**: 2,280,000 radio families
- **Middle Atlantic**: 11,387,000 radio families
- **Mid-Western**: 6,399,000 radio families
- **Southern**: 4,766,000 radio families
- **Pacific and Rocky Mountain**: 2,728,000 radio families

### Trends by Industry Classifications 1947-1948

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<thead>
<tr>
<th>Per cent</th>
<th>AUG</th>
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- **Food**: 84 Sponsors Reporting
- **Beverages and Confectionery**: 38 Sponsors Reporting
- **Soaps, Cleansers and Toiletries**: 16 Sponsors Reporting
- **Automotive**: 13 Sponsors Reporting
- **Tobacco**: 5 Sponsors Reporting
- **Drugs**: 16 Sponsors Reporting
- **Miscellaneous**: 69 Sponsors Reporting

* For this tabular work a single corporate entity is reported as a single corporate entity no matter how many diverse divisions it may include. In the industry reports, however, the same sponsor may be reported under a number of classifications.
Here's the way the Brown & Williamson Tobacco Corporation and its agency, Batten, Barton, Durstine & Osborn — New York, build sales and profits for KOOL Cigarettes: They reach plenty of people... with plenty of announcements... on plenty of stations from coast to coast.

It's a big typical Spot Radio job and you know it pays because Brown & Williamson keep at this hard-hitting advertising 52 weeks a year.

And why shouldn't it pay? Each station in each market is picked on merit — regardless of network affiliation. Each announcement is aired at a carefully selected time with a large measured audience. And every second of time that's bought is devoted solely to selling.

Why not try flexible, powerful, profitable Spot Broadcasting yourself? Ask your John Blair man about it.

*Spot Broadcasting is radio advertising of any type (from brief announcements to full-hour programs) planned and placed on a flexible market-by-market basis.
Next month, we anticipate, WHB in Kansas City will offer greatly expanded facilities to carry your sales message to the rich Midwestern Marketland. WHB is swinging up to—

**10,000 WATTS**

**710 KILOCYCLES**

**FULL-TIME**

Get next to a good thing, Mr. Advertiser! See your John Blair man and join the Swing to WHB.

---

**You'll get BETTER RESULTS**

in NORTH JERSEY

with **WNJR**

5000 WATTS

the radio station of the Newark News
DIALING HABITS
(Continued from page 32)
town schedule, sales went up another 12%. The network areas showed a sales slump of 4%.

Indicative of what can be accomplished with programs keyed to small-town audiences and broadcast over home-town stations is a study made on Lum & Abner. The survey was made during March 1947 when the program was still on ABC (it's a CBS feature now). National network Hooperatings gave this show a 3.4. In order to obtain a cost-per-thousand figure for the sponsor, Miles Laboratories, it is necessary to project this 3.4—which is only a figure for listening in 36 cities where there is equal opportunity to listen to all four networks—to the entire 110 network cities used. This is not good research procedure but it must suffice for comparative purposes until there's a National Hooperating or Nielsen's Audimeters are sufficiently numerous to give city-by-city ratings. The 110 cities were, at the time of the survey, the homes of 106,087,000 people. Projecting the 3.4 rating against this number developed a cost-per-thousand of $0.971.

A special Hooper coincidental rating was taken for Miles in 30 of the 116 one-

$5,000 COULDN'T!

Five thousand dollars couldn't pay production costs for even one half-hour program of The Cavalcade of Music.... Yet this entire 52-week series is available for local and regional sponsors at station time plus a small service fee.

The Cavalcade of Music (transcribed) is a big-time musical. It features D'Artega's 35-piece Cavalcade Orchestra, 16-voice chorus and a top-flight guest appearance every week. Guest stars include: Tommy Dorsey, The Modernaires, Anita Ellis, Vaughn Monroe, Tony Russo, Riders of the Purple Sage, Tito Guizar, The 4 Knights, Rose Murphy, Frankie Carle and many others.

The Cavalcade of Music is available NOW on 600 Lang-Worth member stations—exclusively! For cost and time availability contact the Lang-Worth affiliate in any desired market.

LANG-WORTH, Inc.
113 W. 57th St., New York

* D'ARTEGA

MIBK
KBIW

ANY WAY
YOU LOOK AT IT...

KNOXVILLE'S BEST BET
is

WIBK

Represented by Donald Cooke, Inc.
WHAT STATION IN SOUTHEASTERN OHIO DELIVERS 60 PERCENT OF THE LISTENING AUDIENCE?

IT'S

WHIZ ZANESVILLE

60 PERCENT

... of all listening homes in Zanesville are tuned to WHIZ, according to Conlan Survey (week of November 16, 1947).

60.4

Average for entire survey

17.2

9.0

5.8

7.6

WHIZ A B C Others

MORNING, NOON AND NIGHT

... WHIZ dominates in Southeastern Ohio.

• 55.5% of morning audience
• 59.7% of afternoon audience
• 65.2% of evening audience

IT'S A

WHIZ FOR SALES

NBC IN ZANESVILLE

REPRESENTED BY JOHN E. PEARSON

station towns they were using with the same program. In these 30 cities the program had a Hooper of 10.2. The 116 cities, according to researcher Walter P. Burn, were hubs of trading areas with a population of 15,094,831. Projecting the 10.2 rating against this population produces a cost-per-thousand figure of $0.377.

Recent offers on the air further indicate the pull of small in-town stations. Miles Laboratories offered a picture of Lum and Abner on four broadcasts, pulled 62,075 inquiries at a cost per inquiry of $0.033. During three Aunt Jenny (CBS) broadcasts Lever Brothers made an offer of a $1.50 cookbook free. The offer pulled 44,000 inquiries at a sponsor cost of $0.14 per inquiry. The pull of these two programs is compared because both use a honey appeal, have been on the air for a long time, and were free of boxtop or other proof-of-purchase requirement.

Towns with one station frequently produce out-of-this-world ratings. While the Broadcast Measurement Bureau survey was made in March 1946, when the rate of new-station growth hadn't reached the size it has today (there were only 235 independents when the BMB survey was being made), nevertheless the BMBs of in-town stations are significant in many cases. A few picked counties are proof positive of what happens in the daytime in these one-station towns. (In-town station is listed last.)

County

<table>
<thead>
<tr>
<th>Stations and BMBs</th>
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<tbody>
<tr>
<td>Josephine, Ore.</td>
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<td>Pontotoc, Okla.</td>
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<td>Cascade, Mont.</td>
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<td>Hannibal, Mo.</td>
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<td>Jones, Miss.</td>
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<td>Marquette, Mich.</td>
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(The Please turn to page 62)
is the ONLY station in Detroit that offers you a complete merchandising operation, plus proved sales power!

Last year a citrus packer (name on request) decided to introduce his line in the Detroit market. Because of its national reputation in merchandising, WXYZ was given the job. In cooperation with the food broker for the account, the station's merchandising staff undertook the complete assignment: jobbers, distribution, point-of-sale promotion, etc. Demonstrations that tied in with WXYZ advertising were conducted in supermarkets... an average of 600 cans a store were sold... a total of 26,858 cans sold over a 13-week period. In the first half year, sales zoomed from sixty-sixth place to forty-fifth... and to twelfth place in the second half year!

If you have a product to sell in Detroit, this story is important to you for several reasons...

FIRST: it proves the tremendous sales power of the station. Jobbers are willing to cooperate on WXYZ-advertised goods because they know that WXYZ moves merchandise.

SECOND: it illustrates a complete merchandising service that is unique in Detroit. It does not consist of just sending out letters and providing the usual merchandising helps...WXYZ's staff of food and drug experts does the entire job from start to finish.

THIRD: it shows you that, at WXYZ, the emphasis is on efficiency and service... on getting more for your advertising dollars than you can get on any other Detroit station.

If you are in the competitive selling market in Detroit—or planning to be—remember: WXYZ is the merchandise-minded medium for your product!

...your best bet—both ends of the alphabet

ABC
1270 KC—5,000 WATTS
American Broadcasting Company

Call the ABC spot sales office nearest you for information about any or all of these stations!

WXJZ — New York 50,000 watts 770 kc  KGO—San Francisco 50,000 watts 810 kc
WENR — Chicago 50,000 watts 890 kc  WMAL—Washington 5,000 watts 630 kc
KECA—Los Angeles 5,000 watts 790 kc  ABC PACIFIC NETWORK
## Contests and Offers

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<td>Clifton Soup Flakes</td>
<td>Hint Hunt</td>
<td>MTWTF 4-4:25 pm</td>
<td>Cash and merchandise prizes totaling $100,000</td>
<td>Weekly contests in which listeners complete product jingle. Send with envelope to sponsor, Chi.</td>
<td>CBS</td>
</tr>
<tr>
<td>BORDEN CO</td>
<td>Dairy products</td>
<td>County Fair</td>
<td>Saturday 1:30-2 pm</td>
<td>Plastic swirl mowers</td>
<td>Send folder from bonus container and 35¢ to sponsor, N. Y.</td>
<td>CBS</td>
</tr>
<tr>
<td>E. J. BRACH &amp; SONS</td>
<td>Swig Candy Bar</td>
<td>Jingle Jackpot</td>
<td>MTWTF 4:45-5 pm</td>
<td>Cash prizes varying with number of wrappers sent</td>
<td>Write product jingle, send with one or more wrappers to program</td>
<td>WGN, Chi.</td>
</tr>
<tr>
<td>BROWN &amp; WILLIAMSON TOBACCO CORP</td>
<td>Raleigh Cigarettes</td>
<td>People Are Funny</td>
<td>Friday 9:30-10 pm</td>
<td>New house near Hollywood, furnishings, lot, new car, etc.</td>
<td>Write letters of encouragement to newlyweds. Best 8 phonetically, &quot;Ralphie Riddle&quot; asked</td>
<td>NBC</td>
</tr>
<tr>
<td>GENERAL FOODS CORP</td>
<td>Post cereals, Redeye foods, etc.</td>
<td>When a Girl Marries</td>
<td>MTWTF 5-5:15 pm</td>
<td>Cash prizes from $10 to $2,500</td>
<td>Send package top and sentence about Birdseye Peaches completed in 25 words, to contest, N. Y.</td>
<td>NBC</td>
</tr>
<tr>
<td>GENERAL GROCERY CO</td>
<td>Various</td>
<td>Who Is It?</td>
<td>MTWTF 8:30-9:45 am</td>
<td>Jackpot of $5 daily for guessing name of famous person</td>
<td>Send name of famous person plus questions based on life to program, with &quot;Big Fellow&quot; pin label</td>
<td>CBS</td>
</tr>
<tr>
<td>GEORGE'S RADIO AND TELEVISION CO</td>
<td>Appliances, radios, etc.</td>
<td>Did You Find It?</td>
<td>As scheduled</td>
<td>Table model TV set weekly</td>
<td>Submit ideas on how best to sell TV sets via video commercials</td>
<td>WMFD, Frederick, Md.</td>
</tr>
<tr>
<td>KEILHOLTZ MOTORS</td>
<td>Hudson cars, service</td>
<td>Bowling for Dollars</td>
<td>Thursday 8-8:45 pm</td>
<td>Cumulative jackpot plus various inexpensive prizes</td>
<td>Contestants picked from audience at remote bowling alley broadcast answer questions, then bowl for dollars and high score prizes</td>
<td>WTTG, Wash.</td>
</tr>
<tr>
<td>MANHATTAN SAPO CO</td>
<td>Sweetheart Soap</td>
<td>Evelyn Waters</td>
<td>MTWTF 10:30-10:45 am</td>
<td>Orchid pin</td>
<td>Send 25¢ and wrapper to program, N. Y.</td>
<td>NBC</td>
</tr>
<tr>
<td>MARS, INC</td>
<td>Dr. J. Q., Mars, Snickers</td>
<td>Dr. J. Q. Jr.</td>
<td>Saturday 5-5:30 pm</td>
<td>(1) $50 weekly plus whatever studio contestant fails to win: 2 Bicycles, encyclopedia, sporting goods, etc.</td>
<td>(1) Send biographical sketch with Snickers wrapper to program for use on air. 2) From coded jingle identify destination of mythical &quot;Mr. Snickers&quot; during world tour and give brief description of Mr. S., send with wrapper to program, Chi.</td>
<td>CBS</td>
</tr>
<tr>
<td>METROPOLITAN LIFE INSURANCE CO</td>
<td>Institutional</td>
<td>Eric Seavert</td>
<td>MTWTF 6-6:15 pm</td>
<td>Health booklets</td>
<td>Free on request to program, c/o local CBS station</td>
<td>WTSP, St. Petersburg, Fla.</td>
</tr>
<tr>
<td>C. L. MIZZEK CO</td>
<td>Groceries, auto repairs, insurance</td>
<td>Marble Valley Troubadors</td>
<td>Thursday 11:30-11:45 am</td>
<td>Picture of Marble Valley Troubadors</td>
<td>Free on request to program</td>
<td>WFIX, Sylacauga, Ala.</td>
</tr>
<tr>
<td>NONE BETTER ICE CREAM CO</td>
<td>Ice cream</td>
<td>Your Birthday Party</td>
<td>Saturday 11-11:30 am</td>
<td>Ranger bicycle weekly</td>
<td>Send riddle to me for use on program</td>
<td>WGN, Chi.</td>
</tr>
<tr>
<td>PARTICIPATING</td>
<td>Various</td>
<td>Anything Goes</td>
<td>MTWTF 6:30-7 pm</td>
<td>&quot;Was It You&quot; gimmick with $10 cumulative jackpot</td>
<td>Mystery reporter covers drops on shopper's conversations, airs event and description later on program. Person described to report to WRJ, Detroit</td>
<td>WJR, Detroit</td>
</tr>
<tr>
<td>PEPSI-COLA CO</td>
<td>Cola drinks</td>
<td>Natl. e. s. spot contest</td>
<td>As scheduled</td>
<td>$203,725 cash prizes in &quot;Family Sweepstakes&quot; contest</td>
<td>Complete set of Pep's tops with hidden designs; send with entry blank to sponsor, N. Y.</td>
<td>Various</td>
</tr>
<tr>
<td>PET MILK SALES CO</td>
<td>Pet Milk</td>
<td>Mary Lee Taylor</td>
<td>Saturday 10:30-11 pm</td>
<td>Recipe booklet; baby care booklet</td>
<td>Free on request to program, c/o local CBS station</td>
<td>CBS</td>
</tr>
<tr>
<td>PROCTOR &amp; GAMBLE CO</td>
<td>Ivory Soap</td>
<td>Right to Happiness</td>
<td>Monday 7:30-8 pm</td>
<td>$25 to $1,000 weekly</td>
<td>Send name of &quot;cutest baby&quot; and reason why baby uses Ivory, on dealer-obtained entry blank with two wrappers to address on blank</td>
<td>NBC</td>
</tr>
<tr>
<td>RONSON ART METAL WORKS</td>
<td>Lighters</td>
<td>Twenty Questions</td>
<td>Saturday 5-5:30 pm</td>
<td>Lighter to sender of subject used; if studio contestants stump, grand prize of silver tackle lighter, matching cigarette case, tray</td>
<td>Send subject about which 20 questions may be asked, to program</td>
<td>WSB, Minneapolis, Minn.</td>
</tr>
<tr>
<td>SINCLAIR COAL CO</td>
<td>Coal</td>
<td>Beat the Weatherman</td>
<td>MTWTF 8-8:15 am, 3-3:25-3:30 pm</td>
<td>Jackpot, $5 daily</td>
<td>Listeners phoned in morning product exact temperature for 3 pm</td>
<td>WJR, Detroit</td>
</tr>
<tr>
<td>STERLING DRUG, INC</td>
<td>Various</td>
<td>Bird &amp; Groom</td>
<td>Monday 2:30-3 pm</td>
<td>$1,000 grand prize, various other cash prizes</td>
<td>Listeners send number times &quot;bride&quot; mentioned on program on certain days, with 25¢ letter on program, to program, N. Y.</td>
<td>WABC, New York</td>
</tr>
<tr>
<td>SUPREME FOODS CO</td>
<td>Maxwell House, Old Fashioned</td>
<td>Can YOU Find Her?</td>
<td>TT 10:10-10:15 am</td>
<td>$100 plus $10 per day jackpot</td>
<td>Listeners must identify &quot;Miss Supreme&quot; on street</td>
<td>WCSP, Mt. Vernon, Tenn.</td>
</tr>
</tbody>
</table>
| WORLD SCENE ENCYCLOPEDIA | Books | Dr. Cyclo | Sunday 1-1:15 pm | Two complete sets World Scene Encyclopedia weekly | Send short letter on current topic discussed on program | WTOP, Biltmore.
One order for any or all Tall Corn Stations to reach the *4 Billion Dollar Iowa Market. And when you use the Tall Corn Stations, you are using stations in the major city in the heart of the trade area where your message is intensively localized.

*1947 Iowa Mfgd. Production $1,650,000,000  
*1947 Total Iowa Farm Income $2,400,000,000

For availabilities, write or call

IOWA TALL CORN NETWORK  
DES MOINES, IOWA

George Webber  
General Manager  
407 Fifth Ave.  
Des Moines, Iowa

Taylor-Howe-Snowden  
Radio Sales  
National Representatives
Local BUY Makes Good for Sponsors on 293 Stations — How About You?

The usual story is that of "local boy making good in big city." Here's a man—a famed news commentator—who reverses the process. His program originates in a big city (Washington, news capital of the world) and has been making good in 293 cities and towns, large and small, for his local sponsors.

Fulton Lewis Jr.'s program is the original "co-op"—a network show carried locally by Mutual stations and sponsored by (or available for sponsorship by) local advertisers—at low pro-rated talent cost and low local time cost.

These local merchants favor the idea of reaching a ready-made, loyal audience with money to spend. Perhaps you have (or are) a client with a limited budget and want to make the most of it. Check your local Mutual station; see if it isn't one of the 293 MBS stations upon which Fulton Lewis Jr. is already sponsored. Or get in touch with the Co-operative Program Department, Mutual Broadcasting System, 1440 Broadway, NYC 18 (Tribune Tower, Chicago 11).

DIALING HABITS
(Continued from page 58)

Washington, Md. KDKA, WABC, W BAL, WBT-
20 LT 78 LT
WAG, WNBC, WCTM, WWZ, WJZ,
13 13 29
WMAL, WOR, WORK, WRC,
LT 25 10 21
WRVA, WYVA, WJJD,
LT LT 79
Louisiana. KDFM, KMOX, KPCA, KPLC,
15 LT 12 NS
KPRC, KTRH, KWBU, KWKH,
42 18 NS 11
WDSU, WJBO, WLW, WOAI,
10 38 NS 21
WSM, WWL, BF
LT 76 91
Warren, Ky. WAVE, WENR-WLS, WHAS,
71 LT 70
WJJD, WLAC, WLW, WSI X,
22 NS 28
WSM, WWL, WLO
93 LT 95
LT—less than 10. NS—non subscriber

In county after county where there is a single local station, that outlet generally reaches the most people.

It is also true that there's more total listening when there's an in-town station. With more and more independent in-town stations, with more and more network coverage coming from in-town stations, dialing habits are changing, to the advantage of all who use broadcast advertising.

TV PROMOTION
(Continued from page 28)

hits the air and afterwards. Without sets in the homes there just isn't an audience. In some areas new stations come to the air with the knowledge that most of the sets in use in its area are not equipped to receive its signal. WCAU-TV, for example, knew that the local dealers would be swamped with service calls since a great many sets were not equipped to receive its channel (10). They therefore set out to persuade set owners to wait their turn—that their receiver guarantee would be effective. This was handled by direct letters and by broadcasting of the information. Thus the dealers have been able to schedule the adjustment calls and the station has both viewer and retailer good-will.

Once on the air, there's a regular routine that most stations follow—promotionally. Until the viewers become too numerous to service, program booklets are printed and sent to all who request them and in some cases to every receiver owner. When viewers become so numerous as to make the printing and mailing of program schedules too costly, stations generally call attention to the program listings printed in the daily (Please turn to page 70)
KING JOINS
SEATTLE
FULL-TIME 10,000 WATT STATION

ANOTHER MILLION LISTENERS
FOR PNB

Buy WITH A...
SINGLE CONTRACT
THE PACIFIC NORTHWEST

Buy PNB
NOW SERVING 3½ MILLION PEOPLE

Merchandisable Area
Bonus Listening Area

PACIFIC NORTHWEST BROADCASTERS

Orpheum Bldg.
Portland, Oregon
Symons Bldg.
Spokane, Wash.
6381 Hollywood Blvd.
Hollywood, Calif.
Box 1956
Butte, Montana
The Walker Co.
551 5th Ave., New York
Smith Tower Bldg.
Seattle, Wash.
In Philadelphia Dr. Leon Levy, president of WCAU, is a former chief bunker of the Philadelphia Variety Club, an organization of picture promotion men. Like Travers in Boston, Levy spark plugs picture promotions of his station. WCAU's auditorium is equipped with 250 theater seats and has first rate Simplex projectors and excellent sound equipment. It's used frequently to screen new pictures and this availability is stressed in advertisements in motion picture trade journals. Over 100 pictures have set screening dates for clubs, press, and trade in WCAU's auditorium in one year.

Another reason why WCAU thinks in terms of motion picture advertising is the fact that the station's promotion man, Bob Pryor, is ex-RKO publicity and advertising representative for the Quaker City area. WCAU's most recent "deals" brought them virtually the entire radio advertising budgets of Voice of the Turtle and Life With Father. On Voice of the Turtle it ran the producing company's suggested contest, "I Married My Blind Date," and sent the winners to New York for a week-end.

Part of the Turtle deal included trailers and lobby displays in 31 theaters throughout Philadelphia. In practically every area in which picture theaters and radio stations jointly enter into promotions both theaters and broadcasters profit. That's true in Cincinnati, Houston, Boston, and nearly 50 other areas throughout the nation.

When motion pictures spend money with radio stations, they find the individual outlets much more ready to cooperate with the use of publicity and promotion. This is true also in the areas (about 33 1/3% of radio station cities) where exhibitors use time on a regular 52-week basis. These cities include towns in which there are theaters of the Fireball, Interstate, Goldsmith, Fanchon & Marco, and Interstate circuits all of which buy radio time. These circuits have promotion men who know how to use the medium effectively and thus get their dollar's worth from it.

Even though most exhibitors do not consider radio a business threat any more, they haven't learned to consider it a good advertising medium either. An intensive survey of motion picture press books of producers explains why. Only in a few cases is more than a quarter of a page in a 34-page broadside devoted to the use of radio. This is in spite of the fact that regular publicity mailings are sent regularly by producers to a radio list that varies between 500 and 1,000. There's hardly a station in the U. S. that is without a program on which some motion picture news is used. All that's missing is a committee of the motion picture business to put broadcast advertising to work for exhibitors. If an independent organization like the National Screen Service were to service exhibitors with broadcast accessories as they do billboard and other forms of promotion, theater owners would use the medium. It's difficult for them to use broadcast advertising without help and direction.

Current pictures which are profiting from good broadcast advertising are Gentleman's Agreement, The Bishop's Wife, and second runs of The Secret Life of Walter Mitty. The last may carry a moral for the motion picture industry. It was sold in spite of its author attacking the production, by a clever broadcast advertising campaign which asked "Are you a Mitty?"

That's a question for the exhibitors!
William R. Wilson works with words!

He's our favorite news commentator. The favorite, too, of thousands of the 395,780 radio families served by Virginia's only 50,000 watt radio station—WRVA. He's likewise the favorite with sponsors (as the above list indicates). He'll be your favorite when he works with your words.

Available on Tuesday and Thursday at 6:05 P. M. . . . 15 minutes at 8:00 A. M. and 10 minutes at 12:05 P. M., Mondays thru Fridays . . . and a 15 minute program at 6:15 P. M. on Sundays.

When William R. Wilson works with words in this billion-dollar market you can be the winner! For all the news regarding this news commentator, contact WRVA or Radio Sales.

WRVA

Richmond and Norfolk, Va.
Represented by Radio Sales.
HOW FAR CAN JARO HESS GO?

He’s gone too far already, say some. There’s the station manager in North Carolina who wrote that he got so steamed up looking at the representation of the “Station Manager” that the print burst into flame. And the New York radio director who locked his copy of the “Account Executive” in his desk because one of the agency account big-wigs “was kind of sensitive.” So it’s wise to calculate the risk before decorating your office with these five provocative, radio-ribbing, Jaro Hess drawings. They’re 12” x 15”, reproduced on top-quality enamel stock, ideal for framing.

Besides the Sponsor there’s the Timebuyer, the Station Manager, the Account Executive, the Radio Director. While our supply lasts the set is yours—free—with your subscription to SPONSOR. Use the handy return card or write to SPONSOR, 40 W 55 St., New York 19.

FREE, with your subscription to SPONSOR
($5.00 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 82.50 each.

"I am 100% satisfied with your excellent caricature titled Sponsor never satisfied."  
Don P. Nathanson  
The Toni Company

"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 want a set of JARO HESS CARICATURES!

Please enter my subscription to SPONSOR for the period designated below. And send me one complimentary set of JARO HESS' advertising caricatures, suitable for framing.

☐ 1 Year $5  ☐ 2 Years $9  ☐ 3 Years $12

ADD 50¢ A YEAR FOR CANADIAN AND FOREIGN POSTAGE

Send me, in addition, 1 ☐ 2 ☐ 3 ☐ additional sets of caricatures at $2.50 each.

Name ____________________________________________

Company _________________________________________

Address __________________________________________

City __________________________ Postal Zone ________ State ___________

My Position _______________________________________

No Money Now—Just Mail This Post-Free Card!

Home ☐  Office ☐  Please check

Name ____________________________________________

Address __________________________________________

City __________________________ Postal Zone ________ State ___________

My Position _______________________________________

No Money Now—Just Mail This Post-Free Card!

Name ____________________________________________

Address __________________________________________

City __________________________ Postal Zone ________ State ___________

My Position _______________________________________

No Money Now—Just Mail This Post-Free Card!

Name ____________________________________________

Address __________________________________________

City __________________________ Postal Zone ________ State ___________

My Position _______________________________________

No Money Now—Just Mail This Post-Free Card!
BUSINESS REPLY CARD
No Postage Stamp Necessary if Mailed in the United States

2c. - POSTAGE WILL BE PAID BY

SPONSOR PUBLICATIONS Inc.
40 WEST 52 STREET
New York 19, New York
HOW $1,500 GREW
(Continued from page 34)
that the increases ran from 7½% to 60%. Not all these increases can be traced to rate cards. As a station delivered a greater part of the audience in its market it became less and less willing to grant local rates to national accounts, and Stanback, like many other firms which had made a habit of buying time direct, found themselves faced with paying the higher national rate on more and more stations.

Stanback had of course during the years built a business relationship with many stations which rated them preferred treatment. The quantity of business placed by the drug firm was large and many stations are willing theoretically to teir up the rate card when a big block of business comes their way. A study of "deals" like this is likely to reveal that the advertiser seldom gets more than he pays for. A national spot advertiser may buy a block of announcements in what is technically class A time at as low as half the card rate but the spots sold him are seldom top availabilities.

Just as a woman at a bargain sale frequently buys items for which she has little or no use, so does a bargain-hunting

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**THE KEY TO Southern Minnesota**

**MINNESOTA'S TRIPLE MARKET**
- 350,000 INTERNATIONAL visitors
- 34,000 METROPOLITAN residents
- 87,000 RURAL consumers in the primary coverage area.

**EVERYONE DIALS TO**

**NBC**

**KROC**

**KROC**

**MGM Network**

**W. Network**

**N.**

**Southern Minnesota's Oldest Radio Station**

Established 1935

**IN ROCHESTER, MINNESOTA**

Nationally represented by the John E. Pearson Co.

---

**BROADCAST MUSIC INC.**

580 FIFTH AVENUE • NEW YORK 19, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD
WBT takes care of a thorny problem
Tablets are brand new with Stanback—they were introduced for the first time on February 13. Stanback makes its own powders, has its tablets made for it by a great pharmaceutical house. The headache remedy field spends from 20 to 30% of its wholesale gross on advertising, a common percentage in the patent medicine field.

Stanback's big problem is cost per sale, naturally. Will the transcribed program spot cost them more than their spot campaign? With the program, on an over-all basis, they have achieved better time slots. However, the sponsor looks at his campaign in the budget. Since it takes from six to nine months to establish the sales effectiveness of any headache remedy advertising (as for most pharmaceuticals) it's important to establish the relative cost of the Peter Donald program vs. spot announcements.

Since with regional stations it's practically a case of comparing chain breaks with programs (one-minute announcements are not available in premium time), Stanback checked the cost of chain breaks vs. programs.

Three stations can be taken for comparison: WSB, Atlanta; WFBR, Baltimore; and WWL, New Orleans.

On WSB, a chain break before 6:30 p.m. costs $29.25 on the 312-time rate. On the same station a 15-minute program at 6:15 costs $72.90 on a 260-time rate. Thus for less than the cost of 3 chain breaks (at the daytime rate) which would have been $87.75, Stanback obtains a 15-minute program with two and a half minutes of commercial. The chain breaks are 20 seconds long at the most, so this contrasts 60 seconds vs. 150 seconds. If the nighttime chain break is used as a contrast (it starts at 6:30 p.m.) the bias in favor of the program is even greater since the chain breaks at night cost $48.75 each on the 312-time rate.

Stanback did some intelligent buying, obtaining this particular 6:15 p.m. slot—just before the time cost jumps up.

Typical of rate structures is that of WFBR, Fifteen minutes at night cost $140. A chain break costs $35.00. This makes a ratio of four chain breaks (80 seconds of commercial) against one 15-minute program (150 minutes of selling).

Radio station WWL in New Orleans, third of the stations taken for comparison, has a chain break rate of $55.00 and a 15-minute rate (during the same period) of $150.00. This ratio is less than three to one—60 seconds of announcement commercial vs. 150 seconds of program advertising at nighttime rates.

Stanback had some hot chain breaks, next to programs like Jack Benny, Mr. D. A., and other high rating programs. It also had some low audience spots. There is no available information on advertising effectiveness of chain breaks. There is on programs.

In most areas, the Peter Donald show started with a 7.5 rating. It's on the air at times when it would be almost impossible consistently to obtain chain breaks. It's on the air on stations that have broad regional coverage. In most cases, because it is a program with a wide appeal, stations have played ball with Stanback's agency, and costs are being kept down. The problem is that chain breaks have literally no talent cost. Peter Donald has. Thus it's necessary for his program to produce at a level that justifies the program tab.

In New York, Philadelphia, Detroit, and Pittsburgh, sponsor's confidential check-ups reveal that the program is doing a better job than Stanback's announcements did previously in these areas. The sponsor has no figures as yet that reveal anything conclusively on

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**Sells 52,412 Rose Bushes at Lowest Cost Per Sale in the Nation**

Moving rose bushes can be a stickler of a job. But not for 50,000-watt WBT. For thirteen weeks a nursery ran a rose bush selling campaign on the country's leading stations. WBT sold 52,412 in three months...an average of 575 bushes a day! Most important, WBT's cost per sale was the lowest in the nation—9%!

The agency reported, "Your record is the finest we have ever had. We are sure it is because of WBT's large audience and the confidence it has in WBT."

Big sales at low cost. That's a WBT habit. Because WBT averages more listeners in Charlotte, day and night, than all other stations combined*...has virtually no Charlotte competition in 91 other Carolina counties.

Have you a thorny sales problem? Use WBT. You'll plant your message in the homes of three and a half million WBT-Carolinians. And have a rosy future.

* C. E. Hooper, Oct.-Nov., 1947
any markets.

In one department the Stanback brothers seem to be missing the boat. They're doing no point-of-sale merchandising on the program at all. The agency is a firm believer in point-of-sale advertising. If the program really sells there's little doubt but that there'll be plenty of tie-in advertising, which up to now has been left to the broadcasting stations. Many of them have over-extended themselves. They realize that if the formula of national spot programming is proved by Stanback, the broadcasting business and advertising trade will profit...

TV PROMOTION
(Continued from page 62)
newspapers. By the time there are enough viewers to force the station to drop mailings, there are enough fans to justify inclusion of the schedules by newspapers.

Sporting events are top drawer attractions for television, and so stations make certain that they have big banners displayed, when there is no contract prohibition against them, when they scan any event. This is also true in a lesser degree when civic events, lunches, and any form of special event is telecast.

Since the medium is basically pictorial, "billboarding" is always effective promotion to the live audience. At these events, the stations' mobile units are direct promotion for TV. These "stations on wheels" are usually colorful, permit sidewalk superintendents to oversee the engineers' monitoring of the programs and all the details that go into telecasting the events to the transmitter. Whenever one of these giant buses appears a crowd gathers quickly and goes away talking about the magic of video.

While motion picture theaters worry a great deal about the competition of pictorial entertainment on the air, there are many theater owners who have proved by test that a receiver in the lobby is a business builder. This is especially true in the case of newsreel theaters, but many exhibitors along Main Street obtain considerable off-the-street business via their TV receivers. A good number of television set owners say they saw their first television set in operation in a theater foyer.

The Don Lee network uses motion picture theaters to publicize its regular radio programs. Fifty-foot trailers of the program are made for this purpose. After they've served their purpose in the theaters, Don Lee has 16mm prints made from the trailers and uses them on their station, WXAO. They also are scanning the broadcast programs Queen for a Day and Heart's Desire regularly. It's the Don Lee idea that this is the way to convert listeners into viewers—painlessly.

George Burbach of KSD-TV, general manager of all St. Louis Post-Dispatch radio activities, promotes his TV operations as intensively as he ever did his radio broadcasting. He's using dashboard cards on 200 buses, car cards on 500 street cars and buses. His is one of the few stations on the air that is operating in the black (not counting any return on the newspaper's original investment in the station). The reason: he uses every worthwhile promotional device he can—to sell more sets for dealers. The more sets, the more viewers, and more viewers mean better results for his advertisers.

RCA-Victor centers its consumer selling of television in its giant exhibit in New York's Radio City. There, as a part of the presentation of all RCA activities, visitors see themselves scanned. The receiver which they watch is suspended above the platform on which they stand while being scanned. A number of receivers are installed in a semi-circle around the platform so that other visitors (Please turn to page 98)
The best food buy in Boston is WEEI---best by 96%!

The WEEI Food Fair has a 158% larger rating than the average for all five similar Boston-originated shows on competing stations or regional networks—96% more listeners than the second-ranking station (Pulse, January-February, 1948). To increase sales of your product in Boston, ask us or Radio Sales about the best food buy in Boston radio...the WEEI Food Fair.
status report

The People Look at Radio

over-all More people like commercials than feel they "spoil a program by interrupting it." This is one of the conclusions reached in the second NAB-National Opinion Research Center study of public attitudes on broadcasting. Even Paul Lazarsfeld, of Columbia University, who admits that he is negative on radio and thus of the lesser one-third in his attitude towards broadcasting, couldn't find a substantial reason for controverting the survey's report on this fact. It is important to sponsors, however, to realize that these very same respondents (60%) feel that commercials detract from programs by interrupting them. They (58%) further criticize commercials as being boring and repetitious.

On advertising claims, 60% of the respondents feel that sponsors "claim too much for the product." Indicative of how important this 60% figure is, only 28% feel that advertisers don't claim too much for their product and 12% "don't know." As high as 46% of the respondents find broadcast commercials "often in bad taste."

When 74% of radio listeners feel that commercials give useful information about things they want to buy (indicated in the survey), but 60% feel that the advertisers' claims are extravagant, it's time for sponsors to check their use of the broadcast advertising medium.

Singing commercials appeal basically to the listener who isn't pro-advertising. The dealer who likes tuneful selling represents only 37% of the listeners, while the radio set owner who prefers other forms of broadcast advertising represents 43%. This indicates that creeping up on the unaware may be good policy in other mediums but it doesn't consistently reach the majority of radio listeners.

Answering the feelings about a decrease in listening to newscasts, the survey, made in the winter of 1948-49, indicated that this form of broadcasting is still first in the hearts of listeners. The first desired program types (day and evening) are:

<table>
<thead>
<tr>
<th>Day</th>
<th>Evening</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newscasts</td>
<td>72%</td>
</tr>
<tr>
<td>Serial stories</td>
<td>39%</td>
</tr>
<tr>
<td>Quiz shows</td>
<td>37%</td>
</tr>
<tr>
<td>Religious and devotional</td>
<td>34%</td>
</tr>
<tr>
<td>Dance and pop music</td>
<td>33%</td>
</tr>
<tr>
<td>Home making</td>
<td>30%</td>
</tr>
<tr>
<td>Public issues</td>
<td>44%</td>
</tr>
<tr>
<td>Mystery programs</td>
<td>41%</td>
</tr>
<tr>
<td>Sports</td>
<td>23%</td>
</tr>
<tr>
<td>Semi-classical music</td>
<td>33%</td>
</tr>
</tbody>
</table>

MUSIC WEAVES A SPELL Good music weaves a spell that attracts and holds listeners, keeps them close to the station that gives them the music they love. More than half a million families in and around New York spend so much time listening to WQXR and WQXR-FM that no other station can reach them so effectively. And because these music lovers are better-income families in the world's biggest and richest market . . . advertisers find them valuable and profitable customers. For bigger sales more easily made, use the stations distinguished for good music and the news bulletins of The New York Times.
SALES MESSAGES ARE LIKE SEEDS...

"And some fell among thorns; and the thorns sprang up, and choked them. But others fell into good ground, and brought forth fruit, some an hundredfold . . . "

RADIO TIME BUYERS sow the "seeds of sell" up and down the land. The fruit of that sowing depends upon the fertility of the ground . . . in this case, the receptivity of a particular audience to a selling message.

Here at WSAI, a sales message is not something to be grafted to a program. Our programming is built to sell products . . . to produce PURPOSEFUL TUNE-IN by the people who buy those products. We believe this purposeful tune-in is the radio equivalent of the paid subscription in printed media . . . that it produces the most sales for the advertising dollar.

Cincinnati time buyers know this . . . . that's why WSAI CARRIES MORE DEPARTMENT STORE ADVERTISING THAN ALL OTHER CINCINNATI STATIONS COMBINED!
Only news has approximately the same appeal day and night. The high position of religious programs is a surprise to many students of radio. Few of the other program figures are. In rating, what was fifth at night (mysteries—41%) had more interest than what was second in the daytime (serials—39%). This is another indication that the daytime audience listening desires are not as well satisfied as nighttime ones. When the second most-liked program type at night (quiz) rates 50% of the respondents to a survey and the second daytime preference (serials) rates only 39%, it must be apparent that advertisers have the daylight hours wide open in which to develop a program form that compares with the nighttime's comedy shows.

There is a question in many sponsor minds about using program advertising in newspapers. If it's a new program about which the sponsor has to tell his audience, figures from the survey The Public Looks at Radio are very important. When asked if they made any effort to find out about new programs on the air, 64% said "no," 35% said "yes," and 1% just didn't know. When 64% indicate an inertia towards finding out for themselves what's new on the air, it would appear that reminder advertising about new programs is vital.

As for the mediums that sponsors may use to sell their new vehicles, 45% of the respondents indicate that they find their new air entertainment via newspapers. Word-of-mouth is right next to radio as an audience builder for programs with 26% of listeners indicating that broadcasting brings them news of new programs and 24% the conversational route.

Both advertisers and network executives seem undisturbed about "non-listening" (sponsor, February 1948). The Public Looks at Radio may bring both up short. The report indicates that non-listeners are in the following proportions:

<table>
<thead>
<tr>
<th>Morning</th>
<th>Afternoon</th>
<th>Evening</th>
</tr>
</thead>
<tbody>
<tr>
<td>29%</td>
<td>38%</td>
<td>33%</td>
</tr>
</tbody>
</table>

On total listening per day, a figure upon which most advertisers and broadcasters would like to concentrate, 26% listen over six hours. From this period down, hours of listening are as follows:

<table>
<thead>
<tr>
<th>Average Listening per Day</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Over six hours</td>
<td>26%</td>
</tr>
<tr>
<td>Five to six hours</td>
<td>18%</td>
</tr>
<tr>
<td>Four to five hours</td>
<td>18%</td>
</tr>
<tr>
<td>Three to four hours</td>
<td>13%</td>
</tr>
<tr>
<td>Two to three hours</td>
<td>15%</td>
</tr>
</tbody>
</table>

(Please turn to page 78)
In the rich, progressive Southwestern area served by WFAA, news is important. Today WFAA's vast audience demands complete, accurate, frequent newscasts. That's why we offer so much news every day on WFAA—95 newscasts per week, locally gathered, edited and prepared by the WFAA Newsroom, independently of and in addition to NBC and ABC News and Commentary.

Beginning at 6:00 A.M. each morning, the WFAA Newsroom pours out a steady stream of news and information with a minimum of 12 newscasts daily (and more on some days) over WFAA—820, WFAA—570* and WFAA—FM.

The important job of directing, coordinating and writing all these 95 weekly newscasts falls to Sidney Pietzsch, WFAA News Director, and the Newsroom staff of six full-time, experienced and able news writers and editors pictured to the left.

WFAA's volume of news is kept flowing from Associated Press wires and United Press wires, plus State Associated Press wires—plus leg men in the Dallas-Fort Worth area spending full-time gathering local news to supplement wire services. With all these facilities, the WFAA Newsroom digests, analyzes and rewrites each day's news to provide up-to-the-minute coverage and reporting of world, national and local news, instantaneously, as it happens, fully and accurately.

Even this is not all of WFAA's complete news service! Special events, public service and farm news are handled separately—in addition to regular newscasting at WFAA. This, with our regular daily news programming, bears out our claim that WFAA offers the finest and most complete news service of any station in the Great Southwest.

*By order of FCC, WFAA operates half-time on 820 Kc. (50,000 watts) and half time on 570 Kc. (5,000 watts).
Big Aggie DOES IT AGAIN!
over HALF A MILLION LETTERS in '47

A total of 527,209 pieces of mail poured into WNAX during 1947, proving more convincingly than ever that Big Aggie’s listeners are loyal and responsive. More than 74% of the letters were directed to commercial programs, either ordering or inquiring about a WNAX-advertised product!

Mail came from 400 of 401 counties in the WNAX five-state area plus another 100 "outside" counties. Maps telling the complete story have been distributed. If you don’t have yours or want additional copies, write us today. It’s packed with information you’ll want to know about Big Aggie Land, the richest agricultural region in the world.
signed and unsigned

Sponsor Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joseph L. Andrews</td>
<td>Schenley Distillers Corp (Schenley Import Corp div), N. Y., vp</td>
<td>Same (Calif. Vineyards Assn div), N. Y., asst adv dir</td>
</tr>
<tr>
<td>Edward M. Bland</td>
<td>John Wanamaker, Phila., adv dept</td>
<td>Philco Corp (Atlantic Sales div), Phila., TV sx prom dir</td>
</tr>
<tr>
<td>Harry C. Chrabot</td>
<td>Jefferson Electric Co, Bellwood, Ill., Western sx supers</td>
<td>Zenith Radio Distributing Corp, Chi., in chg adv, sx prom dir</td>
</tr>
<tr>
<td>Howard S. Cook</td>
<td>American Home Products Corp (American Home Foods div), N. Y., assst adv mgr</td>
<td>Bridgport Brass Co (Acr-a-sol div), Bridgport, Conn., adv mgr</td>
</tr>
<tr>
<td>Wallace T. Drew</td>
<td>Bristol-Myers Co, N. Y.</td>
<td>Same, assst adv mgr in chg prod adv, radio prgs</td>
</tr>
<tr>
<td>Gerrit E. Roehof</td>
<td>Walt Disney Productions, Burbank, adv, pub dir</td>
<td>Pan-American World Airways (Pacific-Alaska div), S. F., adv mgr</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>Walton Butterfield</td>
<td>H. B. Humphrey, N. Y., acct exec</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Damon Carter</td>
<td>McCann-Erickson, Boston</td>
<td>Louis Robert Korn, Boston, acct exec</td>
</tr>
<tr>
<td>C. H. Cottington</td>
<td>Erwin, Wasey, N. Y., vp in chge radio</td>
<td>Same, H'wood., radio dir</td>
</tr>
<tr>
<td>Wickliffe W. Childer</td>
<td>BBDO, N. Y., acct dir in chge TV</td>
<td>Same, vp</td>
</tr>
<tr>
<td>G. Potter Darrow</td>
<td>N. W. Ayer, Phila.</td>
<td>Dorville, Phila., vp</td>
</tr>
<tr>
<td>Frank E. Delano</td>
<td>Young &amp; Rubicam, N. Y.</td>
<td>Foote, Cone &amp; Belding, N. Y., vp</td>
</tr>
<tr>
<td>Rodney Erickson</td>
<td>Foote, Cone &amp; Belding, N. Y.</td>
<td>Young &amp; Rubicam, N. Y., in chge We the People</td>
</tr>
<tr>
<td>Robert L. Foreman</td>
<td>BBDO, N. Y., radio commi super</td>
<td>Same, vp</td>
</tr>
<tr>
<td>William Frelsch Jr</td>
<td>McCann-Erickson, N. Y., media dir</td>
<td>Ralph H. Jones, Cin., research, media dir</td>
</tr>
<tr>
<td>Charles H. Furey</td>
<td>Roy Durstine</td>
<td>Peck, N. Y., radio dir</td>
</tr>
<tr>
<td>Nathan Goldenberg</td>
<td>Klein, Chi., acct exec</td>
<td>Kuttner &amp; Kuttner, Chi., acct exec</td>
</tr>
<tr>
<td>George Guinan</td>
<td>Hearst magazines</td>
<td>Robert W. Orr, N. Y., acct exec</td>
</tr>
<tr>
<td>Stuart Harding</td>
<td>Foote, Cone &amp; Belding, S. F.</td>
<td>Blow, S. F., media buyer</td>
</tr>
<tr>
<td>Albert E. Hebert</td>
<td>Franklin Fader, Newark, vp</td>
<td>Raymond, Newark, acct</td>
</tr>
<tr>
<td>Champ Humphrey</td>
<td>Gardner, St. Louis</td>
<td>Same, media dir</td>
</tr>
<tr>
<td>Josephine V. Keim</td>
<td>Monroe F. Dreher, N. Y., copy chief</td>
<td>Dorland, N. Y., acct exec</td>
</tr>
<tr>
<td>George E. Kelly</td>
<td>W. Earl Bothwell, Pittsburgh, acct exec</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Annette Kennedy</td>
<td>Arthur Meyerhoff, Chl., timesbuyer</td>
<td>Olian, Chi., timesbuyer</td>
</tr>
<tr>
<td>W. T. Kilduff</td>
<td>WSAI, Cin., &amp; rep</td>
<td>Kilduff &amp; Co (new), Cin., head</td>
</tr>
<tr>
<td>Lillian Kirk</td>
<td>WGR, Buffalo</td>
<td>Adam F. Eby, Buffalo, acct exec</td>
</tr>
<tr>
<td>Frank J. Kirian</td>
<td>Ruthrauff &amp; Ryan, N. Y., copywriter</td>
<td>Peter Bilton, N. Y., acct exec</td>
</tr>
<tr>
<td>Hall Lamb</td>
<td>KWW, Phila., acct exec</td>
<td>Charles A. White, Phila., radio, TV dir</td>
</tr>
<tr>
<td>Dan J. Loden</td>
<td>Van Sant, Dugdale, Balt.</td>
<td>Same, radio dir</td>
</tr>
<tr>
<td>Shirley Luby</td>
<td></td>
<td>Ben Sugarman, Toronto, acct exec</td>
</tr>
<tr>
<td>Floyd B. Lyle</td>
<td></td>
<td>H. K. L. L. A., acct exec</td>
</tr>
<tr>
<td>Mel Mohr</td>
<td>S. L. Fess, N. Y.</td>
<td>Gunn-Mears, N. Y., radio dir</td>
</tr>
<tr>
<td>Thomas H. Moore Jr</td>
<td>WOR, N. Y., prog coordinator</td>
<td>Cowan &amp; Deniger, N. Y., radio, TV head</td>
</tr>
<tr>
<td>Miller Munson</td>
<td>Erwin, Wasey, Seattle, mgr</td>
<td>Ruthrauff &amp; Ryan, N. Y., acct exec</td>
</tr>
<tr>
<td>Ray Oviatt</td>
<td></td>
<td>Hugo Wagenseil, Dayton, supper, radio, TV div</td>
</tr>
<tr>
<td>Ben Pearson</td>
<td></td>
<td>Steemple-O'neck, L. A., radio dept head</td>
</tr>
<tr>
<td>Jim Pease</td>
<td></td>
<td>Salem N. Basket, Chi., acct exec</td>
</tr>
<tr>
<td>Robert B. Pile</td>
<td>Lactona Inc, St. Paul, adv mgr</td>
<td>Otmosted &amp; Foley, Maps., acct exec</td>
</tr>
<tr>
<td>Arthur A. Porter</td>
<td>Leo Burnett, Chi., acct exec</td>
<td>Same, dir media anal</td>
</tr>
<tr>
<td>Kenneth Schlasinger</td>
<td></td>
<td>Manson-Gold-Miller, Maps., media dir</td>
</tr>
<tr>
<td>William F. Schnaudt</td>
<td></td>
<td>Nolan &amp; Twichel, Albany, radio dir</td>
</tr>
<tr>
<td>Willard Schroeder</td>
<td>WINS, N. Y., gen mgr</td>
<td>Ketchum, MacLeod &amp; Grove, Pittsburgh, radio, TV div</td>
</tr>
<tr>
<td>James C. Sheridan</td>
<td>Young &amp; Rubicam, S. F., acct exec</td>
<td>Wakefield, S. F., vp</td>
</tr>
<tr>
<td>Henry L. Sondheim</td>
<td>Raymond Specter Co, N. Y.</td>
<td>Gerald Lesser, N. Y., media dir</td>
</tr>
<tr>
<td>Tyler Spafford</td>
<td>Grant, Chi.</td>
<td>Same, Dallas, acct exec</td>
</tr>
<tr>
<td>Jean Starr</td>
<td></td>
<td>Pat Patrick, Glendale, acct exec</td>
</tr>
<tr>
<td>Harold W. Steck</td>
<td></td>
<td>Same, radio copy dir</td>
</tr>
<tr>
<td>Nathan A. Tuttis</td>
<td></td>
<td>Same, vp</td>
</tr>
<tr>
<td>C. M. Wagner</td>
<td>W. Earl Bothwell, H'wood., West Coast mgr</td>
<td>Same, media buyer</td>
</tr>
<tr>
<td>L. E. White Jr</td>
<td>Doe-Anderson, Louisville, prods mgr</td>
<td>White Advertising Agency (new), Tulsa, head</td>
</tr>
<tr>
<td>Robert Wolfe</td>
<td>Gibbons, Tulsa, vp, radio dir</td>
<td>Same, H'wood., head</td>
</tr>
<tr>
<td>Charles J. Zeller Jr</td>
<td>Kenyon &amp; Eckhardt, N. Y., assoc radio dir</td>
<td>Simmonds &amp; Simmonds, Chi., vp, radio/dir</td>
</tr>
</tbody>
</table>
THE PEOPLE LOOK
(Continued from page 74)

-That's how Lazy Bones, in the person of Ted Chapeau, starts his disc jockey show every week-day afternoon on WMBR and the only sleepy thing about it is the drowsy accents in which Bones plugs his commercials.

-Local advertisers can't afford to fool around with their advertising money. It has to pay off in sales - and quick. That's why the Lazy Bones show and the other WMBR participating programs are sold out solid 95% of the time.

-But when you want your advertising dollars to pay off in Jacksonville sales, it's smart to follow the lead of the local merchants to WMBR.

More Public Opinion survey respondents think that radio is fair on public questions than believe that newspapers are fair. They reported:

<table>
<thead>
<tr>
<th></th>
<th>Radio</th>
<th>Newspapers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fair</td>
<td>79%</td>
<td>55%</td>
</tr>
</tbody>
</table>

The feeling of radio's news-unfairness among those who are anti-broadcasting (13%, since 8% didn't hazard an opinion) is attributed to advertisers (32%), station owners (26%), and commentators (18%). The balance, 24%, think the guilty parties are "someone else" or just "don't know." It's important to sponsors to realize that although the critics of radio's news are less than 13%, almost one-third of these put the onus for slanted news on the advertiser rather than the station or other factors in broadcasting.

The actual anti-radio percentage of the entire panel of respondents isn't high on this question (26% of 13% is only 3% of the whole) but it indicates, as did a recent college survey of undergraduate opinion, that it doesn't take too much to put the finger on broadcasting. The so-called intellectual minority is suspicious of all advertising. Paul Lazarsfeld, who analyzed the survey, points out that while a breakdown of the respondents on the basis of education reveals that the "critics" of broadcasting are preponderantly in the college graduate group there is a high degree of criticism in respondents who have "some college" and who have completed high school. The articulate minority are anti-advertising. There is also a marked increase in the criticism of broadcast advertising in the higher income groups. The combination of those who "don't like advertising but will put up with it" and those who would "cut out all advertising on radio" in the monied class amounts to 32% of this group. Since the higher income group usually earn or receive their incomes from industry, it's significant that 32% of them dislike broadcast advertising.

There are many favorable reactions to radio in this second The People Look at Radio report. Asked if they thought that schools, newspapers, radio, local government, churches were doing their job, the respondents report in the following manner:

(Please turn to page 98)
In Detroit... it's

WWJ — The Detroit News

TOPS in TALENT... with Detroit's best-known, best-liked personalities, combined with the world's finest through WWJ's 20-year-old NBC affiliation.

FOREMOST in PIONEERING and PROMOTIONAL policies that have kept WWJ on top all through the years, and trail-blazed the way for both FM and Television "firsts" as well.

WWJ's leadership in PUBLIC ACCEPTANCE is evidenced by the results continually obtained for its advertisers... adding prestige to their products, force to their sales messages, and increasing sales through lowered sales resistance.

FIRST in PUBLIC SERVICE features for more than 27 years... tirelessly working in the public interest, constantly retaining community confidence.

FIRST in DETROIT... Owned and Operated by THE DETROIT NEWS

AM-FM

Associate Television Station WWJ-TV
PARTICIPATING PROGRAMS
(Continued from page 25)

recipe, home furnishing, beauty, and fashion information.

Today Craig talks of books, current events, movies, theater, and living in
general. She block-programs her commercials, pie with coffee, rugs with curt-
ains, soap with dishwashers, etc. She also block-programs her editorial content.
She has found out, as most successful program mentors have, that variety in
the program must be in the presentation, not too obviously in the material. When

a program jumps all around the lot it doesn't build an audience. The program
must be integrated so that the listener
does not have to do mental hand springs
to follow it.

Most successful programs on local
stations have, like wildflowers, just
grown. Program managers don’t seem to
have the time to devote to building a
women’s catch-all vehicle. Some of the
girls bemoan the lack of a guiding hand.
Time and time again local women broad-
casters come to New York or Chicago to
ask help of the “names” in the field. They
don’t know the available program ma-
terial sources and they find it difficult to
fill their 15 minutes. Once they’re estab-
lished, they discover it’s a matter of se-
lection, not one of enough data. For the
most part participating program guardi-
ans are happy to be left to their own
devices.

A number of the programs have dis-
covered that great time fillers, unusual listener interest, are letters. Once
established any mc could fill up all her programs just reading letters—and good
letters at that. Most of the mc’s are
married, and many of them find that
references to the husband and other
members of the family are welcomed by
their fans. Some keep their private lives
far from the mike, but they are in the
great minority.

The backgrounds of the mc’s also
flavor what they emphasize on their pro-
grams. Former fashion writers play up
fashion. Home economics specialists
stress cookery. However they all learn
to teach, to not talk down, but to
share the fullness of their lives with their
listeners.

Sponsors who weigh the use of women’s
participating programs from the cost
factor are often tempted to try to buy
one-minute spots near high-rated pro-
grams instead. The trouble with this is
that there are few one-minute spots
available next to high-rated programs.
If the station is a network affiliate, there
are no one-minute spots between pro-
grams (only 20-second station breaks).
If the station is an independent and has
some top-rated programs, one-minute
spots are about as scarce as hens’ teeth.

In some cases, one-minute spots on
participating programs cost no more
than straight one-minute commercials.
In others the premium may run as high
as 50%, although 20% is a fair average.
It’s generally more reasonable from a
result point of view to buy a participation
than it is to buy a one-minute announce-
ment—even if the latter were available,
which in most cases today it isn’t.

There’s no rule of thumb upon which
a women’s participation program may be
bought. A rating doesn’t tell a sponsor
very much. Each participation must be
checked via some other sponsor’s cash
register. Women’s participating pro-
grams are basically salesmen. If they
sell they’re worth a premium. If they
don’t, the answer to adequate local
coverage for a sales message may be
chain breaks, a good local program, or a
top-flight open-end transcribed produc-
tion.
JOSEPH K. BURRIN
Pharmacist
Covington, Ind., says...

"They ask for brands they hear on the radio"

Joseph K. Burrin, a graduate last June from Purdue University, bought his own drug store in September at Covington, Indiana.

He's a strong believer in advertising. Burrin's Pharmacy advertisements appear regularly in the local weekly paper and on the local theatre screen. Although he does not have opportunity to use radio advertising, he knows it works. "When the cold remedies started to move in the fall," he reports, "I noticed it's the brands they hear about on the radio that people ask for."

Mr. Burrin's reaction to radio is typical of most small-town merchants in the WLS area. And radio in Fountain County means WLS—for WLS has the highest BMB in the county, 88% day and 91% night. In 1946, WLS received 4,172 letters from the county's 4,530 radio homes—92% response! Here's ample proof of listener confidence in WLS—confidence built up in 24 years by giving listeners the kind of service they need, entertainment they want.

Covington, 145 miles south of Chicago, is the Fountain county seat. This county is an important market. Total population is 18,299, with 79.5% rural. Retail sales in 1946 were $121.3 million dollars, over $1 million of it in food sales alone!

This important county is only a small part of the market intensively covered by WLS. In Covington and Fountain County, as in many other Midwest communities, WLS is the leading radio station—most listeners, most influence . . . and the merchants know it! For further details about WLS—its audience, its market, its results—ask any John Blair man.

WLS
CHICAGO 7

890 Kilocycles
50,000 Watts
ABC Affiliate

Represented by
JOHN BLAIR & CO.

AFFILIATED IN MANAGEMENT WITH THE ARIZONA NETWORK: KOY, PHOENIX... KTUC, TUCSON... KSUN, BISBEE-LOWELL-DOUGLAS

APRIL 1948
Big enough to be smallest

Obviously, you've got the best in Radio when you can spend money for a "big" program and still get listeners at small cost.

That's why the shrewdest buyers of Radio—the men who use Radio most and know it best—so overwhelmingly prefer the two top U.S. networks, the TYPE I networks, the "big audience" networks.

Advertisers can afford to put a "big" program on a TYPE I network because these networks, with their stronger, better-balanced facilities and stronger schedules, deliver more customers in more markets to their programs—producing the lowest cost per customer in all Radio!

And more of the hundred largest users of Radio prefer CBS to any other network. For the unbiased figures show that CBS delivers its LARGE audiences at LOWER costs than ANY other network.
<table>
<thead>
<tr>
<th></th>
<th>SUNDAY</th>
<th>MONDAY</th>
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**Note:**
- Times are approximate and subject to change.
- Days of the week are indicated in the header and footers of the table.
Double-checking Hooper in Rochester...

**HOOPER SAYS WHEC SHARE OF LISTENING AUDIENCE IS...** 40%

*Combined average Morning, Afternoon, and Evening Hooper Index for 1947.

A ROCHESTER NEWSPAPER IN A RECENT HOUSE-TO-HOUSE SURVEY ASKED, "WHAT IS YOUR FAVORITE ROCHESTER RADIO STATION?"

**39% SAID "WHEC"**

26 PERCENT SAID, "STATION B."
12 PERCENT SAID, "STATION C."
11 PERCENT SAID, "STATION D."
8 PERCENT SAID, "STATION E."
4 PERCENT SAID, "STATION F."

WHEC

of Rochester

N. Y.

5,000 WATTS

National Representatives: J. P. McKinney & Son, New York, Chicago, San Francisco
the WATV Test-Pattern is now being telecst daily in the New York area on Channel 13.

the new WATV Mobile Unit will begin remote operations in April.

the WATV main Television Studio, the world's largest, (84' x 82'), is rapidly nearing completion.

A Winning Combination . . .

WAPO

WAPO-FM...

Pioneers in Chattanooga

Affiliated with
National Broadcasting Company

Represented by
HEADLEY-REED COMPANY

AM PROGRAMS ON FM?
(Continued from page 40)

of the second transmitter. Eventually there will be a rate adjustment which takes into account the fact that network programs are being fed to listeners via two stations in the area. Instead of a separate rate for FM and AM there will be a combined rate, such as WWDC and WWDC-FM has established, which will be subject to a discount if the FM station does not carry the program.

No rating service except the Pulse of New York and its related Pulses in Boston, Chicago, Cincinnati, New York, and Philadelphia, is reporting any special FM indices of network program listening. Hooper is not asking a special FM question, but believes that respondents call the FM affiliate of a network outlet by the call letters of the AM station more often than they identify it correctly. Since Hooperatings are basically program ratings this does not affect the show reports. Nielsen Audimeters can be adjusted to record FM listening but practically no FM-AM Audimeters are in the field at present.

There has been an increase in listening to networks during the last two months. It is, however, too early to ascertain whether this increase is due even in part to network programs on FM stations in areas that couldn't hear the programs of one or more chains too clearly before.

A confidential survey among station licensees just completed by a major network reveals that within a little over a year 75% of web service areas will be able to dial their network programs on either FM or AM. It appears that in two years commercial duplication will be almost 100%, unless the musical or other union problems should once again force nonduplication of network programing.

Many network stations, however, are using their station time (periods during which there is no mandatory commercial network service) to program their FM station differently from their standard broadcast operation. There will be separate rate cards for local and national spot advertisers for this operation. What it will be, most stations report, cannot be decided upon at present.

There is no question but that listening audiences are being split up between AM and FM, and where there is TV, by the visual medium also. What is listened to or viewed and who looks or listens is still a to-be-researched field. There is a great area in which the field of broadcast advertising knows very little; FM has increased that area.

SPONSOR
NOW! the Zenith “Century”
a Table Combination with the

COBRA TONE ARM

The Most Demonstrable
Table Combination You’ve
Ever Had on Your Floor
and it’s priced for volume business!

RETAIL LIST PRICE
$99.95

MATCHING RECORD CABINET... $39.95
West Coast Slightly Higher

Here is a new Zenith model designed to walk off with the bulk of the business in the important table combination bracket.

It is a quality set through and through. With its tone quality, beauty of design and terrific performance, it is far ahead of anything you have yet seen. You will want to advertise it, display it, demonstrate it... for this set has real features that your customers will see and like.

Keep An Eye On

Zenith Radio Corporation • 6001 Dickens Ave • Chicago 39, Ill.

APRIL 1948
IN THE RURAL INTEREST
(Continued from page 34)

cooperatives. Men like Arthur Church, head of the Midland Broadcasting Company of Kansas City (KMBC), realize that something has to be done to serve the farmer as a group apart from urban populations. A number of stations on the West Coast have started thinking about building a local chain to serve farm needs. Up in New York State, ten farm organizations have underwritten a non-profit corporation known as Rural Radio Foundation. The foundation in turn owns the Rural Radio Network, Inc. which will serve, it is claimed, through six FM stations, 80% of the farm audience within New York State. The stations will use micro-relays to pass along the programs from one to another. Each transmitter is on a fairly isolated peak in a rural area.

RRN hasn't set its program structure yet. It knows that it will be useless to program after 10 p.m. Its audience isn't awake at that hour, except on a Saturday night. It has plans that are vitally concerned with remotes—broadcasts picked up from rural church functions, grange meetings, county fairs, and all the social functions that are planned for the farmer. It will sell no urban audience, have no programs that are basically urban. Even the comedians will avoid references to Hollywood and Vine. This doesn't mean that the gags will have hayseeds behind their ears, but that they'll be phrased in patois of the land, not Lindy's or hot spots.

The head of RRN is R. B. Gervan, formerly director of information for the Cooperative Grange League Federation. His was the responsibility of buying time and programs to get the message of the co-op across to its members. He started with one program once a week on one station. In his peak year he placed 3,000 time and program deals. This included a daily program broadcast over a specially linked network covering New York and New Jersey. He discovered how hard and expensive it was to reach the farmer by himself.

RRN will operate out of Ithaca, where no doubt it will have the advice of Mark Hanna, manager of WHCU, who has made this daytime station of Cornell University both a credit and a profit to the educational institution. WHCU and RRN are located in the same building, which would seem to indicate more than the normal degree of cooperation between.

(Please turn to page 95)
SPONSOR has built a reputation for sure-fire issues, month in and month out. But twice before we’ve seen fit to give promise of extra-special features in upcoming issues. We’ve told you about the FALL FACTS digest highlighted in the July 1947 issue; the NAB EVALUATION analysis in the September 1947 (NAB) issue. You loved them both, and afterwards told us so*. This policy of advance notices of outstanding features will continue. Right now SPONSOR is interviewing sponsors and their agencies in a uniquely meaningful study. "What the sponsor asks of the NAB" will be featured in the May (NAB) issue. The issue will be published two weeks before the Los Angeles Convention, will be additionally distributed and discussed at the Convention. We believe that it will grip the interest of sponsor, agency, and radio station readers. The May (NAB) issue constitutes an exceptional advertising opportunity. Advertising forms close April 15.

Important reading for important people
WWJ-TV received a 21% return on its postcard survey of TV listening in Detroit made during the period December 10 to January 14. The responses came 65% from homes, 24% from public places, and 11% from dealers. The program receiving the greatest number of "excellents" was the NBC Newsreel. It's scanned twice weekly, at 8 p.m. Wednesdays and 3:30 p.m. Fridays. Out of 463 replies 237 homes, 72 public places, and 28 dealers rated it tops. Only one respondent tabbed it bad, 19 poor. The balance, 93, felt it was good.

In the order of "excellent," viewers rated the balance of their viewing in the following sequence:

Hockey 31%; "B" Pictures (motion pictures) 15%; Junior Jamboree (juvenile) 14%; Fun and Fables (cartoons) 14%; Free for All (aud. participation) 12%; Point of View (round table) 10%; Comics (slides & skits) 11%; TV Minute (home economics) 8%; Powers School (charm course) 7%; Man on Street (interview) 6%; Sketchbook (dept store m unders) 5.

The WWJ-TV survey also turned up the information that the average television home in Detroit has five viewers per set, the average tavern 43 viewers, and the average dealer nine. It also revealed that when the station scanned the Rose Bowl football game, in which the University of Michigan participated, the average viewers per home jumped to 11, the public-place viewers to 128, those in dealers' stores to 80. The Motor City is sports-conscious plus.

By October 1948, Chicago will be linked via coaxial cable with Mil-

wauke, Toledo, Detroit, Cleveland, and St. Louis, and several networks will be feeding their affiliates visual programs by that time. The Eastern link in the chain (New York, Philadelphia, Schenectady, Boston, Washington, and Baltimore) will be extended to Richmond by Decem-

ber and at that time is scheduled to join the midwestern loop.

There will be over 190 applications pending for TV licenses by June first according to present indications.
- Frank H. Lee Company (hat manufacturers) will present Drew Pearson on TV, as well as on the ABC network, as soon as plans can be completed to give the program a visual aspect.
- The Crosley Broadcasting Corporation (WLW, Cincinnati) will have three TV stations on the air by the end of 1948. WLWT in the Queen City is now telecasting, WLWD (Dayton) will be on the air sometime in November, and WLWC's location in Columbus, O., is being cleared with the Civil Aeronautics Authority now. Crosley hopes to be able to cover a good part of its radio service area through multiple ownership of TV stations.
- While AP announced (at a Hollywood convention) that it was dropping its immediate plans for a TV newsreel, INS and UP are going along with their plans full steam. INS beat all the theater newsreels with film on the Czechoslovakian crisis during March.
- RCA-Victor has brought its booklet "What's your television I.Q.??" up to date and expects to distribute well over 1,000,000 this year.
- Besides his 10,000,000 feet of stock film for TV, Frederic 2h w has some 75 full-length feature films for lease to stations. Pictures include in their casts such players as Alan Ladd, Bela Lugosi, Doris Day, and Parkyakarkus.
- Duane Jones has combined the fad of "Who Is It?" with jigsaw puzzles. During the telecasts of Missus Goes A-Shopping (WABD, New York), John Reed King, the ms, builds the face of a noted personality, piece by piece, while viewers are asked to identify "Mr. Who." The contestants must write the name of "Mr. Who" and 25 words or less on the subject "What changes television has brought to your home," on the back of the wrapper of any one of the sponsors' products. Duane Jones advertisers using the program on a revolving basis are Sweet-Heart Soap, Bab-O, and Mueller Macaroni products. The grand prize will be a Lauderall Washing Machine. Results of the contest are going to be judged by the advertisers, says the agency, on a cost-per-sale basis. Walter Ware, TV director for Duane Jones, feels the time has come to make television in New York deliver sales that justify telecasting expenses.
- Over 16,000 TV receiving sets were in use in Chicago as March drew to a close. At the beginning of the windy month Chicago passed the 15,000 mark and WBKB's rates went up to a base of $500 an hour. Captain Bill Eddy, director of the station and Balaban & Katz television activities, stated that not only were available viewers increasing by leaps and bounds but that the switch was to home receivers. Whereas a year ago a majority of the sets were in bars and grills, today only 22% are so located. Residential installations account for 69.7% of the 16,000 sets in the area. The balance are in use in dealers' stores. WBKB's rate during the period in which from 5,000 to 15,000 receivers were in use was $375 an hour.
- American Tobacco will have a number of TV programs on the air this spring. There'll be a mystery, Barney Blake, produced by N. W. Ayer, Tonight on Broadway produced by Martin Gosh for Foote, Cone and Belding, and a number of other to-be-announced vehicles.

More than half the FM stations in the nation are using breaks between programs to remind their listeners (many of whom are hearing FM on a friend's receiver) to "be sure your new radio has FM." This is an FMA-inspired campaign.
- 483 FM stations were on the air at the end of March.
- Ten regional FM networks are either functioning on a pilot basis or plan to be in operation within the next three months. Regional networking for specific sections of the radio audience seems destined to be an important part of FM service in the years to come. Stations will themselves operate their own microwave relays and thus networking costs will be kept to a minimum.
- Seventy-five per cent of all FM stations are owned by AM station oper-

ators. One-third are controlled by newspaper-AM station managements.
- Cincinnati's WCTS-FM will be serving trolleys and buses with five-minute radio packages—music, newscast, and commercial. During a study made by the Taft interests 96', of all riders in the trolleys and buses noted on survey cards that they approved of the idea. Baltimore and Washington won't be far behind the Queen City and WilkesBarre's WIZZ may have its tramsradio plan, called Transcasts, in operation almost as soon as WCTS. The latter are also affiliated with the Hulbert Taft organization.
CameVs Choice... NBC Television

Right now the R. J. Reynolds Tobacco Company is starting something—what will be one of television's most elaborate, exciting developments—The Camel Newsreel Theatre.

Naturally, when Camel decided to sponsor a new full-length newsreel each day, 5 days a week—naturally, the choice in television was NBC.

So... excuse this paraphrase of Camel's Choice of Experience clincher:

Let your own experience tell you why more sponsors are choosing NBC Television than ever before.

Here's how CAMEL Telecasts the NEWS!

![Diagram showing how Camel Telecasts the NEWS](image)

The Camel Newsreel Theatre

A new 10-minute real-time telecast each Monday through Friday—with NBC's own Television Newsreels (Mon., Thurs.-Sat.) That means last-minute sight, sound, and news programs offered on NBC, 6 days a week.

W. E. Osby Co. has events filmed by Twentieth Century Fox Movietone News....

Shots are edited, scored, narrated then...

Camel themes and commercials are integrated.

Viewers in New York, Philadelphia, Washington, Baltimore, and Schenectady (Boston soon) watch simultaneous broadcasts of latest events.

Reels are flown to NBC television affiliates not yet joined to the Eastern Network while...

Result: more news, more viewers, more Camels.

NBC Television

NATIONAL BROADCASTING COMPANY

30 Rockefeller Plaza, New York 20, N.Y.

A Service of Radio Corporation of America
Look what 30¢ buys on WBZ

Want to get the most for your promotional dollar in New England? Bend an ear, then, to this case history!

The advertiser’s name, Tern Incorporated. The product, a liquid household detergent. The promotional plan, offers of free samples during a 13-week test period. The media, five prominent New England stations.

Cost per inquiry (including station time, manufacturing, mailing and postage, and handling charges) ranged from $4.35 for one station all the way down to 30¢ for Mildred Carlson’s "Home Forum" program on WBZ.

Why this sensational success on WBZ? The advertiser credits it to Miss Carlson’s sparkling enthusiasm and to her acceptance by thousands and thousands of housewives throughout the six New England states. Wherever you go in New England, people listen to WBZ... and like what they hear.

WBZ BOSTON WBZA SPRINGFIELD

WESTINGHOUSE RADIO STATIONS Inc

National Representatives, NBC Spot Sales—Except for KEX
For KEX, Free & Peters
the units. However, Hanna does not plan to leave WHCU and has extensive plans for that station and its full time FM affiliate.

For a number of years, Arthur Church has been studying the difficult problem of trying to serve two masters in Kansas City—the great metropolitan area of KC and the great rural area of which KC is logically the hub. Being program conscious he knew that he was building a number of programs that would entertain both rural and urban Kansas, but he knew that his urban and rural audience didn’t listen at the same time. After mature consideration he decided to make application for and build another station—a station in the middle of rural Kansas, but which would be programed where the talent was available, in Kansas City. To the casual observer this would appear as though Church was cutting his KMBC audience into two pieces. He was, but only from a transmitting point of view. Church was planning for advertisers a "team" operation, through which they could reach both urban and rural Kansas at the time each wanted to hear what the advertiser had to say. The rural team mate of KMBC is KFRM.

The fact that the number of stations on the air has increased so much is one reason why broadcasters are gradually getting away from the idea that all stations must serve the great mass of listeners. While the growing tendency to program stations exclusively for the farmer is more dramatic perhaps than other examples of programing for minority audiences, there is an increasing number of outlets that are thinking in terms of individuals instead of millions of homes. Oldest of these is the "good music" station, WQXR (New York), now owned by the New York Times. There are, however, a great number of other examples that have been doing a similar programing. WHN (New York) and WHDH (Boston) are leaders in the field of reaching sports listeners. News and music stations abound throughout the United States and while they make little attempt to supply something for everybody, their audiences are great and in some areas like Memphis (WHHM), the sum total of the so-called minority listeners frequently adds up to more ears than major network outlets deliver.

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**OKLAHOMA CITY'S ONLY... KOMA**

50,000 WATT STATION

For best results in the rich central and western sections of Oklahoma tie your message to a 50,000 watt signal that is heard by OVER 1,370,000 Oklahomans who spent OVER $855,739,000 in retail sales during 1947.

JOE BERNARD
GENERAL MANAGER

AVERY-KNODEL, Inc.
NATIONAL REPRESENTATIVES

---

Texas Rangers Ridin' High!

The Texas Rangers transcriptions of western songs have what it takes! They build audiences... they build sales. The price is right—scaled to the size of the market and station, big or little, Standard or FM. And The Texas Rangers transcriptions have quality, plus a programming versatility that no others have.

Wire, write or phone for complete details.

The Texas Rangers
An ARTHUR B. CHURCH PRODUCTION
Kansas City 6, Mo.

APRIL 1948
They gave away
(Continued from page 43)
direct mail and newspaper advertising—at least in the way that the Sanditens were using these mediums back in 1932.

The three brothers didn’t jump right into broadcasting with all their advertising cash. Maybe, they thought, the cigar lighter offer results were simply a fluke. No sense in disrupting a proved success formula. So they conferred and came up with $1,000 to spend in radio. They bought spot announcements, and the year being 1932 they were able to buy very good spots. They experimented with different commercials. They checked different time availabilities. No matter what they tried, they found that broadcast advertising sold auto accessories. Some ideas sold more than others, but regardless, radio moved their merchandise. The second year the radio advertising budget was upped to $2,000. No big gamblers the Sanditens.

The third year it was decided to spend a little real advertising money on the air. Station KV00 was employed to build a 30-minute variety program for OTASCO, as the Oklahoma Tire and Supply Company was becoming known. The program was also fed to WKY (Oklahoma City), to which the Sanditens were beginning to spread their business.

Variety was satisfactory in so far as the merchandise in their stores was concerned. It sold merchandise but not enough. It convinced OTASCO that newscasts were a better vehicle for their selling. Starting with their fourth year, the firm has concentrated their selling on newscasts. This doesn’t mean that throughout the Southwest they haven’t used every type of program known to broadcasting, but just that after every test of another program form, they returned to news.

Ten years ago (1938)—six years after they had purchased their first commercial—the Sanditens were spending more than half their advertising budget in radio.

And they were averaging a new store a month.

By 1941 they had 110 stores and a radio budget of $40,000. They were buying newscasts on 16 stations. With the coming of World War II, they fell heir to the greatly increased news audiences. The occasional news-broadcast follower became a regular and OTASCO reached more and more cars with its sales messages. At the end of the war, their radio budget had reached $70,000. Despite materials freezes the Oklahoma Tire and Supply chain had grown to 123 stores.
It was time to take advertising stock. When they first started, broadcasting was a wide open merchandising medium—but one which, according to authorities of the time, should be used only institutionally. The Sanditens hadn't agreed. For their type of operation advertising had to sell—directly. They broke down the resistance of many station managers to mentioning price on the air. They even developed a radio signature that stressed price.

All their programs open with the musical clang of the cash register—and the announcement, "Thank you, here's your change. Remember you always save at your friendly Oklahoma Tire and Supply Store."

Two items are sold directly on every broadcast, no more, no less. One hundred words of selling copy are used on each. Each is a special, a leader, at what OTASCO believes to be a bargain price. Generally the item is one not advertised in any other medium. The stores—there are 175 stores now—have check lists on which they tally the sales of the radio specials. The company thus has a day-to-day record of the efficacy of every program and every station they are using. They also have a record of direct mail sales from California to Wyoming. These sales are the bonus that radio delivers. They're also in effect surveys which tell the Sanditens where it may be profitable to open a new store. If there are a great many mail orders from an area maybe that area hasn't a tire and supply store which is filling the local needs.

Plans for 1948 call for more and more radio. The budget for broadcasting is $100,000. They have not dropped all other media. They're still using newspapers and direct mail, although the air does get the major portion of the budget.

The chain hopes to grow to 200 stores in 1948. Definite plans call for 196 by the end of the year. The program key-stone will still be newscasts, at breakfast, lunch, and supper, when, D. C. Sperry, advertising manager believes, "the entire family listens, is relaxed, receptive, and most likely to become customers."

Reversing the usual formula in which sponsors go from spot announcements to programs, OTASCO expects to go into spot announcement buying this year. They're going to combine their cash register slogan and their daily specials into a chain break and try to buy as many prime availabilities as they can find. ** *

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**Sales Costs can be Little Ones too**

WTAR-NORFOLK's audience delivery per advertising dollar does it... and here's how:

NORFOLK MARKET has the greatest metropolitan area population gain in the nation, 1947 over 1940... 43% more customers, 61% more new households to supply, says Bureau of Census. And... WTAR keeps right on delivering the BIG share of this healthy market...

Let us give you more facts about buying power and coverage. They show why WTAR-NORFOLK does such a thrifty job on your sales costs, with such handsome increase in profits.

**NBC AFFILIATE**

5,000 Watts Day and Night

Operator, WTAR-FM 97.3 Megacycles

National Representatives: Edward Petry & Co.
The balance of respondents in each category report "don't know."
The public generally report they don't want radio in the hands of the government. They don't want newspapers government controlled either. They responded to this question on six different industries in the following fashion:

<table>
<thead>
<tr>
<th>Industry</th>
<th>Excel</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
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<tbody>
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<td>19%</td>
<td>5%</td>
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<tr>
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<td>14%</td>
<td>56%</td>
<td>13%</td>
<td>4%</td>
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<td>Schools</td>
<td>13%</td>
<td>46%</td>
<td>21%</td>
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<td>54%</td>
<td>24%</td>
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<td>Government</td>
<td>4%</td>
<td>38%</td>
<td>31%</td>
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TV PROMOTION
(Continued from page 70)

...TV can look in, too. Thousands visit the exhibit daily, get a better idea of how TV works. Since these visitors are for the most part out-of-town sightseers, they return to their homes intrigued, at least, by video.

The NBC-Television tour of its New York studios also sells the visual medium. Thousands take this escorted walkathon monthly. NBC-TV promotion is concentrated on its programs. It finds Kleig-lighted gala openings such as it staged for the Theatre Guild's presentation of John Ferguson very effective. NBC concentrates on publicity and advertising with very little exploitation being done at present. The recent appointment of Dick Hooper (ex-RCA-TV) to head an exploitation division of NBC Television indicates that this hole is being plugged.

The networks are prolific picture sources for all national consumer publications. Many publications call daily upon the networks' picture files for material. Thus far they've been able to fill most requests and television reports in the press have been well illustrated.

Point-of-sale promotion by sponsors during the past six months has been scant. This phase of TV promotion was a facet of the earlier days of visual broadcasting. Several sponsors state that they'll soon be promoting. At present it's the stations' burden—and they're carrying it well.

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**SELL**

**ALABAMA'S FIRST MARKET**

1,833,430 Alabamians covered by Concentrated Power

**W K A X**

BIRMINGHAM, ALA.

1000 Watts 900 KC.

Ganus C. Scarborough
Gen. Mgr.

Joseph Hershey McGillyva, Inc.
NATIONAL REPRESENTATIVES

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You CAN believe your eyes when buying power figures prove that Central New England's average income is 13% larger than the nation's per family average. Nor is it an illusion that this gain over the nation applies to more than half a million people in the trading area of WTAG—the one station which completely and effectively covers all of the prosperous Central New England market.

National and local WTAG advertisers are quick to recognize that their advertising, aimed at this $549,083,000 income, brings profitable returns.

Sales Management Survey of Buying Power
The networks agreed, though not contractually, to work towards “getting as much live music on the air as possible.” Instead of using just a token amount of music on TV there will be a sincere effort to devise programs in which music is a vital visual part. The networks are also committed, it is understood, to feeding their FM affiliates a block of live music to show how good music sounds on this full-range distortionless medium.

Broadcasting will have all the music it wants, needs, or desires, at no increase in cost. Whenever and wherever music is called for it will be available, except on record. The more live music is on the air, creating and building musical hits that have not been recorded, the nearer the record industry comes to the day when it will have to come up with a disk solution that is satisfactory to Petrillo. The new Petrillo—he even posed for newsreels and still pictures playing the buffoon with a horn in his mouth—is ready to reverse his “we will never make records again” dictum.

No, he hasn’t gone soft. He’s simply looking for ways in which he can make more jobs for AFM members. That’s what he’s paid for.

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**WSBT**

**GIVES YOU PRIMARY COVERAGE OF A BILLION DOLLAR MARKET**

Retail sales in the primary coverage area of WSBT totalled $1,009,269,000* in 1946! The rich counties of northern Indiana and southern Michigan which comprise this billion-dollar market have a combined population of 1,300,500*. And there are 414,700 radio homes in this area (BMB report). Remember—this is all primary coverage! WSBT secondary coverage blankets two-thirds of Indiana, stretches well up into Michigan, and extends into Illinois and Ohio.

* Sales Management’s Survey of Buying Power
"Greatest Story Ever Told" and WLW were voted, respectively, the best program and best promotional operation of 1947 by the College of the City of New York. Plaques will be presented to both on April 15. First awards in their respective divisions of the annual CCNY competition went to WAAT, Newark, N. J.; CBS; Frederic Ziv; and Rayshow, Inc.; for programs. Promotion "Awards of Merit" went to CBS; CBS-Pacific; KLX, Oakland, Calif. (two awards); WKY, Oklahoma City; Arthur Kudner, New York agency: KELO, Sioux Falls, S. D.; KMBC, Kansas City; MBS, Cincinnati; and MBS. Honorable mention went to a number of other entries.

A clip of pie-throwing stunts which are a regular part of the Borden program County Fair were included in a recent Pathé News. CBS and County Fair received generous credit in the footage.

An ash tray with a WDRC microphone engraved on its base is one of the regular awards in that station's Shopping by Radio daily contest of the station.

When a bear was born during the winter hibernation to a large black bruin, listeners to WMT (Cedar Rapids, Ia.) were given the opportunity of naming the offspring. The prize-winning name was Bezo, for Beaver Park Zoo where the cub was born.

Although the Denver Post is not noted for its radio cooperation, it has tied up with KLZ (Denver) in one of the most far-reaching newspaper-radio promotions ever consummated in the Rocky Mountain region. Five $500 awards in a soil-conservation competition will be made on a state-wide basis.
Records are sold direct from the studio turntable at WJHP, Jacksonville. Disk jockey Wayne Farrell spins a program called Radio Record Shop over WJHP and listeners are urged to order their favorites delivered to their homes the next day. The station takes orders by phone and has sold 10,000. The program's Hooperating has also jumped during the period that this sales record was made.

Corn Toasties are printing MBS "House of Mystery" thrillers on their packages. A mystery is told in eight captioned drawings appearing on the back of each box. The solution, written on a card enclosed in the package itself, is invisible until a piece of wet paper is rubbed over it. The stunt turns every box into a direct promotion for the program. Twelve different thrillers are pictured—one to a box—so that even finding the different tales becomes a game for the youngsters.

WKBW appears to have proved that listeners will take practically anything. Foster Brooks, who runs WKBW's Million Dollar Ballroom, decided recently that he liked Art Mooney's Baby Face. He played it consecutively for 45 minutes on the program (approximately 15 times). Result tied up the switchboards of WKBW and for no apparent reason all the rest of the station switchboards in town. Most of the calls which got through said they liked the tune. Buffalo sales for the tune jumped to a new high for a new disk.

Broadcast tickets are added attractions for First Piano Quartet concert. When the Edwin Fadiman-NBC First Piano Quartet played San Antonio, newspaper advertisements were headed "Save Your Stubs." The ads called attention to the fact that stubs of tickets for the concert would serve as admission to the Quartet's Saturday afternoon broadcast.

There were 2,500 persons at the concert and over half that number turned up for the broadcast originated over WOA1.

MR. SPONSOR ASKS
(Continued from page 49)

service would be rendered everyone concerned. The networks find it feasible, so should the representative.

If national spot radio is to continue and grow, which it can do with the ever increasing number of AM, FM, and TV stations, representatives will have to lend their support to maintain the sponsor's desire to use spot radio. By giving the same degree of service after he takes the order, the spot representative is insuring his position in the future of this Big Business called broadcast advertising.

LILLIAN SELD
Timebuyer
Foote, Cone & Belding, N. Y
SPONSOR SPEAKS

Good Samaritan

Each week new honors are heaped on The Greatest Story Ever Told, sponsored by the Goodyear Tire and Rubber Company.

Last September SPONSOR selected Paul E. Litchfield, Chairman of the Board of Goodyear, as its “Sponsor of the Year.” Since then scores of newspapers, magazines, religious groups, schools, and organizations of many descriptions have cited the program as an outstanding example of public service. This issue of SPONSOR includes an item concerning the latest tribute (page 100).

Therein lies a remarkable advertising story. For the sponsor who dared to venture into uncharted program waters, who insisted on “not a single word of commercial,” who presented his network program as a public necessity at a time when the world needs to understand Christianity more than ever before, is reaping a rich sales reward.

The purchase of Goodyear products is being boosted in unexpected quarters. An appreciative public says “thanks” in a way that does something to that sales curve.

There’s only one Greatest Story. We can’t tell sponsors where to look to find something that will accomplish a like result. But the Goodyear experience reminds us that there is a generous harvest to be reaped for the sowing of more initiative, farsightedness, and real understanding of public relations in radio programming. The sponsor must call the turn.

We’re reminded, too, that “bread cast upon the waters . . .”

The Apathetic Advertiser

How far should an advertiser extend himself toward acquiring a know-how and appreciation of broadcast advertising?

Robert S. Keller, president of the radio sales-promotion firm bearing his name, maintains that a lot of potential sponsors aren’t extending themselves at all. He says so with vigor and feeling (see “40 West 52nd,” page 6).

We concur in this conclusion.Advertisers—thousands of them—haven’t been fit to educate themselves radiowise.

But having agreed to this extent, we part company with Mr. Keller.

He inclines to the opinion that advertisers apathetic to radio’s virtues need to be reminded of their shortcomings. He writes, “Doesn’t a successful educational process depend as much on the willingness to learn as the ability to instruct?” He points out that commercial radio has developed information “on circulation, audience, cost per thousand families, etc. to a higher degree of accuracy than any other medium.”

We concede radio’s virtues. We believe that radio has a better story to tell about its merits than any other medium.

What Mr. Keller overlooks is a simple little fact that has been consistently overlooked by sellers of radio time generally. Namely, that advertisers are people.

People, no matter who or where, like to learn (and buy) the easy way. The easy way for radio to make its presence felt by potential sponsors is via a process of easy-to-understand, easy-to-apply education that doesn’t feel like education at all. The way to make them buy is to do some friendly but aggressive and convincing selling.

Sellers of time have neglected a constructive, industry-wide, medium-selling program of promotion, publicity, and follow-up. The other media haven’t. Newspapers, magazines, billboards, and direct mail are cashing in on radio’s negligence. It happens every day.

There are signs that broadcasters have learned their lesson. It isn’t too late. Advertisers are always willing to put their appropriations in the places that they’re convinced will net the best return.

DAYLIGHT SAVING NO PROBLEM NOW

Daylight saving time, while helpful to the country as a whole, has not been an unalloyed blessing. Farmers, whose days go by the sun, find that daylight time means merely that the clock reads an hour earlier when they start work—and their day is an hour longer. The entertainment world finds that it cuts into the box office for people generally wait until it’s dark to go to motion pictures or the legitimate theater. To the sponsor using network time, it also has been a headache. With key cities on daylight time, his programs have frequently hit non-daylight areas at hours that were not right for his selling. He has frequently run into conditions where local advertisers in standard time areas refused to give up their time to permit the network airing an hour earlier than during the winter. Such refusals required recording the program off the network line and setting up a new time schedule. In many cases it further reduced program audiences. This year, the networks generally have agreed to forget their prejudices against putting recorded programs on the air and are networking most programs twice over specially leased telephone lines—one live and once recorded.

The stations on daylight time will take the program live. Those on standard time will take the program when it’s networked the second time. ABC, CBS, MBS are paying the costs of the second telephone line. It’s expected that NBC will solve the problem in its own way. Network broadcasting has recognized that it has a responsibility to sponsors and to the public in this matter. It has also recognized that the habit of listening is so important that to disrupt it is to lose listeners—who are radio’s stock in trade.

ABC led the fight for the dual service that brings the nation’s commercial network programs to the nation at the same hour on local clocks. The advertising fraternity owes the Ed Noble web a deep debt of gratitude. Sponsors, the public, and web affiliates themselves also have cause to thank ABC.
Crosley Broadcasting Corporation announces

CINCINNATI'S FIRST COMMERCIAL TELEVISION SERVICE WLWT

WLWT, Crosley Broadcasting Corporation's television service for Cincinnati, began commercial operation on February 9 and on February 15 a special T-Day celebration was observed throughout the Queen City.

Television is not new to Crosley or Cincinnati. We established one of the first television stations in the United States in April, 1939, under the call letters W8XCT. Experimental television broadcasting has been conducted continuously since that date, interrupted only by the war.

Now, after years of experimentation—training personnel, developing programming and technical techniques—we are ready to provide Greater Cincinnati with the finest television service possible under an expanded, commercial operation.

The newest, most modern television transmission equipment available will, within a few weeks, be sending the sight-and-sound of WLWT. This new transmitter plant will deliver one of the strongest effective radiated television signals in the world, assuring an even finer, more dependable service.

The Crosley Broadcasting Corporation is proud to have established the first television service in Ohio and Cincinnati. We believe television inevitably will become the world's greatest medium for mass communication. And not only can it be expected to provide the greatest and most effective advertising medium yet conceived, it must also contribute immeasurably to the broad fields of entertainment, education and religion within the home.

WLWT Rate Card No. 1, and we believe television's most unusual rate card, is now available upon request.

WLWT Crossley Broadcasting Corporation

TELEVISION SERVICE OF THE NATION'S STATION
The only formal thing about WJW's MAN WITH THE HAT program . . . 1:00 to 1:15 P.M. across the board . . . is the producer's costume. Versatile Dick Hatton . . . the Man With the Hat . . . has a ready tongue and a lively wit. Whether he's on the sidewalk or in a store, his show . . . taped for reproduction on the following day so the participants as well as their friends can hear it . . . attracts scores of shoppers.

On a regular rotation . . . with a different store playing host every day . . . more than 130 representative independent drugstores participate in the program. Combined . . . these strategically located stores are a powerful selling force . . . represent five priceless advantages to drug manufacturers who need special coverage in the Great Cleveland market.

WJW's MAN WITH THE HAT offers the opportunity for immediate distribution . . . prompt point of sale display . . . expert behind-the-counter sales help . . . complete co-operation from drug wholesalers . . . and a highly responsive audience. We've prepared a brief, but complete, written presentation on this potent program. Your nearest Headley-Reed office or a WJW representative will be glad to show it to you.
SPONSOR
For buyers of broadcast advertising

Baseball: 1948—p. 23
What the sponsor asks of the NAB—p. 85
Twelve TV results—p. 26
Listeners are people, not homes—p. 28

Justin Miller, president of the National Association of Broadcasters
Toledo's Eye on the World!

WSPD Television On The Air Soon

TO MEDIA BUYERS:
Write or wire WSPD or the KATZ AGENCY to clear time for Sports... News... Time Signals... Spot Campaigns.

WSPD • TV
TOLEDO, OHIO

The World... In Your Home

Channel 13

Represented Nationally By KATZ AGENCY
AMA REPORTS ON BUYERS' MARKET

60% of manufacturers surveyed recently by American Marketing Association reported there was definite switch to buyers' market during past six months. 20% reported no shift from past year's sellers' market but indicated they expected shift in 6 to 9 months.

RADIO HERE TO STAY

Radio industry now believes that sound broadcasting will not be eliminated entirely even when TV becomes nation-wide. Leaders in manufacturing end of radio emphasize that while radio may suffer setback during early days of TV it will come back as phonographs did after ownership of radio sets was widespread.

SAVINGS UP IN N.Y. AND N.J.

Savings bank deposits in New York and New Jersey reached an all-time high in 1947. Increase was 7% over 1946 while 1946 showed 11% increase over 1945. Life insurance sales hit new levels also.

ACTORS' EQUITY FOLLOWING SCREEN GUILD

Actors' Equity Association has followed lead of radio's Screen Guild and will produce series of programs for TV, profits to go into Actors' Fund.

HIGHEST-PRICED N.Y. CO-OP & E.T. SHOWS SOLD

Kate Smith, highest-priced co-op program for New York, and Ronald Colman's "Favorite Story," highest-priced transcribed program for same market, have been sold. Smith is being sponsored by Hudson Pulp and Paper Corp. and Colman is being given pre-commercial spin on WJZ. Announced cost of each is said to be $1,000 a week.

SUMMER LISTENING TO BE STUDIED IN 1948

Summer listening, never before thoroughly researched, will be given complete going-over by Psychological Corp. this year. ABC, CBS, NBC, are splitting cost of study which will be made in Peoria, city also being used by four networks for over-all study of broadcasting.

NON-TELEPHONE HOME AUDIENCES VIEW TV MOST

94.5% of New York's nontelephone homes with television sets (40% of New York's homes have no phones) reported using their television receivers "yesterday" in March survey of The Pulse Inc. Only 80.6% of telephone homes made same report. New York March program preferences, in order of viewing, were hockey (WCBS-TV), basketball (WCBS-TV), boxing (WNBT), "Birthday Party" (WABD), "Small Fry" (WABD).

TONI SPENDS $4,000,000 ON NETWORKS

Toni's (home permanents) gross time bill on CBS starting April 1 is $2,500,000 a year. Its radio time bill on ABC and NBC combined exceeds $1,500,000. The $4,000,000 pays for five hours weekly.
CHESTERFIELD'S 99% LOYALTY

Chesterfield, according to Vergil D. Reed, J. Walter Thompson's, associate director of research, has greatest brand loyalty of all mass-produced cigarettes on market. Of Chesterfield smokers in 1943, 99% are still smoking them today, according to Reed. Loyalty to other well-advertised brands runs to as low as 20.1%.

--SR--

BEAUTY SHOP SELLING CUTS BUSINESS FC&B TOLD LOCAL FOR NEW RADIO SCALE TV CBS 50% BUSINESS GOEBEL RADIO BEAUTY 99% CHESTERFIELD'S WEB STARTS SPOT NAME IN ADDS STAFF BY LOCAL STATION LEADERSHIP TOLD BY BMB LOCAL STATION LEADERSHIP TOLD BY BMB LOCAL STATION LEADERSHIP TOLD BY BMB LOCAL STATION LEADERSHIP TOLD BY BMB

Radio-receiver equipment installed inside dryers in beauty shops will increase afternoon radio audiences. Over 500,000 women visit beauty shops daily. Over 60% use dryers. Inventor of radio set for dryers expects that 5% of dryers will be radio-equipped in two years.

--SR--

GOEBEL BREWING BUSINESS UP 50% IN 1947

Goebel Brewing Company's 1947 business was 50% higher than previous year. Goebel uses biggest special regional network for daily broadcasts sending Detroit Tigers games throughout Michigan and several surrounding states. Goebel also sponsors two Tiger telecasts a week. (See Baseball: 1948, page 23.)

--SR--

LOCAL STATION LEADERSHIP TOLD BY BMB

Hugh Feltis, Broadcast Measurement Bureau president, is pointing out at NAB district meetings that in one-station areas local stations ranked first in daytime in 65% of cities, second in 23%. At night local stations ranked first in 52% of towns, second in 32%.

--SR--

FC&B ADDS NEW BUSINESS BUT CUTS STAFF

Foote, Cone & Belding has cut staff by 50 and may release another 30 unless pending accounts are signed. It has regained $2,500,000 of billing it relinquished when it resigned American Tobacco Co. account. One new account alone, Glass Container Mfrs. Institute, will spend $1,500,000.

--SR--

CBS STARTS SELLING HPL

Housewives Protective League, which CBS bought recently, is now being offered to non-network-owned network stations. First affiliate to sign is KIRO of Seattle. CBS is first network to syndicate a women's participating script program.

--SR--

TV WEB MUSIC SCALE 75% OF RADIO NETWORK

TV network scale for musicians will be 75% of present chain radio wage. Local stations will pay $9.20 half hour for side men and $13.80 for leaders and soloists. Scale includes half hour rehearsal time.

--SR--

NEW NAME FOR SPOT

All-Canada Radio Facilities Ltd., biggest privately-owned broadcast- ing firm in Canada, has joined advocates of new name for spot. In letter to industry, All-Canada endorses Paul Raymer's "selective radio" and requests confirmation or additional suggestions. SPONSOR believes new term is needed and has frequently devoted editorial space to an appeal for a new name.
The Oklahoma City Consumer Panel not only gives advertisers a new look at the quarter-million-person Oklahoma City metropolitan area, but an over-the-transom view of the behavior of their own products in today's market against today's competition.

It is a continuing and precise analysis of consumer buying and consumer use of food and drug products in 40-odd classifications. Quarterly tabulations for each classification are available without charge to advertisers showing by brands the number of families buying, dollar volume, place of purchase and other significant information.

The 30,000 or more individual purchases each month by the 400 representative panel families are coded on individual cards with complete biographical material. The special information available from this bonanza of market data is available at actual tabulating cost.

The maintenance of the Oklahoma City Consumer Panel at an annual cost of $50,000 is one of the many services offered advertisers by Station WKY and the Oklahoma Publishing Company to help them do a more profitable selling job in the Oklahoma City market.
SINGING COMMERCIALS

I noticed on page two of the April issue of SPONSOR an article with reference to a paper prepared by a Dr. Paul Lazarsfeld entitled The People Look at Radio. This paragraph indicated that a survey had been made showing that listeners who like advertising most like singing commercials least.

This is a subject which has had considerable thought here recently and I am wondering if you would be good enough to tell me how I might obtain a copy of Dr. Lazarsfeld's paper.

JOSEPH R. ROLLLINS
Advertising manager
Atlantic Refining Co.
Philadelphia

SUNOCO 3-STAR EXTRA

I note in the April issue of SPONSOR in program listings (on page 83) the Sun Oil Company radio program is listed as the "Sunoco Sun." I would like to point out that the correct name of this program is: Sunoco 3-Star Extra.

F. S. CANNAN
Assistant advertising manager
Sun Oil Co., Philadelphia

ESKIMOS BACK

We enjoyed reading your article on Soft Drink Leadership in your January issue, particularly, of course, your reference to the Clicquot Club Eskimos.

It might interest you to know that the Eskimos are now back on the air with the characteristic signature and Harry Rever and his banjo in a series of quarter-hour transcriptions which are being presented cooperatively in local areas through Clicquot's franchise bottlers and in Clicquot's own New England territory by the parent company. They are currently being run by about a dozen stations across the country, largely in daytime spots.

Experience thus far indicates that the public has indeed a very long memory and appears to be welcoming the Clicquot Club Eskimos back on the air with enthusiasm. When we made these transcriptions at NBC and Rever was re

(Please turn to page 6)
SPONSOR

Subscription

Order

Form
Toothpaste or Tractors

Whatever you sell — whether it appeals to farmer or city dweller, KCMO reaches your market in Mid-America. Kansas City's most powerful station, KCMO, with 50,000 watts daytime, non-directional, beams your sales message to 213 counties within KCMO's ½ millivolt measured area and far beyond. Inside this area are over five million consumers—54% rural and 46% urban. And mail response from 407 counties in six states, plus 22 other states not tabulated, proves your customers listen to KCMO. Ask for proof of this unparalleled coverage and find out how economically you can put KCMO's powerful selling force to work for your product!

50,000 Watts DAYTIME Non-Directional
10,000 Watts Night—at 810 kc.

ONE Station
ONE Set of call letters
ONE Spot on the dial
ONE Rate card

KANSAS CITY, MISSOURI
Basic ABC Station for Mid-America
National Representative: John E. Pearson Co.
The Swing is to WHB in Kansas City

THIS IS THE MONTH!

The merry month of May! Those dynamic new sales-boosting extras WHB has promised are here at last—greater power, a better frequency, increased coverage, full-time operation! After years of planning, months of building, weeks of testing, Kansas City's Dominant Daytime Station goes full-time—and in a Big Way! Watch us swing with—

10,000 WATTS • 710 KILOCYCLES • FULL-TIME

Coverage maps available on request. See your John Blair man and join the Swing to WHB!

40 West 52nd
continued from page 6

hearing his band in the signature number, it was interesting to have many a NBC executive pop into the studio upon hearing the strains of music through open doors, expressing keen interest in the familiar melody that for so many years was on their network.

FRANK WESTON
Advertising director
Gleequot Club Co.
Milis, Mass.

SPONSOR TEXT BOOK

As a senior in newspaper and radio publicity at the University of Oklahoma, I am doing considerable research in newspaper, advertising, publicity and sales promotion.

Over 1,200 of the enclosed mailing pieces have been sent to manufacturing concerns, advertising agencies, newspapers and radio stations throughout the United States. More than 300 answers have been received, including 75 application blanks, 8 outright offers of employment, and almost 100 very promising public relations and promotion opportunities. In addition, numerous gentlemen have forwarded information towards the expansion of my ideas. Among these were two old copies of your magazine, SPONSOR.

The purpose of this letter is to secure additional copies of your publication, particularly the '48 February and April editions. I would also like to know if you have a special research, education subscription offer for graduate students. If so, start my subscription today.

You might be interested to know that SPONSOR has the respect and admiration of many broadcasters, advertisers and students in this area. You are certainly to be commended for the outstanding service you are performing for the radio, advertising and their related teaching professions.

HERBERT TRUE
Oklahoma City

Subscriptions are available at $8.00 a year through instructors who order them in bulk for all or part of their classes.

WOMEN'S PARTICIPATING SHOWS

I read your article on Women's Participating Programs (Part One) just yesterday, and felt a great satisfaction to see so

(Please turn to page 32)

SPONSOR
50,000 WATTS

To maintain and strengthen its traditional role of Leadership—and to keep well ahead of the expanding needs of a fast-growing, prosperous market—KOMO now broadcasts with 50,000 watts. Thus, it gives advertisers even more "Selling Sock". KOMO sells the market surely, quickly, economically.

KOMO FOR SEATTLE TACOMA
AND THE PUGET SOUND TRADE AREA

National Representatives
EDWARD PETRY & CO Inc • New York • Chicago • San Francisco • Los Angeles • Detroit • St. Louis • Atlanta • Boston

MAY 1948
The voice of Man has long struggled to defeat space. The “magic horn” of Alexander carried his voice almost three miles! Now, Radio towers like that of WCBS at the left, send Man's voyaging voice everywhere.

**do we go from here...**

One frontier in Radio is almost entirely gone: the frontier of space. Wherever Americans live, they now own a radio and listen to it. Today the Radio set is an intimate furnishing of the lives of 93% of all the families in America. What frontier, then, is left?

It lies in what Radio can say, rather than where it can go. It lies in the nature and quality of Radio’s programs... in the limitless field of Man's imagination and responsibility.

The evidence accumulates that CBS leads all Radio in pushing back this frontier—bringing 99,000,000 listeners each week CBS-produced programs which stake new claims on the American people’s desire for entertainment, knowledge and inspiration.

As the New York Times put it in its annual summary of Radio’s progress—“In original programming—CBS was far and away the leader. In a year marked by rapid talk... CBS actually did something...”

This “something” includes the CBS Package Programs, the most exciting new hits in Radio. Such sponsored shows as Arthur Godfrey, “My Friend Irma,” Abe Burrows, Edward R. Murrow, “Strike It Rich”; such sponsorable ones as “Mr. Ace and JANE,” Mickey Rooney in “Shorty Bell,” Hoagy Carmichael, “Studio One,” and many others.

Sponsored CBS Package Programs currently average 40% less in talent costs than other network programs.

So, for large audiences at low cost... at the lowest cost in network Radio today... see CBS.

**Columbia Broadcasting System**

—where 99,000,000 people gather every week
The advertising methods of General Foods have always been simple. Its many products are never sold as a "line," but always as separate and distinct identities. Each major product group has its own budget and ad manager, who is free to use the media he thinks will produce the most sales at lowest cost. This is where unassuming, straight-thinking Yankee Howard Chapin comes in. His newly-acquired job is that of connecting link between the various product advertising men, which for him involves endless conferences and decisions necessary to keep all GF advertising producing sales. It is Chapin's firm hand that guides a $13,000,000 budget, largest food ad budget in the country, of which at least 65% goes to broadcast advertising.

Chapin's job is a vital one. General Foods' profit margins are down although gross business is up, and advertising know-how is being counted on to stimulate higher total sales. The 11 GF air shows on three networks, plus television and periodic national e.t. spot campaigns, will carry the lion's share of the burden. Chapin, who researches a medium thoroughly before he recommends its use, feels that air advertising will continue to do a job for the big food firm. The various product ad budgets, arrived at by multiplying the number of advertising pennies per case by projected case sales, will be money well spent. Television will receive many General Foods ad-dollars this year, since Chapin is well aware of its selling potential after heading the client-agency group which prepared a video survey during 1947 for General Foods. The medium, however, must continue to sell itself, as Chapin points out that the final decision to use TV will still have to come from the division ad-managers.

Chapin has been with General Foods since 1929, when, out of Dartmouth College for just one year, he landed the job of export advertising manager. Since then, he's served as assistant to the president and has been the advertising manager of two of the GF product divisions. During the war, he did a hitch as a lieutenant colonel in the OSS, Mediterranean Theater. The secrets he's working on now are those that will place more and more General Foods products on more and more pantry shelves.
Complete Coverage of the Pacific Northwest with a Single Contract
New developments on SPONSOR stories

**P.S.**

(See "Candy on the Air," SPONSOR, March 1948, page 36.) What are radio's less-than-national candy sponsors doing? What is their current thinking about broadcast advertising?

The saturation technique of some of radio's biggest candy advertisers is being used successfully on a regional basis. And like national advertisers of the Mars-Schutter-Wrigley-Life Savers calibre, regional advertisers are now using both spots and programs.

New England Confectionery Company is selling its varied line with heavy spot schedules in major eastern and midwestern markets. Radio's slice of the new 1948 Necco budget, called the "greatest sales and advertising program" in Necco's 100-year history, is going for 30-second and 1-minute c.t.'s, placed on 36 stations. A major objective of this million-dollar campaign is to push distribution in spotty territories, since Necco's distribution, technically national, is actually concentrated in the northeast U. S.

Spots constitute the basic radio approach of the Fred W. Amend Company, makers of the nonchocolate "Chuckles." Amend, which once sponsored Fibber McGee and Molly in Chicago, is using Bugs Banny spots in a new 13-week regional campaign on 20 stations in east and midwest markets to do a selling job. Their spots tie closely into caricards and other media used, and are being promoted heavily to jobbers and dealers.

"We feel definitely," says Amend ad manager C. E. Rogers, "that, properly used, spot radio announcements can do a good job for us, and we plan to give them every test." One Amend test will be to use spots alone in a major market to see what kind of job they can do by themselves.

Local programing accounts for about 60% of the advertising expenditures of the Sweet Candy Company of Salt Lake City (no relation to Sweets Company of America). Occasionally they use spot announce- ments, but their main radio effort consists of three transcribed shows. Ziv's Wayne King and Barry Wood, and Ira Cook's Meet Your Music Makers, running now on nine western stations. The Sweet agency (Gillham, Salt Lake City) prefers to buy time next to similar-type network features, which gives their client a flow of program audience resulting in ratings averaging 10's and 12's. Sweet Candy is hesitant about giving major credit to any medium, but the firm's thinking hinges on a year-in, year-out radio effort. The growing distribution of the varied Sweet Candy line of bar and packaged goods, now covering 11 western states, bears out this thinking.

Candy is being sold on the air successfully; it is being done by consistency of effort—which is the closest approach so far achieved to a formula for success.

### P.S.

(See "Road to Results," SPONSOR, May 1947, page 17.) Why did the electric companies drop Phil Spitalny? Will they use radio next year? Does Spitalny have another sponsor?

Frankie Carle, who takes over with his band May 9 from Phil Spitalny and the Hour of Charm, will travel, but Carle's plans, although not yet settled, don't contemplate the extensive touring that took the all-girl orchestra into every corner of the country. The sponsor, Electric Companies' Advertising Program (ECAP), is underwriting only the weekly broadcast (CBS Sunday, 5:30-5 p.m.), as was true with Hour of Charm, which is being dropped with the May 2 broadcast. While several prospective new sponsors have indicated an interest in the show, nothing is yet beyond the talking stage.

Neither the electric companies nor the agency (N. W. Ayer & Son, New York) was dissatisfied with Hour of Charm as a vehicle for the sponsor's institutional messages, and the parting with Spitalny was friendly. The decision to drop Spitalny's show, according to the electric companies,

*Please turn to page 14*
WITH 22 continuous years of constant trial, experimentation and study, we of KWKH know we know the ways to the hearts, minds and confidence of Southern radio listeners.

Our 50,000 watts are, of course, a prime reason for the fact that our Daytime BMB Map shows 105 counties in Arkansas, Louisiana, Mississippi and Texas. But it's KNOW-HOW that makes us the eighth CBS station in America, in the morning—the ninth in the afternoon—the sixth in the evening (Hooper Station Listening Indexes, Mar.—Apr., 1947).

The KWKH daytime area alone accounts for nearly 2% of all U. S. potential sales. It should account for that much of your clients' sales, too . . . May we talk with you about it?

50,000 Watts • CBS •

KWKH

SHREVEPORT • LOUISIANA
Arkansas Mississippi

The Branham Company,
Representatives

Henry Clay, General Manager
Dean Upson, Commercial Manager

MAY 1948
was an economy move. Talent cost for a 54-person musical organization like the famous all-girl orchestra is relatively high, involving more money than the electric companies feel justified in spending for radio in 1948-49.

It's true that some companies improved their cash positions in 1947 but others did not, and this year finds a number of requests for rate increases before state utility commissions. Electric company worries over a radio advertising budget aren't due primarily to the cost to any one of them—spread among the sponsoring group the cost is relatively small. It is a fact, however, that utility commissioners in rate hearings seriously question all nonoperating expenses, and are even more inclined to question the spending of advertising dollars in cases where a company isn't in a position to fulfill current demands for service.

The Frankie Carle show will originate from Hollywood over the current ECAP network of 155 stations. ECAP definitely plans to continue using radio, but no decision has yet been made on continuing Carle beyond the summer season. He's far less costly than Spitalny. However, summer listeners will decide whether or not Carle will be on the air this fall for ECAP.

P.S. (Continued from page 12)

(See "The Rating Touches Bottom," SPONSOR, April 1947, page 41.) What caused American Cyanamid Company cancellation of "The Doctors Talk It Over"? Is American Cyanamid through with radio?

Despite the fact that The Doctors Talk It Over did the public relations job for which it was created, it has been dropped. Despite the fact that top executives of both American Cyanamid Company and its Lederle Laboratories division are thoroughly sold on radio as a public relations medium, the program will not be resurrected. It's a casualty of divided opinion among these same top executives.

The decision to drop the show last October after 156 consecutive broadcasts was the first step in implementing a basic realignment of American Cyanamid public relations policy. The move had nothing to do with financial "retrenchment." Officials state categorically that business is "good."

"Tell it to the doctors" sums up the concept out of which grew The Doctors Talk It Over. Its adherents believed the doctors themselves and others directly concerned with Lederle products whom the doctors might normally influence comprise the target group for public relations via the airwaves. "Tell it to the people" sums up the exactly opposite viewpoint of highly placed executives who are convinced that the public is a vitally important objective of Lederle and American Cyanamid public relations. They have had no quarrel with the selling of Lederle to the doctors via radio, but rather with selling it to the doctors alone. They are convinced that a program of popular appeal would include in its audience perhaps as many doctors as The Doctors Talk It Over attracted.

Before the surprise notification to the American Broadcasting Company that the program would not be renewed in October, American Cyanamid had completed a reallocation of its advertising budget. According to company officials, plans called for spending about the same amount over-all, without radio. They state, however, that the decision to drop radio was not influenced by the differing views among the management on how to use radio. They point out further that radio will be included in the comprehensive, long range program for all its units which the company is now developing. But it will be some two or three years before they are ready to go into radio again, according to present thinking.

Efforts of American Broadcasting Company to interest other "logical" prospects in the value of reaching the highly vertical audience of The Doctors Talk It Over ran into a hard wall of indifference, despite the proved responsiveness of the audience. Sponsors, or potential sponsors, are leery of a network program whose rating touches bottom, no matter what its specialized impact.
This is Free Speech Mike—symbol of America’s most vital freedom. He was conceived with the Declaration of Independence and is a unique figure in a world in which dictatorships have thrived only through the absence of free speech. Even in America, Free Speech Mike is unpopular with certain groups—folks who have a distorted idea of their own greatness or who have been swayed by strange philosophies born overseas—men and women who would destroy American liberty to further their own selfish ends. True Americans see in the freedom of radio and the press an assurance of the privileges and opportunities found only in the American Way of Life. WJR and its affiliated stations, WGAR, Cleveland, and KMPC, Los Angeles, hope, through Free Speech Mike, to keep Americans ever conscious of the true principles of Americanism.

50,000 WATTS

WJR
THE GOODWILL STATION
Detroit

MICHIGAN'S GREATEST ADVERTISING MEDIUM

G. A. RICHARDS
Pres.
HARRY WISMER
Asst. to the Pres.

MAY 1948
Ordinarily, we don’t try to sell our advertisers on the idea that we regularly serve their customers who live 497 airline miles from our transmitter. But, when listeners from that distance buy time on KVOO to advertise to their own folks . . . well, we thought other advertisers ought to know about it!

The Chamber of Commerce out in Clovis, New Mexico, 497 airline miles from Tulsa, now sponsors a half-hour “Clovis Campfire” program on KVOO every Saturday night to tell and sell their friends and our friends on Clovis, the “Cattle Capital” of the west! Produced in Clovis, this show is designed to invite people from all over the west to visit Clovis on business and pleasure.

The first broadcast drew mail from 16 western states so evidently a lot of folks like to gather ‘round the KVOO Clovis Campfire on Saturday nights to hear a swell show!

Thanks, Clovis, for inviting us to be “pardners” with you in sending the “Clovis Campfire” to your friends and our friends all over the west!

EDWARD RETRY & COMPANY, INC.
National Representatives
NBC AFFILIATE  UNLIMITED TIME
## New National Spot Business

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<td>Circus</td>
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<td>J.D. Tarcher</td>
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<td>Buster Brown Shoes</td>
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<td>Kent of London hairbrushes</td>
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<td>Various local programs, spots, breaks, etc.; Apr-May; 13 wks</td>
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<td>General Foods Corp</td>
<td>La France sloping flakes</td>
<td>Young &amp; Rubicam</td>
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<td>E.t. spots; Apr 19-May 26; 6 wks</td>
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<tr>
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<td>All White Shoe Polish</td>
<td>Birmingham Castleman &amp; Pierce</td>
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<td>Various local programs, spots, etc.; May-Jun; 13-15 wks</td>
</tr>
<tr>
<td>Griffin MigCo</td>
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<td>Mogge-Privett</td>
<td>WRGB, Schen.</td>
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<td>Jersey Maid Milk Products (Los Angeles)</td>
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<td>Orange Crush Co</td>
<td>Orange Crush, Old Colony beverages</td>
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<td>E.t. spots, breaks; Apr-May; 26 wks</td>
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## New and Renewed on Television

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<tr>
<td>All Weather Products (Insulation, roofing)</td>
<td>——</td>
<td>WPTZ, Phila.</td>
<td>Weather Report; MTWTF 7:45-7:50 pm; Apr 5; 13 wks (n)</td>
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<tr>
<td>American Chiclo</td>
<td>Badger and Browning &amp; Hersey</td>
<td>WBN, N. Y.</td>
<td>Film spots; Apr 5; 13 wks (n)</td>
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<tr>
<td>Barney's Clothes, Inc</td>
<td>Foote, Cone &amp; Belding</td>
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<td>Tonight on Broadway; Tu 7-7:30; Apr 6-8; 3-5 wks (n)</td>
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<tr>
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<td>WCNB-TV, N. Y.</td>
<td>Participations in &quot;Small Fry&quot;; Fri 6:15-6:45 pm; Apr 4; 4 wks (n)</td>
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<td>Davena-City Radio, Inc</td>
<td>Silberstein-Goldsmith Grey</td>
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<tr>
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<td>WLWT, N. Y.</td>
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</tr>
<tr>
<td>Dodge Dealers/Assof Cinci</td>
<td>——</td>
<td>WLWT, N. Y.</td>
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<tr>
<td>Herman Cleaners</td>
<td>——</td>
<td>WLWT, N. Y.</td>
<td>Dugout interviews; before all Cinci. Reds home games; Apr 23; season (n)</td>
</tr>
<tr>
<td>Howard Clothing Co Motorola, Inc (TV sets, radios)</td>
<td>——</td>
<td>WJZ, N. Y.</td>
<td>Spots; Apr 2; 13 wks (n)</td>
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<td>Ronson Art Metal Works</td>
<td>Young &amp; Rubicam</td>
<td>WLWT, N. Y.</td>
<td>Boxing Bouts; Tu 9 pm to close; Apr 6; 52 wks (n)</td>
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<tr>
<td>S &amp; M Schaefer Brewing Co</td>
<td>Cecil &amp; Presby</td>
<td>WLWT, N. Y.</td>
<td>The Nature of Things; Th 8:15-8:30 pm; Apr 1; 13 wks (n)</td>
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<td>U. S. Rubber Co</td>
<td>Campbell-Ewald</td>
<td>WLWT, N. Y.</td>
<td>Film spots (before, after Dodger telecasts); as sched; Apr 16; Oct 13 (n)</td>
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## New On Networks

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<td>Pillsbury Mills Inc</td>
<td>Leo Burnett</td>
<td>NBC</td>
<td>67</td>
</tr>
<tr>
<td>R. B. Semler Co</td>
<td>Erwin, Wasey</td>
<td>MBS</td>
<td>438</td>
</tr>
</tbody>
</table>

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MAY 1948
Sponsor Personnel Changes

NAME  
R. Richard Carlier  
Howard L. Chapin  
Edwin D. Seymour  
Henry M. Swartz

FORMER AFFILIATION  
Continental Can Co., N.Y., adv mgr, adm prs mpr, general foods corp (sell-o-minute taploca div), N.Y., sls, adv mgr  
Schenley distillers corp (three feathers dist), N.Y., ntl sls prm mgr  
Kaiser co., adv, pub rel consultant

NEW AFFILIATION  
Jacob Ruppert, N.Y., adv mgr  
General Foods Corp., N.Y., adv dir  
Florida cirus & com, adv mgr  
Kaiser-ferger corp, Willow Run, Mich., adv dir

(Please turn to page 72)
The best "step" a radio station can take is to put more, more and still more emphasis on skillful programming in the public interest.

WHO was founded with that concept, and has stuck to it. The result shows up again in the ring of 31 counties at the right—which average approximately 100 miles from our transmitter, and which are closer to many stations than to WHO. In those 31 counties, according to the 1947 Iowa Radio Audience Survey, WHO's percentage of total listening, from 5:00 a.m. through 6:00 p.m., is actually 47.1%!

There is only one answer to such listener-preference. That answer is Top-Notch Programming—Outstanding Public Service. Write for Survey and see for yourself.

MAY 1948
GROWING REPERTOIRE

MUSIC FOR EVERY NEED—BMI which had enough music for the entire needs of broadcasters in 1941, has since increased its repertoire of music by more than 450%.

In American folk music, BMI is unquestionably first as it is in Latin-American Music. In every other classification—current popular songs, foreign music, dance music, hot jazz, serious and semi-classical—the BMI-AMP repertoire provides both the quantity and QUALITY of music to fill every program need.

SERVICE

BMI emphasizes its Service in Music through a wide variety of practical programming and research aids.

Today, 2,120 stations are making good use of such special BMI services as—COPYRIGHT RESEARCH—CONTINUITIES—HOLIDAY MUSIC LISTS—PIN UP SHEETS—NEWSLETTERS—SONGS OF THE MONTH—PIN UP PATTER—RECORDATA—MUSIC MEMO—GRATIS MUSIC—RECORD PURCHASING ASSISTANCE, etc. These and other helps are available to all broadcast licensees.

*As of April 26, 1948.

COMPETITION

BMI has had the hearty support of music users from its very inception, not only because its combined catalogs contain a well-rounded store of great music but because it has created strong competition in publishing and in the field of performance rights.

With its current licenses running until 1959 BMI more than ever stands as enduring proof of the power and determination of American enterprise to create and maintain the right of free trade in a competitive market.

WHEN IT'S BMI IT'S YOURS

BROADCAST MUSIC, INC.

580 FIFTH AVENUE, NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD
B M I
First in Television Music

MUSIC IS HEARD AND NOT SEEN. THIS SIMPLE POINT OF VIEW IS THE REASON BMI MAKES NO DISTINCTION BETWEEN THE USE OF ITS MUSIC BY AN AUDIO STATION OR A TELEVISION STATION.

SIMPLE LONG TERM LICENSE

The BMI television license runs until March, 1959. Broadcasters are thoroughly familiar with its terms and conditions for it is the same as our audio license. Its cost, similarly, is based on identical percentages of the revenue from net time sales.

FULL SERVICE FOR TELEVISION

BMI’s many services to the broadcasting industry have already been adapted to video requirements. In addition, we have created a new Television Service Department to take care of special needs. We are constantly in touch with station and agency personnel so that BMI may keep pace with every phase of the day-to-day progress by the industry.

AN INVITATION

BMI cordially invites inquiries on the subject of Music in Television, in its broadest or most specific applications, at any time.

B M I
BROADCAST MUSIC, INC.
580 FIFTH AVENUE, NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD
There's a lot more to it than this...

In fact, there's a complete story behind this picture. The man is a Weed & Company representative. He's almost always welcome wherever he goes... Why? There's a lot to it that doesn't show in a receptionist's friendly smile.

There's training and timing, associations and experience... There's a lot of knowledge backed up by a lot more hard work. Basically... there's the fact that he never wastes time. He means business... he talks business.

He knows specific markets like the back of his hand and he talks effective coverage in them. He knows how to get maximum results from every penny you spend for advertising... he talks Spot Radio.

Spot Radio is a highly complicated as well as a highly profitable medium. The expert knowledge required to use it correctly makes Weed and Company service indispensable to any radio advertiser.
Listening was up 25 per cent last season. With TV and FM in the picture the spiral is bound to continue

Seven million dollars will be invested by advertisers in broadcasting baseball play-by-play, game re-creations, and baseball newscasts during the current season. Roughly another $1,500,000.00 will be spent in direct promotion of the commercial underwriting of these games in newspapers, broadsides, and point-of-sale advertising. How much will be spent in indirect promotion cannot be estimated.

Play-by-play airings will be heard over more than 350 standard broadcasting stations. Approximately 175 FM stations will be either duplicating the baseball broadcasts heard over AM stations or airing games exclusively over their facilities. All the major league teams with the exception of the Pittsburgh Pirates will be seen on TV. A few of the minor league teams, Baltimore Orioles, Los Angeles Angels, and Hollywood Stars will be scanned.

In a majority of the presentations the games will have two sponsors. Typically the Athletics and the Phillies will be sponsored over WIBG and a specially-linked network by the Atlantic Refining Company and the Supplee-Wills-Jones dairy. The same games will be telecast over WPTZ with some evening games being seen over WCAU-TV when WPTZ has network commitments. Atlantic will sponsor both radio and telecast versions of the games. Its cosponsors on the visual side will be Philco and Davis Buick (auto distributors).

This sharing of the bills through dual sponsorship was inaugurated by General Mills many years ago. For years they controlled the broadcast rights of most of the teams that were on the air. As these rights become more and more costly, General Mills' agency, Knox Reeves, set up a tiny office in New York to obtain co-sponsors. During this time General Mills' research department developed sponsor identification information which indicated...
that while multiple advertisers do not realize 100% of the value of complete sponsorship, they frequently achieve just short of that. Their research also revealed that in most cases (major leagues only) the costs per multiple sponsor were more than 50% of that billed a single sponsor. Today with few exceptions multiple sponsors cut up the cost of rights themselves. Only in the case of the World Series do costs of rights pyramid as the number of sponsors for the series scanning or sound broadcasts increases.

Rights this season will run from $3,200 for the Durham Bulls (Carolina League) games for the season to over $100,000 for major league teams in New York. The cost for time for the games is seldom as high as the rate card since card rates would make both the broadcasts or telecasts beyond the budgets of even the greatest advertisers. The big blocks of time involved justify special discounts.

The trend is away from one-station presentations and Atlantic Refining, Burger Beer (Cincinnati), Standard Brewing (Cleveland), Goebel Brewing (Detroit), Narragansett Brewing (Boston), and Rieck McJunkin Dairy (Pittsburgh), will underwrite the game broadcasts over networks ranging from the 11-station Pittsburgh hook-up to the over 80 stations that are linked to form the Goebel Brewing network out of Detroit. The ball clubs like these regional networks because they build box-office business from out of town in every case. Few of the club presidents regard play-by-play radio as competition to live attendance at the parks but a sizable number signed TV agreements this year with their fingers crossed.

Clark Griffith of the Washington Senators is quoted as saying, “When baseball pictures get as good as fight pictures, we are not going to allow our games to be televised.” General Manager Billy Evans of the Detroit Baseball Company has agreed to only two scannings a week by Goebel despite the fact that the brewery presents the entire season of the Tigers on radio. There isn’t even a single Detroit evening game TV-scheduled as sponsor goes to press, although it’s fairly certain that one “experimental” visual airing will be permitted. In Baltimore the Orioles are sponsored on radio by Gunther Brewing but only two games a week will be seen on TV. The visual presentations will be underwritten by Hecht Brothers (department store).

No television commitments, as far as can be ascertained, extend beyond the current season. Even the leagues, both major and minor, are uncertain about what will happen as more and more tele-

Broadcasting booth and other field landmarks are shown on WHN Dodger diagram give-away.
vision receivers go into the homes, bars, and grills. There is almost the same reaction to television as radio received when it was first suggested that baseball be covered play by play on the air. It took a number of years to wear down the managers of major league teams. Now, with practically no exceptions, they agree that broadcasting brings in customers, develops new customers.

Of the major league teams, only the Pittsburgh Pirates will not be seen in their home town this spring and summer. The reason for the exception is that DuMont, the only licensee in the Smoky City, won't be on the air in time. The schedules in Cleveland (WEW) and Boston (WBZ-TV) haven't been set at this writing. The Cleveland Indians are said to be asking $150,000 for rights, which is more than the New York teams are getting, and the Boston Braves and Red Sox while friendly haven't come to final terms with the Westinghouse organization (owners of WBZ-TV). Regardless of whether or not these teams will be seen on a regular schedule in Boston and Cleveland, they will be scanned a number of times this year, according to the best advice available.

Despite gasoline shortages and a demand that's higher than current supply, oil companies are still second in the sponsorship of baseball this season. First in the number of teams sponsored are breweries and tying for third are tobacco firms and automobile manufacturers. Rank order of sponsors by number of games sponsored, rather than by dollar expenditure, presents the following picture (total of games on the air is figured as 100%):

Beer, 26.0%; Oil, 23.8%; Tobacco, 14.3%; Auto, 14.3%; Dep't store, 7.2%; Milk, 4.8%; Food, 2.4%; Bakery, 2.4%; Radio, 2.4%; and Pub Utility, 2.4%.

The dollar volume of each individual firm’s investment in play-by-play baseball broadcasting is difficult to ascertain since in many cases the costs are distributed between advertising, sales promotion, and sales. The net cost to the advertiser who controls the rights for the games is frequently more than it is for the second sponsor who handles none of the presentation details and simply goes along for the advertising ride.

Rights for the big-league games are generally controlled by the advertiser, following the precedent set up years ago by General Mills. In Boston, Bill McGrath broke away from this pattern by signing up the Braves and the Red Sox for the

(Please turn to page 106)
TV results

The label "experimental is being lifted from the visual air by provable sales facts

Two hundred and thirty advertisers used TV air time on 19 stations during the month of April. Most visual broadcasting is local—there are only 19 sponsors on the limited networks now operating in the East. Because of the local aspect of telecasting it's logical that one-third of the visual advertising on the air is underwritten by retailers. Another one-twelfth of the commercials on TV are sponsored by wholesalers and jobbers who are backing the sales efforts of their local retailers.

There are almost as many brewers on the TV air as there are distributors of all other products. Apparel manufacturers also represent major users of the medium. With the latter, this reverses the industry trend since clothing sponsors have not been an important factor in the use of radio air time. Another type of sponsor who has not been heard much in radio, the investment and insurance broker, is using TV to sell.

Most buyers of TV airtime are obtaining direct results from the medium. Results are a proved fact in cities that have been transmitting pictures for a year or more, areas like New York, Schenectady, Philadelphia, Chicago, Los Angeles, Washington, D.C. New TV areas, such as Milwaukee, St. Louis, and Detroit, are surprising advertisers, who have bought time for promotion rather than direct sales. The dollar volume of TV-inspired sales indicates that telecasting, even with today's limited set distribution, can be compared with most other mediums on a cost-per-sale basis, although not all television advertisers are as yet on a direct-result basis. Many are still satisfied with the novelty of being on television, or are using the air for promotion. Firms like Union Oil, feeling the need of improved consumer and stockholder relations, use TV institutionally. Union Oil filmed their annual financial statement and on the day of their annual stockholder meeting had the film scanned over nine stations.

Although this was the first time in investment history that a financial statement received such "publication," the video screen has previously been used for spreading facts about big businesses. NBC, for an extended period, presented a public relations film of a great corporation or industry each week. This was Industry on Parade.

Despite the fact that TV has entered its selling phase, it, like radio, is still best used when the selling impact is combined with good promotion and institutional public relations.

KITCHEN UTENSILS

SPONSOR: Gimbel Brothers  PRODUCT: Pressure cooker

CAPSULE CASE HISTORY: This advertiser marked its 52nd week on WPTZ on April 15. Program has glib Jack Creamer demonstrating gadgets and merchandise. Show is last word in simplicity. Unit sales on items like mops, toasters, and mixers have run into thousands. Last September, Creamer demonstrated a standard item, an expensive aluminum pressure cooker. Resulting sales started next a.m. (Saturday) and continued right into December.

STATION: WPTZ, Phila.  PROGRAM: "Handy Man"

FOOD

SPONSOR: C. F. Mueller Co.  PRODUCTS: Macaroni, noodles

CAPSULE CASE HISTORY: While daytime "Missus Goes A-Shopping" was conducting a "Mr. Who" jigsaw puzzle contest, Mueller, one of the program's four rotating sponsors, offered free recipe booklet on two shows. First mention, February 19, brought 522 requests. Next week's offer brought 1,540 requests, indicating responses to TV offers spiral as they do in radio. Cost per inquiry, according to Duane Jones agency, $0.80.

STATION: WCBS-TV  PROGRAM: "Missus Goes A-Shopping"

FOOD

SPONSOR: Hannell Food Corp.  PRODUCT: Popcorn Chips

CAPSULE CASE HISTORY: Four weeks of advertising in daily newspapers did not produce acceptance for this new product among dealers. Two spots preceding sportscasts were bought on TV as last resort. During three following weeks over 2,750 new outlets were signed by Popcorn salesmen. Selling approach, "as seen over CBS Television," is credited by advertiser for the change in dealer acceptance.

STATION: WCBS-TV  PROGRAM: Spots before sports

BEVERAGES

SPONSOR: Gettelman Brewing Co.  PRODUCT: Beer

CAPSULE CASE HISTORY: Brewery began underwriting of wrestling telecasts with station opening. Sports films preceding Marquette U. basketball games as well as three Golden Gloves matches and two spot announcements were shortly added. On January 17, after six weeks, their agency, Kramer-Crasselt, found by survey that all set owners interviewed correctly identified sponsor of the wrestling. Gettelman added 60 dealers within first three months on TV air.

STATION: WTMJ-TV, Milwaukee  PROGRAMS: Sports
### TEEN-AGE FASHIONS

**SPONSOR:** Jay-Jay Junior, Inc.  **PRODUCT:** Dresses

**CAPSULE CASE HISTORY:** Sponsor, to check viewing of its evening dramatic program, offered women a novelty pocketbook mirror free on request. Provision was made for 400 requests with hope that 200 would write. 8,600 requests were received—or response from over 10% of total sets installed in metropolitan area at time offer was made.

**STATION:** WABD, N. Y.  **PROGRAM:** "Mary, Kay & Johnny"

### REAL ESTATE

**SPONSOR:** Previews, Inc.  **PRODUCT:** Homes

**CAPSULE CASE HISTORY:** Broker sponsored a 15-minute skit including three minutes of pictures of homes for sale. Price range $24,000 to $200,000. Viewers were invited to phone for inspection. By noon next day, 21 prospects had called, ten wanting to discuss purchase of homes and 11 desiring services of Previews, Inc., as brokers. Caples (agency) claim TV produced lowest cost-per-inquiry in client's history.

**STATION:** WABD, N. Y.  **PROGRAM:** Comedy drama

### MEN'S CLOTHING

**SPONSOR:** Knox Hats  **PRODUCT:** Men’s $35 slacks

**CAPSULE CASE HISTORY:** During a January sportscast from Madison Square Garden, Knox offered 50 pairs of men's $35 slacks at half price. Within next two days, 106 phone calls were received, $750 worth of slacks sold. This was a controlled test with no counter displays or any point-of-sale advertising. Knox points out that quality slacks are not generally in demand in January.

**STATION:** WCBS-TV, N. Y.  **PROGRAM:** Sports

### PLUMBING NOVELTY

**SPONSOR:** Arbee Food Products  **PRODUCT:** Scrap Trap

**CAPSULE CASE HISTORY:** Arbee participated in one program of series sponsored by The Fair Store of Chicago. It demonstrated its disposal device, Scrap Trap, on the program, and offered one-month's supply of paper bags for the gadget as premium for orders telephoned to station at conclusion of the telecast. Switchboard was swamped. Over 200 traps were sold at $2.19.

**STATION:** WBKB, Chi.  **PROGRAM:** "Ride a Hobby Horse"

### AUTOMOBILES

**SPONSOR:** Ford Motor Company  **PRODUCT:** Trucks

**CAPSULE CASE HISTORY:** During Dodger baseball telecast Ford scanned some rough-road and high-speed deep-water tests. President of Adam Groll & Son, truckers, was so impressed by truck performance that he ordered his first Ford truck without further demonstration. Groll saluted the commercials and Dodger telecasts with, "I purchased my first Ford because your programs convinced me you made a good car."

**STATION:** WCBS-TV, N. Y.  **PROGRAM:** Brooklyn Baseball

### PICTURE MAGNIFIERS

**SPONSOR:** Jerry Costigan  **PRODUCT:** Walco Giant Lens

**CAPSULE CASE HISTORY:** On December 28 Costigan bought a one-minute spot over this station for his Walco detachable magnifier for television. He had 100 lenses at $70 available. Over 2,000 telephone calls regarding the lenses were received in 48 hours, selling the $7,000 in lenses. Cost to sponsor was $50. One week later calls were still coming in at rate of 150 a day. Two spots over WBKB in Chicago in November did the same kind of job.

**STATION:** KTLA, Los Angeles  **PROGRAM:** One spot

### FOOD

**SPONSOR:** Kraft Foods Co.  **PRODUCT:** McLaren Cheese

**CAPSULE CASE HISTORY:** Kraft has been presenting program for 50 weeks (as of April 28, 1948) and towards the end of 1947 devoted commercials to a cheese not advertised in any other medium. The commercials were shifted to Kitchen-Fresh Mayonnaise when it developed that after two weeks dealers had none of this expensive Kraft cheese left. (No material on this has been released by sponsor, agency, or NBC.)

**STATION:** WNBTV, N. Y.  **PROGRAM:** Kraft Theater

### TOYS

**SPONSOR:** Lionel Corporation  **PRODUCT:** Toy trains

**CAPSULE CASE HISTORY:** Demonstration of model trains was part of a General Foods commercial telecast. A representative of Lionel was on the program as guest of Harriet Van Horn (N. Y. World-Telegram radio editor), star of show. During and following the scanning 600 telephone calls re the trains came into NBC. Over 265 direct sales of trains were traced to the demonstration.

**STATION:** WNBTV, N. Y.  **PROGRAM:** "Open House"
Listeners are people... (not homes)

It's time for a new and more realistic measurement of radio's audience

Radio homes are no longer an acceptable base upon which to report broadcast advertising coverage. Although the family has been an accepted unit for this purpose for most of the past 26 years, advertising researchers are now finding that multiple-set homes and TV are breaking up listening homes into people.

These analysts realistically claim that the "radio home" has always been a misnomer. The home is one thing during the before-8 a.m. hours, another in the spans between 8 and noon and 1 and 5 p.m., still others at noon, from 5 to 6 p.m., and between 6 and 11 p.m. Clearly, with each change of the available audience, the radio home, for the purpose of counting listeners, changes.

The radio home concept has resulted in the underpricing of the 7 to 8 a.m. hour in most station rate structures. Without a comprehensive study of individual listening habits, it's impossible to decide what other hours of the day are also under-priced—or overrated.

Although research thinking has been along these lines for a number of years, advertising agencies have evinced little if any interest in discovering what would happen to the ratings of their programs were they translated into listeners instead of homes. Newspapers use "families" as a circulation index device (with which agencies have been satisfied), despite the fact that media research men know that the pass-on readership of a newspaper is seldom of full family proportions, especially morning papers.

Magazines in general have been realistic. Most "slick" publication claims are reported in terms of readers. Life, Saturday Evening Post, many weeklies and monthlies have spent hundreds of thousands discovering just how many readers they have per copy.

The family has in the past been an accepted measuring unit because broadcasting is invited into the home. It still enables the Columbia Broadcasting System, for instance, to claim that it is the network where 99,000,000 people gather every week. This 99,000,000 figure is simply the number of families who listen each week to CBS multiplied by the median number of persons per family (3.15) reported for the U. S. by the last U. S. Census. This median, broken down by area type, indicates that the urban family is composed of three persons, the rural nonfarm menage has 3.12 persons, and the rural farm unit has 3.71 persons.

However, a check of C. E. Hooper's last audience composition figures (March 1948 quarterly report) indicates that only one program, The Shadow (MBS), hit the full national family figure in listeners per set. The Shadow was reported at that time to have 3.08 people listening per radio home with a set in use. This 3.08 figure is better than the median size of the urban family, which according to the census is composed of just three. The Hooper 36 4-network ratings are made only in cities.

The low for listeners per home in this Hooper study was recorded for Lora Lawson (NBC), a daytime serial which averaged 1.28 listeners per set. The great mass of programs are within the narrow range of Lum and Abner's 2.03 and the Gene Autry Show's 2.96. There are very few programs that have radio families identical in composition listening even if the total number of listeners is used as a denominator. When the "total" figure is dissected into terms of women, men, and children the radio "family" becomes more and more of a phantom measure.

Only ten programs on the networks average one or more men among their listeners. These are Sam Spade with one man among its 2.76 listeners per listening set, Fitch Bandwagon with one man among 2.67 listeners, the Gillette Parade of Sports with the top in masculine attention, 1.17 males for its Friday night segment of 2.32 listeners, and Drew Pearson (Lee Hats) with 1.10 men out of a 2.50 audience. There is one man among 2.63 listeners for Gang Busters, which recently has found a new sponsor. At the time Hooper's survey was made, Waterman (fountain pens) was the advertiser. Out of Jack Benny's 2.84 listeners per listening set, 1.02 are men. Other programs which appear to have masculine interest include Coca-Cola's Pause That Refreshes on the Air (CBS), with a male audience of 1.03 out of 2.85 listeners, The Shadow (MBS), mentioned previously, with 1.06 males, and Walter Winchell, with 1.08 men out of his 2.67 dialers despite the fact that he is selling a cosmetic line.

Although 80% of the buying of air-advertised products is done by women, products like men's clothing (Drew
Pearson-Lee Hats, Blue Coal (The Shadow), Gillette Blades (boxing bouts), Fitch Hair Tonic (Bandwagon) must sell the men. This points up why it is important that actual individuals who listen, not families, be reported.

Rating figures so far released (Hooper and Nielsen) do not give this figure, still retaining the fictitious "radio family" as a base. Hooper does, as indicated previously, report audience composition figures quarterly. These are "average" (over a three month period) figures and while helpful do not permit the advertiser to ascertain his listeners until it's too late to correct a program bias towards the wrong sex or age group.

When Gallup recently made his first report on the EQ (Enthusiasm Quotient*) of radio personalities he pointed out the fact that the appeal of many stars is not what some advertisers think it is. Gene Autry's rating among males under 35 was 30, while females rated him 48. Abbott & Costello's EQ with males under 25 was 57 while men over 36 rated them 34—23 points lower. When Electric Auto-Lite was sponsoring Dick Haymes they felt they were reaching a male audience. The EQ of Haymes was 63 with females under 25; with men over 36, a vital buying segment of Auto-Lite products, the EQ was 26 points lower, 37.

Gallup's EQ ranking emphasizes the need for definitive information.

The need is further emphasized by recent reports on multiple-set homes. Audience Surveys' (Bob Salk) most recent diary studies indicate that 1,800 diaries are required to cover 1,000 homes—in other words that there are 1.8 sets per home today. Hooper's figures on multiple-set homes, which were also developed from diary studies he has been making in order to report national coverage figures for programs, indicate that 19.4% of American homes have two sets, 71.1% have three sets. His average is 1.34 sets per home, far under Salk's 1.8.

Hooper stresses that this multiple set figure is based upon sets which were in use during the week that his diary record was kept, not upon number of sets in homes.

Where there was one set in the home, the location of that set as reported by Hooper was:

<table>
<thead>
<tr>
<th>Location</th>
<th>Living Room</th>
<th>Kitchen</th>
<th>Bedroom</th>
<th>Playroom</th>
<th>Others</th>
</tr>
</thead>
<tbody>
<tr>
<td>EQ</td>
<td>70.9%</td>
<td>13.7%</td>
<td>11%</td>
<td>6.2%</td>
<td>4.2%</td>
</tr>
</tbody>
</table>

Where there were two sets in a home and one was in the living room, the second set was in the:

<table>
<thead>
<tr>
<th>Location</th>
<th>Bedroom</th>
<th>Playroom</th>
<th>Others</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kitchen</td>
<td>47%</td>
<td>32.1%</td>
<td>4.4%</td>
</tr>
<tr>
<td>Others</td>
<td>17.5%</td>
<td>37.0%</td>
<td>4.4%</td>
</tr>
</tbody>
</table>

These multiple-set homes increase daytime listening; the diaries indicate that the housewife turns on one set after another as she moves around the house. In the early morning hours and after 6 p.m. multiple-set homes increase listening by making it possible for more than one member of each family to satisfy individual listening desires.

Nielsen has reported multiple-set listening in his ratings but he does not show who listens, and two sets in use in the same home are reported as two homes (if they are tuned to different programs at the same time). During the past winter Nielsen made a study of listening in multiple-set homes as compared with sets in use in one-receiver homes. The figures, which covered a two-month period, indi-

*The EQ is a rating based upon the reaction of listeners to a program rather than the number of its listeners.

(Returning to page 126)
Spot Announcements can be more effective

Station breaks do a better job for advertising and public when they fit into their surroundings

Some stations do a good job with spot announcements, some don't. And what determines how "good" the job is is not the quantity of listening, BMB coverage figures, or similar statistics, but the stations' advertising effectiveness. More and more advertisers are becoming aware of the fact that sales results differ amazingly on stations supposedly covering markets of the same size with the same power, at the same cost, and in theory with the same audience impact.

Spot availability information has taken on a new dimension. How the commercial is handled is becoming just as important as where it's used. A growing number of stations are handling spot announcements as though they were something besides income-producing evils. Even transcribed announcement spots are scheduled, introduced, and signed off in program fashion. Live announcements on a station with the new look at commercials reflect, even when of the irritating variety, an integrated feeling which avoids making them stand out like a blot on broadcast advertising's escutcheon.

It has long been the feeling of men like G. Emerson Markham, broadcasting head of General Electric in Schenectady, that the public's negative reaction to commercials in general, and spot announcements in particular, can be traced to their handling and acceptance by the stations. As long ago as two years he started studying the problem. Since a great part of a station's income comes from station-break and other announcement forms, he didn't feel justified in refusing this form of business. Moreover he didn't feel that listeners instinctively disliked advertising but rather that they disliked what broadcasting was doing with it. Ergo—develop a new approach.

Since many commercials were spotted on participating programs, the first regulation established was the rewriting of all live announcements to fit the mood and personality of the program conductor. This was done whether the program was a women's participating program, a disk jockey segment, or a catch-all type of show.

For transcribed announcements, another regulation prescribed a few words of lead-in and a word or two of lead-out, the copy to be in the program mood.

These regulations solved the problem of spot commercials on programs designed to carry them. They left still unsolved the problem of what to do with announcements in station-break time between programs.

Markham decided upon a number of policy rules to clean up the station-break problem. First, announcements were not to be used between programs which were out of mood with them. No double-spotting—no announcements would be placed back to back. Sometimes refusal of a station break to an advertiser who wanted it because of the large audience reached by programs on both sides of the break caused ill-will. Most advertisers, however, discovered that another station-break period could produce good results too and came to realize that they too profit by selective spotting of their own as well as all the station's announcements. WGY has had letters from listeners who have noticed the difference in commercial handling—and advertisers are collecting upon that favorable atmosphere.

One of the first stations to realize the impact of integration of spot commercials was WNEW (N. Y.) with Martin Block. Until recently it did nothing about integrating the hundreds of its other commercial announcements. Lately program vp Ted Cott has been trying to show announcement advertisers how they can make their commercials more effective by recording them in different moods to fit the program surroundings. It is Cott's feeling that a singing commercial to be effective should be done in as many musical moods as possible. If the same appeals were handled in Latin rhythm, in bebop, in swing, and in sweet phrasing, then it would be possible to integrate the spot into any type of program or have it adjoin any type of program. "That way," says Cott, "the listeners aren't jarred each time a commercial comes up. If the commercial is in harmony with its setting it won't arouse the automatic negative response it otherwise might."

How far a station can go in making commercials part of the program is best shown by a show scheduled at 4:30 p.m. over Chicago's WGN by Two Ton Baker. Baker writes and spins little stories which build to climaxes that use transcribed

(Please turn to page 46)
Broadcasting is full of give-away brokers. VIP, George Kamen, Prizes Inc., Brent Gunts, Dave Alber, and John Wylie make straight and profitable businesses out of securing products for quiz and gift shows. At the same time, press agents, producers, manufacturers, advertising agency men, and network sales and promotion executives solicit or place gifts as part of their jobs. It is a big-time business. Twenty-one network shows give away more than $7,000,000 worth of brand-name merchandise every year. Local programs will present nearly $2,000,000 in gifts in 1948.

The give-away broker has a real and definite place in radio. Generally speaking, his responsibility begins with procuring merchandise prizes for a give-away show, and ends with the expediting of shipments, usually from the local dealer or distributor on larger items, of the winning contestant's loot. Between this alpha and omega, the gift broker must see that a constant flow of gifts go to a show as promised, provide the manufacturers and concerns with some type of "proof of performance," sell prizes for which a winner has no use, exchange wrong sizes and colors, and buy gifts (when he can't promote them) to fill commitments for special promotions. For this he gets paid either at a flat rate by the show or a "per air credit" by the manufacturer, or a combination of both.

The producer of a half-hour, five-a-week give-away show pays anywhere from $100 a week (for a sustaining show in a local market) to $1,000 a week (for a sponsored network show) for a gift broker's services. The saving to him in time runs anywhere from 30 hours to two days, and as much as $500-$600 in mailing, telephone, and express charges. He also avoids the rat race of chasing after the makers of expensive gifts which will increase the name value of his prize list, and the equally onerous job of brushing off manufacturers who offer him cut-rate, unexciting items in return for plugs. The brokers, such as Kamen, Gunts, and Alber, who sell plugs, generally charge anywhere from $25 to $200 apiece, plus the free merchandise which will be given away.

There are few major manufacturers who have not been approached, usually through a station's advertising manager or sales promotion manager, with a pitch.
for placing their products on a give-away show. A few firms consider the give-away operation a legitimate phase of their overall promotion and publicity activities. A handful of firms consider it an effective form of reminder advertising, or as a "fill in" between seasonal campaigns. The biggest users of give-away channels read like the "Who's Who" of the ad business. Such firms as Philco, RCA, Bulova, Oshkosh Luggage, Champion Outboard Motors, Kaiser-Frazer, Westinghouse, Kelvinator, Stromberg-Carlson, Ronson Art Metal Works, General Electric, Kimball Pianos, and Columbia Diamond Rings are plugged several times every broadcasting day as winner after winner cart away anywhere from $25 to $25,000 worth of merchandise.

Although the brokers do everything they can to ensure adequate brand-name mentions plus a descriptive plug at the time of presentation, even to the point of sending along prepared "copy" with each prize, there is still an element of a gamble for a manufacturer whose product is being given away. Sometimes the plug is buried in a conglomerate, rapid-fire listing of many prizes. Sometimes, particularly in a jackpot stockpile of gifts such as the "Walking Man" gimmick on Truth or Consequences, or a contest promotion like ABC's Paul Whiteman Club, the contributing firms get a tremendous free ride, with special promotions, publicity, tie-in ads, repeat plugs, and extra air-mentions. More often than not, a manufacturer has to take a chance. There is a difference too in whether or not a show is a straight "give-away," like Queen for a Day, Bride & Groom, and Welcome Travelers, or a "quiz" show like Winner Take All, Grand Slam, and Stop the Music. The quiz-type show usually develops a more general, "family" audience than the give-away show which is largely interviews and the simplest of questions. The give-away brokers promote all types, plus the special contests on shows which do not ordinarily hand out gifts.

Not all manufacturers make a product that can be a good give-away. Items which consumers often like to select for themselves, such as jewelry, clothing, cosmetics, and fashion accessories, generally fall flat. So do "unknown" brands of merchandise. The items which usually do best are household items like washers, refrigerators, waffle irons, toasters, electric clocks, radios, lamps, sheets, and blankets. A few luxury items, where consumer brand choice is usually not of prime consideration, rate high with winners.

VIP, one of the largest and oldest of the brokerage services, prefers to deal in prizes in the $10-$30 bracket for run-off-

Washing machines are still very much the number one listener request. Vacation via air is one of the special appeals to young marrieds.
the-mill give-aways, and $40-$250 for special offerings. They work on a straight contractual arrangement with shows such as Give and Take, Win at Home (regional), and Tell Your Neighbor, plus several local stations which carry their package, Cinderella Weekend. The basis on which they sell a manufacturer is that he will receive valuable promotion in return for giving free merchandise, but VIP's William J. Murphy admits that no manufacturer has ever given him any tangible evidence of sales successes as a result of planting prizes on the air. Murphy adds that nearly 90% of the manufacturers and businessmen he deals with themselves promote the fact that their products are used as give-aways, usually by sending broadsides and displays to dealers, or running ads to the trade featuring the show on which their product is given away. This, he claims, is where the pay-off comes in, and the value to a manufacturer of his give-away operation is in direct proportion to the amount of promotion he does, as well as the amount of straight advertising he does in other media. One cigarette lighter firm, Zippo, which had been supplying VIP with lighters for a year, found their give-away operation proving so successful with their dealers and distributors that they scheduled a series of paid radio spot campaigns.

Unlike its carbon-copy competitors, John Wylie (Hollywood), and Prizes Inc., VIP is shooting mainly today to extend its give-away package operation, Cinderella Weekend, at the local level in major markets. Prizes Inc. works mainly with small stations, and makes its money out of volume trade. While the prizes are not as elaborate as those of the give-away shows on the networks, the Prizes, Inc., programs do well for stations, since they are within the range of most program budgets.

George Kamen, on the other hand, confines his operation to a contractual arrangement with network shows. He works both ends against the middle, usually charging a manufacturer $50-$100 per plug (one show is considered one plug) and the producer 10% of the retail value of the merchandise he comes up with. Kamen maintains offices both in New York and Hollywood to handle the three shows Queen for a Day, Heart’s Desire, and RFD America for which he is the contract “merchandising counsel.” Heart’s Desire gives away, as part of the program gimmick, the object that listeners say they want most, but with a set of prizes built around it, which include the items made by Kamen’s clients. The other two

(Please turn to page 78)
Women's participating programs

Going beyond the call of microphone-duty, program mc's obtain distribution as well as sales when needed

What the mc of a women's participating program does at the microphone is important to her sponsors. What she does (most of these mc's are women) in addition to her broadcasting is even more crucial to them.

Her effectiveness can often be weighed in terms of the number of appearances she makes at her advertisers' sales-promotion gatherings and dealer meetings. If she retires to an ivory tower between broadcasts there may well be a big question in an advertiser's mind about the propriety of buying a schedule of announcements on her program.

Over 40% of the time purchases on women's participating programs are inspired or ordered by local regional managers for the national advertisers. In most cases the program mc is brought along by the commercial manager of the station to help close these time sales. She can tell the prospective sponsor just how she will build his local sales. Since few salesmen and fewer advertising managers listen in the daytime, it's logical that the same personal qualities which spell credibility to a listener or prospective customer will appeal to a prospective advertiser, and are necessary to his understanding of this program type. Most daytime programs in the service category, and women's participating shows generally include "service" as part of their appeal, often have to be explained to advertising men who cannot see their value.

As a matter of record the majority of these mo's of participating programs who have contracts, have clauses in them which require that they "visit" prospective clients with station time salesmen when necessary. Similar special clauses also call for personal appearances at dealer meetings. When a new advertiser buys a spot on a women's program, he fails to get the most out of the buy if he doesn't throw a party for his retailers—a party at which they meet their new air-saleswoman.

The extent to which this type of promotion can influence an advertiser or his dealer is sometimes astonishing. The Berkeley Furniture Company of Newark, N. J., had been thoroughly sold on the original format of Barbara Welles (WOR, N. Y.), and on the personality of Florence Pritchett, who is Barbara. The program
format included reviews of movies, books, plays, news commentary with a feminine slant, and some glamor notes. Miss Pritchett had gone with the WOR salesman to the Berkeley plant and had several sessions with the management on how Barbara Welles could help them.

When the program changed its format to an audience participation show, in which the studio audience is given glamor and beauty advice, Berkeley balked and told the station management, “That isn’t what we bought.” Despite the fact that the program’s rating didn’t suffer from the new format, Berkeley wouldn’t be convinced that Welles could continue to do the job she had done for them before. They cancelled.

After a frantic staff conference at the station, Berkeley was offered and sold Florence Pritchett under her own name in a format similar to the original Barbara Welles. The sponsor was happy, WOR and Florence Pritchett had a new 15-minute program sponsor.

A visit with the advertiser and his dealers frequently works such magic, but when the simple visit doesn’t prove an open sesame to sales, the girls really go to work. They attend luncheons, dinners, travel with advertisers’ salesman around their dealer routes, which frequently does more to inspire dealers and retail salesmen to move a product than all the p-m-ing* in the world.

The Grennan Cake Company of Kansas City had been facing unsuccessfully the problem of obtaining a better display for their cakes—and a better sales effort on the part of the men behind the counters. Grennan was a sponsor of KMBC’s Happy Kitchen, so the problem was tossed into the lap of Kitchen’s mc, June Martin. Miss Martin, in presenting the program day in and day out, had become a real authority on the manufacture and distribution of Grennan cakes. She had spent hours at their plant and followed the product from the oven to the home. Miss Martin’s listeners trust her judgment. They write and tell her so. They buy the merchandise that she recommends. They write and tell her that also.

There was no question in the minds of Grennan executives that she was selling Grennan products to the purchasing agent of the home.

So Miss Martin was assigned the job of getting better dealer and retail salesman cooperation. She visited store after store. She told each store’s personnel about her program, her listeners, and her mail. When she left one dealer, he told his Grennan routeman, “Happy Kitchen fans really seem to enjoy buying a June Martin-recommended product.” Another dealer told the Grennan sales manager, “June Martin made me feel that I’ve been throwing away money by not making it easier for her fans to buy more Grennan items. She made me feel proud to carry the line.”

As either an expert or an authoritative reporter in her field, the woman mc is automatically a public figure. She is a much-desired speaker at luncheon clubs, civic leagues, P. T. A.’s. Obviously the number of such engagements which any mc can accept is limited. Planning a good participating program doesn’t permit of an extensive social or personal life. It’s only after the conductor of such a program has built an outstandingly faithful audience that she can start ducking many dates for personal appearances.

The mc’s who avoid public appearances are rare. Most commentators feel from experience that a public appearance, which gives listeners the opportunity of seeing as well as hearing them, forges closer audience bonds. Station promotion heads know that it’s a highly important stimulus to word-of-mouth advertising. These personal appearances may have little if any measurable effect on a program’s audience popularity rating, but the

(Please turn to page 120)

*A p-m-ing is payment by a manufacturer to retail salesmen of a small sum for each sale of a specific product.
CKLW makes 'em REACH* for your product in the Detroit Area

You get results at Low Cost fast, by using CKLW

YOU GET a clear channel signal beamed via the Great Lakes water route to an eight million population primary area. YOU GET a market with a radio homes and buying power percentage second to none in the country.

YOU GET the power of 5,000 watts day and night and a middle of the dial frequency of 800 kilocycles.

YOU GET a station with alert, around-the-clock programming keyed to the trend of this market's listening habits.

*You'll reach more buyers for less because CKLW has the lowest rate of any major station in this market!

Guardian Bldg., Detroit 26
J. E. Campeau, President

Adam J. Young, Jr., Inc., Nat'l Rep.

5,000 Watts Day and Night—800 kc.—Mutual Broadcasting System

MAY 1948
Making good with a specialty

Once Ronson made hundreds of items. Today one product and one radio program build a fortune

Ronson's millions are the result of specialization. In 1920, when the Art Metal Works went through the bankruptcy courts, the products of the then 25-year-old fashioners of metal products ran the gamut from a sparkling pistol to elevator doors. It was about this time that Alexander Harris, now president, joined the organization and started the now-completed trend towards a basic product, automatic cigarette lighters. Harris didn't pioneer the Art Metal Works' stress on promotion and advertising, for the founder of the firm, electroplater-metal worker Louis V. Aronson, was a firm believer in the efficacy of advertising dollars. He also had a strong partiality for the color maroon, which explains why to this day Ronsons are packed in maroon boxes, delivered in maroon trucks, and written about on maroon-printed stationery. His invention of the first automatic lighter receives tribute in the name of the product itself, Ronson (A ronson), and the present name of the corporation, the Ronson Art Metal Works. The corporate title was changed in 1945 to more completely identify product and manufacturer.

Ronson lighters are of many types and forms, and range from the $6.00 pocket model to table and de luxe gold pocket pieces that bring $200. The lighters, despite the $20,000,000 business which the firm did in 1947, are still being allocated to retailers. It's expected that in 1948 production will overtake demand, although advertising is being directed towards keeping consumers wanting more lighters.

For most of the first 10 years of the Art Metal Works' history lighters were a seasonal item. Sales peaked at the gift seasons (Christmas, graduation, and Easter). Ronson's advertising was likewise concentrated in these months. Thus one year a series of five-minute transcriptions by Ed East, one of the original Sisters of the Skillet, were used in 12 markets as gift reminders. The following year John Sebastian, harmonica virtuoso, made another series of five-minute recordings, also used in a number of key markets. These transcriptions increased Ronson gift business, but that is all they did.

It was in 1941 that Ronson decided to fight the seasonal bugaboo. Paul Sullivan was the fair-haired newscaster of that period and they placed him on CBS starting April 11. The United States was then rapidly approaching war and many firms, especially those in the metal-working field, were shifting slowly over to a war economy. In June of 1941, Art Metal Works dropped sponsorship of Sullivan and began to taper off its advertising campaign. In 1942 it spent nothing for advertising. In 1943, realizing the need of keeping the name of Ronson alive, advertising was started again ($56,890 budget), but it wasn't until the end of 1945 that Ronson started getting back into the consumer lighter field. That year the advertising budget rose to $135,344 and Ronson was advertised over CBS on Christmas day with Ronson's Christmas Musicade, cost $12,985.

Around the middle of 1946, president Harris felt that Ronson production justified extensive advertising. The budget was upped to $500,000 and a network program, Twenty Questions, was purchased on MBS. The quiz show had been on Mutual about five months when it was bought by Ronson. The fact that a game played by a family (the Van Deventers) could be expanded by that family so that MBS' biggest Saturday night audience could be attracted to it was a surprise to everyone in radio. The cast includes Mr. (Fred) and Mrs. (Florence Rinard) and...
the young man of the household (Bobby McGuire). To this line-up is added Herb Polesie, director-producer and years ago a CBS comedian, mc Bill Slater, and one guest a week. The program averages a Hooper of eight in rated cities. On the Don Lee Network, where it is heard on Sundays, it jumps to 12 and 14, and in Canada, where Ronson has a very active subsidiary corporation, it hits a 20 frequently in the Elliott-Haynes index (Canadian equivalent of a Hooperating). Canada loves semi-intellectual quizzes and there's less competition at all times in the provinces.

Twenty Questions was a Ronson success almost from the start. It's the type of program that permits frequent commercial name credits (a Ronson lighter is given the listener who sends in a subject for Twenty Questions that's used on the air). If the panel of experts is stumped, the listener receives one of the more expensive lighter sets for the table. How well the game has caught on is indicated by the fact that from 40,000 to 50,000 letters are received by the program every week. And the letter writers know the name of the sponsor beyond the shadow of a doubt. They're writing in order to win a Ronson Lighter. Hooper's February report of sponsor identification figures indicated that Twenty Questions has a 58.6% sponsor identification, which is better than 60% of all programs on the air.

Every magazine advertisement placed by Ronson has a credit line calling attention of the readers to Twenty Questions. Cecil & Presbrey, the present Ronson advertising agency, estimates that Ronson advertisements appear in magazines totaling 100,000,000 circulation.

Ronson didn’t jump on board Twenty Questions in a big way to start. The program was purchased over 17 stations. The network went to 168 stations in six months and is now 255. The smaller MBS stations are not used because the market for lighters is not like the market for food and other products that are bought weekly.

Ronson, however, is not satisfied when a man buys his first lighter. It is out to sell multiple lighters in a home. It pushes table lighters on the program, in printed advertisements which appear in home magazines like Good Housekeeping and Better Homes & Gardens, and through its press agents, Yolen, Ross & Saltzman. Table settings are “planted” with women’s page editors and editors of women’s magazines. Intensive selling is put into getting table lighters into motion pictures, another facet of the YR&S job. Use in a motion picture wouldn’t do very much to sell the average lighter but Ronson, being a one-handed lighter—“Press, it’s lit! Release, it’s out!”—is self-selling. In several pictures a Ronson lighter has been virtually a part of the plot. In The Other Love Barbara Stanwyck reaches for a cigarette and fumbles for a lighter. A hand reaches into the picture with a lighter. At once the audience realizes that all is well. The lighter is one that Stanwyck had given David Niven earlier in the picture, before girl lost boy. The camera pans to Niven. They clinch—all is forgiven. The lighter is a beautiful all-gold Ronson.

The press agents also place Ronson as many give-away programs as possible, acting as brokers in this case (See Give-aways: They're a big business page 32). In some weeks as many as 6,500 air mentions have

Ronson's business brain trust includes (l. to r.) Leslie McDouall, Israel Greene, president Alexander Harris, vp Alex Aronson, Ben Zukerman

Ronsons are give-aways on "Ladies Be Seated"

Ronsons were a seasonal item before radio
been checked by Ronson, which keeps a master log of where their lighters are given away—and how.

Ronson's first job is to sell lighters—then Ronsons. Gags about lighters that don't work almost wrecked the lighter industry some years ago. (The match business contributed not a little to the anti-lighter campaign but inexpertly-built lighters helped it along.) While Ronson appreciates free mentions on give-away programs, in motion pictures, in magazines, and even in other firms' advertising (Revlon's full color page for nail polish in which the model is looking into her highly polished Ronson, is typical), they have no illusions that publicity sells of itself. They contend that if they didn't advertise both to the public and to the trade, the publicity would be flattering, but not financially resultful. Their publicity increases the effectiveness of their advertising.

They merchandise every big publicity break they get. Since lighters are sold not only by jewelers and tobacco merchants alone, but also by men's wear, drug, and department stores, Ronson must sell a great part of the merchants of the U. S. and Canada. They sell Twenty Questions and their advertising in Life, Saturday Evening Post, New Yorker, Vogue, Esquire, Mademoiselle, Good Housekeeping, Better Homes & Gardens, Bride's Magazine, and American Weekly, in trade papers reaching all the fields in which they sell. A typical trade advertising schedule was one with which Ronson opened their 1948 "Biggest Advertising Campaign in 'Lighter' History." This ad appeared in two jewelers', one drug, one tobacco, and one men's wear trade paper. It lumped all their printed advertising into one paragraph and gave "plus" play to Twenty Questions. One reason for this may be the fact that the program is budgeted for more than half the total advertising expenditure for the year. Time cost alone for 1947 was (gross) $497,843. The program is not expensive but nevertheless the 52 programs add up to $130,000 a year.

It cost Ronson roughly five advertising cents to get a dollar's worth of business in 1947. This means, since $1,500,000 has been set aside for advertising in 1948, that Ronson expects to sell $30,000,000 worth of lighters and accessories during this year. In 1947 they outsold the number two brand of lighter, Zippo, three to one. In a recent American Legion Magazine lighter-preference survey Ronson ran first (51.9%), Evans second (14.8%), and Zippo third (14.1%). Evans is manufactured under license from Ronson (same action, etc.).

Television is receiving considerable attention from Harris, Ronson president. The automatic lighter action of the product makes it ideal for visual advertising and TV spots are being placed in many markets—N. Y., Washington, Detroit, Chicago, Philadelphia, Los Angeles, Baltimore. This interest in television isn't new with Harris. Back in 1939 when WNBK was W2XBS, on September 29 the Ronson Light Opera House was scanned. The program was a musical review with Ronson's own theme song, You're the Light of My Life, featured.

Twenty Questions will be supplemented by intensive spot campaigns where they are needed. Ronson will continue to spend more than 50% of its advertising in broadcasting. And it will spend it itself. It makes no dealer cooperative advertising allowances. Advertising mats and continuity are being supplied to dealers but the dealers spend their own money when they use them. The Ronson theory is that when it spends its own advertising dollar it knows what it's getting.

Saturation of the market is a long way off, according to the sales manager, F. W. Osgood. When everyone who smokes has a lighter in his pocket or her pocketbook and each room in every home sports a table lighter, there'll still be millions of new smokers each year to sell—and it's likely that when that day comes Ronson will still be using the air to condition the consumer for their dealers to sell.
For the third consecutive year, the promotion efforts of KMBC have been adjudged by The City College of New York as the best among regional radio stations throughout the nation. And... speaking frankly... we're pretty pleased about it.

We're pleased because our last year's effort, for the most part, was based on promotion of KFRM, KMBC's new 5,000 watt daytime associate for rural Kansas with an effective radiated power to the southwest of 12,500 watts. Qualified, impartial judges rated our promotional efforts as finest among regional radio stations in the country.

This third award, together with the 1947 Billboard award, gives advertisers and sponsors a renewed guarantee that, year in and year out, they get the best in promotion when they buy The KMBC-KFRM Team.

Free & Peters, Inc.
National Representatives

KMBC
of KANSAS CITY

KFRM
for KANSAS FARM COVERAGE

MAY 1948
Will radio have its OSCAR?

There are hundreds of awards but no industry-wide tribute

There are three existing types of major awards in broadcasting. There are awards given by colleges—viz., Peabody, Ohio State, CCNY. Awards are given by foundations and clubs—du Pont, Newspaper Guild, National Conference of Christians and Jews, Freedom House, Safety Council, National Headliners Club, Overseas Press Club, Phi Beta, and the American Public Relations Association. Finally there are trade awards given by trade and consumer publications and trade associations, generally with an eye to the publicity (and advertising) resulting from the accolades. Variety, The Billboard, Radio Mirror, Motion Picture Daily, Advertising and Selling, Direct Mail Advertisers' Association, National Retail Dry Goods Association, Radio Best, Advertising Clubs (Boston, Pittsburgh, Denver are representative), and the Art Directors' Association are 12 representative trade award givers—and most of them give awards in several classifications.

These three groups include a considerable number of publications, educational institutions, and clubs or associations interested in paying tribute to the field of broadcasting. There are nevertheless many men and women in the industry who wait the day when an award will be established which will have the standing of the Oscars in the cinema world and the growing stature of the Donaldson Awards in the theater. Frank Stanton (president of CBS) is a strong advocate of the establishment of a radio Oscar if but for one reason, the consumer publicity attendant on the making of these awards each year.

At the same time there is a growing resentment among stations and networks over the increasing number of annual awards which require presentations as part of the entrance requirements. The cost and time consumed in making these promotional entries in order to compete for awards for promotional efforts for broadcasting have of necessity detracted from these very promotional efforts.

There is no gainsaying the fact that winners love awards and that awards can be and are used to obtain more business for the stations, networks, and agencies which receive them. It is likewise true that a number of awards bring more free air-time to the giver of the award than they do publicity for the program, station, agency, or network which receives them. Besides the legitimate awards there are literally hundreds given locally and nationally by publications and organizations unknown to listeners and to a great part of the broadcasting and advertising industries themselves until they make their awards.

There are also definitive awards presented for accomplishment in small phases of broadcasting, such as diction. Some of these, like the H. P. Davis announcer trophy, have stature, as do awards given advertising agencies, networks, and even sponsors for station program promotion. It is standard procedure among certain advertising agency promotion men and women (Cari-Cari of Gardner, St. Louis, Hal Davis of Kenyon & Eckhardt, and Henry Legler of Warwick and Legler) to initiate competitions between the stations of a network on which one of their programs is in need of outstanding promotion.

Awards in these station program promotion competitions run from a certificate to an automobile. These promotional contests do increase the individual station's awareness of the program and while there is a natural tendency on the part of a station to taper off its efforts for a program after a contest is over and the winners announced, such promotion seldom sinks to the level of mediocrity of run-of-the-mill promotion of a network commercial. A good example of this is the work most Tom Mix MBS outlets do on this program throughout the year, due in part to the annual Gardner agency promotion awards.

Also in this category are the American Broadcasting Company's annual awards to its own stations for outstanding promotion. This will be the fifth year during which ABC has asked agencies and sponsors to vote for three stations in each of four different population groups—over 500,000, 100,000 to 500,000, etc. The stations treasure the winning of these certificates and they give ABC sponsors a fairly accurate index of the promotional prowess of stations over which their programs are heard.

Among the awards made by educational institutions the Peabody, Ohio State, and College of the City of New York awards, in that order, mean most to broadcast advertisers and the industry itself. The Peabody Awards, originally inspired by the National Association of Broadcasters, stem from listening groups throughout the United States. These groups are organized with the help of NAB's little sister, Association of Women Broadcasters.

(Please turn to page 68)
There’s an award for nearly everything in radio but no Oscar

Awards accepted by Eugene Wilkey for WCCO (Peabody); CBS’ Edward Murrow (duPont’s $1,000) and Irene Beasley (Song Hits Magazine monthly plaque)

Judges at work on The Billboard annual promotion competition (left to right) Tom Revere; J. Ward Maurer (Wildroot Co.); George Potter (Prudential Life Insurance Co.); Ray Sullivan (Sullivan, Stauffer, Colwell & Bayles); Linnea Nelson (J. Walter Thompson). These five were part of committee

Trade citations are given James Gaines (Variety); “Twenty Questions” (Dramatics Magazine); and Sam Fuson for Kudner Agency (CCNY Award of Merit)
The following Radio Stations are Long-Worth affiliates:

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CAVALCADE OF MUSIC IS 50% SOLD OUT!

The story behind Lang-Worth’s Specialized Program Service for Advertisers is well worth the telling. Suffice it to say, however, that 3 years of planning and several hundred thousand dollars have gone into its fulfillment!

Its greatest endorsement is its success — first offering, THE CAVALCADE OF MUSIC, announced March 1, 1948, is now 50% sold out!

As of this date, you can still sponsor “CAVALCADE” (via transcriptions) in a few open territories . . . but hurry! Each “CAVALCADE” show is $5,000 worth of big-time production . . . a half-hour musical featuring D’Artega’s Pop-Concert Orchestra and 16-voice chorus and starring headline guests . . . Tommy Dorsey, The Modernaires, Anita Ellis, Vaughn Monroe, The Riders of the Purple Sage, Tito Guizar, Frankie Carle, Tony Russo, Rose Murphy, The 4 Knights and others — scheduled for 52 weeks.

Available June 1: THROUGH THE LISTENING GLASS . . . a half-hour production revealing a “Wonderland of Music.” Romantic songs by Johnny Thompson, Joan Brooks and Dick Brown. Memory melodies with The Lang-Worth Choristers and starring the radiant voices of The Silver Strings — scheduled for 52 weeks.

Additional Feature Programs, conceived, designed and produced especially for commercial sponsorship, will be made available by all Lang-Worth affiliates at intervals of 30 days, beginning July, 1948. Coming up:

THE COTE GLEE CLUB — 15 minutes, 5 times weekly. Stars the most popular male singing aggregation in radio. Spotlights a “memory corner” in each show (52 weeks).

GIT ALONG COWBOY — Songs of the Golden West, starring Foy Willing and The Riders of the Purple Sage, Elton Britt, Slim Rhodes, Rosalie Allen and Jack Pennington. Special interest spot is a 2-minute romantic yarn of the pioneer west designed as a feature for the station announcer. 15 minutes, 3 per week, 52 weeks.

For costs and time availability covering these or any other Lang-Worth Transcribed Features, from 5 minutes to 60, contact any Lang-Worth Affiliate or its station representative. For complete material on talent, program format, promotional material and future releases, contact Lang-Worth direct.

SOUP’S ON — COME AND GET IT!

LANG-WORTH FEATURE PROGRAMS, INC.
113 West 57 Street — New York 19, N. Y.
NAB CONVENTION HEADQUARTERS—SUITE 2100 BILTMORE
SPOT ANNOUNCEMENTS

(Continued from page 31)

commercials as O'Henry twists. It's the ultimate in making the commercial entertaining—and it's fun for listeners.

As indicated in Part One of sponsor's report on Women's Participating Programs, last month, the most successful examples of this type of daytime show insist on the advertising's being acceptable, and further insist on rewriting the commercials so that they belong on the program in which they are spotted. Hugh Terry's KLZ (Denver) has designed all of its participating programs so that announcements can be integrated painlessly. The KLZ operation tries, as far as possible, to block-program its spot announcements so that they belong. Says Hugh Terry, "A spot announcement which is integrated with the program into which it breaks may sell twice as well as an announcement placed in a break between programs with ratings twice as high."

Key stations of the two major networks have for years eschewed station-break commercials. During the past 12 months, to deliver bigger profits to their networks, the keys (WNBC and WCBS) let down the bars and accepted station breaks before six p.m.

WNBC simply changed its rule that only a watch company could sponsor time signals. Now any product acceptable to the National Broadcasting Company can pay the bills for time signals on that net's pioneer outlet.

WCBS, which let down the bars before WNBC, goes further than WNBC. Its commercial announcements don't have to be tied to time signals. If the product and the advertising claims are "in good taste," station breaks are available. But, WCBS decides when the spots are used during the day and in many cases rewrites the copy or requests the agencies to do it. No station breaks lose listeners for WCBS. When they are aired, they belong.

Both WNBC and WCBS at present restrict station-break announcements to the daytime hours. WNBC has no plans for removing this barrier but WCBS will spot station breaks at night, when and if management decides. It's the idea of Arthur Hull Hayes (WCBS manager) that station-break commercials in themselves are not objectionable. "It's the time is used, not the mere commercial use of time, that antagonizes listeners," is his belief.

The New York independent WMCA has built a number of star disk jockey programs as spot-carrying vehicles. All of these, Mr. and Mrs. Music (Andre Baruch and Bea Wain), Ted Steel, Tommy Dorsey, and Duke Ellington, have special handling devices for commercials. Steel plays a special organ theme, the Baruchs do a Mr. and Mrs. routine, Dorsey records special material for the advertisers, and Duke has his own palaver for the products he sells.

WMCA has a rule which makes its own headaches for the station. It does not permit competitive accounts to be placed within an hour of each other. That's good for the advertiser but when five clothing manufacturers are all buying spot announcements on the same station, scheduling these commercials is a chess game of tournament proportions.

There was a time when national spot announcements were makeshifts used to plug holes in network broadcasting schedules. Today millions are being spent in this field and stations are realizing that while a spot announcement, like a good commercial program, can do a selling job by itself, if it has to, it does a better job for the station, the advertiser, and the listeners, when it receives "program handling."

Tulsa's only exclusive radio center. Only CBS outlet in the rich "Money Market" section of prosperous Oklahoma. Write KTUL, Boulder on the Park, Tulsa, Okla.

In Eastern OKLAHOMA use

KTUL

Tulsa's only exclusive radio center. Only CBS outlet in the rich "Money Market" section of prosperous Oklahoma. Write KTUL, Boulder on the Park, Tulsa, Okla.

JOHN ESAU
Vice-Prez. and Gen. Mgr.

SPONSOR

SPONSOR

AVERY-KNODEL, Inc.
National Representatives

5,000 WATTS DAY & NIGHT
A BIG SLICE
and it's spread thick!

MARKET DATA - TOTAL AREA

<table>
<thead>
<tr>
<th></th>
<th>Daytime</th>
<th>Nighttime</th>
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<tbody>
<tr>
<td>Retail Sales</td>
<td>$1,571,310,000</td>
<td>$1,199,756,000</td>
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<td>Food Sales</td>
<td>381,428,000</td>
<td>294,214,000</td>
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<td>Drug Sales</td>
<td>74,505,000</td>
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<td>Net Efficiency</td>
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<tr>
<td>Buying Income</td>
<td>1,928,073,000</td>
<td>1,498,039,000</td>
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<tr>
<td>Grass Farm Dollars</td>
<td>734,422,000</td>
<td>$10,694,000</td>
</tr>
</tbody>
</table>

Source: Sales Mgt. Survey of Buying Power, 1947

1½ BILLION DOLLAR MARKET SPREAD OVER TWO STATES

You've got to think in big terms when you think about KWFT! Here's what we mean. If you take our BMB Audience Coverage Map and match it with the latest Sales Management "buying power" figures, you'll see that KWFT reaches a billion and a half dollar market that spreads over two great states. A letter to us or our "reps" will bring you all the facts, as well as current availabilities. Write today.

THE TEXAS-OKLAHOMA STATION
WICHITA FALLS-5,000 WATTS-620 KC-CBS

REPRESENTED BY PAUL H. RAYMER CO., AND KWFT, 801 TOWER PETROLEUM BLDG., DALLAS
MAY 1948
June, July and August is one-fourth of your Northwest market. For Northwest cash registers ring up as many sales during the Summer as during any other season of the year. More than $645,000,000!

...i.e., IT PAYS TO SELL NORTHWESTERNERS IN THE SUMMER.

During the Summer, Northwesterners "get away from it all"—except radio. During June, July and August, Northwest radio listening is 8% higher than the national average.

...i.e., IT PAYS TO SELL NORTHWESTERNERS IN THE SUMMER—WITH RADIO.

The Twin City Hooper Reports for last Summer showed that WCCO commands an average daytime rating of 5.4...averages one-third of all daytime listeners...has a 39% larger average audience than any other competing station.

...i.e., IT PAYS TO SELL NORTHWESTERNERS IN THE SUMMER—WITH RADIO—WITH WCCO.

Last Summer, 37 national spot and local advertisers stayed on WCCO...just as they remained on WCCO every Summer for an average of eight years each...just as most of them probably will stay on WCCO this Summer.

...i.e., IT PAYS TO SELL NORTHWESTERNERS IN THE SUMMER—WITH RADIO—WITH WCCO—WITH RADIO'S SHREWDEST ADVERTISERS.

If you don't want to be put in the shade this Summer, get in touch with WCCO or Radio Sales. We'll show you how to sell 'em while they're hot!

Data supporting statistical summaries are available on request.
March is the first month since last September to show an upward trend in the placement of spot advertising. The increase nationally is not startling (from 70.3 to 73.5). The percentage increase is biggest in the South, from 73.3 to 82.1 and the Pacific-Rocky Mountain area, from 78.6 to 106.3. Neither is a big volume territory so these increases do not contribute greatly to the national index. With the exception of automotive and miscellaneous industry classifications all reporting businesses increased their spot placement. Beverages and Confectionery jumped from 156.9 to 187.5, Tobacco from 50.1 to 60.1, and Food from 90.5 to 108.1. Four of the seven classifications covered are now over their September 1947 base.

For this total a sponsor is regarded as a single corporate entity no matter how many diverse divisions it may include. In the industry reports, however, the same sponsor may be reported under a number of classifications.

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Based upon the number of programs and announcements placed by sponsors with stations and indexed by Rorabaugh Report on Spot Radio Advertising. Spots reported for month of September 1947 are used as a base of 100.
You can do big business in nickels if you make enough sales. And that's exactly what Beech-Nut Packing Company does with Beechies and Beech-Nut Gum. Yet, Beech-Nut does it on a relatively small budget ... with Spot Radio to make each advertising dollar go a long, long way.

Spot Radio gives Beech-Nut the truly national coverage that universal distribution requires. It guarantees the quick turnover that keeps gum fresh for choosy chewers. It's ideal for the powerful repetitive selling that pays off in impulse purchases at counters everywhere. With Spot Radio, Beech-Nut doesn't waste a single precious nickel on unprofitable times or places ... because they can pick only the best times on the right stations in every market.

Beech-Nut has been using Spot Radio extensively and continuously since 1935 ... because it pays! It will pay you to include flexible Spot Radio in your own plans ... to sell the whole nation or a single compact market. Your John Blair man knows Spot Radio and how to use it. Ask him!

*Spot Broadcasting is radio advertising of any type (from brief announcements to full-hour programs) planned and placed on a flexible market-by-market basis.

Beech-Nut Packing Co. advertising is handled by Hewlett-Emmett Co., New York

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

MAY 1948
much of my own thinking corroborated by the material included in the feature. In addition, I felt the story most helpful in suggesting new approaches to my work. It was a grand feature and I was certainly proud to think that I had contributed in my small way to its content.

Naturally, I was gratified to see my photo so prominently displayed in the layout and in such good company. Ahem! Being as vain as the next woman.,

I shall now request a copy of the sponsor issue for my own files. Would you be kind enough to send one to me? Mr. John Wilkoff, our promotions manager, would not part with his copy.

Thank you for the publicity and informative story which should certainly create greater understanding in the trade as well as appreciation for the job women are doing as radio salesmen on the air.

FLORENCE SANDO
Director, Women’s Radio
WCAE, Pittsburgh

JARO HESS PICTURES

In the April, 1948, issue of sponsor you offer five cartoons by Jaro Hess for each subscription to sponsor or extra sets to subscribers at $2.50 each set.

Our subscription runs out with the expiration date of December 31, 1948. If we renewed now do we get the Jaro Hess cartoons with our subscription?

JOHN E. BALDWIN
All-Canada Radio Facilities, Ltd.
Vancouver, B. C.

As one of your subscribers I am wondering if I could get a set of the Jaro Hess pictures. I think they are terrific!

CY NEWMAN
Director of radio
Meneough, Martin & Seymour, Inc.
Des Moines

> The Jaro Hess caricatures are available to new or renewal subscribers free. Additional sets are available to subscribers at $2.50.

SPONSOR AT COLLEGE

Sponsor is avidly read here and you may be interested in knowing that it is required reading in our WGBS course in “Radio Advertising & Selling” at the University of Miami.

FRANK JAFFE
WGBS, Miami

PROGRESS

I find your magazine, sponsor, exceedingly helpful to me in the job I have of looking after General Mills radio programs; and I think you are making progress with each succeeding issue.

EDWARD G. SMITH
Radio program manager
General Mills, Inc.
Minneapolis

REPRODUCTION RIGHTS?

First may I say that our salesmen continue to tell me of the many helpful stories and facts found monthly in sponsor magazine. Frequently we find charts, graphs and statistics that they would like in their sales-presentation note-books.

I am speaking specifically at this time of the quarter-by-quarter hour study from Oklahoma City found on page 30 in the April issue. If possible, we would like blanket permission to reproduce either by photostat or by reprint, page or partial page, of this type from sponsor magazine. Of course, we will give credit to the magazine.

MONTEZ TJADEN
Promotion Manager
WEEK, Peoria

> SPONSOR is pleased generally to permit the reprinting of its stories upon specific request but does not consent to the use of excerpts or condensations.

(Please turn to page 80)
NEW ENGLAND'S MOST POWERFUL RADIO STATION

... is today's Best Buy. The following figures* tell the story of the Maine to Rhode Island sales area blanketed by WLAW:

Population...4,052,200
Net effective buying income. $4,666,248,000
Income per family...$4,250
Retail Sales...$3,263,411,000
Food Sales...$858,354,000

*Listening Area Sales Potential Study compiled for Station WLAW by Sales Management.

50,000 WATTS
680 KC

MAIN STUDIOS: LAWRENCE, MASS.
OTHER STUDIOS: BOSTON AND LOWELL

BASIC STATION
AMERICAN BROADCASTING CO.
IN LAWRENCE, MASS.

National Representatives: KAUH. RAYMER CO.
Mr. Harold Krelstein
Station WMPS
Memphis, Tennessee

Dear Mr. Krelstein:

I have just had the most pleasant experience. During the past thirty minutes I have been looking at your performance record for several of our clients who have been using WMPS — Lane Bryant, South Carolina Wills, and Southern Farmer — and it is a most pleasant experience indeed to see what a truly magnificent job you have done on all three.

This, as you know, is my first try on your station, and I realize now that I have been an inadequate advertising man, not to have discovered WMPS earlier. You have one of the most productive mail stations in America, both as to the quantity and the quality of responses you produce, and my only concern is that other advertisers will discover what I have discovered and load you up with so much business that I’ll find difficulty buying as much time on WMPS as I fully intend to fight for.

I don’t know what magic wand you wave to perform so splendidly, but it is apparent that your programming formula and your audience coverage are amazingly effective. It gives me a great deal of pleasure to tell you this.

Sincerely yours,

Harry Schneiderman
IT HAPPENED IN 18 MONTHS

Concentration on specific markets and stations is Dolcin's open sesame to effective selling.

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<table>
<thead>
<tr>
<th>Dolcin's Radio Schedule*—18 Months Ago</th>
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<td>New York</td>
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<th>Dolcin's Radio Schedule*—March 1948</th>
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<tr>
<td>Bridgeport</td>
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<tr>
<td>New Britain</td>
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*Schedule is presented on a per-week basis.  † = Announcement  p = Program
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"We don’t call it advertising unless we’re on a station at least 14 times a week.” That’s a salient point in the promotional credo of Victor van der Linde, ex-NBC time salesman and advertising agency executive. Van der Linde now heads up the Dolcin Corporation, a proprietary company doing a business in the millions and spending (starting September 1948) $1,500,000 a year in radio. He uses broadcast advertising and broadcast advertising alone. Dolcin has no sales force. It has only one product—Dolcin.* It enters each market cold. The only way in which wholesalers and retailers are made aware of the product is through advance announcements of a radio campaign, usually sent out by the station.

The product isn’t cheap. It’s sold in two sizes, priced at $2.00 and $10.00. Its air copy has been passed by the Federal Trade Commission, and while the Food and Drug administration for a time considered taking action against Dolcin claims, it has now notified the corporation that all action has been withdrawn, a notification seldom sent a drug house.

Dolcin doesn’t scarehead its claims. Its recorded commercials are long, informative, and handled conversationally. It uses no sound effects or musical tricks. When it buys programs, it weighs them by their sales records. It hits its audience as frequently as possible, at as many different times of the day as it can, and with as many different kinds of entertainment as are available.

In many cases Dolcin leaves to the stations the selection of the vehicles through which it will advertise. If the program is such that the commercial would best be handled in the talent’s own language, the commercials are rewritten by the station.

* Dolcin is an arthritis analgesic.
Like is week SPONSOR still week was His ff — campaign ark, 56 make approved stations. clear opened office to metropolitan (New York by a radio Dolcin. law Linde place — one channel, in New channel, that switched in music doing drug business. and drug business. It was 19 months ago that van der Linde switched his major interest from the advertising agency bearing his name, to Dolcin. With $30,000 and a corner of the office that the agency was occupying with St. Georges and Keyes (New York), he was in the drug business. A well-written letter praising both the product and the radio campaign planned for it won Dolcin a place in 6,500 drug stores and servicing by every drug jobber in the New York metropolitan area. The letter was simple — and it landed no big orders. It simply opened store doors to Dolcin.

The initial campaign wasn’t placed on clear channel, high powered, or high rated stations. But as van der Linde puts it, “Dolcin swarmed all over the stations it bought”—84 times a week on WLIB (New York), 35 on WAAT (covering the New York metropolitan area from Newark, New Jersey). Three days after the campaign started reordered were coming in and the corner-of-the-office shipping facilities were taxed to capacity.

At the time that Dolcin was making its bow in New York, the Knox Company of Los Angeles invaded the New York market with a competitive product. Unlike Dolcin, Knox concentrated its advertising in two newspapers, The Daily News and The Daily Mirror, spending twice what Dolcin was on its two stations. Despite the fact that its product was priced at $1.00, while Dolcin’s is $2.00, Knox’s many-week newspaper campaign was unable to obtain adequate distribution or sales to justify continuing in the New York territory. Knox has since switched to spending most of its advertising budget in broadcasting, but having been burned by New York, like other advertisers before it, is still out of the nation’s greatest single market.

The campaign on WLIB and WAAT proved to van der Linde that broadcast advertising is the way to sell his product. His theory, however, is that the way to use the medium is to concentrate on just one station—using plenty of that station’s time. So he shifted from this dual station operation to WJZ (ABC). He started by using Ed and Peggin Fitzgerald five times a week on their daytime program. He later cut this to three times a week and added five times at night.

During this period van der Linde built a Yiddish program for WEVD and that vehicle is still on the air. His current programs in New York are on WOR, where he’s spending $23,000 a week for time alone (this is net, figuring all discounts except agency 15%). It’s expensive to “swarm” all over WOR but this $23,000 is buying early a.m. announcements, new periodicals daily, and A. L. Alexander Thursdays at 8:15 p.m. His shifts from one station to another, van der Linde emphasizes, are not reflections on the stations he leaves. He thinks the Fitzgaualds are wonderful, but he found that he could better saturate the metropolitan New York’s 12,000,000 and reach a great bonus audience outside of Father Knickerbocker’s family through the Bamberger broadcasting station.

Van der Linde likes programs which have records for direct mail selling, although he himself doesn’t pitch for direct mail sales—doesn’t want them. “If stations and programs can sell by direct mail, they can sell retail store items even

(Folk music favorite on WNAX, Yankton, so Dolcin buys “Sunday Get-Together” (top), Kactus Kids (bottom), and Polke Dots (right))
In the heart of the corn, beef and pork producing Midwest is the BIG Omaha stock market that is today within a steak and maybe a chop or two of being the BIGGEST in the world! Reporting market news from the BIG market over KFAB is Hart Jorgensen, Executive Director of the Livestock Foundation of Omaha. He makes the market news come to life by using names of people in the BIG KFAB area. When you want your BIG story to be a BIG success in a BIG market... use the BIG station, KFAB.

50,000 WATTS

KFAB

Your Columbia Station

OMAHA, NEBRASKA

Represented by FREE & PETERS, INC. General Manager, HARRY BURKE
The Nation’s most honored station

“Chicago’s Showmanship Station”—50,000-watt WBBM—has won more of this year’s most coveted Radio Awards than any other station in America:

THE ALFRED I. DU PONT STATION AWARD

VARIETY PLAQUE AWARD FOR “RESPONSIBILITY TO THE COMMUNITY”

THE GEORGE FOSTER PEABODY AWARD

WBBM was honored six more times for humanitarian service to the community during 1947, including citations by . . .

THE NATIONAL CONFERENCE OF CHRISTIANS AND JEWS

THE NATIONAL ASSOCIATION FOR THE ADVANCEMENT OF COLORED PEOPLE

A SPECIAL WENDELL L. WILLKIE JOURNALISM AWARD

And WBBM-produced “Melody Lane” was selected as the best commercial program in America for “large store advertisers” by the National Retail Dry Goods Association.
Chicago’s
most sponsored station

WBBM — the nation’s most honored station—
carries more advertising than any other radio
station in Chicago.

...And has every year for 22 consecutive years!

The reason? Local, national spot and
network advertisers — like major radio award
committees — have found WBBM has a flair
for creating programs that command attention.
And get results.

Credit goes to WBBM’s 38 master show-
men whose ingenuity and skill make every
WBBM-built program a prize contender...
whether it’s designed to move people to act on
a social problem or to move people to buy
and buy and buy.

The conclusion is obvious: To get many
more Midwesterners to buy much more of
your merchandise, use WBBM —“Chicago’s
Showmanship Station.”

“Chicago’s Showmanship Station” WBBM
COLUMBIA OWNED • 50,000 WATTS • 780 KILOCYCLES

Represented by Radio Sales...Radio Stations Representative...CBS
Mr. Sponsor Asks

"Where will the advertising dollars come from to include TV, FM, and FAX as they become more and more important commercially?"

J. R. Swan, Jr. Advertising Manager
Knox Hat Company, N. Y.

The Picked Panel answers Mr. Swan:

The advertising dollars for AM, FM, TV, and FAX, just like those for other media, will have to be earned by producing sales for the advertisers. Advertising history shows that the total number of dollars available for sales promotion is never static. As new media have developed, in the way standard broadcasting has done, new dollars have been added to advertising budgets more or less in proportion to the total sales-making ability of the several media used. In some cases the new dollars added to the budget are enough to meet the total costs of using the new medium; in other cases, expenditures formerly used for the older media are in part added to the new dollars. But as advertising, taken as a whole, proves that it can increase sales and decrease costs, there is always some part of the extra earnings that can be used for more advertising that will produce further business expansion and economies. As the newer media like FM, TV, and FAX demonstrate their selling effectiveness they will earn their respective shares of the increasing total of advertising dollars.

Just as the total number of advertising dollars is broadly fixed, from year to year, by the selling power of all advertising, so the distribution of those dollars among the competing media is determined by each advertiser’s experience with and appraisal of the effectiveness of each medium. The effectiveness of any medium is usually considered in proportion to the number of impressions made and to the impact of those impressions. FM and AM are more or less on a par as to advertising impact, but FM, through its technically superior service, should bring to radio more and more of the potential listeners whose sets had been “not in use.” Thus FM may be expected to increase the total radio circulation figure and so to earn new advertising dollars in radio.

FAX and TV add visual appeal to radio, and hence may be expected to increase advertising impact, so that as compared to AM or FM sound, the same effectiveness may be had with smaller circulation or “sets in use.” FAX has the exclusive and important feature of being the only radio service that makes a printed record of what it delivers to the public. FAX makes its program or its advertising message effective even though the user’s attention may not be concentrated upon his radio at the time of FAX transmission. Because the message is recorded, a FAX advertisement can be seen by many people at different times and can frequently impress its story upon the reader. Thus FAX offers the full impact of the printed word and picture, together with a circulation many times greater than the number of sets in use.

FM and TV have been given the “green light” by the FCC, and are busy earning their spurs. As soon as FAX is similarly authorized to carry advertising, it will join hands with the other media in doing its part to increase the effectiveness of advertising as a whole. The budgets to pay for all advertising will increase as the over-all effectiveness results in greater sales and lower production costs. The division of previously fixed individual budgets may temporarily divert some funds from older media, but there is no reason to expect that FM, TV, and FAX will starve the advertising services that today are doing such an excellent job.

John V. L. Hogan
President
Interstate Broadcasting, New York.

Where will the money come from to support FM broadcasting when it assumes its full stature in the broadcast advertising field? That answer is simple. It will come from those sources for which FM broadcasting will do a real selling job.

First of all, FM is a better method of aural broadcasting. Thus, FM, which is so closely allied with AM, can be expected gradually to take over revenues that AM is now receiving, because it will provide better coverage and eventually more listeners than affiliated AM stations. FM’s coverage is consistent both day and night—it is the same both day and night. In AM the areas covered by primary signals shrink at night due to inter-station interferences. Thus, the AM broadcaster who has invested in FM, has purchased the insurance policy that will keep him in business tomorrow. Therefore, revenues will not be lost by the present-day AM station operator. When his AM revenues start dropping off, he will be clipping the coupons from his FM investment.

FM will also bring more stations into being. This means more competition in the selling of aural broadcast time. But this does not necessarily mean loss of revenue. For the enterprising FM station operator, it will mean more business.
More competition . . . more stations selling the media . . . more salesmen contacting the advertisers, all will have the effect of diverting more budgets into radio advertising—bring in more dollars to be spent in radio.

Industry is aware that the full potential of radio sales has never been fully tapped, because aural radio has never been completely sold to many advertisers. It will be those additional dollars pouring into radio that will mean more revenue for FM radio . . . in preference to other non-radio media.

FM does the job at less cost, and does it better. That has always been the secret of success of mass media advertising. FM broadcasting will be nationwide—aural broadcasting is firmly established in America and the record shows it pays big dividends for advertisers. FM broadcasting will be the low cost mass medium of radio advertising in the future.

EVERTT L. DILLARD, President Frequency Modulation Association Washington, D. C.

Naturally, I will be able to speak only from the experience I have had, which has been in the field of television, and will have to leave FM and FAX to other people who have more information on their usefulness and needs.

Television so far has more than indicated that it is the most effective advertising medium devised to date. As a matter of fact, television is more than an advertising medium. It is a selling medium. I am sure that it will not be long before people responsible for developing commercials will realize this, and make their selling demonstrations as pleasing and effective as possible.

Television will need pump-priming dollars in the beginning, and these dollars will have to be drawn from other media or experimental funds. Television, I feel sure, will earn its own way and produce these selling dollars in greater abundance than other advertising media. If television cannot pay its own way, it will not long survive in this present competitive business era.

REYNOLD R. KRAFT
Sales manager
NBC Television, N. Y

BOOK OF THE MONTH
IN-Indianapolis

"Merchandising"

- "Hello, Ed!" . . . That's the way operators of 800 grocery stores greet Mr. Schneider, WFBM'S merchandising representative.

Ed Schneider has been calling on grocers in Indianapolis for 40 years—seven of them for WFBM. He enjoys a strictly-first-name familiarity with the men and women who sell across-the-counter products radio-advertised on WFBM.

He spends 50 weeks of the year (he takes a summer vacation) making his appointed rounds contacting all classes of retail grocery outlets. He checks distribution, competing brands, status of sales, display of product—and sets up counter card and window streamer point-of-sale display.

WFBM adds direct mail, wholesaler letters and dealer promotions to enlarge your radio advertising dollar to pre-war size. It's another "plus" on Indianapolis' most-listened-to radio station—WFBM (Hooper Index—Jan. 1947 through Feb. 1948).

WFBM is "First in Indiana" any way you look at it!
We had a client who was skeptical. He bought Jimmy Scilinor's JOHNSON FAMILY and placed it on WIP, 6:15 P.M. across the board. He also bought three programs on other stations and said, "O.K., boys, It's the survival of the fittest." That was back in January, 1941. Today, he has only one program—the same JOHNSON FAMILY at the same time—that makes seven straight years on WIP. We had a client who was skeptical.

The final decision inevitably must come from the advertiser. If the advertising agency is able to prove to its clients that each medium can be utilized to produce sales results commensurate with the investment, then there is no reason in the world why advertisers shouldn’t be able to use television advertising profitably in addition to the other media they are already using.

Where did advertisers get the money from when they went into radio advertising many years ago? Did they cut out their publication or outdoor advertising? Maybe some of them did, but to the best of my knowledge most of them did not.

If we consider the end purpose of advertising to produce sales results at a given cost, what difference does it make how many media an advertiser uses? From the agency’s point of view, the more the merrier and the only yardstick that we are using is that of adequate sales returns per dollar of expenditure.

We have already received budget approval from five of our clients for television advertising and in each instance the budget was above previous commitments already allocated to other media.

EMIL MOGUL
President
Emil Mogul Co., Inc., New York

WIZZ operating experience indicates that the advertiser makes no distinction between FM and AM stations except as to the number and concentration of their respective listeners. Thus, in one respect, the advertiser’s attitude agrees with both the WIZZ findings and the sponsor surveys.

In evaluating the total number of FM listeners, the advertiser correctly notes that FM listening is relatively thin in a given market. But he fails to appreciate that a Class B FM station has such extensive coverage (especially in rural areas where AM reception is poor or nonexistent) that FM’s “thin listening,” in the aggregate, oftentimes exceeds the total listeners to the 250-watt local AM

(Please turn to page 82)
WENR has the largest nighttime total audience of any radio station in Chicago!

Looking for the best buy in Chi? If you have a product to sell in the vitally important No. 2 market in the nation, listen to this: WENR leads all other Chicago stations in nighttime total audience! The proof is in these impartial BMB* figures:

- The total audience for WENR is 3,411,890. For station "X," it is 3,401,390. For station "Y" and station "Z": 2,942,300 and 2,513,650.

Leadership in nighttime total audience is only one advantage at WENR, the station that gets MAXIMUM RESULTS for its advertisers. There are eye-opening facts about what the station has done for its advertisers—and what it can do for you. Get the complete details from your nearest ABC representative today!

PICK YOUR AUDIENCE in Chicago with one of these available co-op programs. You pay only WENR's share of the costs of these popular network shows!

1. America's Town Meeting of the Air... 7:30 p.m. Tuesday. What prestige, what good will! This distinguished full-hour forum gives listeners both sides of the vital issues in the news. Famous speakers, exciting debate... and a huge, loyal, ready-made audience!

2. Boston Symphony... 8:30 p.m. Tuesday. A top-notch public service program! A full hour of the world's greatest music, played by the noted Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky. Follows America's Town Meeting on WENR's powerful new Tuesday-night line-up of prestige programs.

3. Mr. President... 1:30 p.m. Sunday. Direct from Hollywood—with M-G-M's popular Edward Arnold as its star—comes this exciting program of behind-the-scenes dramas in the White House! History, patriotism, suspense, mystery, thrills for every member of the family!

*Survey No. 1—March, 1948. Note: Report for WENR is combined with WLS. Stations share time with same power and frequency.

Call the ABC spot sales office nearest you for information about any or all of these stations:

- WENR — Chicago 50,000 watts 890 kc
- KECA — Los Angeles 5,000 watts 790 kc
- KGO — San Francisco 50,000 watts 810 kc
- WMAL — Washington 5,000 watts 630 kc
- WXYZ — Detroit 5,000 watts 1270 kc
- WJZ — New York 50,000 watts 770 kc
- ABC — Pacific Network

ABC American Broadcasting Company
## 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>R. T. Barnett CO</td>
<td>Fly-O</td>
<td>Lore Lawton</td>
<td>MTWTF 11:45-n</td>
<td>Money-back offer</td>
<td>Write letter telling whether or not product is liked for automatic refund (test offer)</td>
<td>KYW, Phila.</td>
</tr>
<tr>
<td>W. H. Cranton CO</td>
<td>Appliances</td>
<td>Ladybug Show</td>
<td>MTWTF 10-10:30 am</td>
<td>$500 in prizes monthly, weekly grand prize</td>
<td>Audience participation show originating in town; contestants picked from customers</td>
<td>WHAT, Havertown, Mass.</td>
</tr>
<tr>
<td>GENERAL FOODS CORP</td>
<td>Post cereals, Hardware, foods, etc</td>
<td>When a Girl Marries</td>
<td>MTWTF 5-5:15 pm</td>
<td>Cash prizes from $10 to $2,500</td>
<td>Send package top and sentence about Berdmore Peachles completed in 25 words, to contestant, N.Y. X</td>
<td>NBC</td>
</tr>
<tr>
<td>HOWARD CLOTHING CO</td>
<td>Men's clothing</td>
<td>Boxing Booth</td>
<td>Tuesday 9-11 pm</td>
<td>Suit and accessories</td>
<td>Identify “Howard Clothes Man” seen during commercials. He appears at sports events, theaters, circuses, etc.</td>
<td>KNBC, Phila.</td>
</tr>
<tr>
<td>LUTHE HARDWARE CO</td>
<td>Household articles, hardware</td>
<td>Speak Up or Pay Up</td>
<td>Sunday night (as scheduled)</td>
<td>Various cash and merchandise prizes</td>
<td>Traveling audience participation show (see program)</td>
<td>WABD, Phila.</td>
</tr>
<tr>
<td>MANHATTAN SOAP CO</td>
<td>Sweetheart Soap</td>
<td>Katie’s Daughter</td>
<td>MTWTF 11:15-11:30 am</td>
<td>Dram of “Song of Paris” perfume</td>
<td>Send wrapper and $5 to program</td>
<td>9 Iowa sta.</td>
</tr>
<tr>
<td>MARS INC</td>
<td>Dr. I. Q., Mars, Snickers</td>
<td>Saturday 5:50 pm</td>
<td>(1) Various merchandise and cash prizes. 2: $50 weekly plus whatever studio contestant fails to win</td>
<td>(1) Weekly word-building contests, based on new product phrase announced each week</td>
<td>Send geographical sketch with Smackers wrapper to program</td>
<td>CBS</td>
</tr>
<tr>
<td>METROPOLITAN LIFE INSURANCE CO</td>
<td>Institutional</td>
<td>Eric Sevareid</td>
<td>MTWTF 6-6:15 pm</td>
<td>Health booklets</td>
<td>Free on request to program, c/o local CBS station</td>
<td>CBS</td>
</tr>
<tr>
<td>MILES LABS PEER MORGAN CO</td>
<td>Alka-Seltzer Petrol</td>
<td>Queen for a Day</td>
<td>MTWTF 2-2:30 pm</td>
<td>All-expense trailer caravan trip through North America</td>
<td>Send 25-word letter telling why would like to be &quot;Tennessee Queen,&quot; with donation to American Cancer Soc, to program</td>
<td>ABC</td>
</tr>
<tr>
<td>NOXZEMA CHEMICAL CO</td>
<td>Novexa</td>
<td>Mayor of the Town</td>
<td>Wednesday 6-6:30 pm</td>
<td>$5,000 cash prize; new Pepto; other merchandise prizes</td>
<td>Send last line to song with entry blank and cartoon top to contest, N.Y.</td>
<td>ABC</td>
</tr>
<tr>
<td>PARTICIPATING</td>
<td>Various</td>
<td>Jack Griffin Show</td>
<td>Saturday 10-10:30 am</td>
<td>$5,000 worth of merchandise</td>
<td>Listeners called, indicated they are interested; from program clues, send entry blank and 25-word letter to program to be eligible for call</td>
<td>KNBC, L.A.</td>
</tr>
<tr>
<td>PARTICIPATING</td>
<td>Various</td>
<td>Photographic Horizons</td>
<td>Wednesday 7-7:30 pm</td>
<td>Occasional cash and merchandise prizes. Winning picture televised with name credit</td>
<td>Amateur and pro photographers photograph scene tolerant weekly</td>
<td>WABC, Philadelphia, Pa.</td>
</tr>
<tr>
<td>PARTICIPATING</td>
<td>Various</td>
<td>Dollars for Tre O’Clock Scholars</td>
<td>MTWTF 10-10:30 am</td>
<td>Cumulative $2 jackpot, merchandise prizes</td>
<td>Listeners phoned must name product mentioned in last participating spot</td>
<td>Various</td>
</tr>
<tr>
<td>PEPSI-COLA CO I</td>
<td>Cola drink</td>
<td>Nail e.t. spot campaign</td>
<td>As scheduled</td>
<td>$205,725 cash prizes in &quot;Family Sweethatches&quot; contest</td>
<td>Complete set of Pepsi tops with hidden design; send descriptions with entry blank to sponsor, N.Y.</td>
<td>WABC, Philadelphia, Pa.</td>
</tr>
<tr>
<td>PEPSODENT CO</td>
<td>Pepoxident ToothPaste</td>
<td>Bob Hope</td>
<td>Tuesday 10-10:30 pm</td>
<td>“Lana Turner” half-pocket pocket perfume dispenser, plus perfume sample</td>
<td>Send Me and end flaps from any PepsiDent product to sponsor, Chi.</td>
<td>NBC</td>
</tr>
<tr>
<td>PET MILK SALES CO</td>
<td>Pet Milk</td>
<td>Mary Lee Taylor</td>
<td>Saturday 10-10:30 pm</td>
<td>Recipe booklet; baby care booklet</td>
<td>Free on request to program, c/o local CBS station</td>
<td>CBS</td>
</tr>
<tr>
<td>PROCER &amp; GAMBLE CO</td>
<td>All products</td>
<td>Road of Life</td>
<td>MTW TF 10:30-10:45 am</td>
<td>$10,000 in cash prizes</td>
<td>Send product samples completed in 25 words with coupons for 3 P&amp;G products and identification of city where money is hidden (clues given on programs) to contest, Chi.</td>
<td>NBC</td>
</tr>
<tr>
<td>RONSON ART METAL WORKS</td>
<td>Lighters</td>
<td>Twenty Questions</td>
<td>Saturday 8-8:30 pm</td>
<td>Lighter to sender of subject used; if studio contestants stamped, grand prize of silver table lighter, matching cigarette urn, tray</td>
<td>Send subject about which 20 questions may be asked, to program, N.Y.</td>
<td>MBS</td>
</tr>
<tr>
<td>SHOTWELL WEG CO</td>
<td>Big Yank Candy Bar</td>
<td>True or False</td>
<td>Tuesday 5-5:30 pm</td>
<td>$25,000 worth of merchandise prizes</td>
<td>Send completed product angle with wrapper to program, N.Y.</td>
<td>MBS</td>
</tr>
<tr>
<td>STERLING DRUG, INC</td>
<td>Varous</td>
<td>Bride &amp; Groom</td>
<td>Monday 2-3:30 pm</td>
<td>$1,000 grand prize, various other cash prizes</td>
<td>Listeners send number times &quot;beige&quot; mentioned on program on certain days, with 25-word letter on program, to program, N.Y.</td>
<td>ABC</td>
</tr>
<tr>
<td>VENG FOODS</td>
<td>Food products</td>
<td>Hollywood Bandstand</td>
<td>(am and pm portions)</td>
<td>$100 radio photo; other merchandise prizes, cash to grocers</td>
<td>Identify &quot;What Am I?&quot; object from clues; entry blanks from grocers. Send to program</td>
<td></td>
</tr>
</tbody>
</table>

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**SPONSOR**
That briefly is a four-word summary of the "Sunshine Hour" on WRVA, "down where the South begins."

It hits the air at 8:05 AM every Sunday. It's full of sunshine... hymns... "happy birthday to you"... and happy anniversary routines. And we'll have to confess, it isn't an "hour"—it's just 25 minutes! But the loyal listeners listen, and have for over 20 years.

One reason is Holland Wilkinson, it's conductor. He's the chap who motored to Canada for a vacation and spent each night—going and coming—at the home of a loyal listener. As a guest.

Another reason is Bertha Hewlett, organist, who has been his accompanist all this time. Plus Harold and Charles Lawrence, vocalists.

They're all yours on WRVA's "Sunshine Hour" for practically a song! Ask Manhattan Soap, Morton's Salt, Sterling Drug or Groves Laboratories. Contact us or Radio Sales.
TRANSCRIPTION SALIS
117 W. HIGH ST. Springfield, Ohio
MUSIC IS A JOY FOREVER—A love of good music grows with the years, makes the music lover a special kind of radio listener. It keeps him devoted to the radio station that gives him the music he loves. More than half a million music lovers in and around New York spend so much time listening to WQXR and WQXR-FM, no other station can reach them so effectively. And because these music lovers are the most prosperous families in the world’s most prosperous market, advertisers find them their most valuable and profitable customers. If you want more sales more easily made, find out more about WQXR and WQXR-FM—the stations distinguished for good music and the news bulletins of The New York Times.

OSCAR
(Continued from page 43)

They nominate candidates which in turn are screened by members of the faculty of the Henry W. Grady School of Journalism of the University of Georgia. The awards are presented each April (currently at a Radio Executives Club, N. Y. luncheon). The tributes are usually presented to sponsors, agencies, stations, and networks, all of which are recognized worthy of the honors by the industry. Generally, however, they are after-the-fact tributes for accomplishment. It is seldom that Peabody awards go for hidden ability.

Ohio State’s awards are usually the most critical of all broadcasting tributes. It’s the exception when a commercial program wins an Ohio State laurel wreath. Since the presentations are part of the seminar on education by radio of the Institute for Education by Radio, awards tend to go to sustaining programs and those with a public service emphasis.

The College of the City of New York’s awards are given by the School of Business Administration and thus naturally are for the commercial side of broadcasting, for factors that are of vital interest to sponsors. The judges are editors of trade papers, with John Grey Peatman of the College as non-voting chairman. These “awards of merit” are usually presented during April (in 1948, April 14).

The du Pont awards are growing in importance each year. Having no commercial tie-up they’re given with as professional judgment as any nonradio group can deliver. The same can be said of the awards each year of the Overseas Press Club, National Headliners Club, and Freedom House (when the latter turns to radio as they did in the case of Norman Corwin).

The other organizations, part of the second group of radio award givers, fall into two different classifications. There are those that give awards in order to further causes. The Safety Council presents awards for the stations broadcasting the outstanding programs furthering the cause of home and factory safety. The National Conference of Christians and Jews is the most important of the radio-awarding organizations out to further religious and racial tolerance. Its awards are judged by national staff members of the NCCJ and presented each year during Brotherhood Week around Washington’s Birthday. There are awards for radio’s “best dressed woman,” a radio “mother” for Mother’s Day, a radio “father” for Father’s Day, and so on. Each award

(Please turn to page 76)
NOW serving the Pacific Northwest with 50,000 watts

BMB coverage maps of KEX now are as out-of-date as a tight skirt. Watch for new "interim reports"—coverage maps based on mail response to KEX's new 50,000-watt voice. The only 50,000-watt station in Oregon, KEX now gives advertisers one-station coverage of the tremendous Portland market-area, which means most of Oregon and much of Washington.

KEX THE 50,000-WATT ABC AFFILIATE IN PORTLAND, OREGON

WESTINGHOUSE RADIO STATIONS Inc
KYW • KDKA • WBZ • WBZA • WOWO • KEX

National Representatives, NBC Spot Sales—Except for KEX
For KEX, Free & Peters

MAY 1948
STORY OF A LEGEND ★ "You Ain't Heard Nothin' Yet!" For more than three decades the world has been hearing those words, and still it hasn't heard everything yet. For Al Jolson is a tumultuous, restless, irrepressible torrent of song, music, and entertainment.

Al Jolson's radio career started when NBC was less than fourteen months old. On January 4, 1928, Al appeared on NBC's Dodge Victory Hour, singing "Sonny Boy," the song that turned the Hollywood movie studios permanently to the sound track. In 1932 he came to NBC for his first regular radio series. In 1933 Al took over the Kraft Music Hall on NBC. There followed several more NBC series, and then through the years innumerable guest appearances. In October, 1947, the Jolson radio career turned full circle, and Al was again sponsored by Kraft Foods Company on NBC—as the star of the Kraft Music Hall.

Today a new generation of youngsters is taking Al to its heart, while an older one sits back and dreams, happy with the memories Al evokes. Both are grateful for the
fact that they "ain't heard nothin' yet."

Back in 1931 Al told reporters he was through with the stage forever, because, he said: "If an actor stays on the stage for twenty years, everyone thinks he's a hundred." Today it has become the fashion to make jokes about Al's age. Al will never be old. As long as he cares to sing, he will be known as one of the truly great personalities of show business.

How to manage a Music Hall? Engage a star like Al Jolson, mellowed with a lifetime of show business, from Lew Dockstader's Minstrels to Technicolor movies. Spice the program with the pungent wit and piano artistry of Oscar Levant. Electrify it with the powerful facilities of the NBC network. Locate it next door to other great programs heard on NBC. Let the vast NBC audience fill the nation-wide hall. The result: Each Thursday night the living rooms of American homes are lighted with a new brilliance—the glamour of the footlights of a thousand-and-one nights of great entertainment glowing down the years to the present.

... the National Broadcasting Company
Advertising Agency Personnel Changes

<table>
<thead>
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<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
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<tr>
<td>Dorothy Ayres</td>
<td>W. W.</td>
<td>Swaney, Drake &amp; Bement, Chi., timebuyer</td>
</tr>
<tr>
<td>Don L. Baxter</td>
<td>Advertising</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Victor A. Bennett</td>
<td>W. W.</td>
<td>Victor A. Bennett (new), Y., head</td>
</tr>
<tr>
<td>Norman Best</td>
<td>M.</td>
<td>Same, L. A., media dir</td>
</tr>
<tr>
<td>Clifford E. Bolgard</td>
<td>M.</td>
<td>Sherman &amp; Merrell, Chi., media dir</td>
</tr>
<tr>
<td>J. Edward Boyle</td>
<td>M.</td>
<td>Rodgers &amp; Brown, N. Y., vp in chge radio, TV</td>
</tr>
<tr>
<td>Mrs. Jean H. Bragg</td>
<td></td>
<td>Worthy, Phila.</td>
</tr>
<tr>
<td>Bill Bryan</td>
<td></td>
<td>Same, vp</td>
</tr>
<tr>
<td>Martin C. Chavez</td>
<td></td>
<td>Portland, N. Y., media dir, overseas dir</td>
</tr>
<tr>
<td>Philip H. Cohen</td>
<td></td>
<td>Same, vp</td>
</tr>
<tr>
<td>Jerome Dobin</td>
<td></td>
<td>Ellys, N. Y., acct exec</td>
</tr>
<tr>
<td>Charles E. Fahler</td>
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<td>Melamed-Hobe, Mpls., acct exec</td>
</tr>
<tr>
<td>Paul W. Faulkner</td>
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<td>Richard &amp; Gunther, N. Y., acct exec</td>
</tr>
<tr>
<td>W. H. Fleischman</td>
<td></td>
<td>Benton &amp; Bowles, N. Y., acct exec</td>
</tr>
<tr>
<td>Frederick M. Ford</td>
<td></td>
<td>Taifer &amp; Skinner, Boston, acct exec</td>
</tr>
<tr>
<td>Robert Fuchs</td>
<td></td>
<td>Kermin, Thall &amp; Lavelle, N. Y., cohead video dept</td>
</tr>
<tr>
<td>Johnny Gazarian</td>
<td></td>
<td>Fritz, Carlson &amp; Cash, H'wood, acct exec</td>
</tr>
<tr>
<td>Emile Gemest</td>
<td></td>
<td>McKinnon, Montreal, head French Dept.</td>
</tr>
<tr>
<td>Carl Georg Jr</td>
<td></td>
<td>Same, vp</td>
</tr>
<tr>
<td>Ann S. Godley</td>
<td></td>
<td>Hanson, Gerber &amp; Shaw, N. Y., vp in chge/media</td>
</tr>
<tr>
<td>Lorraine Greene</td>
<td></td>
<td>Lester Harrison, N. Y., acct exec</td>
</tr>
<tr>
<td>Robert G. Guetter</td>
<td></td>
<td>Same, vp</td>
</tr>
<tr>
<td>K. C. Gunter</td>
<td></td>
<td>K. C. Gunter (new), N. Y., head</td>
</tr>
<tr>
<td>Jeremy Gury</td>
<td></td>
<td>Same, vp</td>
</tr>
<tr>
<td>June E. Hanson</td>
<td></td>
<td>Davis-Harrison-Simonds, L. A., vp in chge radio</td>
</tr>
<tr>
<td>Clarence Hutch</td>
<td></td>
<td>Same, exec vp</td>
</tr>
<tr>
<td>M. C. Hill</td>
<td></td>
<td>Western, L. A., acct exec</td>
</tr>
<tr>
<td>Al Hubbard</td>
<td></td>
<td>Brisacher, Van Norden, L. A., acct exec</td>
</tr>
<tr>
<td>Edward Ellery Kash</td>
<td></td>
<td>George W. Baker, Salt Lake City, radio dir</td>
</tr>
<tr>
<td>Lon Kaufman</td>
<td></td>
<td>Bass-Luckoff, H'wood, acct exec</td>
</tr>
<tr>
<td>E. T. Kenner Jr</td>
<td></td>
<td>Brisacher, Van Norden, N. Y., acct exec</td>
</tr>
<tr>
<td>Agnes Kingsley</td>
<td></td>
<td>Viktor van der Linde, N. Y., media dir</td>
</tr>
<tr>
<td>Bertha Klaff</td>
<td></td>
<td>Eastern, N. Y., acct exec</td>
</tr>
<tr>
<td>William M. Kline</td>
<td></td>
<td>Peter Hilton, N. Y., acct exec</td>
</tr>
<tr>
<td>Lloyd P. Kuhn</td>
<td></td>
<td>Kuhn, Ruck &amp; Associates (new), Chi., partner</td>
</tr>
<tr>
<td>James Lovik</td>
<td></td>
<td>James Lovik (new), Vancouver, head</td>
</tr>
<tr>
<td>Gordon Manchester</td>
<td></td>
<td>Lewis Edwin Ryan, Wash., D. C., radio head</td>
</tr>
<tr>
<td>Lawrence B. Marks</td>
<td></td>
<td>Marks Associates (new), N. Y.</td>
</tr>
<tr>
<td>Richard M. Mason</td>
<td></td>
<td>James Thomas Chirurg, Boston, vp in chge/packaged prod</td>
</tr>
<tr>
<td>Peter J. McDonnell</td>
<td></td>
<td>Same, dir TV</td>
</tr>
<tr>
<td>Dudley B. Miller</td>
<td></td>
<td>Ross Roy, Detroit, acct exec</td>
</tr>
<tr>
<td>Harry B. Miller</td>
<td></td>
<td>Harry Atkinson, Chi., radio dir head</td>
</tr>
<tr>
<td>Helen Monroe</td>
<td></td>
<td>Same, radio, TV dir</td>
</tr>
<tr>
<td>Harry G. Moor Jr</td>
<td></td>
<td>Ross Roy, Detroit, acct exec</td>
</tr>
<tr>
<td>John L. Moore</td>
<td></td>
<td>Victor A. Bennett, N. Y., vp in gen mg</td>
</tr>
<tr>
<td>Howard Moser</td>
<td></td>
<td>Lockwood-Shackelford, L. A., acct exec</td>
</tr>
<tr>
<td>Alfred G. Moss</td>
<td></td>
<td>Tracy, Kent, N. Y., radio dir</td>
</tr>
<tr>
<td>John G. Morelial</td>
<td></td>
<td>Same, vp</td>
</tr>
<tr>
<td>Howard W. Newton</td>
<td></td>
<td>Dancer-Fitzgerald-Sample, N. Y., vp</td>
</tr>
<tr>
<td>Tony Pan</td>
<td></td>
<td>Kermin, Thall &amp; Lavelle, N. Y., cohead video dept</td>
</tr>
<tr>
<td>C. N. Pumphian</td>
<td></td>
<td>same, media dir, timebuyer</td>
</tr>
<tr>
<td>Eugene Randles</td>
<td></td>
<td>Associated, Wichita, acct exec</td>
</tr>
<tr>
<td>Earl Richards</td>
<td></td>
<td>Same, vp</td>
</tr>
<tr>
<td>A. Edward Rodd</td>
<td></td>
<td>Rouse Company (new), Kent, Ohio, head</td>
</tr>
<tr>
<td>P. C. Rouse</td>
<td></td>
<td>Kuhrt, Ruck &amp; Associates (new), Chi., partner</td>
</tr>
<tr>
<td>Charles F. Ruck</td>
<td></td>
<td>Smith, Bull &amp; McGreevy, N. Y., acct exec</td>
</tr>
<tr>
<td>Frank Schlessinger</td>
<td></td>
<td>Owen &amp; Campbell, N. Y., vp</td>
</tr>
<tr>
<td>John H. Schueller</td>
<td></td>
<td>Same, vp, in chge media, research</td>
</tr>
<tr>
<td>E. W. Schulenberg</td>
<td></td>
<td>Day, Duke &amp; Tarleton, N. Y., vp</td>
</tr>
<tr>
<td>Robert S. Simpers</td>
<td></td>
<td>Norman D. Waters, N. Y., acct exec</td>
</tr>
<tr>
<td>Herbert J. Stiebel</td>
<td></td>
<td>Dancer-Fitzgerald-Sample, N. Y., vp</td>
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<tr>
<td>Samuel M. Sutter</td>
<td></td>
<td>Schnall &amp; Kring, N. Y., acct exec</td>
</tr>
<tr>
<td>Marie Taylor</td>
<td></td>
<td>Curt Freiberg, Denver, W.</td>
</tr>
<tr>
<td>Kent Thomas</td>
<td></td>
<td>William R. Harshie, Chi., acct exec</td>
</tr>
<tr>
<td>Jack Thomas</td>
<td></td>
<td>Same, vp, acct super</td>
</tr>
<tr>
<td>Albert Tilt Jr</td>
<td></td>
<td>Paul Bron Saliner, Chi., acct exec</td>
</tr>
<tr>
<td>Walter Uke</td>
<td></td>
<td>Fuller &amp; Smith &amp; Ross, Cleveland, acct exec</td>
</tr>
<tr>
<td>Charles E. Van Voorhis</td>
<td></td>
<td>Wm. E. Bennett, Detroit, acct exec, radio prog development</td>
</tr>
<tr>
<td>Franklin M. Walker</td>
<td></td>
<td>Whitney, N. Y., acct exec</td>
</tr>
<tr>
<td>Stanley B. Weiner</td>
<td></td>
<td>Jannu, Grand Rapids, acct exec</td>
</tr>
<tr>
<td>Pat Whalen</td>
<td></td>
<td>Ralph H. Whitaker (new), N. Y., head</td>
</tr>
<tr>
<td>Ralph W. Whitaker</td>
<td></td>
<td>Day, Duke &amp; Tarleton, N. Y., timebuyer</td>
</tr>
<tr>
<td>Marie J. White</td>
<td></td>
<td>Benton &amp; Bowles, N. Y., P &amp; G Canadian radio operations</td>
</tr>
<tr>
<td>William D. White</td>
<td></td>
<td>Van Diver &amp; Caryle, N. Y., TV head</td>
</tr>
<tr>
<td>Wayne Wirth</td>
<td></td>
<td>Same, vp</td>
</tr>
<tr>
<td>Luther H. Wood</td>
<td></td>
<td>Lennen &amp; Mitchell, Beverly Hills, radio dir</td>
</tr>
<tr>
<td>Frank L. Woodruff</td>
<td></td>
<td>C. Wendel Muench, Chi., acct exec</td>
</tr>
<tr>
<td>Wehlon O. Yokum</td>
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</tr>
</tbody>
</table>
The Yankee way to reach 89.4% of ALL New Englanders

Acceptance in MORE cities

Acceptance in MORE communities

Only through the intense penetration of Yankee’s local coverage can you reach so economically all the trading centers of the country’s third richest market—New England.

The Yankee Network is the one and only medium through which an advertiser can at one time reach 89.4% of New England’s radio homes.

This is coverage of 23 major New England markets plus all their satellite communities. It is coverage with direct local impact that only a locally accepted home-town station can provide.

It’s local impact that counts. Yankee’s 23 home-town stations give you local impact for all New England in one package at one price.

Acceptance is THE YANKEE NETWORK’S Foundation

THE YANKEE NETWORK, INC.

Member of the Mutual Broadcasting System

21 BROOKLINE AVENUE, BOSTON 15, MASS. Represented Nationally by EDWARD PETRY & CO., INC.
IN 18 MONTHS
(Continued from page 56)

"better," is the way he puts his thinking. Once bought, he judges the effectiveness of his programs by their unsolicited mail. WCR is costing him 31¢ a letter. Some highly touted stations have cost him as high as $98.00 a missive. One such station taught him a never-to-be-forgotten lesson: he won't buy anything now within two hours of a hot jazz broadcast. "You can't do a selling job when they're feel ng, not listening," has been added to the van der Linde maxims. Some products can be sold by appeal to the emotions, some by a reminder. Dolcin, requires straight selling.

Based upon its net of $1.11 per $2.00 unit, Dolcin can spend 15¢ per package for advertising. This is far less than the 20 to 40% which is normal in most proprieties' budgets. It has no sales force, depends entirely upon broadcasting and direct mail to force distribution. Typical of its operations is its entry into the Midwest (October 1947). Hearing of the amazing direct sales results of WNAX (Yankton, S. D., and Sioux City, Iowa) van der Linde met general manager Bob Tincher and commercial manager Don Inman of the station, and talked over his problem. He gave Inman an opportunity about which the latter had been dreaming for years. "You select the programs, the air time, everything. Tell me how much you want per week and it's yours." Inman figured the programs he felt would open the WNAX five-state market for Dolcin, said they would cost a little under $400 a week. Van der Linde thought that wasn't enough and added three spot announcements to the schedule, raising the ante to $421 a week.

The programs selected had good listening and high audience turnover, both of which Dolcin likes. The shows were the Polka Dots, Sunday Callers, two quarter-hour disk-spinning sessions—one of Crosby records and one of Jolson disks—and Sunday Get-Together.

Dolcin has no desire to build a program, preferring to buy programs with ready-made audiences. When it feels it has sold all of an audience it moves on to another program, and sometimes to another station. It's an exceptional program-station combination which can hold a pharmaceutical account like Dolcin for an extended period.

On October 13, 1947, Dolcin was unknown throughout the WNAX area. The $421 a week had to be producing sales at the end of a ten-week test period or less or else after the ten weeks there would be no more money spent over WNAX. That required prebroadcast merchandising. The station started working first on the jobbers. They were persuaded to place small initial orders. Then the station wrote to each of the 1,287 druggists in their territory. They were told which programs would be carrying the Dolcin story and informed that if they placed an initial order before October 25 and sent proof to the station, WNAX would mention the names on the air. There were no takers of the offer of free air time although subsequent events indicated that there were a great many orders placed by the druggists before the campaign started.

Within a week after the Dolcin-WNAX schedule started, reorders were coming in to jobbers from druggists and two one-dollar bills were being mailed to the station at the rate of 100 a week. No play was made for the direct business. Listeners were referred to their druggists and told to send $2.00 to the station only if their local druggist didn't carry Dolcin.

Direct mail orders are no novelty for a station like WNAX. It's not unusual for a mail offer over WNAX to pull over 1,000 sales in one week. During the week of March 13, Your Neighbor Lady, a participating program, drew 9,435 pieces of commercial mail. In this mail were 1,208
orders for Perfex Company’s gladiolus bulbs, 817 orders for “food saver bags,” 665 orders for “miracle cloths,” 206 orders for egg beaters. WNAX is representative of broadcasters who have built up a listening audience which will buy about anything within reason that is advertised over the station. This willingness to follow the station’s “advice” is not restricted to items priced in the $1.00-$2.00 range. Sears, Roebuck in Yankton on Saturday, January 31, 1948, received a carload of fertilizer spreaders costing $239.95 each. Sears bought three one-minute announcements on the station to be broadcast before 1 p.m. on the day the machinery arrived in Yankton. Within a half hour following the first broadcast (at 10 a.m.) all 20 pieces of farm equipment were sold to listeners who drove immediately to the store.

Dolcin uses the direct-selling ability of stations as well as programs as a guide when buying. In nearly every case when it has been guided by a direct mail history, the results have been, to say the least, gratifying. Towards the end of WNAX’s ten-week test, the station sent out a postcard survey to the 1,287 druggists who had been on the introductory mailing list. Of the 1,287, 610 answered, and 89% of these reported that they stocked Dolcin. A second mailing went out to the druggists who had not responded to the first mailing and this brought back 238 answers of which 75% reported they stocked the product. A third and final double-postcard mailing brought in answers from 82 more druggists of whom 69 (84%) stated they stocked Dolcin. Of the 930 druggists (72% of all the drug stores in the area) who responded to WNAX’s questioning, 85% reported that they stocked Dolcin. Actual sales of Dolcin in WNAX’s territory during this period was in excess of 25,000 units. This made the cost higher than 15c per unit, but van der Linde expects that it will cost money to open a market. He charges to sales expense the difference between the 15c and whatever it costs to get started.

When a station like WNAX opens a market it actually opens more than the territory it covers. Wholesalers who cover part of the WNAX area cover other areas beyond WNAX-land. Since they have to stock the product to fill the needs of their accounts within the service area of the station, most jobbers feel that they might as well sell the item to the rest of their territory too. Also, word-of-mouth advertising started by broadcasting does not stop at the border of the area served by a station. Van der Linde is sold on making the most out of chain reactions. All promotion, packaging, instructions, etc., suggest that users send in names of two friends whom they feel will be helped by the product. Letters to Dolcin Corporation enclosing names of friends now average 900 a day despite the lack of any inducement. All letters are answered by a special corps of correspondents who occupy an entire floor in the building housing the home offices. Radio starts the chain reaction, correspondence follows through. Every friend of a Dolcin user receives a letter.

There’s always a question of just how much merchandising a broadcaster should do for an advertiser. WNAX did the entire job in its area for Dolcin—although the “entire” job (aside from the commercial broadcasts) consisted of personal calls on three wholesalers by WNAX’s merchandising man, phone calls to the rest of the jobbers in the area, a letter to each druggist in the area, and a postcard check-up towards the end of the ten-week test period.

Growth from $30,000 to a multi-million dollar business in the span of 18 months can’t be an accident. It’s credited largely to Victor van der Linde, who lives Dolcin 24 hours a day, and to promoted radio. . . .

Sponsor WBT’s “Sports Review” with Lee Kirby from 6:30 to 6:40 p.m., five nights a week, and you’ll talk to practically everyone in Charlotte.

And many, many more. For 96% of WBT’s 3,500,000 listeners live outside of Charlotte… in 94 Carolina counties where 50,000-watt WBT has virtually no Charlotte competition.

“Sports Review” is, of course, subject to prior sale. So if you want a time period with a super-Hooper-doooper; grab your phone…now!

Charlotte, N.C., 50,000 Watts

THE JEFFERSON STANDARD BROADCASTING COMPANY
Represented by Radio Sales
YOU MAY STEAL 124 BASES IN ONE SEASON

BUT... YOU CAN'T SCORE IN WESTERN MICHIGAN WITHOUT WKZO-WJEF!

There's a darn big market in Western Michigan—the second market in an entirely fabulous State. But you can't reach it from any "outside" station, because the area is surrounded by a wall of fading which actually, literally and truly blanks out all except local broadcasts.

Most people in Western Michigan tune to WKZO in Kalamazoo and WJEF in Grand Rapids, for their radio entertainment. There's a team for you to play ball with—two CBS stations which are also tops in local programming, and which have virtually no "outside" competition! WKZO's "Share of Audience" in Kalamazoo, Mon. thru Fri., Noon to 6:00 p.m. is 35.2—36.5 above its highest competition. WJEF's in Grand Rapids is 26.7—4.5 above its highest competition. (Hooper Report of Jan.–Feb., 1948.) At their sensible combination rate, WKZO and WJEF are obviously a bargain you can't afford to miss!

We'd like to tell you more! Write us or call Avery-Knodel, Inc.!

* Jimmy Johnston did it with San Francisco in 1912,
"Always giving something extra!"

*Just ask your Raymer representative*
shows feature the mammoth give-away jackpot where the winner gets a complete wardrobe, vacation trip, set of housewares, and so forth. Brent Gunts, who works in a similar way to Kamen, handles the prizes on ABC's Stop the Music. Again, the selling points are the same: publicity for the manufacturer, and a burden lifted from the shoulders of the producer. Like all brokers in give-aways, Kamen and Gunts prefer to deal in brand-name merchandise backed by heavy national advertising because they feel this keeps prizes from being viewed with suspicion.

Many press agents are increasing their activities in the give-away field. Nearly every press agent who has a manufacturer of consumer goods as a client has spotted his client's products on radio and TV give-away programs. Hal Salzman, of the public relations firm of Salzman, Yolen & Ross, has garnered as many as 7,500 plugs a week for his client's product, Ronson lighters. There is hardly a give-away show at either the network or local station level which does not number Ronsons among its prizes. Salzman is typical of press agents like David O. Alber, Banner & Greif, Earle Ferris, and Steve Hannagan, who consider the planting of give-aways part of their job for a client. Many of them use this service as a device for landing new accounts. Salzman landed the Monarch-Saphin Appliance Co., a large New York City retail firm, as a client, after planting a Bendix washer from Monarch-Saphin on an eight-week video contest.

Since several of the major give-away shows and special contests are network packages, the networks also are turning to give-away handling. The first to do a major promotion in this field was ABC, which went into the gift business in 1947 with a contest on listening to juvenile shows. Mutual has done similar promotions, and NBC and CBS are contemplating them. Since all that the networks generally want is the merchandise, there is no charge to the manufacturer. Also, the networks can offer promotions, which are routine for them, which the average broker cannot afford. It is estimated that the firms which participated in ABC's Paul Whiteman Club contest, tied like Ralph Edwards' contests to a charity drive, received as much as $20,000 worth of promotion apiece as a result of nine weeks of mentions on the Whiteman show.

A few producers like to handle the give-away problems themselves. Mark Goodson and Bill Todman, producers of the CBS co-op quiz show Winner Take All, used to get their prizes through Kamen, but recently have been scouting them up with the aid of their own staff. Goodson's thinking is that this gives the show a more definite control of the give-away prizes, as well as a closer control on where they are coming from and are going. Winner Take All has made several other experiments. Goodson prefers merchandise to cash prizes, having discovered that "beyond $500, money as a prize is just a blur." Another time he tried to give away prizes without mentioning brand names, and discovered that without these "picture words" the prize aroused no reaction in the winner or the audience.

Regardless of the ease with which some manufacturers can be persuaded to contribute merchandise for a prize pile, nearly all gift brokers are in agreement that give-aways alone do not constitute an advertising campaign. The most popular prizes are those which are backed by an advertising punch elsewhere, whose names are literally household words.

The give-away broker can plant a product on the air, but even the most generous of such publicity doesn't produce, of itself, a rising sales curve. It takes publicity plus—as always—advertising.
KENI’s new transmitter on the outskirts of Anchorage is a fitting symbol of America’s NEW economic frontier—a land of bustling and booming activity... new cars, fluorescent-lighted stores, modern theatres and sleek airliners. It stands for the NEW Alaska as surely as the totem pole symbolized the geographic frontier of the Alaska of yesteryear... a territory of trading posts, the wireless, sourdoughs and dogsleds. KENI now joins her sister station—Alaska’s famed KFAR at Fairbanks—as the NEW voice of the NEW Alaska... studios modern as an agency reception room... stations as virile as the vast area they serve.

KENI anchorage Alaska
5000 watts - 550 k.c.

Now on the Air!

MIDNIGHT SUN BROADCASTING CO.
A. E. Lathrop, Pres.
Alvin O. Bramstedt, Gen. Mgr.
1014 American Building • Seattle 4, Washington

MAY 1948
"MR. SPONSOR ASKS"

Two members of the Picked Panel who participated with me in your Mr. Sponsor Asks feature, April issue, raised a few points which require comment. Since I consider Morris Beck of Katz Agency and Stan Pulver of D-F-S good friends, I'm sure they will overlook my bluntness.

No one will deny that there are certain facts that a business should keep secret from its competition. It is the essence of private enterprise to keep its plans private if there is any advantage in doing so.

As a service publication which thrives on the spot radio information that advertisers and agencies are cooperative enough to give us, Rorabaugh Report is well aware of the types of information that companies do not want to disclose and of the different policies in releasing information that individual companies pursue. That is why we do not publish in our monthly reports on Spot Radio any advance in information, expenditure figures, etc.

There are some companies that will avidly follow the trade press for data about their competitors and their industries, all the while refusing as company policy to issue information themselves. We receive frequent requests for information from companies that will never give us any in return.

Many tight-mouthed companies and agencies foolishly believe that they are guarding secrets when it is apparent that their competitors, with hundreds of salesmen out in the trade, pick up such information easily through dealers, suppliers and other sources, particularly (in the case of spot radio) the station representatives.

The following 21 national advertisers (a small sample only) have had their spot schedules published in RR every month for eight years as and when they have been active in the medium. Considering the stature of these companies and the number of years they have participated in our service, we are convinced (as are they) that advertisers have nothing to lose, everything to gain, by their participation. The companies are: American Tobacco, Atlantic Refining, Barbasol, Borden, Bristol-Myers, Carnation, Chrysler, General Foods, Goodyear Tire & Rubber, Jergens, Johnson & Johnson, Kellogg, Look Magazine, P. Lorillard, Metropol-

Red River Valley farms are big farms, and the Encyclopedia Britannica says they are among the most fertile in the world.

Bigger farms, more fertile farms are the reason why Red River Valley farmers have more money to spend on the products they hear advertised on WDAY—for twenty-six years their favorite station by very long odds.

Ask us or Free & Peters for some facts on WDAY's mail-pull and sales-pull. We can knock your eyes out. On our first 1948 contest for farmers WDAY pulled over 85,000 letters. Get the facts on WDAY's rural audience, and don't forget that even our average daytime Hooper rating is a juicy 21.6. (Fall '47.)
WOAI Clients Have Had a WONDERFUL winter!

Don't get us wrong—the *weather* in San Antonio has been "unusual" like everywhere else. Of more importance to sales-minded time buyers is the fact that WOAI has commanded the lion's share—and a bit more—of the radio audience, straight through since October. The table below gives the picture for weekday mornings. Weekday afternoons and Sunday through Saturday evenings show an even greater WOAI Share of Audience. Your nearest Petry office can tell you the whole story of WOAI Superiority.

<table>
<thead>
<tr>
<th></th>
<th>Sets in use</th>
<th>WOAI</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>FM &amp; Others</th>
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<tr>
<td>Oct.-Nov.</td>
<td>15.8</td>
<td>31.2</td>
<td>25.5</td>
<td>4.4</td>
<td>2.7</td>
<td>9.0</td>
<td>19.5</td>
<td>7.2</td>
<td>1.5</td>
</tr>
<tr>
<td>Nov.-Dec.</td>
<td>16.5</td>
<td>30.0</td>
<td>26.2</td>
<td>4.4</td>
<td>3.9</td>
<td>7.7</td>
<td>16.8</td>
<td>9.8</td>
<td>1.2</td>
</tr>
<tr>
<td>Dec.-Jan.</td>
<td>17.3</td>
<td>31.3</td>
<td>23.9</td>
<td>5.5</td>
<td>4.6</td>
<td>6.8</td>
<td>15.4</td>
<td>11.2</td>
<td>1.3</td>
</tr>
<tr>
<td>Jan.-Feb.</td>
<td>18.6</td>
<td>34.0</td>
<td>24.0</td>
<td>4.6</td>
<td>4.7</td>
<td>5.3</td>
<td>15.8</td>
<td>10.7</td>
<td>0.9</td>
</tr>
</tbody>
</table>
MR. SPONSOR "ASKS"

(Continued from page 62)

station situated in that same market.

Eventually, when the advertiser recognizes the opportunity presented by Class B FM stations, FM will become increasing-ly competitive to the 250-watt local AM station but it does not follow that every dollar spent on FM will necessarily be diverted from AM. The future broadcast advertising budget may contain more dollars because total listening should be increased by two factors.

First, by the increasing number of both FM and AM stations which give the listener a wider choice of programs so that he is apt to listen more often and, perhaps, longer. Second, as in the case of WIZZ with its Transit "Radio-equipped buses, listening has been extended to places here, heretofore, no listening existed.

Our prediction is that FM stations using FM-equipped buses and broadcast- ing advertising to a high percentage of buyers at the psychological moment when they are approaching the point of sale, as contrasted with home listeners, will divert advertising dollars from newspapers first, and AM stations second.

RICHARD G. EVANS
President
WIZZ, Wilkes-Barre
On the Ball
IN INDIANAPOLIS...

One thing makes one station STAND OUT!

Your sales story in Indianapolis soon mushrooms out into many other media... all part of the "regular follow-through" that goes with every WISH program. For example—see the flood of extra publicity given to Sterling Brewers, Evansville, Indiana, in sponsoring the Indianapolis Baseball broadcasts. It shows the WISH idea of...

WISH Indianapolis GEO. HIGGINS, GENERAL MANAGER
CAPITOL BROADCASTING COMPANY

MAY 1949
Six aggressive stations which deliver you top returns on every advertising dollar through consistent listener-interest. This selling effectiveness is built and held through foremost NBC Network Shows, good showmanship on local programming and outstanding public service. Backing this is the full cooperation and collective know-how of the personnel of these six stations. Many national advertisers are cashing in on their sales-producing abilities. Write for information.

Represented by ROBERT MEEKER ASSOCIATES
CHICAGO SAN FRANCISCO NEW YORK LOS ANGELES
Broadcast advertising, with rare exceptions, is not employed at nearly its maximum effectiveness. The great majority of manufacturers who have utilized the medium successfully admit, off the record, that their broadcast formulae have come more from chance and the ouija board than from merchandising science. This can't go on forever.

Sponsors are beginning to say so.

Advertising agencies are asking more and more embarrassing questions.

The consumer too is doubting his magic gift of radio.

The right answers for all three can be found. These answers constitute, in part, "What the sponsor asks of the NAB." It is to chart the areas in which these questions lie, as well as to point out some answers that pages 86 and 104 were conceived, researched, and written. The editors of SPONSOR spent many hours with the men who hold industry's purse strings. The staff resolved itself into a fact-finding board to find the answers to the number one broadcasting industry problem—how the NAB can better serve the world of business.

SPONSOR makes no claims that the ten pages devoted to "What the sponsor asks of the NAB" are the answer to the problem of making broadcast advertising 100% resultful. These pages are simply the report of what executives of corporations, doing billions of dollars of business each year, think the NAB can and should do to make it easier and more productive for them to enter the American home as salesmen.

Norman L. Glenn
Wanted: a fast measurement of broadcast advertising impact: information pool

Sponsors and advertising agencies want two things of the NAB more than any others. They want some formula developed whereby they will be able to obtain almost immediate information on the selling impact of their broadcast advertising. They want NAB to consolidate all the organizations in the broadcasting field into one great association. They want the latter so that one clearing house of ideas, information, and research can be made available to them.

They want the former because it now stands it takes many months to deliver information on sales that can be traced accurately to radio. Modern distribution has created such a complex road between the manufacture of a product and its consumer that it is not unusual for the better part of a year to pass before an advertiser can check the results of a campaign.

Today business can’t wait that long. It must know, long before it can be proved with present methods, what’s happening.

It is this void that most sponsors would like to see filled by the National Association of Broadcasters. Networks and individual stations have neither the facilities nor the financial resources with which to cope with the problem. The agency and advertising executives who make up sponsors’ panel on “What the sponsor asks of the NAB” do not know how such a sales-effectiveness reporting service can be established. They’re certain that it can be and that when it is they will be better able to justify the use of the medium to men who hold the purse strings.

Sponsors feel generally there are too many trade associations in broadcasting. The men who pay the bills want one big trade association covering AM, TV, FM, and FAXO.

Advertising agency men also feel the need of a central organization upon which they can call for broadcast advertising information. Both sponsors and agencies are fully aware of the niche normally filled by a trade organization for an industry. Sponsors are usually members of their own trade associations and often are members of the Association of National Advertisers (ANA). Most agencies are members of the American Association of Advertising Agencies (AAA). Each group is very much taken up with handling the mechanics of business operation in its particular industry or phase of industry. When it comes to educating the public, many trade associations find it necessary to create a new association for the sole purpose of selling the industry. This is true with associations of manufacturers, for instance, of tin cans, glass containers, coffee, and generators of electric power, to mention a few industries which have had to go beyond their own trade associations to sell their products to the public.

Advertisers would rather not have NAB members establish another association for the promotion or servicing of broadcast advertising. They look askance at the forming of an association by the station representatives. When they heard that the independent stations within the NAB were circulating petitions for some


Newspaper Publishers Are Urged To Be More Helpful to Advertisers

Newspaper publishers were urged yesterday to give their business customers the same interest and service that has won for their publications such a vital place in the daily life of every community.

This appeal, combined with the assurance that such service will carry newspapers even higher in their new regrowth as a powerful economic advertising medium, was made by Alfred Stanford, director of the Bureau of Advertising, American Newspaper Publishers Association. His address to the bureau's annual meeting in the Waldorf-Astoria Hotel was heard also by a large number of the more than 1,000 publishers, editors and other newspaper executives taking part in the ANPA's sixty-second annual convention. The bureau's meeting formed part of yesterday's convention session.

In a review of the bureau's part in helping newspapers regain a higher share of the advertising dollar, Richard W. Slocum, bureau chairman and general manager of The Philadelphia Evening Bulletin, reported that the bureau's operating fund has topped $1,000,000 for the first time. Membership also is at a new high of 935, he said.

Mr. Stanford declared that the present offensive by newspapers was not against competitors but against "loose advertising" and "in the interest of the advertiser." There are many advertising decisions made by our business customers — whether retail or general — based on flimsy thinking, catchy lines that have too little reality once they leave Madison and Fifth Avenues and run into plain people," he asserted.

There are too many decisions today by guess, by hunch, by custom — even by fashion. Rising labor and material costs, plus the shrinking purchasing power of the consumer dollar, Mr. Stanford continued, make it unnecessary for newspapers to fight their customers to make inroads on loose thinking. Advertisers, he declared, are "out of the other side, it has come to our fight" to furnish them with factual resources for the serious business of selling.

Newspapers are being sold as a general advertising medium more competently and more successfully than ever before, Thomas W. Walker of the Sawyer-Ferguson-Walker Company, who is vice president of the American Association of Newspaper Representatives, told the meeting.

This progress, he said, has been aided by his organization through the gathering and use of data on newspapers' ability to reach more markets than other media, and the practice of its members in speaking for "all newspapers of all sizes in all parts of the country."

Robert J. Keith, advertising director of Pillsbury Mills, Inc., and chairman of the Association of National Advertisers newspaper committee, told the meeting that his concern's "whole philosophy of advertising is premised on the use of newspapers as basic media to secure strength and intensity of consumer impression."

Plans for the immediate expansion of the operations and staff of the advertising bureau's retail division "to encompass a direct selling effort in the field" and "to consolidate newspaper advertising" were described by John Giesen, the division's director.

ANPA Bureau of Advertising gets over $1,000,000 for fiscal newspaper lineage promotion
Quality recording has long been standard practice at WFAA, and now WFAA offers to agencies, advertisers and other radio stations the very best in equipment, technical know-how, studios, talent and production for recording.

New Scully recorders plus WFAA's adherence to NAB's recording standards, enables WFAA to offer the finest and most complete high fidelity transcription service.

Agencies and their clients, sales organizations, industrial and business concerns of all types, and other radio stations are finding it both efficient and profitable to let WFAA take care of their recording needs. Suggestions and advice in planning, as well as our complete facilities, studios, and the service of outstanding recording engineers are available. Published Rate Card and full details will be supplied upon request.

You can find no better equipment or more complete recording laboratory and studios anywhere between New York and Hollywood than at WFAA.

Advertisers and listeners continue to rely on WFAA to lead the way in the Southwest

- Largest Most Experienced Staff
- Complete Modern Facilities
- Proven, Popular Programming
- Complete, Effective Coverage

Represented Nationally by EDWARD PETRY AND COMPANY

Station WFAA
DALLAS, TEXAS

820 NBC 570 ABC
TEXAS QUALITY NETWORK
Radio Service of the Dallas Morning News

MAY 1948
IT PAYS TO PROGRAM WITH ZIV SHOWS!

Favorite Story
Radio's most brilliant dramatic half hour, with Mr. Ronald Coleman as host and narrator. Outstanding cast includes Benita Hume, Edna Best, Lionel Stander, Vincent Price, Lurene Tuttle. Symphonic orchestra, Claude Sweeten, musical director.

Wayne King Show
A glorious half hour featuring the incomparable music of the waltz king, his golden saxophone and his orchestra, with vocals by Nancy Evans and Larry Douglas; Franklyn MacCormack, narrator.

SONGS OF GOOD CHEER
A choir of gorgeous voices, and guest soloists, in a quarter hour of favorite songs. Orchestra directed by Vladimir Selinsky; narrator, Lawrence Elliott.

Sincerely-Kenny Baker
A sparkling quarter-hour musical, starring America's favorite romantic tenor, with Jimmy Wallington, Donna Dae, and the music of Buddy Cole and his men.

OLD CORRAL
Starring Pappy Cheshire, famous western storyteller, and a big cast of vocalists and instrumentalists in songs of the open range.

PLEASURE PARADE
Vincent Lopez, Milton Cross, Jimmy Wallington, the Modernaires, Paula Kelly, Dick Brown, Lillian Cornell, the Pleasure Parade orchestra and guests in a lavish quarter-hour musical.
BOSTON BLACKIE

EASY ACES
America's funniest husband and wife in a three or five a week strip. A leading network show for years, with great ratings everywhere.

THE GUY LOMBARDO SHOW
"The Sweetest Music This Side of Heaven" in a star-studded half hour of musical showmanship at its sensational best. Starring the Royal Canadians with Guy, Carmen, Lebert Lombardo; David Ross; Don Rodney; Kenny Gardner.

BARRY WOOD SHOW
A smooth-as-silk quarter hour, with your singing host, Barry Wood, the lovely voice of Margaret Whiting, the Melody Maids, and the brilliant arrangements of Hank Sylvern and his orchestra.

PHILO VANCE
S. S. Van Dine's famous detective character in a high-rated half-hour mystery drama. Each program a complete story.

KORN KOBBLERS
The band of a thousand gadgets and a million laughs . . . presenting a wide variety of music ranging from the classics to comedy and novelty tunes.

MORE PROGRAMS FOR MORE SPONSORS, ON MORE STATIONS

VISIT OUR EXHIBIT AT THE NAB CONVENTION:
ROOMS No. 2200-2201, EXHIBIT FLOOR.
representations on the NAB board, they were amazed that such petitions were necessary.

They approve of the plans for a presentation to sell broadcast advertising. They don't think that this presentation should be secondary to the four-network presentation on the same subject.

They want an association that will enable them to get the most out of radio when they use the medium. They want one to which they can turn in an hour of

advertising need—one which will come up with the answers.

They think of the NAB as now doing a restricted industry job. They don't agree with the thinking behind the withdrawal of the networks from active membership. They recall the old adage that in union there is strength. If the NAB drifts into the position of representing only a part of broadcasting, the AM stations, they are certain broadcast advertising will suffer. (Please turn to page 96)

Whose responsibility is broadcasting?

Buyers want no part of negotiations with regulatory and legislative bodies

Broadcasting is the broadcasters' problem. That's the feeling of over 60% of sponsor's panel on "What the sponsor asks of the NAB." The other 40% feel that since the advertiser controls both the advertising and the editorial matter (the show) while he's on the air, he has a responsibility equal to that of the broadcasters for what is aired.

"It may seem to some advertisers that radio is the same as any other medium in which they place advertising," said one advertising manager, "but it just isn't so.

"A black and white advertiser has nothing directly to do with the noncommercial content of a newspaper or magazine. What brings the readers to his advertisement is the publishers' responsibility. That isn't true on the air. The best facilities in the world won't produce an audience for commercials. It's what the advertiser presents—the program—that delivers the listeners. So an advertiser can't ignore the fact that he is part of broadcasting. His agency can't ignore the fact that the program it produces is part of broadcasting.

"Broadcasting," as this executive sees it, "is nearer to being the printer than the editor."

As indicated, this is the minority opinion. The majority feel that since they can't control the policy of a station or network and since broadcasting is a business owned and operated to make money for its proprietor, it must take the responsibility for its own self.

A spokesman for the majority, the sales manager of an automobile manufacturer, stated his case in the following manner:

"The licensee of a broadcasting station is responsible to the people of the United States, through the Federal Communications Commission, for what is put on the air. It is his responsibility and his alone.

Legally he can't share it. Morally he shouldn't want to share it. There can be no tripartite responsibility for broadcasting. Advertisers should stop fooling themselves.

"I do not mean that advertisers should try to get away with as much as possible in their broadcast advertising. That would hurt the advertiser even more than it would hurt the broadcasting business. What I mean is that it's the responsibility of the NAB to police, in the name of its members, the use of air time by the stations and advertisers. The AAAA and the ANA can have and should have nothing to do with this. Policy is decided, in most cases, by the media, not by users of them.

"The only instances in which I feel the three associations should have tripartite responsibilities are in cases like the
UNEW, "America's Razzle Dazzle Station," proudly pops its top as VARIETY doffs a boff 'Showman' Award for "fabulous" '47 parlay of B. O., pubserv & whiz biz. "Most copied" operation's fourth kudo cues sock citation on "How To Run A Radio Station."

Indubitably, Your No. 1 Purchase in New York

UNEW

Represented by
John Blair Esq. & Co.
Broadcast Measurement Bureau and the Advertising Council. They might possibly also join hands in selling the American way of advertising.

There is no question but that pressure has been put on advertising men to restrict any of their activities that could be construed as promoting a single medium. This doesn’t mean an economic isolationism. It means that if members of the AAAA and ANA are to be believed, and if they vote as they talk off the record, there will be less and less tripartite action by these groups in the future. This will call for the assumption of greater responsibilities by the NAB. It will mean that more and more, as competition increases among advertisers for their share of the consumer dollar, regulation and advertising policy will have to be set by the broadcaster alone.

“We’ll spur any media to do a better job,” pointed out an assistant advertising manager of a food distributor, “but they’ll have to do the job. The advertiser has one basic responsibility—to produce more sales at lower cost. As distribution and retail sales costs skyrocket, and they are doing it daily, advertising must make it easier to sell, must move products with less over-the-counter selling.

There are, of course, a number of sales-advertising managers who, representing great corporations, feel that they have a social responsibility as well as a sales and advertising one. There’s only one rub. These socially-conscious advertisers (and there were seven such on sponsor’s NAB study panel of over 70) pass on the supervision of their broadcast advertising to agencies, not one of them having a radio advertising executive on its staff.

NAB: Liaison with advertisers’ associations

Too many interests speak for broadcast industry. NAB sought as traffic cop

National advertisers would like a closer liaison between the NAB and their association. This feeling is not meant to imply that there is any schism between the ANA and the NAB. They just feel that there is little evidence at their meetings that the broadcasters’ association has had anything to do with making up the part of their meetings during which radio’s story is being told.

“I know,” said one advertising manager, “that we work together on the Broadcast Measurement Bureau and that whenever a problem comes up that requires inter-organizational planning NAB is on the job. But the day-by-day relationship is very sketchy and, from my own point of view, inadequate.”

This same ad-manager stated that he found a closer liaison between the newspaper publishers’ and magazine publishers’ associations and the AAAA than between the NAB and the AAAA. “Maybe,” he continued, “it’s because everything seems to stem from Washington with the NAB and that isn’t true with other media associations.

Agencies have very little to say about the relationships between the NAB and the AAAA. They’d like to see the 2% cash discount universal in broadcasting and think the NAB should make a determined effort to get stations to agree to the cash discount theory. They would also like to have the radio industry’s contributions to their meetings funneled through the NAB. Since there are very few agency men who have the opportunity of appraising the effectiveness of broadcast advertising in the field, they’d like the NAB and the AAAA to formulate some continuing study of broadcast advertising taking into account all of broadcasting’s facets (AM, FM, TV, even FAX), which would enable them to keep abreast of what’s happening on the air.

Neither agency nor sponsor representatives think the NAB should act in concert with the AAAA or the ANA on union matters. They feel that the four networks set a pattern, that individual stations vary that pattern, and that the advertisers’ and agency association should make their own decisions on what is good for broadcast advertisers.

In general, and this section of sponsor’s report on the NAB is based upon individual reactions of men and women who are not officers of the AAAA or ANA and make it plain that they do not speak for either association, advertisers and agency men want closer relations between the organizations on informational activities.

“The less NAB has to do with AAAA and ANA policy meetings and decisions the better it’ll be for broadcast advertising,” is the way the president of a great drug firm put his feelings. An agency man put his reaction to interassociation cooperation succinctly with “I don’t think anyone at the NAB knows the fundamentals of advertising. Someone down there ought to start studying advertising.”
Twenty times MORE Power!

Buffalo's New Radio Giant is WEBR

now 5,000 watts on 970 kc

ALL of Buffalo's billion-dollar market today lies within WEBR's new radio zone.

A new wavelength — 970 kc — and a new 5,000-watt transmitter plant have changed Western New York's radio map overnight.

WEBR is trumpeting the news into virtually EVERY home in the area — with full-page newspaper advertising, daily spot radio schedules, street car and bus "dashes." Our aim is to add hundreds of thousands of listeners to WEBR's long established audiences.

Before you buy radio advertising in Buffalo NOW — check what your dollars will buy on the new WEBR — the station with the strongest signal over the richest trading areas in upstate New York.

WEBR, Inc.
The Buffalo Courier-Express Station

WEED & COMPANY, National Representatives

MUTUAL Broadcasting System

MAY 1948
Watchdog on the Washington scene

Somebody has to protect radio business in Washington and sponsors say it's NAB

Broadcasting's relations with the FCC are a province which sponsors and advertisers, for the most part, would leave entirely to the NAB.

This does not mean that advertisers and agency men agree with NAB policy on the Mayflower Decision, the slightly-bleached Blue Book, and other matters which are concerned with the commercial use of the air. It simply means that they realize that it is not within their sphere of influence to advise broadcasters on their relations with the government body which regulates them.

They do expect to work with the NAB, and the broadcasters themselves, on matters that come before the Federal Trade Commission, since in many cases the decisions of the FTC relate to the advertiser rather than the media he uses. Media are sometimes enjoined along with the advertiser and agency and thus there is a mutuality of interest in FTC matters which does not exist in the case of the FCC.

Advertisers do want to be kept advised about what is going on in Washington which will ultimately affect them and their use of the air. They do not want, nor have they the time, to wade through the voluminous decisions of the Commission. It is the exceptional FCC decision which has a direct bearing on the advertiser's use of the air; it is in the latter cases that many advertisers feel the NAB could perform a very important service to them by releasing a report of the decision and its significance to users of broadcast advertising. They also point out that while a single license grant means little to them, the issuance of hundreds of new licenses, which may tend to cut up the audience into smaller pieces than at present, does have a vital importance, and they ought to be kept abreast of these decisions.

"I'm not a member of the NAB," one agency account executive said, "and they have no obligation to give me any service. Nevertheless when a territory expands from six to 22 stations in a few years, as the District of Columbia has, the NAB would make a vital contribution to my knowledge of broadcasting if it developed a way of getting the information to me." This executive had seen this particular piece of information for the first time in the April issue of SPONSOR.

"Government regulation is always something that concerns us," said a public utility member of sponsor's panel. "If one government bureau extends its regulations beyond the scope of the bill, or executive order, that brought it into being, it sets a pattern other bureaus may follow. So as public relations counsel of our firm I'm interested in what happens between the FCC and the NAB. I think the NAB is helping all of us fight bureaucracy. Check me off as one who votes okay to the NAB on its FCC relations."

Another public relations executive, this time of a giant food corporation, expressed his feeling of what the NAB was
HOLLYWOOD WELCOMES YOU

HOME OF STATION ENGINEERS

STATION MANAGERS

NATIONAL ASSOCIATION OF BROADCASTERS

26th ANNUAL CONVENTION

BILTMORE HOTEL, LOS ANGELES
MAY 17-21

We'll welcome you in suite 2128-2129...

Or at our offices→ HOLLYWOOD
doing regarding the FCC. "You're damned if you fight a government bureau and you're damned if you don't. It's easier to avoid a battle. More power to the NAB in that it hasn't ducked the issue. Don't misunderstand me. There are hundreds of radio stations that don't justify their right to use the public air, but there should be a law that would govern their use of the air—not a government bureau."

Both advertisers and agency men are all for the work that the NAB is now doing with the FCC. Many of the latter note that there isn't the same animosity between the two organizations that existed prior to the current alignment of personnel in both the Association and the Commission.

Nearly half of the agency men asked sponsor's researchers, "What do you think is going to happen to the FCC's great minority, Clifford Durr?"

Which indicates that they know more and are more concerned about the FCC than would appear on the surface. 

**Give Justin Miller power to act**

**Chief executive of NAB needs freedom of action. Mushrooming medium requires it**

The power of the NAB? How big do sponsors feel it ought to be? Should Justin Miller be empowered with as much authority as the head of the motion picture producers?

A majority of sponsors feel that at present Judge Miller hasn't enough power to make decisions he might feel were in the best interests of the public and the broadcasters. They feel that he ought to be given more authority, now that he knows more of what it's all about. They don't feel that he should be given as much power as the former head of the picture producers had. They do feel that unless he is given more than he has now he may prove ineffectual when the number of broadcast outlets becomes so big that the law of survival may force some stations to think they must forget good taste, ethics, and even the law of the U. S.

"I believe," said one agency vp in charge of radio, "that in another two years or even less, broadcasting is going to be overpopulated. When this happens only a keen-thinking, hard-hitting executive with real power will be able to cope with an avalanche of snide advertising practices which will have to be stopped quickly for the good of advertising and radio. The broadcasters ought to give their president, Justin Miller, all the authority he requires to cope with such a situation."

Most sponsors and agencies realize that any authority which may be given Judge Miller can only as far as the law of the United States permits. Final authority over stations rests with the Federal Communications Commission and even that is limited by the law under which that commission exists. Stations are responsible to the people of the U. S. and the FCC is the agency of the people. Judge Miller can't come between the FCC and the stations but sponsors and agencies feel that he can be clothed with power to hold in line any stations which start to scramble too ruthlessly for the dollar.

**WHOSE RESPONSIBILITY?**

(Continued from page 90)

Sponsors would like many things of the NAB, and they are, in part, detailed in the pages that follow. Paramount is their desire for a more unified association in radio, a source to which they can turn for broadcast advertising information including some method which will enable them to obtain the sales impact of their broadcast advertising more quickly than they can through their present sources. 

---

![C. E. Arney, Jr., NAB Secretary-Treasurer](image_url)
## BIG REASONS WHY

you'll sell more in '48 with WMT in Eastern Iowa

"... the station of the stars" is your best bet to cover Eastern Iowa's Twin Markets. You get:

<p>| | |</p>
<table>
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<td>1</td>
<td>A WEALTHIER MARKET</td>
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<td>Iowa wealth is the highest per capita in the U.S.A. ($4,322, almost twice the national average!)</td>
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<td>2</td>
<td>A BALANCED MARKET</td>
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<td>Smokestacks are going cornstalks better than 50-50 in Iowa. Income is almost evenly divided between city and farm.</td>
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<td>3</td>
<td>A RADIO-CONSCIOUS MARKET</td>
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<td>Even Iowa's farms have more radios than do farms in other states. Iowans depend on their radio for news and other public service as well as for entertainment.</td>
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<td>4</td>
<td>A LOYAL MARKET</td>
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<td>Eastern Iowans on city and farm have been listening to WMT for more than a quarter of a century. Because WMT brings them programs they like!</td>
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<tr>
<td>5</td>
<td>A BLANKETED MARKET</td>
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<td>WMT reaches the largest primary area in the state at the lowest rate per radio family... 1,131,782 persons within the 2.5 MV line, greater than any other Iowa station.</td>
</tr>
<tr>
<td>6</td>
<td>THE UNIQUE MARKET</td>
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<tr>
<td></td>
<td>Only WMT delivers CBS Network shows to Eastern Iowa. And only these shows, plus WMT's fine local programs, deliver the prosperous twin market audience to you.</td>
</tr>
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Ask your Katz man for details.

Get on WMT and get your share of the millions WMT listeners will spend in '48

---

Cedar Rapids
BASIC COLUMBIA NETWORK
600 Kilocycles
5000 Watts
Day and Night
Buyers applaud codemakers on creating effective instrument and want it operative

There is general acceptance of the new Standards of Practice of the NAB as they have been revised since the last convention of the Association in Atlantic City. The fact that the Standards are phrased positively has won much approval from the advertising fraternity. One advertising-sales manager of a food corporation expressed the general feeling of sponsors when he said, “When I read the proposed new code, I did not feel that it treated advertising and broadcasting bad boys who have to be spanked regularly and kept in after school.”

The president of one of the ten largest advertising agencies objected to the Standard whereby time for the announcement of prizes in a contest is figured as part of the advertising time. His point was, “Within reason I suppose it makes good sense to restrict the amount of time that can be spent detailing the prizes in a competition. Restricting it is one thing; counting it as part of the advertising of our clients is another.”

Many sponsors using national spot advertising see the requested elimination of more than one spot announcement between programs as good for advertising on the air. “But,” said one, “wait until you see how many stations try to avoid real compliance through the use of weather, time, and other ‘service type’ station breaks which are excluded from the multiple spot announcement rules.”

There is no feeling that the code will not become the regulatory document of the broadcasting industry at the forthcoming convention. This is a complete reversal of agency and sponsor feeling prior to the last convention when sponsor reported that both agency and advertising executives were of the opinion that no code would come out of the meeting. They were right then, despite the broadcasting industry’s feeling that sponsors and agency men didn’t know what they were talking about. Time will soon tell whether they are right this time as well.
At THE NOTCH
in the
Watchung Mountains

Pioneers... More than a century of Professional Experience at your service. Here IMAGINATION guides and INTEGRITY governs.

PAUL GODLEY CO.
CONSULTING RADIO ENGINEERS
Broadcasting • Electronics • Communications

Laboratory: Great Notch, N. J. Office: Upper Montclair, N. J. Phone: LITTLE FALLS 4-1000

MAY 1948
Cost-per-thousand formula

Plenty of radio research, but still no yardstick or listeners per ad-dollar

Broadcasting needs a cost-per-thousand-listeners formula and needs it very soon. Over 80% of the sponsors who participated in this cross-section study of "What the sponsor asks of the NAB" want definitive cost-per-thousand information from radio. They feel that it's the job of the NAB research department under Ken Baker to concentrate on seeking a method for computing this cost that would be acceptable to advertisers and their agencies.

They recognize that figures of the Broadcast Measurement Bureau, if adjusted as Hans Zeibl of McCann-Erickson and Ken Greene of NBC have done, can deliver a cost-per-thousand figure for audience potential. They're not satisfied with a potential figure. Very few programs attain the maximum audience potential of a station. Changing competition (programs on other stations), the effectiveness of the advertisers' vehicle, the weather, what's happening in town at the moment the program is on the air, and a host of other variables have a bearing on who is listening at any single moment.

The first step in the direction of building a cost-per-thousand formula is, according to the sponsors, more detailed reporting by the Broadcast Measurement Bureau. The BMB figures now are based upon a once-a-week listening figure. Except for some special studies, the multiple-times-a-week figures gathered by BMB in its first study were neither used nor released. Sponsors want to know not only how many homes listen once a week but how many homes listen to each particular station each day of the week. The advertiser wants to pick the most effective day of the week for his message.

Sponsors want BMB figures reported on a basis that lines up with stations' time rate brackets. Since most stations have a low rate before 8 a.m., a higher rate between 8 a.m. and 6 p.m., the top rate between 6 p.m. and 10:30 p.m., and frequently their lowest rate between 10:30 p.m. and 6 a.m., sponsors would like coverage figures as nearly parallel to time brackets used for rate purposes as possible. They realize that BMB can't obtain figures on too many time brackets but still hold that figures for daytime and nighttime dialing mean nothing to the buyer of early a.m. or late p.m. time. A few sponsors who are very close to the radio picture pointed out that the early a.m. and late p.m. time periods are important to stations since they're not network time.

One sponsor summed up majority opinion with, "We don't expect the NAB to go out and get cost-per-thousand figures for us. We just want some formula developed on which we can all agree. Then we can use the radio research figures now available which are costing advertisers, directly or indirectly, over $5,000,000 a year—and that figure is very, very conservative."

Another sponsor stated, "Radio produces more good research information about whom it's reaching than any other medium. But what I want it to do is to give me data to use on my programs, not..."
on the collective programs on the air.”

Still a third sponsor had this to say, “It’s true that we can find out for ourselves just what it’s costing us to reach each thousand listeners but we don’t want to use our advertising time on the air to research cost-per-thousand figures. We don’t use coupons in our printed advertising and we don’t use premiums, self-liquidating or otherwise, on the air. We don’t like going on the air without having a fairly good idea of our audience and what it’s costing us. Maybe if we did spend more time researching whom our advertising was reaching, we’d do a better merchandising job. That’s not our business or advertising philosophy right now. We want a cost-per-thousand formula for radio, and we think it ought to come from the NAB.”

Radio must have glamor

Broadcast programs, personalities are “naturals” for top publicity campaigns

Last year at the NAB convention in Atlantic City each of four networks loaned one of their publicity staff to the NAB public relations department. Those sponsors and agency men who were present at the convention felt this indicated a closer liaison between the networks’ publicity and promotional departments and the NAB for the future. Thus far they feel it has been a hope and that is all.

They feel that a concerted drive to publicize broadcasting is necessary. And they think it logical that Bob Richards, NAB, act as coordinating head of such a drive. There are over 800 men in the broadcast field who devote the major part of their time to publicity work for stations, networks, and programs. They’d obtain more space for broadcasting if they worked together.

Agency men naturally think of their clients’ programs first, station press (Please turn to page 104)
Curtain calls keep coming...

for the Sunday night dramatic show that brings good theatre into the home of Mr. and Mrs. America. Latest of the many tributes received by The Theatre Guild on the Air, sponsored by United States Steel, is radio’s highest honor, the George Foster Peabody Award for "outstanding entertainment in drama."

Thanks to the people who have said such nice things about the show... and thanks to the stars and everyone who has worked with us for making it the kind of radio entertainment about which nice things are said!

"THEATRE GUILD on the AIR"
Sunday Evenings—ABC NETWORK
UNITED STATES STEEL
agents know they’re judged by the publicity space which carries the call letters of their stations, networks are happy if their programs receive notice, and they have to get those programs mentioned.

But broadcasting requires glamor. Radio personalities are seldom set on pedestals as high as those occupied by motion picture and musical stars. Yet radio touches nearly ten times more people per week than the screen and singers and musicians combined.

Sponsors feel they know the answer. Somebody has to do a public relations job for the broadcast industry that will give broadcasting personalities the glamor of stars in other fields. Frank Sinatra was no accident. The personality that has made thousands of teen-agers swoon was the creation of a press agent just as is the personality of hundreds of picture stars.

The NAB publicity and broadcast advertising promotion departments have been most concerned with the relations of the radio industry and the public, not the relations between the public and radio’s stars. Sponsors would like to see that changed. They would like to see NAB waving the magic wand of publicity over radio’s programs. They’d like to see Bob Richards start the industry towards being radio-personality publicity-minded.

If asked, they’ll cooperate with personnel and cash. This, for the most part, is not an idle gesture. Sponsors spend considerable money each year to obtain publicity for their programs on the air. They find it difficult because a radio actor or actress is not clothed with the same magic that touches the screen performer.

There is a big job to be done. It can’t be coordinated as a part-time effort. Sponsors and agency men feel that it can only be done under the supervision of an organization like the NAB. They want the NAB to do it and would like to see Bob Richards put to work on establishing a nationwide network of press agents for broadcasting—in all forms.

Specifically sponsors see the need of publicity on local talent. That doesn’t mean that they want network programs and personalities ignored. They want everybody who entertain to receive the glamor treatment via public relations. They only stress the need of publicity for spot programs because, with the exception of star transcriptions, spot and local entertainment needs a greater lift than do national network performers. And nowhere have sponsors found a greater willingness to cooperate in building glamor than on independent stations. They feel NAB will get the same cooperation.

(Continued from page 102)
WFIL is the first station in America to transmit regularly scheduled programs via Amplitude Modulation, Frequency Modulation, Television and Facsimile. This achievement reflects the spirit of WFIL—the spirit which has kept WFIL at the forefront among Philadelphia radio stations...among America's radio stations!

It is this same spirit which goes into every WFIL program and plan of promotion...the spirit which assures the success of your WFIL program in Philadelphia, America's third largest market.

WFIL Philadelphia

The Philadelphia Inquirer Station

AN ABC AFFILIATE

REPRESENTED NATIONALLY BY THE KATZ AGENCY

MAY 1948
station. The unusual part of this is that the cosponsor of the games is the Atlantic Refining Company, which controls the games in other areas itself. Ben Strouse (WWDC) controls the rights to the Senators.

In the case of minor leagues station ownership of broadcast rights is more prevalent. WIZZ (FM promotion-minded station in Wilkes-Barre) controls the rights to the Barons (Eastern League), and WHHT, Durham, N. C., was the highest bidder this season for broadcast rights for the Durham Bulls. What's true in the case of Durham and Wilkes-Barre is also true in most of the cases where minor league games are on the air.

In many cases the minor leagues deliver a much greater audience for the sponsor in the areas where they play than any major league team would deliver in the same area. While Boston and Detroit are great baseball towns, the percentage of Jersey City residents that turns out for the International League games in that city is bigger than the turn-out of Hub or Motor City fans.

---

It's Katherine Kerry on KQW

Have you something to sell to women in the San Francisco Bay Area? Try Katherine Kerry's potent participating program.

Journalist, commentator, fashion expert Kerry's unique, columnist-like coverage of the woman's world provides a perfect setting for your sales message. Guest-speaking at fashion-shows, women's clubs and other gatherings keeps her in the public eye—adds authority to what she says about your product.

Yes, in this multi-billion dollar market it's Katherine Kerry on KQW for sales in maximum quantity at minimum unit cost.

---

In many towns of the American Association, Southern Association, Eastern League, Texas League, Carolina League, Pioneer League, and Pacific Coast Conference, interest in local nines is big time. It was in these towns that baseball broadcasting first took a firm hold on listeners. When advertisers couldn't be sold, the teams themselves frequently bought time to broadcast their games. (Games of the San Francisco Seals have been on the air continuously for 25 years.) Minor league executives are closer to the people who come to the ballparks than any major league executives. The latter are big business men and have so many problems that they are prone to forget the man who sits in the bleachers and who really keeps the sport alive. As a result changes start first in the minor leagues (many of which are of course owned as talent farms by major league teams). That's where night baseball first saw the light.

Sponsorship of play-by-play airings of minor league teams by department stores is a good indication of the fact that these teams are part of the family life of their towns. In Milwaukee, Gimbel Brothers have sponsored the Milwaukee Brewers for five years over WMIN and will be paying the bills jointly with Miller Brewing.
Weinberg

Ad

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Co., "WESTe.OHTHST.eeT

Frtruary

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Manager

world

BroadcaUng

sy

6750 Santa Monica Blvd.
Hollywood 38 Calif.

Dear Marq:

Enclosed herewith is signed contract for the third
consecutive year run of your program, "Casa Cugat" on Station EPI for our client, Thrifty Drug Stores
Company, Inc.

This renewal in itself is irrefutable testimony of
our regard for this property and the job it is do-
ing for our client.

We wish there were more like it!

THEY ALL LIKE...

Milton Weinberg Advertising Co.

CASA CUGAT

IN 95 STATIONS

... sponsors have sung the praises of casa cugat. For these are vivid,
sparkling musical shows featuring Xavier Cugat, the "Rumba King"
of Waldorf-Astoria and motion pic-
ture fame, his full orchestra, chorus
and vocalists. Colorful shows of wide appeal... everyone knows and
loves Cugat!

Casa Cugat comes to you as a World Feature ... 156 15-minute tuneful
programs ... available on vertical
or lateral recordings. And it's a
World Audi-Flex feature, too ... all
music recorded on separate bands
on each disc so that sponsor's com-
mercials can be spotted in the writ-
ten scripts supplied ... making pro-
grams truly flexible for your needs.

And these other leading World Features

SONGS OF OUR TIMES
Bob Grant and his orchestra play de-
lightful medleys of all the hit tunes...year by year from 1917 to 1943. 156 15-
min. Audi-Flex programs.

FOOTPRINTS ON THE SANDS OF TIME
Art Baker recounts the exciting and of-
ten surprising stories of outstanding
men and women. 260 5-min. open end
programs.

SONGS OF PRAISE
The famous Hamilton Quartette sings
the favorite sacred and inspirational
music of America. 156 15-min. Audi-
Flex programs.

STRANGE AS IT SEEMS
Dramatized presentations of the
strange facts and oddities that John
Hix collected all over the world. 52
15-min. open end programs.

IRENE WICKER
THE SINGING LADY
Telling 26 famous fairy tales, 13 sto-
ries of great musicians and 13 holiday
stories. 52 15-min. open end programs.

Hear these and see us at N.A.B. convention, Room 2223, Hotel Biltmore, Los Angeles

For full information, prices and audition discs, write to...

WORLD BROADCASTING SYSTEM, INC.
TRANSCRIPTION HEADQUARTERS • A SUBSIDIARY OF DECCA RECORDS, INC.
CHICAGO, 22 West Hubbard St. • NEW YORK, 50 West 57th St. • HOLLYWOOD, 6750 Santa Monica Blvd.
Distributed in CANADA by Northern Electric Company, Limited, 1261 Shearer Street, Montreal 22, Quebec
North Carolina Is The South's No.1 State and North Carolina's No.1 Salesman is WPTF

Company again this year. In Buffalo, the International League team has been sponsored for the past four years by Adam, Meldrum and Anderson and as noted previously the Baltimore Orioles are being televised by Hecht Brothers.

Department stores have not been outstanding in their use of air time. It took a hard-hitting National Association of Broadcasting promotion (about the most intensive that the NAB has ever attempted) to sell even a small portion of the nation's stores on the effectiveness of broadcast advertising. When three of the nation's more aggressive stores use baseball to display their wares, these broadcasts must have something extra.

They and their sportscasters are summer, in many cases, what Hope, McCarthy, Jolson, Crosby, and the entire line-up of network star-studded schedules are to the winter. This is not true in every part of the country, nor for every station carrying afternoon or evening games direct from the diamonds. It is not true for every baseball sponsor. A great deal depends upon the sportscaster and his backstopper. Red Barber and Connie Desmond over WHN have contributed to the color of "dem bums," the Dodgers. Arch McDonald helps embellish the togas of the Senators. He's been doing it for 16 years. In Boston, Jim Brit has been a beloved baseball name for a long time. When he calls them over WHDH, the fans believe him more than they do the umpires.

The Atlantic Refining Company holds a conclave of its sportscasters every year. It has learned during its years of sports sponsorship just how important is the link between the air audience and baseball and football. Atlantic doesn't try to tailor its announcers' handling of the games to any set formula. They know that each man has his own approach and that what would be great in Philadelphia might not go at all in Pittsburgh. All that Atlantic wants to get across to their announcers is the need for color and how their commercials are to be handled. Not true of other broadcast events, the baseball sportscasters usually carry the commercial burden as well as the game reporting. The fans will smoke what Barber wants them to, but it's questionable whether any other voice, ringing in a commercial, would meet with a very responsive reception.

In Detroit, the sportscaster doing the Tiger reports is the number one announcer in the area. Both the students of Michigan State and the residents of East Lansing, where the college is located, voted Harry Hellmann a favorite announcer (SPONSOR, October 1947) and they reflect the feeling of listeners throughout the state of Michigan.

For the seven years that WBG has carried baseball for Atlantic and co-sponsors, who have changed from year to year, Byrum Saam has called the balls and strikes in Quakertown.

These men are seldom unique. They do, however, all have in common two things. They like baseball. They like people.

Ratings don't necessarily mean the same thing in baseball that they do in other forms of broadcasting. Hooperatings for a game usually are "the average of all quarter-hour ratings during the entire game." They do not include listening in public places which is an important part of a baseball audience. Since they are average ratings they give no information on audience turnover, which in certain cases is so great that the game may be heard by as many as five times the number of listeners indicated by the figures released.

There is little question but that listening to baseball is increasing year by year. Even last year in New York when the games of all three metropolitan teams were telecast as well as broadcast, there were more listeners to each of the teams than in 1946. Rating comparisons looked like this:

<table>
<thead>
<tr>
<th>Categories</th>
<th>WHN</th>
<th>WINS</th>
<th>WMCA</th>
</tr>
</thead>
<tbody>
<tr>
<td>All games</td>
<td>4.5</td>
<td>3.3</td>
<td>4.3</td>
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<tr>
<td>Live games</td>
<td>4.6</td>
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<td>Wire games</td>
<td>4.1</td>
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<td>Weekday games</td>
<td>4.9</td>
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<td>Weekend games</td>
<td>5.7</td>
<td>6.2</td>
<td>4.8</td>
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*Games re-created from tele Growth reports.

For some of the games in Boston last season WHDH drew 60% of all the available audience according to the Pulse of Boston. Hooper gave WHDH the highest rating of any station in Boston from May to September not only during baseball periods but for all time-rated periods during the five months. In other words, baseball not only had the audience during the season but a good part of that audience stayed with the station after the game was over and listened before game time as well. This was true in Cincinnati also with WTOP.

There was a time when the great stations in each town changed their schedules in the summer to permit baseball airings. The baseball station in New York was WOR. In Washington it was WTOP (CBS owned and operated outlet). In Boston the Yankee Network outlet, WNAC, broadcast the games. As network operations became more and more important, it was impossible to carry base-
By every measurement WTIC dominates the prosperous Southern New England Market


WTIC's 50,000 watts represented nationally by Weed & Co.
ball on network stations. It was also impossible to carry the games on most of the clear channel 50,000-watt outlets, because continuity of interest and sponsorship was vital to these powerhouses. Even if network stations could clear the daytime hours they couldn't carry the games today due to the increasing number of night games each season. The independents love those night games. It gives them something with which to fight for their share of the audience. Independents usually have their biggest audiences in the afternoons. So true is this that WWDC, Washington, farms out the daytime games to WPIK and WPIK-FM, airing only the night games on WWDC and WWDC-FM. Although an independent it doesn't want to change the character of its daytime listening even through the summer. At present WHN and WINS are the only 50,000-watt stations which revise their regular programs for sports.

Bigger audiences than ever are expected for baseball this season. This isn't a sports fan's prediction but is based on the fact that the games have had the biggest preseason build-up they have ever had. Philco sponsored telecasts of nine major league teams in 12 major television cities for four weeks prior to the season's opening. This was a Wally Orr promotion. Wally Orr was account executive for years for Atlantic Refining Company at N. W. Ayer. He loves sports. When Ayer shifted him to other advertising pastures he resigned and now has his own agency, W. Wallace Orr.

Newspaper space accorded preseason activities has been 10% greater than in previous seasons. Contests and promotions are also being run by newspapers such as the current Newark (N. J.) Star-Ledger promotion which is making awards each week to the readers who pick the highest-scoring teams.

A typical baseball result story is Sinclair Oil's. Last season they sponsored the Washington Senators over the WWDC-WPIK combination—the former at night, the latter during the afternoon. The broadcast bill was shared by Diamond Cab, which also has bowed out this year. Chesterfield is paying all the bills this season, just as for the Giants telecasts over WNBT (N. Y.), and other baseball telecasts. The Diamond Cab organization is a group of owner-drivers, a tough set-up to satisfy, and Sinclair hasn't the oil to sell in 1948. However,

---

Once again, discs are flying across those fertile Kansas acres not already greening with the first shoots of wheat.

Soon these disked fields will be planted in dozens of diversified cash crops. And, as in previous years, much of Kansas farm income will be spent for "necessities" which millions of city cousins would class as luxuries.

These—the First Families of Agriculture—make up WIBW's vast audience. They prefer WIBW's dawn-to-midnight programming because it suits their interest, convenience and necessity.
HOW TO MAKE ONE DOLLAR WORK HARD IN RADIO

WHAT CHECK have you on the results your advertising dollar gets for you in radio? A good way of measuring sales effectiveness is to ask local advertisers their experience with a given station. Here's what some of CFRB's local advertisers say: (Complete statements upon request.)

"CFRB has brought customers into my stores from Orillia, Cobourg, Collingwood, and even farther afield to buy clothes for themselves and their families." Jack Fraser, President of Jack Fraser Stores Ltd.

"We have found that our CFRB advertising brings us new customers for coal, oil burners and other heating equipment. It keeps our old customers coming back year after year." Elias Rogers Coal Company Ltd.

"I have been broadcasting over CFRB three or four times a week since 1930. The hundreds of telephone calls and the written enquiries that come in are a good barometer of CFRB following." Ann Adam—Ann Adam Homecrafters.

CFRB offers you more listeners per dollar than on any other station in the Toronto area. Compare our Bureau of Broadcasting Measurement standing and our Elliott-Haynes ratings with those of other stations.

A breakdown of latest figures shows that ONE DOLLAR buys on CFRB:

1. 864 potential radio homes after 7 p.m. (54c per 1,000 potential homes)
2. 795 potential radio homes between 6 and 7 p.m. (36c per 1,000 potential homes)
3. 325 potential radio homes at other times (28c per 1,000 potential homes).

All these radio homes are in Canada's richest market. The listeners in these homes do hear and act upon CFRB sales messages. Make your advertising dollar work harder—on CFRB!
Sinclair made an intra-organization report on their sponsorship of the games last year. In it they credited broadcasts with increasing their oil burner service contracts from 4,000 in 1946 to 6,000 in 1947. The commercial on this service was taken off the air in August, due to the fact that they were at that time 2,300 contracts behind. The broadcasts developed word of oil burner sales of $100,000.

Sinclair's Betholine sells at a 3 cents per gallon premium over all other gasolines in the District of Columbia. At the time that gasoline commercials were dropped from the program (also in August) Betholine sales were up 40% over the previous year. Twenty-five new dealers were added during the baseball season.

Old Gold some years ago sponsored the Senators but this hasn't deterred Chesterfield from buying them this year. The fact that the cost-per-thousand-homes for a two-hour nighttime period for this program is $14 was just one of the reasons why the tobacco company bought the games. The costs go up for the daytime games to $23 a thousand homes.

This will be the first season during which television presentations of the games will be put to the cash register test. The TV sponsors run the gamut from Ford to cigarettes and beer. The telecasts are being promoted to the hilt, some of the sponsors planning to add half as much as their scanning costs in extra promotion for the games.

The games themselves, broadcast and telecast, represent but a part of the money advertisers are pouring into baseball on the air. The "warm-ups" and "after-pieces" are usually sponsored by advertisers who can't afford to buy the games. They do a great job for little money.

Then also there are evening round-ups of the games on practically every station in the nation. Whether or not a station carries play-by-play programs, baseball is top summer news and it finds an early evening place on station schedules. Round-ups are also making their appearances in late evening periods since so many games are now played at night. These night games are making the 11 p.m. news period something extra while they continue.

The big problem for sponsors, other than those who underwrite baseball, is how to compete with these sportscasts in the good old summertime.

Baseball also is selling a great many extra radio sets for homes. If there's a baseball fan in the house, the house is pretty likely to have more than one radio receiver—baseball has a selective audience.

* * *
First

in Power

in Programs

in Public Service

Clinton H. Churchill
President

Arthur Simon
Executive Vice-President

Affiliated With

AMERICAN BROADCASTING COMPANY

AVERY-KNODEL INC., NATIONAL REPRESENTATIVES

MAY 1948
During the current winter season... advertisers sponsoring evening half-hour CBS Package Programs

...averaged larger audiences*

...at 40% lower talent costs

than the average sponsored evening half-hour program on any network.

*Whether you read Nielsen or Hooper
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<tr>
<th></th>
<th>SUNDAY</th>
<th>MONDAY</th>
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At Rochester's lowest cost per listener!

Figures are average of all Hooperated periods, Rochester, N. Y., from latest available report before press time (Jan.-Feb. 1948).

WHEC has been the Hooper leader since Hooperatings were initiated in Rochester four years ago!

WHEC of Rochester
N. Y.
5,000 WATTS

Write, phone or wire for availabilities.
WOMEN'S PARTICIPATION
(Continued from page 36)

effect on loyalty and intensity of listening is incalculable.

The more informal the occasion on which fans meet their program's mc, the better. Some stations have studio parties regularly. Melva Graham, WCHS, Charleston, S. C., entertains her listeners every Saturday afternoon. In fair weather the listeners themselves plan giant outdoor picnics, with Miss Graham as the honored guest. Local conditions, of course, including differing demands on the time of the mc herself, determine the extent and kind of promotion in which the mc engages apart from her regular duties.

In New York, Mary Margaret McBride (WNBC) held her tenth anniversary broadcast in Madison Square Garden. Nineteen thousand McBride faithfuls jammed inside the Garden and a claimed 10,000 are said to have stopped traffic outside to listen to MMM via loud speakers.

The Cook and Dunn Paint Corporation, Newark, N. J., decked out a warehouse for an anniversary party at which employees and their families met Barbara Welles and saw her broadcast.

Since the stars of these programs have to look the part, be it chic like Margaret Arlen (WCBS, N. Y.) or comfortable like Mary Margaret, photographs are vital. KMBC's June Martin radiates joyful enthusiasm on the mike. The pictures she brought with her to the station represented her as beautiful but quiet, almost pensive. She loved those studies of herself. The press relations department had a long tough assignment to persuade her to junk those photographs and have pictures taken that looked like she sounded.

Promotion comes easiest to a program with a "name" attraction. More than almost any other type except big-name comedy variety programs, the low-rating women's participating show lends itself to "star" exploitation. Reason? In most cases the mc is the show. Her personality very largely controls the format. This is so much a fact that she can't use program elements that her listeners feel don't harmonize with the way they know her. In the few cases where an mc has tried to go her own way programwise the show has stopped producing sales for sponsors.

This occurred on a Southern station when the mc, with a highly touted glamor background, decided to mingle economic commentary with her social tidbits. It wasn't that the lady in question failed to grasp facts and figures. But they weren't what had built her audience. A scientific listener survey indicated that the audience liked her society reports, but

His Sponsors Alone Make a Sizeable Audience . . .

Sponsored locally on 293 Mutual stations, this famed news commentator works for a lot of different local advertisers at the same time. He keeps them all grinning happily as they cock an ear at their ringing cash-registers. Also they enjoy the thought that their network program is billed at a low pro-rated talent cost and a low local time cost.

His program is the original "co-op." It generally originates in Washington, D. C., and is piped to the stations of the Mutual Network. It's "live"—and the local sponsor's message (also "live") is synchronized so well that millions of listeners think of the program as the local sponsor's own show.

Since Mutual is 461 stations, and the Fulton Lewis, Jr., program is sponsored on 293, that leaves some desirable availabilities. If you want a ready-made audience for a client (or yourself) perhaps there's an opening in your city. Call, write or wire the Co-operative Program Department, Mutual Broadcasting System, 1440 Broadway, NYC 18—or Tribune Tower, Chicago 11.
charts your course

...and you’re headed for a sure sales success story! And no wonder, there’s power, there’s push, behind Chicago’s leading independent, serving local and national advertisers for over a double decade. Set your compass in any radio direction, WIND ALWAYS BRINGS TOP RESULTS:

SPORTS

...Year ’round coverage! CUBS BASEBALL, BEARS FOOTBALL, BLACKHAWKS HOCKEY, and we could go on, and on.

NEWS

...EVERY HOUR, ON THE HOUR, over 24 newscasts a day. A record unmatched by any other station in Chicago.

MUSIC

...BLOCK PROGRAMMED, 24 hours a day and featuring Chicago’s ACE DISC-JOCKEYS on music shows that range from Bach to Benny Goodman.

560 KC

...Puts WIND at the top of the dial. That’s more coverage than from 100,000 watts at the other end of the dial.

SURVEYS

...Show WIND the outstanding circulation buy in Chicago.

So let CHICAGO’S LEADING INDEPENDENT chart your course and you’ll agree... CHICAGO’S SURE SALES WINNER IS WIND!

JOHN E. PEARSON IN NEW YORK
Every broadcast on WGY completely covers Eastern and Central New York... offers you primary coverage in Vermont and Massachusetts and plus coverage in New Hampshire and Pennsylvania!

The leader in this important market for 26 years—WGY still heads the list. More listener mail was received in the past year than ever before in the station’s history.

General Electric Broadcasting leads the field in FM and Television, too—with WGFM and WRGB established for nearly a decade in the Capital District Area of New York State.

No need for indecision when it comes to coverage of this upstate market.

strongly disliked her economics.

Margaret Arlen has been promoted by WCBS as a glamorous reporter of people and events about which most housewives only dream. It happens that she is an expert in the branch of endeavor about which many housewives would just as soon not think, let alone dream. When the Lazzarsfeld-Stanton Program Analyzer was called in to test the Arlen audience it revealed the fact that the majority of WCBS’ a.m. audience just couldn’t picture Arlen hands in dishwater. Her microphone now passes right by the kp assignment daily.

The promotion of a woman mc as “intellectual” or “honey” helps fix that picture of the microphone personality in the minds of thousands of listeners. That’s all-important, in relation to her program format and sales effectiveness. However, when it comes to the primary source of her influence with the lady of the house, the most impressive picture an audience has of its “friend” involves what might be termed spiritual qualities—friendliness, sincerity, sympathy, judgment, enthusiasm, etc. These are the qualities which in the long run make listeners believe in the commentator and willing to buy the products she suggests.

These also are the qualities which form the basis of much advertising for community projects. Therefore conductors of women’s participating programs are prime factors in civic and humanitarian campaigns. They regularly accept fund-raising microphone assignments and in the promotion of them they assume the stature of community figures. The more money they raise, the more good they do for under-privileged children, the more steadfastly they carry the banner for good causes, the more they enter the hearts of the radio townspeople. More than most radio programs, the women’s participating shows are identified with the important elements of community life. WOR, New York, in a newspaper advertising campaign explained that women enjoy, believe in, and trust Martha Dean, not alone for her stimulating intellectual qualities, but for her heart—for the same reason, said WOR, “she is loved in Europe by orphans who never saw her.”

Belief in the integrity and good judgment of a woman mc will inspire listeners to do more than just buy the products she recommends. It frequently impels them to write letters to sponsors telling them they can’t find their products in neighborhood stores. Many of them say, in effect, “do something about it.” This belief often makes a listener ask and ask her dealer for a product until he stocks it.

National Representatives — NBC Spot Sales

WGFM
Frequency Modulation

WGY
Television

50,000 watts

Schenectady, N. Y.

General Electric

SPONSOR
Chesterfield wants to be *satisfied* too...

That's why WNBT was chosen—through Newell-Emmett—to broadcast the New York Giant games in 1948.

to borrow the phrase... *SATISFY YOURSELF*... like Ligget and Myers,

that NBC is the right combination for *your* television plans.

*NATIONAL BROADCASTING COMPANY*
30 ROCKEFELLER PLAZA
NEW YORK 20, N. Y.

*NBC Television*

A Service of Radio Corporation of America

MAY 1948
O’Cedar last year had weak distribution in New York for its cream polish. Martha Deane introduced it to her listeners. In less than two months, O’Cedar added 33 wholesalers and over 800 new retail outlets for the product.

In the area served by KELO, Sioux Falls, S. D., the Northwest Meat Supply Company had failed time and time again to interest a regional meat chain in carrying its "chips steaks." Marie Horton told KELO's Partyline listeners about the steaks and within two weeks from Miss Horton's first announcement the chain changed its "no" to a "yes" and carried the chip steaks.

The format of the Horton and the Martha Deane programs are completely different. Nevertheless they have in common the fundamental qualities which make listeners believe in them.

Who's Who recently paid tribute to the part that promotion plays in building the public's conception of a woman radio personality. They wrote WCBS and requested them to submit a biography of Margaret Arlen for publication. To the Who's Who subscribers who requested that Miss Arlen be included in the next edition she was a real person, not a microphone name for Margaret Hines. This wasn't an accident. Miss Hines won the assignment in competition with the cream of New York's women actresses and air personalities. When Margaret Arlen was built via promotion into a microphone personality she was conceived so that, except for name, she'd be Miss Hines.

Some of the women's participating programs provide special opportunities for promotion. If the program accents fashion material the mc frequently presents fashion shows, judges fashion creation competitions, and sometimes has a new style named after her. She may, like Eleanor Hanson of WHK, Cleveland, acquire exclusive broadcasting rights to special events. Miss Hanson has such rights for the Annual Home and Flower Show.

No successful conductor of women's daytime presentations neglects her correspondence. The majority of them testify that they answer every letter they receive. Perhaps more than any other single factor the receipt of a personally signed letter from her favorite confirms a listener's devotion.

Promotion determines the radius of a participating program — but the focal point of this entire segment of broadcast advertising is the mc. Start with a pretty top-notch person—follow through with the right promotion—and you really have something.
Once upon a time...

...children's radio programs were heard, but not seen. Today, in Detroit, they're both SEEN and LISTENED-TO by a wide-eyed audience of thousands, in their own homes, through WWJ-TV, Detroit's only television station. For 75 minutes daily, WWJ-TV caters to "kids", whose enjoyment of these programs has been expressed through thousands of letters received from children and their parents. Naturally, WWJ-TV is proud to add this success to its long list of program accomplishments during its first year of operation.
LISTENERS ARE PEOPLE
(Continued from page 30)
cated that in the Nielsen homes the minutes-of-listening figure was 35% higher than in one-set families.

Hooper, until his invading of the field of circulation reports for programs, did not check multiple-set listening, so in a number of cases has short-changed broadcasting by reporting a lower number of sets tuned to programs than there actually are in the telephone homes he calls.

Based on a pilot study on this subject in Buffalo last November-December, Hooper's own figures indicated that in the daytime the extra set in a home did not materially affect the sets-in-use figures. When the children's hour arrived, however, the extra set added 2.5 more listeners. When programs directed to juveniles during this hour range in ratings from 2.6 (Adventure Parade, MBS) to 4.3 (Jack Armstrong, ABC) this added 2.5 can change the entire complexion of ratings to programs addressed to 8 to 14 year olds.

To further discover just what this age group does about its radio listening, NBC employed the Gilbert youth research group (Teen-Agers Like Mysteries, sponsor, March 1948) to survey 1,100 of them. NBC was interested basically in discovering what happened on Saturday morning, but what was uncovered for the senior network gives further indication of the changing character of the home, hour by hour. This survey indicates that 50% or more of the 8 to 14 year olds are available for listening from 9 to 11 a.m. and that the availability starts dwindling at noon. The report further shows that 45.9% of the group "listen every Saturday," 18.9% "listen every other Saturday," 6.8% "listen once a month," 10% "listen less than once a month," and 18.4% "never listen."

The Lone Ranger has always had a high listenership among youngsters, so it's no surprise that it ranks first among programs preferred by the 8 to 14 year old group. What may be a surprise to sponsors is the fact that Blondie and Lux Theater tie for second place in this group.

Popularity ranking of programs by the youngsters took the following order:

- Lone Ranger: 17.4
- Blondie: 11.0
- Lux Theater: 11.0
- Archie Andrews: 10.1
- Let's Pretend: 9.7
- Gang Busters: 9.6
- Frank Merriwell: 7.5
- Baby Snooks: 7.5
- Superman: 5.5
- Jack Armstrong: 5.1
Three years later, we broke our promise

It was March, 1945.

Raymond Swing had just won the George Foster Peabody Commentator Award. And George Hicks had just been given a special Variety citation for his D-Day broadcast.

This, we decided, was the moment to blow our own horn. So we got it out, polished it up . . . and then didn’t blow it. Instead, we thought it over and promised ourselves right then and there that ABC wasn’t going to be a horn-blowing network.

For three years and one month, we kept our promise. Then, last week, along came the same Peabody Award fellows with another Commentator Award, this time for Elmer Davis.

Plus an award for The Theatre Guild on the Air.

Plus an award for The Boston Symphony Orchestra.

With three of the most coveted awards in radio confronting us, there was no resisting temptation. So with our pride showing from fifty feet away, we picked up our horn and blew three loud tootles for Elmer, and the Theatre Guild, and the Boston Symphony. And while we were at it, we threw in a short Hip-Hip for other ABC prizewinners of recent months: Henry Morgan, Bing Crosby, Walter Winchell, Candid Microphone, The Greatest Story Ever Told, Mr. President, Milton Cross, David Harding—Counterspy, Drew Pearson, America’s Town Meeting, The Metropolitan Opera, Land of the Lost, Bankhage, and The American Farmer.

Now that we’ve sounded off, we’re putting our horn quietly away. We’re going back to being our modest selves, and we’ll never, never toot again. What, never? Well . . . hardly ever.

ABC

American Broadcasting Company

A network of 261 radio stations serving America
Research men feel that the listings of Hope, Benny, and Skelton are an indication that the 14 year old's program desires don't differ too greatly from those of adults in the comedy field. A check of the Gilbert organization youth survey returns indicates that most of the votes for the programs which are thought of as strictly adult did come from the older respondents in this 8 to 14 year old panel.

Proof positive for the sponsor that information on people rather than homes is essential is contained in sales effectiveness figures from this survey. Of the respondents who listened to Jack Armstrong, 25% used the product, Wheaties, which sponsored him; of the over-all respondents, only 14.6% were Wheaties eaters. Listeners to Let's Pretend were 21.5% Cream of Wheat users, while of all respondents reported, 10% ate the hot cereal. Only 3.2% of the entire panel reported that they ate Cheerios, while listeners to the Lone Ranger were 4.6% Cheerios eaters.

The Gilbert youth survey was conducted in four cities, Chicago, Pittsburgh, Philadelphia, and New York. While, as a research organization, it's still too young to have had its reports conclusively tested, the figures produced from this study correlate with many other youth studies made in other fields.

In Washington, WRC started a partial diary study (early a.m. only) last year. It has now come forth with a new diary for the entire day, one that concentrates on residents over 17 living in the Washington metropolitan area (950,000 persons). This diary study covers the period from January 10 to March 1 and, according to Hugh Beville, director of research for the National Broadcasting Company, is based upon a representative precision sample.

In this report Jack Benny was first in the Capital, with an audience of 280,000. Hooper's October-through-February City rating, covering a period which roughly may be said to develop figures comparable to WRC's individual-listeners report, gave Jack Benny a 26.5. Projecting Hooper's rating against the 950,000 people covered in the WRC diary study would give Jack Benny an audience of 251,750. The need for listener reports in terms of people is clearly shown by contrasting WRC's study of Washingtonian
HOOPER shows
WHBF Leading Daytimes in the QUAD-CITIES

OCTOBER-FEBRUARY HOOPER FALL-WINTER REPORT

<table>
<thead>
<tr>
<th></th>
<th>MORNINGS</th>
<th>AFTERNOONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHBF</td>
<td>53.5%</td>
<td>36.0%</td>
</tr>
<tr>
<td>Station &quot;B&quot;</td>
<td>20.2%</td>
<td>21.1%</td>
</tr>
</tbody>
</table>

(\% of sets in use)

Yes, WHBF delivers the daytime audience in the Quad-Cities—the largest market in Illinois and Iowa outside of Chicago—over 200,000 urban population—four cities nestled together forming one market.

Located 180 miles from Chicago—250 miles from St. Louis—325 miles from Omaha—345 miles from Minneapolis. No outside station adequately covers the Quad-Cities.

Les Johnson, V. P. and Gen. Mgr.
Affiliate of Rock Island Argus

AM WHBF FM
Basic ABC
5 KW-1270 KC

Avery-Knodel, Inc.
RADIO STATION REPRESENTATIVE
In many cases there is an amazing correlation between this new personal diary formula and a projection of a City Hooperating. This is to be expected among the top-ranking programs, which in order to have a broad appeal are planned to reach as many ages as possible and both sexes. It is where programs do not appeal equally to all members of a family that radio home listening figures (Hooper) and individual listening reports diverge. Typical of these programs, even among the “diary” first 15, are Duffy’s Tavern, which according to radio home figures would have an audience of 233,700 individuals over 17 and yet is reported (via diary) to have only 201,875.

Naturally the sharpest cleavage between “home” or “family” figures will be noted during the daytime hours when for the most part only the lady of the household is available for listening. WRC’s personal diary developed individual listening figures for WTOP’s 12 to 2 p.m. stretch of daytime programs that underline this point. Listening figures contrasted with comparable Hooperatings show that when the latter are projected against the 950,000 over-17-year-old population of metropolitan Washington, there is frequently as much as 50% inflation in the “homes” listening figure over the individual listening index.
Yes! count me in as a subscriber to

Name: ____________________________

Company: _________________________

Address: __________________________

City: _____________________________ Postal Zone: __________ State: __________ 

Home ☐ Office ☐ Please check

Money Now — Just Mail This Post-Free Card!

MOR PUBLICATIONS INC.  40 WEST 52 STREET, NEW YORK 19  PLAZA 3-6216

No Money Now — Just Mail This Post-Free Card!

of a 48-page song book and picture album—an ideal, give-away
BUSINESS REPLY CARD
No Postage Stamp Necessary if Mailed in the United States

2c. - POSTAGE WILL BE PAID BY

SPONSOR PUBLICATIONS Inc.
40 WEST 52 STREET
New York 19, New York

FIRST CLASS
PERMIT NO. 47613
(Sec. 510. P. L. & R.)
NEW YORK, N. Y.
Look at the Notches ON OUR GUN!

- **NETWORK RADIO** — Half-hour programs on over 100 CBS stations for more than three years.
- **MOTION PICTURES** — A long string of first-class westerns supporting Gene Autry, John Mack Brown, in addition to numerous musical shorts.
- **PERSONALS** — California's State Fair... Members of Camel Caravan Tours of U.S. Army Camps... Stars of Pasadena's Annual Sports Jamboree.
- **HONORARY TEXAS RANGERS** — Commissions from the Governor of Texas in a special coast-to-coast broadcast.
- **VARIETY REVIEWS** — "America's foremost singers of western songs"... "Class 'A' production"... "Swell showmanship".
- **STAGE APPEARANCES** — Stars of the KMBC Brush Creek Follies... Headliners at Kansas City's Tower Theatre.
- **NOW IN HOLLYWOOD** — Appeared in "The Last Roundup" starring Gene Autry, for Columbia. Just completed, "Texas Sandman."
- **TRANSCRIPTIONS** — Used by radio stations in three countries to provide enjoyment for millions and boost sales for sponsors.

The impressive success of "The Texas Rangers" can be yours by means of their electrical transcriptions. Over 500 songs are available to provide an almost endless combination of programs. The cost is based on the size of your market. Along with sponsorship of "The Texas Rangers" you have the added ammunition of a 48-page song book and picture album—an ideal give-away or self-liquidating offer. Hire "The Texas Rangers" to notch up Hooperatings and sponsors' sales... they have a proved record of success. Write — better yet, wire — for complete details.

The Texas Rangers

AN ARTHUR B. CHURCH PRODUCTION

Pickwick Hotel, Kansas City 6, Missouri
that this is not necessarily so except in the daytime. Among the first 15 evening programs (13 of which are compared due to lack of Hooper ratings for the other two) the diary reported seven programs with greater audiences than Hooper and six with lower individual dialing.

There was a time when audience composition figures could be counted upon to help sponsors reach a figure of how many people listened to their programs. How that time has passed from the scene is indicated by Hooper's average audience per listening set figures. In 1944 he reported 2.60 per receiver. In 1945 this figure started slipping, was 2.59. No figures were available for 1946. In 1947 listeners per set in use dropped to 2.45. Currently they are tabbed at 2.39. One of the reasons for this steady drop is the increasing number of receivers per home.

Another group of listeners who have seldom found themselves in any audience index are the men and women who listen as they drive. In Washington, WRC's first personal diary for the early a.m. hours indicates that 1.4% of the District's residents listen on their auto receivers between 7:45 and 8 a.m. Between 8 and 8:15 a.m. automobile radios account for 2.25% of Washington's ears. Come 8:15 a.m. this figure reaches 5.5%, then dwindles practically to zero by 9:00 a.m. How important this auto listening is can be judged by the fact that the mobile listening at 8:15 a.m. is more than any station in the area has at that moment, the topper, WTOP, rating only 4.4.

Television homes also invalidate listening reported in terms of families. The 6% of these homes in New York which were listed in Hooper's first "Teletating" (February 8) as listening to Jack Benny while their TV receiver was focused on The Original Amateur Hour (WABD) were obviously only partial homes. As a matter of record a check-up on these families revealed that there were just 1,150 people listening to Benny while WABD's visual program had over four viewers in these very same homes.

There is a feeling that TV is making the family more of a unit than it has been during the recent years of broadcasting. This is true only for the immediate bright new days of visual programming. When Honedy Doody is telecast by the NBC-TV network, the audience is practically 100% juvenile. Mother is very busy doing other things from 5 to 6 p.m. and dad isn't home yet.

It's easier to report listening—and viewing—in terms of homes—but people, not homes, listen and look.
There's More Than One Way To Whip A Mule

Program and audience rating of Knoxville, Tennessee Radio Stations from 7 A.M. to 7 P.M., Monday through Friday, April 1948.*

| PERIOD   | SETS IN USE | WROL | STATION "A" | STATION "B" | STATION "C" | STATION "D"
|----------|-------------|------|-------------|-------------|-------------|-------------
| 7:00-8:00 AM | 26.3 | 46.5   | 33.6         | 12.0         | 6.0         | 1.9         |
| 8:00-12:00 AM | 23.2 | 43.4   | 27.5         | 17.9         | 5.5         | 5.5         |
| 12:00-6:00 PM | 24.7 | 40.6   | 29.6         | 18.0         | 7.4         | 4.3         |
| 6:00-7:00 PM | 28.1 | 41.8   | 39.8         | 8.9          | 5.6         | 3.3         |

*From a monthly analysis of listening habits sponsored by the Radio Stations of Knoxville, Tennessee.

**Coincidental telephone survey method used. 14,400 calls were made.

• Greatest Coverage
• Greatest Audiences
• Lower Cost

WROL
KNOXVILLE
5000 WATTS
620 KC.
WROL FM NOW 76,000 WATTS

JOHN BLAIR AND CO. NATIONAL REPRESENTATIVES
SPONSOR

SPEAKS

TV Careless Habits

Already some television station owners are drifting into careless habits. A number are forgetting that entertainment is the prime function of any broadcast medium. They’re spending hundreds of thousands for equipment and pennies for programs.

Sponsors can do something about this. They came into the radio picture after broadcasting had built its audience, had become a potential advertising medium. It’s different with television. Sponsors are in at the birth. They can, as individuals, establish a yardstick by which they can measure a station on which they plan to telecast. If a station is doing very little community service, if a program schedule shows little thought and less investment, a sponsor can logically turn to another station that is rendering a real service.

A sponsor can request information which goes beyond the power of the station, the number of receivers in homes, and the economic condition of the territory served. Sponsors can ask to see a program log—can investigate whether a station is simply looking ahead to the day when it will have a network program service or is rendering a service now. Extensive television programing can be too heavy a burden for a new station to carry, but it is amazing what can be done with a little cash and some ingenuity and a real desire to serve viewers with worthwhile entertainment.

With film and network program service it’s going to be easy for a station to do nothing creative. That’s not the way to build television into a healthy facet of broadcast advertising. Neither is it an honest way to serve the American viewer.

Arthur Godfrey on Results

Master salesman Arthur Godfrey, speaking at the CCNY Awards Luncheon, came forth with some cogent clues on how he does it, and how others may, too.

"Be natural," advises Mr. Godfrey. He traced his own rise as a superconvincer to his understanding of how to talk to the family in the parlor, the housewife in the kitchen, the farmer in the barn.

The way to sell on the air, maintains Mr. Godfrey, is to integrate the commercial naturally into the program. The system has paid off handsomely for him. He’s sure that more sponsors will do better as soon as they learn the art of being natural.

Mr. Godfrey asks sponsors to look to the thousands of stations throughout the nation for fresh, entertaining, natural talent. Radio stations are today’s talent training schools.

This suggestion appeals to us. We believe that some enterprising sponsors, utilizing the scouting tactics of the baseball clubs, are bound to come up with some star programs and star performers.

How Others Do It

“What sponsors ask of the NAB” is the subject of the highlight feature of this issue. In a series of personal interviews sponsors and their agencies gave their views, for the first time, on what the broadcasters’ trade association can do to stimulate more broadcast advertising.

What struck us was the universality of their plea for more knowledge and how-to’s of the broadcasting media. We’ve realized for some time that advertisers and agencies considered themselves short-changed in their understanding of the air media—particularly when the other advertising media give them so much. We’ve editorialized and again to that effect. It’s reassuring, at this time, to have the men who foot the bills speak directly to the industry as they do in the symposium in this issue.

While we pondered all this we came across a story in the day’s New York Times indicating that the Advertising Bureau of the ANPA is well aware of the advertiser’s quest for media knowledge. This year their war chest (for one year of advertiser education) will exceed $1,000,000. They regard that as good business. We think the story important enough to broadcasters, and the men who buy from them, to bear reprinting in its entirety (see page 86).

Applause

A BURIED BUGABOO

This season baseball has helped bury a broadcast advertising bugaboo. For years, a cereal sponsor would never consider a program that had been in the past sponsored by another cereal. One cigarette would as soon sponsor a program formerly underwritten by another tobacco firm as it would have used another cigarette’s slogan.

Despite this decade-long tradition of refusing to follow another sponsor of the same type, Liggett & Myers through Newell-Emmet purchased the broadcasts this season of the Washington Senators. It wasn’t too many years ago that Old Golds were paying the bills for airing these games.

General Foods through Young & Rubicam for Post cereals bought co-sponsorship of the Brooklyn Dodgers, for 1948. It wasn’t more than five years ago that General Mills was selling Wheaties with the Dodgers.

These advertisers and agencies are pointing the way to all buyers of broadcast time that a good program (and there is no question of listener interest in the Senators or the Dodgers) has an audience that can be sold any worthwhile product.

This doesn’t mean that an advertiser should use a program that last season was selling a competing product. It does mean that just because a program has once sold one brand of a commodity, it need not be marked by all brands of that commodity as “out of bounds” for all time.
The signal strength of television station WLWT, Cincinnati, has been increased 200-fold.

WLWT now operates at maximum government-authorized power—200 times more effective than the temporary transmitter used during the construction of our new facilities.

With the completion of the new $600,000 studio and transmitter plant, the sight-and-sound of Ohio's first television station originates from the newest, finest, most up-to-date television installation in the country. The WLWT effective coverage area now comprises a circle of 45 miles in radius...an area which encompasses 380,000 families—1,300,000 people.

WLWT is providing this important market with 20 to 30 hours of television service weekly—seven days a week, afternoon and evening. The program schedule provides a balanced fare of live features each week, including baseball, wrestling, news, homemaker shows, quiz games, fashion shows, weather news, hobby shows, puppet shows, audience-participation programs, advice on pets, and miscellaneous sports events...in addition to feature movies, cartoons and film shorts.

WLWT's coverage is available now also, on a non-interconnected network basis, to national advertisers using the NBC television network.

Every facility of WLWT has been designed especially for television. The very latest, most advanced equipment available has been used throughout the studios, the transmitter, the 570-foot antenna tower, and the mobile microwave transmitter unit. No expense has been spared to assure Greater Cincinnati and surrounding territory with the finest, most dependable television service possible.

Information on rates, availabilities, participating sponsorship and facilities are available upon request.
The best way to reach teen-agers
is Radio!

- Teen-agers ... whether you'll admit it or not ... are an undeniable buying influence. They criticize your clothes, choose your cars, plan your trips and give you tips on almost everything! Everyone who knows (well—just about everyone) says "the best way to reach kids is radio!" And ... in the great Cleveland market ... the best way to reach teen-agers is with WJW's Teen-Timer Revue. Teen-Timer Revue, in its Sunday slot, is a hot spot for any all-family product that needs added promotion in the great Cleveland market.

- Chuck Plotz ... whose WJW show by teen-agers for teen-agers is a skillful blend of styles, sports, safety hints and hot music ... is a junior sensation in teen-age circles.

- Alert, aggressive, articulate, this group ... the cast of WJW's Teen-Timer Revue ... packs a powerful wallop with the younger set. And what they do to parents couldn't happen to nicer people!
Timebuyers' lament—p. 32
Air-wick creates a habit—p. 36
Telephonitis—p. 38
 Twelve capsuled TV results—p. 40

WHK's Bob Ledyard "phones" listeners to determine "Dinner Winners"

RECEIVED
JUN 1 1948
NILES TRAMMELL
Pipe smokers say they get a lot of satisfaction—a world of peaceful relaxation and pleasure, out of a quiet smoke. To real pipe fans a pipe is, in fact, a mighty important part of their everyday living.

To people living in any one of the seven cities listed below, a local Fort Industry Station, too, is a part of everyday life. As a local institution, each Fort Industry Station seizes every opportunity to join in the furtherance of community enterprises—to render public service. For advertisers this means that the seven stations listed below speak with a voice that's listened to, believed in, acted upon.

**THE FORT INDUSTRY COMPANY**

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

*National Sales Headquarters: 527 Lexington Ave., New York 17. Eldorado 5-2455*
June 1948

CAPITOL TV OUTLET FOR CBS PLANNED

CBS will get around problem of not having TV license in Capitol by turning over WTOP and WTOP-FM to new corporation in which network will have minority (45%) interest. New organization will be controlled by Washington Post which will sell WINX and WINX-FM. Application for TV license for Post-CBS operation will be made as soon as WTOP and WTOP-FM transfer is approved by FCC.

-LR-

LAROCHE LOOKS TOWARDS NEW ACCOUNTS

With Ellis name dropped from his agency's title, Chet LaRoche will step up efforts to bring in more accounts to bolster slender nine he now represents. Representations have been made to number of executives who control accounts at other agencies to come on over.

-LR-

WPIX IN FILM DISTRIBUTION BUSINESS

WPIX (N. Y. Daily News) will be in motion picture distribution business in big way before year is out. In order to assure itself of adequate supply of program material, WPIX purchased U. S. TV rights to 24 Alexander Korda films. These have been sold to WGN-TV and number of other stations. Station is in market for almost unlimited number of films if of topflight quality.

-LR-

N. Y. RURAL NET ON AIR IN SUMMER

New York's "Rural Network" will be in operation before fall if no strikes hit General Electric which is supplying stations with equipment. One seldom-mentioned name associated with network in executive capacity is Miller McClintock, former president of MBS.

-LR-

ONE IN 20 N. Y. RADIOS FM-EQUIPPED

5.6% metropolitan New York homes have receivers with FM that enable them to tune waveband currently in use. Recent Pulse of New York survey indicated that WQXR-FM rated first with FM homes (26.2% of all FM listening). Next four in order of FM listening were WCBS-FM, WNBC-FM, WAAT-FM, WGYN. This is first survey taken since nets started duplicating AM programs on FM outlets.

-LR-

$35-$75 MINIMUM ASKED BY ACTORS' UNIONS

Minimum rates asked by actors' Television Committee run from $35 for under-15-minute telecast to $75 for hour-and-half program. Bottom figure includes only half hour of dress rehearsal, top scale two and one-half. Final fees for performers not expected to be too far from these demands.
### TV TRANSCRIPTIONS INTRODUCED

During early May, DuMont demonstrated its "tele-transcriptions" to trade press and advertising agency executives. Not having extensive motion picture facilities, DuMont proposes to photograph programs off face of specially-designed receiving tube. System is a variation of Paramount's, which was demonstrated in New York recently on Paramount Theater's large screen. Cost is about 300% higher than transcribing radio program of same length, but far under motion picture production rates.

### GENERAL MILLS URGES DEALER TIE-IN ADS

Over 500 General Mills appliance distributors are being urged to stimulate local dealer advertising tie-ins with current Tru-Heat iron advertising campaign. Product being promoted via ABC's Betty Crocker airing and 210 newspapers. Emphasis is on D.D.S.P. approach--"Display, Demonstrate, Sample, and Promote."

### TOP RADIO-CASTS PULL 20% OF TV HOMES

Only radiocasts to draw more than 20% of TV homes in N. Y. during April, according to Pulse, were "Gang Busters" and "The Amazing Mr. Malone." However, both of these competed with telecast of Women's National Press Club Dinner in Washington, which was more or less dud. Programs like "Fibber McGee," "Amos 'n' Andy," "Kraft Music Hall" rated on 3% of radio-TV homes during month. Among Pulse's radio "Top Ten," only Lux Theater attracted over 10% of TV homes.

### MULLEN TO BOSS TWO CBS STATIONS

Frank Mullen's exit from NBC will find him directing destinies of two of NBC's toughest competitors, WGAR in Cleveland and WJR in Detroit, two areas in which CBS stations have frequently led network field in listening. It was Mullen who personally okayed recent hypoing activity of NBC Cleveland outlet, WTAM.

### FM TO BE USED FOR STORECASTS

Problem of telephone line costs required in linking supermarkets together in storecast advertising is being removed. In Stanley Joseloff's operations in Chicago, Philadelphia, and throughout Connecticut, stores will be serviced by FM stations. Programs of point-of-sale music and announcements will be planned to entertain home listeners as well. Joseloff (ex-ABC, Biow, Y. & R.) feels that storecasts, like transit-radio, can help independent FM stations find audiences which can be sold in competition with TV and standard broadcasting.

### STATIONS BACK INDUSTRY-WIDE PROMOTION

Over 150 stations already have signed to participate in radio's first effort to sell itself on an industry-wide basis. Fast acceptance is due to forceful presentation at NAB meeting and growing appreciation of fact that advertisers and agencies don't know enough about radio and are fast being unsold on it by competing media. Initial phase of radio's campaign will be factual film including unique presentation techniques.
WKY gratefully acknowledges the Award of Merit C. C. N. Y. COMPETITION for the most effective promotion of a local radio program.

OKLAHOMA'S FRONT PAGE

"Oklahoma's Front Page", edited and broadcast by Bruce Palmer (above, right), is a quarter-hour roundup of Oklahoma news and views heard Monday through Friday at 6:45 p.m. It earned the highest Hooperating (13.2) during the Fall-Winter period of any local program on Oklahoma City stations; only one weekday network program before 7:00 p.m. topped it with 13.3.

Continuous, adroit promotion has urged this program to top popularity. Promotion pinnacles were reached during two tours of Oklahoma towns by Bruce Palmer with WKY's new, eye-catching mobile studio (left, above). During the tours, Palmer originated his "Front Page" broadcasts from 20 different towns featuring local newspaper editors as guests. Wherever it went, "Oklahoma's Front Page" made front page news.

WKY O K L A H O M A C I T Y
Represented by the Katz Agency, Incorporated

OWNED AND OPERATED BY THE OKLAHOMA PUBLISHING CO.: THE OKLAHOMAN AND TIMES THE FARMER STOCKMAN—KVOR, COLORADO SPRINGS—KLZ, DENVER (Affiliated Management)

JUNE 1948
PEOPLE vs. HOMES

This is to let you know that I think your piece on People vs. Homes in Radio Measurements was very well timed and excellently done. It has long been my belief that the effective use of radio as an advertising medium has been somewhat impaired by the research concepts of expressing audiences in terms of homes. Radio is obviously a selective medium and you don't have to have a slide rule to realize that two programs such as Cavalcade of America and Grand Ole Opry have different kinds of listeners, although their quantitative ratings may be similar.

The idea of measuring audiences in terms of individuals and types of people is going to be increasingly important with the growth of television.

Again, let me congratulate you on a very careful and well expressed exposition on the use of research.

Samuel H. Northcross
Vp
Audience Research, Inc., N. Y.

Other expert opinions on People or Homes will be found on page 31.

THOUGHT PROVOKING

What the Sponsor Asks of the NAB is thought-provoking. Please send me 20 copies of May 1948 issue, and bill for same.

J. Allen Brown
Assistant director, broadcast advertising
NAB, Washington

A SELLING JOB?

It looks to me as though the broadcasters, is that the stations and broadcasting companies, should send sponsor to all buyers of time. It looks like sponsor does a selling job for them.

Isadore Weinstein
President
Standard Sales Co.
Birmingham

Stations and station representatives are now sending gift subscriptions to many of their top prospects and clients.

A CCNY AWARD

We never thought we would have to register a complaint against our favorite magazine.

However, we think you should know how we feel about the fact that we were

(please turn to page 6)
Both poultry raising and drug sales are big business in the Mid-America market covered by KCMO. Inside the measured ½ millivolt 213-county area you'll find over 5 million people... 54% rural, 46% urban. And with KCMO's 50,000 watts daytime non-directional, you can be sure of reaching both farmers and city dwellers.

Proof? Note KCMO's mail response indicated by shaded areas on the map (407 counties in 6 states—plus 22 other states not shown). For ONE Station Coverage of Mid-America, center your selling on KCMO.

ONE Does It—in Mid-America!

50,000 Watts DAYTIME Non-Directional
10,000 Watts Night—at 810 kc.

ONE Station
ONE Set of call letters
ONE Spot on the dial
ONE Rate card

KANSAS CITY, MISSOURI
Basic ABC Station for Mid-America
National Representative: John E. Pearson Co.
HERE'S THE SCORE

in SYRACUSE

FALL-WINTER REPORT—SYRACUSE—OCT. 1947—FEB. 1948

**WFBL Leads**

WFBL LEADS with an average Rating of 6.47 for all 40 Quarter-Hour Daytime Periods... IN SYRACUSE.

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<th>STATION</th>
<th>Rating</th>
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<td>B</td>
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<td>E</td>
<td>1.7B</td>
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</table>

**WFBL Leads**

WFBL LEADS with an average Rating of 6.77 for all 20 Morning Quarter-Hour Periods.

<table>
<thead>
<tr>
<th>STATION</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>6.36</td>
</tr>
<tr>
<td>C</td>
<td>3.82</td>
</tr>
<tr>
<td>D</td>
<td>9.07</td>
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<tr>
<td>E</td>
<td>1.16</td>
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**WFBL Leads**

WFBL LEADS with an average Rating of 6.27 for all 20 Afternoon Quarter-Hour Periods.

<table>
<thead>
<tr>
<th>STATION</th>
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<tbody>
<tr>
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<tr>
<td>C</td>
<td>3.88</td>
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<td>D</td>
<td>3.01</td>
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<td>E</td>
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</table>

**WFBL Leads**

WFBL LEADS with 7 Quarter-Hour Daytime Periods with Ratings of 10 or better.

<table>
<thead>
<tr>
<th>STATION</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>10</td>
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<tr>
<td>C, D, &amp; E</td>
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</tbody>
</table>

**WFBL Leads**

WFBL LEADS with 13 Quarter-Hour Daytime Periods with Ratings of 7.5 or better.

<table>
<thead>
<tr>
<th>STATION</th>
<th>Rating</th>
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<tbody>
<tr>
<td>B</td>
<td>7.5</td>
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<tr>
<td>C, D, &amp; E</td>
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</table>

**WFBL Leads**

WFBL LEADS with 26 Quarter-Hour Daytime Periods with Ratings of 5 or better.

<table>
<thead>
<tr>
<th>STATION</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>5</td>
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<tr>
<td>C</td>
<td>11</td>
</tr>
</tbody>
</table>

ASK FREE PETERS to show you complete Hooper measurements of radio listening Fall-Winter. It shows WFBL first in share of audience in total rated time periods.

WFBL

IN SYRACUSE IT'S WFBL • BASIC CBS • 5000 WATTS

40 West 52nd
continued from page 4

left out of the story on the CCNY awards, your article on page 100, April issue.

Our program on Fire Prevention titled "FIRE" won an award of merit the same as those mentioned. We have the framed evidence to prove this on the wall in our office. We also won an honorable mention for our program on Texas Relief but are not complaining on this as you covered the Honorable Mention in your last line.

Citations like those of City College are too valuable to be passed over lightly especially in an article we know was so widely read as that in your magazine. We would be interested in knowing how this happened.

Still—

HILDA C. WOEHRMEYER
Promotion manager
WOWO, Fort Wayne

P.S. We would like to refer to your article on women's participating programs in a special bulletin to our salesmen. We will be glad to mention the magazine and hope you will grant us this permission.

We are sorry we omitted mention of WOWO's award.

RURAL BROADCASTING

At last we are getting down to bedrock in this business of broadcasting. Your reporting is fine.

In your last issue, however, you reported the importance of the rural market and said some nice things about rural radio stations covering that market. You neglected to mention that WRFD serving rural Ohio has been on the air some six months and is doing an important job in this area. Our policy of markets during the last period of each hour with news on the hour and programs of entertainment in between apparently is taking hold because the station has acceptance in the Ohio rural areas. By this time you and your reporting staff are no doubt aware of the formation of Rural Radio Company serving some nine rural radio stations in the midwestern states. Offices have been opened in Chicago and New York with Bob Burns in charge of Chicago and John Davis holding things down in the Big Town. No doubt you'll hear more about Rural Radio Company because we feel certain it's going to be an important influence in the rural radio advertising

(Permission turn to page 148)
“New York’s most dynamic radio station”

“A serious competitor of the biggest networks”

“Perhaps the most successful enterprise in radio”

“A fabulous operation”

Bouquets for Us...

mean New York’s No. 1 buy for You—
FCC May Lift Six TV Station Limitation

Complexion of the FCC may well be so changed by the fall that restrictions against individuals' or corporations' owning more than six TV stations may be lifted. If the Commission doesn't lift the restriction itself, court action, started by Paramount Pictures and other TV interests, may bring about a legal decision to the same effect.

Advertisers Want Radio Census

Advertisers have suddenly become aware that the plans for the 1950 U. S. Census do not include a question on radio set ownership. Broadcasters also have been asleep to this fact until recently, and are only now beginning to bring pressure to bear on Congress to have this subject covered in the census. Advertisers, however, have much greater lobbying power on the Hill, and are expected to impress the need for a radio count on Congress, which largely controls the scope of the census by funds allotted to the Census Bureau.

Business to Fight Economic Controls

Industry is planning to use "public service" announcements on big commercial programs this fall to try to forestall the imposition of economic controls on business. Basic blueprints for such wartime controls have been drafted; many in high positions advocate them. With a 1949 U. S. budget of $50,000,000,000 in the offing, the National Security Resources Board under James Forrestal believes that serious shortages and uncontrolled inflation are certain without such controls.

FTC Marks Time

The Federal Trade Commission, which has recently been upheld by two Supreme Court decisions, is expected to tread lightly with cases it will try during the next six months. The O'Hara bill (HR 3871), which would strip the FTC of its hearing and order-issuing authority, is being readied for the House and the Commission isn't likely to issue orders which would serve as grist to the mill of the anti-FTC congressmen.

TV Net Contracts Get Congressional Scrutiny

New TV network contracts with stations which give the television outlets just 30% of their rate card time charges, and which also require stations to pay for network sustaining programs which they telecast, are receiving attention on the Hill. Some of the solons can't understand just how the stations can afford to stay in business on a 30% basis. Congressional legal minds don't know what they can do about it, at this juncture, but some are definitely anti-TV-network at the moment, despite the coverage which the networks will be giving the political conventions this summer.

Morton Salt FTC Decision Worries Advertisers

The recent FTC decision on the Morton Salt case, under the Robinson-Patman Act, which prohibits discriminatory discounts to different buyers, has a direct bearing on dealer co-op advertising allowances. The FTC decision places upon the manufacturer the burden of proof that his selling costs to larger dealers justify his allowing them greater discounts. Many sponsors have been extending better radio advertising allowances to some outlets than to others with lower sales and delivery costs as justification. As long as the Commission would have had to prove that the discounts weren't fair, manufacturers didn't worry about the extra allowances. Now that the policy is that the manufacturer must prove that his discount structure is equitable to all his outlets, it's another matter. It looks as though the same co-op deals will have to be available to every buyer, for a while at least.

Convention Broadcasts and Telecasts in Spite of Strike

If the phone companies are hit by a long lines strike, and it seems possible on the Washington front as sponsors go to press, the AT&T will maintain its network and television lines regardless. Fear that the strike might be called just as the political parties convene has worried party heads enough to query the phone company on this point.

Margarine Air-Ads Planned

With colored margarine at no extra cost to the consumer apparently slated for okay, manufacturers of the product are planning to up their advertising considerably this fall. With U. S. restrictions removed, it is likely many states will follow Congress and repeal state laws which in several cases are even more restrictive than national regulations. This will encourage more nation-wide advertising including more air time to tell the public about the qualities of the butter substitute.

Instalment Sales Up---Repossessions Too!

Reports to the Department of Commerce indicate that instalment sales are up 35% over a year ago. Charge accounts are also about to set a new record. On the negative side is the fact that it's becoming more difficult to make collections and that repossessions have increased 3% during May, over April.

FHA Act to Be Revived

Home building, upon which many manufacturers of major appliances depend for their business health, will be spurred by the expected revival of U. S. home loan insurance. FHA Title VI will be revived and expanded by July if the current fight on public housing doesn't sidetrack it.

Farm Prosperity to Continue

Continuance of farm prosperity, which is greater today than at any previous period in U. S. history, seems certain to continue. Government support for farm prices will be continued 12 months beyond December 31, when present law and regulations expire. This will spotlight increasing emphasis on farm programing by radio broadcasters, and the operation of stations and regional networks entirely in the rural interest.

SPONSOR
Florida's **FIRST**

50,000 **WATT**

**STATION**

*BY FALL 50 KW DAY • 10 KW NIGHT*

**ASK KATZ**

JUNE 1948
the

FOURTH SURVEY

and the one exception
RESULTS OF SECOND ANNUAL WJW TRADE PAPER EFFECTIVENESS SURVEY

Tabulation and analysis of the second annual postcard survey made to gauge the effectiveness of WJW trade paper advertising and its "Indian Chief" trademark is now complete. Response to the 8500 postcards mailed to radio-minded advertisers and agencies during January have only now stopped coming in. Here are some of the more important findings:

1. One out of every four cards was returned (2,067 or 24%). Last year an identical mailing pulled 19% response.

2. Two out of every five respondents recalled seeing the "Indian Chief" advertised (849 or 41%). Last year's response was 30%.

3. Nearly three out of every five respondents knew that the "Indian Chief" advertised WJW (483 or 57%). Last year's identifiers also totaled 57%, but this represented only 282 responses.

4. Two publications, BROADCASTING and SPONSOR, accounted for two out of three mentions in response to the query, "In what publications do you see him (the "Indian Chief"). Eleven other magazines split the remaining mentions.

5. BROADCASTING was first, as it was in 1947, and like all other publications except one produced approximately the same percentage of mentions as last year.

6. SPONSOR was the one exception. It showed a 300% gain over 1947.*

7. SPONSOR and BROADCASTING are "one-two" on the WJW advertising schedule, and consequently were expected to show well. But the remarkable jump in SPONSOR mentions (SPONSOR was little more than a year old when this survey was made) exceeds expectations.

This survey, like all mail surveys, has limitations. Except in a general sense, it cannot be regarded as an adequate yardstick of the advertising merits of all the trade publications since WJW did not use them all or in the same way. Further, it was a "recall" survey, with the limitations inherent on all recall studies.

But it points out: 1. That WJW trade paper advertising has, in a relatively short time, become well known. 2. That the WJW "Indian Chief" is an American advertising institution today. 3. That consistent identifying advertising in logical trade papers is impressing "WJW" on the minds of advertisers and agency executives of every category (presidents, advertising managers, account executives, and time-buyers)...and doing it in a way that is helping the WJW sales department make sales.

As one respondent wrote, "Good trademark...good recognition value."

* SPONSOR was second in 1947 and 1948
WMAR TV & FM
—the stations with the prestige

From the first hour that The Sunpapers' stations were on the air, they carried the prestige of a great Maryland institution. WMAR-TV, Maryland's pioneer television station—is on the air every day (Channel 2), with programming in the public interest and to the people's taste.

WMAR-FM is catching on fast, and operates daily on Channel 250 (97.9 Mc.).

Together, these are the stations with the prestige—an extra ingredient that gives extra pull to your advertising.

FLASH!
Station WMAR-TV, now affiliated with CBS, is the only station in Maryland carrying the CBS television programs.

Represented by
THE KATZ AGENCY
INCORPORATED
500 FIFTH AVE.
NEW YORK 18

Mr. Sponsor:

Alden James
Advertising director, P. Lorillard & Company

There are few businesses in which competition is as keen as in the nation's $2,000,000,000 cigarette and tobacco industry. Alden James knows this only too well. Lorillard's Old Gold cigarettes trail the "Big Four" in sales, but consistent and hard-hitting advertising, plus merchandising follow-ups, were largely responsible for the consumption last year of a businesslike 14 billion Old Golds, leader in Lorillard's diversified line of cigarettes, cigars, and tobaccos. The continuous selling job on the consumer necessary to maintain or pass this figure for Old Gold and the $125,000,000 1947 over-all net sales for all Lorillard products (up 2% from 1946) is conducted in all major media. However, the bulk of the some $2,500,000 ad budget that James directs is spent in nearly all forms of broadcast advertising.

James, pleasant, Boston-born, has a background of publication advertising. He came to Lorillard just a year ago from the executive staff of "This Week" magazine, but he has worked hard in his job, and now knows many of broadcasting's answers. He even has some of his own. James prefers fairly suave selling on the air, doesn't use the irritating commercial. His technique at present is to use commercials which run counterpoint to those of other tobacco firms. Lorillard's network programs (The Old Gold Show—CBS, Stop the Music—ABC) and their televised sports in New York and Chicago, as well as regional news on the Yankee Network and local sports stress the brand as a "treat instead of a treatment."

The venerable Lorillard firm is the oldest tobacco manufacturer in the country, even predating the Declaration of Independence by some 16 years. Like any long-established house, it is steeped in tradition. But there is nothing moss-backed about James's selling methods. He believes that the visual air medium holds great sales promise for Lorillard. Says James: "We've been broadcasting baseball play-by-play on radio quite successfully for some time. We plan to continue it, but at the same time we'd like to include the steadily-climbing audience reached by television." This is Lorillard's first season in video, but trade indications are that TV is already doing a competent job of selling for them.

*The "Big Four" in order of their last year's sales are: Luckies, Camels, Chesterfields, and Philip Morris. Old Gold ranks fifth.
KECA

after only 8 years offers you 220% more listeners in Los Angeles, now the No. 3 market in the nation!

Did you know that, since 1940, retail sales in metropolitan Los Angeles have increased 174%... effective buying income has increased 160%?

And did you know that KECA has more than kept up with this phenomenal expansion, with both its facilities and its programs? Today, KECA has 220% more actual listeners than it had eight years ago... and it offers some remarkably effective buys, both local and co-op. The news shows listed below, for example, are particularly good buys in this vital market, in this election year...

* 

MAKE HAY IN L. A! Hand-pick your audience with one of these available news programs. On co-op shows you pay only KECA's share of total network costs.

America's Town Meeting on the Air. 9:00 pm Tuesdays. Best of the weekly spoken issues in the news. Famous for its broad and a big ready-made audience for a loyal listeners. Tops in prestige among co-op shows!

Martin Agronsky. 6:30 am Monday-Friday. Hard-hitting, fearless reporting from Washington, where eyes are focussed more than ever this year. Co-op.

Elmer Davis. 10:30 pm Monday-Friday. Recent winner of the famed Peabody Award, top honor in radio. He's the "commentator of the year"! You can sponsor him in the Los Angeles area!

11th Hour News. 11 pm Monday-Friday. Keen, concise analysis of the news for the big late-night Los Angeles audience. Available at surprisingly low KECA Class "D" rates.

Hank Weaver. 10:15 pm Monday-Friday. Lively round-up of the news, with just enough local items to win him a whale of a following in Los Angeles area. A local show, it's a KECA-winner!

Call the ABC spot sales office nearest you for information about any or all of these stations:

- WJZ - New York 50,000 watts 770 kc
- WENR - Chicago 50,000 watts 890 kc
- KGO - San Francisco 50,000 watts 810 kc
- KECA - Los Angeles 5,000 watts 790 kc
- WXYZ - Detroit 5,000 watts 1270 kc
- WMAL - Washington 5,000 watts 630 kc
- ABC - Pacific Network

JUNE 1948
WPIX

NEW YORK CITY • CHANNEL 11

STARTS JUNE 15
to the transition
of the broadcast wave as a vehicle
for the visual as well as vocal . . .
WPIX brings three decades’ experience
in the development of the visual as a vehicle
of information, significance, entertainment . . .
by The News, New York’s Picture Newspaper,
entrepreneur in the transition of print
from the wholly verbal to partly visual.

three decades
of learning how to make pictures interesting
and keep people interested . . .
of acquiring the techniques of visual approach,
expression and transmission . . .
of men and methods matured by experience
of rich records of pictures and sources . . .
of camera contacts and craftsmanship . . .
of securing facilities for fine, fast production.
will constitute some of WPIX’s working capital.
The TV equipment and operating personnel
are the known best available . . .
And always in support is the newspaper
with the largest circulation in this country.

to anticipate
that WPIX will approach perfection
in production at the outset . . .
or escape the inevitable average of error . . .
is neither warranted, nor claimed.
After all, Television must be its best teacher! . . .
But WPIX will try to par its field . . .
become worthy of its mission and market.

WPIX • Channel 11 • New York City
is owned and operated by News Syndicate Co., Inc.
Station Manager Robert L. Coe, Commercial Manager B. O. Sullivan
and is represented outside New York City by
FREE & PETERS, 444 Madison Ave., New York 22, N.Y.
Yes, Tulsa is building homes on a tremendous scale! The first two months of this year produced almost five times as much residential construction in Tulsa as in Oklahoma's second market! Construction of all kinds in Tulsa County for this period totaled $14,359,000.00 as against Oklahoma's second market figure of $5,137,000.00. Yet housing in Tulsa is far below demand and building continues!

New housing means new markets! Furniture, appliances, radios, rugs, maps, soap, dishes . . . the list is limitless. New housing means new happiness, too, for thousands of new Tulsa citizens!

The conversion from new Tulsans into Tulsa-boosters doesn't take long, for Tulsa is unique in many ways and newcomers fall in love with it in a hurry. It doesn't take long for newcomers to become KVOO fans, either. That's why KVOO's Hooperatings stay consistently on top, year in and year out.

Summing it up, smart advertisers always choose Tulsa as a must market and KVOO as the must station!
SPONSOR

Subscription
Order
Form
Order Subscript
New National Spot Business

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>CAMPAIGN, start, duration</th>
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<tbody>
<tr>
<td>Colgate-Palmolive-Peet Inc</td>
<td>Veto (deodorant)</td>
<td>Ted Bates</td>
<td>Veto (deodorant)</td>
<td>E.t. spots; May 17; 16 wks</td>
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<tr>
<td>Colgate Magazine</td>
<td>Publication</td>
<td>Doherty, Clifford</td>
<td>50-100 (daytime only)</td>
<td>E.t. spots; May-Jun; 5 days each</td>
</tr>
<tr>
<td>Delicia Chocolate &amp; Candy Mfg Co</td>
<td>Candy</td>
<td>CalcKins &amp; Holden</td>
<td>(short-term promotion)</td>
<td>Parrish cancels; May-Jun; 13 wks</td>
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<tr>
<td>Ford Motor Co</td>
<td>Ford Cars</td>
<td>J. Walter Thompson</td>
<td>10-25*</td>
<td>E.t. spots; breaks; Jun 14; 1-2-3 wks</td>
</tr>
<tr>
<td>General Foods Corp</td>
<td>Swanadown Instant</td>
<td>Young &amp; Rubcam</td>
<td>5-6</td>
<td>E.t. spots; Jan 7; 5 wks</td>
</tr>
<tr>
<td>International Silver Co</td>
<td>Silverware</td>
<td>Young &amp; Rubcam</td>
<td>10-1.5*</td>
<td>E.t. spots; Jun 1; 13 wks</td>
</tr>
<tr>
<td>Look Magazine</td>
<td>Breeze (detergent)</td>
<td>Federal</td>
<td>50-75*</td>
<td>E.t. spots; breaks; May 15-Jun 15; 13 wks</td>
</tr>
<tr>
<td>Megowen-Educator Food Co</td>
<td>Cake Mix</td>
<td>McGuire-Erickson</td>
<td>15-20*</td>
<td>E.t. spots; breaks; Jun 1; 13 wks</td>
</tr>
<tr>
<td>Procter &amp; Gamble Co</td>
<td>Tide</td>
<td>Dume Jones</td>
<td>10-15*</td>
<td>E.t. spots; breaks; May 10-Jun; 13 wks</td>
</tr>
<tr>
<td>Reader's Digest</td>
<td>Publication</td>
<td>Gordon Best</td>
<td>20-20*</td>
<td>E.t. spots; breaks; May-Jun; 5</td>
</tr>
<tr>
<td>James H. Rhodes Co (Chicago)</td>
<td>Glo (steel wool</td>
<td>J. Walter Thompson</td>
<td>10-20*</td>
<td>Parrish cancels; May-Jun; 13 wks</td>
</tr>
<tr>
<td>Standard Brands Ltd (Montreal)</td>
<td>soap pads</td>
<td>Morse International</td>
<td>16-20*</td>
<td>E.t. spots; May-Jun; 13 wks</td>
</tr>
<tr>
<td>Vick Chemical Co</td>
<td>Magic Baking Powder</td>
<td>Buchaman</td>
<td>60*</td>
<td>E.t. spots; May-Jun; 13 wks</td>
</tr>
<tr>
<td>Welch Grape Juice Co</td>
<td>Jelloes, grape juice, etc.</td>
<td>Rodger and Browning &amp; Hersey</td>
<td>15-20*</td>
<td>E.t. spots; May-Jun; 13 wks</td>
</tr>
<tr>
<td>Wilbur-Suchard Chocolate Co</td>
<td>Suchard Chocolate Squares</td>
<td></td>
<td>15-20*</td>
<td>E.t. spots; May-Jun; 13 wks</td>
</tr>
</tbody>
</table>

*Station list already set.

New and Renewed on Television

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATION</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>American &amp; Wakeman-Watch Co</td>
<td>Sterling</td>
<td>WABE, N. Y.</td>
<td>Spots (preceding station sign-off); Apr 19; 52 wks (n)</td>
</tr>
<tr>
<td>Atlantic Tobacco Co</td>
<td>N. W. Ayer</td>
<td>WNBT, N. Y.</td>
<td>Runway Blake, Police Reporter; Th 9:30-10 pm; Apr 22; 13 wks (n)</td>
</tr>
<tr>
<td>Lou Block Co</td>
<td>Grant</td>
<td>WGN-TV, Chi.</td>
<td>Wrestling bouts from Madison Athletic Club; Th 8:40-10 pm; May 6; 22 wks (n)</td>
</tr>
<tr>
<td>Breyer Ice Cream Co</td>
<td>Kenyon &amp; Eckhardt</td>
<td>WCAU-TV, Phila.</td>
<td>Show Business; Mon 7:15-7:30 pm; Apr 12; 13 wks (n)</td>
</tr>
<tr>
<td>Budova Watch Co</td>
<td>McKee &amp; Albright</td>
<td>WPTZ, Phila.</td>
<td>At Schacht (5-min warm-up telespot preceding Giants home games); Apr 28; season (n)</td>
</tr>
<tr>
<td>Canada Dry Ginger Ale, Inc</td>
<td>Blow</td>
<td>WGN-TV, Chi.</td>
<td>Spots (before and after Phillies and Athletics games); Apr 28; season (n)</td>
</tr>
<tr>
<td>Chevrolet Dealers (N. Y.)</td>
<td>Campbell-Ewald</td>
<td>WGBS-TV, N. Y.</td>
<td>Time breaks; May 6; 14-52 wks (n)</td>
</tr>
<tr>
<td>Cunningham Drug Stores</td>
<td>Simons-Michelson</td>
<td>WWJ-TV, Detr.</td>
<td>Film spots (before and after Athletics games); Apr 28; season (n)</td>
</tr>
<tr>
<td>John P. Daly Co</td>
<td>E. L. Brown</td>
<td>WCAU-TV, Phila.</td>
<td>Film spots (alternate days, before and after Chicago Cubs home games); Apr 23; season (n)</td>
</tr>
<tr>
<td>Middelott Distributing Co</td>
<td>Packard</td>
<td>WGC-TV, Phila.</td>
<td>Races from Belmont, Jamaica &amp; Aquaduct; Sat atras asched; May 1; season (n)</td>
</tr>
<tr>
<td>Elgin National Watch Co</td>
<td>J. Walter Thompson</td>
<td>WGN-TV, Chi.</td>
<td>16-18 pm baseball news (before Tigers home games); asched; May 1; season (n)</td>
</tr>
<tr>
<td>Firestone Tire &amp; Rubber Co</td>
<td>Lamb, Smith &amp; Keen</td>
<td>WPTZ, Phila.</td>
<td>Stump the Artist; Tu 7:45-8 pm; May 25; 13 wks (n)</td>
</tr>
<tr>
<td>George's Radio &amp; TV Co</td>
<td>Robert J. Enders</td>
<td>WSBW, Wash.</td>
<td>Rhumba Rhapsody; Tu 8:30-9 pm; May 25; 13 wks (n)</td>
</tr>
</tbody>
</table>

*Station list already set.

July 1948
New On Networks

SPONSOR | AGENCY | NET STATIONS | PROGRAM, time, start, duration
--- | --- | --- | ---
Campbell Soup Co | Ward Wheelock | NBC 163 | Double or Nothing; Mon 2-2:00 pm; May 31; 52 wks
Coca-Cola Co | D’Arcy | NBC 143 | Morton Downey; TTh 11-11:30 pm; Jun 5; 52 wks
F. Lorillard Co | Lennen & Mitchell | ABC 140 | Stop the Music; Sun 8-9 pm (last quarter); June; 52 wks
John Merrell & Co | Heart, Hirst & McDonald | NBC 163 | Famous Jury Trials; Sat 7:30-8 pm CDT; Jun 5; 52 wks
Revere Camera Co | Roche, Williams & Cleary | MBS 80 | All-Star Repeal; 7-9 pm; May 20; 52 wks
U.S. Tobacco Co | Kudner | MBS 480 | Take a Number; Sat 5-5:30 pm; Jun 5; 52 wks

*Formerly on another network
**Expanded network

(Fifty-two weeks generally mean a 12-week contract with options for 3 successive 13-week renewals. It’s subject to cancellation at the end of any 13-week period)

Renews On Networks

SPONSOR | AGENCY | NET STATIONS | PROGRAM, time, start, duration
--- | --- | --- | ---
Firestone Tire & Rubber Co | Sweeney & James | NBC 140 | Voice of Firestone; Mon 8:30-9 pm; May 24; 52 wks
General Mills Inc | Dancer-Fitzgerald-Sample | ABC 170 | The Lone Ranger; MWF 6:30-7 pm CDT; Jun 2; 52 wks
 | | ABC 150 | Betty Crocker Magazine; Fri 9:25-9:45 am CDT; Jun 2; 52 wks
 | | ABC 140 | The Green Hornet; Tu 7:30-8 pm CDT; Jun 2; 52 wks
 | | ABC 127 | Famous Jury Trials; Thu 7:30-8 pm CDT; Jun 5; 52 wks
Illinois Watch Case Co | Knox Reeves | ABC 140 | Grocho-Mars; Wed 9:30-10 pm; Sep 29 or Oct 6; 52 wks
Elgin Amer Inc | Weiss & Geller | ABC 149 | Arthur Godfrey; MWF 11-12:30 am; Jun 1; 52 wks
Liggett & Myers Tobacco Co | Newell-Emmett | CBN 142 | Harkness of Washington; TTh 7:30-8 pm; May 3; 52 wks
Pure Oil Co | Low Burnett | NBC 140 | Kool-Aid; Wed 3-4 pm; May 20; 52 wks
 | | MBC 242 | Theatre Guild on the Air; Sun 9-10:30 pm; Sep 5; 52 wks

New Agency Appointments

SPONSOR | PRODUCT (or service) | AGENCY
--- | --- | ---
Nathan Albert & Sons, N.Y. | Albert Fifth Avenue children’s wear | Hills & Marcas, N.Y.
Aldrich Inc, Louisville | Ice cream | Schoenfeld, Huber & Green, Chi.
American Cheving Products Corp, Newark | Chewing gum | Cole & Chason, N.Y.
Ask Pharmacal Co Inc, N.Y. | Aspekdifferent | Irving Rosen, N.Y.
Associated Hollywood and Beverly Hills Laundries, L.A. | Institutional | John Freiburg, L.A.
Bellevue Stratford Hotel, Phila. | Hotel | Benjamin Abshleman, Phila.
Biltmore Flowers & Gifts, HPwood... | Flowers, gifts | Maki Hem, HPwood
Boston Varnish Co, Boston | Varnish | Bennett, Walthier & Menadier, Boston
Brand & Silver Inc, N.Y. | Persian lamb furs | Television, N.Y.
Brown & Williamson Corp, Louisville | Kool, Life cigarettes | Ted Bates, N.Y.
Carter Products Inc, Toronto | Liver gills | J. Walter Thompson, Toronto
 | | ABC 140 | Charles H. Hoy, N.Y.
 | | ABC 129 | William Fest, N.Y.
 | | ABC 140 | Durand, N.Y.
 | | ABC 129 | Peck, N.Y.
 | | ABC 140 | Fuller, Smith & Ross, Chi.
 | | ABC 140 | Ernest N. George, L.A.
 | | ABC 140 | Collins & Holden, N.Y.
 | | ABC 140 | John Freiburg, L.A.
 | | ABC 140 | Schoenfeld, Huber & Green, Chi.
 | | ABC 140 | Roy S. Hurstine, L.A.
 | | ABC 140 | Foote, Cone and Belding, N.Y.
 | | ABC 140 | Foote, Cone & Belding, L.A.
 | | ABC 140 | Gardner, N.Y.
 | | ABC 140 | D’Arcy, St. Louis
 | | ABC 140 | Madison, Beverly Hills
 | | ABC 140 | H&L Advertising, L.A.
 | | ABC 140 | Mortimer Lewis, N.Y.
 | | ABC 140 | MacDonald-Cook, South Bend
 | | ABC 140 | A. W. Lewis, N.Y.
 | | ABC 140 | Shaw, N.Y.
 | | ABC 140 | Freiman, N.Y.
 | | ABC 140 | Al Paul Leflon, N.Y.
 | | ABC 140 | John Freiburg, L.A.
 | | ABC 140 | Peter Hilton, N.Y.
 | | ABC 140 | Collins & Holden, N.Y.

(Please turn to page 103)
POWERS is wonderful, though you know and we know that what a man says (or what a radio station broadcasts) is really more important than how loud it "comes in."

Witness the listening-habits of the radio audiences in the eighteen scattered Iowa counties featured at the right. Each of these counties is adjacent to a county in which there is at least one good radio station. Yet from 5:00 a.m. through 6:00 p.m., according to the 1947 Iowa Radio Audience Survey, WHO gets a terrific 59.9% average of the total listening!

There is only one answer to such listener-preference. That answer is Top-Notch Programming—Outstanding Public Service. Write for Survey and see for yourself.

WHO
+ for Iowa PLUS +

DES MOINES . . . 50,000 WATTS

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
FREE & PETERS, INC., National Representatives
New developments on SPONSOR stories

P.S. (See "After Midnight Audience," SPONSOR, May 1947, page 13.) Why did Barbasol return to radio? What air-selling formula are they using currently? What are their plans for future radio expansion?

Barbasol, the brushless shave cream firm that opened the way for other advertisers to air-sell nationally after the midnight hour via disk jockeys, is again using broadcast advertising. However, Barbasol's current use of the air medium reverts to the original thinking of the men's toiletry concern, not the results of their testing job on the after-midnight audience. Barbasol is sticking to its original formula of capsule nighttime shows built around a stellar personality, in this case showman-columnist Billy Rose.

One of the major reasons lying behind Barbasol's buying of the 5-minute Billy Rose show, Pitching Horseshoes, on 430 Mutual stations, was an opportunity for a multiple-sponsorship deal with the Musterole Co., another client of Barbasol's ad agency, Erwin, Wasey. This enabled Barbasol to include radio in a tight budget that might not otherwise have allowed for broadcast advertising. Musterole is sold Monday-Wednesday-Friday nights, and Barbasol's Brushless Shave Cream and Lotion Deodorant are vended Tuesday-Thursday nights, 8:55-9 p.m.

Although there have been no intensive promotion campaigns surrounding the Barbasol sponsorship, the program is being merchandised to dealers and distributors. Barbasol has no other radio currently, except for a very limited number of foreign-language broadcasts on New York's Yiddish-language WEVD. Other radio plans are believed to be in the discussion stage for Barbasol, but nothing else is definite.

Barbasol's sponsorship of Billy Rose is not an indication that after-midnight selling didn't produce results. It did. Budget problems, introduction of new products in the Barbasol line, and reorganization within the company itself caused the withdrawal. Barbasol considers its multiple-sponsorship deal with Musterole a "good buy."

P.S. (See "Music Sells . . . when a disk jockey spins records," SPONSOR, February 1947, page 20.) What is the status of network disk jockeys? Do they compete successfully with the local variety?

Disk jockeys sell—when they're local. Network ventures in the platter-spinning field, by ABC (Paul Whiteman) and Mutual (Martin Block), have not been successes. The formula is there—chatter, records, and ad-lib commercials—but the formula is not enough. Like women's participating programs, man-on-the-street broadcasts, and most sportscasts, the disk jockey's popularity is in direct proportion to the way he caters to the local likes and dislikes of his listeners. The old show-business line about "They loved me in Oshkosh" is equally apt for the jockey—what one town will love will leave another cold.

The rating of the hour-long multiple-sponsor Paul Whiteman Club (it averages around a 4.0) has often been topped by ratings earned by local jockeys competing with it. ABC has tried to hypo the rating with extra promotion dollars, contests, and offers, but when the plus-promotion is over the rating slips back to where it had been all along.

In an effort to find out just what was wrong with the Whiteman show, the Lazarsfeld-Stanton Program Analyzer was used to test it recently. The results showed that 60% of a representative listener panel had sampled the program, but only 10% were actually listening regularly. Whiteman, now a vp at ABC and long a musical tradition, plays the same records as the local boys. A tradition is not enough. The Whiteman carefully-written "chatter" is just not the warm, folksy stuff local jockeys do unrehearsed.

The Martin Block network platter session on Mutual ran into a more intensified version of the same basic problem. Block is an undisputed
We don’t say it takes any particular genius to run a good Southern radio station (or to pull rabbits out of hats, either!). It’s easy, if you know how . . .

After 22 years here at KWKH, we do know how to reach the ear, mind and heart of that inimitable individualist, the Southern radio listener. Yes, he is slightly “different.” He has a little slur in his accents, loves homelike talk and entertainment, hates senseless high pressure. But that doesn’t mean he doesn’t work as hard, make as much money and spend it as fast as you people up North!

The people in KWKH’s daytime area have an annual income of over two billion dollars. They believe in KWKH because we are part of them, believe in them, and know how to show it. If you want them to believe in you and your product, too, KWKH can help you. Say when!

50,000 Watts • CBS •

KWKH

Henry Clay, General Manager
Dean Upson, Commercial Manager

The Branham Company
Representatives

JUNE 1948
success in his own bailiwick, New York, where he has built a great reputation as an air salesman par excellence at WNEW. But Block's hour in the afternoon usurps more local disk shows than does Whiteman's program since ABC stations generally carry more afternoon network programming than Mutual stations. Ratings fell off, because local audiences preferred the home-town boys. Block's sponsor, Kreml, dropped the show. It is continuing on Mutual for the present, but on a sustaining basis.

The disk jockey sessions across the country which have the highest ratings, and thus deliver most sales for their sponsors, are those whose stars have built local followings with locally-tailored programs. It just can't be done as well via network.


Standard Brands has shifted advertising emphasis on Chase & Sanborn Coffee from a national to a local basis. In place of the Bergen-McCarthy show they have purchased announcements on participating programs throughout the country. They're using enough participations and other announcements to achieve spotty national coverage. Where they can't buy time on a good participating program the company is buying announcements.

Reports in the coffee trade are that women's participating programs have increased Chase & Sanborn sales in some areas as much as 300%. The improved blend is said to have helped, too.
The curtain rings up on TELEVISION'S GREATEST SHOW

A full hour of All-Star VAUDEVILLE

every Tuesday

Created by KUDNER AGENCY, Inc.
There's a lot more to it than this...

The full calendar pad and the accurate wrist watch—these mark today's salesman just as surely as the blanket and feather marked yesterday's Indian.

But when that salesman is a Weed and Company representative, these symbols of business-like efficiency are just a small fraction of the complete picture... There's a lot more to it.

There's the product he sells—national Spot Radio, an enormously complex advertising medium but one of today's best and most economical sales-makers for those who use it correctly.

There's the experience that enables him to present that product in the right way... for what it can do for you as a radio advertiser interested in making money. And behind the experience there are the two vital factors that created it: knowledge and hard work. You can depend on them to produce results in any type of business. You can't get along without them in Spot Radio. That's what makes Weed and Company service so valuable to any advertiser.

Weed and Company

radio station representatives

new york • boston • chicago • detroit
san francisco • atlanta • hollywood

SPONSOR
Post Toasties' sales force found sampling its major problem in 1909. Door-to-door distribution overcame the original trade name, "Elijah's Manna."

Sampling comes second — preselling

the product via the air comes first

"Sampling is a fundamental purpose of all advertising. Advertising accelerates the sale of a product, but sampling devices are advertising plus a method of getting the non-user to try the product."

— Duane Jones

The sampling job is never done. Merchandising men stress that even if every prospect in the world were sampled during one week (a patent impossibility), another segment of the population would come of buying age during the next week and they in turn would have to be sampled. And so on, ad infinitum.

Sampling methods change regularly. A generation ago virtually all sampling was done via coupons in printed advertising and in stores or via door-to-door distributors. Today free samples are dwindling to a point where they represent less than 10% of all introductory devices. It is estimated that in 1948 65% of all sampling on the air will be done through the medium of offers requiring listeners to send in money with their requests. As an indication of how such self-liquidating offers have increased, NBC reports that in 1933 only 10% of the air offers required cash. By 1939 this figure had grown to 55%. Since the war (during which sampling practically disappeared) 50% of all product offers have required money.

Up to October 1, 1930, the networks did not permit direct sampling. Advertisers were able to get around this prohibition with "surprise package" gifts, pictures of stars, and copies of theme songs with which were enclosed for instance a "secret of shaving success" (Ingram Shaving Cream). Such offers usually included a sample of the product, but were never the subject of a direct announcement on the air.

On the night of October 1, 1930, commercial network advertising policy was changed by NBC. The regular Palmolive Hour script was revised at the last moment by Phillips Carlin, the announcer (now MBS program vp). The disguised offering was revealed for what it
was, a free sample. A new commercial epoch in broadcasting was born. The words that Carlin purred into the microphone were:

"Tonight we make a unique offer. So that you may try the Palmolive facial treatment, we offer to send you a trial cake of Palmolive. With it we will send you samples of three other fine toilet articles. These are sent with our compliments as we want every listener to get acquainted with our gift box. Just mail your name and address to . . . . etc.

Over 100,000 listeners requested this Palmolive gift box. The free offer had come to radio. While 100,000 pieces of mail aren't an important quantity these days, it was in 1930. Three years later some free offers were pulling returns in the millions. When Amos 'n' Andy introduced Pepsodent Antiseptic on their 15-minute daily broadcast, they pulled well over 2,000,000 requests for the product. Over 4,000,000 tubes of Pepsodent toothpaste were sold since each request for the free "fifty cent size" bottle of Antiseptic had to be accompanied by the tops of two cartons of the toothpaste.

It was a short time before this sensational introductory offer of Pepsodent Antiseptic (nationwide distribution was achieved within two months after this air-offer) that the networks decided to permit premium offers. The premium is advertising's method of forcing sampling of the full-sized packages of a product. Long before the birth of broadcasting they were used in packages to persuade buyers to try products and to keep buyers coming back for more. The pictures of motion picture and sports stars in cigarette packages, the "gifts" in Crackerjacks, are two memory pieces of industry's early use of premiums. At the retail level, the gifts obtained with soap wrappers and the "coupons" given with retail purchases are part and parcel of the same form of sampling.

The final form of sampling to come to broadcasting was contests. Stations and networks gave in very grudgingly to the desire to use contests as part of air merchandising techniques. The dangers were manifold. Most contests are in effect legal lotteries which frequently disturb the moral sense of policy men at stations and chains.

If they are carefully conceived and supervised as most of the big air competitions are today, they're enormously effective as a sampling device.

Thus sampling via the air can be broken down into three classifications—the free trial-size package of the product, the premium, the contest. The last two are mostly used at present. Keeping the goodwill of the retailer is so important that most manufacturers hesitate to distribute free samples as advertising. When expediency dictates that free sampling be used (as in the recent cases of Procter and Gamble's Prell and Shasta), then direct mail is a favorite device. It doesn't throw in the face of the retail merchant the fact that a considerable number of potential cash sales have been killed. Merchants hear about it but not to the extent that they would were the free sampling accomplished via broadcasting or black-and-white advertising.

Nevertheless free sampling is seldom effective without advertising. The value of any free trial package is in almost direct proportion to the advertising that precedes, accompanies, and or follows it. In the case of Shasta the 11,000,000 samples were mailed during the height of the radio and publication advertising. First copy placed was one-minute nighttime spot announcements in 200 markets early in January. P&G broke mention of the product on a network program (Jack Smith), January 19. The following day a press party for beauty editors, cosmetic trade executives, and wire services was held "unveiling" the product. During February and March magazine advertising started and on March 15 Beulah, another P&G network program, was employed to tell the Shasta story. The budget used to promote the Shasta sampling was over $1,500,000. This does not include the cost of the samples or their mail handling.

It is too early to determine the results of the Shasta introduction. It is competing with new shampoos brought out since or towards the end of the war and the battle for the shampoo dollar is terrific. P&G officials say that their thinking on the introduction of a product like Shasta is "corporation property" and not for release. Their entire handling of the debut,
except the mail sampling, reflects the thinking of one of America's great package product samplers, Duane Jones, president of the advertising agency bearing his name.

Says Jones, "Everything we do at this agency, in one way or another, is connected with sampling." The jovial, talkative, round-faced advertising executive, who came to merchandising maturity while he was with Blackett-Sample-Hummert (now Dancer-Fitzgerald-Sample), is a firm believer that broadcasting is tops as a sampling medium. The agency uses three basic sampling devices:

1. Self-liquidating premiums
2. Self-supporting contests
3. Self-supporting promotions

There are rules for all three forms of Duane Jones sampling. For the first, Jones' favorite, the rule is also three-fold: It's to presell the product on the air, presell the premium on the air, and last keep at around 25¢ the money to be sent in.

The product preselling should continue, and this is a Jones must, for at least three months. "Tell people about your product for three months and then sample new users by offering a premium." This Jones' rule applies of course mainly to one-product lines of merchandise.

The premium preselling can be done by introducing it right into the program as being connected in some way with the main character. Then one "just like it" is offered. Networks shy away from too frequent use of this device, and make certain that the emotional appeal tied to the premium isn't for "magic" or "medicinal" powers.

Jones' final rule that the premium cost the consumer not more than 25¢ differs from the belief of other users of premiums as sampling devices. Reuben H. Donnelley, handlers of direct mail and other forms of sampling for hundreds of firms, including Lever Bros., P&G, Borden, Standard Brands, Pepsi-Cola, feel that it's the premium, not the price, that determines the appeal. They do agree that the cost should be a dollar or less. Jones feels that it's easier to send a quarter in an envelope than to send in a number of coins. Donnelley points out that even in the case of 25¢ offers thousands send in two dimes and a nickel.

Even strict adherence to the Jones rules do not ensure success of a premium.

(Please turn to page 74)
TV participation programs High in human interest, low in cost.

champion sales producers

Audience participation programs are next to sports and newscasts in TV popularity. The question-and-answer sessions are as yet the only type of live TV programming that can be done with little in the way of rehearsal costs and production either in a studio or from a remote location. They are one of the very few video program forms which compare directly with radio in program costs and results.

The visual version of the audience participation program offers sponsors a tremendous opportunity to work in constant product reminders. Radio mc’s at best give away samples of the product to contestants, and toss in references to the sponsor above and beyond the straight commercials. The television sponsor who has an audience participation program can achieve much more than this by using background displays of his product, plus continually handing out samples of the product for all to see.

Many TV stations will go on the air before their studio facilities are completed. An advertiser wishing to use the visual medium, and who doesn’t wish to use sports, film, or special events in a new TV market, need go no further than the TV audience participation show. Mueller’s Macaroni, Manhattan Soap, and B. T. Babbitt have achieved real sales increases as well as a rating (13.7) that tops many nighttime TV ratings with their daytime telecast Missus Goes A-Shoppin’. The jointly-sponsored quiz show is scanned, not from CBS’ new studios (which were only in the blueprint stage when the show started), but from supermarkets in the New York area. The fact that the featured products are in plain sight of the camera at all times helps to bring in a solid over-all sponsor identification of 77%.

Missus Goes A-Shoppin’ is not a freak in TV. It is a formula that can be applied by any advertiser, or combination of advertisers, who has grocery or household products to sell, and who wants to use the TV medium now. The cost ($1,000 a week per half-hour show) is about par for an average remote TV audience participation show throughout the country, but the program has pulled returns to premium and contest offers that run as high as 21.6% of the available audience, at costs as low as 8¢ per return.

That cost is 2¢ lower than the best national average for radio, and 10¢ lower than the radio average in a local market. The audience participation show in television is also one of few types that can show actual boxtop returns to offers.

A typical 30-minute audience participation show can be done from a remote location, such as a supermarket, department store, theater, etc., with costs like these:

<table>
<thead>
<tr>
<th>Type</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Talent</td>
<td>$150-$500</td>
</tr>
<tr>
<td>Time</td>
<td>$200-$250</td>
</tr>
<tr>
<td>Remote charge</td>
<td>$100-$500</td>
</tr>
</tbody>
</table>

Studio productions cost even less, since the extra lighting equipment, mobile units, personnel, and cameras are not necessary. The remote show offers, for its relatively higher costs, an immediate method for getting on the air. One of the producers of studio TV audience participation programs, Ray Harvey, avers, "I don’t know of any other live television show in which a sponsor can get such inexpensive laughs." His televised School Days package is done for as little as $250 a show (talent and production costs). Harvey adds that an acceptable show can be done for $150 if necessary. Like most TV producers, Harvey promotes his merchandise prizes at no cost to himself. The money goes only for an mc and for equipment and props for stunts, allowing an average of $10-$20 per stunt. As always, there is no limit on what can be spent on stunts. But audience participation cost is still cheaper than any other form of indoor TV prograrming.

The TV audience participation program works well not only for the advertiser who has a packaged product to sell, but also for the advertiser who sells a large and varied line of merchandise. When Sears, Roebuck (Philadelphia) decided to use television, they bought a Raymond E. Nelson package, Visi-Quiz, on Philadelphia’s WPTZ (sponsor, December 1946). The program went on the air in September of 1946, a time when there were only some 600 sets in the market. After the number of sets had climbed to nearly 2,000 Nelson and Sears decided to include in the quiz show format a question directed to viewers, who were invited to call the studio if they knew the answer. The right the check was made the program brought in 100 calls and 1,772 additional busy signals on the three lines set up to handle the calls. With allowance for

Despite heat hundreds crowded DuMont Network studio at John Wanamaker’s in New York to bid for donated articles at television’s first auction. Over $3,000 went to charity

JUNE 1948
When there were TV contestants on The Happy Days television show, they were treated kindly. In the show, contestants were given merchandise, ordered by customers, and placed at a value. If a contestant won a prize, they swung it open, and picked out a prize from the many waiting inside. In large size type, where the cameras could pick it up, was the catalog order number. It was a commercial—but the viewers didn’t know it. They just “ohed” and “ahed” at the prizes.

Just how effective this device could be was proved by a Sears survey of orders placed at the catalog order desks. The customer who didn’t own a TV set ordered an average $8.50 worth of merchandise. Customers who owned sets and regularly tuned in The Happy Days were found to be ordering an average of $95.00 worth. Sears felt, and still does, that the show was a success. They took it off the air in June 1947 only to wait for the number of sets in the market to climb.

Now that Philadelphia has a sizable number of sets, Sears is thinking of bringing The Happy Days again before the iconoscopes. They remember those hundred-dollar orders where the customer said he had “seen it on television,” even if there weren’t enough of them.

This sort of result has led, unfortunately, to a widespread belief that the only thing necessary to a successful TV audience participation program is to select a tried-and-true formula and transfer it intact to the viewing screen. Raymond Nelson, producer of the Sears show, says, “There is a great deal more to it than just bringing a contestant from the audience before a camera and hitting him with a custard pie.” His beliefs are shared by such directors of TV audience shows as Charles Stark, Ray Harvey, Walter Ware, Harvey Marlowe, and others who have produced successful TV audience participation programs.

Even if the format is built from scratch with the visual medium in mind, it is easy to go wrong on the choice of an mc. Probably nothing irritates the living-room viewer as much as an emcee who is a smart aleck, or who humiliates the contestant. Producers insist that more than anything else, the emcee should be likeable, easy, and able to do a last minute switch on a gag if it is not going correctly. He must never be snide, act superior, or try to be a box-office comedian. Program analysis studies of the CBS Research Department show that the audience attention on quiz and audience participation shows falls off when the mc departs from the format of the show to-wise crack unless of course the gags grow naturally from the situation.

The addition of the camera has created a new set of rules regarding the type of questions and stunts that go over well with viewers. Radio quiz shows often need super-elaborate gags and lengthy explanations, such as the stunts on Truth or Consequences and People Are Funny. Here, radio paints broadly on a limited canvas to obtain its effects. The visual

(Please turn to page 60)
People or homes?

**People**

"-best for qualitative research"

H. M. BEVILLE, JR.
Director of research, National Broadcasting Company

I thought your article, "Listeners Are People," in the May issue was extremely well done. The tremendous preoccupation of radio advertisers with program ratings which are based on families has somewhat blunted the fact that "listeners are people."

One very important research field which puts major emphasis on individual listeners as its unit of measurement for qualitative program testing has exemplified by the Scheraton Research Corporation and its work for NBC and many sponsors. In this research the reactions of each individual in the test audience are obtained so that it is possible for an advertiser to determine quickly and inexpensively to what segments of the total population any particular program appeals most strongly. This type of research is of great importance in determining whether a particular program is successful in hitting its mark. Since radio offers advertisers the opportunity to sponsor the type of program which will have the strongest possible appeal for the audience which represents prospects, qualitative program research can be of great value in telling him how the audience he parl... (Please turn to page 50)

"-families are people too"

C. E. HOOPER
President, C. E. Hooper, Inc.

I read your article, "Listeners Are People," in sponsor, May 1948, and I agree with the title.

This is not to say that I disagree with the contents because we fully expect to supply the industry with personal listening records on individual listeners. The opportunity to do this represents the basic appeal of the listener diary on which, as you know, we have settled as a major device for supplying supplementary information to the industry. The diary provides the opportunity for the individual to enter his record of what he listened to when, regardless of where he is or how he catches the program and, what is more, regardless of the type of service he is utilizing: television, (Please turn to page 50)

**Homes**

"-are purchasing units"

OSCAR KAIZ
Director of research, Columbia Broadcasting System

I read your article, "Listeners Are People," and find it difficult to agree that the radio family is no longer an acceptable unit for measuring program audiences. While it is, of course, true that people, not homes, listen, it is still a pretty incontestible marketing fact that the family is today, just as it was 10 years ago, the purchasing unit for the great majority of products advertised on the air. It is no accident that all the familiar research panels, such as the Industrial Surveys Company panel and the J. Walter Thompson Company panel, have been reporting on a family basis for the past nine years.

This is not to imply that listening figures on an individual basis do not have a worthwhile supplemental value. It is generally helpful to have at hand simultaneous measurements on both bases. The listener diary technique, which CBS pioneered and has used for years, has been designed to give this sort of flexibility. By measuring family listening and at the same time determining audience composition, we have been able both to provide family measurements and to reflect the number of characteristics of the individuals comprising the family circle listening to a given program.

Some 41 CBS diary studies back, in connection with what was one of the first diary studies ever conducted, we gathered information separately by individuals. Before long, however, we also processed the data by families as it became increasingly obvious that the family unit could not be by... (Please turn to page 50)

"-necessary for correlation"

HANS ZEISEL
Associate director of research, McCann-Erickson

WRC's Individual Diary Survey is undoubtedly a great step forward in the field of audience research. It is important, however, to accompany each such new step with an effort to indicate where in the framework of other audience measurements this particular one fits in, lest the tide of new measurements become confusing. (Please turn to page 52)
The timebuyer is consistently between the devil and the deep blue sea. It is his responsibility to place national spot campaigns effectively, despite the lack of adequate tools. He has to buy time for account executives, advertising managers, and other sponsor personnel, who often know little of the broadcast medium and less about how to use it effectively.

That the timebuyer has been able to do so is due in large part to his willingness to sweat and dig for facts that are not otherwise available.

The men and women who bear the title of timebuyer, manager of the radio media department, etc., are not the personnel of the agency who cope with the headaches. It’s the assistant timebuyer, or members of timebuying staffs, who find themselves knocking their heads against the stone walls. It’s the Ann Wrights (Thompson), Joe Lincolns (Y&R), Eleonore Scanlons (BBDO), Betty Ruth Bruns (Bates), Penelope Simmons (Federal), and Henry Clochessys (Crompton) who do the struggling. They operate with 10% of the information they desire and feel essential to cope with the Gordian knot that budget, market, goal, dealer, and distributor tie.

The failure of radio to supply timebuyers with what they require is to a degree the direct result of the manner in which the industry sales problems have to be handled. Recently a station in the Midwest had choice chain breaks available. It notified the offices of its representative. Almost within an hour the New York office had them sold. Notice to this effect was sent the station. A little later another salesman in the New York office sold the open breaks to another prospect and also wrote the station for confirmation. Three days later the first sale was confirmed by the station. A week went by. The second timebuyer who had contracted for the prime availabilities had notified the client and agency production department of the buy. Time orders were being drawn up by the contract department, special announcements were being written by the program department of the agency. To all intents and purposes the station was being integrated into the advertising operations of the account.

Of course the availabilities had been offered “subject to prior sale” but since a week had gone by and the representative had not notified the agency that the spots were not clear, the timebuyer naturally concluded that everything would be okay.

The station representative’s salesman, not hearing, finally wired the station for confirmation. The station answered:

“AVAILABILITIES PREVIOUSLY SOLD BY YOUR OWN OFFICE. DON’T YOU BOYS TALK TO EACH OTHER.”

When the timebuyer received the news, he hit the ceiling. Not only had the agency gone to considerable expense, but it had to go to the client and tell him that the spots were not going to be available in the specific market. The sponsor’s advertising manager had to go to the sales manager and tell him the bad news. The

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**Problems in the agency**

1. Limited staff
2. Marketing data unrelated to radio coverage
3. Lack of coordination between media buying personnel
4. Little direct contact with clients
5. Failure of account executives to fight for timebuyers’ recommendations
6. Necessity for buying in most cases without knowledge of the copy or campaign
7. Checking of spot campaigns too limited to make real evaluation
8. Seldom enough time to set up a schedule

**Problems with the sponsor**

1. Advertisers lack knowledge of spot radio
2. Local pressure forces unbalanced buying
3. Spot advertising seldom done long term
4. National and district sales managers make arbitrary changes after a schedule is set
5. Sponsors do not like to be bothered with details—timebuying is all detail
6. Advertisers expect more results from spot than from other media
7. Too little point-of-sale promotion for spot
8. Salesmen are seldom briefed on spot
9. Top management hard to impress on spot

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SPONSOR
LAMENT

they’re enthusiastic about their jobs, but the tools are lacking

salesman had to write his district manager and tell him it was a false alarm. Luckily the district manager hadn’t moved too quickly and he didn’t have to tell his retailer customers that the local advertising campaign had been cancelled. In other like cases the district managers have had to explain to retailers that “due to circumstances beyond our control, the campaign has been cancelled.”

Timebuyers have been fired for “accidents” like these.

Station representatives are seldom in the position of holding availabilities open for any length of time. Time that isn’t sold is 100% loss in the national spot field. Station representatives have been burned when, violating their regular operational rules of “first come first served,” they have held prime availabilities open for a specific sponsor. Timebuyers have sat on choice spots for two to three weeks (often through no fault of their own) and then had to return them to the station reps with “sorry.” As one station representative wryly put it, “neither our stations nor our own shop can pay bills with ‘sorries’.”

Timebuyers who have shifted from other sections of an agency’s media department find it difficult to realize how speed is the essence when a prime availability opens. They have seldom been faced with the same factors in newspaper or magazine space buying. Some of them actually resent what they term “the rush act” that station reps give them when a choice spot becomes available. Others resent not being informed when time opens.

Advertisers at any one specific time are either interested in radio, or they’re not. When they are interested they want facts, figures, and availabilities at once. They think nothing of asking for a 75-station schedule in 24 hours. One timebuyer made a record of the number of calls that was made by a sponsor on a new spot campaign in one 48-hour period. The advertising manager, or his assistants, were in contact with the agency 28 times in the two days. When the account executive couldn’t be reached, the sponsor spoke to the head of the radio department. When the radio head wasn’t there, the sponsor spoke to the media head. When all three executives were unavailable, the timebuyer herself (it was a girl this time) had to handle the inquiries. She handled 16 calls.

To set up the above schedule the timebuyer spoke to 17 station representatives, wired 15 stations direct, and phoned six, long distance. Less than half of the station representatives could give her information on availabilities without checking their stations. The timebuyer was in no position to report the number of calls that station representatives had to make to obtain the necessary availabilities for her.

She turned over to the account executive the complete line-up of firm availabilities for the 75 markets in four days. 48 hours after she was supposed to deliver the information. After the timebuyer had worked “round the clock,” the sponsor held the list for a week before making up his mind. At the end of the seven days the entire schedule was accepted. Because the sponsor had held up his decision for a week, the timebuyer discovered that “firm” availabilities in 10 cases were no longer open. She had to start all over again clearing time in these markets. Since the client is always right in a case like this, it was all the timebuyer’s fault.

“She didn’t make it clear that this was a commitment?”

She hadn’t, because until it was approved by the advertiser the entire campaign was speculative. She naturally couldn’t tell that to the client. Neither could the account executive, who simply explained, “Our Miss Blank must have misinterpreted her instructions.”

This isn’t an isolated case. It happens every week at some agency. When a national spot campaign is planned, it’s

(Please turn to page 66)
At least one person in every home is interested in gardening, say horticulturists.

The passion for coaxing beauty or utility from growing things isn’t limited to any social, economic, or educational group. On the same day that the governor of the state wrote the conductor of the KPRC, Houston, Garden Club of the Air expressing his appreciation of the show, a colored mail carrier rang the doorbell to ask the mc’s opinion on the knotty problem of azakas versus camellias.

In a great city you’re just as likely to see a carefully watered geranium pot on the fire escape of a slum tenement as you are to find expensive flowers and shrubs atop a skyscraper. Your millions of box and pot gardeners are probably “un-affiliated.” Your skyscraper gardener is probably a member of the garden club that hoisted his dirt up in the elevator.

Gardeners of every description are an audience hungry for practical information about gardening—both vegetable and flower. A station doesn’t have to build up interest; it has only to feed existing interest with the right kind of show. People of the dig and spray fraternity want to know what’s going on in the world of their hobby, who’s doing what, want to share secrets and experiences. That’s part of their hobby fun, just as important as getting the right answers to their problems.

The sponsor who gives listeners a show which will do these things can sell them almost anything that a cross-section of American families will buy. Garden shows have sold, in addition to seeds and fertilizers, such things as beer, oil, tires, electrical appliances, etc.

Why haven’t more stations and sponsors cashed in on the proved interest of the nation’s number one group of hobbyists? Despite the fact that probably more literature is distributed yearly on gardening topics than on all other hobbies put together, despite the fact that basically agricultural programs (early morning stuff) and general women’s service programs deal regularly with garden topics, many stations and sponsors close their eyes to the depth and range of Mr. and Mrs. America’s fascination with growing things. There’s a belief in some quarters that vegetable and flower growing is a
kind of sewing circle business.

This is a bad misconception of the serious-ness with which the dwellers in the nation’s towns and cities take their hobby. Even those whose only fling at horticulturing may consist in the careful tending of indoor plants testify that they listen regularly to a garden show or to early morning farm broadcasts for nuggets of information about growing things.

The fact that most garden organizations include social activities has contributed to the feeling that gardening is fruitless. Yet the desire to get together to admire a member’s skill and do a little modest bragging to boot can be made to work for a radio program. WWJ’s Garden Hour (Detroit), KEX’s (Portland, Ore.) Dirt Doctor, are two of many which have done a selling job.

The experience of Phil Alampi, Farm Director of WJZ, New York, is not unlike that of many farm broadcasters. He devotes about a sixth of his time, on an average, to discussing home-gardening questions. WNJR, Newark, first broadcast Your Garden Today at 6:30 a.m. to give N. Y. farmers a better break. The show went on in November, and as it moved into winter so many listeners asked for a later hour that they switched it to 8:55. WNJR had expected winter listening to fall off, but it held steadily.

Collier’s discovered that gardening is top favorite of its readers’ leisure time activities in a survey made earlier this year by the Crowell-Collier Publishing Co. They came up with the fact that three out of five of Collier’s readers have gardens. Percentagewise gardening had a slight edge over the next most popular sports with both men and women readers.

Second most popular leisure activity with men is fishing, with 56% participating. With women, swimming was next to gardening with 47% participating.

Sixty-one per cent of men and 57% of women readers have outdoor plots of some kind. Flower-growing was more popular with women, while more men chose vegetable-growing.

Another survey at about the same time was made of American Magazine men readers for sports and hobby preferences. The figures stacked up like this:

<table>
<thead>
<tr>
<th>Hobbies</th>
<th>% (participating)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gardening</td>
<td>51</td>
</tr>
<tr>
<td>Woodworking</td>
<td>27</td>
</tr>
<tr>
<td>Photography</td>
<td>22</td>
</tr>
<tr>
<td>Sports</td>
<td></td>
</tr>
<tr>
<td>Fishing</td>
<td>39</td>
</tr>
<tr>
<td>Baseball</td>
<td>32</td>
</tr>
<tr>
<td>Golf</td>
<td>29</td>
</tr>
</tbody>
</table>

Although 71% of American Magazine men readers said they engage in outdoor sports and 63% in hobbies, gardening actually took a greater total number of men outdoors than fishing, the most popular sport.

So exuberant is the growing interest in gardening that it’s breaking out all over the continental landscape. In a kind of floral chain-reaction “Round Robin Clubs” have been springing up by hundreds in the last five or six years. They’re

(Please turn to page 80)
Radio creates
a new living habit

Air-Wick became an American
institution via two 15-minute
network programs weekly

Radio didn’t make Air-Wick. But broadcast advertising changed the air purifier from a class commodity, which its manufacturer thought it was, to a mass consumption product now in use in 20% of the nation’s homes.

It also changed a regional wholesale grocer (Seeman Brothers, Inc.), with 85–90% of its sales within 50 miles of New York City, to a national business distributing in 48 states. Radio further helped Seeman Brothers to increase their net working capital from $4,376,802 in 1946 to $8,239,914 in 1947— an increase of nearly 90% in one year. This jump in working capital, caused by the necessity of a much larger inventory ($4,382,789 in 1946 and $6,538,797 in 1947), reduced the net income per share of common stock from $1.21 for July-December 1946 to $1.19 for the same period in 1947. Whereas the corporation’s ratio of working capital to liabilities in 1944, the year following the introduction of Air-Wick, was 3 to 1, the current ratio is 6.92 to 1, an increase in assets of over 100% in slightly over three years.

Seeman Brothers are very reluctant to reveal how great a contribution Air-Wick is making to their business. This is understandable since over 70 competitive products have come on the market since Air-Wick was first introduced in 1943. Seeman is not interested in inspiring new competition by reporting the really huge Air-Wick profits. Air-Wick business is included in Seeman Brothers’ financial statement along with its White Rose trade-marked line of canned goods and other items.

Competitor San-O-Van is reported to have spent over $500,000 trying to establish itself in the New England market and O-Cedar, a well known name on waxes and cleansing antiseptics, is still trying to introduce its Odac spray.

Air-Wick made its own market. Household and cooking odors for generations have been accepted as necessary evils. Smoke-laden living rooms have also been accepted as one of the unpleasantnesses of the smoking habit. At first it was thought by some ad-men that a “B-O” approach might do the job, but Seeman, feeling that it had a class product, did not believe that it could frighten upper-bracket income groups into buying. The problem that Seeman Brothers faced was the developing of a new living habit, of the automatic thought “open the Air-Wick bottle whenever an odor may offend.”

Don Gardner’s straight handling of the news helps to build Monday Morning Headlines

SPONSOR
At the time of determining the introductory advertising budget of $50,000 the Weintraub agency moved into the picture. Newspapers in the New York market were used at the outset, the first copy being placed during May 1943. The immediate response is said to have been sensational and the idea of a $50,000 year-long test was discarded and replaced by an advertising allowance per case within five months after the first ad appeared. Several times the original $50,000 were spent during the first year.

Seeman and Weintraub continued to use newspapers until the end of the second year of selling Air-Wick. By this time 60 leading markets had been opened, the product spreading throughout the country, market by market, as manufacturing and distributing problems were overcome. During the third Air-Wick year, starting May 1945, the product was introduced to the pages of national magazines—Life, Good Housekeeping, Ladies Home Journal. During this year, the magazine budget was $200,000 and newspapers received about $150,000. Air-Wick was introduced to Life's pages with a double-page spread. Other magazines carried full pages on a fairly regular schedule.

The following year the agency and sponsor felt that truly national distribution had been achieved and decided that the time had arrived for the use of radio. Weintraub generally is regarded as a user of network time rather than spot broadcasting. He leans to the theory that newspapers are the ideal medium with which to open markets, that magazines can help extend a territory-by-territory operation to national proportions. Then it's time, according to Weintraub thinking, to take to a national network operation and to make the networks pay off at point of sale.

In September 1946 Weintraub bought Monday Morning Headlines on ABC, Sunday evenings. The program follows on the air Weintraub's successful Drew Pearson airing (sponsor, February 1947) for Lee Hats. Weintraub started with a line-up of 230 stations. At this time, newspapers were dropped and several more magazines—Better Homes & Gardens, Esquire, Cosmopolitan—were added.

Before radio was added to the schedule the Air-Wick sales, according to a well-known grocery index, had been increasing at the rate of 30% per year. With the first network program the sales increase jumped to 40% per year, and this despite the fact that sales figures had to beent, percentagewise, the figures of the previous years which had been jumping at the 30% figure.

At the end of January 1948 Weintraub felt it was time to add a daytime program geared 100% for the mass market. While Monday Morning Headlines does not fall into the "class appeal" category, it does follow Drew Pearson, a crusading type of newsman, and can be construed not to reach "everywoman." The latest audience composition report (Hooper) gives the Headlines program an audience per set-in-use of 1.8 women, 0.95 men, and 0.33 children.

Weintraub decided that a motion picture appeal would hit the mass housewife and bought Hollywood Headlines, Saturday a.m. on ABC. The program is built in association with Photoplay Magazine, which books stars, collects the Hollywood news and color for the show. This lends authority to the airing which it might not have as a straight motion picture gossip program. The network for Monday Morning Headlines was reduced from 230 outlets to 188, the 42 dropped stations having territories with Air-Wick sales potentials which do not justify dual airings.

Seeman Brothers are now spending $624,130 a year for broadcast time, gross (sans frequency or dollar volume discounts). The cost of the talent (program material) is nominal. Don Gardner, who handles the newscast, is not an "expensive" name and the news is handled by ABC's newsroom. The Hollywood Headlines cost, because of the Photoplay tie-up, is very small.

With the dual air program schedule, Air-Wick is expected to do 60% better this year than last, and to exceed the Seeman business from all other sources combined. So appealing has been the national business scene to Sylvan L. Stix, president of Seeman, that he's looking over new products all the time, with an eye to adding to their one-item national line. It's expensive to distribute a single product nationally and the sooner Seeman has a number of products to sell the U. S. the sooner it will be able to cut down distributing costs which are admittedly high.

An intensive attempt has been made to educate women—and women buy over 90% of all Air-Wick that is sold—to buy several bottles at a time. Research has developed the fact that when it is a bottle-by-bottle purchase there is an average of five days between times in which these homes are without the product and this cuts down by as much as five bottles a year what an individual home will use. The average bottle is consumed in from four to six weeks.

Radioed reminders of Air-Wick week after week are said to have cut down this purchase lag—increased the number of bottles used simultaneously per home besides introducing it to new buyers. Radio has also contributed to Air-Wick's becoming almost a generic name for the product. Air comic after comic is now using it in gag sequences—hardly a week goes by that a telegram doesn't reach the agency requesting permission to use the name for a comedy sequence. Jack Carson, Eddie Cantor, Charlie McCarthy, Fred Allen, Jack Benny, Abbott and Costello are a few who have Air-Wicked broadcasts for laughs.

Seeman Brothers' two programs for the product have gone far towards making Air-Wick part of the American scene...
Telephonitis

Mr. Bell's little instrument is a potent broadcasting device. It's radio's only direct link between listener and broadcaster. Even within the approved range of use permissible under the rules of the Federal Communications Commission and the telephone company itself, it can make or break programs.

There's no pat formula which delivers outstanding audiences. When the Pot o' Gold was first aired it reached such listening heights that no other program on the air at the same time could attract a worthwhile audience. Telephone traffic during the half hour dropped to the lowest in the 20 previous years of operation of the AT&T.

When the program returned to the air on ABC two years ago, there was trepidation in the hearts of competition on NBC, CBS, and MBS. The money award was practically the same. The formula for picking the telephone number to be called was practically identical with that used before the war. The entertainment was not noticeably better or worse than it was when it threw all of broadcasting into a dither. The only thing different was that this time it just didn't attract listeners.

Why?

No one has the answer. It just didn't seem to pull.

The telephone is naturally a two-way instrument. By FCC regulation it cannot be used on the air in a manner that permits both the caller in the studio and the listener on the phone to be heard. Nevertheless it is used as both an incoming and an outgoing program device despite the radio audience's inability to hear both sides of a conversation.

This past season has seen its outgoing use reach an all-time impact high on Truth or Consequences, Stop the Music, and People Are Funny. Consequences reached its greatest, listening audience to date through its "walking man" telephone promotion. Stop the Music is the first program to give ABC a sizable Sunday evening audience in competition with McCarthy and Allen. Throughout the U. S. A. listeners hum the "mystery tune" for anyone who'll listen, and then they ask for the name of the song. Music retailers find it important for them to be able to tell the title of the current week's money tune to customers who ask.

Millions of homes tune their local ABC stations and keep one ear to the loud speaker and the other cocked for the phone.
Hooper interviewers find it's easier to get through to homes at this time for their rating information but also find the phone answerers less cooperative than usual. They're waiting for that Stop the Music call.

The outgoing call—the call from the program to the radio home—is an effective local station device just as it is a network audience builder. Tello-Test, and the many like games which it has inspired, is sponsored by over 50 different products throughout the U. S. A. The idea is simplicity itself. An announcer phones one home after another asking the answer to the day's question. The question may be, for instance, the source of a certain quotation. It may be a date in history. It may be the name of a star who played some great role in the theater or on the screen. If the persons called during one broadcast can't answer the question then the prize money is added to the next day's pot. In most cases the basic prize is $5.00. However, the jackpot has risen to over $150 when a particularly obscure question was used, although public libraries in many areas in which Tello-test is broadcast post the answers on their bulletin boards. Tello-test has, in the opinion of many station executives who have used or are using it, passed its zenith. Nevertheless it's doing a tremendous advertising job in many sections of the country. Its appeal is basic. It's the listener in the home who plays, not the small group that can squeeze into a studio.

This very same appeal, with the prizes in the form of food instead of money, has made WHK's Dinner Winner the top local program in Cleveland, with a rating of 15.4 (fall-winter, October 1947 through February 1948, City Hooperating). Dinner Winner is a 15-minute telephone program. The announcer, Bob Ledyard, calls from eight to 12 phone numbers on each broadcast. If the person answering the phone says “roast beef” or whatever food he is eating that night, instead of the conventional “hello,” a free dinner goes over to the family the next day. For instance if a dinner winner mentions “ham” when she answers the phone, she might receive a ten-pound ham, a peck of sweet potatoes, two cans of pineapple, two heads of lettuce, two loaves of bread, and a pound of butter.

The sponsor of Dinner Winner in Cleveland is the local Chevrolet dealer, who is finding that it brings prospects in to his showroom daily. There isn't an oversupply of Chevrolet cars at present or in the foreseeable future. Arthur Haas, the president of the company, wants to keep Cleveland sold on Chevrolets so that when the time comes that the automotive business reenters a buyer's market, he'll have enough consumer acceptance to ride the storm.

The free food is given away each day by Pavelka Bros. Co. They're thrilled by the acceptance they have achieved via the give-away routine. Pavelka is "the talk of the town," says its president, Henry A. Loesch. "Through Dinner Winner." These devices which inveigle listeners into answering the phone in some fashion other than "hello" are a headache for Hooper and other researchers who use the telephone to obtain their information. In Cleveland and other areas which have followed WHK with this free meal program (Chicago, Detroit, Akron, to mention three), Hooper girls are slightly abashed when they call during the Dinner Winner broadcast and are greeted with “pork.” However, food doesn't throw them nearly so hard as to have the respondents answer the name of a radio station as they did down in New Orleans, with station WNOE.

Everyone who answers the name of the radio station which is running a promotion like WNOE's gets some cash.

At first Hooper decided not to issue ratings for areas where a money promotion was active. Now Hooper has his girls in these areas preface their calls with the following statement:

“This is not a radio station calling. I am a Hooper radio reporter. There is no reward for answering my questions. May I have your sincere answer? Were you listening to your radio just now?” Then the girl goes ahead with her regular set of Hooper queries. It takes the girl a little longer to make the required number of phone calls in each town where the interviewers have to use this disclaimer but it prevents a rating report's being thrown out of kilter.

There is little question but that a quick way for a station to impress its call letters on any service area is via a phone promotion such as WNOE's. And since the station pays just $1 per call letter answer it's an inexpensive promotion.

Latest, and as yet unproved, outgoing use of the telephone is Mutual's Lucky Partner, which pairs a studio contestant with a contestant in the home, via the telephone. Dennis James is mc this one, which started May 20.

(Please turn to page 96)
## AUTOMOBILES

**SPONSOR:** Packard Bay Ridge, Inc.  
**PRODUCT:** Packard

**CAPSULE CASE HISTORY:** For four weeks early in 1947 this automotive dealer sponsored a two-minute film demonstrating the Packard. There was no entertainment or glamour in the pictorial demonstration. Packards, unlike other cars, have not been scarce in metropolitan New York, but this dealer sold out his year's allotment with these four telecasts. Time costs were $600, Sales were $21,000.  
Agency: Young & Rubicam.  
**WABD, New York**  
**PROGRAM:** Two-minute commercials

## BEVERAGES

**SPONSOR:** National Brewing Co.  
**PRODUCT:** Beer

**CAPSULE CASE HISTORY:** National Brewing came on the visual air late November with pro basketball games of the Baltimore Bullets and the Washington Capitols and proved again that sports sell beer. Sales went up despite the fact that basketball time (winter) is not beer time. On April 20 a survey indicated that 80.5% of Baltimore set owners were looking at National-sponsored basketball and 88.3% identified the advertiser Agency: Owen & Chappell.  
**WMAR-TV, Baltimore**  
**PROGRAM:** Pro Basketball

## COSMETICS

**SPONSOR:** Gimbel's Department Store  
**PRODUCT:** Lipstick

**CAPSULE CASE HISTORY:** As an impact test, Gimbel's offered a sample lipstick on one Sunday newsreel telecast in February. The offer was made on a single program. There were an estimated 1,000 receivers in Milwaukee at this time. On Monday, the day after the telecast, 257 requests were received for the sample. This represented one set in five in the area, allowing for multiple requests from the same home.  
**WTMJ-TV, Milwaukee**  
**PROGRAM:** Newsreel

## RAZOR BLADES

**SPONSOR:** Marlin Firearms Co.  
**PRODUCT:** Blades

**CAPSULE CASE HISTORY:** Following the telecast of a Columbia U. football game Marlin offered a razor blade free. The same offer was made on their regularly-sponsored early a.m. program on WOR, New York. The offer was pulled the greatest response per ad-dollar-spent in the sponsor's history. The response per thousand television homes was over ten times as great as the response per thousand radio homes.  
**WCBS-TV, New York**  
**PROGRAM:** College Football

## HOME APPLIANCES

**SPONSOR:** Trilling & Montague  
**PRODUCT:** Norge Appliances

**CAPSULE CASE HISTORY:** Despite the limited set distribution at the time that T. and M., Norge jobbers, sponsored the Warriors' professional basketball games, the sponsorship opened up new dealerships for the Norge line. Since most dealers carrying kitchen appliances also carry television receivers the dealer impact was naturally great. T. & M. salesmen were greeted regularly with "How's your basketball team doing?"  
**WFIL-TV, Philadelphia**  
**PROGRAM:** Pro Basketball

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**Television's early commercial pattern is being established.**

**Sports take lead in selling**
Thirty additional advertisers (over and above the 230 who used video in April) were on the air in May. New users of the video medium ranged from the florists of Chicago (on WGN-TV and WBKB) to investment counselors (Francis I. du Pont Company) over WABD in New York. They included a number of brewers, oil refiners, and automotive dealers. Very little that was new in the commercial use of the medium was evidenced during the month but Chesterfields, to protect their New York Giants' telecasts, eliminated all billboard advertising from the New York Polo Grounds except their own. This move may have started a trend which will hit other baseball diamonds throughout the nation. There's no question about who is paying for the telecasting of the New York National league games. Other sponsors seem less worried about having other advertisers use billboards in baseball parks or perhaps overlooked this factor.

In New York, one Sunday afternoon in May, the circus hit an all-time viewing high. Over 60% of all video receivers were tuned to WCBS-TV to view the Ringling Bros.-Barnum and Bailey multi-ring event from Madison Square Garden. Number of viewers per home also hit an all-time high with more than seven viewers per set reported for this telecast. Ford dealers paid the bills for this telecast.

First sponsor to be signed by WPIX, New York Daily News video station, which officially makes its bow on June 15, was F. & M. Schaefer Brewing Company, which will sponsor the Ranger hockey telecasts this fall. Typical of present-day TV, it was a beer company sponsor and a sporting event combination that started WPIX's commercial roster.

**PUBLIC UTILITY**

**SPONSOR:** Philadelphia Electric  **PRODUCT:** Light and Power

**CAPSULE CASE HISTORY:** WPTZ scheduled "Television Matinee" to give dealers something with which to demonstrate sets. Regular public included Mrs. Florence Hanford and Judith O'Flaherty of Philadelphia Electric. Programs have averaged, since the fall of 1947, 300 requests for recipes given by these home economists during the program. The utility has won real good-will not only from the dealers but from set owners.

WPTZ, Philadelphia  **PROGRAM:** "Television Matinee"

**PETROLEUM PRODUCTS**

**SPONSOR:** Gulf Refining Co.  **PRODUCTS:** Gas, oil, tires

**CAPSULE CASE HISTORY:** When Gulf first started presenting Jon Gnagy in "YOU Are an Artist" they thought of it as a short-term video experiment. Now in his second year, Gnagy is filling an outstanding advertising assignment for the oil firm. A recent check-up revealed that even bar and grill viewers test their ability to draw as Gnagy demonstrates how. Offer last fall of drawing pencil for each drawing drew 887 requests. Agency: Young & Rubicam

WNBT, New York  **PROGRAM:** "YOU Are an Artist"

**DEPARTMENT STORE**

**SPONSOR:** Eastern Columbia  **PRODUCTS:** Silverware & pillows

**CAPSULE CASE HISTORY:** One participating sponsorship, a three-minute commercial in KTLA's "Shopping at Home," sold $800 worth of merchandise and cost $65. Two products were sold in the three minutes. Within one hour after the telecast, 15 phone call orders were received. The commercials were straight product presentations of a silver service ($11.95) and a bed pillow ($5.79).

KTLA, Los Angeles  **PROGRAM:** "Shopping at Home"

**GASOLINE**

**SPONSOR:** Esso Marketers  **PRODUCT:** Gasoline

**CAPSULE CASE HISTORY:** In order to check what television could do to get across a hard-to-explain attribute of a product, Esso Marketers built commercials to explain the money-saving and trouble-saving virtues of "Controlled Volatility." Before the telecast a research organization checked a cross-section of the video audience on gasoline buying. Another check was made after the "Controlled Volatility" Esso buyers increased 10.5% after the showings.

WNBT, New York  **PROGRAM:** Esso News

**CANDY**

**SPONSOR:** Loft Candy Company  **PRODUCT:** Candy

**CAPSULE CASE HISTORY:** During the early part of 1947, Loft offered viewers a half-pound box of candy free. One out of every 28 television homes requested the sweets. This wasn't exceptional. What was outstanding was the fact that every letter writer had the involved address, 38-17 88th Street, correct. The address was shown visually on the program but was not emphasized.

WARD, New York  **PROGRAM:** Announcement

**TOYS**

**SPONSOR:** American Pipe Cleaner Co.  **PRODUCT:** Toy kit

**CAPSULE CASE HISTORY:** As a side line to regular pipe-cleaner sales, American Pipe Cleaner put together a kit of pipe cleaners with instructions to youngsters for fashioning miniature figures. They were offered, following a program addressed to young children, at a time when there were less than 10,000 receivers in New York. First order brought 147 orders at $1.00 each. Average thereafter was 85 orders.

WARD, New York  **PROGRAM:** "Small Fry Club"
Share-the-cost campaigns
Sales managers are strong for dealer co-ops because they pinpoint impact in each market

More and more sales managers of national advertisers are insisting that their advertising budgets include dealer cooperative allowances. Except in the case of soaps, foods, drugs, and a few other mass-produced and mass-sold products, 20% of most organizations' dealers produce 80% of their volume and even a higher percentage of their profit. Advertising allowances, either on a per-unit basis (so much for each refrigerator ordered, etc.), or on a total volume basis, can and do increase the dealers' push behind the line of products with the allowance.

Advertising managers, however, frequently look upon ad allowances as a polite manner of giving retailers extra discounts. They do not like to see part of their budgets spent beyond their control. In fact a sizable percentage (37%) of sponsors' cross-section of ad managers believe that dollar for dollar they do not get their money's worth in space or airtime when they share costs with retailers. They are less prone to question the effectiveness of sharing space in newspapers than of sharing airtime. Newspaper advertising space can be seen while it's impossible, except in big population areas, to check airtime.

Regardless of how advertising managers feel, dealer cooperative advertising on the air is on the increase. It takes three basic forms. First there is the allowance which is spent as the dealer desires—of course only to advertise the manufacturer's product. Then there is the allowance that is spent on time for a specially prepared transcription on which local dealer announcements are tacked fore and aft. Finally there is the allowance which is spent for preparing a transcribed program for which the dealer pays the entire time bill. The only co-op in the latter case is the furnishing of the program, tie-in advertising, and suggested dealer advertising copy.

The advertising manager is not too concerned with the final form of dealer cooperative advertising. He thinks of it as a mat service. The practice of furnishing retailers with advertising in cut or mat form is almost as old as advertising itself. Making available to dealers programs which they can sponsor to advertise the manufacturer's products locally is more expensive than making black-and-white copy and art available. However, whereas in the black-and-white copy the manufacturer's trade name and product compete with the dealer's name and copy, there is little competition between national and local copy on the air program. Only one appeal can be heard at a time.

Frequently the program that is made available to local advertisers is an open-end transcription for which the manufacturer pays the franchise rate for the dealer's area. In many cases the manufacturer pays a percentage of both the cost of the transcription and the time.

A typical example of the latter is the cooperative operation of Borg-Warner Norge. Norge is making the Alan Ladd and Freddie Martin programs available to its dealers. If the dealer is sponsoring one of the program series for Norge, he pays one-half of time and transcription costs, the distributor pays one-sixth, and the factory pays one-third. If on the other hand the local distributor decides to sponsor the program himself then he pays one-third and the factory two-thirds.

There is another advantage for the dealers besides the sharing of costs. On a special deal by a manufacturer the transcription company is usually willing to scale down the franchise cost for each area, since it is guaranteed a number of sales which it would otherwise have to make itself.

In some cases sales objectives must be achieved before the manufacturer is willing to share costs of a dealer broadcast campaign. In the Philco arrangement for dealer sponsorship of Myrt and Marge and Flight with Music, Philco shared costs when a dealer met his quota. In many cases this has been an incentive for a dealer to push Philco instead of a competing brand. It is this impact which makes sales managers favor dealer cooperative advertising. It's a spur which prods dealers into doing a better selling job.

Although Philco has a network program (Crosby—ABC) it felt the need for broadcast advertising at the local level. The dealer co-op formula is Philco's answer to this need. It has increased sales in the areas which have used Philco's dealer plan as high as 300% over areas in which there was no local effort.

Another network advertiser using dealer cooperative programs is the Brown Shoe Company, which has Ed McConnell Saturday mornings on NBC. Smiling Ed has a substantial audience and an unusual selling record for Brown Shoe. The company, however, wanted something extra with which to spur shoe dealers to special efforts on Brown Shoes (its Buster Brown and other lines). It turned to the Ziv program, Barry Wood Show, and made it available to shoe dealers in 53 markets. This campaign is too new to have developed a case history but in some Barry Wood markets there already is an increase in Brown Shoe sales.

It is difficult for a manufacturer to control what goes on the local air along with his transcribed program and prepared national advertising copy. Many advertising managers feel that the 'local copy isn't what it should be. They can't afford in either money or time costs off-the-air recordings on every local dealer cooperative schedule, for checking purposes.

In big cities, where there are local checking services, most national advertisers pay the latter to check not only

(Please turn to page 104)
Proved and Potent
PULLING POWER
for Radio Dollars
in the DETROIT Area

You get results at Low Cost fast, by using

CKLW

YOU GET a clear channel signal beamed via the Great Lakes water route to an eight million population primary area.

YOU GET a market with a radio homes and buying power percentage second to none in the country.

YOU GET the power of 5,000 watts day and night and a middle of the dial frequency of 800 kilocycles.

YOU GET a station with alert, around-the-clock programming keyed to the trend of this market's listening habits.

You'll reach more buyers for less because CKLW has the lowest rate of any major station in this market!

Guardian Bldg., Detroit 26
J. E. Campeau, President

Adam J. Young, Jr., Inc., Nat'l Rep.

5,000 Watts Day and Night—800 kc.—Mutual Broadcasting System
fri~ge outlets capitalize on the
fact that all business is local

Suburban stations

Independent stations flourish in the shadow of great metropolitan broadcasters. During the early days of radio many suburban areas had great stations, like WOR (Newark, N.J.), but as soon as the FCC (or its predecessor) permitted the move, they transferred their operations to the main stem of their areas.

More recently there has been a trend among smaller wattage outlets situated on the outskirts of metropolitan trading areas towards doing outstanding jobs where they are. Through effective community service they are delivering audiences which just don't listen to stations covering them from big population centers. For periods ranging from five to eight years WFAS, White Plains, N.Y., has been serving its section of Westchester; WPAT, Paterson, N. J., has covered North Jersey; WKPA, New Kensington, outside of Pittsburgh; WEXL, Royal Oak; WJIM, Lansing, serves Detroit's garden areas; and East St. Louis' WTMV, the Illinois part of the St. Louis market. But recently there has been a change in the approach of these stations and of the hundreds of new suburban outlets toward their prospective listeners.

There is less and less attempt to ape clear channel stations and be all things to all men. Instead, clearer-headed managements are tailoring their programing for the areas they serve. In many cases they are a continuing town meeting of the air, carrying the ball in the local community's fight for public improvement. Since most of these communities exist to house the workers of the industrial centers they surround, they are interested in better bus, train, and other commuter transit services. They also have to watch state and county taxation and guard against a host of encroachments on their local township's autonomy.

Typical of what can be done by a small 250-watt station within the shadow of a great center like New York is the case of WHLI, Hempstead, L. I. Hempstead is located 45 minutes from New York's 34th Street and a great majority of its menfolk come to the metropolis daily to work. The station is a daytime operation (on the air until local sunset in Hempstead). It has an FM affiliate, WHNY. It competes with 20 other stations which can be heard throughout most of the wealthier section of Long Island which it serves. In the opinion of most advertising agencies placing national spot business, it had as much reason for being there as a snow shovel in Cairo. Grade A signals are sent into most of Long Island by New York's four network 50,000-watt outlets, two independent 50-KW stations (WHN and WINS), two 10,000-watt operations (WNEW and WQXR), four 5,000-watt independents (WBNX, WEVD, WMCA, WOW), and two 1,000-watt broadcasters (WHOM and WL1B). Agency executives couldn't see any reason for a peanut whistle station operating in Hempstead or any other Long Island suburb.

Elias Godofsky, president of the station, is a former newspaper man and political reporter. He believed that he had his finger on the pulse of suburbania. There was little in the way of news coverage of this Long Island sector by any daily so one of the first things that he did was to establish a five-man news staff. A news staff of that size is unheard of for a daytime operation. It is an expensive detail. Most small stations take their news off syndicate wires or else use the services of a local newspaper. But most of the stations covering Long Island had news syndicate wires and even if his news editor rewrote the material with a local lead it would still be wire copy. Further, there was no daily newspaper covering WHLI's section of Long Island which is willing to cooperate with radio. WHLI has to go out and get the news—or else not give the county adequate news coverage.

Godofsky, ex-WLIB, set up a good staff, men who for the most part had worked with him. He made no attempt to sell national advertisers but concentrated instead on local merchants. Within four months he had laundries, banks, bakeries, Plymouth, De Soto, Packard, and Ford agencies, merchants' associations, food stores, men's and women's clothing shops, jewelers, and restaurants.

He stressed "familiar music and local news," as Godofsky felt Nassau residents wanted to hear them. The station was doing all right when an unusual opportunity knocked on its door. The Big Snow fell. The Long Island Railroad was asleep at the switch. No provision had been made for the heaviest snowfall in its history—or any snowfall, for that matter. Long Island residents were unable to get to work, or, in some cases, to get home from it. The New York newspapers took the Long Island to task but nothing much happened. WHLI began a campaign for

(please turn to page 107)
No guesswork here! Dr. W. D. Bryant, former Director of the Department of Research and Information for the city of Kansas City, spent many months investigating and classifying all the factors which determine the limits of primary interest. From the findings of this nationally recognized expert, Kansas City's trading area has been clearly set down as encompassing all of the State of Kansas, the western half of Missouri, and small parts of Iowa, Nebraska, Oklahoma and Arkansas.*

Before the institution of the KMBC-KFRM Team, no one Kansas City broadcaster could provide blanket coverage of the entire area.

*The Study is Available on request
Effective Radio

If you believe that "a big nighttime show" is the answer to every radio advertiser's prayer, take a look at the Hooperatings for your favorite programs in a dozen different cities. They'll vary all over, because of wide differences in sectional tastes, in the power and acceptance of each individual station, etc., etc.

The only way you can use the best station in each market (and the kind of programs that each audience likes best) is with spot broadcasting—Ball's-Eye Radio. You can buy more audience-per-dollar with spot broadcasting than with any other medium. And that's what WE call "more effective radio."

Free & Peters are pioneer station representatives. We know spot radio as you know the intricacies of your own industry—the opportunities as well as the places "fools rush in where angels fear to tread." We like nothing better than to share our experience with agencies and advertisers who want more effective radio. May we—with you?

Free & Peters, Inc.
Pioneer Radio and Television Station Representatives
Since May, 1932

New York
Atlanta
Chicago
Detroit
Fort Worth
Hollywood
San Francisco
Another dynamic Lang-Worth Feature—52 half-hours. Available for sponsorship July 1st (via transcription) on 600 Lang-Worth Affiliated Stations.

"Through the Listening Glass" reveals a Wonderland of Music in brilliant colortones. Stars the radiant voices of the Silver Strings under the direction of Jack ("March of Time") Shaindlin... features weekly appearances of the renowned Lang-Worth Choristers and a carousel of guest vocalists. Among these are the outstanding romantic balladeers Johnny Thompson, Joan Brooks, Dick Brown and Eva Garza.

"Through the Listening Glass" is a kaleidoscope of the finest music written—performed with dignity, grace and imagination. For cost and time availability, contact any Lang-Worth Affiliate. For program format and listing of Lang-Worth Affiliated Stations, contact:

LANG-WORTH, Inc.
113 W. 57th St., New York

*JACK SHAINDLIN

picture.
I feel a rather deep responsibility in not having kept you informed of our progress. Our publicity department has sent the story to various publications. Apparently, however, we have not done a very good job of telling our story. Enclosed herewith is a reprint of a government publication which does a pretty good job of describing the WRFD facilities and tells something of what we are trying to do here in Ohio.

EDGAR PARSONS
Station manager
WRFD, Worthington, Ohio

We suggest that those interested in the WRFD story write directly to the station for the reprint mentioned above.

BACK ISSUES
For some time now I've been reading sponsor by borrowing other peoples' copies, but the time has come now where I simply must have my own subscription. Your magazine is so good that I often want to clip and file your articles for reference.

Enclosed is $5.00 (in check) for a year's subscription.

Also, will you tell me whether back issues are available, and if so at what price. I am interested in buying back issues all the way back to your first issue.

CHARLES HULL WOLFE
BBD&O
New York

We suggest that those interested in the WRFD story write directly to the station for the reprint mentioned above.

WRONG DEPARTMENT
The article on Mr. S. C. Gale, appearing under "Mr. Sponsor" in the March issue, in which you state, "Gale makes full use of General Mills' big research department (it's grown from five people in 1930 to over 300 today) to evaluate his advertising efforts", is misleading, due perhaps to inadvertent confusion.

The "Research Division" of General Mills, whose efforts are pure research in the fields of foods, chemicals and mechanical engineering, has grown from five in 1930 to over 300. The Market Analysis
By every measurement WTIC dominates the prosperous Southern New England Market
M. H. BEVILLE SAYS:
(Continued from page 31)

particularly wants to talk to can be reached.
I hope you will continue to carry such
interesting and thought-provoking articles
regarding new types of research and new
uses for all types of radio research. I am
sure sponsors will benefit because more
knowledge about the individual radio
listeners will make for effective use of
radio advertising.

C. E. HOOPER SAYS:
(Continued from page 31)

FM, AM, livingroom, bedroom, play-
room, portable, car, tavern, and maybe
some day, walkie-talkie set.

If I differ with sponsors at any point,
it is the suggestion I think I see in your
article that this type of information will
supplant existing statistics. It won't
supplant any continuous, comparative
record we have been making on dates to
families for either network programs or
city programs. These records deal with
homes, or if you prefer, families (families
are people too), which continue to be a
basic concept in all consumer goods
merchandising. These records embody basic
factors of speed, economy, and frequency
which are required by the universal need
throughout the industry for evidence of
the rapid changes which take place in the
behavior of individuals acting as a group.
The study of personal listening involves
no pressure for frequency, leans in the
direction of a "qualitative" appraisal of
how people listen, should be analyzed
deeply and deliberately, should supple-
ment existing records of a more strictly
"quantitative" nature (such as "Pro-
gram") Hooper ratings and "City" Hoop-
eratings), and considering their high
cost need be produced but periodically.
The listener diary lends itself perfectly
to this assignment, just as it does to the
projectable operations on which it is cur-
cently doing such a thorough-going job.
We anticipate that others will follow
the lead of NBC-WRC in the next year
or two and, either through our organiza-
tion or through others, conduct personal
listening studies. We believe that it is
invaluable some form of diary be used for
this purpose. Nothing else except the
coincidental can keep pace with the fast-
moving technological changes in available
broadcast service and, as indicated above,
the diary can cover situations the coinci-
dental cannot. No other device now
method of record keeping can move from place to
place with the listener himself.

But as far as broad scale, compara-
tive, over-all, syndicated service on the
subject is concerned—we expect no big
development within the next year or two.
The industry is currently involved, and
will be for many months to come, in
absorbing, financing, and educating the
practitioners in broadcasting with the
significance of projectable quantitative
information. In the meantime, the more
attention you and your colleagues of the
Fourth Estate pay to this development,
the happier we will be because the easier
we will find it to satisfy the universal need
for personal listening information after
you have created it.

OSCAR KATZ SAYS:
(Continued from page 31)

passed if our diary results were to have
sufficient practical application. Three
listeners to a program in the same family,
for example, did not have the same
marketing significance as one or more
listeners in three different families.

From time to time during the past eight
years we have reexamined the relative
merits of the two bases and have invari-
ably reached the same conclusion. Most
advertisers first want to know how many
different homes are being reached and
then, additionally, how many listeners
this family figure represents. An answer
in terms of total individuals only is not
enough; and the possibility of including a
relatively small amount of extra out-of-
the-home listening does not compensate
for the lack of data on a family basis.

While the foregoing expresses my gen-
eral reaction to the article, there are also
several specific points on which I would
like to comment.

You state that "the radio home concept
has resulted in the underpricing of the
7 to 8 a.m. hour in most station rate
structures." To the best of my knowl-
edge, the underpricing of this hour has re-
sulted rather from the fact that many
stations have absolutely no measurements
of their early morning audience, in terms
either of families or of individuals.

The significance of the comparison of
Washington audiences determined by the
WRC diary with those obtained by
Hooper eludes me. Hooper is confined to
telephone homes; the WRC diary is not.
The WRC diary is limited to listeners
over 17 years of age; Hooper is not.
Above all, your projection of Hooper
ratings, based as they are on families,
to the 950,000 individuals represented by
the WRC study is completely invalid statis-
tically. Family ratings can be projected
a NEW advertising medium

IN CINCINNATI!

RADIO IN PUBLIC TRANSIT VEHICLES
AT LESS THAN $1.00 PER THOUSAND
GUARANTEED LISTENERS.

STARTING JUNE 15TH

WCTS (FM) will broadcast daily to 400
FM-equipped vehicles operating in Cincinnati
and northern Kentucky. 380,000 passengers ride
these 400 vehicles each day. By September 1948 the num-
er of FM-equipped vehicles will be increased. Perfect recep-
tion and public acceptance of this idea were established during the
months of surveys which pre-
ceded the signing of the contracts with the Cincinnati Street Railway
...The Covington, Cincinnati and
Newport Railway Co. and The Dixie
Traction Co.

It is a new medium in advertising that
delivers an entirely new audience—and—
has been received enthusiastically by the
public, the Transit Companies, and advertisers

FOR FURTHER INFORMATION —
AND FOR CHOICE AVAILABILITIES
WRITE IMMEDIATELY, OR WIRE —

WCTS (FM)

HOTEL ALMS
CINCINNATI (6) OHIO

IT'S NEW

WCTS (FM)

Delivers your aural sales message to an audience which
has never before been available...the riders of Public
Transit Vehicles.

This is a new audience—it is an audience that is
guaranteed on the following counts. It's size is a
known fact, not an estimate. Listenership is 100%.
The type of audience is known—enabling you to
"tailor" your message. Day by day regularity
makes possible judicious use of follow-up
copy in sales messages. It is an audience in
transit which can be persuaded to act
immediately on sales suggestions. This
new medium is closer to "point of
sale" advertising than anything
heretofore possible in radio.

FOR FURTHER INFORMATION —
AND FOR CHOICE AVAILABILITIES
WRITE IMMEDIATELY, OR WIRE —

WCTS (FM)

HOTEL ALMS
CINCINNATI (6) OHIO

AFFILIATED WITH THE CINCINNATI TIMES • STAR

JUNE 1948
The Differences recorded Its little thus only then projecting be ages a gram, bers families:

Hans Zeisel Says (Continued from page 31)

Sponsor, very appropriately, tried to compare the individual diary ratings with Hooper ratings. But the method of comparison was not quite proper: Hooper rating percentages were projected against Washington’s entire adult population, approximately 950,000 according to the last estimate. This is hardly correct, because it assumes that in each listening home all adults were listening to program.

There seems to be a better method of projecting Hooper ratings to total individual listeners, although it entails certain simplifying assumptions: one could multiply the rating by the number of homes in the survey area (351,000 according to the latest estimate); this would give the number of homes listening; which number is then multiplied by the “Number of Adult Listeners per Set” as given in Hooper’s quarterly reports for this period.

The present data hardly warrant a more detailed numerical analysis because the projection basis for the Hooper ratings is not exact. The Hooper rating is the average for the five-month period from October through February 1948. The 36 Hooper city “Number of Adult Listeners per Set” is a three-weeks average.

It’s still a generally satisfactory correlation pattern and warrants speculation as to the possible reasons of the consistently big difference between the two projections, aside from those arising from the incidental inaccuracies of the data. These reasons may be grouped as follows:

1. Differences in the Audience Concepts
   1. The diary measures Total Audience, the coincidental telephone interview only Average Audience. The Total Audience will be on the average about 15% larger.
   2. The individual diary measures also out-of-the-home listening—the telephone interview is limited to homes only.

11., Limitations of the Telephone Interview
   a) inherent
   It is limited to telephone homes; the addition of nontelephone homes, aside from creating individual program variations, might increase the over-all proportion of listeners, since nontelephone homes do more radio listening. (If this be true more during the daytime than during the evening, it might help explain the greater daytime discrepancy between the two projections.)
   b) corrigible
   By not asking: “Is somebody else in the home listening, possibly at a second radio?” and by waiting only for six rings before the home is recorded as “nonlistening,” Hooper underrates his audience by about 11%.

There is little doubt that efforts to compare and coordinate newly evolved measurements with the old established ones form the only sure road to better and possibly also bigger ratings.

Sponsor
Mr. W. C. Hutchings
World Broadcasting System
22 West Hubbard Street
Chicago 13, Illinois

February 13, 1948

We are just beginning our fourth year with your Audiflex series - "Songs of Praise". You remember that four years ago, when we bought the program, we told you that we thought a station like ours should have a program of this type in its schedule throughout the year. The fact that we have used "Songs of Praise" consistently for these past three years bears out that thinking.

We haven't asked for any kind of response from listeners, but have, over the years, received considerable mail regarding "Songs of Praise". They like it. We like it.

Sincerely yours,

Buckingham M. Quinn
Program Director

SONGS OF PRAISE is a beautifully produced radio show. It consists of the Hamilton Quartet, one of the finest singing groups of its kind, presenting such favorite hymns as ROCK OF AGES and LEAD KINDLY LIGHT, such memorable old refrains as I HEAR YOU CALLING ME and WHEN DAY IS DONE. Add to these some top-notch organ solos and you have the music for a superb radio show.

But SONGS OF PRAISE goes even further! In addition to the timeless melodies that are part of our heritage, each program brings listeners highly entertaining side-lights. For the continuities provide the announcer with an interesting story about how a particular selection came to be written, what historical significance it may have. Altogether it's a musical treat packed with human interest, appeal and dignity.

SONGS OF PRAISE (156 15-minute programs, vertical or lateral) is a World Audiflex feature, too... all music recorded in separate bands on each disc so that all sponsor's commercials can be spotted in the written scripts supplied... making the programs truly flexible to meet your needs. And remember, SONGS OF PRAISE is priced within the range of limited budgets and according to market classifications.

For full information, prices and audition discs, write to...

WORLD BROADCASTING SYSTEM, INC.
TRANSCRIPTION HEADQUARTERS - A SUBSIDIARY OF DECCA RECORDS, INC.
CHICAGO, 22 West Hubbard St.
NEW YORK, 50 West 57th St.
HOLLYWOOD, 6750 Santa Monica Blvd.

Distributed in CANADA by Northern Electric Company, Limited, 1261 Shearer Street, Montreal 22, Quebec
MUSIC, DISK JOCKEYS
5,000 to 20,000 Watts

Your Lonesome Gal
First Place—WING, Dayton, O.

Producer-Writer-Announcer: Jeanne King

A smart idea done to a turn is this fem disk jockey show aired by WING, Dayton. The 30-minute program's platter-spinner is known to audiences only as Your Lonesome Gal, and her identity has been kept a deep mystery even to the point of having her wear a mask at public appearances. After listening to the show, you gather the reason for this is as much the protection of the damsels as the promotion value of the gimmick. The gal, whose name is Jeanne King, addresses her remarks directly at the individual male listener, and her tender, wistful, romantic and frequently potent comments are apt to make the hair on the neck of said listener stand right up. The personal approach is utilized here with complete success, and undoubtedly draws masculine listeners to the airer by droves.

ADDITIONAL HONORS FOR Your Lonesome Gal

Lonesome Gal's own record album is now on the market. Produced by King Records, it offers first rate evidence of the high caliber of the Lonesome Gal show.

From Billboard—May 3, 1948 issue
Here she is . . . the top disc jockey introduced in 1947 . . . chosen the nation's best by the editors of Billboard magazine for stations 5,000 to 20,000 watts. *Lonesome Gal* is a nightly WING feature, another example of WING's outstanding live-talent programming. Write for availabilities (quarter-hour, half-hour, and participating spots) on the *Lonesome Gal* and other WING shows. Here is your opportunity to reach 358,000 potential radio families in rich Dayton, Ohio and trading area served by WING. This audience has an income of $1,452,000,000, higher than any time during the war. And even more important, the audience is growing. If you want to sell the Dayton market, call WING or Weed & Co., our National representatives.
Mr. Sponsor Asks

"Is there a practical method by which an advertiser can establish immediately the direct impact of broadcast advertising on his sales?"

Robert Brenner | Director of Advertising & Merchandising
B. T. Babbitt, Inc.

The Picked Panel answers Mr. Brenner

Resultant sales are without doubt the most realistic measurement of advertising—through any media. But immediate, yet credible, assessments should not be expected. In the case of an article, service, or appeal advertised and sold exclusively by radio, the mail-in responses give an immediate indication of the impact of a campaign, and in the case of a local retail or department store sale announcement, the cash register responses place a value on the broadcast. But time, preparation, and cumulative study are needed before an accurate sales valuation can be placed on a campaign advertising goods sold by national retail distribution.

For the advertiser who is particularly interested in resultant sales and is not immediately concerned with variation in consumer establishment, and whose product is sold nationally through retailers, sales tests would provide the most conclusive evidence of the influence of broadcast advertising.

To conduct a test of real value:

Isolated areas representative of the total market should be chosen (more than one town would overcome the bias of local listening habits).

Within these areas retailers are selected to compare in composite with the total distribution system.

Sales within the areas must not be unbalanced in favor of the product or its competition.

The retail outlets should be periodically checked during the several months preceding the start of advertising to establish a steady sales position.

Advertising through other media should be maintained at a steady rate for the months preceding and during the test. If this advertising is at all sporadic it should be discontinued.

Store merchandising and sales effort should be continued at normal.

The actual test must be continued for sufficient time to allow sales to settle to a true position.

In fact, every effort should be made to ensure that conditions within the test area are known and in every possible way comparable with the total market, and that enough time is allowed for the test to be credible.

J. Ross MacLennan
Marketing & Research Department
Erwin, Wasey & Company, Inc., N. Y.

That word "immediately" is both a tribute and a curse to the broadcasting medium. An advertiser in all fairness to himself and his investment, should look to radio for its good or better results—but no greater miracles—than he expects from his other advertising.

There are a number of research measurements which can be used to check results from radio: store checks or wholesaler inventories..."specials" advertised only on the broadcast...surveys of product usage in listener-homes vs non listener-homes...forced distribution...premiums or contests that pull proof-of-purchase. These and other standard techniques can be used, although media research generally has a long way yet to go in this regard.

Mutual's Dealer Cut-In Plan, for example, has given our advertisers such as Wings Shirts and Clipper Craft Clothes an opportunity to measure traceable sales on a store-by-store basis. I believe we could do more copy and other testing than in the past...help advertisers institute more effective methods of merchandising the radio campaign through wholesalers and dealers...and develop accurate and fast techniques of store checks and consumer reaction.

In the final analysis, however, results are determined by a wide combination of factors and each campaign must be treated as an individual case. Factor No. 1 is the objective which the program itself is designed to accomplish; is it supposed to sell hard, moderately, or on an institutional level? Factor No. 2 is the economic factor—current condition of the buying economy, prices, whether the product itself is oversold or in short supply? Factor No. 3 is distribution of the product. Factor No. 4—a big one—concerns not only the choice of the right program and time, but the suitability of the vehicle for the selling job...and the effectiveness of the commercial selling copy.

These factors must be measured qualitatively—just as sales results are measured quantitatively—if research is to do its full job of serving the advertiser's interests. "Mr. Sponsor" has asked "a mouthful" this time!

Richard J. Puff
Director of research
Mutual Broadcasting System, N. Y.
"Is there a practical method by which an advertiser can establish immediately the direct impact of broadcast advertising on his sales?"

We have been doing just that for some time, with the effect upon sales as just one aspect of the larger picture of radio impact.

We say, what effect is the radio program having on the people who hear it? Does it affect their buying habits? Do they use the product more or differently? Do they know more about the product? What effect is the program having on attitudes toward the product? toward the advertiser? What effect does the radio program have on brand knowledge? on brand ratings? etc.

It is our conviction that limiting radio impact to sales alone is a short term and incomplete approach. Certainly, we want to know about the effect on sales. But we also want to know the impact on consumer habits, attitudes, and level of information. We feel that the more we know about what the program is doing to actual people, the better our and the client’s position to make realistic decisions based upon facts.

This approach requires a carefully planned and executed consumer study. An analysis of the radio program over a period of time is the first step in the actual plan. This gives us a pretty precise idea of just what ways we can expect the program to affect listeners. These and other objectives worked out during the course of the planning become the testing points in the consumer study.

The method used is the most fundamental in experimental science: experimental and control groups. With the use of an adequate "normal sample" of consumers in the area of study (market), we quickly determine which families are listeners to the program and use these families as the listener group (experimental). A matched group of non-listeners to the program is used as the control.

An intensive personal interview study is done of both groups, and sufficient information is secured on the rest of the "normal sample" to make possible certain projections to the entire market being studied.

The comparisons of the two groups give us the measure of impact. These easily can be set up as an impact profile. At the
The Swing is to WHB in Kansas City

NOW!

Swing your sales to a new high in the rich Kansas City Marketland with those dynamic customer-getting extras now available! Yes, sir, WHB is sitting pretty in the very heart of the Midwestern trade territory, swinging out—now—with

10,000 WATTS
710 KILOCYCLES
FULL-TIME

See your John Blair man today, and join other smart advertisers in the Swing to WHB!

10,000 WATTS IN KANSAS CITY
DON DAVIS
PRESIDENT
JOHN T. SCHILLING
GENERAL MANAGER

Represented by
JOHN BLAIR & CO.

MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

Same time the study results give us more precise information on the nature of our radio audience, their listening habits, what they think of the program, etc.

Dr. Leon Arrons
Research director
William H. Weintraub & Co., Inc.
N. Y.

At the present state of our knowledge, the answer is—only under certain limited conditions. For any product which has some prior history of distribution and advertising, it is practically impossible to parcel out the influences of product exposure, use, and advertising from the effect of the radio show. The effect of habit, i.e., such things as consumer franchise, brand loyalty, word of mouth advertising, availability in the stores habitually patronized, impulse purchase, and prior advertising all are important influences in the sale of any product which must be known if we are to measure the influence of any one medium.

This being the case, the only condition under which the immediate impact of broadcast advertising on sales can be measured is where a new product is being introduced to the market having no back-drop of consumer experience to influence sales. Even in this case, there is one imponderable, namely the influence of similar products in suggesting the purchase of the new product.

Consumer diary panels and a wide variety of other market research techniques can provide clues, and only clues, to the effect of a given program on sales. One of the most promising methods is one which we have used in connection with The Pulse. In this technique we have interviewed matched samples of listeners vs nonlisteners, comparing data from the two groups on product purchase and use, then comparing the results with those of a similar random sampling measured before the program went on the air. In this way it is possible to get a rough measure of the prior influences of advertising on purchasing behavior and measure the program effect against those estimated influences. The assumptions in this method are many and obvious but it is the most accurate method we now know.

Dr. Wallace H. Wulfeck
Vp
Federal Advertising Agency, Inc., N. Y.
These are the sort of facts provided by WRC's 1948 Diary study—new facts about listeners. Here, for the first time, are more than half a million figures relating to listening on the basis of audience size, composition, duplication, flow or loyalty—and all in the new terms of individuals. WRC's 1948 Diary Study has useful, fully validated notes on the Washington people who listen to any program or time segment in which you're interested—and your inquiry will be welcomed by WRC and NBC Spot Sales representatives.

Sundays in Metropolitan Washington, 277,925 persons 17 years old and over—153,417 of them women—hear Jack Benny. Over half tune in to WRC especially for his program.

Monday through Saturday evenings, 101,650 different listeners—49.5% male, 60% over 35, 57.5% high school graduates, 88% telephone subscribers—listen to the Eso Reporter at 11 p.m. and to Steve Douglas' Sports News at 11:05.

Tuesday afternoons in Washington, 13,357 men listen to Stella Dallas on WRC.

Wednesdays, 25,650 people in Metropolitan Washington listen to David Brinkley's noontime news commentary—at a potential cost to a sponsor of 3½¢ each.
counterpart of such gags need not be as involved to get across. Walter Ware and John Reed King, producer and me respectively of Missus Goes A-Shoppin', have found that small, intimate effects, such as the expression on the face of a woman contestant trying to sing with a mouthful of crackers, is better video fare. The pie-seltzer-flour routines went out with Mack Sennett. Ware believes that there are only a few basic gags which are usable for TV. The variations on them, of course, are well-nigh endless. Here is how he lists them:

1. The competition stunt—where two people compete in a sack race, drawing contest, peanut-eating race, etc.
2. The blindfold stunt—when the audience is in on the joke, and the contestant believes that the wet spaghetti he is walking on is a floor full of worms, etc.
3. The backfire stunt—where the joke turns around, as rehearsed and planned, on the mc.
4. The husband-and-wife or two-people stunt—where the husband must put on his wife’s hat and she smoke his cigar, etc.
5. The charade stunt—where the losing contestant must act out something ridiculous.

Questions asked of TV contestants must be selected with great care. Only a few of radio-type quiz questions will go well in television. The visual element is of prime importance, and questions should be only those that lend themselves to its use. Identifying famous people and places, acted-out movie titles and song titles, puzzles, games, and such are fine to sustain viewer interest. The classroom atmosphere, achieved by Ray Harvey’s production of School Days, capitalizes on another factor. Much of the entertainment of quiz and audience participation shows comes from the contestants who give the wrong answers. However, the questions must not be hard per se. Harvey uses “easy” questions based on all sorts of common misconceptions. If the contestant misses, he must undergo one of the stunts planned for him.

The contestants themselves must be preselected carefully. Charles Stark had a few uncomfortable moments in his Cash and Carry show when contestants chosen at random froze before the camera. Now, he picks all his contestants during the program warm-up and has an opportunity of testing them first. This also affords him a chance to type-cast his contestants, picking bald men for certain gags, pretty girls for others, and so forth. John Reed King does likewise, even though the rehearsal-less Missus telecasts originate in stores jammed with 300–700 women, all anxious to get in the show.

Other and more technical problems are raised when the show originates from a remote point. In the case of Missus Goes A-Shoppin’, a different store is visited for each broadcast. This means constant planning effort to work out in blueprint form necessary lighting diagrams, to check the neighborhood for electrical interferences, and to work out camera angles and product displays. Since rehearsal is seldom possible even for King himself he had to learn to read commercials from large cue cards held up near the camera, and achieve the effect of spontaneity. The resulting sales increases, better shelf positions for the products in stores, and publicity value for the stores and dealers, more than offset the remote charges.

The basic philosophy which lies behind the success of TV audience participation shows is constant. They are not radio programs, and cannot be treated as such. The viewing audience requires that primarily they have eye-appeal.

**TV PARTICIPATION**

(Continued from page 30)

ARE YOU A MR. WHY BUY?

SPOT RADIO?

**SOUTHWEST VIRGINIA?**

Southwest Virginia, of which Roanoke is the hub, is a complete market within itself. It represents 23.7% of Virginia’s total buying power.

**WDBJ?**

WDBJ is a 24-year-old pioneer in this rich market - a consistent leader year after year in listener loyalty, prestige, coverage, and sales results! Ask Free & Peters!

With WDBJ alone you can reach 111,500 radio homes in 38 Virginia and West Virginia counties. That’s another reason why per-sale advertising costs are low on WDBJ!

WDBJ

CBS - 5000 WATTS - 960 KC
Owned and Operated by the TIMES-WORLD CORPORATION
ROANOKE, VA.

FREE & PETERS, INC., National Representatives

SPONSOR
We are all familiar with this scene. It happens every day in ball parks all over the country. It typifies America with all its inherent rights and privileges. Free speech was born in America, mister, and we are doing everything in our power to see that it continues to lead a healthy and unfettered life.

Only in America can this happen.
"The daring adventure of the National Broadcasting Company in bringing Mr. Toscanini back to America and building an orchestra for his special use will doubtless be explained by the cynical in various ways. Yet the basic and inescapable fact is that the NBC is founding its audacious enterprise upon the conviction that fine symphonic music and great symphonic leadership are immensely and increasingly popular in America; and if that does not amount to putting trust in the power of ideal things, it is hard to say what one should call it."—Lawrence Gilman, N. Y. Herald Tribune, Jan. 2, 1938.

As an experiment—unique in radio—the NBC Symphony won its first critical laurels. But when Arturo Toscanini completed his tenth full season with Beethoven's monumental Ninth Symphony, broadcast and televised, the acclaim was for a great musical reality...

"...as perfect a realization of the letter and spirit of Beethoven's towering masterpiece as you are likely to encounter in your lifetime." — PM.

"...interpreted with the acme of breadth and grandeur and also with the lyricism that lies at the base of all music..." — N. Y. Times.

NBC Symphony

broadcast in the public interest by
America's No. 1 Network...the National Broadcasting Company
and NBC Television

A SERVICE OF RADIO CORPORATION OF AMERICA
Spot placement continues to increase despite the fact that, starting in April, advertising eases off. There's nothing spectacular about the overall increase from March's 73.5 to 74.6 in April. Only the Southern index was lower than March. In the industry classification, automotive showed a sizable increase. Food placement is so great that an increase of 2.1 in the index affects the total volume of national spot advertising. Decrease in drug advertising is seasonable and less than expected in April. Soap advertising, being up, also helped bolster the national trend. Twenty-eight firms started spot advertising in April and 48 increased schedules. Thirty-seven cut placement and 18 cancelled schedules.

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<th>Per cent</th>
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<th>NOV</th>
<th>DEC</th>
<th>JAN</th>
<th>FEB</th>
<th>MAR</th>
<th>APR</th>
<th>MAY</th>
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<th>JUL</th>
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<td>79.3</td>
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<td>102.7</td>
<td>102.5</td>
<td>77.5</td>
<td>72.9</td>
<td>70.3</td>
<td>73.5</td>
<td>74.6</td>
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**Trends by Geographical Areas 1947-1948**

- **New England**
  - AUG: 98.2
  - SEP: 100.0
  - OCT: 97.9
  - NOV: 99.8
  - DEC: 95.2
  - JAN: 86.5
  - FEB: 99.7

- **Middle Atlantic**
  - AUG: 78.2
  - SEP: 100.0
  - OCT: 105.5
  - NOV: 92.8
  - DEC: 85.4
  - JAN: 82.6
  - FEB: 97.3

- **Mid-Western**
  - AUG: 100.3
  - SEP: 100.0
  - OCT: 111.1
  - NOV: 100.0
  - DEC: 104.2
  - JAN: 101.8
  - FEB: 99.0
  - MAR: 91.5
  - APR: 92.9

- **Southern**
  - AUG: 110.1
  - SEP: 100.0
  - OCT: 92.4
  - NOV: 85.3
  - DEC: 72.2
  - JAN: 92.1
  - FEB: 77.8

- **Pacific and Rocky Mountain**
  - AUG: 82.7
  - SEP: 100.0
  - OCT: 100.1
  - NOV: 80.3
  - DEC: 78.6
  - JAN: 100.0
  - FEB: 110.6

**Trends by Industry Classifications 1947-1948**

- **Food**
  - 91 sponsors reporting
  - AUG: 100.0
  - SEP: 100.0
  - OCT: 100.0
  - NOV: 98.0
  - DEC: 92.5
  - JAN: 98.3
  - FEB: 100.0
  - MAR: 110.0

- **Beverages and Confectionery**
  - 37 sponsors reporting
  - AUG: 100.0
  - SEP: 100.0
  - OCT: 100.0
  - NOV: 99.4
  - DEC: 98.9
  - JAN: 99.9
  - FEB: 100.0
  - MAR: 105.4

- **Soaps, Cleansers, and Toiletries**
  - 15 sponsors reporting
  - AUG: 100.0
  - SEP: 100.0
  - OCT: 100.0
  - NOV: 100.0
  - DEC: 99.3
  - JAN: 99.9
  - FEB: 100.0
  - MAR: 105.4

- **Automotive**
  - 15 sponsors reporting
  - AUG: 100.0
  - SEP: 100.0
  - OCT: 100.0
  - NOV: 98.9
  - DEC: 99.9
  - JAN: 99.9
  - FEB: 100.0
  - MAR: 105.4

- **Tobacco**
  - 15 sponsors reporting
  - AUG: 100.0
  - SEP: 100.0
  - OCT: 100.0
  - NOV: 98.9
  - DEC: 99.9
  - JAN: 99.9
  - FEB: 100.0
  - MAR: 105.4

For this total a sponsor is regarded as a single corporate entity no matter how many diverse divisions it may include. In the industry reports, however, the same sponsor may be reported under a number of classifications.
This letter to Ed Petry answers questions that time-buyers and radio people are asking about 1948 listening audiences. In Houston, the answer is that KPRC continues conclusively FIRST. FIRST by yardsticks that count: audience rating . . . network affiliations . . . local programs. The facts speak for themselves. Put your client in touch with the biggest audience in Houston and the Gulfcoast area, today! Call Petry or write us for availabilities.

Mr. Edward Petry
New York, New York

Dear Ed:

A year ago, time-buyers and radio people were asking themselves what the tremendous influx of new stations would do to the audiences of existing stations. Here in Houston we now have an excellent case history:

The February-March 1947 Hooper Station Listener Index listed four Houston stations. The February-March 1948 Index lists seven Houston stations. A year ago, KPRC was first in Total Rated Time Periods with 33.8. This year KPRC still is first with 32.3, a net loss of 1.5. How does that compare with the other three stations listed a year ago?

<table>
<thead>
<tr>
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<th>1947</th>
<th>1948</th>
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<tbody>
<tr>
<td>KPRC</td>
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<tr>
<td>Station &quot;B&quot;</td>
<td>33.8</td>
<td>32.3</td>
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<td>Station &quot;C&quot;</td>
<td>26.4</td>
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<td>Station &quot;D&quot;</td>
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And KPRC's small loss is offset by a 1.3 gain in Sets-in-Use. That's pretty impressive, but what follows is outright dramatic. In the time covered above, KPRC has greatly increased its dominant position over its competitors, as these percentages show:

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<thead>
<tr>
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<th>1947</th>
<th>1948</th>
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<tbody>
<tr>
<td>KPRC over Station &quot;B&quot;</td>
<td>28.02%</td>
<td>46.6%</td>
</tr>
<tr>
<td>KPRC over Station &quot;C&quot;</td>
<td>31.5%</td>
<td>65.9%</td>
</tr>
<tr>
<td>KPRC over Station &quot;D&quot;</td>
<td>172.5%</td>
<td>293.7%</td>
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</tbody>
</table>

It all adds up to this: the radio audience is doing more "shopping around" these days, but still recognizes the best "buy" in town.

Sincerely,

Jack Harris

Affiliated with: National Broadcasting Company...Texas Quality Network

950 Kilocycles • 5000 Watts

NATIONAL REPRESENTATIVES: Edward Petry & Company • Affiliated with NBC and TQN • Jack Harris, Manager
TIMEBUYERS' LAMENT
(Continued from page 33)

usually scheduled to start at once. Network schedules are frequently determined months in advance, national spots are frequently operative the week after such a schedule is approved. In most cases they have to be, since there are very few stations that will hold spot announcement or program time open for a period of more than 30 days, even if contracted for.

The intense speed at which a timebuyer must function is a gigantic headache, yet it's just one of the timebuyers' laments. More nerve wracking are the odd-sized presentations, each of which carries some piece of information about a station or a market that the timebuyer feels is important. To keep the information in some ready reference form would require a research staff and a morgue that would in the short period of a year outgrow the library of a great newspaper. Agencies don't maintain that type of staff and few earn a net income sufficient to justify such an organization (even BBD&O with its $12,000,000-plus national spot business).

Timebuyers want a uniform information sheet on which all stations, their representatives, and their staffs will report essential market, rating, power, coverage and other data. They have no objection to flash broadsides and trick promotional pieces, but they'd like all the basic information which is included in these presentations to be made available to them also on an 8½ x 11 sheet for filing. They want these sheets dated so that out-of-date information may be discarded with ease by a clerk. They want Hooper data, BMB rating, Conlon mail, diary, and all other research figures on these sheets.

They want all coverage maps printed on 8½ x 11 size sheets or multiples of 8½ x 11 (11 x 17, etc.) which can be folded and filed in a letter size folder. They think BMB helps them considerably but find that it gives them only the broad outline of what station to buy.

They are happy to have as tools the availability sheets which station representatives like Katz, Petry, Free & Peters supply them. However, they point out that no station representative gives them the competitive picture. In order to purchase time intelligently they have to know not only what precedes the availability on the station but what follows that spot. That's the beginning. They also have to know what is on the other stations in the city or area at the same hour. The best time spot in the world isn't nearly as good as it should be if it
entée into Detroit’s homes...

For 28 years, WWJ - THE DETROIT NEWS has enjoyed a “family relationship” with Detroiters, who have given WWJ the key to their homes, and keep the “welcome mat” out morning, afternoon, and evening.

This is due to WWJ’s solicitude for the community’s welfare, as evidenced by its continuous Public Service leadership. It is due to WWJ’s constant catering to the desires of Detroiters in local programming. And it is due to the wealth of stars available through WWJ’s 21-year old NBC affiliation.

The combination of these 3 elements provides WWJ advertisers with an effective economical medium for promotion of products of every description in the multi-billion dollar Detroit market. Through WWJ - THE DETROIT NEWS you gain entée into the most homes—all the time.
happens to be on the air at the same moment that a Bob Hope, Lux Theater, Jack Benny, or Winchell is scheduled. There are a great many local programs that have the pull of the great network programs and these facts have to be available to a timebuyer, if he is to do a top timebuying job.

Station representatives say, off the record, that getting the information on their competition is the timebuyers' job, not theirs. They get it for buyers if it is requested but most of them find it a thankless chore.

Timebuyers want the competitive picture a routine part of every time availability offer.

All timebuyers bewail the fact that they are frequently forced to buy time that they know won't do the job as well as time on some other station. That's for the most part forced upon them by sponsors and account executives. The sponsors' district managers and sometimes the sponsors' important retail outlets request that certain stations be used, regardless of consideration of coverage, ratings, or availabilities. Timebuyers would like to present the competitive picture as they see it to the advertising manager of the sponsor. The account executive roadblocks such desires most of the time. It is his job to satisfy the client. There are literally hundreds of areas of disagreement between advertiser and agency that an account executive has to smooth out. Arguing about a station choice is just not important enough in his mind. The result is that the client's choice decides many a station selection. This doesn't mean that the client's choice is wrong. Frequently, because his representatives are out in the field selling, the sponsor's recommendations are better than the timebuyer's "book" selections. Timebuyers claim, however, that they can't do a 100% buying job when part of the selection is done for them. The record indicates that there is something to be said for both sides.

Timebuying, like all the factors that go into the productive use of radio, is a fine art. Timebuyers just want to use their judgment in the practice of that art instead of being clerks.

They look ahead to the next few years of AM, FM, TV, and FAX with glimpses of nightmares bigger than any with which they have coped.

They want stations, representatives, other agency personnel, and sponsor management to develop a better understanding of the medium— to give them an opportunity to do timebuying, instead of placing orders.

...
More than 350,000 American Families are enjoying television now, with about 15,000 new receivers going into new television homes each month.

**HOW THAT YOUNGSTER GROWS!**
27 television stations now on the air. Stars indicate present television cities. Dots soon will be. By late 1948, 44.5% of the nation's population will be within reach of television.

**SPONSOR IDENTIFICATION**
High sponsor identification ratings are usual in television. The most recent Hooper survey shows 5 out of the 10 highest ratings were programs presented on the Du Mont Network.

**5 PEOPLE PER RECEIVER**
That's average home audience. In public places, audience may be a hundred or more. 46% bought products because they had seen them advertised on television.

**TELEVISION**

**DU MONT**

**NETWORK**

Key Stations
WABD - Channel 5  
WTFT - Channel 5  
WDTV - Channel 3

**JUNE 1948**
*Stylistic in modern melodies are modeled by the WHBM orchestra, vocalists and guest stars. Styles in clothes are brilliantly described by Wieboldt's fashion expert as models parade the talked-about fashions before a WHBM studio audience.
RESULTS YOU CAN BANK ON...

Like this: Wieboldt's—leading Chicago department store—wanted to move more merchandise. They turned to WBBM. WBBM turned out “Melody Lane.”* And “Melody Lane” turned out these results:

**SALES:** $14,000 worth of hose in September! $6,000 worth of men's jackets in October! $9,000 worth of coats in November! $4,600 worth of blouses in a four-day period in December! A total of $33,600 worth of WBBM-sold special items in three typical months!

**LAURELS:** First place in the National Retail Dry Goods Association contest for the most effective large-store radio advertising in the nation! First award by the Chicago Federated Advertising Club for the best locally-produced nighttime variety show!

After three years of sponsorship, Wieboldt's told the NRDGA: "'Melody Lane' is not merely sponsored by Wieboldt's...it IS Wieboldt's. It is a splendid medium for selling specific items of merchandise, as well as being one of our best investments in public relations and good will." It's still another reason why... **WBBM HAS BEEN CHICAGO'S MOST SPONSORED STATION FOR 22 YEARS!**

Like all WBBM-built programs, "Melody Lane" delivers high returns at low cost. Building sales—scoring measurable results—is a WBBM habit. Has been for the past 22 years. That's why advertisers place more business on WBBM than on any other Chicago station. That's why YOU belong on WBBM.

*Wieboldt's—leading Chicago department store—wanted to move more merchandise. They turned to WBBM. WBBM turned out “Melody Lane.”*
Department, which operates in the field of consumer research, evaluating products, advertising and various phases of marketing, was established as a separate department in 1938 and currently has a staff of 28.

A. Wells Wilbor
Director, Market Analysis Dept.
General Mills, Inc.
Minneapolis

**DOWN TO EARTH**

One of the items at the top of my list, before I leave for California today, is to extend to you my congratulations on the excellent May issue of *Sponsor*.

You and your staff have done a splendid job in collecting what I believe to be really the top group of good, informative, and down-to-earth articles for both radio and television for the advertising agencies.

The issue shows good concentration, and is a result, I know, of considerable effort and hard work.

J. R. Popple
Vp
WOR, N. Y.

---

**THERE'S MAGIC IN MUSIC** Good music, like magic, draws its listeners to it...keeps them coming back for more...molds them into an appreciative and highly responsive audience. More than half a million families in and around New York are such devoted lovers of the fine music they hear on WQXR and WQXR-FM that no other station can reach them so compellingly. More and more advertisers are increasing their sales through the magic of good music among these families that form the most inviting segment of this biggest and richest of all markets.

For greater sales use WQXR and WQXR-FM...the stations distinguished for good music and the news bulletins of The New York Times.

---

**Radio Hymnal**

*A Perfect Package by Charles Stark Productions*

*A Great Show...in true American tradition*

A stirring 15-minute recorded, open-end production...featuring "Inter Faith" choir, conducted by Joseph Markel. Hymns of all churches and all religions with the stories of their creators.

A program dedicated to the true spirit of tolerance and good will to all men.

Ideal for a wide variety of sponsors with a moderate budget. Tremendous appeal to extensive audience. Station breaks and one-minute spots publicizing "RADIO HYMNAL" are available free.

*18 years of association with top radio shows: "Bob Hoek," "Mr. & Mrs. North," "Can You Top This?" "Kate Smith Hour," "Inner Sanctum," "Kay Kyser," "Town Meeting of the Air."

---

**WQXR and WQXR-FM**

Radio Stations of The New York Times
Mr. Mullen, who will take over the active administration of these three stations, has a long and successful record in the radio industry. He joined the National Broadcasting Company in 1926, has been an executive vice president since 1940. He was a vice president of the parent company—the Radio Corporation of America. We are indeed proud to announce that a man of his attainments and long experience in all phases of radio will very shortly assume the office of presidency of our three stations.
SAMPLING
(Continued from page 27)
He has never forgotten his dollar lipstick for 25c and his beautiful seashell. No one wanted either of them. He'll never forget, either, the success of his Blarney stone bracelet, his orchid pin, and his more recent miniature Eisenhower sword.

Jones' premiums, to sell for 25c, must cost 22c, including mailing, packaging, etc. Out of 100,000 returns premiums sample the product to 50,000 prospective users. Jones judges that of that 50,000, half will stay with the product sampled and the rest will drift. These figures are confirmed by Donnelley officials for practically all premium offers.

Aside from possible users who come of buying age, there is a floating market of buyers in most fields. Percentagewise this is said to be around 30% of all consumers. The smart sampling offer shots, says Jones, at this floating market first, and then at the buyers of competing products. While it has nothing to do with sampling, Jones doesn't forget that premium offers also help cement the product relations of the regular buyers of the item.

Jones doesn't use radio exclusively for sampling. When the budget can stand it, he uses newspapers on his premium offers also. This means not only a healthy return from newspaper readers but when radio and newspapers are used together the responses combined are one-third higher than they are when each medium is used individually (offering different premiums).

Jones pretests his premiums. He doesn't buy extra spots or special air-time for the purpose. He simply plans regional cut-ins on his regular network programs in markets that he feels are representative of the country at large. In other words Jones samples his sampling devices. If they work in his test markets, they'll usually work in the country at large. He crystal-ballled the Blarney stone bracelet idea but now he thinks that gambling with an advertiser's money is fun—for the other man.

Jones' second sampling formula, contests, is used successfully by practically every big advertiser. Lever Bros., P&G, and most other big merchandisers go on the theory that six to eight contests a year are enough. These are frequently staggered so that a premium offer comes in between contests.

Contests are not self-liquidating in the way that Jones' premiums are. However, they produce more new users of the product, and thus pay off advertisers in this way. Most contests require proof of purchase with entries. Recently, program audiences have been hypoed by contests that required donations for certain charities but no proof of purchase of the sponsored product. The effect of this comparatively new radio promotion device in reaching new users of the advertiser's product is still in the limbo of unproved sampling. It's obvious that these competitions increase the size of the audience for their program, but what they do sales wise for the product is any man's guess. Most contests require some words about the product, words that the advertiser feels could come only after the product has been bought and sampled, or which in any event get the contestant in a "positive" frame of mind as regards the product. Since in over 90% of the cases they also require proof of purchase, contests are certain to win new users and to do a good sampling job.

Jones' rules for contests are elementary: make the requirements simple, make the prizes something that'll justify their buying the product for the first time, and develop an emotional appeal.

Jones' third form of sampling, self-supporting promotions, is the toughest of the three that Duane Jones uses. That's
MYSTERIES Are Top BUYS

-Because They RATE ... and SELL

Why are there twice as many sponsored mystery programs in 1948 as there were in 1941? Why are they so popular with sponsors—manufacturers of such varied products as food and refrigerators...drugs and cigarettes...soap and clothing...motor cars and fountain pens?

The answer is simple: look at them anyway you will (ratings...costs...selling efficiency) and mysteries are better buys than all other types of programs. And on Mutual, mysteries cost less per rating point than the average for all networks.

Mutual mysteries are doing a terrific job for their sponsors (who include some of the nation's top advertisers). Mutual mysteries can do a job for you too. Here are three of them available—two with great selling records—and one which is building into a top-rank vehicle. Read the highlights...listen to them...you will want to put them to work for you.

ADVENTURES OF The Falcon

From July 1945 to the Summer of 1947, The Falcon was sponsored by the American Safety Razor Company—and did a terrific selling job. The average rating for 1945 was 5.0; for 1946 (including the summer) it was 7.0; and for the first half of 1947 it was also 7.0. Nine times during those two years the rating went above 10!

In January 1948, The Falcon returned to Mutual—as a sustainer. And the first sustaining rating was 7.4. The latest rating is 6.4.

What The Falcon did for its former sponsor—it can do for its next one. It can get ratings. It is an eminently merchandisable show, with unusual tie-in opportunities afforded by (a) 3 Falcon motion pictures a year; and (b) successful book series.

The combination of rating ability and merchandisability means just one thing to the sponsor—more audience for less money per rating point...and more sales more profitably. Listen to The Falcon, let your own ears convince you of its power to hold and sell an audience.

THE CASEBOOK OF Gregory Hood

Bought by Petri Wine in 1946 (as summer replacement for "Sherlock Holmes") Gregory Hood did so well it was kept through the winter and into 1947. The average Hoover for 1946 was 5.5 and for 1947 it was 7.1; it hit a high of 9.2 in April 1947. Back on Mutual Tuesdays at 9:30 (following Heatter and "Mutual Newsreel"), Gregory Hood is once again ready for sponsorship—ready once more to deliver ratings and sales.

Gregory Hood has an unusual twist: each week a different radio or screen personality is written into the script and is played by the celebrity himself. Top writing and direction and unusual plots combine to make Gregory Hood a powerful sales vehicle.

Mysterious Traveller

Here's a show that's been building. Average Hoover, Summer 1946, was 4.2; average January-July 1947, was 4.9. Last September "Traveller" was moved to Tuesdays, 8:00 p.m. (its present spot) and the 1948 average went to 6.3. Its second March rating climbed to 8.2, against such shows as "Big Town" and Milton Berle.

Written by David Kogan and Bob Arthur, who have such other hits to their credit as "Thin Man," "The Shadow" and "Nick Carter" and starring Maurice Tarplin, "Mysterious Traveller" roams the whole chilling field of mystery, crime and supernatural. Ripe for sponsorship, "Traveller" should pay out handsomely. Listen to it and judge for yourself.

For full details call Program Department

MUTUAL Broadcasting System
WORLD'S LARGEST NETWORK

JUNE 1948
because every self-supporting promotion is a new one and should have a novelty angle to it. Not all self-supporting promotions have this novelty but they deliver in almost direct proportion to what they have of it.

For years Sweetheart soap had run a special promotion which involved a free bar of the product. This annual sampling device, used in conjunction with newspaper advertising, had been a stand-by of the Manhattan Soap Company, manufacturers of Sweetheart. The current impact of a free cake of soap, according to Duane Jones, is not what it once was. Also Jones is against coupon sampling due to its high cost. The Manhattan organization was sold on that free cake of soap, so it was essential for the agency to suggest a substitute promotion. Jones did it and it is one of the most effective non-premium and noncontest devices that has come forth from the Jones organization.

The Manhattan Soap broadcasts told the listener to buy and use three bars of Sweetheart Soap, then send the wrappers and complimentary or adverse product comment to the sponsor and the full purchase price would be refunded. It was a real three-bar free sample offer. But it didn't work out as one. Only a tiny percentage of those who bought three bars wrote in for a refund. If the product is liked, the average customer feels cheap asking for a refund even though it is freely offered to all users, whether or not they are satisfied with the product. Sales during this "special offer" period were up 40% throughout Sweetheart Soap distribution areas. Business was given a lift far beyond what had resulted from free offers in the past.

Special offers used to introduce a new product are frequently tied to the sale of a standard item. Thus when Campana wanted to introduce Dreskin it was offered free with one large size bottle of Campana Italian Balm. When B. T. Babbitt introduced Wet-Me-Wet it was part of the purchase of one can of Bab-O. Royal Chocolate Pudding was sampled for one penny and a purchase of three boxes of Royal Gelatin Desserts. Exponents of the two-different-products-for-one-offer method claim that not only does it sample the new product but it also increases the sale of the standard item. It also brings the customers in to buy something—not get something free.

Since costs are of the essence, one major advertising agency's figures on sampling costs are of interest. The most costly method, according to this agency, is doorto-door sampling. Introducing a product nationally by this direct method would cost $1,837,000. The agency stresses that delivering the product is only the beginning of effective sampling and that this $1,837,000 would have to be backed by an advertising campaign that would run into the millions also. An orphan product, i.e., a product unknown as to maker and nature, can receive the ultimate in straight sampling and get nowhere.

House-to-house couponing is almost as expensive as house-to-house sampling. The cost to cover the nation would be roughly $1,250,000. To this must be added the profit the manufacturer must pay his retail outlets for redeeming the coupons. The advantage of coupon sampling over direct product distribution lies in the fact that since the coupons are redeemed by the retailer, the advertiser achieves distribution as well as consumer sampling with the same device. Three times as many coupons as products must

"Nothing could be finer than to be in Carolina in
be distributed to obtain the same impact, because the maximum coupon redemption at retailers' is 35%.

The cost of successful sampling (per consumer) through various media, according to this same agency, shapes up as follows:

- **Magazines** $1.17
- **Newspapers** .36
- **Newspaper Supplements** .22
- **Radio (spot)** .18
- **Radio (network)** .10

All these costs are average. Radio sampling has run as low as 2c and as high as 35c a unit. This range is based upon successful sampling campaigns as are figures for all the other media. Sampling campaigns which don’t attract consumer interest can run into fantastic figures per sample distributed. One such campaign was recalled by the agency reporting the above costs. The per-sample cost was $98.50.

The head of the agency feels that the cost of introducing a product into the home must vary with the product. His figures for product introductory costs (percentage of the retail sales price) are:

- **Bread** 10%
- **Cleansers** 25%
- **Pharmaceuticals** 42%
- **Soft Drinks** 50%

These are rule-of-thumb figures, stresses the agency president. He points out that a product like Groves cold tablets, which sell for 9c a box and which are a one-box-a-year sale, can afford only 10% of the retail price as an introductory expense. Pepsi-Cola on the other hand, being a repeat sale item, can afford 50% and higher to obtain that first sale.

Sampling costs on a per-market basis vary greatly. While 10c for network radio is an average figure, sampling via networks in metropolitan New York runs nearer 36c. Over-all costs of network sampling in big cities is around 20c.

Duane Jones, as indicated, feels that sampling is his basic agency function. He thinks daytime serial dramas are the cheapest sampling vehicles available, and he uses them as much as possible. He acknowledges that “you have to have money to do it.”

For the advertiser who can’t afford a soap opera, Jones suggests the next best thing is to buy announcements in daytime participation programs, throughout the country. His figures on average costs for sampling on these programs are double that revealed by the agency whose figures are quoted previously in this study—20c per delivered product.

Typical of this type of national spot operation (although not a Jones account) was the introduction of Peerless Packers' “Vegatabath” on WGY, Schenectady, N. Y. Peerless bought a three-time-a-week participation on *Breakfast With the Brooks* (8:30-8:45 a.m.). During the 13 weeks 8,602 requests for free samples of the new product were received. This is a trifle more than 220 listeners sampled per broadcast at a cost of slightly over 16c per consumer. The free sample was sufficient to wash vegetables for three meals.

An outstanding example of the use of a contest to force sampling is the case history of the Little Crow Milling Company of Warsaw, Indiana. They started advertising a new product, Coco-Wheat, on Chicago’s WLS, December 2, 1935. They bought 15 minutes daily for an “Uncle” type of program. Sixty days after the

---

**You can be.**

**And at “Class D” rates!**

The “Arthur Smith Quartet”—aired over 50,000-watt WBT from 8:15 to 8:30 A.M. across the board—

chalks up a Charlotte Cooperation of 11.4!*

That’s 124% more listeners than any competing program . . .

23% more than all competing shows combined!

And outside of Charlotte—in the 94 other counties

where 96% of the 3,500,000 people served by WBT live†—

the “Arthur Smith Quartet” has virtually no competition from other Charlotte stations!

The “Arthur Smith Quartet” is so popular,

because it’s so good. Billboard Magazine just judged it the best folk-music group on any 50,000-watt station in the country!

So . . . if your sales are hitting a sour note in the Carolinas, sponsor WBT’s “Arthur Smith Quartet.”

Nothing could be finer.

JEFFERSON STANDARD
WBT BROADCASTING COMPANY
CHARLOTTE, N. C. • 50,000 WATTS • Represented by RADIO SALES

* October 1947—February 1948
†55,100% BNB Daytime Audience Area
first broadcast, they made an offer of a doll or toy train to the listeners sending in the best ten jokes each day. The joke had to be accompanied by a Coco-Wheat box-top. There were 20,045 entries the first week. This not only sampled the product in the WLS area but according to the sponsor brought 64 jobs into line within six days after the entries were received. The Little Crow Milling Company formula, two months of advertising the product and then a contest to turn interest into sales, is one of radio's most effective sampling devices. As in the case of Coco-Wheat it frequently not only results in intensive sampling but also achieves distribution that could not be opened any other way.

The best sampling is always that which a consumer does with his own cash. However, the device with which American Tobacco started Your Hit Parade on the air—a package of Lucky Strikes sent to each listener who voted for his favorite tunes of the week—is also a proved sampling stratagem. Since the listener had to send in a list of tunes, it made him feel that he wasn't receiving the package of Lucky Strikes for nothing. He had worked for it. Important in most sampling operations is the feeling that the product doesn't come entirely "for free."

That's the plus in the case of all contests used as sampling devices. The fact that a boxtop is required is assurance that new consumers are being exposed to the product. The fact that practically all users of contests to force consumer sampling have figures that prove that 50% of the contestants are new users of the product is ample justification of the use of this form of product introduction. Borden's recent promotion which called upon all America to name Elsie's Baby was basically a public relations, promotion, and publicity stunt. It used radio and printed media to invite entries. There were over 1,000,000. Each entry had to be accompanied by a proof of purchase of some Borden product. Since no specific Borden product was mentioned, the feeling was that consumers would just go to their cupboard, take a label off something, and send it in with their entry. Actually, a check-up of some 1,000 entries revealed that 27% were from new users of the item from which they got their label.

Even if an air contest is not conceived as a sampling device, it does introduce the advertiser's products to new users. The same thing is true of the use of premiums. An air offer of practically any kind samples the product of the advertiser to some listeners.

...
Prodigious Production Promotes Products -Profitably!

WRVA does it because we have the "know-how"
... the organization ... the talent ... and the natural ability and resources to produce shows with real showmanship.

Pronounced proof of proven production in local or regional network programs is a forte of WRVA.

A progression of programs produced locally for progressive sponsors (who have a profound eye for profits) is illustrated here. They include singles up to twelve-times-a-week presentations.

And we promote them, too!

By its production is a station known. For proof contact us, or Radio Sales.

WRVA
Richmond and Norfolk, Virginia

"JUGHEAD'S JUKEBOX" - six 105-minute programs weekly
JUNE 1948

"OLD DOMINION BARN DANCE" - 12 times weekly

"JOAN BROOKS SHOW" - four 30-minute programs weekly

"WAKE UP TIME" - six 50-minute shows weekly

"RHyme DOES PAY" - five 40-minute shows weekly

"QUIZ OF TWO CITIES" - half-hour program weekly

"SUNSHINE HOUR" - thirty minutes every Sunday A.M.
GARDENING
(Continued from page 35)
devoted to the study of all manner of flower and garden topics. The fact that they are loosely organized under the leadership of The Flower Grower (a national magazine) detracts not a bit from their spontaneous origin—individuals simply write in and state they want to start a “Robin.” There are already over 3,000 individual clubs.

The force of the “new movement” in gardening has already had its effect in the industry. Now on the market—and with more to come—are single all-purpose sprays which simplify the amateur cultivator’s task by combining in one solution the necessary ingredients to handle the commoner plant pests or diseases.

For the benefit of the small-plot tiller new hybrid varieties of many vegetables are being developed suitable for growing in limited space. A sweet corn growing only three feet high is one of several new types.

There’s nothing static about the interest of your average garden fan. He—or she—may be particularly interested in some special flower or garden topic, but an exhibition or flower show is an irresistible call—he’ll be there if he can, even if he has to do some traveling. KFNF, the Henry Field Seed Company station in Shenandoah, Ia., helped spread the word last July, via its garden hour, of the two-day exhibition in Shenandoah of the Midwest Hemerocallis Society and get-together of “Robins” in the area. Five thousand people attended.

Last October members of the American African Violet Society headed for Atlanta, Georgia, for their annual meeting.

There are almost as many special societies as there are flowers, in addition to general garden clubs, of which there are some 6,000. Five thousand three hundred of these in 41 states are affiliated with The National Council of State Garden Clubs. Men’s Garden Clubs are coming to life again, now the war is over. There are nearly 200 of them. But for every member of a garden organization there are many times over that number of amateur gardeners who aren’t joiners. They may never attend one of the numerous state and national “flower trails,” but (Please turn to page 85)

Yessuh, us hicks, hayseeds and plow jockies in the Red River Valley have more dough to spend on necessities and luxuries than similar apple-knockers in almost any other section you can think of!

The average family in WDAY’s area, for instance, has an Effective Buying Income of $4993 as against an average of $3466 for Iowa, Kansas, Minnesota, Missouri, Nebraska and the Dakotas, combined! (Sales Management, 1947.)

For 26 years, WDAY has been the big radio habit in the Red River Valley. Most people hardly ever even think of any other station. May we prove it to you?

Looking for Programs?
Most Local Shows Beat Network Shows on High-Hooper
KOIL
Serving Omaha & Council Bluffs

Fargo, N. D.
NBC - 970 Kilocycles
5000 Watts

Free & Peters, Inc.
Represented by Edward Petry Co., Inc.

Sponsor
DIFFERENT
THE KID SHOW ALL THE
SOUTHWEST IS RAVING ABOUT!

FOR SALE!
If you are looking for a kid show
that's really different and can
actually guarantee

• A PROVEN AUDIENCE
• PARENTAL SUPPORT
• UNLIMITED PROMOTION POSSIBILITIES

You'll want to know more about
WFAA's

"Daddy Ringtail"
FOR FULL INFORMATION
WRITE WFAA DALLAS
OR CALL YOUR NEAREST
PETRY OFFICE.

"Daddy Ringtail"
The Most Sensational
Kid Show on the Air Today!
...WITHOUT BLOOD-AND-THUNDER
...WITHOUT LOSING ANY JUVENILE APPEAL!

They said it couldn't be done... but with "Daddy Ringtail" WFAA-570 came up with an answer to the kid show critics that was an overnight success.

Here are just a few of the results of its first year on the air:

13,000 "Daddy Ringtail" color books sold on the air in less than 10 days!
Last Hooper topped all kid show competition in town.
An estimated half of the potential kid audience listens regularly in Dallas alone.

And the kid show critics are changing their tune. Parents, teachers, ministers have only praise for "Daddy Ringtail!"

NOW AVAILABLE FOR NETWORK OR LOCAL SPONSORSHIP

Station
WFAA
DALLAS, TEXAS

820 NBC 570 ABC
TEXAS QUALITY NETWORK
Radio Service of the Dallas Morning News

Represented Nationally by EDWARD PETRY and COMPANY

JUNE 1948
## 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>CENTAUR CO</td>
<td>Mole Brushless Shaving Cream</td>
<td>Mystery Theater</td>
<td>Friday 10:10 pm</td>
<td>$5,000 vacation, 1946-model Fords, TV and radio sets, other cash prizes</td>
<td>Send 200-word essay on &quot;My Closest Shave&quot; with two letters to sponsor, N.Y.</td>
<td>NBC</td>
</tr>
<tr>
<td>FERRY MORSE SEED CO</td>
<td>Ferry seeds</td>
<td>Garden Gate</td>
<td>Saturday 16-10:15 pm</td>
<td>Order of the Green Thumb membership card; 2 Certificate for Ferry seeds box of plants, garden book</td>
<td>Recommend found with reasons, both get prizes; 2 Send in original poetry</td>
<td>CBS</td>
</tr>
<tr>
<td>GENERAL FOODS SALES CORP</td>
<td>Gaines Dog Food</td>
<td>Juvenile Jury</td>
<td>Sunday 3:30-4 pm</td>
<td>Underwood portable typewriter</td>
<td>Send question for discussion by jury to program, N.Y.</td>
<td>MBS</td>
</tr>
<tr>
<td>HIRSCH CLOTHING CO</td>
<td>Clothing</td>
<td>Telephone Quiz</td>
<td>MTWTF 6:15-6:30 pm</td>
<td>TV set, movie projector, bikini watch, vacation, clothing, etc. Cumulative jackpot of $250 plus $10 daily</td>
<td>Listeners called, identify &quot;Mr. Question Mark&quot; from air calls</td>
<td>WGN, Clu.</td>
</tr>
<tr>
<td>LEVER BROS</td>
<td>All soap products</td>
<td>Annu 'n Andy</td>
<td>Thursday 9:9:30 pm</td>
<td>Regal aluminumware</td>
<td>Send 75- &amp; 2 baseballs from any Lever soap product to sponsor, N.Y., for each item</td>
<td>NBC</td>
</tr>
<tr>
<td>LOS ANGELES SOAP CO</td>
<td>Starch Pine Toilet Soap, Scotch Chaser</td>
<td>Frank Heronway</td>
<td>MTWTF 7-7:15 am</td>
<td>3 Hollywood Star Carnation plants</td>
<td>Send 25 &amp; two product wrappers to sponsor, N.W.</td>
<td>Don Lee</td>
</tr>
<tr>
<td>MARS INC</td>
<td>Dr. J. Q., Mars, Sneakers</td>
<td>Dr. J. Q. Jr.</td>
<td>Saturday 5-5:30 pm</td>
<td>1) Various merchandise and cash prizes; 2) $50 weekly plus whatever studio contestant fails to win</td>
<td>1) Weekly word-building contests, based on new product phrase announced each week; 2) Send biographical sketch with Pin wrapper to program</td>
<td>NBC</td>
</tr>
<tr>
<td>METROPOLITAN LIFE INSURANCE CO</td>
<td>Institutional Eric Seaver</td>
<td>MTWTF 6-6:12 pm</td>
<td>Health booklet</td>
<td>Free on request to program, c/o local CBS station</td>
<td>Free on request to program, c/o local CBS station</td>
<td>WHAY, Hazlet, Mass.</td>
</tr>
<tr>
<td>MODERN BEER &amp; WINE CO</td>
<td>Beverages</td>
<td>Sports Quiz</td>
<td>MTWTF 6:10-6:25 pm</td>
<td>Tickets to Red Sox or Boston Braves games</td>
<td>Various letter-writing contests changed weekly. Generally tied in with charity drives</td>
<td>WHRC, Canton, Ohio</td>
</tr>
<tr>
<td>PARTICIPATING</td>
<td>Various</td>
<td>Carol Adams</td>
<td>MTWTF 1:13-1:30 pm</td>
<td>Weekly prize of $10</td>
<td>Various letter-writing contests changed weekly.</td>
<td>WABC, New York</td>
</tr>
<tr>
<td>PET MILK SALES CO</td>
<td>Pet Milk</td>
<td>Mary Lee Taylor</td>
<td>Saturday 10:30-11 pm</td>
<td>Recipe booklet, baby care booklet</td>
<td>Free on request to program, c/o local CBS station</td>
<td>CBS</td>
</tr>
<tr>
<td>PROCTER &amp; GAMBLE</td>
<td>Daz</td>
<td>Truth or Consequences</td>
<td>Saturday 5-5:30 pm</td>
<td>Five weekly contests, totaling $50,000 in cash prizes</td>
<td>Send product winner complained in 25 words and ten true-false answers on official entry blank to sponsor</td>
<td>NBC</td>
</tr>
<tr>
<td>QUAKER OATS CO</td>
<td>Mother's Oats</td>
<td>ThoseWebsters</td>
<td>Sunday 6-6:30 pm</td>
<td>$1.55 package of Vaughan's Flower Seeds</td>
<td>Send 15 &amp; trademark from box to program, N.Y.</td>
<td>MBS</td>
</tr>
<tr>
<td>RNOSN METAL WORKS CO</td>
<td>Lighters</td>
<td>Twenty Questions</td>
<td>Saturday 8-8:30 pm</td>
<td>Lighters to sender of subject week if studio contestant stumped, grand prize of silver table lighter, matching cigarette urn, tray</td>
<td>Send subject about which 20 questions may be asked, to program, N.Y.</td>
<td>MBS</td>
</tr>
<tr>
<td>STERLING DRUG</td>
<td>Various</td>
<td>Bride &amp; Groom</td>
<td>Monday 2:30-3 pm</td>
<td>$10,000 grand prize, various other cash prizes</td>
<td>Listeners send number times &quot;bride&quot; mentioned on program on certain days, with 25-word letter on program, N.Y.</td>
<td>ABC</td>
</tr>
<tr>
<td>SWIFT</td>
<td>Swift products</td>
<td>Breakfast Club</td>
<td>MTWTF 8:15-8:45 am</td>
<td>Four prizes of $500, 400 Camfield Toasters</td>
<td>Listeners submit recipes containing Swift's Prem to program</td>
<td>ABC</td>
</tr>
<tr>
<td>UPTAIN'S FOOTWEAR CO</td>
<td>Shoes</td>
<td>&quot;Mr. N&quot;</td>
<td>MTWTF 3 times daily</td>
<td>Cumulative $5 jackpot</td>
<td>Listeners called, identify &quot;Mr. N&quot; from air clues. Must write 25-word letter on official entry blank to be eligible for call</td>
<td>WHAB, Huntsville, Ala.</td>
</tr>
<tr>
<td>WANDER CO</td>
<td>Ovaltine</td>
<td>Captain Midnight</td>
<td>MTWTF 6-6:45 pm</td>
<td>Micro-Magic Code-O-Graph</td>
<td>Send Ovaltine label to program, N.Y.</td>
<td>MBS</td>
</tr>
<tr>
<td>WILDRDIT CO</td>
<td>Wildroot Cream Oil</td>
<td>What's the Name of That Song</td>
<td>Wednesday 6-9:30 pm</td>
<td>$5 cash prizes</td>
<td>Send list of any three songs to program for program use</td>
<td>Don Lee</td>
</tr>
<tr>
<td>WILLIAMSON CANDY CO</td>
<td>Oh Henry</td>
<td>True Detective Mysteries</td>
<td>Sunday 4:30-5 pm</td>
<td>$100 reward from True Detective Magazine</td>
<td>Awarded weekly if person correctly identifies wanted criminal described on show to FBI, then contacts magazine</td>
<td>MBS</td>
</tr>
</tbody>
</table>
Are Your Sales 10.7% Ahead?

an Important Message for Drug Product Advertisers

In June 1946 Stanback Co., Ltd., appointed a new advertising agency. In December 1947, the new agency said to Stanback: "You have been one of the most successful users of radio advertising in America. Using radio exclusively you have increased sales for 17 consecutive years. Nevertheless, we recommend a complete change in your radio advertising policy. We want you to change your strategy of station selection, switch to programs instead of announcements, use a brand-new copy appeal."

Why would any agency dare to propose drastic changes in a policy with a 17-year record of phenomenal success? The answer is simple: Because revolutionary changes have occurred in radio since 1944 and even more rapid and far-reaching changes are happening right now.

Today (first quarter, 1948) Stanback sales are 10.7% ahead of 1947 and going higher. If your sales have slowed up in 1946 and 1947, ask yourself these questions:

"Are we still following our pre-war radio policy?"

"Has our agency studied the almost 100% increase in stations, the universal advances in radio rates, the post-war shifts in population, the latest trends in radio commercials, the impacts of the NAB Code . . . and foreseen how these will affect our strategy and results?"

"Do we still put our faith in 'symptomatic' copy when its effectiveness has slipped?"

"Are our plans and policies based on today or yesterday?"

Remember this: revolutionary changes are here in radio. You cannot base your radio advertising on 1940 conditions and expect sales leadership in 1948. Also remember: big rewards in advertising power and sales results went to those with vision . . . men who knew radio would revolutionize communications and advertising and got in early.

This same opportunity exists today . . . for those men of vision, who base judgment on fact, who are not afraid to try new ideas, travel new paths. Will you be one of these new leaders in radio?

★ This agency feels it can show several Drug Product advertisers how to get quick increases in sales, forge ahead to leadership . . . with new radio ideas and strategy. Will you match your time with ours? Write, wire or phone: John J. Larmer, President, Piedmont Advertising Agency, Inc., Salisbury, North Carolina.
The Vissering Mercantile Company in Minonk, Illinois, 39 miles northeast of Peoria, is the largest retail establishment in Woodford County. Three floors of electrical appliances, home furnishings, textiles, meats and food products attract customers from El Paso, Eureka, Roanoke and all the prosperous little towns surrounding Minonk.

Herman Vissering, who with his brother, John, and sister, Mrs. Viola Beckman, operates Vissering Mercantile Company, says, "WLS is especially popular among farm people, and over 60 per cent of our business comes from farm families. I guess WLS is the most popular station in Woodford County."

The Visserings know the radio tastes of their customers for they were all born and raised in Minonk. Their father founded the store in 1890, turned it over to them 14 years ago. John Jr. now heads the meat and grocery section; Herman has charge of the dry goods, appliances and furnishings; Viola is the chief bookkeeper and runs the office.

Minonk, population 1,897, like many another small Midwest town, knows WLS well; has played host to WLS Barn Dance talent, depends largely on WLS for its news, markets, weather reports, and entertainment fare. WLS has the highest BMB in Woodford County: 87 per cent day, 90 per cent night. The county population of 19,124 is entirely rural. Retail sales in 1946 totaled over 12 million dollars ... effective buying income almost 20½ million dollars!

This important market is just one of many in the WLS area where merchants and their customers listen to and are influenced by the advertising messages heard on WLS. Intensive coverage of a prosperous market ... loyal listeners ... programming that serves the community— that's why WLS gets results!
they are devoted to their own backyard “trail”—and anyone who can show them how to have more fun with it will get their ears.

WTMJ announcer Gordon Thomas raises gourds. He had a theory that lots of listeners to his Top of the Morning program might enjoy trying their hands at it too. The station gave him the go-ahead and he began telling his listeners about the various kinds of gourds, how to plant, cultivate, and harvest them. Would they like to try it? They would! He promised them an exhibition at Milwaukee’s Radio City after the fall gourd harvest. Six hundred and seventy-seven fans submitted entries; a thousand of them attended the exhibition.

WSLS, Chicago, offered a Surprise Flower Garden packet of seeds three times a day for five weeks in April and May. Over 30,000 listeners sent in dimes for the seeds. In twelve weeks on WLS during this same period a seed company received over 14,000 one-dollar orders, while in two weeks over 4,000 people sent in cash and boxtops for chrysanthemums.

Perhaps the oldest regular garden show on the air is Tom Williams’ The Old Dirt Dobber, which started on WLAC, Nashville, in 1933. Mr. Williams, one of the country’s well-known horticulturists, answers listeners’ questions on gardening problems and each week awards the Order of the Green Thumb to the most outstanding gardener recommended by a listener. “Having a green thumb” is the gardener’s phrase for “able to grow anything.” The local show is an afternoon participating session which has been sponsored by such varied organizations as the Nash Electric Service and the Washington State Apple Commission, as well as floral and seed companies.

A network version of the show, called Garden Gate, was started on CBS in 1940. It was carried sustaining on Saturday mornings until 1944, when the W. Atlee Burpee company sponsored it for three months. It has since been sponsored during every late fall and spring by the Ferry-Morse Seed Company on some 150 stations, continuing sustaining between seasons. Mr. Williams gets around the problems of differences in climate and other local conditions by discussing general questions and adding plenty of qualifications. Although the Hooper rating seldom gets much above 1, Garden Gate sells lots of Ferry-Morse seeds. The Institute for Education by Radio this year cited the show for its excellent com-

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**CATASTROPHE IN CLAY COUNTY!!**

Clay County, Tennessee lay in the path of devastating flood waters. There was no newspaper link with the outside world to warn the people. Telephone lines were down.

No means of communication—save one, WSM.

Yes, WSM was there. Keeping Clay County listeners abreast of the flood news. Warning them in time to save lives and reduce destruction. Directing sufferers to relief stations and safety.

This flood was not an everyday occurrence. But it was typical of WSM’s constant service to our listeners. Service that has earned the confidence of folks who look upon WSM, not as just another radio station, but as a trusted friend.

---

HARRY STONE, Gen. Mgr.  IRVING WAUGH, Com. Mgr.  EDWARD PETTY & CO., Nat’l Rep. 50,000 WATTS  CLEAR CHANNEL  650 KILOCYCLES  NBC AFFILIATE
bination of entertainment and seasonal outdoors developments.

Despite the traditional success of flower and seed companies with garden shows, there are outstanding cases of other sponsors who have reaped the rewards in both sales and good-will from feeding the garden fans of an area the right kind of fare.

The Olympia Brewing Co., Olympia, Washington, has over several years built one of the most amazingly loyal garden followings to be found anywhere.

Perhaps the country's outstanding example of building a desired place in the community consciousness by appealing to the gardeners of the area is the Second National Bank of Houston, Texas. In June 1945 it started sponsorship of The Garden Club of the Air, a 15-minute show, twice a week, on Tuesday and Thursday mornings at 10 o'clock. Financial institutions are notably timid in their advertising or public relations approach to the public. But this show, off the air during the war, had already demonstrated what a combination of dignity and dynamite could do with the right sponsor cooperation.

The idea for the Garden Club of the Air was originated in 1937 by Mrs. Ralph Conselyea, an outstanding Gulf Coast horticulturist with years of experience in lecturing and writing. The underlying theme of the show is that of community service through a package consisting of three elements: the program itself, printed garden material specifically written for the Gulf Coast region, and a planned program of community cooperation in various beautification and related projects.

The Gulf Oil Company was the first sponsor of Garden Club of the Air. The show, broadcast on KPRC, had an immediate impact. Mrs. Conselyea wrote a monthly garden calendar which put into print for the first time data geared solely for Gulf Coast consumption. The Garden Club of the Air sold gasoline and oil. Then it sold other Gulf products so successfully that the company decided to put the show on a national network. Believing that it would lose its punch if it were generalized sufficiently to deal with country-wide problems, Mrs. Conselyea, who owns the package, refused.

The Houston Natural Gas Company next sponsored Garden Club. It wanted to remove the "soulless corporation" stigma. How well the Garden Club succeeded is shown in the following instance. A situation arose in a nearby city in which a vote was taken on whether the gas company or another utility would serve the city. The Gas Company, through The Garden Club of the Air, had worked with local groups on a city beautification campaign of which the citizens were very proud. They voted overwhelmingly for the Gas Company. This company continued to sponsor Garden Club until it left the air following Pearl Harbor.

After the war the program was offered to the Second National Bank as a public relations medium. One of their goals is to be recognized by the community as a public-spirited institution interested in promoting the welfare of the community by contributing to the beauty of its homes. The bank's thinking was that it could achieve its objective by reaching the women daytime listeners of Houston.

The distribution of garden calendars had reached 9,000 per month when several thousand accumulated requests for a "dirt gardeners handbook" for the area got the handbook project under way. Mrs. Conselyea wrote it on the basis of listener questions. Twenty thousand copies were printed last December. They are exhausted now. All literature, of course, is imprinted with the name of the sponsor. Seventy-five people a day, on an average, inquire for garden literature at a desk set up in the bank lobby to
All 3 on all 6

GASOLINE . . SOAP . . TIMEPIECES. The products do not have much in common, but the producers do. Standard Oil, Colgate-Palmolive Peet, and Bulova—smart merchandisers, all three—use all six Westinghouse stations.

They reach the nation's third market through KYW in Philadelphia. They cover the densely-populated New England area through WBZ and WBZA. They penetrate the vast tri-state Pittsburgh market through KDKA. They reach millions of urban and rural listeners with the signal of WOWO, Indiana's most powerful station. And they tap the fast-growing Pacific Northwest through Portland's KEX, now broadcasting with 50,000 watts.

Big markets, these. But easy to reach . . on Westinghouse stations. Ask our national representatives for costs and availabilities.
INDUSTRY BACKS THE BUYERS

A wide range of industries back the high buying power of 1,000,000 people in WJHL's 32-county coverage area. Dozens of diverse industries—from silk spinning to bookbinding—help keep average family incomes well over $2,000 yearly—higher than any similar area in the South. You can count on WJHL—and stable industries—to back your sales effort. Check WJHL!

ONLY FULL-TIME STATION WITH PRIMARY COVERAGE IN THE NORTH-EAST TENNESSEE, SOUTH-WEST VIRGINIA AND WESTERN NORTH CAROLINA MARKETS

service listeners.

The program gets an average of 250 letters a day, more than half of them from men, asking questions, asking for the handbook, or just thanking the Bank for being such "nice folks." One woman pretty well summed up the general tone of the letters in her statement that she believes the Bank, "sincerely interested in us as people," is not just giving "sweet words to lure trade."

The only direct selling of the bank is in a brief opening and closing institutional message. But so solidly identified has the bank become with Houston things floral that when the garden clubs of Houston held their last Spring flower show, the general impression floating around—despite the clearly advertised auspices—was that the Second National Bank was responsible for the show!

Impressions like that don't "just grow." They result from careful promotion of the show through planned leadership and participation in appropriate community activities. Public appearances by the authority and mc of the program at fairs and shows as guest speaker, etc., are tremendously important. Mrs. Conselyea has helped promote everything from an International Flower Show to fund-raising by the Ladies Aid of the East Columbia Church for a County Nurse.

Many garden and flower programs have been launched because of the universal appeal to home owners. Few survive. Why? Many conductors of successful shows are convinced it's because there aren't enough first-rate horticultural experts with the right personality and radio know-how. Failure to talk the home gardener's language, failure to interpret properly the interests and needs of the audience, failure to entertain as well as instruct—these are the sign-posts to a show without an audience, say experienced hands at the business.

Others feel a reason is the lack of real knowledge on the part of many stations and sponsors of the tremendous and sustained year-round interest in home gardening. They cite also the fact that most flower and seed companies—traditional sponsors of the flower and garden shows—stay on the air from a few weeks to about four months at most. This tends to give the erroneous impression that serious gardening interest is lacking the remainder of the year.

The answer seems to be that the right show will command an audience—and sell a product—for 52 weeks a year. There are always plenty of gardening questions to consider, and plenty to talk about, too—ask any gardener.
WSAI SELL S with

Meet "Sells-men"

BURT FARBER

For 14 years, a leading musical personality of the Queen City, Burt has been WSAI-promoted until his name is a household word, his ability to sell for a sponsor proved in every field.

On Burt’s distinctive afternoon show, brilliantly highlighted by the Farber piano and his pleasing and informed commentary on contemporary recorded music, sponsors have found a medium of marked sales receptivity in the Cincinnati metropolitan market.

A far cry from the ordinary platter spinner, Burt’s “audience-wise” stage manner makes his show one of Cincinnati’s most popular studio audience programs...

PROMOTED PERSONALITIES!

Colorful billboards on Cincinnati’s main thoroughfares help build the “Farber legend”...

Cincinnati’s street cars and buses do their part with dash cards from city limit to city limit.

Taxicabs add their note to the town’s promotional Farber chant...

CINCINNATI

WSAI

A MARSHALL FIELD STATION REPRESENTED BY AVERY-KNODEL

JUNE 1948
Yeah, but can he lift a sales curve?

The power of a network's muscles is measured by the audience it delivers. CBS has the largest nighttime audience *(Lux Radio Theatre)* and the largest daytime audience *(Arthur Godfrey at 11 a.m.)* of any network in radio. That's why most leading advertisers turn to CBS to lift their sales curves.

The Columbia Broadcasting System
Yes! count me in as a subscriber to

<table>
<thead>
<tr>
<th>Years</th>
<th>Price</th>
<th>Subscription Type</th>
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Additional payment for Canadian and foreign postage:

- Add $1 a year

Name: ____________________________________________________________

Company: ________________________________________________________

Address: ________________________________________________________

Home ☐ Office ☐ Please check

City: __________________________ Postal Zone: ______ State: ______

Your Position: __________________________________________________

No Money Now—Just Mail This Post-Free Card!

Only toward key radio audiences
BUSINESS REPLY CARD
No Postage Stamp Necessary if Mailed in the United States

2c. - POSTAGE WILL BE PAID BY
SPONSOR PUBLICATIONS INC.
40 WEST 52 STREET
NEW YORK 19, NEW YORK
WHEC not only "airs" your program, but promotes it with the combined force of spot announcements, newspaper advertisements, "Jumbo-size" buscards, outdoor posters, lobby displays and mail.

WHEC uses daily advertisements in both the Rochester Democrat & Chronicle and the Rochester Times-Union,—often buys extra space for special merchandising promotion.

WHEC's consistent and continuous direct mail campaign is directed not only toward key radio audiences but also toward special lists of the trade—dealers, distributors, trade association members, etc.

Write, phone or wire for availabilities.
TELEPHONITIS
(Continued from page 39)

A novel twist in the use of the phone has been developed by WJW in Cleveland for Central Chevrolet, a local auto dealer. There, through a ten-minute program, listeners are given the opportunity of building a telephone number from broadcast clues. When a listener uncovers the number he phones it and speaks to a "Miss Central" who pays him $25.00 for his sleuthing ability. Following each win the number is changed.

The incoming telephone call is basically a local program device since it's patently impossible to have the entire nation call a national program while it's on the air. Major Bowes combined phone calls in New York with phone calls in an honor city, but that was the closest a network program has come to using incoming telephone calls. This Bowes' formula has been used by other programs but none since Bowes has hit his record of calls.

Local radio and television programs find incoming phone calls an amazing listener stimulant. TV discovered that a Tele-Auction (December 17, 1947) resulted in sales amounting to $3,730 (WABD). During the half hour auction a call came through every 30 seconds. It was all for a good cause (NYU-Bellevue Medical Center) and there was a lot of fun had by both the studio audience and the air audience.

John Reed King had a TV Record Shop on the air, during which listeners phoned in to identify the record that he was spinning. He tied up all the DuMont (WABD) telephone lines—and that was in early, early days of television.

The ultimate in incoming phone call games as a selling vehicle is Harry Goodman's Radio-Telephone Games, which is played using the listeners' telephone or social security numbers. The game is presently on more than 12 stations with M & M Candy Company sponsoring it in Boston (WCOP), Philadelphia (WIP), Chicago (WGN), Detroit (WXU2), and Pittsburgh (WCAE). It's very simple to play. The listener, who has visited a retail outlet carrying M & M Candy, has a form on which he has marked either the last five numerals of his telephone number, or the last five digits of his social security number. The announcer asks questions for which the answer is "right," or "wrong." He is told to write down one number if he thinks the statement is right and another if it is wrong. When he has circled the five digits he has on the card he phones in or mails it to the radio station.

The fun of playing this legal bingo (the post office has labeled the game as a game of skill with no consideration involved and therefore not a lottery) seems to be almost enough reward for the listener. The prize is seldom more than $1.00 and it's usually in the form of a merchandise order for the sponsor's product. In Buffalo, where Queen-O soft drinks sponsor the game, the award is two six-bottle cartons of the product, well under a retail value of $1.00.

The urge of the Telephone-Radio Game is that of competing with all the rest of the great unseen radio audience. Indicative of how it pulls, on April 28, WGN had 6,223 calls completed between 8:30 and 10:30 p.m. (A general rule is to permit calls to come in an hour and a half after the program has left the air.) Among the calls there were 722 winners. In Buffalo on April 27, there were 3,267 calls completed between 9:30 and 11 p.m., with 289 winners.

M & M, the only national spot sponsor using the program at this time, recently made a confidential survey on the effect of the program. Although the figures have not been released it is understood that distribution of M & M Candy in several test markets jumped well over 100% within four weeks after the program started.

The effectiveness of the game may be seen in the fact that The Boston Store in

### HOOPER STATION LISTENING INDEX

<table>
<thead>
<tr>
<th>TIME</th>
<th>WSBT</th>
<th>STATION &quot;E&quot;</th>
<th>STATION &quot;G&quot;</th>
<th>STATION &quot;H&quot;</th>
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<td>9:00</td>
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<td>2.2</td>
<td>7.4</td>
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<td>10:00</td>
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<td>2.2</td>
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<td>23.9</td>
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<td>8:00</td>
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WSBT REMAINS THE OVERWHELMING CHOICE OF THE SOUTH BEND AUDIENCE

Today, with two competing stations in South Bend, WSBT continues to hold by far the largest audience. Note, too, that no out-of-town station comes close to WSBT in listener loyalty. Throughout the nation very few stations can match the audience allegiance earned and maintained by WSBT. For the above December-January period—among all Hooper-rated Columbia stations—WSBT ranked 2nd in the morning, 4th in the afternoon, and 6th in the evening in share of audience.
Top network-radio vehicle of two great national advertisers...

...just being released for local broadcast at low syndicated rates

ANOTHER PROVEN
NBC RECORDED PROGRAM

Through the cost-sharing feature of NBC Syndication, one of network radio's most successful serial programs is now available to local and regional advertisers... and at rates well within the limits of the most modest advertising budget.

Sponsored for four years by Safeway Stores on the NBC Western Network, and currently scheduled over 40 stations of that Network by Albers Division of the Carnation Company, AUNT MARY has one of the highest year-in-year-out Hooper records in the history of daytime radio.

NBC Radio-Recording has available* immediately more than 600 transcribed, open-end, quarter-hour programs... enough for two full years and more of across-the-board broadcast... a smart buy for local and regional advertisers reaching for a ready, responsive daytime audience.

Here is top writing, direction and production... casts of seasoned Hollywood talent... a proven entertainment and sales formula. Write, wire, phone or use the coupon below to obtain audition record, rates and new brochure.

Special discount rate on firm 52-week orders (260 programs). Minimum contract 13 weeks (65 programs) with renewal option.

*except in the area served by the NBC Western Network, but check us for availabilities.
Program is offered subject to prior sale and availability.

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Here's Hooper History—and current, too!

**AVERAGE RATING — 5.4**

(January-March, 1948)

**Sample Market Ratings:**

DENVER 6.5  OMAHA  11.4
EL PASO 10.5  SAN DIEGO 6.8
FRESNO  8.9  SEATTLE  5.0
SPOKANE 8.3

(from latest Hooper Pacific Coast Reports and Hooper Measurement of Radio Listening Reports—Oct. '46 Feb. '47)

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A service of Radio Corporation of America

RCA Building, Radio City, New York • Chicago • Washington • Hollywood • San Francisco

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**NAME** ........................................... **TITLE** ...........................................
**COMPANY** ........................................................................................................
**ADDRESS** ........................................................................................................
**CITY** ........................................... **ZONE** ........................................... **STATE**
Get thar with the Mostest in your battle for Waterloo (IOWA)

It's one of the most important markets in northeast Iowa—where WMT is the No. 1 station. It's a market worth conquering, a prosperous industrial city of 65,000, widely known for farm machinery and meat packing. Waterloo led the nation in percentage of increase (35%) in business volume for '47 over '46, as evidenced by bank debits. And it's the shopping center for the rich surrounding agricultural section.

Conquer Waterloo too with WMT, the big gun in Eastern Iowa radio, the area's only CBS outlet. Ask the Katz man.

WMT
CEDAR RAPIDS
5000 Watts 600 K.C. Day & Night
BASIC COLUMBIA NETWORK

Wilkes-Barre, Pa., has been sponsoring the program and has found that it sells specific products featured on each broadcast. Being a department store and featuring products not advertised in any other medium, Boston Store has been able to trace its sales results. They justified renewing the program for 26 weeks (as of April 3).

The program is not a cheap vehicle, although it uses only two announcers and specially prepared syndicated continuity. Special phone banks and corps of telephone operators cost a good deal, and even if the prizes are merchandise they also contribute to the cost. Still another factor is the fact that Goodman will not release the program for broadcast except at key listening hours at night on powerful stations. In New York, where Stanley Shave Cream sponsored the program for 13 weeks until internal problems at Stanley brought about a cancellation, the cost was $3,000 a broadcast (time, talent, prizes, etc.). In Chicago 50 trunk lines and as many telephone operators are required to handle the calls on WGN (30 at the station and 20 at the College Inn).

Winners are brought into the retailers' stores, first to get the blanks on which they play the game and second to redeem their merchandise certificates. Up to now the products that have used Goodman's game have been in the under-$1.00 classification. Most advertising men feel that a game like this is best for a fast moving mass product like candy, soft drinks, bakery products, shaving cream, etc.

However, down on WMPS, Memphis, Sealy Mattress sponsors the program with the award $1.00 in cash, which he must claim from a Sealy dealer. There is also a special prize for the winner who writes the best 25 words on "I'd like to own a Sealy Mattress because . . ."

Like all air games, telephone or otherwise, Goodman's must be kept fresh. There's something new being added constantly. At one time a detailed how-to-play announcement prefaced the start of the game. Goodman credits the M & M agency (Compton) with suggesting that all the preliminary chatter be discarded and that the explanation be worked into the game as it is being played. This increased listening audiences, phone calls, and winners. M & M is planning to add a special "Mrs. Hush" type of promotion to Goodman's Radio-Telephone Game in the next few months. The feeling at Compton is that with an audience that enjoys games—give them plenty to play.

The Telephone Company has established a set of rules based upon 20 years of

(Please turn to page 100)
Radio personalities can sell books. Sam Molen, KMBC-KFRM sportscaster, voted the No. 1 Midwest sports commentator by The Sporting News, is the author of a humorous book on sports characters. They Make Me Laugh, published by Dorrance & Company of Philadelphia, is selling wherever Molen’s voice is heard— and the Arthur Church team of Kansas stations cover a lot of territory as the publisher is discovering—and the book in turn is selling Molen. The sales of books by local personalities often justify the printing of extensive editions. The book by Ben Hawthorne (Hartford, Conn.) on his cow Bessie is another example.

To perk up Shredded Wheat business in Ohio, Don Gabriel, who conducts “By Don’s Early Light” over WJW (Cleveland), ran a seven-week “Eat a Better Breakfast” contest during March-April. Winners received their prizes (table-model radios) at an award breakfast—and Cleveland is eating better breakfasts—Don hopes—with Shredded Wheat.

WNBC (N. Y.) “Treasure Hunt” uncovered a cookbook printed in 1541 and a Bible dated 1560. The hunt was part of the promotion for the network key station’s 6-7 a.m. rise and shine shindig with Tom Page and Wally Butterworth. The oldest article in the treasure hunt won contestant an RCA-Dub Victor television receiver.

An entire issue of the Carolina-Virginia “Retailer” magazine was devoted to radio. Inspired by the very active North Carolina Association of Broadcasters, of which Harold Essex (WSJS) is President, the issue presented a comprehensive history of broadcast advertising. Practically all the stations in the area advertised in the edition.

122,181 letters were received in WROW (Albany, N. Y.) all-star scholastic basketball team contest. The mail count reached 30,075 in one day (March 20). The contest was sponsored by Stanton Brewery, Inc., of Troy, New York, on Stanton Sports Parade, a daily program.

KORN (Fremont, Neb.) is selling juke box playing with a disk jockey program. A local music machine route operator is underwriting 45 minutes (11:15-12 midnight) of Insomnia Club, a typical record spinning session. Subscribing juke box locations get a short commercial on the program and share the cost with machine owners.

Bee Wain and Andre Baruch visited the plants of their sponsor to sell its employees on advertising. WMCA’s “Mr. and Mrs. Music” (N. Y.) shook hands with the bakers and sales staff of Purity Bakeries (Taystee Bread) and personal letters and autographed pictures of the team later went to each Taystee worker. Consumer promotion includes 20,000 posters on the show for stores and special radio time-tables with Baruch’s schedule emphasized.

Columbus Philharmonic Orchestra promotion on WCOL, Columbus, Ohio, during March brought business for the sponsoring department store (F. & R. Lazarus) and Magnavox radio-phonographs. As Lazarus saluted the orchestra in a half hour dramatization the story of Magnavox and good music was worked painlessly into the continuity. Lazarus went all out for Magnavox during the week of the air show, with 11 of its store windows featuring consoles.

The “National Farm Field Day” of WMT (Cedar Rapids, Ia.), second week of July, will feature a tractor steeplechase. Three farms are being planted with forage crops this spring for the occasion. Manufacturers will exhibit the newest labor-saving devices and all of WMT’s previously-proved farm-fair events will be part of the field day.

Theatre Guild subscribers reminded to listen to Theatre Guild on the Air. Mailings of subscription tickets contain a little memo which call the subscriber’s attention to the U. S. Steel broadcast program over ABC.

Almost half of Lansing, Michigan (45,235 out of 110,000 residents), have filed birth dates with WJIM in hope of winning a birthday gift on the station’s Breakfast Bingo program.

Not housewife but homemaker is the dictum of manager Grignon of Milwaukee’s WISN. Grignon’s point is that many of the best housekeepers are not wives at all. It is a simple idea but rated a good deal of newspaper space locally.
Far cry from the trading post of former years is this modern super market at Fairbanks. Typical of the NEW Alaska, it stocks the same brands you buy; sells perishables as fresh as those you eat; serves people as up-to-date as your friends.

For instance, in Fairbanks every telephone subscriber has a radio station that is as modern as his telephone. The station is KFAR, 1000, or KENI, 1014, or both. They are operated by the MIDNIGHT SUN BROADCASTING CO., a Fairbanks establishment.

The system is a combination of KFAR and KENS and the equipment is new and modern. The result is top-notch entertainment and service. The three-day-a-week program is sponsored by the local merchants and bank.

On some nights, the station fills the air with music by a local band. On other nights, it's a quiz show featuring the city's top personalities. The program is taped in the studio and later played over the air. The audience can join in the fun by answering the questions on the phone.

Telephones are connected to the studio through a special number, and when a call is received, the operator connects the caller with the studio. The caller is then asked to give the answer to the question. If the answer is correct, the caller is given a prize.

The telephone company, AT&T, helps to sponsor the program and also provides equipment and facilities for the station. The company's rules are:

1. No one may call more than once per day.
2. No one may call more than twice per week.
3. No one may call more than once per month.
4. No one may call more than once per year.
5. No one may call more than once per lifetime.
6. No one may call more than once per millennium.
7. No one may call more than once per eternity.

The rules are simple, but they are effective. The telephone company has been able to keep the calls at a minimum, and the program has been a great success.

The telephone company also sponsors a number of other programs, including a talk show, a news program, and a variety show. The programs are all taped in the studio and played over the air.

The telephone company's goal is to provide a quality entertainment service to the people of Fairbanks. They believe that the telephone is a valuable tool, and they want to make sure that it is used to the fullest extent possible. They are proud of their contribution to the community, and they look forward to continuing to serve the people of Fairbanks in the years to come.
With a Single Contract

PACIFIC NORTHWEST BROADCASTERS

P O BOX 1956 SYMONS BUILDING ORPHEUM BUILDING 6381 HOLLYWOOD BOULEVARD SMITH TOWER
BUTTE, MONTANA SPOKANE, WASHINGTON PORTLAND, OREGON HOLLYWOOD, CALIFORNIA SEATTLE, WASHINGTON

THE WALKER CO.—551 FIFTH AVENUE, NEW YORK CITY—360 NORTH MICHIGAN AVENUE, CHICAGO, ILLINOIS
330 HENNEPEN AVENUE, MINNEAPOLIS, MINNESOTA—15 WEST 10TH STREET, KANSAS CITY, MISSOURI
Beggin' Your Pardon,

BIG AGGIE,

but your PURSE STRINGS are showing!

... Sears-Roebuck in Yankton received 20 pieces of farm machinery, last January 31, to retail for $239.95 each.

... with an annual inventory coming up the following day, the Sears management wanted to move these farm machines, BUT FAST.

... so they contracted for three 1-minute announcements to run on WNAX before 1:00 p.m., January 31. The first one was aired at 10:00 a.m. It and it alone sold within 30 minutes ALL 20 PIECES OF EQUIPMENT.

... that's $4,799 worth of machinery sold by one WNAX announcement at an advertising cost of only $21, or an advertising cost-per-unit of $1.05. And Sears had none of these expensive farm machines to include in their inventory.

... Big Aggies' PURSE STRINGS are definitely loosened for the advertiser who uses WNAX. Better get your hand into her big purse with an advertising schedule on WNAX. Your nearest Katz Man will help you.
New Agency Appointments

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT (or service)</th>
<th>AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Morton Products Inc, Cleveland</td>
<td>Proprietary drugs</td>
<td>Wiley, Frazee &amp; Davenport, N. Y.</td>
</tr>
<tr>
<td>Peck Corp, H'wood</td>
<td>Dietary supplements, lotions</td>
<td>Madison, Beverly Hills</td>
</tr>
<tr>
<td>Peller Brewing Co Ltd, Hamilton, Ont.</td>
<td>Beer</td>
<td>Grant, Toronto</td>
</tr>
<tr>
<td>Schubach Jewelry Co, Salt Lake City</td>
<td>Jewelry</td>
<td>Cooper &amp; Grove, Salt Lake City</td>
</tr>
<tr>
<td>Smithfield Ham &amp; Products Co, Smithfield, Va.</td>
<td>Food products</td>
<td>Lindsey, Richmond</td>
</tr>
<tr>
<td>Standard Brewing Co, Scranton</td>
<td>Beer</td>
<td>A. Morse, Scranton</td>
</tr>
<tr>
<td>Stone Bros, St. Louis</td>
<td>Jewelry</td>
<td>Roman, St. Louis</td>
</tr>
<tr>
<td>Warsaw Brewing Corp</td>
<td>Old Tavern, Burgemeister Beer</td>
<td>J. Preston Moran, Davenport, Iowa</td>
</tr>
<tr>
<td>Yale &amp; Towne Mfg Co (Elec Appliance div), N. Y.</td>
<td>Yale Tip Toe Electric Iron</td>
<td>Sullivan, Stauffer, Colwell &amp; Bayles, N. Y.</td>
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Sponsor Personnel Changes

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<tbody>
<tr>
<td>F. W. Adams</td>
<td>Packard Motor Car Co, Detroit, adv supvr</td>
<td>Same, adv mgr</td>
</tr>
<tr>
<td>Larry Bruff</td>
<td>Newell-Emmett, N. Y., in chge radio and TV, for Chesterfield Cigarettes</td>
<td>Liggett &amp; Myers Tobacco Co, N. Y., in chge radio, TV</td>
</tr>
<tr>
<td>J. Howard Daugherty</td>
<td>Celanese Corp of America, N. Y., asst adv mgr</td>
<td>Rockwood &amp; Co, N. Y., vp, in chge brand mdse, s/s, adv</td>
</tr>
<tr>
<td>Albert S. Dempewolf</td>
<td>Firestone Tire &amp; Rubber Co of Canada, Hamilton</td>
<td>Same, adv mgr</td>
</tr>
<tr>
<td>George Ditkesh</td>
<td>Joseph Schiltz Brewing Co, Milw., central s/s dir</td>
<td>Vulcain Watch Co Inc, N. Y., vp, in chge adv</td>
</tr>
<tr>
<td>John E. Hudy</td>
<td></td>
<td>Daggett &amp; Ramsdell Inc, N. Y., vp, adv mgr</td>
</tr>
<tr>
<td>J. B. Scralli</td>
<td></td>
<td>Same, adv mgr</td>
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<tr>
<td>H. S. Wagner</td>
<td></td>
<td>Smith, Bull &amp; McCreery, S. F., adv mgr</td>
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<tr>
<td>Paul H. Willis</td>
<td></td>
<td>Armstrong, Schefler &amp; Ripin, N. Y., radio, TV dir</td>
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<td>Harry B. Cohen, N. Y., vp</td>
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<tr>
<td>Gerald T. Seck</td>
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<td>Fremont, Chl., vp</td>
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<td>H. Charles Sleich, L. A., adv exec</td>
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<td>Norman Vickers</td>
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<td>Wallace Davis, Houston, radio dir</td>
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<td>Hevener, Albany, adv exec</td>
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<td>Jefferson K. Wood</td>
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<td>Lennen &amp; Mitchell, N. Y., adv mgr</td>
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<tr>
<td>W. E. Benedict</td>
<td>Callaway Mills, N. Y.</td>
<td>Whitman &amp; Benedict (new), N. Y., partner</td>
</tr>
<tr>
<td>George Bolus</td>
<td>Foote, L., adv dept, Chi.</td>
<td>Tatham-Laidl, Chi., radio dept head, acct exec</td>
</tr>
<tr>
<td>James A. Bromley</td>
<td>Saturday Night Press, Toronto, acct rep</td>
<td>R. C. Smith, Toronto, acct exec</td>
</tr>
<tr>
<td>Len Carey</td>
<td>BBDO, L. A.</td>
<td>Same, N. Y., radio adv exec</td>
</tr>
<tr>
<td>E. Ric Clark</td>
<td>Quaker Oats, Chl., adv mgr</td>
<td>W. B. Geissinger, L. A., acct exec</td>
</tr>
<tr>
<td>Richard M. Compton</td>
<td>Goodyear Tire &amp; Rubber Co, Akron</td>
<td>Needham, Louis &amp; Brosby, Chl, acct exec</td>
</tr>
<tr>
<td>Richard H. Conner</td>
<td>Deutsch &amp; Shea, N. Y., acct exec</td>
<td>Ketchum, MacLeod &amp; Grove, Pittsburgh, acct exec</td>
</tr>
<tr>
<td>David J. Cowen</td>
<td>Greenleaf Bros &amp; Co, Rockford, Ill.</td>
<td>Cappel, McDonald, N. Y., acct exec</td>
</tr>
<tr>
<td>Roy F. Gratty</td>
<td>Pan American Airways</td>
<td>Cranmer-Krasselt, Milw., acct exec</td>
</tr>
<tr>
<td>William H. Grace</td>
<td>Story Magazine, N. Y.</td>
<td>Calvin D. Wood, S. F., acct exec</td>
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<td>Norman J. Greene</td>
<td>Louis Midani Foods, L. A., adv mgr</td>
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their local dealer cooperative programs but also their national spot advertising. It's not unusual for a station in New York, Boston, Chicago, or San Francisco, Los Angeles, or Philadelphia, for instance, to receive a phone call or letter asking why spot announcement or spot transcription number six was used when number nine was scheduled. It is also not unusual for a local big city dealer to have a call from the local district manager of an advertiser asking why the scheduled national advertising copy wasn't employed on the program for which the manufacturer was sharing the cost. Checking services report what actually goes on the air.

If errors happen frequently in big cities where the stations have staffs which are equipped to handle details, they are even more likely to happen at smaller stations where most of the staffs double in brass. This is a major headache for national advertising managers. It's one that causes constant friction between the advertising and sales departments. The president of one firm which spends hundreds of thousands of dollars in dealer cooperative advertising of all types, from billboards to broadcasting, backs his sales department most of the time. His reasoning is simple. "Certainly," he says, "we have to watch and check our dealers and how they use their advertising allowances. That's part of our responsibility as manufacturers. But the fact that we have to keep a tight rein on dealer cooperative advertising is no reason to throw it out. Results in advertising always require the most careful of controls."

For years prior to the war, when advertising allowances were given in practically every field, many advertising managers felt that in over 60% of the cases where they were nominally paying part of the air bill for a retailer they were actually paying the full amount that the station received.

Differences between local and national rates accounted for this in some cases. Willingness to give the local dealer a "break" accounted for a number of others. In comparatively few cases was there collusion between station and dealer to cheat the manufacturer. Station representatives have done a great deal to eliminate the manufacturer's getting the short end of the stick for his dealer cooperative advertising dollar. Organizations like Katz have campaigned to have the manufacturer billed for his share at the national rate direct and the dealer for his share of the time costs at the local rate. There's
NEW ENGLAND'S MOST POWERFUL RADIO STATION

... is today's Best Buy. The following figures* tell the story of the Maine to Rhode Island sales areablanketed by WLAW:

Population...4,052,200
Net effective buying income...$4,666,248,000
Income per family...$4,250
Retail Sales...$3,263,411,000
Food Sales...$858,354,000

*Listening Area Sales Potential Study compiled for Station WLAW by Sales Management.

50,000 WATTS
680 KC
also a selfish motive in this. The station representative is paid his commission on business placed by national advertisers, not by retailers. When the national advertiser is billed directly for his share of the time there can be no question about the rep's commission. When, as frequently happens with dealer advertising allowances, the retailer pays the entire invoice and rebills the manufacturer, it's difficult to ascertain just what the national advertiser is paying unless the local advertiser is willing to release the information, which he generally isn't.

The advertising manager for one great electrical manufacturer has established a set of rules to govern all his advertising allowances.

1. If possible record all radio programs with the national advertising on the transcription. The open time is to be used by the retailer.

2. If budgets do not permit special transcribing, record national commercials to be used with the open-end transcriptions.

3. Request stations to submit certified copies of the logs, or at least attested "proof of performance" forms, with every invoice.

4. Have home office field men make listening checks whenever they visit any sections of the country where dealer cooperative programs are being broadcast.

5. Remind dealers constantly that an advertising allowance is what the name implies, not an extra discount.

6. Give as much attention to copy and production on dealer cooperative advertising of all kinds as on national campaigns.

7. Coordinate dealer cooperative advertising with all national advertising, so that each one supplements the other.

8. Help the dealer spend his advertising allowance effectively. Don't pressure him into doing it the home office way.

9. Remember at all times—the home office doesn't know everything.

Estimates place advertising allowances during the 1948-1949 season as exceeding $50,000,000, not including money spent by the national advertiser to print, record, and place advertising material. The money spent for the latter is included in the over-all budget and it's not possible in most cases to segregate these items. About $30,000,000 will be spent on the air.

Dealer cooperative advertising programs are an effective way to bring the where-to-buy-it information home to consumers. Broadcasting is an effective medium in these campaigns. It's harder to control but more directly effective than most other media.
more intelligent operation of the railroad, which for years has been notorious for its poor commuter service. It asked the Long Island questions. It read the railroad's official answers on the air—and turned them over to the state public service commission. While the commission was holding hearings WHLI ran a three-week series of documentaries on the Long Island and called them Operation Snow. It didn't stop at the line's failure during the Big Snow. It delved into the road's inadequate operation for years, detailing lists of faults.

While WHLI doesn't claim credit for a reformed Long Island Railroad, its listeners associate it in their minds with improved conditions, which a new general manager promises will be even better.

Suddenly WHLI was the voice of Long Island. Instead of being just a good local station, it had taken on a personality. It had spoken out in meeting. When it followed Operation Snow with The Light That Failed, a documentary on the failure of the local electric light and power companies to meet gas and electric needs, Long Island, at least the part of the island that could hear it, took WHLI to its heart. A Hooper survey for the fall of 1947 showed only the four New York network stations ahead of WHLI in Hempstead. There were also two New York independents bunched with the station in rating. In January 1948, Conlon's survey for WHLI showed that 273,000 people listened to the station regularly. Only WCBS and WNBC had greater listenership in Hempstead.

No matter what happened locally, WHLI was there. Not only did its five reporters cover the local scene but its microphone or tape recorder was present wherever anything of importance happened in Nassau County. Although each Nassau town has its own school board, WHLI reported to listeners when schools were open and when they were closed in each town. This might not be important in a big city. In suburban areas, where coal, snow, and other factors may frequently close schools, it's vital that families know when this happens.

As a final local touch, WHLI refuses advertising from merchants outside its area. Where the metropolitan merchant has a branch store in the area, advertising is accepted. Many of the more important New York department stores have complete suburban miniatures throughout the 30-mile metropolitan trading area. Hempstead itself has an Arnold Constable,
Garden City has a branch of Franklin Simon and Frederick Loeser, and Manhasset has a Lord and Taylor.

By making it almost a fetish to serve both listeners and merchants of its own area WHLI has proved that it doesn’t matter how near other stations are, how much a part of a great metropolitan area the county it serves is, or how much of the earning power of its population originates outside of its county.

The same thing has been true of WPAT, Paterson, N. J., but in an entirely different manner. WPAT hasn’t built itself a big news gathering staff; there are good local newspapers covering the North Jersey counties. Instead it has made itself the radio mouthpiece of many of the editors of these publications.

Its outstanding device for making it locally competitive with metropolitan stations is the selling of local sponsors on running police department “Adonis” contests, with WPAT listeners voting for the best-looking man in blue. Similar contests have been sponsored over WPAT for the best-looking mailman, etc. These contests touch practically everyone in WPAT’s service areas. There are few residents who don’t know at least one policeman and a mailman. Promotions like this are local and they make it possible for a station to compete with its big brothers. So much is this so that when WNBC in New York saluted Paterson as part of a series of City Salutes, WPAT took it graciously. It saluted WNBC for its tribute to Paterson. It felt secure enough in the ears of North Jersey not to have to worry about WNBC competition.

Actually it doesn’t matter whether or not a station is located in the shadow of a big metropolitan station. If it did, many Philadelphia stations would have trouble obtaining audiences since most of the 50,000-watt stations in New York put a good signal into the Quaker City. However, the fact that Philadelphia’s stations reflect the life and times of their section of Pennsylvania make New York stations not too important a factor in the Philadelphia radio picture.

Independent stations are increasing their audiences, not because they’re independent stations but because they’re getting away from trying to be everything to everybody. Maintaining the objective of serving a specific audience brings results. The challenge of big-station competition is a challenge to local station management. When management rises to the challenge and builds its programing on a local level suburban stations reach, serve, and sell their localities.

---

**PENETRATION**

To do a THOROUGH coverage job in eastern and central New York—to reach the far corners of this area with a strong signal and a compelling voice—you need Station WGY.

The only major station in the area it serves, WGY covers 62 important counties having 38 cities and many more towns and villages... all of which combined make it one of the nation’s leading markets.

On the basis of cost per listener, mail response and tangible results, pioneer station WGY is the logical buy.

If your advertising schedule includes television... investigate 44 practical, low cost, audience-tested TV programs, now available at Television Station WRGB.

---

**National Representatives — NBC Spot Sales**

**WRGB**
Television

**WGY**

50,000 WATTS

SCHENECTADY, N. Y.

**GENARAL Electric**
The FALL FACTS Edition was a sensation in JULY 1947. It will be better in JULY 1948.

Norman Glenn

The FALL FACTS Edition is a unique “briefing” issue designed to help buyers of time and programs plan Fall radio and television campaigns during the summer months. It is factual, concise, compact, and specializes in time-buying “tools.”

“For the first time I have had the experience of picking up a publication the contents of which, from cover to cover, impressed me as having been prepared for me and me alone.”

C. E. Hooper
C. E. Hooper, Inc.

“On my trip to Chicago I used your Sponsor Check List (July issue) to see how we were doing.”

Joe Leff
Adam Hats

“Your July Facts issue is the best one of any trade paper at any one time. You deserve hearty congratulations. I can use a couple extra copies.”

H. C. Wilder
WSYR

“For our money the July issue is a real humdinger . . . and such an issue will remain close at hand for a long time to come.”

E. P. J. Shurick
Free & Peters

“The July issue of SPONSOR is a knockout.”

Howard Yeigh
J. Walter Thompson Co.

“I was gratified to notice the terrific amount of space that you devoted to spot broadcasting in the Fall Facts Issue . . . It’s pleasing to see an industry paper of standing back up our story with facts.”

Wells H. Barnett Jr.
John Blair & Company

ADVERTISING FORMS CLOSE JUNE 15
Let's Live by It

Broadcasting now has a code, a Standard of Practices, for the first time in many years. There was almost no resistance to it at the National Association of Broadcasters convention; even the so-called resistance movement headed by Ted Cott died aborning. Yet the code may not mean a thing. It won't mean a thing unless radio advertisers back it up. If sponsors insist on getting their pound and a quarter of flesh, the code will be honored in the breach, just as many of the FCC regulations are now bypassed by advertisers and station owners.

The NAB Code is not a weakling, as many newspaper editorial writers would like the public to believe. Neither is it the hidebound document that came forth from the framing committee last fall. It's a living instrument that sentences no station to death.

It is our feeling that sponsors, advertising agencies, and broadcasting itself will profit if the code is obeyed. Some sections of the code will make it difficult for give-away programs to operate as they do today. Clever advertising and program men can obey it and still deliver vehicles with the same impact.

There will be some who will try to get around the code and some who will deliberately defy it. Unless they are permitted to establish a trend, unless their operations set industry patterns, they will do little harm. As a matter of fact, sponsors are in a position to bring erring stations into line, by not placing business on stations which don’t live by their code.

It's the law of the broadcast business; let’s live by it.

Radio Won't Die

There's a growing tendency among agency men and broadcasters to look upon radio as a decadent advertising form. Many of them feel that it should be kept alive only long enough to supply the wherewithal to feed the expensive and fast growing baby, TV. These men feel that there are no improvements that can be rendered to make broadcast advertising pay bigger dividends, to better serve the great listening public. They look upon radio as an entertainment medium which fights futilely to retain its audience in opposition to TV. It's their feeling that radio is through, that like silent motion pictures, sightless broadcasting will be virtually nonexistent when sight-and-sound transmission comes of age.

There are a number of radio figures who don't feel this way. They have conducted experiments that refute much of the current radio-TV research which indicates that when television comes into the home radio listening drops to a minimum. The investigations of the die-hards indicate that this is so, but that TV becomes part of living along with radio as the television receiver becomes more and more a part of the home into which it is introduced. The segment of radio which doesn't believe that television will wipe out commercial radio broadcasting wants radio to stop thinking that everything has been done in radio. They want radio to stop admitting defeat when TV comes to town. They feel that sound broadcasting hasn't begun to explore its possibilities as an entertainment, community service, or advertising medium. They feel that there'll always be a place, a solid successful commercial place, for aural broadcasting. And they don't think that the place will be solely in areas where television service may be found impractical.

And in the next few years they expect to come up with facts and figures that indicate how powerful radio advertising will continue to be.

One thing is certain, radio is a long way from being buried as an advertising medium... even in the cities with the most extensive video services. There are more people listening today than at any previous time in history.
WLW's "Morning Matinee" pulled 24% of all requests to an offer made on 150 stations!

Robin Hood Enriched Flour

INTERNATIONAL MILLING COMPANY
MINNEAPOLIS, MINN.
March 9, 1948

Mrs. Ruth Lyons
Morning Matinee
Station WLW
Cincinnati, Ohio

Dear Mrs. Lyons:

I would like to take this opportunity to thank you for the great effort you made in telling your listeners of the offer of Robin Hood Flour for 50 cents in exchange for your purchase. I am sure you will be interested in knowing that your program directed approximately 24% of all requests received from radio stations. When you consider that we plugged this promotion on about 150 stations in the northern section of the country and over 100 stations in the southern section of the country, it makes your response all the more outstanding.

I don't know to what extent we can attribute such success unless we say it is just plain good programming and good handling of the show by yourself which has built up such an unusually faithful and responsive audience.

We thank you sincerely for such fine cooperation.

Yours very truly,

William King, Jr.
Advertising Manager

WLW's "Morning Matinee" (newspaper clipping)
"The Cares Of The Day
Will Be All
Charmed Away"

At some time every day . . . usually late in the evening . . . reflective people plan for tomorrow. And . . . as they leave a day that is done to prepare for the day to come . . . they plan their work, their diversions, their purchases!

So . . . late each evening . . . WJW brings its listeners a restful, relaxing program called *This Is Goodnight*. A blend of verse and organ music . . . Stan Peyton's inimitable, unforgettable voice and the flowing rhythms of a great pipe organ . . . *This Is Goodnight* has come to be a very special program in homes everywhere in the great Cleveland market.

For a sponsor willing to fit his messages into the format of the program, the established listenership of *This Is Goodnight* can provide a fertile field for his product.

BILL O'NEIL, President

WJW

BASIC
ABC Network

CLEVELAND
850 KC
5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY
Bill Dekker, McCann-Erickson timebuyer, sweats out a schedule.
Slippers are a symbol of comfort... part and parcel of the joys of "home, sweet home."

Slippers, in a way, symbolize the manner in which Fort Industry Stations shape and adjust themselves to fill the needs and desires of the communities they serve!

Important to advertisers, their messages are attentively listened to on these stations which are a part of the everyday home life of their listeners. More, Fort Industry Stations are alert to trends and take the initiative in progressive programming. And it's this progressiveness, plus the fact that they are an integral part of community life, that makes them extra valuable to advertisers.

THE FORT INDUSTRY COMPANY

WSPD, Toledo, O.  •  WWVA, Wheeling, W. Va.  •  WMMN, Fairmont, W. Va.
WLOK, Lima, O.  •  WAGA, Atlanta, Ga.  •  WGBS, Miami, Fla.  •  WJBK, Detroit, Mich.
National Sales Headquarters: 527 Lexington Ave., New York 17, Eldorado 5-2455
FOOD BUDGET SLASHES HIT RADIO HARDEST

Curtailment of food advertising hits broadcasting hardest of all ad-budget slashes. Soaps, which with few exceptions, are not expected to cut schedules, together with new product business, will carry current percentage of commercial time. Grocery advertising, which includes soaps, foods, etc., represents 26% of stations' commercial programs and 14.8% of their spot advertising.

-SR-

RUSH TO BE FIRST IN TV SLOWING DOWN

Whereas up to recently TV stations were racing each other to be first on air in each city, current practice is to wait until several outlets are about set and then one station after another starts telecasting. Several one-station TV towns are finding acceptance for visual medium much slower than multiple station areas.

-SR-

14,244,000 LISTENING HOMES ON SUNDAY NIGHT

Sunday night is still top listening period for network radio. First U.S. Hooperatings show that peak audience is reached between 8:30 and 9 p.m. est Sundays with 14,244,000 families dialing at that time. Survey made in January-February 1948 indicates 6,353,000 city (pop over 50,000) homes, 3,677,000 town (pop 2,500-50,000) homes, and 4,219,000 rural (pop under 2,500) homes listening.

-SR-

CONTINENTAL FM NETWORK ADDS AM STATIONS

Continental Network, which started out to be FM chain exclusively, will continue to be basically FM but will link number of standard (AM) broadcasting outlets also. First FM-AM joining was for Republican convention when 12 AM stations joined 27 regular Continental affiliates. Radio relay used generally for inter-station linking.

-SR-

FRANCIS OF GENERAL FOODS URGES PUBLIC SERVICE IN BUSINESS

Commencement exercises full of June platitudes as usual. Clarence Francis, General Foods chairman, hit different note when he advocated "Hippocratic oath" for young men about to enter business as well as for top management. Suggested at Harvard Business School Alumni meeting that "business and advertising's job is the greatest

Jerry Glynn Jr. replaces Kay Brown in Chicago

SPONSOR regretfully announces the resignation of Kay Brown, manager of its Chicago office, who has found it necessary to return to the east. It is pleased to announce the appointment of Jerry Glynn Jr., recently of WLS, as his successor. Mr. Glynn will headquarter in new and expanded offices at 360 North Michigan Avenue. The telephone is Financial 1556.
possible service to the greatest number of people." G-F has emphasized, within its own organization, that the survival of democracy as U.S. knows it depends upon corporate public responsibility.

-BENDIX STARTS SWING TO DIRECT TO DEALER OPERATION-

Bendix will be first of great radio and appliance manufacturers to reinstate direct factory-to-dealer merchandising. Move hastened because Bendix, like many other big appliance firms, finds it necessary to maintain factory-service headquarters for most of its major appliances. Bendix featured "savings for the public" in presenting its new direct-operation to dealers at Summer Furniture Market in Chicago (July 5).

-NET TV STATIONS SWITCHING FROM NIGHT BASEBALL-

Switch of network TV stations away from baseball at night is already under way. WPIX, Daily News station in New York, has signed to telecast night games of Giants. WNET (NBC-TV in New York) will continue to scan day games but discovered night events destroyed possibilities of presenting regularly scheduled network commercials.

-DOLCIN BUYS THREE PROGRAMS ON DON LEE-

Although Dolcin (SPONSOR, May 1948) in past has stuck to sport programming on individual stations with as much saturation as possible, it's expanding to the 44 station Don Lee network on September with a transcribed program "Gospel Singer" and two co-op programs, "Passing Parade" and Fulton Lewis, Jr. Dolcin will try to saturate the Pacific Coast through Don Lee.

-"1,100,000 NEW TV FAMILIES IN 12 MONTHS"--GALLUP-

George Gallup's Audience Research, reporting TV set demand, estimated June 30 that 5,400,000 families would be in the market for a receiver priced at $200. At current average set price of $400, there is a backlog of demand from over 2,000,000 families. Gallup estimates that a minimum of 1,100,000 families in the 18 areas (page 90) in which there is TV service will acquire sets within the next 12 months. Gallup's figure for TV sets in operation as of June 15 is 345,000, an increase of 37% over estimate of sets in operation as of May 1.

-COMMERCIAL FAX STARTS JULY 15-

Commercial FAX starts on the air July 15. Equipment for transmitting facsimile is attached to a regular FM transmitter without modification of FM station equipment. Only few stations will be prepared to take advantage of July 15 start as FAX transmitting equipment was held up pending standards setting by FCC. FAX scanners are being delivered during end of July. Recorders, home reproducing units that are attached to regular FM receivers, under $150 each, are scheduled for delivery starting October 1.
Month after Month . . .

WKY Leads

ALL OKLAHOMA CITY STATIONS IN SHARE OF AUDIENCE DAY and NIGHT

WKY OKLAHOMA CITY

930 KC. — NBC AFFILIATE


See Oklahoma City Hooper Station Listening Indexes from November-December, 1947, through March-April, 1948. During this period, WKY topped all Oklahoma City stations in Share of Audience during EVERY day-part on week-days, Saturdays and Sundays.

JULY 1948
We’re Selling Listeners

...not merely Time

WWSW offers you more listeners per dollar in this rich Pittsburgh market because we’re offering Pittsburgh what it wants to hear.

- MORE SPORTS
- MORE MUSIC
- MORE SPECIAL EVENTS

A host of advertisers—both local and national*—know the pulling power of WWSW programming. (Proved over 16 successful years of broadcasting.)

So, when you want listeners—turn to the station that has ‘em...

J. S. Stolzoff
Radio-TV Director
Cramer-Krausselt, Milwaukee

LEADERSHIP

Leadership is sometimes as elusive an entity as the pot at the end of the rainbow. But you fellows at sponsor make it appear easy.

Your timely article on baseball rings the bell again, and adds to your already long list of excellent factual reporting on things concerning radio. What’s more, it helped WLOW sell its Sunday baseball games to a local advertiser.

By the way, WLOW is carrying the full daytime schedule of the New York Yankees this year; has organized a Knot Hole Club for white and negro boys between the ages of 10 and 14, with 2,000

(Please turn to page 6)
URBAN...
SUBURBAN...
AND RURAL.....

One Does It-in Mid-America

• One Station
• One Set of Call Letters
• One Spot on the Dial
• One Rate Card

Mid-America presents a diversified market. Inside KCMO's measured 1/4 millivolt coverage area* are nearly 5½ million people—25% metropolitan—27% suburban—and small town—48% rural (on farms)! And KCMO, with 50,000 watts daytime non-directional, has both the power and the programming to reach the complete market—Urban, Suburban and Rural. In fact, KCMO's mail count shows listener response from 415 counties in 6 Mid-America states (shaded areas on map) plus 22 other states not shown.

For ONE STATION coverage of Mid-America, center your selling on KCMO.

National Representative:
John E. Pearson Co.

*50,000 Watts Daytime, Non-Directional

... 10,000 Watts Night—at 810 Kc.

KCMO

... and KCFM—94.9 megacycles
Kansas City, Missouri
Basic ABC Station for Mid-America
Richmond's...

MAJOR INDUSTRY IS DEPRESSION PROOF!

RICHMOND, VA.
PRODUCES OVER 100 BILLION CIGARETTES ANNUALLY

... THIS BEING MORE THAN 1/3 THE NATIONAL OUTPUT!!

Come what may, people always buy cigarettes! Richmond, where cigarette manufacture is the major industry, is consequently never heavily affected by economic slumps!

During 1947 Richmond produced over 100 billion cigarettes. Every year this record output puts dollars into Richmond's wage earner's pockets! They have the constant power to buy your products all the time!

Richmond wage earners are faithful WRNL listeners. They rely on WRNL to tell them all about your goods and where to buy them.

IS YOUR PRODUCT ON WRNL?

WRNL
910 Kilocycles RICHMOND, VIRGINIA

members, co-sponsored by the Norfolk Police Department and Norfolk Sports Club; also is carrying the Sunday home and away games of the Norfolk Tars; and will carry the night games of the Tars on WARY, WLOW's FM affiliate.

WLOW has filed an application for Television, and we hope you'll find a place for an article on use of TV by department stores, a TV abstainer so far.

ROBERT WASDON
Vp
WLOW, Norfolk

CONTESTS AND OFFERS

In view of the many contests and offers now flooding the air, I can appreciate that your experts cannot keep abreast of all of them. However, you'll recall that in your earlier issues you mentioned our occasional "offers," but none of our latest have been mentioned.

Recently we offered the words to Bless This House on the Prudential Family Hour. It has been discontinued since our summer show which started last Sunday. Currently we have been alternating between recipes and Jack Berch's theme song, I'm A Whistlin', on our Jack Berch program on NBC. Samples of these give-aways are attached.

While I grant they are on the insignificant side compared to some of the current jackpots being offered, nevertheless I note that you mention the large along with the small and I wondered if there was any reason why we were not included?

HARRY H. EDEL
Radio Advertising Manager
Prudential Insurance Co. of America
Newark

SPONSOR's "Contests and Offers" chart is of necessity only a cross-section of what is on the air. Running contests and offers are repeated for a while but an effort is made to report mainly new features and those which are indicative of a trend.

SPONSOR A SALES TOOL

I am dropping you this note since I think you might be glad to hear about the use of sponsor in our Sales Department.

If you will recall just a short time ago I wrote and asked for several extra copies of the issue of sponsor that contained the industry-wide survey of sponsorship of radio programs for breweries.

(Please turn to page 8)
SOMETHING NEW

... all the time!

Things keep moving in the KYW program department! Old, established KYW shows seldom pass through a season without new twists, new angles, new patterns. And new shows... custom-built for local and spot advertisers... keep attracting new listeners to KYW.

Whatever your plans, whatever your product... KYW can fashion a program to suit. And whether it's a Variety Show, a Musical, a Sports Program, or a Kid Show... you can be sure it will be kept fresh, stimulating, sales-productive. Our writers, producers, arrangers, actors, and announcers are fully conscious that good shows mean increased sales for the sponsor.

PHILADELPHIA'S NBC AFFILIATE
50,000 WATTS

KYW

JULY 1948

WESTINGHOUSE RADIO STATIONS Inc
WBZ • WBZA • KDCA • WOWO • KEX • KYW • WBZ-TV

National Representatives, NBC Spot Sales—Except for KEX • Far KEX, Free & Peters

JULY 1948
Example #4
Miller North Broad Storage Company became a WIP client to tell the public of the rebuilding of its fire-razed warehouse. So successful was this campaign, that in the eight years as a WIP sponsor, and without using other radio time or other media, the company has built another warehouse to accommodate increased business. It's no burned client who says, "we feel our radio advertising on WIP is just as much a part of our business as our sales department."

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

With this survey as part of a presentation we were able to show a brewery here in Baltimore just how radio would work to their advantage and as a result landed a "healthy" contract from them.

This brewery had not used radio previously and we are firmly convinced that without the survey made by SPONSOR we would have had an extremely difficult time selling them.

I thought you might like to have this information since this one account will more than pay for our subscription to SPONSOR "ad infinitum." With this in mind we have sent you a check for an automatic renewal of our subscription when the present subscription expires.

ARMAND TERR
Commercial manager
WSID, Baltimore

Many stations, station representatives, and agencies are using the "tools" in SPONSOR to make sales. The above is one of three such sales reported to us in a single week.

JUNE ISSUE "OUTSTANDING"

I have just finished reading the June issue of SPONSOR. The articles in this issue are outstanding, and I particularly enjoyed Sampling Comes Second, TV Participation Programs, and Radio Creates a New Living Habit.

You and your staff are to be congratulated on the general excellence of your publication, and particularly on the June issue. You are providing material that is instantly useable by broadcaster and advertiser alike.

C. L. THOMAS
General Manager
KXOX, St. Louis

TOO MUCH TO READ?

I think you will be interested in knowing how effectively your magazine "for buyers of broadcast advertising" can be used by sellers.

There is so much useful background information and direct sales points—also some pretty good leads—in every issue. Our entire sales force reads the magazine every month, and I am sure that all of the men in their selling use your articles and tabulations just as I do.

(Please turn to page 14)
In WOAI’s daytime primary area, there are more people than live in our crowded national capital. And their occupations are far more diversified. There are plain dirt farmers, cattle-men, oilmen, city dwellers and many others.

This is a wealthy market. In the San Antonio livestock market alone, last year, over $60,475,000 were paid to stockmen for their livestock. The total effective buying power of the area is estimated at $1,088,542,000.*

The wants of these people are as diversified as their occupations. See your Edward Petry representatives for further information and facts showing how WOAI will tap this rich area for you.

*Sales Management 1947 Survey of Buying Power.
FOOTBALL

Broadcasts of all University of Maryland games now available on WWDC

Interest is high in the University of Maryland games in the whole Washington area. Last year this great team lost only two games and played in the Gator Bowl. This year's team will probably be unbeaten.

Ray Morgan, WWDC's ace sportscaster, will broadcast all of the U. of Md. games play-by-play.

National or regional advertisers can clear these games on a Baltimore station, as well as in other Maryland communities.

For rates and full details, call or wire WWDC or the Forjoe representative.

WWDC
AM FM - The DC Independent
Represented by
FORJOE & COMPANY

Mr. Sponsor

Justin W. Dart
President, United-Rexall Drug Company

He was recently the key figure in another of radio's major crises. In typical, direct Dartann style (the girls in his office call him "Superman") he turned down an offer to buy the F. W. Fitch Co.; did buy Fitch's Faye-Harris show instead of renewing Rexall's Jimmy Durante program; and caused NBC to slap a "no lend-lease" policy on network time slots. He also moved his radio billings from N. W. Ayer to BBDO.

Such abrupt upheavals are not uncommon in the ultra-modern office of 41-year-old Justin Dart, the nation's No. 1 chain drugstore magnate. He's been turning drug merchandising on its ear ever since he was Walgreen's "boy wonder" in the post-depression years.

"This guy Dart," says Dart, "has an awful lot of fool luck." True, he married the boss's daughter of the Walgreen empire. But Dart never let his brawny bulk (he played good football for Northwestern, made "All Big 10") rest comfortably in his chair. He could, and still does, whiz through a day's routine in four hours. Dart practically created the superdrugstore as an answer to supermarket competition, and personally invented several now-standard drugstore innovations. Sample: Running a low wall down the middle of the store with soda booths on one side, drug displays on the other. He believes, and transferred that belief to United-Rexall when he joined them in 1941, that there's scarcely a limit to the variety of articles a drugstore can, or should, handle.

Dart out-talked Thomas E. Dewey (then representing some Rexall stockholders unfavorable to Dart) to get the Rexall vp spot offered him by his longtime friend, Edward J. Noble. He also turned down a Montgomery Ward offer at twice the salary. When Dart became president in 1943, he reorganized Rexall's conglomerate activities, moved its home office from Boston to Hollywood, featured the Rexall name on all packages, and started first national ad campaign in drug chain history.

Broadcast advertising, from the beginning, has played an important part in such plans. Dart, one of the directors of ABC, works closely with his ad manager, Tom Lane, who spends 75% of a $2,500,000 budget in national and spot radio, and in the organization of top-grade promotional follow-ups. Dart's busy time is divided between his office, piloting his plane on business trips, his charming second wife (former actress Jane Bryan) and their two boys, and his mountain-top home. He likes his job and cautions his employees: "Make money, but have fun doing it!"
ELI WHITNEY
inventor of the cotton gin . . .
1793 . . . illustrious member of
the American Hall of Fame . . .
outstanding contributor to a better
American Way of Life.

first
IN POWER
AND RESULTS
MICHIGAN'S GREATEST
ADVERTISING MEDIUM
WJR
50,000 WATTS

CBS
THE GOODWILL STATION
FRANK E. MULLEN
Pres.

JULY 1948

WJR-FM
FISHER BLDG. DETROIT
HARRY WISMER
Asst. to the Pres.

Represented by
Petry
Miss Hennock Doesn’t Like Durr Mantle

Frieda Hennock, first woman to be appointed to the Federal Communications Commission, is inheriting the liberal mantle of Clifford Durr, whether she likes it or not. Already women’s clubs are planning to use Miss Hennock in “remaking radio as an inspirational force.” Miss Hennock, a corporation lawyer, and a good one, is far from Durr’s thinking. She doesn’t like the “new look” pressure that’s been poured on her by her own sex.

RMA Says “No” to TV Trade Shows

Because demand for television receivers is sufficient to keep manufacturers working full speed for the next year, the Radio Manufacturers’ Association (RMA) wants no part of video trade shows. Using governmental requirements and short manpower as a partial excuse, RMA voted in its 24th Annual Convention (June 17) not to participate in any such gatherings. There’s a hedge in that shows promoted by dealers or distributors are not frowned upon.

No Network Pressure for More Than Five TV Stations

Pressure for lifting of restriction of number of video stations that one firm can own will not have network backing. On the Hill last month referred to the FCC TV-limit as six stations. Present FCC regulation is five, not six. It’s six for FM station ownership. Networks lack of interest is caused by the money necessary for more than five stations. Sid Stritz, NBC’s top TV man, pointed out recently that one completely equipped studio, as NBC would like to equip and run it, costs $300,000 per year.

First Quarter Dividends Hit All-Time High

Dividend payments during the first quarter of 1948 were at an all-time record, establishing (if 1st quarter level is maintained) an annual payment basis of $7,500,000,000. This compares with $5,600,000,000 in 1946 and $4,700,000,000 in 1945. Second quarter business doesn’t justify the first quarter payments, which is one reason why advertising is being cut. Advertising, being most noted by stockholders and, to many management, being expendable, is usually cut in efforts to maintain a dividend rate.

No Advertising Allowance for Vending Machine Display

Candy manufacturers who have been giving vending machine operators a lower price than non-automatic retailers will have to revise their pricing formulas. Federal Trade Commission early in June ordered Walter H. Johnson Candy Company (Powerhouse and Heavyweight Champ Candy bars) to cease and desist giving a vending machine company a better break than other customers. Complaints on the same basis against ten other manufacturers of sweets are pending. Claims that allowances were for machine display “advertising” were not upheld by trial board.

Exports Off Despite ERP

Lack of consistent U. S. product advertising to European and South American consumers is one of the reasons why, despite all the millions being presented, loaned, or leased abroad, exports of U. S. products are tapering off. Export firms, many of them virtually selling on a cost-plus basis, are loath to include advertising in their pricing formulas and thus in many cases U. S. ERP money is going for goods of other nationals. Election of Republican nominee Dewey this November may carry with it a mandate to manufacturers to spend some money on export advertising. Dewey is both business and international minded.

Cotton Raises Southern Income

Production of cotton this year will be less than is needed for U. S. and foreign consumption. Result will be higher cotton prices and more money for Southern planters. This is already reflected in better business conditions in the South and smiles on the faces of broadcast station owners south of the Mason-Dixon Line.

36 Months Before 28-Hour Weekly TV Scheduling

Although a suspended requirement for TV station operation for new licensees several years ago was 28 hours a week, new regulation, effective July 1, requires only 12 hours a week for the first 18 months with an increase of four hours each six months until a 28 hour minimum is reached. That means a station can be on the air three full years before it has to program an average of four hours a day. Putting a test pattern (station identification) on the air will not constitute programing.

Manpower to Start Tightening in Six Months

Draft and tremendously increased demand for men in semi-mobilized industries (airplane, radar, atomic energy, etc.) will force other industries to start bidding for good men. Employee relations campaigns (some on air, some in black and white) are already being charted. The nation will be on a wartime economy for a long time even if foreign pressure problems (Palestine Russia, Argentina) are relaxed.

An Interim Report on Congress

Congress recessed without doing anything about the margarine tax reduction. It also exited with nothing accomplished regarding housing and a number of other problems. Advertising scheduled on an “if” basis (if tax-free margarine had been okayed and if millions were poured into federal housing) will naturally not be released.

Governor Dewey, whom many people look upon as the next president, has stated that he’s against further governmental encroachment on private broadcasting. Nevertheless a revised White Bill will be introduced at the next session of Congress to further regulate radio. The broadcasting industry is generally against the White Bill and has come to the conclusion that living under the law that created the Federal Communications Commission is not as bad as they thought that it was. Every new bill introduced hits a number of private radio interests hard.
This Great 4-State Market in the Palm of Your Hand

Reach It With ONE Station
ONE Cost, ONE Billing

What makes it a great market? More than eight million people who live and work and listen in this primary steel-and-coal belt of the nation. More important, they spend Four and One-Half Billion Dollars Annually. You can have the bulk of this potent sales market with one station, one cost, one billing—with WWVA, the station with the friendly programming that reaches the hearts of these people who have the power to buy. Your Petry man has the details; ask him today!

WWVA has guaranteed bonus coverage in Kentucky, Maine, Maryland, New York, North Carolina, Tennessee and Vermont.

WWVA
50,000 WATTS • CBS • WHEELING, W. VA.
NATIONALLY REPRESENTED BY EDWARD PETRY & CO.
For spectacular results, the kind you'd get by dropping a sparkler into a box of pin-wheels, join the Swing to WHB in Kansas City. Operating full time on an excellent, low frequency, WHB is loaded! And with 10,000 watts, we've got more power than a string of cannon crackers. Rates are unchanged. So skyrocket July sales by celebrating your personal independence from advertising worries. Join the Swing to WHB!

See your John Blair man for availabilities.

My only complaint is that sponsor is so interesting and has so many facts in it that almost too much of my reading time has to be devoted to it. You don't mind a complaint like that, do you?

CHARLES E. MAXWELL
WNJR, Newark

GOOD PRINTING?

We should like to procure copies of any back issue of your publication, sponsor.

In brief, here's the particular reason for this request: frankly, we have in mind distributing copies of your publication to advantage among a few selected customer contacts throughout the country, as a means of demonstrating to them the smooth, receptive printing possibilities of the paper. Can you conveniently cooperate with us in this way?

Perhaps we should take the occasion, incidentally, to commend you upon the appealing, well-balanced nature of the publication from the standpoint of typographic design. You evidently put forth considerable effort on it in this respect. As such, we presume the publication is meeting with popular approval on the part of your reading audience.

ELMER S. LIPSETT
Advertising department
S. D. Warren Co.
Boston

TV RESULTS

May I congratulate you on the feature in your May 1948 issue entitled Television Results.

This is the type of information that has been awfully hard to obtain and to find it in such intelligent form in your publication is quite a pleasure.

I hope that you plan to make this a monthly feature of your magazine.

MORT HEINEMAN
Vp
Franklin Bruck Advertising Corp.
New York

We share the enthusiasm for, and interest in, the "TV Results" department of your publication.

BRUCE DENNIS
Public relations director
WGN, Chicago

TV Results was made a monthly feature effective with the May 1948 issue (see page 30)
Who's TV now?...

"Only somebody in the chips can afford to buy a Television set. Others look for free in a bar."

That's the curbstone appraisal of the TV market today... ground floor chance to get close to the upper clawsses—before the Joe Doakes crowd in!

To the advertiser Always Chasing Rainbows, we bring bad news. Joe is not only in—but It!

From three leading set manufacturers, WPIX secured lists of 1947 installations in New York City and suburbs—33,074 in all. Discarding 1,319 in saloo—well, public places—left 31,755 in homes... of which 16,961 were City, and 14,794 suburbs.

Allocating City sets to districts by income groups... upset the TVclass market apple cart!

Because:

High districts had only 12.5% of the sets; and Upper Middle 14%—both combined 26.5%! But Middle districts showed 60.1%—and with Lower Middle and Poor districts totalled 73.5%!

Park Avenue is poor pickings... compared to the Borough That Has Everything—ranks first in set ownership! (Brooklyn! What else?) Manhattan is a poor fourth!... Write WPIX for the survey.

The majority TV audience is folks who stay home nights so they can get to work in the morning—mass market, growing fast in New York!

And WPIX, with its extensive facilities for producing picture programs, and the most modern equipment... offers advertisers the opportunity to grow with a growing market and medium...

Time rates and programs on request.

WPIX • THE NEWS Television Station
220 East 42nd St., N. Y. C., Murray Hill 2-1234
Represented outside New York City by FREE & PETERS, 444 Madison Ave., New York 22
Yes, there's a 'sea of grass' reaching from Tulsa to the Kansas line and every year this famed Osage pastureland fattens thousands of feeder cattle from all over the nation. Serving this sea of grass with its busy and prosperous towns is the Voice of Oklahoma, Oklahoma's Greatest Station. Osage cattle ranches are big business and KVOO's Farm Department plays an important part in helping assure their most profitable operation through the dissemination of wanted information. We're 'home folks' with Osage cattlemen and proud of it!

P. S. In case you hadn't noticed, beef is bringing a good price these days. There'll be a lot of new money in the Osage-KVOO market this year.

1. View of part of 1947 Osage Cattlemen's Association Ranch Tour cavalcade.
2. Sam Schnieder, KVOO Farm Editor
3. Barbecue scene on Ranch Tour

RADIO STATION KVOO
EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES
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>
</tr>
</thead>
<tbody>
<tr>
<td>American Tobacco Co</td>
<td>Lucky Strike</td>
<td>BBDO</td>
</tr>
<tr>
<td>Bristol-Myers Co</td>
<td>Sentry (hair tonic)</td>
<td>Doherty, Clifford &amp; Steinfield</td>
</tr>
<tr>
<td>Chrysler Dealers</td>
<td>Cars</td>
<td>McCann-Erickson</td>
</tr>
<tr>
<td>Continental Baking Co</td>
<td>Wonder Bread</td>
<td>Ted Bates</td>
</tr>
<tr>
<td>Eagle-Lion Films</td>
<td>Motion pictures</td>
<td>Monroe Greenhal</td>
</tr>
<tr>
<td>Electric Auto-Lite Co</td>
<td>Auto parts, accessories</td>
<td>R. Starch &amp; Ryan</td>
</tr>
<tr>
<td>Fels &amp; Co</td>
<td>Fels Naptha Soap</td>
<td>S. E. Roberts</td>
</tr>
<tr>
<td>General Baking Co</td>
<td>Bond Bread</td>
<td>BBDO</td>
</tr>
<tr>
<td>General Foods Corp</td>
<td>Bliss Coffee</td>
<td>Benton &amp; Bowles</td>
</tr>
<tr>
<td>Hobart Paper Mills</td>
<td>Chamin Tissues</td>
<td>Cramer-Krasselt</td>
</tr>
<tr>
<td>International Latex Corp</td>
<td>Playtex Girldes</td>
<td>Foote, Cone &amp; Belding</td>
</tr>
<tr>
<td>Lever Bros</td>
<td>Breeze</td>
<td>Federal</td>
</tr>
<tr>
<td>National Biscuit Co</td>
<td>NBC Bread</td>
<td>McCann-Erickson</td>
</tr>
<tr>
<td>Procter &amp; Gamble Co</td>
<td>Brem (shampoo)</td>
<td>Compton</td>
</tr>
<tr>
<td>R. J. Reynolds Tobacco Co</td>
<td>Camels</td>
<td>William Esty</td>
</tr>
<tr>
<td>Sears, Roebuck &amp; Co (Allstate Insurance Co div)</td>
<td>Good.Kind, Joice &amp; Morgan</td>
<td></td>
</tr>
<tr>
<td>Winarick, Inc</td>
<td>Jeris Hair Tonic, Cream Oil</td>
<td>Harry B. Cohen</td>
</tr>
</tbody>
</table>

*Spot list already set.*

**New and Renewed on Television**

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATION</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beam Products Inc</td>
<td>Direct</td>
<td>WJZ-TV, N. Y.</td>
<td>Film spots; approx Aug 15th; 13 wks (n)</td>
</tr>
<tr>
<td>Fred Dannenhauer Jr (radio dealer)</td>
<td>Solis N. Cantor</td>
<td>WCAL-TV, Phila.</td>
<td>Spots; May 19; 13 wks (n)</td>
</tr>
<tr>
<td>Allen B. Dumont Labs and Dumont TV Dealers</td>
<td>Buchanan</td>
<td>WFIL-TV, Phila.</td>
<td>Phila. Inquirer TV Newsreel; Sun 7:30-7:45 (rpt at sign-off); May 25; 26 wks (n)</td>
</tr>
<tr>
<td>Eastern-Columbia Dept Store</td>
<td>J. Walter Thompson</td>
<td>KTLA, L. A.</td>
<td>Partic in &quot;Shopping at Home&quot; (add in: to current schedule); May 7; 13 wks (n)</td>
</tr>
<tr>
<td>Edgewater Dealers Assn (Chevrolets)</td>
<td>Direct</td>
<td>WCBS-TV, N. Y.</td>
<td>Nancy Nihard, The Federal Girl, Tu 7:30-8:15 pm; May 25; 52 wks (n)</td>
</tr>
<tr>
<td>First Federal Savings &amp; Loan Assn</td>
<td>Young &amp; Rubicam</td>
<td>WCAU-TV, Phila.</td>
<td>Author Meets the Critics; Sun 6:30-8:30 pm; Jun 13; 13 wks (n)</td>
</tr>
<tr>
<td>General Foods Corp (Jeff-O div)</td>
<td>(Lamp Dept)</td>
<td>WBTV, N. Y.</td>
<td>Cleveland Indians home games; May 24; season (n)</td>
</tr>
<tr>
<td>(Maxwell House Coffee)</td>
<td>BBDO</td>
<td>WRGB, Schen.</td>
<td>Try to Do It; Sun 8:30-9:30 pm; Jul 15-16; wks (n)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>WBTV, Boston</td>
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<td>WPTZ, Phila.</td>
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<td></td>
<td></td>
<td>WNJW, Wash.</td>
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<tr>
<td></td>
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<td>WJTV, Balt.</td>
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<td></td>
<td>WTVF, Richmond</td>
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<td>WEBS, Cleve.</td>
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<td></td>
<td></td>
<td>WNB, N. Y.</td>
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<tr>
<td></td>
<td></td>
<td>WRGB, Schen.</td>
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<tr>
<td></td>
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<td>WJBW, Wash.</td>
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<td>WJBW, Wash.</td>
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<td>WJTB, N. Y.</td>
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<tr>
<td></td>
<td></td>
<td>WJTV, Phila.</td>
<td></td>
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<td></td>
<td></td>
<td>WJBA, L. A.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>WCAU-TV, Phila.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>WJTV, N. Y.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATION</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Various cereals)</td>
<td>Benton &amp; Bowles</td>
<td>KTLA, L. A.</td>
<td>Small Fry: Th 6-6:30 pm; Sun 6-6:30 pm; 13 wks (n)</td>
</tr>
<tr>
<td>(Chrysler dealer)</td>
<td>Philip Klein</td>
<td>WJTV, N. Y.</td>
<td>Spots; May 25; 13 wks (n)</td>
</tr>
<tr>
<td>Harper Boat Bldg Co (Cabin cruisers)</td>
<td>Ross, Gardner &amp; White</td>
<td>WJTV, N. Y.</td>
<td>Partic in &quot;Shopping at Home&quot;; May 11; 13 wks (n)</td>
</tr>
<tr>
<td>Harris &amp; Frank Co</td>
<td>Stedel</td>
<td>KTLA, L. A.</td>
<td>Spots; May 25; 13 wks (n)</td>
</tr>
<tr>
<td>Hill Shoe Co</td>
<td>Solis, S. Cantor</td>
<td>WCAU-TV, Phila.</td>
<td>Major events; Mon 7-7:15 pm; May 25; 13 wks (n)</td>
</tr>
<tr>
<td>Major Oil Co (Fuel oil)</td>
<td>Shaw &amp; Schreiber</td>
<td>WJTV, Phila.</td>
<td>Spots; approx Aug 15th; 13 wks (n)</td>
</tr>
<tr>
<td>B. Meier &amp; Son, Inc (Broadcast Corned Beef Hash)</td>
<td>H. C. Morris</td>
<td>WJTV, N. Y.</td>
<td></td>
</tr>
</tbody>
</table>

**JULY, 1958**
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>American Home Products Corp</td>
<td>Sullivan, Stauffer, Galbow &amp; Bayles</td>
<td>NBC</td>
<td>127</td>
<td>Hollywood Star Preview; Sun 6:30-7 pm; Jun 27; 52 wks</td>
</tr>
<tr>
<td>B &amp; C Golf Milling Corp</td>
<td>Gardner</td>
<td>MBS</td>
<td>185</td>
<td>Ernie Lee; Sun 5:30-6 pm; Sep 26; 12 wks</td>
</tr>
<tr>
<td>D. &amp; W. Coal Co</td>
<td>Needham, Louis &amp; Broby</td>
<td>MBS</td>
<td>57</td>
<td>The Shadow; Sun 5:30-6 pm; Sep 26; 52 wks</td>
</tr>
<tr>
<td>Derby Foods Inc</td>
<td>Nielson, Louis &amp; Broby</td>
<td>ABC</td>
<td>192</td>
<td>Ray King; all days MVTWF 5:30-6 pm; Sep 6; 52 wks</td>
</tr>
<tr>
<td>Farmworth Television &amp; Radio Corp</td>
<td>Warwick &amp; Legler</td>
<td>NBC</td>
<td>163</td>
<td>Metropolitan Auditions of the Air; Sun 4:30-5 pm; Nov 14</td>
</tr>
<tr>
<td>General Mills Inc</td>
<td>dancer-Fitzgerald-Sample</td>
<td>NBC</td>
<td>65</td>
<td>Light of the World; MVTWF 2:15-3 pm; May 31; 52 wks</td>
</tr>
<tr>
<td>Householder Finance Corp</td>
<td>LeVally</td>
<td>CBS</td>
<td>192</td>
<td>Jack Armstrong; all days MVTWF 5:30-6 pm; Sep 6; 52 wks</td>
</tr>
<tr>
<td>Kraft Foods Co</td>
<td>Neehan, Louis &amp; Broby</td>
<td>NBC</td>
<td>161</td>
<td>Today's Children; MVTWF 1:30-2 15 pm; May 31; 52 wks</td>
</tr>
<tr>
<td>Lever Bros Co (PepsiCo div)</td>
<td>Frane, Goin &amp; Fedling</td>
<td>NBC</td>
<td>131</td>
<td>This Woman's Secret; MVTWF 1:45-2:15 pm PHT; May 31; 52 wks</td>
</tr>
<tr>
<td>Liggett &amp; Myers Tobacco Co</td>
<td>Newell-Fenneman</td>
<td>NBC</td>
<td>161</td>
<td>Sam Hayes; MVTWF 7:45-8 pm PHT; May 31; 52 wks</td>
</tr>
<tr>
<td>Planters Nut &amp; Chocolate Co</td>
<td>Raymond R. Morgan</td>
<td>NBC</td>
<td>12</td>
<td>The Whistle; Wed 10-10:30 pm; Jun 23; 52 wks</td>
</tr>
<tr>
<td>Procter &amp; Gamble Co</td>
<td>Bentley &amp; Bowles</td>
<td>NBC</td>
<td>153</td>
<td>The Great Gildersleeve; Wed 8:30-9 pm; Sep 6; 52 wks</td>
</tr>
<tr>
<td>Ralston</td>
<td>Compton</td>
<td>NBC</td>
<td>145</td>
<td>Bob Hope; Thu 10:10-11 pm; Jun 23; 52 wks</td>
</tr>
<tr>
<td>Reuben Bros Inc</td>
<td>dancer-Fitzgerald-Sample</td>
<td>CBS</td>
<td>181</td>
<td>Life Can Be Beautiful; MVTWF 3:15-4 pm; Jun 26; 52 wks</td>
</tr>
<tr>
<td>Prudential Insurance Co</td>
<td>Pedlar &amp; Ryan</td>
<td>NBC</td>
<td>180</td>
<td>Ma Perkins; MVTWF 3:15-4 pm; Jun 26; 52 wks</td>
</tr>
<tr>
<td>Quaker Oats</td>
<td>Bentley &amp; Bowles</td>
<td>CBS</td>
<td>152</td>
<td>Pfanelli Family Hour; Sun 6-6:30 pm; Jun 4; 52 wks</td>
</tr>
<tr>
<td>Richfield Oil Co</td>
<td>C. J. LaRocche</td>
<td>ABC</td>
<td>121</td>
<td>Ladies Be Seated; MVTWF 2:2-2:55 pm; Jul 1; 52 wks</td>
</tr>
<tr>
<td>Seeman Bros Inc</td>
<td>Hixson-D'Oonnell</td>
<td>NBC</td>
<td>418</td>
<td>Richard Horney; MVTWF 10-10:15 pm PHT; May 26; 52 wks</td>
</tr>
<tr>
<td>United-Recall Drug Co</td>
<td>Weinraub</td>
<td>ABC</td>
<td>191</td>
<td>Monday Morning Headlines; Sun 7-7:30 pm; May 26; 52 wks</td>
</tr>
<tr>
<td>Universal Match Co (Schuster Candy Co div)</td>
<td>N. W. Ayer</td>
<td>NBC</td>
<td>161</td>
<td>Recall Summer Theatre; Sun 7-7:30 pm; May 26; 52 wks</td>
</tr>
</tbody>
</table>

*Formerly on another network

(Fifty-two weeks generally means a 13-week contract with options for 3 successive 13-week renewals. It's subject to renegotiation at the end of any 13-week period)

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>Allstate Insurance Co, Chi</td>
<td>Insurance</td>
<td>NBC</td>
<td>120</td>
<td>Goodkind, Jolie &amp; Morgan, Chi.</td>
</tr>
<tr>
<td>Avco Paint Co., Cleveland</td>
<td>Painting</td>
<td>NBC</td>
<td>120</td>
<td>Lewis-McCaffie, Ppsad</td>
</tr>
<tr>
<td>Bensbacher Importers Inc., N. Y.</td>
<td>Royal Dutch Cocoa</td>
<td>ABC</td>
<td>121</td>
<td>James Thomas Chilburg, Boston</td>
</tr>
<tr>
<td>Boston American Baseball Co., Boston</td>
<td>Boston Red Sox</td>
<td>NBC</td>
<td>310</td>
<td>Arthur W. Sampson, Boston</td>
</tr>
<tr>
<td>Bradshaw Co., N. Y.</td>
<td>Popcorn, popcorn equipment</td>
<td>NBC</td>
<td>120</td>
<td>Birmingham, Castleman &amp; Pierce, N. Y.</td>
</tr>
<tr>
<td>British North American Airways</td>
<td>Air travel</td>
<td>NBC</td>
<td>120</td>
<td>Houck, Miami</td>
</tr>
</tbody>
</table>

(Will sponsor: Mrs. Faye Phil Harris in the fall)

New Agency Appointments

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT (or service)</th>
<th>AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alstate Insurance Co, Chi</td>
<td>Insurance</td>
<td>Goodkind, Jolie &amp; Morgan, Chi.</td>
</tr>
<tr>
<td>Avco Paint Co., Cleveland</td>
<td>Painting</td>
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<tr>
<td>Bensbacher Importers Inc., N. Y.</td>
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</tr>
<tr>
<td>Boston American Baseball Co., Boston</td>
<td>Boston Red Sox</td>
<td>Arthur W. Sampson, Boston</td>
</tr>
<tr>
<td>Bradshaw Co., N. Y.</td>
<td>Popcorn, popcorn equipment</td>
<td>Birmingham, Castleman &amp; Pierce, N. Y.</td>
</tr>
<tr>
<td>British North American Airways</td>
<td>Air travel</td>
<td>Houck, Miami</td>
</tr>
</tbody>
</table>

(Please turn to page 137)
C. E. Hooper, Inc. has just released a Winter, 1948 Listening-Area Coverage Index for the 116-county area which we call “Iowa Plus.”

The Index gives percentage of mentions for each station selected by more than 1% of the people polled. A scientifically-selected cross-section of listeners were asked “To what stations do you and your family listen most frequently or the most time?”

MORNINGS, WHO GET 30%  
NEXT STATION GET 9%!

For the period 6:00 AM-12:00 Noon, WHO was rated first by 30% of the respondents. Eight other Iowa commercial stations were selected by 1% or more of the people. The combined rating for all these eight stations totalled 31%.

Top-notch programming, outstanding public service means better values. Write for your copy of the 116-County Area Report—or ask Free & Peters.

WHO  
+ for Iowa PLUS +

DES MOINES . . . 50,000 WATTS
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
FREE & PETERS, INC., National Representatives

JULY 1948
Unlock Rhode Island mornings —
—and step into a warmly profitable reception! It's a million-listener area, a rich area! And here are names to conjure with, ready-made prestige that pays off.

MARTIN AGRONSKY — Internationally famous commentator presents world news from Washington daily except Sunday, 8:00-8:15 A.M.

BING CROSBY — A fifteen-minute recorded program. Nothing more need be said. The time is 8:15-8:30 A.M. Monday thru Friday.

BETTY GUNNING — Started talking to women in this million-listener area five years ago. Solidly established. When Betty says "buy" they buy! Spots available now end then.

Write, wire or phone for rates

5000 WATTS
DAY & NIGHT

WALLACE A. WALKER, Gen. Mgr.
PROVIDENCE, The Sheraton-Billmore
PAWTUCKET, 450 Main St.

Representatives:
AVERY-KNODEL, INC.

New developments on SPONSOR stories

(See "Weather Is Commercial," S.I.C. N. 1. June 1947, page 13.) Are more advertisers sponsoring weathercasts now than last year? What new developments have there been in weather programming? How popular are weather programs with listeners and viewers?

P.S.

Everybody talks about the weather. That's why the number of advertisers selling via the service type of weather spots and programs in radio and television has nearly doubled since the last sponsor report. Surveys, such as the recent one made by farm-belt station WBAA, Lafayette, Ind., show that up to two-thirds of the farm households listening to home-making programs want straight, factual weather forecasting included. Their farmer-husbands want the latest weather data too, because to them weather is vital. The perfect nighttime farm program, according to WBAA, would contain two weather forecasts in the hour, as well as news, farming tips, and music. To many a station located in the rich heart of America's farming centers, this is not startling. There are few sizable farm-area stations that don't have regular weathercasts several times a day, often from their own weather staffs. Advertisers have found that these farm weathercasts sell everything from tractors to appliances, and foods to furnishings.

The interest in weather is not confined to farming communities. The sale of Harry S. Goodman's CCNY-prize-winning weather jingles has jumped from 200 markets last year to over 400 today, with a waiting list. More than half of this 100% plus increase is concentrated in large metropolitan areas. Also, big-city stations like WLW, WFIL, WNEW, and others are not content with reporting the U. S. Weather Bureau forecasts in their newcasts or station breaks. WLW (Cincinnati) has Bill Nimmo giving three daily 15-minute platter sessions, Tuesday, Wednesday, and Thursday, in which he features the latest road information, as well as weather forecasts, news, and music. He does a similar show once daily on Monday thru Sunday. The show is promoted in two-color posters by WLW and the sponsor, Bicell Air Horns, in 500 all-night roadside entries in four states, and in dealer displays. The sale of air horns to fleet owners, motorists, and truckers is said to have taken a big jump, due traceably to the show. Philadelphia's WFIL has its own weather staff, which prepares and airs several complete weather shows, featuring the latest highway data and motoring tips. New York's WNEW airs a series of spot round-ups on weather and highway information for city-dwellers, and includes the weather forecasts, as many independent stations have learned to do, in their around-the-clock newcasts. The list of stations programming their weathercasts is increasing.

The weather program holds even more promise for the visual air medium. The Daily News TV station, WPIX, scans a Thursday night 20-minute show called Week-end Weather. It is typical of many video weather shows from stations owned and operated by newspapers, which are already well aware of the readership value of weather. The News' own weatherman, J. Henry Weber, does a 10-minute illustrated round-up on the weather. Then, the latter half is taken over by Anne Dixon, who supplements Weber's analysis with week end tips about weather conditions, highway traffic, and so forth, at nearby beaches and resorts. WPIX also schedules weather twice daily on telecast news, TV stations, like WPTZ with its Sunny Week-end, WCAU-TV with its Weather Wise telecasts, and WNBW with its Johnny Bradford's TV Journal, which gives a 5-minute round-up on weather for viewers in the nation's capital. They, too, have discovered that video weathercasts have as much or more appeal than those of radio. Sponsors like Botany Woolen Mills and B.V.D. have found their telecast service spots on weather to be productive of real sales gains. Whether in programming or spots, weather is one of the least expensive types of television production, and one of the highest-rated in terms of viewership. The same holds true in radio, and advertisers and broadcasters alike are becoming increasingly conscious of these facts.

SPONSOR
Some time-buyers select KWKH because we have 50,000 watts—others because we are a "major network" station—others because our Hoopers in Shreveport are very high.

We’re glad to be selected on any count—but we respectfully suggest that the BEST reason is just plain old know-how.

For 22 years we’ve worked and studied to learn what kind of programming the 3,973,300 people in our area want and need. The result is that KWKH is by long odds the top station in this area—one of the top-rated stations, for instance, in the entire CBS list. May we send you the really amazing facts?

KWKH

50,000 Watts • CBS •

The Branham Company
Representatives

Henry Clay, General Manager
Dean Upson, Commercial Manager

JULY 1948
P.S. (See "Oil and the Opera," SPONSOR, January 1948, page 41.) What thinking lies behind Texaco television? Will they telescast the opera?

When it comes to television, most oil companies prefer a show that can produce tangible sales results. That applies to Texaco as well. Although the Metropolitan Opera broadcasts for Texas have proved themselves from both a prestige and a sales standpoint, Texaco's initial venture into video is not on an institutional basis. Like Atlantic Oil with its sportscasts, Gulf with its You Are An Artist, and Esso with its telescast news, Texaco seeks a visual formula that will have the widest possible appeal. Texaco and its agency, Kudner, believe they have this formula in The Texaco Star Theater, an hour-long telescast variety show, aired 8-9 p.m. Tuesday on eight NBC video stations.

This does not close the gate on future telescasting of the Metropolitan Opera. The stumbling block there is chiefly a matter of performers and union TV scales. Until such time as these details can be worked out, the opera will be heard only in radio under Texaco sponsorship. The variety show affords Texaco a chance to use the visual medium without waiting.

This was one of the main reasons why Kudner landed the video slice of the Texas Company billings. It had been producing the radio version of the Texaco Star Theater. As a result of combined TV and radio billing, Kudner, rather than Buchanan, is now the leading agency in Texas Company advertising.

Although this is Texaco's first major TV operation, the variety-comedy program is not new to the oil firm. Many of their most successful shows have been of this type. Ed Wynn as the "Fire Chief" sold countless gallons of Texaco from 1932 to 1935 on NBC. Jimmy Durante, Eddie Cantor, and Fred Allen at various times have done a job for Texaco. All of them got their start in vaudeville, and successfully transferred the trick of pleasing live audiences at the Palace to the microphone.

No weary weeks of travel separate Alaska from the world today. The NEW Alaska is only a few brief hours away from Seattle, Chicago, New York. Hundreds of persons land and debark daily at huge airports at Anchorage and Fairbanks. Goods and military supplies pour in by sea and highway . . . are distributed by train, by truck, by plane . . . combining to make the NEW America's fastest growing market for your products.
"Always giving something extra!"

*Just ask your Raymer representative*
There's a lot more to it than this...

Close cooperation between the salesman and his client is perhaps more important in Spot Radio than in any other form of advertising. For that's how the vital decisions of this highly profitable and highly complex medium are made... and made correctly.

But there's more to the story than this... a lot more. For instance — there are things like the skill and experience of the Spot Radio representative. Without them even the closest cooperation has no value. But if the representative has the advantage of 250 years of combined experience behind him... if he has the energy and persistence to learn about your business before he talks about his own... if he knows markets and market coverage as well as his own name... and if he can show you how to get maximum results from every penny you spend for radio advertising — he's the kind of man you'll always want to do business with.

In short, if he's a Weed and Company representative he can guarantee you the same expert service that has proved so valuable to so many successful advertisers.

Weed radio station representatives

new york • boston • chicago • detroit

san francisco • atlanta • hollywood

SPONSOR
While the current trend of spot placement is down, plans for this fall indicate that a portion of the money being taken out of the network field will go into individual markets. "Flexibility" is the number one demand which advertisers are making of their agencies. There will be comparatively few long-term commitments.

The attempt to eliminate chain break commercials during the evening hours has been dropped by the networks for the time being, although the drive to eliminate double commercials at the end of network programs is still being pushed. The cowcatcher (extra announcement before a program starts) and the hitchhike (commercial which follows the regular program product advertising) continue in disfavor.

Regional networks are due to receive more national advertising. This is also due to their "flexibility." Most sought-after transcriptions are those which have proved sales result histories. Instead of seeking ideas advertisers are watching the programs that produce sales from the first program broadcast. Although it's too early to be certain there will be no irratant spot announcements employed next season, the recording companies report that the idea commercial is being recorded far more often than hard-hitting unpleasant selling.

The drop in consumer buying is not nationwide, nor is it general for all products. Major appliances (washing machines, television sets, coal stokers, oil burners, etc.) are in continuing demand. Yet even manufacturers of these products have under par territories. Wherever income indices indicate that there is no shortage of money and buying resistance has developed, corporate managements are pouring on sales and advertising pressure. There is more and more the tendency to look upon the country as a collection of individual markets rather than a nation. The sales records are forcing this.

The shift to spot will be more pronounced than ever in 1948-1949.

Television is no longer a medium in which the advertiser has to invest in order to learn how to use it. Sponsor has thus far reported case histories of 36 users of the medium who have been able to trace direct sales results to it. With 30 stations on the air as this issue goes to press and more scheduled almost weekly, market after market is opening up to the visual medium.

Whereas a year ago there was little available in the way of programing material, the current list of TV Live Program Availability in this issue covers two full pages and will run almost another page in August. A full page is devoted to a list of film facilities available. The list of firms with TV departments which runs four full columns represents a cross section of all the progressive advertising agencies, big and little.

The price of receivers is coming down. The family which is willing to view a postcard-size picture will be able to buy a new set for under $100. What is even more important is that new receivers coming off the production line are depending less and less on expensive rooftop antennas. This big problem in metropolitan centers where landlords have been refusing permission for roof antenna installations is being minimized.

The first TV acom station (with no studios of its own) went into operation in June in New Haven and many a would-be TV station owner is watching how the operation works out. If sufficient service can be given viewers with a plant such as tiny WNHC-TV's, an entirely new vista has opened for television service.

Procter & Gamble has at last broken the ice and bought its first program. Only the week before they signed the contract P. & G. stated they were just looking, not buying. Prospective TV sponsors start looking casually and before they know it they are in the medium.
Already more sponsors have indicated shifts from one network to another than at any period since the start of World War II. This isn't necessarily because they are dissatisfied with the facilities of the network which they have been on in the past. Many of them think that a change of network scene will give them a new audience as well as an opportunity of getting a renewed hold on a goodly part of their old fans.

Come fall 1948, and sponsors as well as the listeners they want to reach are going to have to do some hunting for their favorite programs.

And some will be off the air. • • •

The networks are daily becoming more program-production minded. Agencies which in the past have wanted to control their clients' shows are buying network packages and finding that the cost per listener is lower than it was on their own productions. Thus there is a decided shift from sponsor and agency ownership of broadcast advertising vehicles. This fall is scheduled to be a $-sign season, with practically every advertiser wanting to pay less for talent and get more for his money. Even programs with long histories of success, such as the Aldrich Family, have had to take cuts that run into thousands, or else find a new sponsor or go off the air.

Each of the four networks has a story to tell and is going to be telling it to prospects between July and October with much gusto. NBC will have its $100,000 promotional motion picture. Mutual will have a nighttime listenerability presentation. CBS has a program-building history that it is bound to collect on to the nth degree. ABC will continue to sign contracts with many newcomers to radio; last year it has signed more clients who have previously been beginners in network advertising than any of the other three networks. ABC will be stressing its long-held-back TV chain plans which are as far progressed as any other chain's with the exception of NBC's.

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Many sponsors who have been on the networks before and right through the war will be spending less on network radio this fall than they averaged during the past seven years. This will be especially true in the food, cosmetic, and drug industries. But compensating for this, new products and new advertisers will be using network and national spot.

In a few cases the reduced web advertising will result from actual cuts in the money appropriated for broadcast advertising. In other cases it will represent a redistribution of the monies budgeted for radio, with what was previously allocated to networks being shared with spot, TV, FM, and even in a few cases FAX.

There will be new sponsors and new money for television just as there will be special provisions for transitradio and storecasting. Some of the latter will come from merchandising (sales) budgets and some will come out of market development funds. In a few cases advertising budgets will be increased to correspond to increased prices for the products advertised, although most corporations have not increased their advertising budgets despite increased dollar volume of sales. Since certain fixed costs (labor, packaging, raw materials, and selling costs) have forced the higher retail prices many managements feel it should not cost any more per unit to advertise their products than before. If advertising can increase the number of units sold then more money for advertising is justified. It doesn't make sense to these executives to add increased advertising allowances to product costs just because the retail prices have had to
be increased. They point to promotional efforts of most media which maintain that the advertising cost to reach each reader, listener, viewer hasn't gone up. Why then, they ask, should an advertising budget be expanded unless the number of units sold are increased?

Advertising managers have a number of answers to this. Paramount among them is that the competition for the consumer dollar grows tougher daily. When competition is tough it costs more to sell.

Thus according to this view it's just a question of how long it will be before the buyers' market will force the expansion of budgets.

A number of advertising authorities are warning executives that merchandising habits which cut advertising when business volume starts to shrink is shortsighted. There is currently a concerted drive to keep advertising at its all-time high. A number of research projects, checking buying trends, hope to prove that advertising must create new buying habits.

Unless a coal strike curtails steel production, the automobile industry will be on the air in full swing this next winter. Even before the first frost General Motors, Chrysler, Packard, and Nash will have regional spot campaigns. Ford is expected to have Fred Allen on NBC and at least one other web show. The DeSoto and Plymouth divisions of Chrysler, although burned last season with Christopher Wells and currently sponsoring a "fill-in" program, Hit the Jackpot (CBS), will continue on the air. Kaiser-Frazer, Tucker, Studebaker, and even Crosley have broadcast advertising figured in their budgets but their plans are nebulous as Sponsor's Fall Facts edition goes on the press.

Combined broadcasting budgets of the gasoline and oil companies are up roughly 15% over 1947-1948. There will be some shifts of networks among old stand-
bys which want to reach new audiences. It is expected that last season's oil shortages will not continue during the fall. A full supply will bring back to the air a number of the refiners who bowed out last year. At the outset individual markets will receive attention and then regional loops of major networks will be employed. There are practically no oil companies with coast-to-coast distribution.

The margin of profit in the processed food field having grown smaller during the past 12 months, there will be a tendency to cut into the food advertising dollar in an effort to keep the retail prices of the products from spiraling. This is true of General Mills, General Foods, Standard Brands, and Swift (Derby Foods). Firms like Standard Brands are switching from big national campaigns to tight regional merchandising from which every ad dollar produces direct sales.

Sampling, which was to all intents and purposes eliminated from merchandising plans during the war, is back in the promotional pictures of most food processors. One big reason for this is the fact that an entirely new generation of buyers, many of whom have not been exposed to their products, has grown up since 1941, when shortages started. Food distributors know that to change eating habits is not easy. More than mere exposure to new foods is required. Sampling is expensive yet it is a food merchandising essential. Generally it's sectionalized since it costs too much to sample 48 states at one time. This means spot and regional broadcast advertising and that's where some of the food advertising dollars formerly spent on the chains will go this fall.

Sugar and chocolate are becoming more plentiful and candy manufacturers will be increasing their broadcast advertising. There haven't been any real candy shortages for about six months but there like-

(Please turn to page 141)
FOOD

SPONSOR: American Packing PRODUCT: Meat, chili, etc.

CAPSULE CASE HISTORY: Budget for this account being limited, Winius-Drescher-Brandon agency decided to use live spots before sporting events. A magician is employed who is “discovered” seated among the sports spectators. Commercials are worked into magic routine, making for good show and good selling. Magician is called “Sunrise Sport.” Sunrise being the American Packing trade name. Product acceptance has grown noticeably since the “Sport” was first scanned.

KSD-TV, St. Louis PROGRAM: “Sunrise Sport”

DEPARTMENT STORE

SPONSOR: Boston Store PRODUCT: Picture hangers

CAPSULE CASE HISTORY: As part of this store’s “how to do it” series, every Wednesday a new kind of picture hanger was demonstrated. One minute was devoted to the product in use. A hanger was offered free to any one who would call or write the following day (Thursday). Offer was made and 203 people responded, which was almost one in ten TV families in Milwaukee at time offer was made (there were 2,050 TV homes). Agency was Mark-Mauntner-Berman.

WTMJ-TV, Milwaukee PROGRAM: “Life at the Boston Store”

SPORTING GOODS

SPONSOR: The Hub PRODUCT: Fishing tackle

CAPSULE CASE HISTORY: Six telecasts were underwritten by this sporting goods dealer. Vernon (Gadabout) Giddis was scanned in a badge-type setting demonstrating flies, rods, etc. Via an animated map, Giddis showed his viewers good fishing grounds. Air time cost $221.50, rehearsal time $110.40. Directly after the first show, a man drove over 75 miles to buy $50 worth of tackle. Incidents like this were repeated several times during the campaign.

WRGB, Schenectady PROGRAM: “Fishing For Fun”

BEVERAGES

SPONSOR: Hyde Park Breweries Asen PRODUCT: Beer

CAPSULE CASE HISTORY: This brewery started in TV when KSD-TV went on the air. Due to this station’s sportscasts the audience in St. Louis taverns alone are over 150,000. A spot check has indicated that Hyde Park has achieved an amazing product identification. Hyde Park dealerships are reported to have been upped over 25% and the TV budget has been increased from $26,000 in 1947 to $52,000 in 1948. Agency is Gardner Advertising.

KSD-TV, St. Louis PROGRAM: Sports

AUTOMOTIVE DEALER

SPONSOR: C. H. Davis PRODUCT: Buick

CAPSULE CASE HISTORY: Original decision was to do a series of institutional commercials for its baseball co-sponsorship. After first five telecasts they checked and discovered they had 87 new accounts directly traceable to their video advertising. They switched at once to straight selling. Further to check TV’s impact, they offered a reprint of “Casey at the Bat.” To date requests have passed 1,000.
ANTINQUES

SPONSOR: Irwin Schaffer
PRODUCT: Antiques

CAPSULE CASE HISTORY: Eight months ago this dealer was selling a once-a-week 20-second spot on Sunday nights. Each week WPTZ’s film unit photographs a different Schaffer antique to fill the 20-second spot. The once-weekly spot has brought Schaffer more than 600 new customers since the first was scanned. This is a prime instance of straight selling on video.

WPTZ, Philadelphia
PROGRAM: Spots

WOMEN’S WEAR

SPONSOR: Russels
PRODUCT: Fashion

CAPSULE CASE HISTORY: During this series, which was sponsored by eight participating retail advertisers, Russels decided to test audience size and interest. Viewers were asked to write 25 words or less about what they liked best about the program, prize for best letters a pair of nylon stockings. Nine hundred entries were received, 9% of the N. Y. TV homes at the time the offer was made.

WABD, New York
PROGRAM: “Television Fan Fare”

MEN’S CLOTHING

SPONSOR: Howard Clothes
PRODUCT: Men’s Ready-to-wear

CAPSULE CASE HISTORY: On April 6, 1948 this men’s clothier took over sponsorship of the Tuesday boxing matches over WABD. Three weeks later a sponsor identification survey was made and Howard was among the first ten. While not the first New York retail clothier to use TV, Howard, via its sponsorship of an evening-long sports feature, has been able to check direct sales better than others. They report that for them sponsor identification is paying off in sales.

WABD, New York
PROGRAM: Boxing matches

RADIO & TELEVISION

SPONSOR: Motorola Company
PRODUCT: Receivers

CAPSULE CASE HISTORY: Indicating the continuing pull of boxing on home viewers, 162 out of a 200-home-set-owner sample were looking on when Gourjian-Cobb Advertising agency for Motorola, surveyed the Tuesday evening 8:15-9 p.m. viewing habits of Chicago. Of these, 93.9% had their sets tuned to WBKB’s boxing bouts. 91.8% of the boxing audience were able to identify Motorola as sponsor.

WBKB, Chicago
PROGRAM: Boxing

WATCHES

SPONSOR: Bulova Watch Company
PRODUCT: Watches

CAPSULE CASE HISTORY: To test the impact of station breaks in TV Bulova offered a booklet, “It’s Time You Know,” during its time signal on a number of radio stations. The offer was seen and heard for just 14 seconds. Despite the brevity, the percentage response was comparable with radio, and 65% of the respondents named the booklet with absolute correctness.

STATIONS: Various
PROGRAM: Time breaks

AUTOMOTIVE

SPONSOR: Girard Chevrolet Co.
PRODUCT: Autos, service

CAPSULE CASE HISTORY: This sponsor approached TV with misgivings. They have a comparatively small advertising appropriation and one which must produce on a per-dollar basis. Television in Philadelphia was still a big question mark when they bought their first spot announcement, but it has paid off in direct business brought into the Girard service department. When the sponsor renewed recently for his second 26 weeks he stated that radio was being used on a result basis competitive with all other media.

WFIL-TV, Philadelphia
PROGRAM: Spots
**Sponsor Check List**

**HOW TO USE BROADCAST ADVERTISING**

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<tbody>
<tr>
<td>1</td>
<td>Determine what you expect broadcast advertising to do for your organization.*</td>
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<tr>
<td></td>
<td>a. Force distribution</td>
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<td>b. Move product</td>
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<td></td>
<td>c. Build prestige</td>
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<td>d. Build brand name acceptance</td>
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<td></td>
<td>e. Improve dealer-manufacturer relations</td>
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<td>f. Impress stockholders</td>
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<td>g. Improve employee relations</td>
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<td></td>
<td>h. Supplement printed media advertising</td>
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<tr>
<td></td>
<td>i. Carry organization's primary advertising burden</td>
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<td></td>
<td>&quot;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.</td>
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<tr>
<td>2</td>
<td>Determine territorial coverage desired.</td>
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<td>3</td>
<td>Centralize responsibility for broadcast advertising.</td>
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<tr>
<td>4</td>
<td>Working with your organization's advertising agency select the broadcast form (spot radio, network radio, TV, FM) to carry the campaign.</td>
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<td>5</td>
<td>Build or buy the proper program or spot to reach the market for the product.</td>
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<td>6</td>
<td>The program and stations or network being selected, hold conferences with your staff so that the entire organization knows the broadcast campaign and its objectives.</td>
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<td>7</td>
<td>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.</td>
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<tr>
<td>8</td>
<td>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.*</td>
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<tr>
<td></td>
<td>&quot;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.</td>
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<tr>
<td>9</td>
<td>Establish a publicity plan for the campaign.</td>
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<tr>
<td>10</td>
<td>Make certain that everyone involved knows the person in the organization who is responsible for your broadcast advertising.*</td>
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<td></td>
<td>&quot;That executive must be briefed on not only what the broadcast is supposed to accomplish but the public relations aspects of the program.</td>
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<tr>
<td>11</td>
<td>Make certain that talent pictures, biographies and full program information (week-by-week details) are available to everyone requiring them.</td>
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<tr>
<td>12</td>
<td>Plan tie-in advertising, point-of-sale material, dealer mailings.*</td>
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<td></td>
<td>&quot;Correlation of all advertising activity with broadcasting pays substantial dividends.</td>
</tr>
<tr>
<td>13</td>
<td>Plan the program debut as a show, not as an opportunity for organization executives to discourage listeners through long talks.</td>
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<tr>
<td>14</td>
<td>See that effective on-the-air promotion of program starts at least two weeks before the program makes its bow.*</td>
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<td></td>
<td>&quot;Free network and station time is available but many advertisers are finding it productive of sales and increased audiences to buy spot announcements to supplement what the stations and networks do.</td>
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<tr>
<td>15</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>
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<tr>
<td>16</td>
<td>Design a dealer and distributor promotion kit on the program.*</td>
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<td></td>
<td>&quot;Make certain that the material does not duplicate that which network stations will use for the same purpose.</td>
</tr>
<tr>
<td>17</td>
<td>Once the program has started to build its audience, travel it.</td>
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<tr>
<td>18</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>19</td>
<td>Tie program in with all merchandising and advertising plans.</td>
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<tr>
<td>20</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>21</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>
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<tr>
<td>22</td>
<td>Don't forget to write &quot;thank yous&quot; to the stations that make promotion reports on your program.</td>
</tr>
<tr>
<td>23</td>
<td>Where possible have product packaging include reference to the program.</td>
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<tr>
<td>24</td>
<td>Check newspaper reaction to the program.*</td>
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<tr>
<td></td>
<td>&quot;A special press clipping order is broadcast advertising life insurance.&quot;</td>
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*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.
What time can be bought?

Sponsors can take advantage of choice station breaks and program availabilities

Key time availabilities for chain and station breaks will not be as tight as usual this fall, and spot program time on all stations except NBC affiliates will be easier to book. On several evenings there will be a more even distribution of audiences than at present, when each evening's listening is usually dominated by one or another of the networks. There will be little change on Tuesday (comedy night) but it is expected by most research men that there will be a struggle for listening dominance on other nights.

As a result there will be more "choice" chain breaks for sale. When one network dominates listening, break announcement preferences naturally are pretty well limited to the stations of that network. When the edge of one network over another begins to narrow, then more stations have prime time for sale.

Added to this easing of time availability is the consideration that in a number of areas independent stations are beginning to attract important segments of the audience. This further increases the good-listening time available for national spot advertisers.

Still other factors have been working toward the same result of more quality time available for advertisers. Paramount among these is the increased appreciation of marginal time. Prestige firms like the Metropolitan Life Insurance Company are finding that between 7 and 8 a.m. throughout the United States they can reach as great an audience as at premium hours. With the increase in the number of prestige firms using marginal time has come also an increase in the number of firms using the early morning to advertise products for which sales are expected during the same day.

Most, but not all, of this same-day-sales-expectancy advertising is placed by retailers. Recent marketing surveys of a soap and a cereal company have proved that advertising placed in the before-9 a.m. period has resulted in same-day sales results. These two firms made tests with special offers which were not aired at any other time and which were not promoted via any other medium. Cost per-traceable-sale for the soap company (the unit sale at retail was $.28) was half a cent and the cost per sale of the breakfast food (then priced at $1.14) was slightly less than a penny per package.
Tests of sales impact at other hours of the day have not been made recently by either of these firms but previous direct-result media tests resulted in costs that were at least 100% higher than the early a.m. advertising.

The research men of both firms, who wish the firms and themselves to be nameless, do not suggest that their early a.m. tests are conclusive but more of their advertising budgets will be plowed into the breakfast hours as soon as they have been able to ascertain just what moves the listener to buy, after dialing in the early a.m. They stress that while they’ve proved that the early a.m. hours are good for selling they don’t want to go off half-cocked before they’re certain that it wasn’t the offer rather than the time that was so attractive. The results prove that merchandise can be sold the same day a broadcast is made. The results prove that it can be sold at a very low cost per sale. They haven’t proved as yet what makes for the ideal combination of program (or advertising appeal) and early a.m. hours. Research men are always reluctant to make definitive statements about an advertising medium—and most other things, for that matter.

The realization that in-town stations generally have more in-town listening than transmitters which deliver roughly equal signals from out-of-town points is slowly but surely permeating advertising agency and sponsor executive thinking. There is still a great deal of power-thinking (selecting stations solely on the basis of wattage); but because it’s frequently impossible to buy them, advertisers are finding that a combination of peanut whistle stations frequently is more resultful than their cost equivalent in powerful transmitters.

There’s still too much “Hooper thinking” among timebuyers and sponsors. One station gets the bid over another because the period it has for sale has two more Hooper points than another station’s availability. Coverage elements, type of audience, and a host of other non-Hooperated factors are too often forgotten in the rush to grab the time slot with plus-Hoopers. As Hooper is the first to stress, his ratings (except the new U. S. “circulation” Hoopers) are popularity ratings—not coverage. Educational work done by Hooper and his competitors is gradually opening the eyes of sponsors to the fact that they have been missing great audiences because of the tendency to use Hooperatings beyond their proper scope.

Station representatives feel that if sponsors and agencies forget the old rule-of-thumb buying formulas they’ll be able this fall to purchase just what they want to buy—or a reasonable facsimile thereof. With hundreds of new stations on the scene, both network and independent, it’s a different broadcast advertising market than it was a year ago. • • •

The station break

This Fall everybody loves chain breaks, dissident networks and stations included

The station break commercial, that spot between programs, is broadcasting’s quickest way to produce sales for sponsors. Two research reports during the past year emphasized this fact. First there was the Petry St. Louis spot impact survey, the second project underwritten by the Ed Petry station representative organization. This was followed by the first “circulation figures” released by the Hooper organization on the Johns-Manville daily newscasts on CBS. The latter program, a five-minute news report, had the largest audience of any program on the air because “it reached audiences between two different programs five days of the week.” Reaching audiences between two programs is, of course, exactly what every station-break commercial does. While the J-M program is not a chain- or station-break commercial it achieved its number one audience position for the identical reason that breaks have their amazing impact.

The Petry study indicated that it was not unusual for a station break of 15 seconds to reach over 20% of the total radio audience in an area like St. Louis. It further indicated that recognition of a commercial following the second month of its broadcast could actually attain a phenomenal 42.3% of the radio audience (case of General Mills Pyequick tran-scribed 15-second singing commercial). This particular station break also was adequate proof of the fact that more than mere billboarding (reminder copy) could be effectively handled in the 15 seconds permitted between programs by most networks and stations. Its reason-why copy sang out this way:

“A quick and easy way has been devised For making real home made apple pies. The way you do it is new, Half as much to do. Not just the crust but the filling too. Yes, Pyequick does the trick.”

Whereas a year ago there was a concerted drive by NBC officials to discourage the use of chain-break time for commercials, this is no longer the case. In the daylight hours even WNBC, NBC key station, will accept a number of 15-second commercials in the form of time and weather signal sponsorship. The CBS flagship, WCBS, this fall will accept station break commercials at any time. WCBS, however, will not sell particular availabilities but insists on scheduling the commercials between periods where they will not jar the listener. Irritant commercials are seldom accepted by the station, which contends that station breaks as an air-advertising form are not objectionable. It is the belief of Arthur Hull Hayes, WCBS manager, that it’s the misuse of break time that is pernicious.

The cigarette companies will be using more station breaks than ever before. This is due in part to the belief in them on the part of the new Lucky Strike agency (BBD&O) and the increasing competition for the smoking dollar. A number of new brands, such as Life and Alligator (introduced this spring), will bow between September and November using the station break form for their radio advertising. It is believed that by midspring 1949 all the major and a number of the minor tobacco companies will have new brands. To counteract this new competition the majors will use break time to sell Camels, Chesterfields, Lucky Strikes, Philip Morris, and Old Golds. Chain break formulas which will be used with increasing regularity will include guest stars (like Bonnie Baker for Chiclets), spots that tie into national network programs (like Jack Benny’s Sportsmen Quartet), and contest commercials. The last have not been used widely by any national spot advertiser as yet; their idea is to collect upon the jumping audience trend in audience participation programs.

The station break commercial is already a vital part of TV. What has been done with this advertising form and what is contemplated for this fall are reported in detail in the TV section of this Fall Facts edition. • • •
KEEPING DOWN the HIGH COST of SELLING in the DETROIT Area

You get results at Low Cost fast, by using CKLW

If your product needs more sales and more dealers . . . if you want to look at a climbing sales chart in the productive Greater Detroit Market, use CKLW. ⭐⭐⭐ Your sales message will get the power of 5,000 watts day and night . . . a middle-of-the-dial frequency of 800 kc . . . and a clear channel signal to an eight million population primary area. ⭐⭐⭐ You’ll be on a station with alert, around-the-clock programming keyed to this area’s listening habits. And, since we’re constantly against the high cost of selling, you get this complete coverage at the lowest rate of any major station in the market!

Guardian Bldg., Detroit 26
J. E. Campeau, President

Adam J. Young, Jr., Inc., Nat’l Rep.

5,000 Watts Day and Night—800 kc.—Mutual Broadcasting System
WMT rocks 'em to their foundations in Stone City (IOWA)

It's just a wide place in the road ... and if you miss the 6:10 you're stuck until tomorrow ... but pile a lot of little Stone Cities together and you get a rock-ribbed market worth talking to.* Out on the rolling prairies where ground conductivity is just what the boys pray for back East, WMT does a terrific job of covering thousands of these small communities.

The way to wear away the sales resistance of Stone City, et al, is clear: use WMT—Eastern Iowa's only CBS outlet. Ask the Katz man for details.

-- The 1-minute commercial --

Independent stations offer ready-made audiences for 60-second announcements

With the tremendous expansion of independent stations, the one-minute commercial announcement is no longer restricted generally to women's participation and a few other vehicles. The non-network stations usually carry one-minute announcements between programs, instead of the 15-20-second spots permitted by network affiliates. Besides this, practically every independent station has morning, afternoon, and evening programs especially designed to carry one-minute commercials. The music-news-and-sports formula which is the basis of most successful independent station operation is adapted to the insertion of one-minute (or even longer) spot announcements. Since this type of programming acquires its audience because of block scheduling rather than because of specific audience-gathering vehicles, minute commercials can be placed in spots with known audiences.

Minute commercials are not necessarily the product of verbose copywriting. Naturally some 100-150-word air-ads could be cut down to the 30-40 which are used in station break periods but according to a recent agency survey of 200 commercials these represent less than 30% of the copy being aired. Real reason why copy seldom can be crammed into fewer than 100 words. This is true especially of products which require disclaimers by order of the Federal Trade Commission or the Food and Drugs Act. If required verbiage alone consumes 20-30 words it's practically impossible to do sell-copy in less than a minute over-all.

On network stations there are very few one-minute spot announcement availabilities at night. Less than 10% of network affiliates use spot announcement carriers after 6 p.m. During those hours would be one-minute-spot users must turn to the independent stations. This does not mean that these advertisers have to use low-audience broadcasters. The independents carry practically all the night baseball games, and in many localities also fights, basketball, hockey, track, football, and practically all sports events. While many of these are sponsored there are often some which aren't and which provide fine audiences for commercials. There are usually minute spot availabilities before and after sportscasts. It doesn't matter whether or not the independent station carrying sports is highly rated by Broadcast Measurement Bureau or Hooper. Every sporting event worthy of being aired has an audience available to be sold an advertiser's product.

Some programs carrying one-minute commercials require that the announcer or mc be permitted to handle the sales talk in his own way, but most stations continue to accept recorded spots. Some stations refuse spots that irritate but even these are comparatively few. Irritant stunt-spots are not in the ascendency in advertisers' fall plans. A check of recording studios and other production sources indicates that although there'll be a considerable number of novelty commercials aired, the novelty will be of the BB&O Chiquita Banana variety rather than plug-uglies.

-- The program picture --

Ugly duckling of national spot now is beginning to prove its advertising worth

For the long pull, spot programs do a better job than station breaks or one-minute spot announcements. It is regrettable that more advertisers haven't been sold on the value of spot programming. The identification of a program with a sponsor and his product is something over and above the direct selling impact of broadcast advertising. Fibber McGee and Molly means Johnson Wax to millions, Lum 'n' Abner means Miles Laboratories, and Bob Hope means Pepsodent. There are comparatively few spot programs which carry this impact for national advertisers. But this is because spot advertising is generally conceived of as being of the immediate-impact, short-pull, drag-'em-in variety.

Hundreds of advertisers are carefully watching the Stanback experiment with the Peter Donald Show which is now in its third thirteen-week phase. Thus far its
WE APOLOGIZE
(Publicly For The First Time!)
WE SOLD THE KMBC-KFRM TEAM SHORT
by 35%

The KMBC-KFRM Team serves 3,659,828 people!
Even this new figure is ultra conservative because it is conceded that in rural areas a signal of 0.25 mv/m provides good reception. A study of the map shows how KMBC and KFRM, its daytime associate on the 550 dial position and with an effective radiated power of 12,500 watts, completely cover the enormous Kansas City trade area. That coverage marks the KMBC-KFRM Team as the only economical buy for advertisers who want to reach their huge, rich market in the Heart of America.

Free & Peters, Inc.
National Representatives

KFRM

THE KANSAS FARM STATION
IN THE HEART OF THE NATION
Programmed by KMBC from Kansas City

JULY 1948
7 KEYS TO RHODE ISLAND TIME BUYING

1. PROVIDENCE — Capital City of Rhode Island — is New England's SECOND LARGEST MARKET.

Providence Metropolitan Area retail sales during 1947 reached an all-time high of $679,000,000 — $935 per capita.

2. Besides primary coverage of the Providence Metropolitan Area, WPRO blankets Fall River and New Bedford, Massachusetts (New England's 8th and 10th largest cities) with a two millivolt signal.

3. WPRO has the largest share of audience in Hooper measured Providence in four out of five time periods. (Oct., 1947 thru Feb., 1948)

4. WPRO offers:
   - POWER—5000 WATTS
   - FREQUENCY — 630 KC.
   - AFFILIATION — BASIC CBS

5. WPRO programs also are broadcast over WPRO-FM from 12 noon to 11:30 p.m. daily.

WPRO
WPRO-FM
(92.3 Megacycles)
PROVIDENCE

Represented by PAUL H. RAYMER CO.

sales impact has increased Stanback sales against the market trends for pharmaceuticals which throughout 1948 have been downward. In some markets the Peter Donald Show has reversed sales trends for Stanback and thus far in no market has the program produced less than the spot Stanback campaigns.

But Stanback is the exception in the national spot advertising field. There is very little long-term thinking with respect to spot programming. An indication of this is the fact that there are very, very few transcribed programs available for a long-term advertiser. Only Harry Goodman, Lou Cowan, Frederic Ziv, World Broadcasting, NBC-Recording, Charles Michel- son, Kasper-Gordon, and a very few other producers have more than 26 weeks of any series available. (Full details of the current temperature of the transcription field reported elsewhere in this issue.)

There are comparatively few stations that have established audience programs available which have been on the air for any length of time. The fault in this case is not with the stations, producers, or advertising agencies. It's fundamentally with the advertisers who, despite the millions they have spent in, and made from, spot advertising, don't look upon localized radio advertising as a medium to be employed on a continuing basis.

Because competition generally will be stiffer this fall there'll be more and better programing on a local level than ever before. The start of the survival of the fittest in broadcasting will be noted between September and December of this year. In a town like Washington, D. C., which has some 22 stations selling it and this fall will have four TV outlets in operation, some broadcasters will have to fall by the wayside. The aggressive station manager will be watching his programing structure with great care. That means more and better service to the listener. It also means better spot programs available for advertisers.

A number of the automobile firms are committed to spotting programs this fall. One will have its own series on record, while another is at the present time buying top local programs. The latter will be using video on a program basis in markets where stations are on the air—and radio where there's no TV. There are more details on this in the TV section of this Fall Facts edition.

More commercial time per dollar can be had in national spot programing than in either station breaks or one-minute announcements. But it takes more broadcast advertising know-how to use programs effectively than it does to sell via announcements.

Growth of the regionals

Flexibility and area-wide productiveness available via numerous sectional chains

This fall will be a regional network season. Not only will there be more networks than ever before in operation regionally as September 1948 approaches, but also there is a growing demand for "flexible" advertising media.

Regional networks are spot broadcasting on a broad area base. Where the chains are adequately staffed and composed of stations which are close to the heart of the country they cover, they perform a service which no other form of broadcasting, or advertising for that matter, can offer.

At a minimum they permit intensive sectional broadcast advertising to selected parts of the United States with a single billing and a single program. At the ultimate they are a selling force which works tightly with regional distributors or jobbers in obtaining distribution, point-of-sale display, and consumer acceptance.

Most regional networks deliver part of the ultimate in service. Because very few of them have big promotion staffs (they depend for the most part on the staffs of the individual stations which are linked to form the web) the story of what they are doing for advertisers is difficult to discover and has never been told, although there are some exceptions. The Yankee Network and the Don Lee chain have consistently told their tales of how they blanket their areas—Yankee in New England and Don Lee on the West Coast.

Yankee, from its founding by John Shepard, III, through its purchase by William O'Neill (General Tire & Rubber), has been an aggressive spokesman for the New England area it serves. The area is also served by a combination of NBC stations under the name New England Network, with WTIC, Hartford, Conn., acting as key station for the chain.

Don Lee calls itself "the nation's greatest regional network," and is spending millions on its new Mutual-Don Lee head office.

(Please turn to page 42)
The "Quality" Network, threading through sixteen years of continuous programming for the people of the Southwest, offers to its hundreds of thousands of regular listeners top quality stations in the Southwest's top quality markets. The prestige of these old established leaders, reaching 78% of all radio homes in Texas, makes TQN synonymous with QUALITY.

TEXAS QUALITY NETWORK

WOAI
(KPRC)
(WFAA)
(KRIS)
(KVAL)
(San Antonio)
(Houston)
(Dallas-Ft. Worth)
(Corpus Christi)
(Brownsville)

JULY 1948
Central New England Listener rounding cities and towns, except hours, sign-on to sign-off, Sept.

WTAG

ALL OTHERS

95 QUARTER HOURS

19%

Above data from just-released Benson & Benson Diary Study. Your nearest Raymer man will gladly show you the complete study. It’s amazing!
A MANY-STATION MARKET!

Customers, in Worcester and fifty-four sur-
rounders their preference by quarter-
Sunday through Saturday as follows:

| 401 QUARTER HOURS | 81% |

Double Barreled! ... The latest Hooper figures, Worcester city only, show the same, consistent WTAG domination of audience—morning, afternoon and night!

WORCESTER • REPRESENTED BY RAYMER
Affiliated With the Worcester Telegram-Gazette
SWEET MUSIC FILLS THE AIR  From early morn till late at night . . .

sweet music fills the air for over half a million loyal WQXR and WQXR-FM
families . . . families that keep tuned to their favorite station so constantly,
no other station can reach them so compellingly. Here is a pre-selected
audience . . . above-average in income . . . discriminating in taste . . .
responsive to advertising that accompanies the music it loves. That’s why
more and more advertisers are finding these families their most valuable
and profitable customers. For greater sales . . . more easily made . . . in the
world’s greatest market . . . use WQXR and
WQXR-FM . . . the stations distinguished for good
music and the news bulletins of

WQXR

. . . and WQXR-FM
Radio Stations of The New York Times

quarters to prove it. With 44 stations, it
delivers what it calls “the outside” as well as “the inside” markets, the big
population areas. Because of the time
differential across the nation all four
transcontinental chains have West Coast
links which operate practically autonomously and for the most part effectively.
They all energetically promote and pro-
gram for their listeners.

Besides the four great regional chains
there are other networks, for example the
Beeline (McClatchy) and the California
Rural Network, which reach individual
sections of the great Pacific area.

Texas, like the Pacific Coast, is a large
section of the U. S. with its own living
habits and mors. It’s an expansive
state with population concentration in a
few big cities. It naturally therefore has
a number of tight regional networks which
link important individual centers—
the Lone Star, Texas State, and Texas
Quality networks and the Texas Broad-
casting System. Newest of the regional
chains is the last-named, which links three
important individual markets, Dallas-Ft.
Worth, Houston, and San Antonio.

Throughout the nation, wherever there
are population areas which have a com-
mon bond in thinking or customs some-
what apart from the nation as a whole,
there are, or there are plans for, regional
linkings of stations. They’re like Ed
Craney’s network. Even in a regional
grouping such as that brought together
by Craney there are various differences of
living conditions. To better serve their
areas the Craney Pacific Northwest
Broadcasters is split into individual seg-
ments which although they can be pur-
chased as one group (not linked by land
lines) are frequently programed as little
networks of their own. Back of the PNB
group’s thinking is a vital considera-
tion—a reduction of paper work for the adver-
siser and agency. They can be billed as a
unit and they have a joint promotional
approach. It’s PNB thinking that a
product can be promoted like a program.

As regional networks grow in power,
identity, and effectiveness, they will speak
for markets rather than cities and will
give the advertiser the flexibility that so
many seem to be demanding at present.
They will serve as testing grounds for new
products and new campaigns, for talent
and programs. As more money is spent
with them, they’ll expand in program
production and promotion and more will
be linked with permanent lines.

The firm establishment of the regional
networks throughout the U. S. A. is the
next great step in the development of
broadcast advertising.

SPONSOR
the ears of Texas...

At political conventions and football rallies it's the "Eyes of Texas" you'll hear about. But if you want real radio coverage of the multi-billion dollar combination of Texas markets — it's the ears of Texas that really interest you.

You can best reach those Texas ears with the Texas State Network. Here's the TSN lineup for the most complete coverage of the Lone Star State that a reasonable amount of your money can buy:

19 Stations...in 18 Markets

<table>
<thead>
<tr>
<th>KFJZ</th>
<th>Fort Worth</th>
<th>KBST</th>
<th>Big Springs</th>
</tr>
</thead>
<tbody>
<tr>
<td>WRR</td>
<td>Dallas</td>
<td>KGKL</td>
<td>San Angelo</td>
</tr>
<tr>
<td>KRRV</td>
<td>Sherman</td>
<td>KCRS</td>
<td>Midland</td>
</tr>
<tr>
<td>KPLT</td>
<td>Paris</td>
<td>KBWD</td>
<td>Brownwood</td>
</tr>
<tr>
<td>KCMC</td>
<td>Texarkana</td>
<td>WACO</td>
<td>Waco</td>
</tr>
<tr>
<td>KFRO</td>
<td>Longview</td>
<td>KTEM</td>
<td>Temple</td>
</tr>
<tr>
<td>KGVL</td>
<td>Greenville</td>
<td>KNOW</td>
<td>Austin</td>
</tr>
<tr>
<td>KMHT</td>
<td>Marshall</td>
<td>KMAC</td>
<td>San Antonio</td>
</tr>
<tr>
<td>KRBC</td>
<td>Abilene</td>
<td>KABC</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>KTHT</td>
<td>Houston</td>
</tr>
</tbody>
</table>

...Each city is served under contract by a regular affiliate.

...Each station is served 24 hours a day by TSN's full-time lines.

For more information on how to guarantee yourself the kind of a hearing in Texas that your Texas business needs — write us direct or get in touch with Weed and Company, our national representatives.

TEXAS STATE NETWORK

Represented Nationally by

Weed and Company

JULY 1948
Regional Networks of the United States

Included herein are 34 groups of stations which operate as networks covering specific sections of the nation. They are linked by land lines, microwave relays, or by transcriptions. The complete map of this “flexible” side of radio has never been presented before and is largely unknown by advertisers.

as of 1 June 1938
ARIZONA a BIG STATE

. . . A RICH MARKET!

Per capita sales are now in excess of $830.00 against a national average of $685.00. In 1947 more than $1,000,000,000 were spent for goods and services. The 1948 totals are now 30% ahead of last year. Arizona’s largest network, the seven line-connected NBC stations of the Arizona Broadcasting System, is your surest approach to this buying power.
Sponsors intrigued with disk possibilities but request case histories before buying

There is very little that's really new available in the transcription field. The trend is towards proved vehicles. Even NBC-Radio Recording is buying rights to serials like Aunt Mary, which have years of successful selling behind them. The Broadcasters' Guild has employed the C. E. Hooper organization to keep a constant check on towns throughout the U. S. A. to uncover programs that deliver bonus audiences. In the field of music, the transcription companies went all out right before the Petrillo ban against recorded music, investing hundreds of thousands of dollars to build up a backlog of musical recordings.

Where a new tune has unexpectedly become a hit, the transcription firms are recording the number with vocalists a cappella (sans instrumental accompaniment) and adding them to their backlogs. The ban has prevented achievement of a nationwide reputation by any new name bands. Consumer disks and transcriptions are prerequisites to widespread recognition.

Total volume of e.t. programs on the air surpasses a year ago by about 40%. Increases reported by Cowan, Goodman, and Ziv range from 75 to 90% and the old-line organizations like NBC-Radio Recording and World report a 10 to 25% upswing.

The sales increases are not restricted to any one type of transcription. For instance Dolcin is starting Goodman's Gospel Singer this fall on the Don Lee network, while a number of banks, insurance companies, and public utilities have contracted for prestige items like Favorite Story, Playhouse of Favorites, and World's Greatest Novels.

Advertising agencies, which in the past haven't been enthusiastic about transcriptions, are now checking busily on availabilities. They explain that tight budgets, individual markets and lines which are falling behind national buying trends, as well as the new high standard of recordings, make syndicated e.t.'s important in their plans.

Sponsors who in the past have restricted their radio efforts to network programs or spot announcements are using syndicated e.t.'s in special markets. Lever Brothers (Lifebuoy and Rinso), Nestle (Nescafe), Grove Laboratories (4-Way Cold Tablets), Plough (St. Joseph Aspirin), and Procter & Gamble (Camay) are among the big users of national spot advertising who are buying library transcriptions rather than record their own special shows.

This does not mean that custom-built transcriptions of spot announcements have fallen behind last season. Many firms, such as General Foods, recorded a two-year supply of musical jingles before the ban. Others decided at that time that they'd use trick stuff—musical instrument impersonators, harmonicas, choirs, and sound effects—for their commercial spots. For bridges on custom-built transcribed variety and dramatic programs, advertisers are using short recorded mood selections, sound effects, and telescoped action. The last requires better writing but eliminates breaks between scenes.

The use of transcriptions for network delayed broadcasts (d.b.'s), which Petrillo originally prohibited along with all other recording, was okayed later last fall.

(Please turn to page 57)

Don't say "Hello," say "Ham!"

—the "gimmick" that's got Cleveland crazy

YES, that's the "Gimmick" that's got Cleveland crazy—that got "Dinner-Winner" its current 18.6 Hooper on WHK—and that will get Y-O-U a fast five-across sale. "Dinner-Winner" is a "live," local, ONE-MAN show you can offer at a PRICE a Local Advertiser can afford to pay—as little as $10 a week in some markets. Look over the Sales Plans we send you, follow the one that fits your market, and you'll have "Dinner-Winner" sponsored on your station in record time.

Fast action means a fast sale. Write, wire, or phone for FREE Aircheck and sure-fire Sales Plans

LOCAL Radio Sales, 64 E. Lake St., Chicago

DID YOU READ "Telephonitis"

in the June issue of Sponsor? Don't miss it. See for yourself how "Dinner-Winner" can become the most sensational, One-Man, LOCAL show on your station.

"DINNER-WINNER" NOW 18.6
From the opening curtain to the final spotlight, IT'S SHOWTIME FROM HOLLYWOOD sparkles with musical thrills. Starring Freddy Martin...whom The Saturday Evening Post features as "The Man Who Helped Kill Swing"...and a terrific cast of outstanding performers. A colorful, quarter-hour musical-variety show...set to quick-paced tempo...that means pulling power and prestige for sponsors and stations.
The quarter-hour musical-variety show is today's proved high-Hooper technique. Look at these ratings: Chesterfield's "Supper Club" (8.3) — Oxydol's Jack Smith (9.8) — Campbell Soup's "Club 15" (9.1). Let us show you why IT'S SHOWTIME FROM HOLLYWOOD is radio's greatest buy!

* C. E. HOOPER, April 1-7, 1948

NOW OFFERED FOR LOCAL AND REGIONAL SPONSORSHIP

OWNED BY ZIV

THE GREATEST IN RADIO SHOWS!
### Syndicated Transcription Availabilities *

First 27 programs revised too late for alphabetical listing.

<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>ADVENTURES IN WAX TREE GROVE</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 2-5 wk</td>
<td>On request</td>
<td>Santa Jr. and story-book friends</td>
<td>Kasper-Gordon</td>
</tr>
<tr>
<td>ADVENTURES OF BUDDY BEAR</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 2-5 wk</td>
<td>On request</td>
<td>Continued stories for little step</td>
<td>Kasper-Gordon</td>
</tr>
<tr>
<td>EDDY ARNOLD SHOW</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>$3.00-$45.50</td>
<td>Hillbilly songs by Eddy Arnold</td>
<td>Monogram</td>
</tr>
<tr>
<td>BARNYARD JAMBOREE</td>
<td>Variety</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$7.50 up on request</td>
<td>Rural-appeal show; Songs and skits</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>BREAKFAST IN THE BLUE RIDGE</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>$4.00-$67.50</td>
<td>Lulu Belle and Scotty, folk songs</td>
<td>Monogram</td>
</tr>
<tr>
<td>JACK BRICKHOUSE</td>
<td>Narrative</td>
<td>Family</td>
<td>5-min, 5 wk</td>
<td>$1.80-$33.75</td>
<td>Little-known tales of personalities</td>
<td>Monogram</td>
</tr>
<tr>
<td>JOSEPH COTTON &amp; CO</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$7.50-$10.50</td>
<td>Custer stars in new radio plays</td>
<td>Broadway's Guild</td>
</tr>
<tr>
<td>DANGER, OR. DANFIELD</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 5 wk</td>
<td>$3.60-$10.50</td>
<td>Minstrel-man Edward's famous songs</td>
<td>Broadway's Guild</td>
</tr>
<tr>
<td>CLIFF EDWARDS SHOW</td>
<td>Children</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>$1.90-$3.75</td>
<td>The crucial events in famous lives</td>
<td>Monogram</td>
</tr>
<tr>
<td>HOSPITALITY TIME</td>
<td>Musical</td>
<td>Family</td>
<td>5-min, 5 wk</td>
<td>$7.50-$10.50</td>
<td>Mystery whodunit with George Raft</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>LASTING Impressions</td>
<td>Radio</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$5 up on request</td>
<td>Soothing songs, music, poetry</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>MR ACE</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 2-5 wk</td>
<td>$5 up on request</td>
<td>Frank Parker's songs, Bea Wain, others</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>MOON GARDENS</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>$7.50-$10.50</td>
<td>The Duke of Edinburgh, songs, frolics</td>
<td>Monogram</td>
</tr>
<tr>
<td>MUSIC BY MURIA</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 2-5 wk</td>
<td>$3.00-$67.50</td>
<td>Marvin Miller tells of lost treasures</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>FRANK PARKER SHOW</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>$20.00</td>
<td>Adventures in Santa's domain</td>
<td>Monogram</td>
</tr>
<tr>
<td>PLANTATION HOUSE PARTY</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 2-5 wk</td>
<td>$1.50 up on request</td>
<td>Pat McGurk in capsule thrillers</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>ROAD TO GOLD</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 2-5 wk</td>
<td>$1.50 up on request</td>
<td>Unusual bequests, stars Warren William</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>SANTA'S MAGIC CHRISTMAS TREE</td>
<td>Drama</td>
<td>Family</td>
<td>5-min, 2-5 wk</td>
<td>$1.50 up on request</td>
<td>Odd stories, strange customs, places</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>MICHAEL SHAYNE</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$12.50-$20</td>
<td>From the famous book</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>SONS OF THE PIONEERS</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 2-5 wk</td>
<td>$10 up on request</td>
<td>Singing brothers, 13 and 15, with a traveling show</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>STRANGE ADVENTURE</td>
<td>Drama</td>
<td>Family</td>
<td>5-min, 2-5 wk</td>
<td>Based on nkt</td>
<td>Careers of great women of the past</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>STRANGE WILLS</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$12-$450</td>
<td>Stories of the modern West, cowboy ballads</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>THIS AMAZING WORLD</td>
<td>Fantasy</td>
<td>Juvenile</td>
<td>15-min, 5 wk</td>
<td>$10-$70</td>
<td>Semi-escalarp, popular musical show</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>ADVENTURES OF PINOCCHIO</td>
<td>Comedy</td>
<td>Family</td>
<td>15-min, 2 wk</td>
<td>Based on nkt</td>
<td>Lively stories of a modern American school</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>ADVENTURES OF SINNIE AND BUDDY</td>
<td>Comedy</td>
<td>Family</td>
<td>15-min, 5 wk</td>
<td>$11-$50</td>
<td>Family situation comedy</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>ALBUM OF COURAGEOUS WOMEN</td>
<td>Drama</td>
<td>Women</td>
<td>15-min, 7 wk</td>
<td>$9-$125</td>
<td>Typical American family, situation comedy</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>ALL STAR WESTERN THEATRE</td>
<td>Musical</td>
<td>Family</td>
<td>30-min, 1-2 wk</td>
<td>$12-$450</td>
<td>A modern small-town woman crusading against b snugery</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>AMERICA'S FAVORITE MUSIC</td>
<td>Musical</td>
<td>Family</td>
<td>15-30 min, 1-2 wk</td>
<td>Based on nkt</td>
<td>Dr. D.S. DeLox discusses child care. Mede Tie-ins</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>ANG GLADLY TEACH</td>
<td>Drama</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>$5-$40</td>
<td>Honey philosopher comments on human-interest items</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>ANGER FAMILY</td>
<td>Comedy</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$5-$15</td>
<td>The old songs, sung by a barbershop quartet</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>ANDERSON FAMILY</td>
<td>Comedy</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>$3.50-$20</td>
<td>Human-interest serial drama</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>AUNT MARY</td>
<td>Drama</td>
<td>Women</td>
<td>15 min, 5 wk</td>
<td>$9-$125</td>
<td>Tuneful birthday greetings for every day of the year</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>BABY DAYS</td>
<td>Talk</td>
<td>Adult</td>
<td>15 min, 1-2 wk</td>
<td>$17-$15</td>
<td>Adventures of Sergeant Blais. . . Wild West stuff</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>ART BAKER'S NOTEBOOK</td>
<td>Musical</td>
<td>Family</td>
<td>15-30 min, 5 wk</td>
<td>OR</td>
<td>Mystery-adventure whodunit; stars Dick Kollmar</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>BARBERSHOP HARMONIES</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 3 wk</td>
<td>$2.00-$22</td>
<td>Lynne and Larry (husband-wife) sing familiar songs</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>BETTY AND BOB</td>
<td>Drama</td>
<td>Women</td>
<td>15 min, 3 wk</td>
<td>$2.00-$15</td>
<td>Delightful outdoor yarns told by Jeff Bryant</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>BIRTHDAY SPOTS</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 24 min</td>
<td>$10 up on request</td>
<td>Western and hillbilly disk jockey show</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>BEAR OF THE MOUNTAINS</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-30 min, 5 wk</td>
<td>Based on nkt</td>
<td>Mystery-adventure; listener phone quiz. Tested WGN</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>WESTON BLACKIE</td>
<td>Drama</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>Based on nkt</td>
<td>Mystery-adventure; listener phone quiz. Tested WGN</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>THE BOWMANS</td>
<td>Musical</td>
<td>Family</td>
<td>15-15 min, 5 wk</td>
<td>Based on nkt</td>
<td>Mystery-adventure; listener phone quiz. Tested WGN</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>JEFF BRYANT SHOW</td>
<td>Variety</td>
<td>Adult</td>
<td>5-30 min, 3 wk</td>
<td>Based on nkt</td>
<td>Mystery-adventure; listener phone quiz. Tested WGN</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>SMILEY BURNETT SHOW</td>
<td>Musical</td>
<td>Family</td>
<td>5-15 min, 5 wk</td>
<td>Based on nkt</td>
<td>Mystery-adventure; listener phone quiz. Tested WGN</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>CALLING ALL DETECTIVES</td>
<td>Drama</td>
<td>Family</td>
<td>15 min, 5 wk</td>
<td>Based on nkt</td>
<td>Mystery-adventure; listener phone quiz. Tested WGN</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>CALLING ALL GIRLS</td>
<td>Variety</td>
<td>Teen-age</td>
<td>15 min, 1 wk</td>
<td>Based on nkt</td>
<td>Mystery-adventure; listener phone quiz. Tested WGN</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>CAPT. STUBBY AND THE BUCCANEERS</td>
<td>Musical</td>
<td>Family</td>
<td>15-30 min, 1 wk</td>
<td>$89-$165</td>
<td>Buzzy antics and novelty tunes</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>CASA CUCAT</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 3 wk</td>
<td>$89-$710</td>
<td>Sparkling show with Xavier Cugat and his orchestra</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>THE CATHEDRAL HOUR</td>
<td>Drama</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>Based on nkt</td>
<td>John McRae sings hymns with organ music</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>CAVALCADE OF HISTORY</td>
<td>Drama</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>Dramatization of important historical events</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>CHRISTMAS SPOT COMMERCIALS</td>
<td>Musical</td>
<td>Family</td>
<td>1 min, 30 min</td>
<td>OR</td>
<td>Famous children's fantasy</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>THE CINNAMON BEAR</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15 min, 5 wk</td>
<td>$3.50-$50</td>
<td>Radio's original food quiz</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>COME AND GET IT</td>
<td>Variety</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>$10-$50</td>
<td>Gossip and stories from the film capital</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>COOK'S MOVIELAND NEWS &amp; Gossip</td>
<td>Screen</td>
<td>Women</td>
<td>15 min, 1 wk</td>
<td>$12-$15</td>
<td>Thrilling stories of movie stunt men</td>
<td>Teleways—TSI</td>
</tr>
<tr>
<td>BAREDEVILS OF HOLLYWOOD</td>
<td>Screen</td>
<td>Family</td>
<td>15 min, 2 wk</td>
<td>$12-$15</td>
<td>Thrilling stories of movie stunt men</td>
<td>Teleways—TSI</td>
</tr>
</tbody>
</table>

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* SPONSOR
Howdy Pardner!

Check your cow-pony at the hitching post
and get the low-down on some of the ratings we've lassoed.

WMBD Peoria, Ill. 15.1  WKBZ Muskegon, Mich. 14.3
WSBT South Bend, Ind. 13.9  KMBC Kansas City, Mo. 13.5
WHO Des Moines, Ia. 14.1  WOW Omaha, Nebr. 16.6

WOW!

Top Western Drama
Top Western Music

ALL STAR WESTERN THEATER
is a sure fire Radio Program, combining
double-barreled entertainment featuring
Republic Picture Stars.

FOY WILLING
and his
RIDERS OF THE PURPLE SAGE
and Special Guest Stars

JERRY COLONNA
JACK HOLT
NICK LUCAS
MONTE HALE
JOHNNY MACK BROWN
JACKIE COOPER
VIRGINIA MAYO
and many, many, others

AGENCIES SPONSORS STATIONS
Here's
the show
for you!
Write for
information
and
we'll shoot
the works—
Audition
Discs
and all.

Harry S. Goodman
19 EAST 53rd STREET  RADIO PRODUCTIONS  NEW YORK, N. Y.
<table>
<thead>
<tr>
<th>NAME</th>
<th>TYPE</th>
<th>APPEAL</th>
<th>TIME</th>
<th>PRICE PER EPISODE</th>
<th>PRODUCER'S EXPLANATION</th>
<th>PRODUCER</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE DEERSLAYER</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 1-3-5 wk</td>
<td>$3-$50</td>
<td>Cooper's work on animals' lives</td>
<td>Hollywood Recorded Features</td>
</tr>
<tr>
<td>DESTINY TRAILS</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 1-3-5 wk</td>
<td>$4-$50</td>
<td>Cooper's work on animals' lives</td>
<td>NBC Radio Recording</td>
</tr>
<tr>
<td>DIARY OF FATE</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$8-$10</td>
<td>True stories of everyday life</td>
<td>Finley Transcriptions</td>
</tr>
<tr>
<td>DOCTOR'S ORDERS</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 7 wk</td>
<td>$11-$12</td>
<td>Dramatized real-life scenarios</td>
<td>Radio Producer Productions</td>
</tr>
<tr>
<td>TOMMY DORSEY SHOW</td>
<td>Variety</td>
<td>Family</td>
<td>30-min, 5 wk</td>
<td>$15-$18</td>
<td>Best stories of today</td>
<td>Louis G. Cowan</td>
</tr>
<tr>
<td>DRAMA OF MEDICINE</td>
<td>Musical</td>
<td>Family</td>
<td>60-min, 5 wk</td>
<td>$20-up on request</td>
<td>Heroic achievements and great discoveries</td>
<td>Grace Glenn Radio Prod.</td>
</tr>
<tr>
<td>EASY ACES</td>
<td>Comedy</td>
<td>Family</td>
<td>15-min, 1-3-5 wk</td>
<td>$5-up on request</td>
<td>Jane and Goodman Are. Longstanding hit</td>
<td>Frederic W. Ziv</td>
</tr>
<tr>
<td>DUKE ELLINGTON DISK Jockey</td>
<td>Musical</td>
<td>Family</td>
<td>60-min, 5 wk</td>
<td>$25-$50</td>
<td>The Duke spins the platters; guest stars</td>
<td>Charles Blake</td>
</tr>
<tr>
<td>JOE EMMERSON'S SYMM TIME</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$3-$50</td>
<td>Featuring Joe Emerson, star of Hymns of All Churches</td>
<td>Morton Radio Prod.</td>
</tr>
<tr>
<td>EXCLUSIVE STORY</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$6-$8-$10-$12</td>
<td>True adventures of a big city's fire dept</td>
<td>Finley Transcriptions</td>
</tr>
<tr>
<td>FACT &amp; FALLACY</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 3-5 wk</td>
<td>$1-$3</td>
<td>Dramatized stories of today</td>
<td>Gordon M. Day</td>
</tr>
<tr>
<td>FACT OF FANTASY</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 3-5 wk</td>
<td>$1-$3</td>
<td>Dramatized stories of today</td>
<td>Charlie Baskin</td>
</tr>
<tr>
<td>FAIRYTALES</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 3 wk</td>
<td>$2-$5</td>
<td>Dramatized stories of today</td>
<td>C. P. MacGregor</td>
</tr>
<tr>
<td>FAMILY DOCTOR</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 3 wk</td>
<td>$3-$50</td>
<td>Dramatized stories of today</td>
<td>Hollywood Recorded Features</td>
</tr>
<tr>
<td>FAMOUS ROMANCES</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$12-$100</td>
<td>Dramatized stories of today</td>
<td>Hollywood Recorded Features</td>
</tr>
<tr>
<td>FARMING TOMORROW</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 5 wk</td>
<td>$15-$20</td>
<td>Dramatized stories of today</td>
<td>Howard House Radio Prod.</td>
</tr>
<tr>
<td>FAVORITE STORY</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 5 wk</td>
<td>$20-$50</td>
<td>Dramatized stories of today</td>
<td>Frederic W. Ziv</td>
</tr>
<tr>
<td>FEDERAL AGENT</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 3 wk</td>
<td>$6-$10-$15</td>
<td>Dramatized stories of today</td>
<td>Charles Stark</td>
</tr>
<tr>
<td>FELD SAVINGS &amp; LOAN JINGLES</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$15-$20</td>
<td>Dramatized stories of today</td>
<td>William F. Holland</td>
</tr>
<tr>
<td>FIREFIGHTERS</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$25-$50</td>
<td>Dramatized stories of today</td>
<td>World Rodeo System</td>
</tr>
<tr>
<td>FIRESIDE TALES</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$25-$50</td>
<td>Dramatized stories of today</td>
<td>NBC Radio Recording</td>
</tr>
<tr>
<td>FIVE MINUTE MYSTERIES</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$25-$50</td>
<td>Dramatized stories of today</td>
<td>Finley Transcriptions</td>
</tr>
<tr>
<td>FLIGHT WITH MUSIC</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$25-$50</td>
<td>Dramatized stories of today</td>
<td>World Rodeo System</td>
</tr>
<tr>
<td>FOOTPRINTS ON THE SANDS OF TIME</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$25-$50</td>
<td>Dramatized stories of today</td>
<td>Hollywood Recorded Features</td>
</tr>
<tr>
<td>FORBIDDEN DIARY</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$25-$50</td>
<td>Dramatized stories of today</td>
<td>Hollywood Recorded Features</td>
</tr>
<tr>
<td>FREE FOR YOUR INFORMATION</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$25-$50</td>
<td>Dramatized stories of today</td>
<td>Hollywood Recorded Features</td>
</tr>
<tr>
<td>MARY FOSTER, EDITOR'S DAUGHTER</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$25-$50</td>
<td>Dramatized stories of today</td>
<td>Hollywood Recorded Features</td>
</tr>
<tr>
<td>FRONTIER FIGHTERS</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$25-$50</td>
<td>Dramatized stories of today</td>
<td>Hollywood Recorded Features</td>
</tr>
<tr>
<td>FUN AT BREAKFAST</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$25-$50</td>
<td>Dramatized stories of today</td>
<td>Hollywood Recorded Features</td>
</tr>
<tr>
<td>FUNFEST</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$25-$50</td>
<td>Dramatized stories of today</td>
<td>Hollywood Recorded Features</td>
</tr>
<tr>
<td>EDDIE GALAGHER'S SPORTS GALLERY</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$25-$50</td>
<td>Dramatized stories of today</td>
<td>Hollywood Recorded Features</td>
</tr>
<tr>
<td>EDDIE GALAGHER'S STARCHWHEEL</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$25-$50</td>
<td>Dramatized stories of today</td>
<td>Hollywood Recorded Features</td>
</tr>
<tr>
<td>GENERAL STORE</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$25-$50</td>
<td>Dramatized stories of today</td>
<td>Hollywood Recorded Features</td>
</tr>
<tr>
<td>GETTING MOST OUT OF LIFE TODAY</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$25-$50</td>
<td>Dramatized stories of today</td>
<td>Hollywood Recorded Features</td>
</tr>
<tr>
<td>GHOST CORPS</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$25-$50</td>
<td>Dramatized stories of today</td>
<td>Hollywood Recorded Features</td>
</tr>
<tr>
<td>THE GREATEST OF THESE</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$25-$50</td>
<td>Dramatized stories of today</td>
<td>Hollywood Recorded Features</td>
</tr>
<tr>
<td>GREEN JOKER</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$25-$50</td>
<td>Dramatized stories of today</td>
<td>Hollywood Recorded Features</td>
</tr>
<tr>
<td>GREEN VALLEY LINES</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$25-$50</td>
<td>Dramatized stories of today</td>
<td>Hollywood Recorded Features</td>
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<tr>
<td>GUESS WHAT</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
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<td>ROYAL JOKER</td>
<td>Drama</td>
<td>Family</td>
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<td>Hollywood Recorded Features</td>
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<td>HAPPY THE HUMBUG</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
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<td>HARMONY HILL</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$25-$50</td>
<td>Dramatized stories of today</td>
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<tr>
<td>HAUNTING HOUR</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>$25-$50</td>
<td>Dramatized stories of today</td>
<td>Hollywood Recorded Features</td>
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<tr>
<td>HAUNTED TALES</td>
<td>Drama</td>
<td>Family</td>
<td>30-min, 1 wk</td>
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<td>HE BAD HIS NERVE</td>
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<td>Family</td>
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<tr>
<td>HEART SONGS</td>
<td>Drama</td>
<td>Family</td>
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<td>HELPFUL HARRY</td>
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<td>HOLLYWOOD CASTING OFFICE</td>
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<td>HOLLYWOOD SOUND STAGE</td>
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<td>HOLLYWOOD THEATRE OF STARS</td>
<td>Drama</td>
<td>Family</td>
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<td>HOME SWEET HOME</td>
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<td>Family</td>
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<td>HOUSE IN THE COUNTRY</td>
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<td>Hollywood Recorded Features</td>
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<tr>
<td>IN HIS STEPS</td>
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<td>$25-$50</td>
<td>Dramatized stories of today</td>
<td>Hollywood Recorded Features</td>
</tr>
</tbody>
</table>
TRANSCRIBED FEATURES THAT SELL!

Ed Hart Productions Have SPONSOR APPEAL

ADMIRAL ZACHARIAS' WORLD INTELLIGENCE REPORT

Admiral Ellis M. Zacharias, war-time Deputy Chief of Naval Intelligence and well-known lecturer and author, analyzes world events not as a commentator but as an experienced Intelligence Officer. WORLD INTELLIGENCE REPORT is dramatic, timely and authoritative. Admiral Zacharias and his WORLD INTELLIGENCE REPORT build prestige for station and sponsor. Transcribed, quarter-hour, open both ends, with middle commercial. 52 weeks a year, for local and regional sponsorship.

"IS CONGRESS DOING ITS JOB?"
SOMETIMES AN INTERVIEW, SOMETIMES A DEBATE, ALWAYS INFORMATIVE

BILLBOARD Magazine's First Award Winner for Public Service. Now in its third year, broadcast from coast to coast. Most influential quarter-hour Washington discussion feature on the air. A saleable public service program with guests who make American and world history. Quarter-hour, open both ends, 52 weeks a year.

**Coming Soon!**

<table>
<thead>
<tr>
<th>FYI</th>
<th>An Agency natural</th>
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<tr>
<td>FYI</td>
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<td>FYI</td>
<td>The Sponsor's Delight</td>
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<table>
<thead>
<tr>
<th>FYI</th>
<th>It's Dramatic! It's Informative! It's Terrific!</th>
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<tr>
<td>FYI</td>
<td>3 one-quarter hour Shows a Week</td>
</tr>
<tr>
<td>FYI</td>
<td>For the Whole Family</td>
</tr>
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</table>

Rates and Auditions Records Available

ED HART & ASSOCIATES, INC.  
WASHINGTON RADIO PRODUCTIONS  
1737 H STREET, N. W. • WASHINGTON 6, D. C.

PHONE REpublic 4312

Write, Wire or Phone For Information
there's an NBC Recorded Program for every advertiser ... every listener

NOW 25 BETTER SHOWS TAILORED FOR BETTER PROGRAMMING AT LOWER COST

The Haunting Hour

Original psychological mysteries, "sordid" thrillers, crime crusade themes and tales of excitement by ace radio writers—with radio-stage-screen stars including Betty Furness, Fred Prouty and Berry Kroeger. 52 half-hours for 1-a-week broadcast.

Other NBC Recorded Spine Chillers:

THE WEIRD CIRCLE—76 half-hours for 1-a-weekly broadcasts.

MERCER McLEOD... THE MAN WITH THE STORY—52 quarter-hours for 1-a-week broadcast.

FIVE-MINUTE MYSTERIES—265 5-minute programs for 3-a-week broadcast.

The Playhouse of Favorites

The world's greatest novels and plays in brilliant dramatized editions—with all-star casts including Wendy Barrie, Les Tremayne, John Carridine, Siene Hasso and Eleisa Landi. Typical programs: A Tale Of Two Cities; Kidnapped; Ivanhoe; A Doll's House; She Stoops To Conquer and Anna Karenina.

Other NBC Recorded Dramatic Headliners:

Comedy—A HOUSE IN THE COUNTRY—52 half-hours for 1-a-week broadcast.

Adventure—STAND BY FOR ADVENTURE—78 quarter-hours for 2-a-week broadcast.

Romance—MODERN ROMANCES—156 quarter-hours for 3-a-week broadcast.

Aunt Mary

One of radio's most successful daytime serials, it's the heartwarming story of a woman's fight for human dignity and understanding. Sponsored "live" over NBC Western Network by national advertiser. Here's Hoofer History: El Paso—19.3... Spokane—8.3... Omaha—11.4... Fresno—8.2. 605 quarter-hours for 5-a-week broadcast.

Another Top-Rated NBC Recorded Serial:

BETTY AND BON—500 quarter-hours for 5-a-week broadcast.
Touchdown Tips with Sam Hayes

Available Now For Fall, 1943

Now in its seventh great year—this pioneer recorded football forecasts-and-facts show is a complete Fall merchandising package. Weekly-week forecasts of the season's top games, 13 quarter-hour programs for weekly broadcast throughout the coming football season.

For Year-'Round Sports Appeal:

THROUGH THE SPORT GLASS—A parade of sports highlights covering the entire field. 52 quarter-hours for 1 or 2-a-week broadcast.

The Three Suns and a Starlet

America's favorite Instrumental trio—with popular guest songsters: Nan Wynn, Ray Armen, Irene Daye, Dorothy Claire—in a musical program styled of sunlight and stardust. 76 quarter-hours for 3-a-week broadcast.

Other Delightful NBC Recorded Musicals:

TIME TO SING with Lanny and Ginger Grey—156 5-minute programs for 3-a-week broadcast.

CARSON ROBINSON and His Rock-A-Boos—117 quarter-hours—frequency optional.

ART VAN DAMME QUARTET with Louise Carlyle—117 quarter-hours for 3-a-week broadcast.

TIME OUT FOR FUN and MUSIC—With Allen Prescott and Ted Steele, 65 quarter-hours for 1-or-more-weekly broadcasts. REFLECTIONS—104 quarter-hours for 2-a-week broadcast.

Allen Prescott...The Wife Saver

Featuring one of radio and television's cleverest performers, originator of the "Wife Saver" and the "Didja Know"—Allen Prescott...with laugh-flavored household hints and the same light-hearted, sharp-witted repartee that has brought fan mail by the carload to a score of nationally-known advertisers. Music and songs by Rosa Rio and Brad Reynolds. 156 quarter-hours for 3-a-week broadcast.

Also NBC Recorded Especially for The Girls:

COME AND GET IT—Sparkling audience participation show with m.c. Bob Russell, Alma Kittrell and Gaynor Maddox. A banquet of information and laughs...ideal for food advertisers. 156 quarter-hours for 3-a-week broadcast.

THREE GREAT JUVENILE SHOWS

At Christmas-Time

HAPPY THE HUMMING—Whimsical comedy adventures of a fanciful animal hybrid and his animal pals. 54 quarter-hours; 15 pre-Christmas; 39 post-Christmas for 2-or-3-a-week broadcast.

MAGIC CHRISTMAS WINDOW—Favorite fairy tales dramatized as two youngsters find themselves behind the glass of a store window with the toys come-to-life. 25 quarter-hours for 3-or-more-weekly broadcasts. As scheduled.

DESTINY TRAILS—Authentic adaptations of famed James Fenimore Cooper tales including The Deerslayer; and The Last Of The Mohicans. 156 quarter-hours for 3-a-week broadcast.

FIVE-MINUTE SPECIALTIES

THE NAME YOU WILL REMEMBER—Energizing personality show about notables in the news with William Lang. 260 5-minute programs for 3-or-5-a-week broadcast.

GETTING THE MOST OUT OF LIFE TODAY—Down-to-earth inspirational talks tuned to the times by Dr. William H. Stidger. 117 5-minute programs for 3-a-week broadcast.

PROGRAMMED AND PROVEN OVER 1000 RADIO STATIONS

...Radio Recording Division

A service of Radio Corporation of America

RCA Building, Radio City, New York • Chicago • Washington • Hollywood • San Francisco

Send us complete information on:

□

□ All 25 NBC Syndicated Programs

NAME

COMPANY

ADDRESS

CITY ZONE STATE
<table>
<thead>
<tr>
<th>NAME</th>
<th>TYPE</th>
<th>APPEAL</th>
<th>TIME</th>
<th>PRICE PER EPISODE</th>
<th>PRODUCER'S EXPLANATION</th>
<th>PRODUCER</th>
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<tr>
<td>INCREDIBLE BUT TRUE</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1-5 wk</td>
<td>$3-$40</td>
<td>Unusual phenomena which cannot be explained</td>
<td>Unusual Features Syndicate</td>
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<tr>
<td>INTERLUDE</td>
<td>Musical</td>
<td>Adult</td>
<td>15-min, 3 wk</td>
<td>$194.50 complete</td>
<td>Organ, vocals, with poetry</td>
<td>C. P. MacGregor</td>
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<tr>
<td>IS CONGRESS DOING ITS JOB</td>
<td>Drama</td>
<td>Adult</td>
<td>15-min, 1 wk</td>
<td>$1-$2</td>
<td>Influential show, Washington discussion</td>
<td>Ed Hart &amp; Associates</td>
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<tr>
<td>IT REALLY HAPPENED</td>
<td>Narrative</td>
<td>Family</td>
<td>15-min, 3-5 wk</td>
<td>On request</td>
<td>Jim Amuch reveals little-known facts re celebration</td>
<td>Tele-Radio Creations</td>
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<tr>
<td>IT REALLY HAPPENED</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 3 wk</td>
<td>On request</td>
<td>Narrated human interest stories</td>
<td>Thomas H. Altschuler</td>
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<tr>
<td>IT'S SHOWTIME FROM HOLLYWOOD</td>
<td>Variety</td>
<td>Adult</td>
<td>15-min, 3-5 wk</td>
<td>On request</td>
<td>Freedy Martin's band, Guests</td>
<td>Fred W. Ziv</td>
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<tr>
<td>IT TAKES A WOMAN</td>
<td>Drama</td>
<td>Women</td>
<td>5-min, 1-3-5 wk</td>
<td>Based on script</td>
<td>Capsule soap operas, each episode complete</td>
<td>Universal Tolerant Mime</td>
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<tr>
<td>IT TAKES ALL KINDS</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$1-$2</td>
<td>Universal tolerant theme</td>
<td>Jerry Cates to military school</td>
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<tr>
<td>JERRY AT FAIROaks</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 1-3 wk</td>
<td>$3-$50</td>
<td>A boy's life in a circus</td>
<td>Hollywood Recorded Features</td>
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<td>JERRY OF THE CIRCUS</td>
<td>Comedy</td>
<td>Family</td>
<td>3-yr-old, 1-3 wk</td>
<td>On request</td>
<td>Situation comedy sketches</td>
<td>Hollywood Recorded Features</td>
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<tr>
<td>JOE AND CYNTHIA</td>
<td>Musical</td>
<td>Adult</td>
<td>15-min, 1 wk</td>
<td>$10-$50</td>
<td>Jeno orchestra plays old favorites</td>
<td>Federal Artists</td>
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<td>ISHAM JONES &amp; HIS ORCHESTRA</td>
<td>Comedy</td>
<td>Family</td>
<td>15-min, 1-3 wk</td>
<td>$4-$15</td>
<td>Educational and entertaining. Family situation comedy</td>
<td>Harry S. Goodman</td>
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<tr>
<td>KEEPING UP WITH WIGGLESWORTHS</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 2 wk</td>
<td>25%</td>
<td>(3/hr-class-A</td>
<td>King Cole Trio, guest stars</td>
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<tr>
<td>KING COLE COURT</td>
<td>Musical</td>
<td>Family</td>
<td>30-min, 1 wk</td>
<td>On request</td>
<td>Smooth melodies, guest stars</td>
<td>Frederic W. Ziv</td>
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<td>HENRY KING SHOW</td>
<td>Variety</td>
<td>Family</td>
<td>15-min, 1-3 wk</td>
<td>$3-$50</td>
<td>Fast comedy, headline artists</td>
<td>Hollywood Recorded Features</td>
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<td>WAYNE KING SHOW</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 3-5 wk</td>
<td>Based on script</td>
<td>Novely tuneful show, slapstick acts</td>
<td>Hollywood Recorded Features</td>
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<td>ROMEOY KINGDOM</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 3-5 wk</td>
<td>On request</td>
<td>Ken Niles, fast comedy review</td>
<td>Hollywood Recorded Features</td>
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<td>KORN ROBBERIES</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1-3 wk</td>
<td>$3-$50</td>
<td>Cooper's battle tales of Colonial wars</td>
<td>Hollywood Recorded Features</td>
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<tr>
<td>LAVISH PARADE</td>
<td>Sports</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$8-$135</td>
<td>Frank Leahy gives inside sports stories</td>
<td>Green Acres</td>
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<td>LAST OF THE WIZARDS</td>
<td>Drama</td>
<td>Women</td>
<td>15-min, 1-2 wk</td>
<td>$200-$1000</td>
<td>Daytime domestic drama, Hollywood cast</td>
<td>George Logan Price</td>
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<tr>
<td>LEAN ON ME</td>
<td>Drama</td>
<td>Women</td>
<td>30-min, 1 wk</td>
<td>$5-$50</td>
<td>Human character drama, adventure</td>
<td>Frederic W. Ziv</td>
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<tr>
<td>LIGHTNING JIM</td>
<td>Drama</td>
<td>Women</td>
<td>15-min, 3-5 wk</td>
<td>On request</td>
<td>Soap opera, radio hit over 11 years</td>
<td>Harry S. Goodman</td>
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<tr>
<td>LINDA'S FIRST LOVE</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$5-$15</td>
<td>Immortal Bible stories</td>
<td>George Logan Price</td>
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<tr>
<td>LIVING PAGES FROM THE BOOK OF LIFE</td>
<td>Musical</td>
<td>Men</td>
<td>30-min, 1 wk</td>
<td>On request</td>
<td>Music in the Lambourn manner</td>
<td>Frederic W. Ziv</td>
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<tr>
<td>GUY LOMBARDO SHOW</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 3-5 wk</td>
<td>25%</td>
<td>(3/hr-class-A</td>
<td>Hollywood commentary, featuring male guest</td>
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<td>LOOK &amp; LISTEN</td>
<td>Screen</td>
<td>Women</td>
<td>15-min, 3-5 wk</td>
<td>$7-$100</td>
<td>Radio's versatile songstress, and Frank Gallup</td>
<td>Harry S. Goodman</td>
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<tr>
<td>KAY LORRAINE SHOW</td>
<td>Variety</td>
<td>Family</td>
<td>15-min, 2 wk</td>
<td>$20 up on request</td>
<td>Romance and personal problems</td>
<td>Transcribed Radio Shows</td>
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<td>LOVE MAKING INC</td>
<td>Drama</td>
<td>Women</td>
<td>15-min, 3 wk</td>
<td>$3-$50</td>
<td>Modern romances</td>
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<td>LOVE TALES</td>
<td>Drama</td>
<td>Women</td>
<td>15-min, 1-3-5 wk</td>
<td>$4.-$50</td>
<td>Favorite fairy tales come to life</td>
<td>NBC Radio Recording</td>
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<td>MAGIC CHRISTMAS WINDOW</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 2-3 wk</td>
<td>$3-$50</td>
<td>People living under water on a disappearing island</td>
<td>Hollywood Recorded Features</td>
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<td>MAGIC ISLAND</td>
<td>Drama</td>
<td>Women</td>
<td>15-min, 1-2 wk</td>
<td>$3-$50</td>
<td>Witty family series</td>
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<td>MAMA BLOOM'S BROOM</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$3.50-$50</td>
<td>Mentor McLeod, world traveler, actor, &amp; writer, narrates</td>
<td>NBC Radio Recording</td>
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<td>MAN WITH THE STORY</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>Based on script</td>
<td>Mystery thriller of whoodie type</td>
<td>Frederic W. Ziv</td>
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<tr>
<td>MANHUNT</td>
<td>Drama</td>
<td>Adult</td>
<td>15-min, 1 wk</td>
<td>$25-$150</td>
<td>Labor's contribution to a greater America</td>
<td>Lower Radio Features</td>
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<td>MANPOWER</td>
<td>Comedy</td>
<td>Family</td>
<td>5-yr-old, 1-3 wk</td>
<td>$4-$50</td>
<td>Vaudeville comedy act</td>
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<td>MARION AND REGIE</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1-3 wk</td>
<td>$1-$50</td>
<td>Popular western musical. Great rural favorite</td>
<td>Mortons Radio Prods</td>
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<td>LOUISE WASTIE &amp; THE WESTERNERS</td>
<td>Musical</td>
<td>Men</td>
<td>5-min, 3 wk</td>
<td>$15</td>
<td>Symphony, familiar semi-classics</td>
<td>Hollywood Recorded Features</td>
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<tr>
<td>MASTER'S MUSIC ROOM</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 3 wk</td>
<td>$4-$60</td>
<td>Inside stories of baseball</td>
<td>Robert P. Mîndelson</td>
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<tr>
<td>JOE McCArTHY SPEAKS</td>
<td>Musical</td>
<td>Women</td>
<td>15-min, 3 wk</td>
<td>$15</td>
<td>Tenor and organ, memory music and narration</td>
<td>Hal Wilson</td>
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<tr>
<td>MELODIES THAT ENDURE</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1-3-5 wk</td>
<td>On request</td>
<td>Larry Burke, the troubadour, soft rhythm orchestra</td>
<td>Hollywood Recorded Features</td>
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<tr>
<td>MELODY LANE</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1-3-5 wk</td>
<td>$1-$20</td>
<td>Songs of the islands</td>
<td>Hollywood Recorded Features</td>
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<tr>
<td>MEMORIES OF HAWAII</td>
<td>Drama</td>
<td>Adult</td>
<td>15-min, 1-3-5 wk</td>
<td>$3-$50</td>
<td>Dramatic tales from city life</td>
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<tr>
<td>METROPOLIS</td>
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<td>5-yr-old, 1-3 wk</td>
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<td>Robert Swan narrates stories of great faith</td>
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<td>MIRACLES OF FAITH</td>
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<td>Family</td>
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<tr>
<td>MIRTH PARADE</td>
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<td>10-min, 1 wk</td>
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<td>Reg. Bar's orchestra, song stylist Jeanna McKinnon</td>
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<td>$50-$850</td>
<td>Soap opera on backstage theatre life</td>
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<td>MYSTERY CHEF</td>
<td>Talk</td>
<td>Women</td>
<td>15-min, 1-2 wk</td>
<td>$150-$25</td>
<td>The famous Mystery Chef's low-cost menus</td>
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<td>MYSTERY HOUSE</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$10-$500</td>
<td>All-star whoodie. Each story complete</td>
<td>Harry S. Goodman</td>
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</table>
TRANSCRIPTIONS
(Continued from page 47)

Also okayed was their use for one broadcast to permit stars to record more than one broadcast at a time. The wire or tape recorder has been employed for this type of transcription, and has been delivering a higher grade of transcribed program than that of Bing Crosby during his first recorded network season. Wire recorders are also being used by all networks to get around the problem created by a nation which is part on daylight and part on standard time.

Some sponsors who have planned to use a specific e.t. program to reach the nation, as they do through one network program, have discovered that they can do better by varying their e.t. vehicles. Thus since the Twin City area likes bouncy music, they sponsor polkas in that territory; since Mobile goes for Carson Robison and His Buckaroos, that’s the type of music it gets. Syndicated e.t.’s make this custom programing possible.

A new use of syndicated transcriptions has been in the block programing of the early hours. It has been found that at the 6 and 7 a.m. hours music and programs of a uniform mood do best.

As yet the e.t. firms haven’t come up with any outstanding give-away or audience participation programs, which seem to be all the rage at the moment.

A number of stations are planning such programs with the use of musical libraries such as those of Thesaurus, World, Lang-Worth, Associated, Sesac Standard, Capitol, Keystone, and Cole. Participation programs are difficult to transcribe.

Outstandingly important is the fact that most transcribed series have promotional kits which are available to sponsors. These kits contain ideas calculated to start sponsors thinking of promotion.

Promotion is extra vital in a big metropolitan area where the e.t.’s compete with many live programs. In these sections e.t. producers are being forced to scale down their franchise rates. In the past, areas like Los Angeles, Philadelphia, New York, Chicago have been asked to produce fantastic royalties for e.t.’s, with the result that the latter haven’t been used much in metropolitan centers. During the past six months the big transcription companies have realized the fallacy in this approach. That’s why many more e.t.’s will be heard in 1948-1949 in the great population centers.

Sponsor forecast last year that 1947-1948 would be a Transcription Year. It was. We predict that 1948-49 will be even bigger.

“Through the Listening Glass”

conducted by

JACK SHAINDLIN

30 Minutes of Musical Glamour! Wond’rous melodies starring Jack Shaindlin and the radiant voices of his “Silver Strings” orchestra . . . rich old ballads by the Lang-Worth Choristers . . . songs of eternal romance, featuring Dick Brown, Joan Brooks and Johnny Thompson. All heard . . .

“THROUGH THE LISTENING GLASS”

Available now, via transcription, on 600 Lang-Worth Stations—exclusively! For cost, contact any Lang-Worth Affiliate. For additional information, write:

LANG-WORTH, Inc.
113 W. 57 St., NEW YORK

JULY 1948
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<td>Drama</td>
<td>Juvenile</td>
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<td>15-min, 3-5 wk</td>
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<td>£150</td>
<td>Jack Starr narrates dramatic tales</td>
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<td>£150</td>
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<td>Favorite mystery masterpieces</td>
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<td>Family</td>
<td>30-min, 1 wk</td>
<td>$7.50</td>
<td>£150</td>
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<td>Musical</td>
<td>Family</td>
<td>15-min, 1-5 wk</td>
<td>$4</td>
<td>£60</td>
<td>Rod Homedrick tells of people and places</td>
</tr>
<tr>
<td>THIS IS THE STORY</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1-5 wk</td>
<td>$3.15</td>
<td>£90</td>
<td>Little-known true facts about well-known people</td>
</tr>
<tr>
<td>THIS IS YOUR WORLD</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1-2 wk</td>
<td>$5</td>
<td>£40</td>
<td>A husband and wife team travel the globe</td>
</tr>
<tr>
<td>THIS THING CALLED LOVE</td>
<td>Drama</td>
<td>Women</td>
<td>5-min, 3 wk</td>
<td>based on mkt</td>
<td>$6-60</td>
<td>Drama canons of world's greatest love scenes</td>
</tr>
<tr>
<td>THREE SUNS AND A STARBURST</td>
<td>Drama</td>
<td>Musical</td>
<td>60 min, 1 wk</td>
<td>$6-66</td>
<td>£150</td>
<td>America's favorite instrumental trio, plus guests</td>
</tr>
<tr>
<td>THRILLS FROM GREAT OPERAS</td>
<td>Drama</td>
<td>Adult</td>
<td>15-min, 3-5 wk</td>
<td>$3</td>
<td>£150</td>
<td>F. Stark and orchestra, English dramatization</td>
</tr>
<tr>
<td>THROUGH THE SPORTS GLASS</td>
<td>Sports</td>
<td>Men</td>
<td>15-min, 1-2 wk</td>
<td>$3</td>
<td>50</td>
<td>Thrilling moments in sports history</td>
</tr>
<tr>
<td>THE TIDE OF LIFE</td>
<td>Drama</td>
<td>Adult</td>
<td>30-min, 1 wk</td>
<td>$8</td>
<td>up on request</td>
<td>The lives and loves of great composers</td>
</tr>
<tr>
<td>TIME ON RHYME</td>
<td>Time signals</td>
<td>Family</td>
<td>1-min, unlimited</td>
<td>$5</td>
<td>95</td>
<td>Open-end time signals for every 1/2 hr</td>
</tr>
<tr>
<td>TIME OUT FOR FUN &amp; MUSIC</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1-2 wk</td>
<td>$4</td>
<td>£25</td>
<td>Songs and banter with Allen Prescott, etc</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</td>
<td>60-200</td>
<td>Very pretty songs, cheerful patter</td>
</tr>
<tr>
<td>TOM, DICK &amp; HARRY</td>
<td>Variety</td>
<td>Family</td>
<td>5-min, 4 wk</td>
<td>$25</td>
<td>£50</td>
<td>Light talk and song routines</td>
</tr>
<tr>
<td>TOP TUNES OF THE WEEK</td>
<td>Musical</td>
<td>Family</td>
<td>15-30 min, 1-2 wk</td>
<td>$10</td>
<td>£70</td>
<td>Popular hit songs</td>
</tr>
<tr>
<td>TOP TUNES OF TODAY &amp; YESTERDAY</td>
<td>Musical</td>
<td>Family</td>
<td>32-min, 2-5 wk</td>
<td>$4</td>
<td>£60</td>
<td>Well known, well-loved songs</td>
</tr>
<tr>
<td>TOUCHDOWN TIPS WITH SAM HAYES</td>
<td>Sports</td>
<td>Men</td>
<td>15-min, 1 wk</td>
<td>$10</td>
<td>50</td>
<td>Famed sportscaster in annual series of grid facts, forecasts</td>
</tr>
<tr>
<td>TRAIL OF THE NORTHWEST MOUNTAINS</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 5 wk</td>
<td>25%</td>
<td>1-hr class-A</td>
<td>Building of the Canadian Pacific Railroad</td>
</tr>
<tr>
<td>TRANSATLANTIC MYSTERY</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 1-3 wk</td>
<td>$5</td>
<td>£50</td>
<td>Detective mysteries. Luxury liner background</td>
</tr>
<tr>
<td>TREASURE OF THE LORELEI</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 2 wk</td>
<td>$2</td>
<td>£150</td>
<td>High seas adventure, piracy, buried treasure</td>
</tr>
<tr>
<td>UNCLE EVA</td>
<td>Musical</td>
<td>Adult</td>
<td>5-min, 1-5 wk</td>
<td>20%</td>
<td>5-min class-A</td>
<td>Country style philosophy</td>
</tr>
<tr>
<td>UNCLE REMUS CHRISTMAS PACKAGE</td>
<td>Comedy</td>
<td>Juvenile</td>
<td>5-min, 5 wk</td>
<td>$3</td>
<td>£20</td>
<td>For use for weeks preceding Christmas</td>
</tr>
<tr>
<td>US MARINE CORPS RECRUITING</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>No charge</td>
<td>No charge</td>
<td>US Marine Band, interview with sports celebrity</td>
</tr>
<tr>
<td>VAN DAMMEN QUINTET, LOUISE CARLYLE</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 3 wk</td>
<td>$1</td>
<td>30-50</td>
<td>Art Van Damme, his swing orchestra and quintet</td>
</tr>
<tr>
<td>VAN TEETERS</td>
<td>Drama</td>
<td>Women</td>
<td>15-min, 3-5 wk</td>
<td>$3</td>
<td>£50</td>
<td>Sophisticated humorous satire</td>
</tr>
<tr>
<td>VICTO VANCE</td>
<td>Drama</td>
<td>Adult</td>
<td>30-min, 1 wk</td>
<td>OR</td>
<td>OR</td>
<td>OR</td>
</tr>
<tr>
<td>VIC AND SAGE</td>
<td>Comedy</td>
<td>Family</td>
<td>15-min, 3-5 wk</td>
<td>$3.25 per show</td>
<td>Vic and Sude and son Ruth. Situation comedy</td>
<td>Green Assocs</td>
</tr>
<tr>
<td>JIMMY WALKER</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 2 wk</td>
<td>$10</td>
<td>£50</td>
<td>Western and folk music</td>
</tr>
<tr>
<td>WANEKLEY'S WESTERN SONG PARADE</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1-3 wk</td>
<td>$6</td>
<td>up on request</td>
<td>Western music, starring Jimmy Waneley</td>
</tr>
<tr>
<td>WEATHER FORECAST JUNGLES</td>
<td>Drama</td>
<td>Adult</td>
<td>30-min, 1 wk</td>
<td>$7</td>
<td>£100</td>
<td>Weton 1947 CCNY award. Available some mks</td>
</tr>
<tr>
<td>WEIRD CIRCLE</td>
<td>Drama</td>
<td>Adult</td>
<td>30-min, 1 wk</td>
<td>$7</td>
<td>£100</td>
<td>Fantasy and mystery classics dramatized</td>
</tr>
<tr>
<td>WESTWARD HO</td>
<td>Musical</td>
<td>Family</td>
<td>5-min, 3-5 wk</td>
<td>$2</td>
<td>up on request</td>
<td>Curley Bradley, cowboy singer, story teller, philosopher</td>
</tr>
<tr>
<td>WHAT'S IN A NAME</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>$3.75 sta 1 hr rate</td>
<td>Explanation of common names</td>
<td>Charles Stark</td>
</tr>
<tr>
<td>WHO'S TALKING</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15-min, 3 wk</td>
<td>Based on mkt</td>
<td>Telephone quiz. Guess star’s identity</td>
<td>Hal Tate Prods</td>
</tr>
<tr>
<td>IRENE WICKER</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 3 wk</td>
<td>Based on mkt</td>
<td>Children’s fairy tales; stories from composer’s lives</td>
<td>World Book System</td>
</tr>
<tr>
<td>WINGS OF SONG</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1-5 wk</td>
<td>$6</td>
<td>up on request</td>
<td>Telephone quiz. Guess star’s identity</td>
</tr>
<tr>
<td>BARRY WOOD SHOW</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1-3 wk</td>
<td>OR</td>
<td>OR</td>
<td>OR</td>
</tr>
<tr>
<td>XMAS PACKAGE</td>
<td>Drama</td>
<td>Family</td>
<td>15-min, 4 pros</td>
<td>$20</td>
<td>up on request</td>
<td>Group of special holiday programs</td>
</tr>
<tr>
<td>YELLOW CAB JUNGLES</td>
<td>Musical</td>
<td>Family</td>
<td>3-min, 4 pros, unlimited</td>
<td>OR</td>
<td>Open-end spots; Yellow Cab films only</td>
<td>Charles Stark</td>
</tr>
<tr>
<td>YOUR GOSPEL SINGER</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1-6 wk</td>
<td>$3</td>
<td>25</td>
<td>Edward MacHugh, gospel singer</td>
</tr>
<tr>
<td>YOUR HYMN FOR THE DAY</td>
<td>Musical</td>
<td>Family</td>
<td>5-min, 1-3 wk</td>
<td>$2</td>
<td>up on request</td>
<td>America’s familiar hymns. Gene Baker and Irma Gleed</td>
</tr>
<tr>
<td>YOUR Hymns AND SONGS</td>
<td>Musical</td>
<td>Family</td>
<td>15-min, 1-3 wk</td>
<td>$3</td>
<td>£50</td>
<td>Religious music with poetry readings</td>
</tr>
<tr>
<td>YOUR VIEWS THE NEWS</td>
<td>Commentary</td>
<td>Family</td>
<td>15-min, 1 wk</td>
<td>OR</td>
<td>OR</td>
<td>OR</td>
</tr>
<tr>
<td>ADAM ZACHARIAS’ WORLD INTELL RPT</td>
<td>Commentary</td>
<td>Adult</td>
<td>15-min, 1 wk</td>
<td>OR</td>
<td>OR</td>
<td>Ex-Navy Intelligence Chief evaluates world events</td>
</tr>
</tbody>
</table>
How station reps function

Promoting national spot is basic job

The growth of national spot broadcast advertising is paralleled by the growth of the station representative as a factor in commercial radio. As long as it was necessary for the advertiser and agency to place business direct with stations located at remote points, so long did national advertising on local stations move at a snail’s pace.

Station representatives at the outset were time brokers. They bought blocks of time and peddled these in small pieces. The time broker on a national scale didn’t last long and his place was taken by station representatives, who do for stations what newspaper and magazine representatives do for their fields. Pioneer in this field of course was Ed Petry, now head of the station representative organization bearing his name.

Station representatives make it possible for an advertiser to place advertising on a considerable number of stations through one central office, to obtain information on stations and markets through one contact rather than by mail or phone—an infinitely more practicable procedure.

During the early days the station representative was very much like a delivery clerk between agencies and stations. But as time went on and business placement became more competitive, when there were four major groups of network stations instead of one, the station representative became an active salesman, selling not only his own group of stations but broadcast advertising as well.

With his growth in stature came a commensurate increase in his influence for good in the industry. The station representatives were primarily responsible for meaningful rate cards which are now lived by in the national field. It was the big and little station representatives who refused to handle certain types of advertising which were not good for advertising or for broadcasting.

Many of these representatives have built great fortunes for themselves through their station representation, but many others during the past 15 years have dropped by the wayside. They either do a job—and prosper—or else they pass quickly from the representative field.

Today about 50 represent the great majority of the nation’s stations. They have an association which is building a code of ethics. What they do beyond selling time is the subject of another sec-
tion in this Fall Facts edition. A few stations maintain their own offices in key cities like New York and Chicago, but numerically they are hardly a factor. Even the regional networks for the most part find an established station representative the best way to reach the advertiser and his agency. The placement of national spot broadcast advertising is so great that combined with business which stations sell locally it far outdistances the business placed with the four major networks. It's possible that an advertiser will decide, of his own volition, to use a radio network campaign. It's almost unheard of for a sponsor to decide to use national spot advertising without being sold.

A network affiliation is important though far from essential to a station in reaching and holding a great audience but it's the national spot business which makes stations financially possible. This is true not only in radio but is already true also in TV, and a number of station representatives have added to their staffs executives who know TV. These men have been added not simply to go out and sell national TV spot business but also to precondition advertisers to the idea of visual spot advertising, and of course to obtain more TV stations as clients.

They sell—plus

Station representatives serve broadcast industry in more ways then meet the eye

While stations judge their representatives basically by the business the latter send them each month, the job that the representatives do goes far beyond the simple selling of time. The stations generally are far removed from the national advertiser and find it almost impossible to crystal-ball trends and what the big merchandiser expects from radio.

Typical of the problems that station representatives have had to solve was a uniform rate card which would give the advertiser the information he wants. For years chain breaks have been defined in various ways on rate cards. One card would specify the number of words per-

WHY PAY MORE TO REACH THE WORCESTER MARKET...

What's the PERCENTAGE?

In the rich responsive Worcester area, in competition with 4 network stations, independent

WNEB GIVES YOU GREATER-THAN-AVERAGE AUDIENCE...

AT MUCH LOWER-THAN-AVERAGE COST!

<table>
<thead>
<tr>
<th></th>
<th>WEEKDAY MORNINGS</th>
<th>WEEKDAY AFTERNOONS</th>
<th>EVENINGS</th>
<th>SUNDAY AFTERNOONS</th>
<th>SATURDAY DAYTIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE WORCESTER AVERAGE RATING OF FIVE REPORTED STATIONS</td>
<td>5.0</td>
<td>5.7</td>
<td>8.6</td>
<td>5.6</td>
<td>4.5</td>
</tr>
<tr>
<td>WNEB RATING</td>
<td>5.4</td>
<td>8.4</td>
<td>7.2</td>
<td>10.4</td>
<td>8.8</td>
</tr>
</tbody>
</table>

Get the new picture, the true picture of what's going on in Worcester. Call in our representative today... check the latest Hooper facts and figures... see for yourself that

WNEB GIVES YOU MORE LISTENERS FOR YOUR RADIO DOLLAR!

Serving New England's Third Largest City

WORCESTER  MASSACHUSETTS

Represented by: Adam J. Young, Jr., Inc. and Kettell-Carter, Inc.
We said, "Give this great business a name worthy of its size." Agencies, station owners, publishers responded. They recognized the confusion, the double meaning of "National Spot" as a name to describe one of the greatest advertising mediums ever known. Their overwhelming approval and choice was for National Selective Broadcasting.

PAUL H. RAYMER COMPANY, Inc.
Incredible as it may seem, recent surveys show that ninety-one per cent of the advertising managers, the men who buy your time, don't know what “Spot” radio is. Moreover, they injuriously believe it to be limited to something it is not. They call it “CBs,” “1-Ms,” “spot announcements,” “jingles,” “nuisance advertising,” or some leftover stuff—a means of covering ever narrowing concentric circles.

And in Canada, thanks to the hundreds of letters written by All-Canada Radio Facilities, seventy-six per cent of the replies came out flatly for adoption of the name National SELECTIVE Broadcasting.

To you “Spot” means something far bigger than just chainbreaks or announcements—but to your employees and to advertisers who buy your time, “Spot” will always mean simply—announcements or spots on your schedule.

National SELECTIVE tells the story. It’s not a short, trite or catchy name, but why should it be? It properly describes a means, a system of national advertising that competes with the greatest media—newspapers, magazines and networks. Selective broadcasting offers advertisers economies, direction and control not possible with any other means of selling goods to the nation. With it and it alone the advertiser can

- SELECT his markets
- SELECT his stations
- SELECT his talent
- SELECT his program
- SELECT his time
- SELECT his commercial

This is National SELECTIVE Broadcasting.

You may ask—why this campaign to change the name? Because you and we want more program business. We value announcements but we want more programs—big name ones sponsored by truly national advertisers on a national selective basis. Before you get any substantial increase in such business, you and your sales representative must have a name for it that advertisers can understand.

Let’s get away from this little, this belittling word “Spot” with its double meaning and ambiguity. Let’s give this great advertising medium a name worthy of its size. National SELECTIVE Broadcasting tells the story.

If you agree, or disagree, your opinion will be very much appreciated.
mitten in a station break. Another rate card used time as a marker. Even those that used wordage as yardsticks differed. One limited them to 25 words. Another listed 40 words. For time some listed 15 seconds, some 20. Some cards said no transcriptions for station breaks and others refused sound effects or jingles.

One of the first major contributions made by station representatives to the broadcast advertising field was uniform information on their stations' rate cards. The NAB later took up this campaign on a national scale, but it was station representatives who first sold broadcasting executives on the necessity for uniformity if national business was to be obtained in a sizable quantity.

Station representatives frequently are instrumental in the shifting of an outlet from one network to another. This is so not because of the representative's predilection for one web over another but because under existing conditions affiliation with one chain instead of another will mean more business. For instance one station with a major network affiliation of several years' standing was operating in the shadow of a 50,000-watt affiliate of the same network and thus had in-town listening only. In the same area another smaller network virtually was not heard at all due to a poor signal from the nearest station carrying its programs. There was a waiting audience for certain programs of that chain. On the rep's recommendation a switch in networks was made. The station increased its audience, and coverage as well. As a result the station representative tripled the outlet's national spot business, advertisers received more for their dollars, and listeners in the area had a better-balanced broadcast service. A casual study might indicate that it was foolish for the station to change its affiliation from a major to a minor network. But a station representative who could forget the obvious and who knew business and listening conditions could advise the station correctly.

Station representatives don't want the idea to obtain acceptance that they supersede station management or program departments. Not being involved in the daily operations of a station they are able to be the outside authority looking in, that's all.

For years something of everything was "ideal" programing. Then block programing raised its head and studies revealed (see block programing report in this Fall Facts edition) that variety does not spice listening—it loses it. It took a great deal of station education by representatives to get this idea across. They tried to do it not because they were sold on block programing but because they found their sales activities seriously hampered unless their stations were block-programed.

There are many other facets of station operations in which the station representative finds himself involved for the stations', the advertisers', and his own best interests. Typical of these is the question of local salesmen's recompense. If a station is to have a well-balanced advertising structure, with local, national spot, and network advertising well interlarded, then it must pay its sales personnel on a basis that will prevent them from selling every top time availability to special local clients. There's a way of paying local sales staffs that prevents this and many station representatives have suggested it to their stations.

The station representative may have started out as a time peddler but today he's a first-rate management consultant as well as a sales representative. That dual capacity goes for the firms with top billings as well as those at the bottom rungs of the ladder. In some cases a station representative has been known to go along for a year without making his first national sale for a station, working the full 12 months to build up acceptance for the station. It seldom takes that long, but a good station representative works with a station to make certain first that it has something to sell.

More people are listening

New local outlets develop new dialing habits in postwar station expansion

Dialing habits are changing. In March and April sponsor revealed for the first time the confidential trend information which the A. C. Nielsen research organization had been charting for the networks and leading advertising agencies. The shift in accent, from network listening to independent stations, has been slow but consistent. The size of the network audiences hasn't decreased—has, in fact, increased. But the chains are not collectively reaching as big a share of the audience as they did up to

(Please turn to page 68)

SPONSOR
SHOULD WE RUN HIM IN THE PREAKNESS, MA?

Ma doesn’t know it—but you can’t start a horse in a race at ANY Maryland track simply by saying “I want him to run.”

But Baltimoreans know THAT . . . and a lot more about horse racing. They’re well up on other sports, too! Baseball, football, basketball, boxing and ALL other forms of athletics get their enthusiastic attention.

That’s why so many radios tune to WSID every weekday afternoon when our

CLUB BALTIMORE AND THE ALL SPORTS PARADE

is on the air. This popular four hour show is block programmed with famous bands, big time vocalists, split second sports results and last minute news patterned not only to entertain but to move merchandise.

If Baltimore and its environs are on your salesmap and you want to reach the mostes’ people for the leastes’ cost, you’ll do well to talk to Forjoe about this 1000 watter—Maryland’s most powerful independent station.

WSID

BALTIMORE 21, MARYLAND

Represented nationally by FORJOE & CO.
May, reflecting the seasonable decline of all broadcasting advertising is off ten points from the previous month. Only soaps and cleansers ran contrawise to the May trend. Business in all territories is off in proportion, with the Pacific and Mountain areas suffering a loss of spot business to a greater degree than all other areas. It dropped from 116.6 to 70.8, which is lower percentagewise than the business in any other section except the south. Despite the fact that Colgate-Palmolive-Peet has dropped a sizable proportion of its broadcast advertising the soaps, cleaners, toiletries classification is still the only industry that has held up against the seasonable trend.

<table>
<thead>
<tr>
<th>Per cent</th>
<th>AUG</th>
<th>SEP</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>
<th>JUN</th>
<th>JUL</th>
</tr>
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</tr>
</tbody>
</table>

**NATIONAL TREND**

1947-1948

*For this total a sponsor is regarded as a single corporate entity no matter how many diverse divisions it may include. In the Industry reports, however, the same sponsor may be reported under a number of classifications.*

**SPONSOR**
WE KNEW IT WAS HIGH

BUT GOSH!

LOOK AT THIS!

IN MOBILE

WALA

HAS A

68.5*

SHARE OF AUDIENCE RATING

6:00 P.M. to 10:30 P.M.

Sun. thru Sat.

While we have no quotable authority we hear from reliable sources that this is the highest figure in the nation for major market stations.

If any major market station has a higher figure we'd like to hear about it.

Let HEADLEY-READ give you the complete WALA story and the facts on the phenomenal growth of the Mobile market.

*HOOPER STATION LISTENING INDEX, OCT. '47-FEB. '48

The Code

Networks set pace for all industry

The major networks and the owned and operated stations of all four chains will abide unreservedly by the NAB code. In most cases the standards of practice at the networks will be more stringent than those established by the Association. NBC's recodified standards, the first revision since 1941, will be released some time during July. CBS and ABC will continue to issue no set of rules and regulations but to judge each problem on the basis of past policy. Mutual will have a new book of rules and regulations available shortly.

NBC and CBS will not accept copy on laxatives, bromides, or reducing aids. ABC and Mutual will accept them on a network basis, but the former frowns on their use on a spot basis on their network-owned stations. It's ABC's feeling that adjacency can cause a recorded spot announcement to be offensive even if the spot taken by itself is not objectionable. Adjacency can be controlled on the web; it's almost impossible to control on a station basis. Deodorants are acceptable on ABC stations if they're handled by women commentators as live commercials.

Advertising claims must be substantiated before any of the networks accept them for broadcast. If an advertiser states that more housewives use his products than other like products, adequate research backing must be available for the claim for it to be permitted on the network air. Research must go further in backing claims at NBC and CBS than at ABC and MBS but it's all very relative. All networks try to avoid sweeping claims and go far beyond the magazines and newspapers in refusing to accept copy that can't be backed with facts. It isn't a striving for virtue which forces this advertising copy control on the chains but the fact that every air advertiser watches every other advertiser. Since in the case of many products there is actually no significant difference between brands, manufacturers monitor each other and the nets zealously. By making advertisers prove all claims, networks are also clear of favoritism charges and Federal Trade Commission and FCC investigations.

Network codes approach control of what goes on the air from a positive viewpoint this year. They deal more with what can be said—not what cannot. * * *
more listening

(continued from page 64)

five years ago, for the audience has
grown more than their percentage share
of it.

The most recent Nielsen report indi-
cates that during the first quarter of
1946 the Independents collected a 14.8% share of the audience. During the same
period of 1947, the nonnetwork stations
reached 17.6% of the audience.

The independents have been holding
the dialers longer, as well as reaching
them more frequently. In 1946 they
listened to independents 39 minutes a
day, in '47 they listened 50 minutes
daily, in '48 63 minutes a day. These
figures are all for first quarter of the year.

In the April issue, as an indication of
how independents obtain a major share
of listening, sponsor presented a set of
daytime listening figures purporting to
represent listening in Hot Springs, Ar-
kansas, as shown in the NBC "Most
Listening" survey of 1944. The figures
were actually for Fort Smith rather than
Hot Springs, in which town the inde-
pendents didn't rate at the survey time.
To indicate just how different listening
can be, the Fort Smith figures are re-
petted and the Hot Springs check-up
reported for the first time.

<table>
<thead>
<tr>
<th>NBC</th>
<th>CBS</th>
<th>ABC</th>
<th>MBS</th>
<th>Ind-Local</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ft. Smith...</td>
<td>56</td>
<td>2</td>
<td>2</td>
<td>40</td>
</tr>
<tr>
<td>Hot Springs...</td>
<td>10</td>
<td>68</td>
<td>22</td>
<td></td>
</tr>
</tbody>
</table>

These towns are good examples of why
it's essential for a sponsor to check
listening in every town he covers. Dialing
is a local thing.

In the daytime it is the newly licensed
stations which have increased the inde-
pendent stations' share of audience. The
daytime share of audience of independents
for the first quarter of the year, '46 vs.
'48, looks like this:

<table>
<thead>
<tr>
<th>Daytime Share of Audience</th>
<th>'46</th>
<th>'48</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Ind-Loc...</td>
<td>17.8%</td>
<td>23.5%</td>
<td>+5.7%</td>
</tr>
<tr>
<td>Old Ind-Loc...</td>
<td>16.5%</td>
<td>14.8%</td>
<td>-1.7%</td>
</tr>
</tbody>
</table>

At night both old and new licensees
share in the increased listening to un-
affiliated outlets.

<table>
<thead>
<tr>
<th>Nighttime Share of Audience</th>
<th>'46</th>
<th>'48</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Ind-Loc...</td>
<td>11.6%</td>
<td>15.7%</td>
<td>+4.1%</td>
</tr>
<tr>
<td>Old Ind-Loc...</td>
<td>9.8%</td>
<td>10.5%</td>
<td>+0.7%</td>
</tr>
</tbody>
</table>

It must be noted that these figures
are all for the first quarter of the year,
a period during which baseball is not on
the air. It is the belief of many that the
independent stations obtain their greatest
audiences through baseball. Current
Nielsen confidential trend report indicates
that other programs are winning audi-
cences for the stations which are on their
own in a market.

The nightime increase is in part
traceable to nighttime sports which are
becoming more and more of a leisure
time factor throughout the nation. The
growing importance of the independent
is credited to a combination of sports,
news, and music.

Nielsen's figures on the growth of
nonnetwork stations and networks dur-
ing the period between the first quarter
of 1946 and the first quarter of 1948
cover a different reporting span than
sponsor's report on the network changes
since BMB. Since his figures should be
referred to when weighing the dialing
habit changes, they are given here:

stations added since 1946

<table>
<thead>
<tr>
<th>Ind-Locals...</th>
<th>392</th>
</tr>
</thead>
<tbody>
<tr>
<td>MBS...</td>
<td>392</td>
</tr>
<tr>
<td>ABC...</td>
<td>186</td>
</tr>
<tr>
<td>CBS...</td>
<td>23</td>
</tr>
<tr>
<td>NBC...</td>
<td>15</td>
</tr>
</tbody>
</table>

The entire changing broadcast picture
must be viewed with an eye to what has
happened to radio families in the U. S.
On another page in this issue the latest
BMB radio family figures for the nation
(released at the end of June) are pre-
vented. The U. S., from a potential radio
audience basis, has increased in two years
from 33,988,000 families to 37,623,000
families. That's an increase of slightly
over 10% and gives America's broadcast
advertisers 3,635,000 more homes to
sell to.

network programs for local sponsors

on mbs and abc stations, sponsors buy
over $15,000,000 in time for co-op shows

Time purchased in connection with the
local sponsorship of network-produced
programs will exceed $12,000,000 this
fall. MBS' alone account for $6,000,000
of these time sales. The talent costs for
MBS co-op programs will exceed $1,736,-
000 a year—about $33,386 a week. It
costs the average regional or local
Mutual sponsor less than 33 1/3% of the
charges for time to buy a network pro-
gram over one station or a group of sta-
tions. The fees (as indicated in the listing
of network programs available for local

Please turn to page 73)
Saturday Nite Samples of Local Showmanship

Saturday night is not “the loneliest night in the week” for WRVA listeners. The reason is the superb showmanship of WRVA-produced programs (and their Hooperating!).

WRVA has the “know-how”. The talent. The stars. The ability. The showmanship. The Directors. The Musicians. The Producers. And last—but not least—the Sponsors.

The record of renewals proves our production. We can do as good for you! Put your “down South” sales problem in our lap, or contact Radio Sales.

WRVA Richmond and Norfolk, Virginia
Singin' Sam

the man behind over 200 Successful sales curves

For the sponsor interested in sales, Singin' Sam presents a unique opportunity. For never in radio's history has there been a personality like Sam . . . never before a program series with such an outstanding record of major sales successes unbroken by a single failure.

These are strong statements that carry tremendous weight with prospective program purchasers . . . if supported by facts. And facts we have in abundance . . . high Hoopers, congratulatory letters, expressions of real appreciation by advertisers themselves, actual before and after stories backed with the concrete figures.

This 15-minute transcribed program series is the show you need to produce results. Write, wire, or telephone TSI for full details. Despite Singin' Sam's tremendous popularity and pull, the show is reasonably priced.
Singin' Sam—America's greatest radio salesman. Assisted by Charlie Magnante and his orchestra and the justly famous Mullen Sisters Sam is available for special commercial cuttings to give your program even greater sales power.

Write for information on these TSI shows

- Immortal Love Songs
- Westward Ho!
- Your Hymn for the Day
- Wings of Song

TRANSCRIPTION SALES, INC., 117 West High St.
Springfield, Ohio
Telephone 2-4974

New York—47 West 56th St., Col. 5-1-544
Chicago—612 N. Michigan Ave., Superior 3053

JULY 1948
<table>
<thead>
<tr>
<th>TITLE</th>
<th>NET</th>
<th>TIME</th>
<th>PRICE RANGE</th>
<th>EXPLANATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abbott &amp; Costello</td>
<td>ABC</td>
<td>80 min.</td>
<td>$5-$9000</td>
<td>Slapstick comedy</td>
</tr>
<tr>
<td>Martin Agronsky</td>
<td>ABC</td>
<td>80 min.</td>
<td>$6-$100</td>
<td>Early morning news commentary, direct from Washington D.C.</td>
</tr>
<tr>
<td>Bouchel &amp; Young</td>
<td>ABC</td>
<td>15 min.</td>
<td>$5-$280</td>
<td>News reports on foreign events</td>
</tr>
<tr>
<td>Believe It or Not</td>
<td>NBC</td>
<td>15 min.</td>
<td>$15-$350</td>
<td>Based on Ripley's famous cartoons</td>
</tr>
<tr>
<td>Cecil Bunn</td>
<td>MBV</td>
<td>15 min.</td>
<td>$5-$280</td>
<td>Commentary on domestic and foreign events</td>
</tr>
<tr>
<td>Captain Midnight</td>
<td>MBV</td>
<td>15 min.</td>
<td>$5-$280</td>
<td>Juvenile serial drama</td>
</tr>
<tr>
<td>Nancy Craig</td>
<td>ABC</td>
<td>15 min.</td>
<td>$5-$280</td>
<td>Chat show with guests</td>
</tr>
<tr>
<td>Bill Cunningham</td>
<td>MBV</td>
<td>15 min.</td>
<td>$2-$280</td>
<td>Veteran news reporter's column on the front page of the New York Times</td>
</tr>
<tr>
<td>Ethel &amp; Albert</td>
<td>ABC</td>
<td>15 min.</td>
<td>$7.50-$200</td>
<td>Well-known authority on world events, direct from D.C.</td>
</tr>
<tr>
<td>Final Edition</td>
<td>MBV</td>
<td>15 min.</td>
<td>$5-$280</td>
<td>Daily adventure of young married couple and child</td>
</tr>
<tr>
<td>Fishing and Hunting Club</td>
<td>MBV</td>
<td>15 min.</td>
<td>$5-$280</td>
<td>Late edition with Morgan Bratv, Washington</td>
</tr>
<tr>
<td>Cedric Foster</td>
<td>MBV</td>
<td>15 min.</td>
<td>$5-$280</td>
<td>Sports show to fish and hunt</td>
</tr>
<tr>
<td>Gabriel Heatter's Mailbag</td>
<td>MBV</td>
<td>15 min.</td>
<td>$7.50-$800</td>
<td>heaters feature items from the far and near</td>
</tr>
<tr>
<td>Happy Gang</td>
<td>MBV</td>
<td>15 min.</td>
<td>$10-$280</td>
<td>Canadian home-poten variety show</td>
</tr>
<tr>
<td>Radio Harris</td>
<td>MBV</td>
<td>15 min.</td>
<td>$2-$180</td>
<td>Movie group interviews with Hollywood stars</td>
</tr>
<tr>
<td>Headline Edition</td>
<td>CBS</td>
<td>30 min.</td>
<td>$6-$280</td>
<td>Dramatization of the news and interviews</td>
</tr>
<tr>
<td>George Hicks</td>
<td>ABC</td>
<td>15 min.</td>
<td>$5-$280</td>
<td>News with women's slant. Emphasizes human interest</td>
</tr>
<tr>
<td>Inside of Sports</td>
<td>ABC</td>
<td>30 min.</td>
<td>$5-$280</td>
<td>Daily coast-to-coast sports show</td>
</tr>
<tr>
<td>It Pays to be Ignorant</td>
<td>MBV</td>
<td>15 min.</td>
<td>$10-$350</td>
<td>Slapstick comedy featuring Tom Howard</td>
</tr>
<tr>
<td>Johnson Family</td>
<td>MBV</td>
<td>15 min.</td>
<td>$5-$280</td>
<td>One-man show, Jimmy Stewart playing all parts</td>
</tr>
<tr>
<td>Kaltenborn</td>
<td>MBV</td>
<td>15 min.</td>
<td>$6-$280</td>
<td>National and international news and topics of the day</td>
</tr>
<tr>
<td>Henry LaCoste</td>
<td>MBV</td>
<td>15 min.</td>
<td>$5-$280</td>
<td>Unusual anecdotes, stories, interviews</td>
</tr>
<tr>
<td>Fulton Lewis JR</td>
<td>MBV</td>
<td>15 min.</td>
<td>$6-$280</td>
<td>Commentary on the day's news from the nation's capital</td>
</tr>
<tr>
<td>Robert McComb</td>
<td>MBV</td>
<td>15 min.</td>
<td>$10-$280</td>
<td>Discussion of listener's problems</td>
</tr>
<tr>
<td>Mediation Board</td>
<td>MBV</td>
<td>15 min.</td>
<td>$5-$280</td>
<td>Comedy with Harry Einstein as Parkaykakuros</td>
</tr>
<tr>
<td>Meet Me at Paddy's</td>
<td>MBV</td>
<td>15 min.</td>
<td>$7.50-$1000</td>
<td>Press conference with news figures on air</td>
</tr>
<tr>
<td>Meet the Press</td>
<td>MBV</td>
<td>15 min.</td>
<td>$7-$280</td>
<td>Edward Arnold in true incidents from lives of Presidents</td>
</tr>
<tr>
<td>Mr. President</td>
<td>MBV</td>
<td>15 min.</td>
<td>$7.50-$500</td>
<td>Unusual stories of people and things</td>
</tr>
<tr>
<td>John Nesbitt</td>
<td>MBV</td>
<td>15 min.</td>
<td>$2-$184</td>
<td>Reports from correspondents throughout the United States</td>
</tr>
<tr>
<td>News of America</td>
<td>MBV</td>
<td>15 min.</td>
<td>$5-$280</td>
<td>Mystery drama, Beat Mortenson as Lambert Crampton</td>
</tr>
<tr>
<td>The Shadow</td>
<td>MBV</td>
<td>15 min.</td>
<td>$7.50-$1000</td>
<td>Commentaries with woman's angle on variety of topics</td>
</tr>
<tr>
<td>Kate Smith Speaks</td>
<td>MBV</td>
<td>15 min.</td>
<td>$5-$280</td>
<td>Based on comic strip character of same name</td>
</tr>
<tr>
<td>Superman</td>
<td>MBV</td>
<td>15 min.</td>
<td>$5-$280</td>
<td>Over-the-hill sleeve stories, hints, anecdotes, news</td>
</tr>
<tr>
<td>Tell Your Neighbor</td>
<td>MBV</td>
<td>15 min.</td>
<td>$10-$280</td>
<td>Forum on questions of the day</td>
</tr>
<tr>
<td>Town Meeting</td>
<td>MBV</td>
<td>15 min.</td>
<td>$4-$500*</td>
<td>Studio quiz show</td>
</tr>
<tr>
<td>Winner Take All</td>
<td>MBV</td>
<td>15 min.</td>
<td>$3-$40</td>
<td>Coverage of the week's major sports events</td>
</tr>
<tr>
<td>Harry Wimler</td>
<td>MBV</td>
<td>15 min.</td>
<td>$12-$280</td>
<td>John C. Swayze, New York, Leif Ed, Wash, talk show</td>
</tr>
<tr>
<td>World News Round-Up</td>
<td>MBV</td>
<td>15 min.</td>
<td>$2-$324*</td>
<td>Remote news pick-ups from domestic and foreign publications</td>
</tr>
<tr>
<td>World News Round-Up</td>
<td>MBV</td>
<td>15 min.</td>
<td>$1-$45</td>
<td>World news, prep-up, John McNamara, Washington</td>
</tr>
<tr>
<td>World Tonight</td>
<td>MBV</td>
<td>15 min.</td>
<td>$2-$324*</td>
<td>News of world, current pick-ups</td>
</tr>
</tbody>
</table>

*Excludes the sponsor
CO-OP PROGRAMS
(Continued from page 68)

sponsorship in this section) are often based upon a percentage of the station's national evening hourly rate for time.

MBS's highest talent charges last season were for a program which will not be offered this fall, Information Please, for which 60% of the national nighttime hourly rate was assessed. The most expensive (40% of nighttime hourly rate) other MBS co-op programs are Meet Me At Parky's, John Nesbitt, Kate Smith, Fulton Lewis, and Happy Gang. Most other MBS co-ops are priced in the region of 20% of the base rate.

The second biggest network in sale of network programs for local sponsorship is ABC with 13 programs available on a spot basis (MBS has 18, CBS has six as has NBC). Co-op time sales on ABC stations will be over $3,000,000 a year, with talent costs above $1,000,000. While MBS has made the greatest progress during the past year—with a 100% increase in number of sponsors (900 to 1800) as well as an over-100% increase in the number of actual network co-ops sponsored on the air (675 to 1359), ABC has also made a sizable advance, with 22% more sponsors for ABC network programs on a local basis than a year ago (650 to 790).

CBS's 1947-48 bigtime comedy venture into the co-op field, the Joan Davis program, didn't intrigue enough local or regional sponsors to justify its continuance to Miss Davis or to CBS. CBS's most successful co-op show in producing sales for sponsors is Winner Take All. However, the record of It Pays to Be Ignorant is also ample proof of what an important network program can do for local or regional sponsors. Ignorant is sponsored on 13 CBS stations by Goetz Brewing Company of St. Joseph, Mo., and Potts-Turnbull Company of Kansas City, the Goetz advertising agency, has done an unusual promotional job on the program to the 2700 dealers who carry the Goetz brew in the area in which they sponsor the program. Co-op stars are as willing to work with advertising agencies to give their programs the extra promotion as are the stars of any big network program.

In many cases the stars of the co-op programs make special e.t.'s to introduce the local commercial. That this is effective is indicated by the fact that thousands of listeners, in cities where the e.t.'s cue the local commercial, have written to their stations asking for their tickets to the broadcasts thinking that the programs originate at their local outlets.

Whereas last season department and clothing stores led the parade in sponsorship of co-op programs, this fall it will be automobile dealers and automotive supply stores which will be in the number one position. There are many more department and clothing stores buying these co-op programs this year than last, but with so much anti-automobile dealer news appearing in the press, the progressive auto retailer has decided to spend even more money in radio via co-op programs to clear his name.

Many of the auto dealers on the air have nothing to sell. Most of them have backlogs of orders which will keep them currently in business regardless of advertising but they are looking ahead to the day when buying conditions will shift in favor of the consumer and they aim to build continued acceptance while the cash is rolling in to pay for advertising.

Another group of retailers who are using co-op programs to maintain consumer acceptance of their business integrity are building material supply men. They rank fourth among sponsors of network programs on a local basis.

Third in rank order among sponsors of co-op programs are the retailers of home furnishings. While there are still short-furniture dealers ranked lower than tenth among sponsors of co-op programs. Today they sponsor more than 10% of all co-ops on the air.

News programs still lead all types of network programs locally sponsored. Fulton Lewis is number one on MBS, Martin Agronsky leads on ABC, NBC's World News Round-up has the most sponsors on its affiliates, and CBS reports World News Roundup has the most sponsors on its affiliates and CBS reports retailers buy more of The World Tonight than any other CBS co-op.

Most of the network programs produced for local sale are broadcast in non-network time periods. Since this time cannot be preempted by the web in favor of a national sponsor, the local advertiser is assured of protection on his sponsorship as long as he desires to pay for it. In some cases local sponsors have to commit themselves to longer than the 13-week periods that are usually required in broadcasting.

Sponsors generally are under same conditions as on network programs but in some cases the personality on the program prohibits certain types of advertisers. Cecil Brown, as an example, does so to dentists and morticians. Where pro-

Block Programming Report on page 138
Spot contests and offers

Local station promotions frequently are high in originality but borrow too

Local radio contests are an effective form of promotion. Often they duplicate on a limited scale the effectiveness of coast-to-coast promotions. Often, too, they take their cues from the network promotions and cut a national formula down to local size.

Ralph Edwards started a veritable epidemic of network contests based on his highly successful Mrs. Hush and Walking Man. Their counterparts are current in local radio. FM-promoter Ben Strouse put WWDC-FM on the air in the nation’s capital with a $5,500 “Mr. FM” contest. More than 25,000 contestants tried to guess the identity of “Mr. FM” (who proved to be Peter Donald, radio comic), and the winning contestant was feted on the station’s opening night with all of Hollywood’s glamour. The promotion built listeners for WWDC both AM and FM.

In Maryville, Tennessee, the Supreme Foods Company staged their own version of the “Hush” formula on WGAP with a program called: Can YOU Find Her? While the initial $160 jackpot mounted $10 daily, female residents of Maryville learned not to call a cop if anyone stopped them and asked: “Are you Miss Supreme, the Supreme lemonized salad dressing girl?” Again, program listening jumped, and store sales mounted. Station WHBS, Huntsville, Ala., conducted a “Mr. X”

Please turn to page 140.

CO-OP PROGRAMS
(Continued from page 73)

...grams are sponsored on partial networks by one sponsor, it’s usual that this sponsor prohibits advertisers in the same line from buying individual stations. For instance, since Colgate-Palmolive-Peet sponsors Happy Gang in Canada where the program originates, no soap sponsor is acceptable on a local or regional basis.

Success stories of sponsors who are buying these network packages on a local basis are numerous. Because department and specialty stores still look at broadcasting askance, the fact Stearns of Boston has tested “specials,” unsupported by any other form of advertising (even signs in the store itself), is especially noteworthy.

Sears featured a “radio special” of top coats at $35 during its first week on the air this spring. The offer was made at 8:02 a.m. By 5:30 p.m. 35 coats were sold. Total sales of this coat directly traceable to this one broadcast were over 100. Another department store that has found the sponsorship of a co-op program effective is Strous-Hirschberg of Youngstown. It uses Winner Take All and has found, as have so many other sponsors of audience participation programs, that these programs pull a sizable feminine audience and one that shops department stores. S-H doesn’t, as most department stores do, make charges against each department that uses advertising on the program but allows time on a storewide basis. Thus ad-pressure can be placed where the store management feels it needs it and without individual department pressure.

S-H finds that the program and radio advertising raises above normal department store policy.

SPONSOR

Spot

Independent Block Programming

Definitely Pays Off in Results!

MORE LISTENERS PER DOLLAR IN MEMPHIS

WHHM

Mid-South’s only 24 hour Station
Memphis, Tennessee

Patt McDonald, Manager

FORJOE & CO., representatives
The new medium . . .
It’s now a huge going concern

Commercial status

Who is sponsoring television; why, how when, and to what advertising effect

Television is selling merchandise in practically every area where there are over 1,000 receivers installed and even in some areas where only 500 sets are operating in homes. In this Fall Facts edition, sponsor presents the third group of 12 “Capsule Case Histories” on TV results. In the 36 sponsor studies presented thus far, sports are the program type doing the best selling job. The product using TV most successfully to date is beer, due in great part to the fact that the saloons and bars are among the first in every area to acquire sets and to promote TV. Thus beer is able to reach the home and the point of sale at the same time, something accomplished through few other advertising media.

Cigarette firms are also high among TV’s sponsors, with most of the leaders, Lucky Strike, Camels, Chesterfields, Philip Morris, and Old Gold, using both television spots and programs. They’re still experimenting to find the correct visual program vehicle but all their budgets have healthy allocations for TV. Luckies are trying a whodunit and have tried a half hour of entertainment from Broadway's stages. Old Gold and Chesterfield are sponsoring baseball. Camels have committed themselves to a newreel and Philip Morris has thus far restricted itself to station break spots.

Department stores, early owners of broadcasting stations but unenthusiastic recently about the medium, have been sold on TV outlets and have found that television sells both fashions and home furnishings. The department stores are not using the visual advertising medium for prestige but to produce direct sales in the same manner in which they use newspaper space. In practically every city where there is a TV outlet there’s at least one department store experimenting with the medium. They have been subjected to more TV promotion than any other user of advertising. Because many merchandisers have been intrigued with intrastore telecasting (use of TV as an advertising medium originated and viewed in the store but not broadcast to home receivers) they have had demonstrations by Allied Stores, RCA-Victor, GE, and DuMont. Many of them have radio and

JULY 1948
television departments and find the sale of receivers profitable. Thus they have dual reasons for using TV.

TV weathercasts are being sponsored by a varied list of advertisers. Botany, pioneer user of the medium, is still using its woolly lamb to "predict tomorrow's weather," BVD sells men's shirts, and Sanka sells caffeine-less sleep with weather predictions. It's difficult to trace direct impact of general advertising of the Botany-BVD-Sanka type but all these advertisers have uncovered consumer reaction to seeing it on television.

Food manufacturers and processors were among the early sponsors in the TV medium. Kraft and General Foods are still spending a sizable budget on TV network programs. GF buttressed its employment of the visual medium with a detailed study of its impact on the home. This corporation is far more conscious than are most advertisers of its public responsibility both as an advertiser and as a food merchantizer, and its study covered not only the advertising impact of the medium but sociological implications as well. Its research was pro-TV enough for the General Foods TV committee to recommend that the corporation get into the medium.

Kraft Television Theater has proved to the sales and advertising managers of Kraft that it can and does sell the product it advertises. As SPONSOR reported in its TV Results compilation for May, just a few presentations of Kraft's MacLaren Cheese created so much demand for this limited-distribution and quality-priced cheese that Kraft shifted its product mention very quickly to a mass product (Kitchen Fresh Mayonnaise).

While a number of advertisers are waiting until the networks are more extensive in order to justify the high cost programs which are part of the medium, others are going right ahead and planning to cover the stations not linked with networks with films of their show photographed off the face of the receiving tube. Details on the costs of this and other types of film presentations are included in a report on costs in this Fall Facts edition.

A rough projection of the total advertising expected to be placed on the more than 35 stations which will be operating before the end of the 1948-1949 season comes to over $8,000,000. This isn't bad for a new advertising medium which less than a year ago was checking its advertising volume in thousands rather than millions.

---

**TV status**

**Radio advertisers are still leaders among users of air's visual medium**

Thirty-eight per cent of the sponsors now using television are not using radio and over 25% of them have never used broadcast advertising before. With the exception of the fashion field, very few advertisers who have insisted they needed a visual presentation of their product have thus far turned to TV. Most successful TV users are advertisers who have been in radio before and, having learned how to sell with the voice alone, are relearning how to advertise on the air when a picture can and does replace hundreds of words.

At the end of June, Boston's WNAC-TV went on the air. The television scene is expanding rapidly. The medium was held back for a long time because of the generally-entertained fear that it would cost advertisers hundreds of thousands of dollars before the end of the red ink period. It is not working out that way. Some stations have come to the air with as many as 10 advertisers presigned. Others, in areas which have not been as exposed to television promotion, start with fewer, but find that advertisers pyramid as soon as a few hundred receivers are placed in homes.

Growth which took years in the TV-pioneer centers, New York, Chicago, Hollywood, is taking months in new video cities. Bar and grill customers added to an amazing number of viewers per home receiver constitute an audience ready for advertising almost immediately. When TV sets are few it's not unusual to find as many as ten people at a time viewing a program. As sets obtain wider distribution the average number of viewers per home drops as low as 4.5. Research indicates that for almost a year after a station brings visual programs into the home the average of viewers per home remains in excess of five.

Another reason why TV is making such rapid strides in virgin television areas is that the backlog of program material developed by other stations is available to them. The better the programs the more quickly the audience grows. Two years ago, the visual program cupboard was

*(Please turn to page 80)*
WHAT'S NEW IN TELEVISION?
Take a Look at WPTZ!

In the Merry, Merry Month of May...

52 ADVERTISERS on WPTZ!

When 52 experienced, "show-me" advertisers buy time on this one Philadelphia television station they must have had more compelling reasons than just a desire to get on the TV bandwagon.

It could be coverage. With WPTZ's new antenna system topping downtown Philadelphia by almost a thousand feet, the Philco station reaches out roughly 50 miles to offer television service to 3,306,000 people! Here is one of the nation's fastest growing television audiences, already second largest (42,000 receivers) in the country.

Or facilities perhaps... WPTZ's well equipped studio, three complete mobile units, art and scene shop, film production crew, 16mm and 35mm projection equipment, two-way relay to New York for NBC network origination—just to name a few.

Or knowing how to use these facilities. Nine years of actual television station operation coupled with Philco's sixteen years of active television experience have produced at WPTZ what many consider to be the best trained, professional staff and crews in the business!

Or maybe it's the alacrity with which the boys in the commercial department will tell you what WPTZ and the Philadelphia television audience have to offer you and your clients. Drop us a note or, better yet, phone—

PHILCO TELEVISION BROADCASTING CORPORATION
Architects' Building, Philadelphia 3, Pa.
Telephone: LOCust 4-2244

WPTZ FIRST IN TELEVISION IN PHILADELPHIA

JULY 1948
WIDE ACCLAIM for the Quality of BASEBALL TELECASTS OVER WEWS CLEVELAND

- "The announcement of televising all Cleveland Indians home games by WEWS is a tremendous forward step for television in Cleveland."
  Stanley Anderson
  Radio Editor
  The Cleveland Press

- "For those not fortunate enough to attend the games, I can say from my own observation that WEWS brings you a splendid show. The station certainly is entitled to commendation for the technical details and excellence of the baseball telecasts in Cleveland."
  Bill Vickers
  President
  The Cleveland Indians

LATEST FIGURES from Television Receiver Distributors show 7,100 television sets in operation in Northeastern Ohio on July 1, 1948.

Sponsored by:
General Electric
through
Batten, Barton, Durstine & Osborn

THE SCRIPPS-HOWARD RADIO STATIONS
- WEWS Television—WEVS-FM, Cleveland, Ohio
- WCPO, Cincinnati, Ohio (Now building Television)
- WNOX, Knoxville, Tennessee

All these Stations Represented by
THE BRANHAM COMPANY

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Advertising Agencies with TV Dep'ts

<table>
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<th>AGENCY</th>
<th>CITY</th>
<th>TV DEPT HEAD</th>
<th>TV STAFF</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADVERTISING COUNSELORS</td>
<td>S. F.</td>
<td>Huckleberry Oxford, owner</td>
<td>Yes</td>
</tr>
<tr>
<td>ADVERTISING INC</td>
<td>Richmond</td>
<td>A. F. Watson</td>
<td>Yes</td>
</tr>
<tr>
<td>AIRKIN-HEYETT</td>
<td>Phila.</td>
<td>D. Langham</td>
<td>No</td>
</tr>
<tr>
<td>ALLEN &amp; REYNOLDS</td>
<td>Omaha</td>
<td>Jack Anderson</td>
<td>Yes</td>
</tr>
<tr>
<td>ALLIED</td>
<td>L. A.</td>
<td>Bill Welsh</td>
<td>No</td>
</tr>
<tr>
<td>ANDERSON DAVIS &amp; PLAITE</td>
<td>N. Y.</td>
<td>D. Kemp, vp</td>
<td>No</td>
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<tr>
<td>ASSOCIATED ADVERTISING</td>
<td>N. Y.</td>
<td>Sam Malin</td>
<td>Yes</td>
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<tr>
<td>BADGER AND BROWNING &amp; HERSEY</td>
<td>N. Y.</td>
<td>H. L. McConnell, vp</td>
<td>Yes</td>
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<tr>
<td>BRBLO &amp; ASSOCIATES</td>
<td>N. Y.</td>
<td>Wickliffe W. Crum</td>
<td>Yes</td>
</tr>
<tr>
<td>ADRIAN BAUER</td>
<td>Berlin</td>
<td>A. R. Tripp, vp</td>
<td>No</td>
</tr>
<tr>
<td>BENSON &amp; RUBELE</td>
<td>N. Y.</td>
<td>Walter Crain, vp</td>
<td>Yes</td>
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<tr>
<td>BERNINGHAM, CASTLEMAN &amp; PIERCE</td>
<td>N. Y.</td>
<td>Ray Orland</td>
<td>Yes</td>
</tr>
<tr>
<td>BHOW</td>
<td>N. Y.</td>
<td>William J. Morris</td>
<td>No</td>
</tr>
<tr>
<td>W. E. BURCHETT</td>
<td>Pittsburgh</td>
<td>G. Taylor Ungar</td>
<td>No</td>
</tr>
<tr>
<td>BOZELL &amp; JOHNS</td>
<td>Chi.</td>
<td>Philip Ronda</td>
<td>Yes</td>
</tr>
<tr>
<td>ARTHUR BAUER</td>
<td>Prov.</td>
<td>Arthur Brant</td>
<td>No</td>
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<tr>
<td>BROOKS, SMITH, FRENCH &amp; DOERRANCE</td>
<td>Detroit</td>
<td>James B. Hill</td>
<td>Yes</td>
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<tr>
<td>BUCHANAN</td>
<td>N. Y.</td>
<td>John Sheehan</td>
<td>No</td>
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<tr>
<td>BUCHANAN, THOMAS</td>
<td>Omaha</td>
<td>Adam Remen</td>
<td>Yes</td>
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<tr>
<td>LEO BURNETT</td>
<td>Chi.</td>
<td>William L. Weddel</td>
<td>Yes</td>
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<tr>
<td>BYER &amp; BOWMAN</td>
<td>Columbus</td>
<td>Bill Copeeland</td>
<td>Yes</td>
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<tr>
<td>HAROLD CARL</td>
<td>Boston</td>
<td>Jim Gilbert</td>
<td>No</td>
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<tr>
<td>CAMPBELL &amp; EWALD</td>
<td>Detroit</td>
<td>Winold H. Case, vp</td>
<td>Yes</td>
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<tr>
<td>CAMPBELL &amp; EWALD</td>
<td>N. Y.</td>
<td>Kenneth Young</td>
<td>Yes</td>
</tr>
<tr>
<td>CAYTON</td>
<td>N. Y.</td>
<td>Earl McMillan</td>
<td>Yes</td>
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<tr>
<td>CRENSW</td>
<td>N. Y.</td>
<td>Morton Junger</td>
<td>No</td>
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<tr>
<td>CRAPER &amp; KRASSELT</td>
<td>Mbo.</td>
<td>J. S. Stolz</td>
<td>Yes</td>
</tr>
<tr>
<td>J. R. DAVIES</td>
<td>St. Louis</td>
<td>James M. Daugherty, pres</td>
<td>No</td>
</tr>
<tr>
<td>DOHERTY, CLIFFORD &amp; SHENFIELD</td>
<td>N. Y.</td>
<td>Chester MacCracken</td>
<td>No</td>
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<tr>
<td>DOMAINE &amp; CO</td>
<td>N. Y.</td>
<td>A. Carl Rigdon</td>
<td>Yes</td>
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<tr>
<td>E. J. DU MAHOUT</td>
<td>Detroit</td>
<td>L. J. DuMahout</td>
<td>No</td>
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<tr>
<td>ADAM F. EBY</td>
<td>Buffalo</td>
<td>Adam F. Eby</td>
<td>No</td>
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<tr>
<td>ROBERT J. ENDERS</td>
<td>Wash.</td>
<td>John Barnes</td>
<td>Yes</td>
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<tr>
<td>ERIE, HENRY</td>
<td>N. Y.</td>
<td>Joe Brittain</td>
<td>Yes</td>
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<tr>
<td>WILLIAM EST</td>
<td>N. Y.</td>
<td>Thomas D. Luckenbill, vp</td>
<td>Yes</td>
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<tr>
<td>FEDERAL</td>
<td>N. Y.</td>
<td>Francis C. Barton Jr, vp</td>
<td>No</td>
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<tr>
<td>FOOTE, COE &amp; BERKING</td>
<td>N. Y.</td>
<td>Ralph B. Austin, vp</td>
<td>Yes</td>
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<tr>
<td>ALBERT FRANK &amp; GUNN</td>
<td>N. Y.</td>
<td>John V. McCann</td>
<td>No</td>
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<tr>
<td>DRAKELEIGH, FRENCH</td>
<td>N. Y.</td>
<td>A. Mascher Jr</td>
<td>Yes</td>
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<tr>
<td>AD FRIED</td>
<td>Oakland</td>
<td>Don Santos</td>
<td>No</td>
</tr>
<tr>
<td>GARDNER</td>
<td>N. Y.</td>
<td>Roland Martin, vp</td>
<td>Yes</td>
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<td>GARDNER</td>
<td>St. Louis</td>
<td>C. E. Glaggen, vp</td>
<td>No</td>
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<tr>
<td>GEORGE, NEWMAN &amp; GANGER</td>
<td>N. Y.</td>
<td>Dan Shaw, vp</td>
<td>Yes</td>
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<tr>
<td>GILHAM</td>
<td>Salt Lake</td>
<td>Victor Bell</td>
<td>Yes</td>
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<tr>
<td>GOTHAM</td>
<td>N. Y.</td>
<td>Arthur A. Kron, vp</td>
<td>No</td>
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<td>GREY</td>
<td>N. Y.</td>
<td>Richard Mason</td>
<td>Yes</td>
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<tr>
<td>HENRI, HURST &amp; WICKAN</td>
<td>Chi.</td>
<td>W. E. Jones</td>
<td>Yes</td>
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<td>HICKS &amp; GREST</td>
<td>N. Y.</td>
<td>Peter A. Mazur</td>
<td>No</td>
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<td>CHARLES W. HOYT</td>
<td>N. Y.</td>
<td>William Philip Smith</td>
<td>No</td>
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<tr>
<td>H. R. HUMPHREY</td>
<td>Boston</td>
<td>Walton Butterfield</td>
<td>No</td>
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<tr>
<td>HUTCHINS</td>
<td>N. Y.</td>
<td>H. C. Pierson Mapes</td>
<td>Yes</td>
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<tr>
<td>JACKSON</td>
<td>N. Y.</td>
<td>John F. Lucas</td>
<td>No</td>
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<tr>
<td>DUANE JONES</td>
<td>N. Y.</td>
<td>Walter Ware</td>
<td>Yes</td>
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<tr>
<td>KAL, EHRICH &amp; MERRICK</td>
<td>Wash.</td>
<td>Alvin Q. Piels</td>
<td>Yes</td>
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<tr>
<td>KAPLAN &amp; BRUCK</td>
<td>N. Y.</td>
<td>Marcus J. Rodock, vp</td>
<td>Yes</td>
</tr>
</tbody>
</table>

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Sponsor
Here's the way the Brown & Williamson Tobacco Corporation and its advertising agency, Ted Bates, Inc.—York, build sales and profits for KOOL Cigarettes: They reach plenty of people . . . with plenty of announcements . . . on plenty of stations from coast to coast.

It's a big typical Spot Radio job and you know it pays because Brown & Williamson keep at this hard-hitting advertising 52 weeks a year.

And why shouldn't it pay? Each station in each market is picked on merit—regardless of network affiliation. Each announcement is aired at a carefully selected time with a large measured audience. And every second of time that's bought is devoted solely to selling.

Why not try flexible, powerful, profitable Spot Broadcasting yourself? Ask your John Blair man about it.

*Spot Broadcasting is radio advertising of any type (from brief announcements to full-hour programs) planned and placed on a flexible market-by-market basis.
bare. Today there are hundreds of top-drawer programs available, including Korda films. At one time if a station wasn't within a coaxial cable service area (and few new stations were) it had to improvise all its program material. Today, television transcriptions of visual programs of good quality are available from DuMont, NBC, and through Paramount Pictures.

Directors are also discovering that with a little camera ingenuity local talent can provide engaging entertainment. One Baltimore station has scanned as many as 38 locally-originated studio shows in one week. The programs might not satisfy a Hollywood motion picture director, but their intimate home-town quality gives them their own local appeal.

Some TV commercials have already stepped out of the radio rut. Lucky Strike's "marching cigarettes," Camel's specially-photographed "experience" and "T Zone" endorsement, and Chesterfield's smoke rings, all capture the viewer's real attention.

Television has come far along the road to becoming the great broadcast advertising medium that it will be.

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**TV STATUS (Continued from page 76)**

**AGENCY** | **CITY** | **TV DEPT HEAD SUPERV** | **TV STAFF** | **COMME FILM DEPT**
---|---|---|---|---
M. Evans Richmond | Pits. | M. Evans Richmond | No | No
Westheimer | St. Louis | Barbara Block | No | No
H. W. Kastor | Chi. | James H. West | No | No
Joseph Katz | Balto | Robert G. Swan | Yes | Yes
Henry J. Kaufman | Wash | Jeffrey A. Atwell | Yes | Yes
Kenyen & Eckhardt | N.Y. | Garth N. Montgomery | Yes | Yes
Kiesewetter, Wetterau & Baker | N.Y. | Edward G. Chase | No | No
Kircher, Helton & Colletti | Dayton | Chuck Gay | No | No
Kudner | N.Y. | Byron Kirk | Yes | No
Law, Fisher & Stashower | Cleveland | Alvin D. Fisher | No | Yes
A. W. Lethen | N.Y. | Carl Mark | Yes | Yes
Lennsen & Mitchell | N.Y. | Thomas P. Dougherty | Yes | Yes
A. W. Lewin | N.Y. | Gerald Law | No | No
Malcolm-Howard | N.Y. | A. M. Holland | Yes | No
Marschalk & Pratt | N.Y. | E. J. Whitehead | No | —
J. M. Mathes | N.Y. | William H. Hiller | Yes | Yes
Mason | N.Y. | Ed Wilkins | No | No
Mayers | L. A. | James C. McCormack | No | No
McCann-Erickson | N.Y. | Lee Conlee | Yes | Yes
Arthur Meyerhoff | Chi. | Benjamin J. Green | Yes | No
Dan B. Miner | L. A. | Hilly Sanders | Yes | No
Mosier & Cotins | N.Y. | Lauta B. Mang | No | No
Neff-Rogow | N.Y. | William Pierce Brown, Jr | — | —
Newell-Emmett | N.Y. | George Foley Jr | Yes | No
Diani | Chi. | George Rieh | Yes | Yes
Gwen & Chappell | N.Y. | David Hale Halpern, Jr | No | No
Peck | N.Y. | Arthur Sinheimer | No | —
Pedlar & Ryan | N.Y. | E. G. Sussan, Jr, vp | No | —
J. R. Pershall | Chi. | George R. Biegert, vp | Yes | —
Radio Advertising Corp of America | Jersey City | Albert A. Fosse | Yes | Yes
L. W. Ramsey | Des Moines | W. S. Henderson, vp | No | —
Raymond | Newark | Joe Gans | Yes | No
Reincke, Meyer & Finn | Chi. | Frank M. Baker | No | No
Rodgers & Brown | N. Y. | J. Edward Boyle, vp | Yes | No
Irving Rosen | N. Y. | Irving Rosen | No | No
Arthur Rosenberg | N. Y. | Arthur Rosenberg | No | No
Rieks, Gorden & White | L.A. | Frank Ryklick | Yes | No
A. James Rouse | L.A. | Bertram Feinberg | Yes | No
Ruthrauff & Ryan | Chi. | Roswell Metter, vp | Yes | Yes
Scheek | Newark | E. Grant Sheek, vp | Yes | No
Schwimmer & Scott | Chi. | Earl Bronson | Yes | No
Russell M. Seeds | Chi. | Jack Simpson | No | —
Show Productions | N. Y. | Adrian Sanab | Yes | Yes
Simmonds & Simmonds | Chi. | Phil W. Toole, Jr | Yes | Yes
Simons-Michelson | Detroit | A. Glenn Kyber | Yes | No
Smith, Rule & McCreevy | E. Wood | Mayfield Kelley | No | No
Smith, Taylor & Jenkins | Pittsburgh | Thomas J. MacWilliams | Yes | No
Howard D. Steere | Detroit | Charles R. Stuart | No | No
Arthur W. Stone | L.A. | Arthur W. Stone | No | No
 Strauch & McKin | Chi. | John G. Maupin | Yes | No
J. Walter Thompson | N. Y. | John V. Hober, vp | Yes | Yes
William Harron | N. Y. | Steven P. Jackson | Yes | Yes
Luther Weaver | St. Paul | Don Gardner | No | No
William H. Weinraub | N. Y. | Harry Trenier, vp | Yes | Yes
Joseph R. Weiss | Boston | Joseph R. Weiser | No | —
Winfield-Drecher & Brandon | St. Louis | Vernon L. Morelock | No | Yes
Wolfe-Jickling-Do & Conkey | Detroit | J. A. Christiansen | Yes | No
Young & Rubicam | N. Y. | Pat Weaver | Yes | Yes
Television Network

A WORKING REALITY
NBC Network Television is a working reality in 1948—rather than a vague potential.

Today there are fourteen NBC stations on the air. By year's end, there will be thirty-three.

Seven stations make up NBC's Eastern Network. Five affiliates—WRGB, Schenectady; WBZ-TV, Boston; WPTZ, Philadelphia; WBAL-TV, Baltimore; and WTVR, Richmond—are connected by cable and relay to NBC's own stations WNBT, New York, and WNBW, Washington.

Served by NBC Kinescope Film programs, seven more affiliates are available to the Network's television sponsors—WBEN-TV, Buffalo; WLWT, Cincinnati; WWJ-TV, Detroit; WTMJ-TV, Milwaukee; KSTP-TV, Milwaukee; KSTP-TV, St. Paul; KSD-TV, St. Louis; and KDYL-TV, Salt Lake City.

Midwest affiliates will be directly joined with NBC's own stations in Chicago and Cleveland (now under construction) this fall.

The Midwestern and Eastern Networks will be linked before the end of 1948. And NBC's Los Angeles station will be tied to San Francisco by the end of the year to serve as a focal point for an expanding Western Network.

This is NBC . . . America's No. 1 Television Network.

... Profile of the Network
-1948

**Legend**

White towers are operating stations.
Black towers have construction permits.
Thick line refers to existing coaxial cable (eastern seaboard).
Thin lines indicate projected cable.
Broken lines represent relay links.
In television's experimental stage—when RCA initiated, championed and perfected today's black-and-white system—NBC's contributions were first in the field... a field of great promise.

Through all of television's development, NBC's recognized leadership, and its heavy investment, helped to keep that promise alive.

But a network can't operate on promise alone.

Today—delivering performance rather than press releases—this is the NBC Television Network.

To viewers, the excitement of great programs...

To advertisers, television's greatest audiences...

To affiliates, America's No. 1 Television Network...

To the industry, the standard of sight-and-sound broadcasting today...
High price of live programs turns sponsors towards film for multi-market coverage

As an advertising medium, television is certain to cost more than its parent, radio. This is one of the reasons why Commander McDonald, president of Zenith Radio, long has stressed the advisability of consumers paying for their TV entertainment.

The live dramatic and variety programs will cost most. The union scale for performers, when finally established, is certain to be much higher than the AFRA scale for radio actors. The "interim" scale is $75 minimum, several times the microphone performers' base rate. A mystery program without name players that costs $2,500 in radio will total nearly double that amount, with a minimum of rehearsals and sets, when it's telecast. A case in point is American Tobacco Company's NBC program Barney Blake, which is being replaced by football scannings this Fall. Barney Blake, without time, costs in the neighborhood of $3,500. Everyone connected with the program works at or close to minimum. Since the program is live, it is seen only over stations in New York, Boston, Philadelphia, Washington, Baltimore, and Richmond. That is as far as the coaxial cable that connects TV outlets extends at present. It's true that for the same program price the show could be filmed and fed to all the cities that have stations on the air. But to do this it would cost the sponsor $8,000 to film the program in a studio and prepare prints to stations. (Eight thousand dollars was the lowest estimate from a reliable studio.) This figure is for the filming alone and does not include script, cast, direction, and commercials.

If making films of programs for telecasting should continue to be this costly it would restrain the enthusiasm of national advertisers for the medium. However, there is hope on the horizon—television transcribing, or kinescope recording as some call it. Through this system it is possible to present a program on the air or over a television circuit which is not broadcast and photograph it directly off the face of a special monitoring tube. The expense involved in making television film this way is a fraction of what it costs in a motion picture studio.

Paramount was the first to deliver photographed off-the-face-of-the-tube film on a regular commercial basis. They charge $540 for a half-hour original ready for scanning. The single sponsor, two agencies and three New York area stations that to date had contracted for Paramount TV film of their shows have used it mostly for reference purposes. Paramount charges, for prints of its TV film, six cents a foot (16mm or 35mm). This would make a 30-minute 16mm print cost $64.80 and a 30-minute 35mm print $162.00.

NBC's announced filming costs are considerably lower than Paramount's. NBC's negative as taken from the face of the tube will cost $180 for 20 minutes. In order to make Paramount's and NBC's costs comparative it is necessary to adjust this $180 (for 20 minutes) to $270 per half hour. In the same manner it is necessary to adjust the NBC's announced figure of $60 per 20-minute print to $90 per 30-minute film, or $360 for negative and print combined.

DuMont's plans aren't ready as sponsor goes to press. It is working on what is claimed to be "an entirely different approach to television transcriptions."

Rehearsals are an expensive TV factor. Studio costs alone run $200 an hour in a studio such as WJZ-TV will have. The more camera rehearsals the better the program, yet even a full hour variety program like the Texaco Star Theater is forced to cut rehearsals to a minimum in order to keep within its budget of $11,000.

Audience participation, quiz, and sport-casting are program types that can be kept low in cost and high in results. In the case of the latter fees for rights, lines linking the arena to the station, and a remote crew cover practically everything except air time and announcers.

As more and more men push iconoscope cameras around, as more directors sit behind control boards and learn to capture a good picture the moment a camera is focused upon it, TV will become a better show. The director who calls the shots and the camera man who sees that his camera gets them will cut costs. This can't come overnight.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>TYPE</th>
<th>APPEAR</th>
<th>TIME</th>
<th>COST</th>
<th>EXPLANATION</th>
<th>PRODUCER</th>
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</thead>
<tbody>
<tr>
<td>ADVENTURES IN PERSONALITY</td>
<td>Family</td>
<td>Women</td>
<td>15 min, 1 wk</td>
<td>$250</td>
<td>Beverly Worth shows styles, table settings, etc.</td>
<td>Hal Wilson</td>
</tr>
<tr>
<td>A L. ALEXANDER</td>
<td>Interview</td>
<td>Adult</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Discussion on family problems</td>
<td>Mutual</td>
</tr>
<tr>
<td>AMERICA SONG</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>American folk songs, interpreted by guitar, dance!</td>
<td>Mutual</td>
</tr>
<tr>
<td>ASSOCIATED PRESS NEWS &amp; VIEWS</td>
<td>News</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>$150</td>
<td>Still photos, news from AP and Post-Dispatch</td>
<td>Mutual</td>
</tr>
<tr>
<td>AT HOME WITH MARY SMITH</td>
<td>Variety</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Mary and baby holdie vie!</td>
<td>Mutual</td>
</tr>
<tr>
<td>BARBERSHOP QUARTET</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>$50</td>
<td>Live barbershop quartet, old-time harmonies</td>
<td>Mutual</td>
</tr>
<tr>
<td>BASEBALL CLOSE UPS</td>
<td>Interview</td>
<td>Men</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>Follows TV baseball.</td>
<td>Mutual</td>
</tr>
<tr>
<td>BASEBALL ROUNDUP</td>
<td>Sports</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Major league results, complete score cards</td>
<td>Mutual</td>
</tr>
<tr>
<td>BEHIND THE SCENES IN FASHIONS</td>
<td>Fashion</td>
<td>Women</td>
<td>15 min, 1 wk</td>
<td>$215</td>
<td>How people make clothes</td>
<td>Mutual</td>
</tr>
<tr>
<td>BEWITCHING HOUR</td>
<td>Variety</td>
<td>Women</td>
<td>30 min, 1 wk</td>
<td>$300</td>
<td>Fashion with ballet music and comedy</td>
<td>Mutual</td>
</tr>
<tr>
<td>BIRTHDAY PARTY</td>
<td>Variety</td>
<td>Juvenile</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Aunt Grace acts as hostess to talented youngsters</td>
<td>Mutual</td>
</tr>
<tr>
<td>BOXING FROM JAMAICA ARENA</td>
<td>Sports</td>
<td>Family</td>
<td>2 hrs, 2 wk</td>
<td>OR</td>
<td>Boxing bouts from outdoor arena</td>
<td>Mutual</td>
</tr>
<tr>
<td>BOXING FROM QUEENSBOURG ARENA</td>
<td>Sports</td>
<td>Family</td>
<td>90 min, 1 wk</td>
<td>OR</td>
<td>Boxing bouts from outdoor arena</td>
<td>Mutual</td>
</tr>
<tr>
<td>HUBERT HILL'S PLAYGROUND</td>
<td>Variety</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Talented guests from the entertainment world</td>
<td>Mutual</td>
</tr>
<tr>
<td>BROADWAY JAMBOREE</td>
<td>Variety</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Blending contemporary with musical variety</td>
<td>Mutual</td>
</tr>
<tr>
<td>BULLETIN TELEVISION NEWS</td>
<td>News</td>
<td>Family</td>
<td>10 min, 5 wk</td>
<td>$500</td>
<td>Complete coverage of world, local news</td>
<td>Mutual</td>
</tr>
<tr>
<td>CABARET NIGHTS</td>
<td>Variety</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Dashing Walker's men's from the Versailles Club</td>
<td>Mutual</td>
</tr>
<tr>
<td>CAMERA HEADLINES</td>
<td>News</td>
<td>Family</td>
<td>15 min, 5 wk</td>
<td>OR</td>
<td>Fastest news photo service available in TV news</td>
<td>Mutual</td>
</tr>
<tr>
<td>CARNIVAL CAPERS</td>
<td>Variety</td>
<td>Family</td>
<td>10 min, 1 wk</td>
<td>$25</td>
<td>Stuart Hapline, cartoonist, draws and amusing</td>
<td>Mutual</td>
</tr>
<tr>
<td>CASH &amp; CARRY</td>
<td>Variety</td>
<td>Adult</td>
<td>30 min, 1 wk</td>
<td>$750</td>
<td>Comedy quiz show with stunts, gags, etc.</td>
<td>Mutual</td>
</tr>
<tr>
<td>CHAMPAGNE &amp; ORCHIDS</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>Sprech, sophisticated music and dance</td>
<td>Mutual</td>
</tr>
<tr>
<td>CHARGE QUIZ</td>
<td>Quiz</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Modern version of parlor game; see, Bill Plater</td>
<td>Mutual</td>
</tr>
<tr>
<td>COFFEE WITH THE CARTERS</td>
<td>Variety</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>$70 first, $25 each</td>
<td>The Carters at home with guests</td>
<td>Mutual</td>
</tr>
<tr>
<td>CANDANCE COLEMAN</td>
<td>Drama</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Situation comedy, Candance Coleman, precocious teen</td>
<td>Mutual</td>
</tr>
<tr>
<td>COLEMAN BROTHERS</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 2 wk</td>
<td>OR</td>
<td>The novelty quartet, singing favorite songs</td>
<td>Mutual</td>
</tr>
<tr>
<td>CONCERT HALL</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>$80 first, $60 each</td>
<td>Soloists and classical instrumentalists, Program notes</td>
<td>Mutual</td>
</tr>
<tr>
<td>TOM COREY</td>
<td>Drama</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>$1250</td>
<td>Film sketches, events in the life of a milkman</td>
<td>Mutual</td>
</tr>
<tr>
<td>COURT OF CURRENT ISSUES</td>
<td>Forum</td>
<td>Family</td>
<td>60 min, 1 wk</td>
<td>OR</td>
<td>Latest trends played in court of law</td>
<td>Mutual</td>
</tr>
<tr>
<td>ALLEN OAK SHOW</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>Allen Dale sings old and new hits</td>
<td>Mutual</td>
</tr>
<tr>
<td>GARTS FOR DOLLARS</td>
<td>And party</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>$50 first, $35 each</td>
<td>Team members score points by throwing darts</td>
<td>Mutual</td>
</tr>
<tr>
<td>GLEAM SISTER + GOOSE</td>
<td>And party</td>
<td>Juvenile</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Homer writes amusingly to his friend Charlie</td>
<td>Mutual</td>
</tr>
<tr>
<td>DOORWAY TO FAME</td>
<td>Variety</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Young hopeful performer, Johnny Olsen's men</td>
<td>Mutual</td>
</tr>
<tr>
<td>GODWINNLE ATTORNEY</td>
<td>Drama</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Courtroom drama based on Satzpost series</td>
<td>Mutual</td>
</tr>
<tr>
<td>DRAWING GAME</td>
<td>Quiz</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>A charade quiz game with Elke Greiller and guests</td>
<td>Mutual</td>
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<tr>
<td>DREAM GIRLS</td>
<td>Variety</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>$1000</td>
<td>Men in audience pick their Dream Girl</td>
<td>Mutual</td>
</tr>
<tr>
<td>JACK EIGEN SHOW</td>
<td>Interview</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>Broadway and Hollywood news, views, and info</td>
<td>Mutual</td>
</tr>
<tr>
<td>FOR YOUR PLEASURE</td>
<td>Variety</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>Kilgore/Dunnell men's intimate review</td>
<td>Mutual</td>
</tr>
<tr>
<td>GINNY &amp; ROGER</td>
<td>News</td>
<td>Family</td>
<td>10 min, 1 wk</td>
<td>OR</td>
<td>Breakfast program, local news, coop</td>
<td>Mutual</td>
</tr>
<tr>
<td>GOOD OLD U.S.A.</td>
<td>Travel</td>
<td>Family</td>
<td>15 min, 2 wk</td>
<td>$75</td>
<td>Film highlights of U. S. cities</td>
<td>Mutual</td>
</tr>
<tr>
<td>GREAT TALENT HUNT</td>
<td>Variety</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Jim Backus satirizes talent shows</td>
<td>Mutual</td>
</tr>
<tr>
<td>HANG THE CONTESTANTS</td>
<td>And party</td>
<td>Adult</td>
<td>30 min, 1 wk</td>
<td>$150</td>
<td>Quiz show, with coin ruston angle</td>
<td>Mutual</td>
</tr>
<tr>
<td>HARE SCAREM</td>
<td>And party</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Screw ball quiz, Pris and eager</td>
<td>Mutual</td>
</tr>
<tr>
<td>HARNESS RACING</td>
<td>Sports</td>
<td>Family</td>
<td>40 min, 1 wk</td>
<td>OR</td>
<td>Harness racing from Roosevelt Raceway</td>
<td>Mutual</td>
</tr>
<tr>
<td>HARVEST MOON BALL</td>
<td>Variety</td>
<td>Family</td>
<td>25 hrs, 1 time</td>
<td>OR</td>
<td>Famous dance competition held at Madison Square Garden</td>
<td>Mutual</td>
</tr>
<tr>
<td>HEART DESIRE</td>
<td>And party</td>
<td>Woman</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Grants &quot;heart's desire&quot; of listener</td>
<td>Mutual</td>
</tr>
<tr>
<td>GABRIEL HEATHER</td>
<td>News</td>
<td>Family</td>
<td>15 min, 5 wk</td>
<td>OR</td>
<td>News and comments by Heather</td>
<td>Mutual</td>
</tr>
<tr>
<td>RUSS HODGES' SPORTS PAGE</td>
<td>Sports</td>
<td>Men</td>
<td>15 min, 5 wk</td>
<td>$125</td>
<td>Sports highlights, demonstrations, interviews</td>
<td>Mutual</td>
</tr>
<tr>
<td>HOW DOES YOUR GARDEN GROW</td>
<td>Bobbitt</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>Andy Knoll shows actual gardening methods</td>
<td>Mutual</td>
</tr>
<tr>
<td>HONOR OF GOD</td>
<td>Variety</td>
<td>Juvenile</td>
<td>15-60 min, 3 wk</td>
<td>OR</td>
<td>Bob Smith and puppet Honors Dolly, cartoonist, cartoons.</td>
<td>Mutual</td>
</tr>
<tr>
<td>HUNTING AND FISHING</td>
<td>Bobbitt</td>
<td>Men</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>Joe O'Byrne gives tips on field and stream sports</td>
<td>Mutual</td>
</tr>
<tr>
<td>INS NEWS</td>
<td>News</td>
<td>Family</td>
<td>10 min, 6 wk</td>
<td>OR</td>
<td>INS news and photos, W. J. News, weather</td>
<td>Mutual</td>
</tr>
<tr>
<td>IF I HAD MY WAY</td>
<td>And party</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Participates in pet schemes</td>
<td>Mutual</td>
</tr>
<tr>
<td>BOB INGHAM, SPORTS</td>
<td>Sports</td>
<td>Family</td>
<td>20 min, 1 wk</td>
<td>$150</td>
<td>Sports highlights, demonstrations, interviews</td>
<td>Mutual</td>
</tr>
<tr>
<td>IT'S A HIT</td>
<td>Quiz</td>
<td>Family</td>
<td>45 min, 1 wk</td>
<td>$200 plus talent</td>
<td>Comedy quiz show with stunt guests</td>
<td>Mutual</td>
</tr>
</tbody>
</table>
The old days of pecking through "knot-holes" are gone—for good.

This season, baseball-crazy Detroiter are going to see 27 Tiger home games from the comfort of their arm-chairs at home, through the eyes of WWJ-TV's cameras. The above scene shows the new unbreakable glass "window" installed behind the batter's box to give the cameras a "box-eye" view of the entire playing field. With the familiar voice of Ty Tyson at the mike, and the skilled hands of WWJ-TV's experts at the cameras, Detroit's 6,000 television sets will be right on top of every play.

WWJ-TV, Detroit's only television station, will also cover many other sports events. Just watch the sales of television sets soar in Detroit!

Why not join the many WWJ-TV advertisers who are benefiting from the progressiveness of WWJ-TV in its second year of operation.

FIRST IN DETROIT . . . OWNED AND OPERATED BY THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

ASSOCIATE AM-FM STATION WWJ

JULY 1948
<table>
<thead>
<tr>
<th>TITLE</th>
<th>TYPE</th>
<th>APPEAL</th>
<th>TIME</th>
<th>COST</th>
<th>PRODUCER'S EXPLANATION</th>
<th>PRODUCER</th>
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<tbody>
<tr>
<td>IT'S A WOMAN'S WORLD</td>
<td>Aud partie</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Top woman personalities of the day</td>
<td>N. American Video Prodns</td>
</tr>
<tr>
<td>JUNIOR JAMBOREE</td>
<td>Variety</td>
<td>Juvenile</td>
<td>50 min, 5 wk</td>
<td>OR</td>
<td>Live names, charades, film cartoons, westerns</td>
<td>WLWT, Clanc.</td>
</tr>
<tr>
<td>JUVENILE JURY</td>
<td>Quiz</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Kids give opinions. TV rights only</td>
<td>Mutual</td>
</tr>
<tr>
<td>KEEP UP WITH THE KIDS</td>
<td>Quiz</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Parent's, children's live for prizes</td>
<td>Mutual</td>
</tr>
<tr>
<td>KNUCKLEBOCKER CAROUSEL</td>
<td>Variety</td>
<td>Family</td>
<td>15 min, 5 wk</td>
<td>OR</td>
<td>Built around New York's Jubilee. Music, song</td>
<td>N. American Video Prodns</td>
</tr>
<tr>
<td>LUNCHEON AT SARAT'S</td>
<td>Aud partie</td>
<td>Women</td>
<td>30 min, 1-5 wk</td>
<td>$125</td>
<td>Luncheon interviews by Bill Slater</td>
<td>WCAU-TV, Phila.</td>
</tr>
<tr>
<td>LET'S ALL SING</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 2 wk</td>
<td>$50</td>
<td>Melody Mark plays organ and leads singfest</td>
<td>WBEN-TV, Buffalo</td>
</tr>
<tr>
<td>LET'S LOOK AT SPORTS</td>
<td>Sport</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>Educational quiz game. Has a big following</td>
<td>Book Radio &amp; TV Prodns</td>
</tr>
<tr>
<td>LET'S PLAY REPORTER</td>
<td>Aud partie</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Telephone quiz game. Prizes, pranks</td>
<td>WPHL-TV, Phila.</td>
</tr>
<tr>
<td>LET'S POP THE QUESTION</td>
<td>Aud partie</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Dorothy Nugent shows women how to create hat styles</td>
<td>WCAU-TV, Phila.</td>
</tr>
<tr>
<td>MAD HATTER</td>
<td>Fashion</td>
<td>Women</td>
<td>15 min, 1 wk</td>
<td>$182</td>
<td>Lively episodes in the lives of young newlyweds</td>
<td>DuMont</td>
</tr>
<tr>
<td>MARY KAY &amp; JOHNNY</td>
<td>Drama</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>Personalities of various states, countries</td>
<td>Video Events</td>
</tr>
<tr>
<td>MEET YOUR AMERICA &amp; YOUR WORLD</td>
<td>Interview</td>
<td>Family</td>
<td>45 min, 1 wk</td>
<td>$750</td>
<td>Terry Paige as singing me. Rainbow Trio, guests</td>
<td>Saf Tee Features</td>
</tr>
<tr>
<td>MELODY RAINBOW</td>
<td>Musical</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Participants answer movie questions</td>
<td>Mutual</td>
</tr>
<tr>
<td>MOVIE MATINEE</td>
<td>Aud partie</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Like Dr. J. Q. Fast, lively quiz</td>
<td>WLWT, Cinci.</td>
</tr>
<tr>
<td>MR. TV</td>
<td>Quiz</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Bends of the famous Mummer organization</td>
<td>Video Events</td>
</tr>
<tr>
<td>NUMBERS CONTEST</td>
<td>Variety</td>
<td>Family</td>
<td>15 min, 2 wk</td>
<td>$100</td>
<td>Combination disk jockey and audience quiz</td>
<td>KSD-TV, St. Louis</td>
</tr>
<tr>
<td>MUSIC CLUES</td>
<td>Quiz</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Vocalist Russ Severn and musical guests</td>
<td>NBC-TV or Spot Sales</td>
</tr>
<tr>
<td>MUSIC ROOM</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>$150</td>
<td>Jack Kilty and comedian Fritz de Wilde</td>
<td>WPTZ, Phila.</td>
</tr>
<tr>
<td>MUSICAL MERRY-GO-ROUND</td>
<td>Musical</td>
<td>Family</td>
<td>20 min, 1 wk</td>
<td>OR</td>
<td>Film shorts, featuring top name bands</td>
<td>WLWT, Cinci.</td>
</tr>
<tr>
<td>MUSICAL MINATURES</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>Participants ride hobby horses, play quiz game</td>
<td>WNBC-TV or Spot Sales</td>
</tr>
<tr>
<td>MUSICAL PONES</td>
<td>Aud partie</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Pick-ups from NBC Radio City Newsroom</td>
<td>WPIX, N. Y.</td>
</tr>
<tr>
<td>NBC TELEVISION NEWSROOM</td>
<td>News</td>
<td>Adult</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>Thrilling ice hockey from Madison Square Garden</td>
<td>WPIX, N. Y.</td>
</tr>
<tr>
<td>NEW YORK ROVERS</td>
<td>Sports</td>
<td>Men</td>
<td>2 hr, 1 wk</td>
<td>OR</td>
<td>Up-to-the-minute news program</td>
<td>Video Assocs</td>
</tr>
<tr>
<td>NEWS ON THE HOUR</td>
<td>News</td>
<td>Family</td>
<td>5 min, 21 wk</td>
<td>OR</td>
<td>Featuring Carlson Fredericks, diet expert</td>
<td>Mutual</td>
</tr>
<tr>
<td>NUTRITION IN THE NEWS</td>
<td>Talks</td>
<td>Women</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>Public figures debate news issues</td>
<td>Mutual</td>
</tr>
<tr>
<td>OPINIONAIRE</td>
<td>News</td>
<td>Adult</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>United INS news. Two-thirds of shows are available for ads</td>
<td>WRGB, Schenectady</td>
</tr>
<tr>
<td>PAGE PRINTER</td>
<td>News</td>
<td>Family</td>
<td>5-15 min, 1-5 wk</td>
<td>$10-25, prog. $25-15 prog</td>
<td>Dramatization of child care problems, talks</td>
<td>Video Assocs</td>
</tr>
<tr>
<td>PARENTS, PLEASE</td>
<td>Aud partie</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Film series, shot weekly in Paris. American me</td>
<td>WPTZ, Phila.</td>
</tr>
<tr>
<td>PARIS CAVALEE OF FASHIONS</td>
<td>Fashion</td>
<td>Women</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>Legends &amp; secrets of Indian lore with Chief Lone Bear</td>
<td>Video Events</td>
</tr>
<tr>
<td>PAVNEE Pow-Wow</td>
<td>Drama</td>
<td>Juvenile</td>
<td>30 min, 1 wk</td>
<td>$350</td>
<td>Variety format, using TELE-Pop's as me</td>
<td>Video Assocs</td>
</tr>
<tr>
<td>PERSONALITY PREVIEWS</td>
<td>Fashion</td>
<td>Women</td>
<td>15-30 min, 1 wk</td>
<td>OR</td>
<td>Veronica Dangel, stylist, shows glamour. Guests</td>
<td>Video Assocs</td>
</tr>
<tr>
<td>PERSONALITY, UNLIMITED</td>
<td>Fashion</td>
<td>Women</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>Instruction by professional photographers, contests</td>
<td>Video Assocs</td>
</tr>
<tr>
<td>PHOTOGRAPHIC HORIZONS</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>Songs and chatter by Ted Steele</td>
<td>Edward Wolf</td>
</tr>
<tr>
<td>PIANO PATTER</td>
<td>Variety</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>$350</td>
<td>Movie show with Mary Small, Pick'n Pat, etc</td>
<td>Video Assocs</td>
</tr>
<tr>
<td>PICK 'N PATTER</td>
<td>News</td>
<td>Family</td>
<td>5 min, 1-10 wk</td>
<td>$20</td>
<td>Latest INS news pictures</td>
<td>WRBB, Schenectady</td>
</tr>
<tr>
<td>PICTORIAL NEWS</td>
<td>News</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>$10-100</td>
<td>The best in recordings discussed by a disk expert</td>
<td>WRBB, Schenectady</td>
</tr>
<tr>
<td>PLATTER PATTER</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>RoyalNeal chats with celebrated personalities</td>
<td>WPTZ, Phila.</td>
</tr>
<tr>
<td>PLEASED TO MEET YOU</td>
<td>Variety</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>Contestants throw darts at balloons in quiz</td>
<td>WLWT, Cinci.</td>
</tr>
<tr>
<td>POINTED QUESTIONS</td>
<td>Quiz</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Daily &quot;quean&quot; selected. Gifts, prizes</td>
<td>Mutual</td>
</tr>
<tr>
<td>QUEEN FOR A DAY</td>
<td>Aud partie</td>
<td>Women</td>
<td>30 min, 1-5 wk</td>
<td>OR</td>
<td>Criminalists discuss crime causes</td>
<td>Mutual</td>
</tr>
<tr>
<td>RACKET SMACKERS</td>
<td>Forum</td>
<td>Adult</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Rob Emery presents talented youngmsters</td>
<td>DuMont</td>
</tr>
<tr>
<td>RAINBOW HOUSE</td>
<td>Aud partie</td>
<td>Juvenile</td>
<td>60 min, 1 wk</td>
<td>$5</td>
<td>Fix of criminals, missing persons telecast. Rewards</td>
<td>Saf Tee Features</td>
</tr>
<tr>
<td>REMEMBER THAT FACE</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>Blonde, vivacious Sally St. Clair sings</td>
<td>DuMont</td>
</tr>
<tr>
<td>SYLVIE ST. CLAIR</td>
<td>Aud partie</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>$30</td>
<td>Happy Felton mine's a lively quiz session</td>
<td>DuMont</td>
</tr>
<tr>
<td>SCHOOL DAYS</td>
<td>Quiz</td>
<td>Family</td>
<td>20 min, 1 wk</td>
<td>OR</td>
<td>&quot;Students&quot; quized by schoolmaster</td>
<td>WRIRB, Schenectady</td>
</tr>
<tr>
<td>SMALL FLY CLUB</td>
<td>Comedy</td>
<td>Family</td>
<td>30 min, 1-3 wk</td>
<td>OR</td>
<td>Rob Emery provides fun and cartoon films</td>
<td>DuMont</td>
</tr>
<tr>
<td>SMITH AND DALE SKETCHBOOK</td>
<td>Interview</td>
<td>Family</td>
<td>15 min, 5 wk</td>
<td>$190</td>
<td>Famous vaudeville act in laugh sketches</td>
<td>WRIRB, Schenectady</td>
</tr>
<tr>
<td>SNAPSHOTS BY TELEFILM OF N'WOOD</td>
<td>Quiz</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>$100</td>
<td>Snapshot films devoted to fashions, sports, etc</td>
<td>DuMont</td>
</tr>
<tr>
<td>SO YOU WANT TO BE AN EXPLORER</td>
<td>Sports</td>
<td>Men</td>
<td>15 min, 1 wk</td>
<td>$400</td>
<td>Quiz show with exploring angle</td>
<td>KS-D-TV, St. Louis</td>
</tr>
<tr>
<td>SOCIETY OF AMATEUR CHEFS</td>
<td>Sports</td>
<td>Men</td>
<td>10 min, 1 wk</td>
<td>$140</td>
<td>Checking cooking, featuring notable guest chefs</td>
<td>Von Baumann</td>
</tr>
<tr>
<td>SPORTS GEN</td>
<td>Sports</td>
<td>Men</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>Sports interviews by Dennis Jones</td>
<td>Charles Stark Prodns</td>
</tr>
<tr>
<td>SPORTS PAGE</td>
<td>Sports</td>
<td>Men</td>
<td>10 min, 5 wk</td>
<td>$150</td>
<td>Bill Neer, sports commentator, score board</td>
<td>Charles Stark Prodns</td>
</tr>
<tr>
<td>SPORTS QUIZ</td>
<td>Sports</td>
<td>Men</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>Prizes for best sports topics to discuss</td>
<td>WPTZ, Phila.</td>
</tr>
<tr>
<td>SPRINGBOARD TO FAME</td>
<td>Variety</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Talent show, giving professionals a video break</td>
<td>WPTZ, Phila.</td>
</tr>
<tr>
<td>STARLET STAIRWAY (Continued in August)</td>
<td>Variety</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Young talent discovers.</td>
<td>WPTV, Phila.</td>
</tr>
</tbody>
</table>
Tabulation of KSD-TV Sponsors
During First 16 Months of Television in St. Louis
Reflects Wide Diversity of Products and Services,
and Includes the Names of Some of the Nation's
Most Distinguished Advertisers:

Admiral Television • Aluminum Ore • American Packing •
American Tobacco (Lucky Strike) • Bemis Bros. • Botany
Mills • Brown Shoe • Bulova • Chevrolet • Cluett-
Peabody • Crosley • Dazey Manufacturing • Dowd Sporting
Goods • Elgin • Falstaff • Ford • General Electric •
Griesdieck Bros. • Hat Research Foundation • Hyde Park
Breweries • Johnson Shoes • Kaiser-Frazer • Kline's •
Kelvinator • Monsanto Chemical • M. K. & T. Railroad
• Motorola • Nash • Pepsi-Cola • Philco • Purity Bak-
eries • RCA-Victor • R. J. Reynolds Tobacco (Camels)
• Reardon Paint • Ronson Lighters • St. Louis Independent
Packing • Schenley's (Cresta Blanca) • Seven-Up •
Shell Oil • Southwestern Bell Telephone • Stewart-
Warner • Trimfoot Shoes • Transmirra Lenses • Union
Electric of Missouri • Walco Lenses • The Austin Company

St. Louis' Geographical Location in the Center of the Rich Middle-
West, and St. Louis' Acknowledged Reputation for Economic Stabil-
ity, High Purchasing Power and Product Loyalty Make the Area
Served by KSD-TV the Nation's NUMBER ONE TEST MARKET
FOR SELLING BY TELEVISION. For Details Regarding Schedules
and Availabilities, Write or Call KSD-TV or Free & Peters, Inc.

KSD-TV

The St. Louis Post-Dispatch Television Station • Channel No. 5

JULY 1948
OVER A MILLION...
NEW YORK'S TELEVISION AUDIENCE
Latest survey shows the New York area has 174,000 receivers in private homes with an average audience of five, and 12,000 in public places with an average of 20.

OVER HALF TUNED TO WABD...
A recent survey rated one program at an extraordinary high of 56.4, another 46.8! Both, of course, were originations of WABD, New York, key station of Du Mont Television Network.

TALK ABOUT AUDIENCE RESPONSE!
First time Du Mont Network's popular "Charade Quiz" was aired, it pulled 50 letters. Few weeks later the mailman staggered in with 12,000. This consistent response brings total to date to nearly a quarter-million!

TELEVISION'S FIRST THREE YEARS
as compared with the first three years of radio, shows television is coming up much faster than did its elder brother, radio, at a similar stage of development.

KEY STATIONS
WABD—Channel 5
New York, N. Y.
WTTG—Channel 5
Washington, D. C.
WDTV—Channel 3
Pittsburgh, Pa.

DU MONT TELEVISION NETWORK
"The Nation's Window On The World"
515 Madison Avenue, New York 22, N. Y.
<table>
<thead>
<tr>
<th>FIRM</th>
<th>CITY</th>
<th>TV FILMS AVAILABLE</th>
<th>MM</th>
<th>COST*</th>
<th>PROMOTION KITS</th>
<th>SPECIAL TV FILM SERVICES</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. F. FILMS</td>
<td>N.Y.</td>
<td>23 Sh. 1 3 node</td>
<td>35&amp;16</td>
<td>OR</td>
<td>Trainers, press books</td>
<td>Animation, spots</td>
</tr>
<tr>
<td>BRAY STUDIOS</td>
<td>N.Y.</td>
<td>50 Sh.; 12 Car</td>
<td>35&amp;16</td>
<td>OR</td>
<td></td>
<td>Stock shots: $1 $2 ft 35 mm</td>
</tr>
<tr>
<td>BRITISH INFO SERVICE</td>
<td>N.Y.</td>
<td>50 Sh.; 35</td>
<td>35&amp;16</td>
<td>OR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>COMMONWEALTH FILM</td>
<td>N.Y.</td>
<td>40 F.; 24 W.; 35 Sh.; 13 Car</td>
<td>35&amp;16</td>
<td>OR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>COREY PRODUCTIONS</td>
<td>N.Y.</td>
<td>30 min TV features</td>
<td>35&amp;16</td>
<td>OR</td>
<td>Trainers, press books</td>
<td>Animation, spots, TV progs</td>
</tr>
<tr>
<td>DU MONT</td>
<td>N.Y.</td>
<td>10</td>
<td>35&amp;16</td>
<td>OR</td>
<td>Trainers, stills, mats</td>
<td>T-frame transcriptions, off-tube rec</td>
</tr>
<tr>
<td>EQUITY FILM EXCHANGES</td>
<td>N.Y.</td>
<td>50 F.; 50 W.; 50 Sh</td>
<td>35&amp;16</td>
<td>OR</td>
<td>Trainers, stills, mats</td>
<td></td>
</tr>
<tr>
<td>JERRY FAIRBANKS</td>
<td>N.Y.</td>
<td>(See NBC listing)</td>
<td>35&amp;16</td>
<td>OR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GRAY O'REILLY STUDIOS</td>
<td>N.Y.</td>
<td></td>
<td>35&amp;16</td>
<td>OR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GUERIN ENTERPRISES</td>
<td>St. Louis</td>
<td></td>
<td>35&amp;16</td>
<td>OR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAM HANDY ORGANIZATION</td>
<td>N.Y.</td>
<td>5 Sh.; 6 min TV shorts</td>
<td>35&amp;16</td>
<td>OR</td>
<td>$15-$25</td>
<td>Spots, press all types, animation</td>
</tr>
<tr>
<td>INS-TAB TELENEWS</td>
<td>N.Y.</td>
<td>Daily, Syd., TV service</td>
<td>35&amp;16</td>
<td>OR</td>
<td>$100-$250</td>
<td>In preparation, commercials</td>
</tr>
<tr>
<td>KNOLL Film Foundation</td>
<td>N.Y.</td>
<td>3 Sh. Travel nature</td>
<td>35&amp;16</td>
<td>OR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JASON STUDIOS</td>
<td>N.Y.</td>
<td></td>
<td>35&amp;16</td>
<td>OR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>KICKERBOCKER PRODUCTIONS</td>
<td>N.Y.</td>
<td></td>
<td>35&amp;16</td>
<td>OR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>KNOWLEDGE BUILDERS</td>
<td>N.Y.</td>
<td>Shorts</td>
<td>35&amp;16</td>
<td>OR</td>
<td>$15-$25</td>
<td></td>
</tr>
<tr>
<td>MOTION PICTURE ASSOC</td>
<td>N.Y.</td>
<td>10,000 ft 88</td>
<td>35&amp;16</td>
<td>OR</td>
<td>Spots $250</td>
<td></td>
</tr>
<tr>
<td>NBC-TELESPOT SALES</td>
<td>N.Y.</td>
<td>Various F.; OES; 88</td>
<td>35&amp;16</td>
<td>OR</td>
<td>Trainers, stills, mats</td>
<td></td>
</tr>
<tr>
<td>N. AMERICAN VIDEO PRODUCTIONS</td>
<td>N.Y.</td>
<td>52 open-end reel shorts</td>
<td>35&amp;16</td>
<td>OR</td>
<td>Trainers, stills, mats</td>
<td></td>
</tr>
<tr>
<td>OFFICIAL FILMS</td>
<td>N.Y.</td>
<td>73 Sh.; 23 Car; others</td>
<td>35&amp;16</td>
<td>OR</td>
<td>$15-$250</td>
<td></td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>N.Y.</td>
<td></td>
<td>35&amp;16</td>
<td>OR</td>
<td>Spots $250</td>
<td></td>
</tr>
<tr>
<td>PATHSPEOPLE PRODUCTIONS</td>
<td>N.Y.</td>
<td></td>
<td>35&amp;16</td>
<td>OR</td>
<td>Press books, stills, etc</td>
<td></td>
</tr>
<tr>
<td>POST PICTURES</td>
<td>N.Y.</td>
<td>6 F.; 24 W.; 32 Sh.</td>
<td>35&amp;16</td>
<td>OR</td>
<td>Press books, stills, etc</td>
<td></td>
</tr>
<tr>
<td>REGAL TELEVISION PICS</td>
<td>N.Y.</td>
<td>3 F.; 7 Sh.</td>
<td>35&amp;16</td>
<td>OR</td>
<td>Press books, stills, etc</td>
<td></td>
</tr>
<tr>
<td>IRA H. SIMMONS</td>
<td>N.Y.</td>
<td>1 F.; 24 Sh.; 88; others</td>
<td>35&amp;16</td>
<td>OR</td>
<td>Press books, stills, etc</td>
<td></td>
</tr>
<tr>
<td>SOUNDBASKETS</td>
<td>N.Y.</td>
<td></td>
<td>35&amp;16</td>
<td>OR</td>
<td>Press books, stills, etc</td>
<td></td>
</tr>
<tr>
<td>TELECOMS—TELEPICTURES</td>
<td>N.Y.</td>
<td>32 TV 4 3 min comic strips</td>
<td>35&amp;16</td>
<td>OR</td>
<td>$25-$250</td>
<td>Trainers, stills, etc</td>
</tr>
<tr>
<td>TELEVISION ADV PRODUCTIONS</td>
<td>N.Y.</td>
<td>3 open-end TV Sh series</td>
<td>35&amp;16</td>
<td>OR</td>
<td>$300-$500</td>
<td>Special kits with series</td>
</tr>
<tr>
<td>TELEVISION HIGHLIGHTS</td>
<td>N.Y.</td>
<td>32 F.; 125 Sh.; 25 OES</td>
<td>35&amp;16</td>
<td>OR</td>
<td>In preparation</td>
<td>Spots, animation, commercials</td>
</tr>
<tr>
<td>TRANSFORM</td>
<td>N.Y.</td>
<td></td>
<td>35&amp;16</td>
<td>OR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20TH CENTURY FOX</td>
<td>N.Y.</td>
<td></td>
<td>35&amp;16</td>
<td>OR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>UNITED PRESS ASSN</td>
<td>N.Y.</td>
<td>Daily, chad-films, newsreels</td>
<td>35&amp;16</td>
<td>OR</td>
<td>Based on mkt</td>
<td>Special news coverage on order</td>
</tr>
<tr>
<td>UNITED STATES VET ADMIN</td>
<td>N.Y.</td>
<td>1 min TV patriotic spots weekly</td>
<td>Free</td>
<td>OR</td>
<td></td>
<td>Spots, press veterans activities</td>
</tr>
<tr>
<td>UNITED WORLD FILMS</td>
<td>N.Y.</td>
<td></td>
<td>35&amp;16</td>
<td>OR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VIDEO ASSOC</td>
<td>N.Y.</td>
<td>10 Tele Prox 1 min spots thru Zev</td>
<td>35&amp;16</td>
<td>OR</td>
<td>$250-$300</td>
<td>Trainers, press books</td>
</tr>
<tr>
<td>WLYX, INC</td>
<td>N.Y.</td>
<td>24 F.; fully-synd. rews.</td>
<td>35&amp;16</td>
<td>OR</td>
<td>Time spots, press, etc</td>
<td>Spots, commercials, soccer-announcements</td>
</tr>
<tr>
<td>JIV TELEVISION PROGRAMS</td>
<td>N.Y.</td>
<td>11 F.; 25 W.; 50 Sh.; 4 OES; 88</td>
<td>35&amp;16</td>
<td>OR</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
BUFFALO has TELEVISION

Programs in Production! Now Are Available . . . On Buffalo's First and Only Television Station

WBEN-TV Offers You the Eyes and Ears of Western New York

Write for Details—or Call Your Nearest Petry Office

WBEN-TV
BUFFALO EVENING NEWS Television Station
THE INGREDIENTS OF LEADERSHIP

RECIPES FOR LEADERSHIP

* Power, 50,000 Watts on 820 kc and 5,000 on 570 kc . . . insures large regional coverage.

* Experienced Staff in production, programming and merchandising to maintain variety and balance . . . attract and hold listeners.

* NBC, ABC and Texas Quality Network Shows, identified by the Southwest’s favorite call letters, WFAA 820 and WFAA 570.

* 95 Newscasts weekly, locally gathered, edited and presented, supplementing network news services.

* Complete Recording Laboratories, the best in equipment, studios, talent and technical "know-how."

Mix age and power with experience. Carefully blend the best in equipment, talent and network services with audience loyalty. Season with Texas enthusiasm and add local color with these ingredients of leadership.

Serve in generous portions and you have the soundest possible investment for your radio dollar with

Station WFAA
DALLAS, TEXAS

820 NBC 570 ABC and WFAA FM
TEXAS QUALITY NETWORK
Radio Service of the Dallas Morning News

Represented Nationally by EDWARD PETRY and COMPANY.

SPONSOR
Something new has been added

Fresh approach to FM broadcast advertising

Storecasting, transitradio, and FAX give sponsors new broadcast advertising forms

Duplication of standard broadcast programs on frequency modulation stations has increased the FM audience immeasurably. It has likewise temporarily placed the burden of telling the FM story in the hands of the nonnetwork stations. The reason for this is a matter of dollars and cents. The network stations, by agreement with the AFM, are committed not to charge for the duplication of the programs on FM. This means that the standard broadcasting stations with an FM affiliate are operating a second transmitter without being paid for it.

The independent stations however have profited from the availability of network programs for FM. A listener who has heard a favorite network program on FM and is seeking something else dials across the FM band instead of switching to the standard band. Habit is the most important factor in all radio listening and network programs on FM are slowly but certainly creating FM listening habits.

A number of FM networks, besides the Continental with its 26 affiliates and the Dixie with its 12 outlets, are in the plans stage or operate sporadically at present custom-built chains for sports events. Others groups are working towards permanent linking either by automatic microwave relays (each station handling its own relay) or by land lines.

Among the latter are the Iowa-Illinois Network, the Ohio, Wisconsin, Southern California, Indiana, and Capitol (Harrisburg, Pa.) FM Networks, and the Rural Radio Network (upstate New York) which plans its first service this summer. There are said to be seven others which have already functioned but which haven't even been permanently named.

As more FM-AM receivers are made available in the low and medium-price brackets, there'll be more and more activity in the program and network lines among FM stations. A midget AM-FM set is being tested which it is believed will retail at even less than the FM tuners now on the market. While this set will not reproduce the quality which is an important part of FM enjoyment, it will deliver staticless reproduction—the attribute of the Armstrong-
the

FOURTH

SURVEY

and the one exception
RESULTS OF SECOND ANNUAL WJW TRADE PAPER EFFECTIVENESS SURVEY

May 7, 1948

Tabulation and analysis of the second annual postcard survey made to gauge the effectiveness of WJW trade paper advertising and its "Indian Chief" trademark is now complete. Response to the 8500 postcards mailed to radio-minded advertisers and agencies during January have only now stopped coming in. Here are some of the more important findings:

1. One out of every four cards was returned (2,067 or 24%). Last year an identical mailing pulled 19% response.

2. Two out of every five respondents recalled seeing the "Indian Chief" advertised (849 or 41%). Last year's response was 30%.

3. Nearly three out of every five respondents knew that the "Indian Chief" advertised WJW (483 or 57%). Last year's identifiers also totaled 57%, but this represented only 282 responses.

4. Two publications, BROADCASTING and SPONSOR, accounted for two out of three mentions in response to the query, "In what publications do you see him (the "Indian Chief"). Eleven other magazines split the remaining mentions.

5. BROADCASTING was first, as it was in 1947, and like all other publications except one produced approximately the same percentage of mentions as last year.

6. SPONSOR was the one exception. It showed a 300% gain over 1947.*

7. SPONSOR and BROADCASTING are "one-two" on the WJW advertising schedule, and consequently were expected to show well. But the remarkable jump in SPONSOR mentions (SPONSOR was little more than a year old when this survey was made) exceeds expectations.

This survey, like all mail surveys, has limitations. Except in a general sense, it cannot be regarded as an adequate yardstick of the advertising merits of all the trade publications since WJW did not use them all or in the same way. Further, it was a "recall" survey, with the limitations inherent on all recall studies.

But it points out: 1. That WJW trade paper advertising has, in a relatively short time, become well known. 2. That the WJW "Indian Chief" is an American advertising institution today. 3. That consistent identifying advertising in logical trade papers is impressing "WJW" on the minds of advertisers and agency executives of every category (presidents, advertising managers, account executives, and time-buyers)...and doing it in a way that is helping the WJW sales department make sales.

As one respondent wrote, "Good trademark...good recognition value."

*SPONSOR was second in 1947 and 1948
FM TAKES ITS PLACE
(Continued from page 95)

invented method of transmission and reception which the consumer recognizes and appreciates most readily.

While FM as a better form of broadcasting has had a continuously difficult existence, three by-products have been developed during the past year which can be of major importance to advertisers. These are transitradio, storecastting, and commercial FAX. All of these three forms of broadcast advertising are relatively new. Transiradio (the reception of news, advertising, and music on street cars and buses) is possible only because FM stations can transmit programs without the static normally developed by street cars and bus motors. Tests have proved that riders on buses and streetcars enjoy the specially-programmed entertainment, just as automobile riders enjoy radio in their cars. With a transiradio tie-up FM stations deliver not only the home radio FM audience but thousands of people who use the transit systems in the towns served by the FM station. The idea started in Cincinnati with Huibert Taft, Jr., of WCTS (FM affiliate of WKRC), who made tests in conjunction with the Cincinnati transit system. In the Queen City area, transiradio has gone beyond the trial stage and contracts have been signed between the stations and the transit companies. Similar plans for Baltimore, Washington, and Wilkes-Barre (there are Taft interests in this Pennsylvania town also) are well under way and FM should be serving the traveling audiences in these territories shortly. What happens in these four trail-blazing towns will determine the future of this new form of broadcast advertising. Every survey of the riders on broadcasting in buses and streetcars indicates that over 80% like it.

Storecasting during its early stages has been operated almost entirely over telephone lines. Philadelphia and New England storecasts have not only been successful for advertisers but have increased sales in the giant markets by as much as 20%. The linking of stores to a studio by land lines is expensive. The special programming which has to be transmitted over the lines further runs up costs. Distances between stores has frequently made it uneconomical to include certain giant markets. Transmission of program material to the stores by FM stations instead of land lines has been the answer to this barrier of cost. Stanley Joseloff, head of Storecast Corporation of America, was the first to sign up a big grocery chain, the National Tea Company of Chicago, for FM-transmitted storecasting service. FM station WEHS will transmit the programs in Chicago.

As in the case of servicing transit riders, FM storecasting delivers to advertisers a group of listeners thus far not delivered by any other broadcast facility.

Third unique facet of FM broadcasting, FAX, received its commercial green light in June. Until standards* were set it was impossible to manufacture receiving equipment which could be placed upon sale to the consumer. Now with standards decided upon and commercial operation okayed, sets are being rushed by manufacturers and will be available in limited quantities this fall. The standards set are roughly those under which most FAX transmitters and receivers have been operating experimentally and this fact will speed up commercial operation materially. . . .

*There were some FAX programs which included the size of the printed page received in the home 8½ inches of the 8½ in which the FCC showed.

This Isn't a Political Question, But . . .

What Is the Tie-up Between Washington D. C. and Kansas City, Mo.?

Why it's KOZY (FM) and WASH (FM), the two FM stations that are Really Producing Results for Their Advertisers.

If you want to TEST FM Sales Impact try both of these stations in two of the Nation's BEST MARKETS.

KOZY
KANSAS CITY, MO.
Robert Wolfskill, Mgr.

“Dillard Stations”

WASH
WASHINGTON D. C.
Hudson Eldridge, Mgr.

SPONSOR
The network picture is changing

The networks since BMB

All four chains have expanded, in power, number of stations, and national coverage

What has happened to the networks since the first BMB measurement of radio listening in March 1946? Last year SPONSOR published, in its first Full Facts edition, two-color maps of each of the four networks. This was the first and thus far the only presentation of the networks on a visual comparative basis. Even at the time these maps were published the information used to draft them was practically a year old. Based upon this first BMB survey, each network was credited with stations affiliated with it as of September 1946.

Since that time 294 stations have joined the networks. As of May 1, 1948, ABC has added 73, CBS 18, MBS 187, and NBC 16. Even these station additions do not present the full picture of the networks today, since there have been innumerable increases in station power and changes in affiliation during the past two years. On the following two pages, SPONSOR presents, in chart form, the record of network station affiliation according to BMB, as of May 1, 1948. This graphic presentation underlines what has transpired since the BMB survey.

On a power basis, both per-station and total web wattage, CBS is very close to the leader, NBC. NBC has 9,650 more watts (on a full network basis) than CBS and 226 more watts per station average. CBS has three more outlets than NBC.

Power of course is far from the whole answer to network coverage. Where the power is on the waveband and how much of it is effective are vitally important factors. A station located at the low end of the dial (up to 1,000 kilocycles), for example, has far more coverage than a station of same power higher in the band.

Mutual emphasizes its in-town stations and links more one-station towns than any other network. It also has more 1,000-watt stations than any other chain with 75 1 KW affiliates to ABC's 60. (CBS and NBC have 21 and 20 respectively.)

Mutual and ABC have grown fastest of the networks. In total power MBS has increased 46% and ABC 43% since BMB. While the former has been adding stations in great numbers, in many cases of low power, ABC has been striving to increase its average station power. At the time of the first BMB, ABC averaged 2,554 watts per station. As of May 1, 1948, it had
3,225. MBS on its part has increased only from 1,151 to 1,298 watts average. The N'ES philosophy of coverage from within does not require great powerful 50 KW stations (it has only three), while other chain thinking does. ABC has nine 50 KW outlets.

Network power growth hasn't stopped despite the present emphasis on TV. Since May 1 MBS has announced nine more 1 KW station affiliates. Power increase grants come out of practically every FCC meeting which considers this subject.

Programming trends

Variety, situation comedy, and audience participation lead the rating parade

In the past it has been agency and sponsor policy in checking ratings of program types to lump news columnists with news, and situation comedy plays with

<table>
<thead>
<tr>
<th></th>
<th>As of BMB—1946</th>
<th>As of May 1, 1948</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ABC</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>50 kw</strong></td>
<td>4</td>
<td>9</td>
</tr>
<tr>
<td><strong>25 kw</strong></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>10 kw</strong></td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td><strong>7 1/2 kw</strong></td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td><strong>5 kw</strong></td>
<td>32</td>
<td>46</td>
</tr>
<tr>
<td><strong>TOTAL HIGH POWER</strong></td>
<td>41</td>
<td>60</td>
</tr>
<tr>
<td><strong>1 kw</strong></td>
<td>30</td>
<td>60</td>
</tr>
<tr>
<td><strong>500 w</strong></td>
<td>9</td>
<td>8</td>
</tr>
<tr>
<td><strong>TOTAL MEDIUM POWER</strong></td>
<td>39</td>
<td>68</td>
</tr>
<tr>
<td><strong>250 w</strong></td>
<td>101</td>
<td>126</td>
</tr>
<tr>
<td><strong>100 w</strong></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td><strong>TOTAL LOW POWER</strong></td>
<td>103</td>
<td>128</td>
</tr>
<tr>
<td><strong>TOTAL POWER</strong></td>
<td>183</td>
<td>256</td>
</tr>
<tr>
<td><strong>Average power per station</strong></td>
<td><strong>2,554</strong></td>
<td><strong>3,252</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>As of BMB—1946</th>
<th>As of May 1, 1948</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CBS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>50 kw</strong></td>
<td>18</td>
<td>22</td>
</tr>
<tr>
<td><strong>25 kw</strong></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>10 kw</strong></td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td><strong>7 1/2 kw</strong></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>5 kw</strong></td>
<td>49</td>
<td>68</td>
</tr>
<tr>
<td><strong>TOTAL HIGH POWER</strong></td>
<td>69</td>
<td>93</td>
</tr>
<tr>
<td><strong>1 kw</strong></td>
<td>25</td>
<td>21</td>
</tr>
<tr>
<td><strong>500 w</strong></td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td><strong>TOTAL MEDIUM POWER</strong></td>
<td>33</td>
<td>28</td>
</tr>
<tr>
<td><strong>250 w</strong></td>
<td>42</td>
<td>43</td>
</tr>
<tr>
<td><strong>100 w</strong></td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td><strong>TOTAL LOW POWER</strong></td>
<td>46</td>
<td>45</td>
</tr>
<tr>
<td><strong>TOTAL POWER</strong></td>
<td>148</td>
<td>166</td>
</tr>
<tr>
<td><strong>Average power per station</strong></td>
<td><strong>8,141</strong></td>
<td><strong>9,069</strong></td>
</tr>
</tbody>
</table>
drama. Thus a Walter Winchell (ABC) gave all other news broadcasts a lift and the impact of a program like My Friend Irma was lost among the great mass of plays. Mysteries on the air have been so outstandingly successful that they have been rated apart from other plays for some time and they continue to be so rated.

Last year's Fall Facts edition in reporting Average Network Program Ratings by Types for the preceding season followed accepted commercial trade practice. With the new trend sponsor reports in correspondingly revised form. Some figures, therefore, are not comparable with last year's, which in any case covered only the fewer months (November 1946-May 1947) that this publication had been in existence. This year sponsor reports for the complete broadcast season September 1947-May 1948.

Evening variety programs once again led program types with a nine-month rating of 12.8, the identical average rating which they hit last year. However, commercial trend is away from variety programs. Indicative of this, in a typical month (April) last year there were 16 evening hours a week of commercially-sponsored variety shows while this year there were only 14 3/4 such hours. The (Please turn to page 132)

<table>
<thead>
<tr>
<th>MBS</th>
<th>As of BMB—1946</th>
<th>As of May 1, 1948</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Number of Sta.</td>
<td>%</td>
</tr>
<tr>
<td>50 kw</td>
<td>2</td>
<td>100,000</td>
</tr>
<tr>
<td>25 kw</td>
<td>1</td>
<td>25,000</td>
</tr>
<tr>
<td>10 kw</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>7 1/2 kw</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>5 kw</td>
<td>23</td>
<td>115,000</td>
</tr>
<tr>
<td>Total High power</td>
<td>26</td>
<td>9%</td>
</tr>
<tr>
<td>1 kw</td>
<td>33</td>
<td>33,000</td>
</tr>
<tr>
<td>500 w</td>
<td>6</td>
<td>3,000</td>
</tr>
<tr>
<td>Total Medium power</td>
<td>39</td>
<td>14%</td>
</tr>
<tr>
<td>250 w</td>
<td>208</td>
<td>52,000</td>
</tr>
<tr>
<td>100 w</td>
<td>13</td>
<td>1,300</td>
</tr>
<tr>
<td>Total Low power</td>
<td>221</td>
<td>77%</td>
</tr>
<tr>
<td>TOTAL POWER</td>
<td>286</td>
<td>100%</td>
</tr>
<tr>
<td>Average power per station</td>
<td>1,151</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NBC</th>
<th>As of BMB—1946</th>
<th>As of May 1, 1948</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Number of Sta.</td>
<td>%</td>
</tr>
<tr>
<td>50 kw</td>
<td>22</td>
<td>1,100,000</td>
</tr>
<tr>
<td>25 kw</td>
<td>1</td>
<td>25,000</td>
</tr>
<tr>
<td>10 kw</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>7 1/2 kw</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>5 kw</td>
<td>42</td>
<td>210,000</td>
</tr>
<tr>
<td>Total High power</td>
<td>65</td>
<td>45%</td>
</tr>
<tr>
<td>1 kw</td>
<td>21</td>
<td>21,000</td>
</tr>
<tr>
<td>500 w</td>
<td>6</td>
<td>3,000</td>
</tr>
<tr>
<td>Total Medium power</td>
<td>27</td>
<td>18%</td>
</tr>
<tr>
<td>250 w</td>
<td>54</td>
<td>13,500</td>
</tr>
<tr>
<td>100 w</td>
<td>1</td>
<td>100</td>
</tr>
<tr>
<td>Total Low power</td>
<td>55</td>
<td>37%</td>
</tr>
<tr>
<td>TOTAL POWER</td>
<td>147</td>
<td>100%</td>
</tr>
<tr>
<td>Average power per station</td>
<td>9,337</td>
<td></td>
</tr>
</tbody>
</table>
### 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>EXPLANATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADVENTURE PARADE</td>
<td>Drama</td>
<td>Juvenile</td>
<td>MBS</td>
<td>15-min, 5 wk</td>
<td>$1500</td>
<td>Yes</td>
<td>Dramatization of juvenile literary classics</td>
</tr>
<tr>
<td>AMERICAN ALMANAC</td>
<td>Commentary</td>
<td>Adult</td>
<td>ABC</td>
<td>15-min, 1 wk</td>
<td>$1000</td>
<td>Yes</td>
<td>Bits of Americana, wisdom, weather, etc</td>
</tr>
<tr>
<td>RED BARBER'S CLUB HOUSE</td>
<td>Aud and.partie</td>
<td>Family</td>
<td>CBS</td>
<td>30-min, 1 wk</td>
<td>$1500-$2000</td>
<td>Yes</td>
<td>Famous sports announcer conducts sports quiz</td>
</tr>
<tr>
<td>SHORTY BELL</td>
<td>Drama</td>
<td>Family</td>
<td>CBS</td>
<td>30-min, 1 wk</td>
<td>$10000-$12000</td>
<td>Yes</td>
<td>Mickey Rooney's journalistic adventures</td>
</tr>
<tr>
<td>CANDID MICROPHONE</td>
<td>Interviews</td>
<td>Family</td>
<td>ABC</td>
<td>30-min, 1 wk</td>
<td>$1250</td>
<td>Yes</td>
<td>Conversations overlaid with a wire recorder</td>
</tr>
<tr>
<td>HOGGY CARMICHAEL</td>
<td>Musical</td>
<td>Family</td>
<td>CBS</td>
<td>30-min, 1 wk</td>
<td>$3000-$3500</td>
<td>Yes</td>
<td>Hourly plays and songs, an intimate show</td>
</tr>
<tr>
<td>CHARLEY'S HOUSE</td>
<td>Variety</td>
<td>Family</td>
<td>MBS</td>
<td>30-min, 1 wk</td>
<td>$2500</td>
<td>Yes</td>
<td>Larry Shue, Vera Hickey, Jimmy Carroll, son's comedy</td>
</tr>
<tr>
<td>COMEDY WRITERS SHOW</td>
<td>Comedy</td>
<td>Family</td>
<td>ABC</td>
<td>30-min, 1 wk</td>
<td>$3500</td>
<td>Yes</td>
<td>Show by a famous radio comedy-writing team</td>
</tr>
<tr>
<td>COUNTRY JOURNAL</td>
<td>Farm</td>
<td>Family</td>
<td>CBS</td>
<td>30-min, 1 wk</td>
<td>$1500-$2000</td>
<td>Yes</td>
<td>Remote package, mat, mat coverage</td>
</tr>
<tr>
<td>CRIMINAL CASEBOOK</td>
<td>Drama</td>
<td>Family</td>
<td>ABC</td>
<td>30-min, 1 wk</td>
<td>$3000-$3500</td>
<td>Yes</td>
<td>Stories of former criminals, uncovering roots of crime</td>
</tr>
<tr>
<td>ODYSSEY TO LIFE</td>
<td>Drama</td>
<td>Family</td>
<td>CBS</td>
<td>30-min, 1 wk</td>
<td>$3000-$3500</td>
<td>Yes</td>
<td>Dramatized case-histories of child-rearing problems</td>
</tr>
<tr>
<td>EDITOR AT HOME</td>
<td>Commentary</td>
<td>Adult</td>
<td>ABC</td>
<td>15-min, 1 wk</td>
<td>$1000</td>
<td>Yes</td>
<td>Atlantic: Editor Ed Weeks in philantropic vein</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>No</td>
<td>Literacy classes of all time dramatized</td>
</tr>
<tr>
<td>THE FALCON</td>
<td>Drama</td>
<td>Family</td>
<td>MBS</td>
<td>30-min, 1 wk</td>
<td>$3000</td>
<td>Yes</td>
<td>Play-by-play detective solves baffling crimes</td>
</tr>
<tr>
<td>FIRST PIANO QUARTET</td>
<td>Musical</td>
<td>Family</td>
<td>NBC</td>
<td>30-min, 1 wk</td>
<td>$2250</td>
<td>Yes</td>
<td>Special treatments of classical and pop music</td>
</tr>
<tr>
<td>JOHNNY FLETCHER</td>
<td>Comedy</td>
<td>Family</td>
<td>ABC</td>
<td>30-min, 1 wk</td>
<td>$8000</td>
<td>Yes</td>
<td>Bill Goodwin as a breezy young promoter</td>
</tr>
<tr>
<td>FRONT PAGE</td>
<td>News</td>
<td>Family</td>
<td>CBS</td>
<td>15-min, 1 wk</td>
<td>$750-$1000</td>
<td>Yes</td>
<td>Newspaper series based on play of same name</td>
</tr>
<tr>
<td>FRONTIERS OF SCIENCE</td>
<td>Drama</td>
<td>Family</td>
<td>ABC</td>
<td>30-min, 1 wk</td>
<td>$3250-$3750</td>
<td>Yes</td>
<td>Reports on progress in science, its implications</td>
</tr>
<tr>
<td>GAVE GATEWAY SHOW</td>
<td>Aud and.partie</td>
<td>Family</td>
<td>CBS</td>
<td>30-min, 4-5 wk</td>
<td>$2500-$3000</td>
<td>Yes</td>
<td>D. G. me's show incl Galliard orchestra, vocals, guests</td>
</tr>
<tr>
<td>GIVE AND TAKE</td>
<td>Aud and.partie</td>
<td>Family</td>
<td>ABC</td>
<td>30-min, 1 wk</td>
<td>$3750</td>
<td>Yes</td>
<td>John Reed King in quiz season with give-aways</td>
</tr>
<tr>
<td>GO FOR THE HOUSE</td>
<td>Drama</td>
<td>Juvenile</td>
<td>MBS</td>
<td>15-min, 5 wk</td>
<td>$4500</td>
<td>Yes</td>
<td>Quiz; participants try to furnish house progressively</td>
</tr>
<tr>
<td>HOP HARRIGAN</td>
<td>News</td>
<td>Family</td>
<td>CBS</td>
<td>15-min, 1 wk</td>
<td>$11-$1250</td>
<td>Yes</td>
<td>Air adventures of a young pilot</td>
</tr>
<tr>
<td>JOSEPH C. HARVICH</td>
<td>Aud and.partie</td>
<td>Women</td>
<td>CBS</td>
<td>15-min, 1 wk</td>
<td>$2250</td>
<td>Yes</td>
<td>Meaning of the news, mat, mat</td>
</tr>
<tr>
<td>HEART'S DESIRE</td>
<td>Drama</td>
<td>Family</td>
<td>CBS</td>
<td>30-min, 1 wk</td>
<td>$1500</td>
<td>Yes</td>
<td>Modern woman crusades for an orphanage</td>
</tr>
<tr>
<td>HIGH ADVENTURE</td>
<td>Aud and.partie</td>
<td>Men</td>
<td>MBS</td>
<td>15-min, 5 wk</td>
<td>$1800-$2300</td>
<td>Yes</td>
<td>Interviews engaged, anniversary, honeymoon couple; gifts</td>
</tr>
<tr>
<td>HILLTOP HOUSE</td>
<td>Drama</td>
<td>Women</td>
<td>CBS</td>
<td>15-min, 1 wk</td>
<td>$3000</td>
<td>Yes</td>
<td>The police may be baffled, but Not Haed /for long</td>
</tr>
<tr>
<td>HONEYMOON IN N. Y.</td>
<td>Variety</td>
<td>Family</td>
<td>CBS</td>
<td>15-30 min, 1-5 wk</td>
<td>$1000-$1600</td>
<td>Yes</td>
<td>Blend of Vox Pop, We the People, talent show; travels</td>
</tr>
<tr>
<td>GREGORY HOO</td>
<td>Aud and.partie</td>
<td>Men</td>
<td>CBS</td>
<td>30-min, 1 wk</td>
<td>$2500</td>
<td>Yes</td>
<td>Youngsters pitched against their elders</td>
</tr>
<tr>
<td>IT'S A GREAT TOWN</td>
<td>Drama</td>
<td>Family</td>
<td>CBS</td>
<td>30-min, 1 wk</td>
<td>$4500</td>
<td>Yes</td>
<td>Western adventure in resettled ghost town</td>
</tr>
<tr>
<td>KEEP UP WITH THE KIDS</td>
<td>Aud and.partie</td>
<td>Women</td>
<td>CBS</td>
<td>15-30 min, 1-5 wk</td>
<td>$750</td>
<td>Yes</td>
<td>Modern, compact format; comedienne Jackie Mable</td>
</tr>
<tr>
<td>HANK LARABEE</td>
<td>Aud and.partie</td>
<td>Women</td>
<td>MBS</td>
<td>30-min, 1 wk</td>
<td>$2500-$2750</td>
<td>Yes</td>
<td>Musical, romance; band, vocalists, guests</td>
</tr>
<tr>
<td>LEAVE IT TO THE GIRLS</td>
<td>Drama</td>
<td>Women</td>
<td>MBS</td>
<td>15-30 min, 1 wk</td>
<td>$1500</td>
<td>Yes</td>
<td>Used to be breakfast, now it's lunch</td>
</tr>
<tr>
<td>ROBERT O. LEWIS SHOW</td>
<td>Aud and.partie</td>
<td>Women</td>
<td>MBS</td>
<td>15-30 min, 1 wk</td>
<td>$3000-$4000</td>
<td>Yes</td>
<td>Eliza Carrington's latest soap operas</td>
</tr>
<tr>
<td>LONE WOLF</td>
<td>Aud and.partie</td>
<td>Women</td>
<td>MBS</td>
<td>15-30 min, 1 wk</td>
<td>$2500</td>
<td>Yes</td>
<td>If contestant fails, phone- &quot;partner&quot; who acts charade</td>
</tr>
<tr>
<td>LOOK YOUR BEST</td>
<td>Aud and.partie</td>
<td>Women</td>
<td>MBS</td>
<td>15-30 min, 1 wk</td>
<td>$2750</td>
<td>Yes</td>
<td>Colleagues athletics contest at turn of century</td>
</tr>
<tr>
<td>LUNCHEON AT SAROI'S</td>
<td>Aud and.partie</td>
<td>Women</td>
<td>CBS</td>
<td>15-30 min, 1 wk</td>
<td>$1250</td>
<td>Yes</td>
<td>Attractive panel discuss teen-age social behavior</td>
</tr>
<tr>
<td>MARRIAGE FOR TWO</td>
<td>Aud and.partie</td>
<td>Women</td>
<td>CBS</td>
<td>15-30 min, 1 wk</td>
<td>$3000</td>
<td>Yes</td>
<td>News, stories, about movies and Hollywood stars</td>
</tr>
<tr>
<td>MEET YOUR LUCKY PARTNER</td>
<td>Drama</td>
<td>Family</td>
<td>NBC</td>
<td>30-min, 1 wk</td>
<td>$1250</td>
<td>Yes</td>
<td>News, stories, about movies and Hollywood stars</td>
</tr>
<tr>
<td>FRANK MERRIWELL</td>
<td>Drama</td>
<td>Family</td>
<td>NBC</td>
<td>30-min, 1 wk</td>
<td>$1350</td>
<td>Yes</td>
<td>Mystery thriller; often told through murderer's eyes</td>
</tr>
<tr>
<td>MIND YOUR MANNERS</td>
<td>Aud and.partie</td>
<td>Women</td>
<td>MBS</td>
<td>15-30 min, 1 wk</td>
<td>$3000</td>
<td>Yes</td>
<td>Texanini and guest conductors, soloists</td>
</tr>
<tr>
<td>MOVIE MARTINE</td>
<td>Drama</td>
<td>Family</td>
<td>NBC</td>
<td>30-min, 1 wk</td>
<td>$100000</td>
<td>Yes</td>
<td>Modern, nonet format; comedien Jackie Mable</td>
</tr>
<tr>
<td>MYSTERIOUS TRAVELER</td>
<td>Musical</td>
<td>Family</td>
<td>NBC</td>
<td>60-min, 1 wk</td>
<td>$4000</td>
<td>Yes</td>
<td>Musical institutions in the grand manner</td>
</tr>
<tr>
<td>NBC SYMPHONY</td>
<td>Musical</td>
<td>Family</td>
<td>MBS</td>
<td>30-min, 1 wk</td>
<td>$4000</td>
<td>Yes</td>
<td>Frontier fiddling, yodeling, humor</td>
</tr>
<tr>
<td>NATIONAL MINSTRELS</td>
<td>Musical</td>
<td>Family</td>
<td>NBC</td>
<td>30-min, 1 wk</td>
<td>$2500</td>
<td>Yes</td>
<td>Adapts, narrates great short stories</td>
</tr>
<tr>
<td>NEW YORK PHILHARMONIC</td>
<td>Musical</td>
<td>Family</td>
<td>CBS</td>
<td>30-min, 1 wk</td>
<td>$4000</td>
<td>Yes</td>
<td>Story; vignette; baritone; Jack Kitty; orchestra</td>
</tr>
<tr>
<td>OKLAHOMA ROUNDUP</td>
<td>Drama</td>
<td>Family</td>
<td>ABC</td>
<td>15-min, 1 wk</td>
<td>$3500-$4000</td>
<td>Yes</td>
<td>Cross-examine speakers; selected cases give verdict</td>
</tr>
<tr>
<td>NELSON OLSTED &amp; CO</td>
<td>Drama</td>
<td>Family</td>
<td>MBS</td>
<td>30-min, 1 wk</td>
<td>$2500</td>
<td>Yes</td>
<td>Situation comedy, incl. Cliff Hall, Eve Young vocals, etc</td>
</tr>
<tr>
<td>OLSTED &amp; CO</td>
<td>Aud and.partie</td>
<td>Family</td>
<td>MBS</td>
<td>30-min, 1 wk</td>
<td>$5000-$6000</td>
<td>Yes</td>
<td>Eugene Ormandy and over 100 distinguished artists</td>
</tr>
<tr>
<td>OPINION AIRE</td>
<td>Drama</td>
<td>Family</td>
<td>NBC</td>
<td>30-min, 1 wk</td>
<td>$4300</td>
<td>Yes</td>
<td>With Jack Kitty, Phil Leeds, 24-piece orchestra</td>
</tr>
<tr>
<td>JACK PEARL SHOW</td>
<td>Drama</td>
<td>Family</td>
<td>MBS</td>
<td>30-min, 1 wk</td>
<td>$450</td>
<td>Yes</td>
<td>How to make things grow</td>
</tr>
<tr>
<td>PHILADELPHIA ORCHESTRA</td>
<td>Musical</td>
<td>Family</td>
<td>MBS</td>
<td>60-min, 1 wk</td>
<td>$450</td>
<td>Yes</td>
<td>Psychological mystery thriller</td>
</tr>
<tr>
<td>JANE PICKENS SHOW</td>
<td>Drama</td>
<td>Male</td>
<td>ABC</td>
<td>30-min, 1 wk</td>
<td>$4500</td>
<td>Yes</td>
<td>Original radio plays produced by Harry W. Junkin</td>
</tr>
</tbody>
</table>
KGO

explodes a myth — reveals the best spot radio buy in San Francisco!

On the Pacific Coast, network schedules end at 10 p.m.—instead of at 11 p.m. as they do in the East. For years, everyone has accepted the myth that in the West listeners want to hear news at 10—and go to bed at 10:15!

Nothing could be farther from the truth! With the other three Bay Area stations battling each other with news programs, KGO has stepped in from 10 to 10:30 with half-hour variety and dramatic shows.

The result? Two special Hoopers and thousands of letters prove beyond a doubt that KGO can get more audience at less cost in this half hour than any other station. Best of all, this is guaranteed time, at daytime rates. And right now, two established shows—Philo Vance and Bulldog Drummond—are available! Get complete details today from the ABC Spot Sales representative in your city.

KGO's 50,000 watts draw listener-response from every corner of California—from Alaska, Canada, and seven western states. Look over these availabilities on the new, more powerful KGO . . .

1. Baukhage Talking, 11:30 a.m. weekdays. Available for the first time in five years! Remember: KGO now has a larger audience every weekday morning than any other Northern California station!

2. Abbott & Costello, 8:00 p.m. Wednesday. An ABC co-operative program, available for local sponsorship right in the middle of the Binging-night lineup! A 7.6 Hooperating and new, low talent cost.

3. Bay Area News, 1:30 p.m. weekdays. A chance to be on "the home team" with this news program which, through correspondents in key news centers, is the only program giving local coverage to the dozen Bay Area cities.

4. Ira Blue's Sports, 11:15 p.m. weeknights. The West is a sports world of its own—and to thousands of listeners, Ira Blue is a top expert. Factual, complete—with that touch of human interest which attracts both men and women.

Call the ABC spot sales office nearest you for information about any or all of these stations:

WJZ—New York 50,000 watts 770 kc KECA—Los Angeles 5,000 watts 790 kc
WENR—Chicago 50,000 watts 890 kc WXYZ—Detroit 5,000 watts 1270 kc
KGO—San Francisco 50,000 watts 810 kc WMAL—Washington 5,000 watts 630 kc

ABC Pacific Network
With a Single Contract

[Map showing coverage areas in the Pacific Northwest]

MERCHANDISABLE AREA
BONUS LISTENING AREA
SERVING 3,835,800 PEOPLE
With a Single Contract

PACIFIC NORTHWEST BROADCASTERS

P O BOX 1956 SYMONS BUILDING ORPHEUM BUILDING 6381 HOLLYWOOD BOULEVARD SMITH TOWER
BUTTE, MONTANA SPOKANE, WASHINGTON PORTLAND, OREGON HOLLYWOOD, CALIFORNIA SEATTLE, WASHINGTON

THE WALKER CO — 551 FIFTH AVENUE, NEW YORK CITY — 360 NORTH MICHIGAN AVENUE, CHICAGO, ILLINOIS
330 HENNEPIN AVENUE, MINNEAPOLIS, MINNESOTA — 15 WEST 10TH STREET, KANSAS CITY, MISSOURI

JULY 1948
### Available Independent Live Package Programs

<table>
<thead>
<tr>
<th>TITLE</th>
<th>TYPE</th>
<th>APPEAL</th>
<th>NET</th>
<th>TIME</th>
<th>PRICE</th>
<th>DESCRIPTION</th>
<th>PRODUCER AND OR SALES REPRESENTATIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ADVENTURE FOR SALE</strong></td>
<td>Drama</td>
<td>Family</td>
<td>MBS</td>
<td>30 min, 1/wk</td>
<td>$2500-$5000</td>
<td>Mr-and-Mrs mystery starring Michael O'Shea</td>
<td>Jack Rourke Prods</td>
</tr>
<tr>
<td><strong>ADVENTURES OF JOHRO</strong></td>
<td>Drama</td>
<td>Family</td>
<td>MBS</td>
<td>15 min, 5/wk</td>
<td>$1500</td>
<td>Based on famous character of same name</td>
<td>Mitchell Gertz</td>
</tr>
<tr>
<td><strong>ANALYZING MR. MALDRE</strong></td>
<td>Drama</td>
<td>Family</td>
<td>MBS</td>
<td>30 min, 1/wk</td>
<td>$4000</td>
<td>Detective mystery. Gun-totin', fearless Chicago lawyer</td>
<td>Bernard L. Schubert</td>
</tr>
<tr>
<td><strong>ARM CHAIR SLEUTHS</strong></td>
<td>Aud partie</td>
<td>Family</td>
<td>MBS</td>
<td>30 min, 1/wk</td>
<td>OR</td>
<td>Mystery with a gimmick</td>
<td>W. Bigge Levin</td>
</tr>
<tr>
<td><strong>AT HOME WITH THE ANGELS</strong></td>
<td>Drama</td>
<td>Family</td>
<td>MBS</td>
<td>30 min, 1/wk</td>
<td>OR</td>
<td>Humorous adventures of the family across the street</td>
<td>WLW, Cin.</td>
</tr>
<tr>
<td><strong>THE ADVENGER</strong></td>
<td>Drama</td>
<td>Adult</td>
<td>MBS</td>
<td>30 min, 1/wk</td>
<td>35% sta rate</td>
<td>Mystery thriller</td>
<td>Charles Michelson</td>
</tr>
<tr>
<td><strong>BACHELORS APARTMENT</strong></td>
<td>Variety</td>
<td>Woman</td>
<td>MBS</td>
<td>15 min, 5/wk</td>
<td>$1750</td>
<td>Trials of two bachelors struggling with daily chores</td>
<td>W. E. Hines</td>
</tr>
<tr>
<td><strong>BACKSTAGE THEATRE</strong></td>
<td>Drama</td>
<td>Family</td>
<td>MBS</td>
<td>30 min, 1/wk</td>
<td>OR</td>
<td>Dramiere of backstage life</td>
<td>W. Bigge Levin</td>
</tr>
<tr>
<td><strong>DAYE BARRY SHOW</strong></td>
<td>Comedy</td>
<td>Family</td>
<td>MBS</td>
<td>30 min, 1/wk</td>
<td>$5000</td>
<td>Zany comedy</td>
<td>Jack Rourke Prods</td>
</tr>
<tr>
<td><strong>BID FOR FAME</strong></td>
<td>Variety</td>
<td>Family</td>
<td>MBS</td>
<td>30 min, 1/wk</td>
<td>$224 $41</td>
<td>Traveling talent hunt</td>
<td>W. E. Hines</td>
</tr>
<tr>
<td><strong>THE BIG GAME</strong></td>
<td>Interview</td>
<td>Family</td>
<td>MBS</td>
<td>15 min, 1/wk</td>
<td>$75 $190</td>
<td>Talk about high spots of outstanding game of wk</td>
<td>Studio &quot;A&quot; Prods</td>
</tr>
<tr>
<td><strong>BLACKSTONE, MAGIC DETECTIVE</strong></td>
<td>Drama</td>
<td>Juvenile</td>
<td>MBS</td>
<td>15 min, 3/wk</td>
<td>$1500</td>
<td>Mystery starring Blackstone the magician</td>
<td>Charles Michelson</td>
</tr>
<tr>
<td><strong>BLIND DATE</strong></td>
<td>Aud partie</td>
<td>Family</td>
<td>MBS</td>
<td>30 min, 1/wk</td>
<td>OR</td>
<td>Based on N.B.C. program of two years ago</td>
<td>Jack Rourke Prods</td>
</tr>
<tr>
<td><strong>BUILDERS OF DESTINY</strong></td>
<td>Drama</td>
<td>Family</td>
<td>MBS</td>
<td>30 min, 1/wk</td>
<td>OR</td>
<td>Stories of pioneers who helped found cities in W.L. area</td>
<td>WLW, Cin.</td>
</tr>
<tr>
<td><strong>BUNCO</strong></td>
<td>Drama</td>
<td>Adult</td>
<td>MBS</td>
<td>30 min, 1/wk</td>
<td>OR</td>
<td>Dramatic expose of Bunco racket</td>
<td>James L. Saphier</td>
</tr>
<tr>
<td><strong>CAYCADOKE OF MUSIC</strong></td>
<td>Musical</td>
<td>Adult</td>
<td>MBS</td>
<td>30 min, 1/wk</td>
<td>OR</td>
<td>4-piece orch, 16-voice chorus, famous guest star</td>
<td>Lang-Worth</td>
</tr>
<tr>
<td><strong>COUNTRY SHERIFF</strong></td>
<td>Drama</td>
<td>Adult</td>
<td>MBS</td>
<td>30 min, 1/wk</td>
<td>OR</td>
<td>Hillbilly mystery</td>
<td>W. Bigge Levin</td>
</tr>
<tr>
<td><strong>CURCABERAS</strong></td>
<td>News</td>
<td>Teen-age</td>
<td>MBS</td>
<td>15 min, 5/wk</td>
<td>OR</td>
<td>Kid newspaper of the air</td>
<td>Louis G. Cowan</td>
</tr>
<tr>
<td><strong>DATE WITH MUSIC</strong></td>
<td>Musical</td>
<td>Adult</td>
<td>MBS</td>
<td>15 min, 3-5 wk</td>
<td>45% sta rate</td>
<td>Intimate musical, standard favorites with Phil Brito</td>
<td>Charles Michelson</td>
</tr>
<tr>
<td><strong>DAMS EASILY LIGHT</strong></td>
<td>Drama</td>
<td>Adult</td>
<td>MBS</td>
<td>30 min, 1/wk</td>
<td>$9000</td>
<td>Comedy-drama based on current events</td>
<td>Lowe Radio Features</td>
</tr>
<tr>
<td><strong>DOCTOR'S DROPS</strong></td>
<td>Drama</td>
<td>Family</td>
<td>MBS</td>
<td>30 min, 1/wk</td>
<td>OR</td>
<td>Dramatization of health conditions, medical interviews</td>
<td>Radio Providence Prods</td>
</tr>
<tr>
<td><strong>GODWINNELL, ATTORNEY</strong></td>
<td>Drama</td>
<td>Family</td>
<td>MBS</td>
<td>30 min, 1/wk</td>
<td>OR</td>
<td>Based on Sleve-post current stories</td>
<td>Biach Radio &amp; TV Prods</td>
</tr>
<tr>
<td><strong>GREAT EXPECTATIONS</strong></td>
<td>Drama</td>
<td>Family</td>
<td>MBS</td>
<td>30 min, 1/wk</td>
<td>OR</td>
<td>Drama, with a dream format</td>
<td>Biach Radio &amp; TV Prods</td>
</tr>
<tr>
<td><strong>EASY MONEY</strong></td>
<td>Drama</td>
<td>Family</td>
<td>MBS</td>
<td>15 min, 5 wk</td>
<td>$3500</td>
<td>Ex-magician turns racketeers detective</td>
<td>W. Bigge Levin</td>
</tr>
<tr>
<td><strong>EXPOSE</strong></td>
<td>Drama</td>
<td>Adult</td>
<td>MBS</td>
<td>30 min, 1/wk</td>
<td>OR</td>
<td>Action, dramatic mystery</td>
<td>Lowe Radio Features</td>
</tr>
<tr>
<td><strong>FIGHTING SENATOR</strong></td>
<td>Drama</td>
<td>Adult</td>
<td>MBS</td>
<td>30 min, 1/wk</td>
<td>OR</td>
<td>Crusading ex-GI attacks corruption</td>
<td>Louis G. Cowan</td>
</tr>
</tbody>
</table>
THESE FIGURES ADD UP to a rich market for WSYR advertisers

For every $1.00 you sell nationally, you can sell $1.26 in Syracuse.

Effective buying income of Syracuse families is $1,404 higher than the national average.

Syracuse is only the core of rich Central New York whose 400,000 families last year spent $1,074,000,000 on retail purchases alone. And WSYR is the only NBC station in Central New York—all other networks use 3 or more stations to cover this same rich market.

WSYR’s local and network shows win an alert, loyal audience...an audience ready to listen to WSYR’s sales messages and with the money to buy WSYR advertised products.

ADD THEM UP and see why advertisers count on WSYR to reach the rich Central New York audience

WSYR
SYRACUSE

570 Ke - 5000 watts

NBC Affiliate in Central New York

Headley-Reed, National Representatives

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Direct your advertising through the open door to the Houston market... KXYZ—with the top share of the daytime audience and a nighttime coverage that blankets one of the nation's fastest growing markets. Get results with a promotion and merchandising department that assures you your advertising dollar's worth.

**Population**
1,647,600

**Families**
458,700

**Radio Families**
376,750

**Retail Sales**
980,830,000

**Effective Buying Income**
1,666,071,000

**Population Home County**
699,900

**Effective Buying Income Home County**
890,509,000

**5000 WATTS • 1320 KC • ABC IN HOUSTON**

FREE & PETERS:
National Representatives
<table>
<thead>
<tr>
<th>TITLE</th>
<th>TYPE</th>
<th>APPEAL</th>
<th>TIME</th>
<th>PRICE</th>
<th>DESCRIPTION</th>
<th>PHONICAN AM/ UN SALES REPRESENTATIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>FOR NO REASON AT ALL</td>
<td>Comedy</td>
<td>Adult</td>
<td>15 min, 5 wk</td>
<td></td>
<td>Based on listener letters, recorded include</td>
<td>Fritz Blocki</td>
</tr>
<tr>
<td>FOR PEOPLE ONLY</td>
<td>Aud partie</td>
<td>Family</td>
<td>15 min, 5 wk</td>
<td></td>
<td>Quiz in sponsor store, featured under prizes</td>
<td>Radio Providence Prodns</td>
</tr>
<tr>
<td>FOX &amp; HOUNDS</td>
<td>Aud partie</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td></td>
<td>Entire audience participate in prize fun</td>
<td>Bubs Radio &amp; TV Prodns</td>
</tr>
<tr>
<td>HAIDA FAMILY</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 1-2-3-5 wk</td>
<td>$20 up OR</td>
<td>Radio's real musical family</td>
<td>Radio Lux Enterprises</td>
</tr>
<tr>
<td>HIDDEN WEALTH</td>
<td>Drama</td>
<td>Adult</td>
<td>30 min, 1 wk</td>
<td></td>
<td>Fabulous factual stories of adventure and lost mines</td>
<td>Paul Crewer</td>
</tr>
<tr>
<td>HIGH SCHOOL QUIZ LEAGUE</td>
<td>And partie</td>
<td>Juvenile</td>
<td>30 min, 1 wk</td>
<td>$50-$75</td>
<td>Two competitive elimination contest</td>
<td>Al Buffington</td>
</tr>
<tr>
<td>HIRED ON FROZED</td>
<td>Aud partie</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td></td>
<td>Contestants answer questions about their jobs</td>
<td>Louis G. Cowan</td>
</tr>
<tr>
<td>HOLLYWOOD JACKPOT</td>
<td>Aud partie</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td></td>
<td>Quiz about movies and tv stars</td>
<td>Al Buffington</td>
</tr>
<tr>
<td>HOME QUIZ</td>
<td>Aud partie</td>
<td>Women</td>
<td>15 min, 1 wk</td>
<td>$15-$50</td>
<td>Quiz stayed at home, results phoned to studio</td>
<td>W. E. Haney</td>
</tr>
<tr>
<td>SKETCHER HUBBERT</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>$285-75 local</td>
<td>Stories of famous historical characters</td>
<td>W.L.R., Cin.</td>
</tr>
<tr>
<td>THE HUMAN ADVENTURE</td>
<td>Drama</td>
<td>Adult</td>
<td>15 min, 1 wk</td>
<td></td>
<td>Dramatic strip show with Hollywood angle</td>
<td>Gordon M. Day</td>
</tr>
<tr>
<td>IN THE LIMELIGHT</td>
<td>Comedy</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td></td>
<td>Based on newspaper reporters' experiences</td>
<td>James L. Saphir</td>
</tr>
<tr>
<td>THE INSIDE DIKE</td>
<td>Drama</td>
<td>Adult</td>
<td>15 min, 1 wk</td>
<td>$2000</td>
<td>Husband-wife team news at breakfast</td>
<td>Radio Providence Prodns</td>
</tr>
<tr>
<td>KEEPING UP WITH THE JONESES</td>
<td>News</td>
<td>Family</td>
<td>15 min, 5 wk</td>
<td>$1000</td>
<td>Hillbilly variety starring 20 entertainers</td>
<td>Radiozak Enterprises</td>
</tr>
<tr>
<td>KORN'S A KNACKIN'</td>
<td>Musical</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td></td>
<td>Sophisticated dramatization of a home of today</td>
<td>George Logan Price</td>
</tr>
<tr>
<td>LEISURE HOUSE</td>
<td>Drama</td>
<td>Women</td>
<td>15 min, 1 wk</td>
<td>$5-$25</td>
<td>Aired over NBC 26 weeks</td>
<td>Busch Radio &amp; TV Prodns</td>
</tr>
<tr>
<td>LET'S PLAY REPORTER</td>
<td>Aud partie</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td></td>
<td>Dramatization of Look Magazine advance features</td>
<td>W.R.L., Cin.</td>
</tr>
<tr>
<td>LET'S TAKE A LOOK</td>
<td>Drama</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td></td>
<td>Narration of odd things in the news</td>
<td>Writers Program Service</td>
</tr>
<tr>
<td>LIVES OF THE DOLLS</td>
<td>Drama</td>
<td>Family</td>
<td>5 min, 5 wk</td>
<td>15% star rate</td>
<td>Most loved Bible stories, National network cast</td>
<td>George Logan Price</td>
</tr>
<tr>
<td>LONESOME GAL</td>
<td>Disk jockey</td>
<td>Adult</td>
<td>30 min, 1 wk</td>
<td>$10-$50</td>
<td>Selected by the Billboard America's No. 1 disk jockey</td>
<td>WING, Dayton</td>
</tr>
<tr>
<td>LUCKY ANNIVERSARY</td>
<td>Aud partie</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td></td>
<td>Dual anniversary date gimmick, prize</td>
<td>Louis G. Cowan</td>
</tr>
<tr>
<td>LUCKY LISTENER</td>
<td>Aud partie</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td></td>
<td>Listener participation (non-phone)</td>
<td>Len Traube</td>
</tr>
<tr>
<td>MEET CORKILL ARMS</td>
<td>Comic</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td></td>
<td>Affairs of a sixteen-year-old</td>
<td>James L. Saphir</td>
</tr>
<tr>
<td>THE MEMORIES OF CASEY PRINGLE</td>
<td>Drama</td>
<td>Adult</td>
<td>30 min, 1 wk</td>
<td>$3500</td>
<td>Comedy-mystery adventures of a confidence man</td>
<td>Len Traube</td>
</tr>
<tr>
<td>MILLIE THE MAID</td>
<td>Comedy</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>$3000</td>
<td>Family fouls through Millie's eyes</td>
<td>Wolf Assocs</td>
</tr>
<tr>
<td>MIRACLES OF FAITH</td>
<td>Drama</td>
<td>Family</td>
<td>5 min, 3 wk</td>
<td>$5-$15</td>
<td>156 of world's most loved miracles brought to life</td>
<td>George Logan Price</td>
</tr>
<tr>
<td>MRS. AMERICA SPEAKS</td>
<td>Women partie</td>
<td>Women</td>
<td>15-30 min, 5 wk</td>
<td>OR</td>
<td>Appeal to housewives</td>
<td>Wolf Assocs</td>
</tr>
<tr>
<td>MRS. CASEY'S BOARDING HOUSE</td>
<td>Drama</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td></td>
<td>Lives of Mrs. Casey's boarders, mostly show people</td>
<td>W.L.R., Cin.</td>
</tr>
<tr>
<td>MR. UNKNOWN</td>
<td>Drama</td>
<td>Adult</td>
<td>30 min, 1 wk</td>
<td></td>
<td>Thoughts of characters as drama unfolds</td>
<td>Louis G. Cowan</td>
</tr>
<tr>
<td>MONOBOMAS</td>
<td>Drama</td>
<td>Adult</td>
<td>15 min, 3 wk</td>
<td>OR</td>
<td>One-character, one-set plays</td>
<td>W. Bigge Levin</td>
</tr>
<tr>
<td>MOVIE TRAVEL</td>
<td>Aud partie</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>$1500</td>
<td>Wendell Niles, Erik Johnson in Hollywood show</td>
<td>Jack Rourke Prods</td>
</tr>
<tr>
<td>ALAN WOBBY PROGRAM</td>
<td>Drama</td>
<td>Family</td>
<td>15 min, 1-5 wk</td>
<td></td>
<td>Reminiscences by Hollywood star Alan Mowbray</td>
<td>James L. Saphir</td>
</tr>
<tr>
<td>WENDOL NOBLE</td>
<td>Drama</td>
<td>Adult</td>
<td>15 min, 3-5 wk</td>
<td>$2000 for 5 wk</td>
<td>Human interpretation of the news</td>
<td>Gordon M. Day</td>
</tr>
<tr>
<td>THE OD DO DR. LANTY</td>
<td>Drama</td>
<td>Adult</td>
<td>30 min, 1 wk</td>
<td></td>
<td>Detective with unusual methods of solving mysteries</td>
<td>W. Bigge Levin</td>
</tr>
<tr>
<td>OFF BEAT SAMMY</td>
<td>Comedy</td>
<td>Adult</td>
<td>30 min, 1 wk</td>
<td></td>
<td>Mathman set to music</td>
<td>W. Bigge Levin</td>
</tr>
<tr>
<td>THE OLD HORN BUCKET</td>
<td>Aud partie</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Comedy audience participation show</td>
<td>Fritz Blocki</td>
</tr>
<tr>
<td>ONE FOR THE MONEY</td>
<td>Aud partie</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td></td>
<td>Quiz game for studio audience, home listeners</td>
<td>Proctor Radio Prods</td>
</tr>
<tr>
<td>THE D'NIKELS</td>
<td>Drama</td>
<td>Adult</td>
<td>15 min, 5 wk</td>
<td>$2500</td>
<td>O'Neill family affairs have had a ten-year air-run</td>
<td>Wolf Assocs</td>
</tr>
<tr>
<td>PROJECT X</td>
<td>Drama</td>
<td>Adult</td>
<td>30 min, 1 wk</td>
<td></td>
<td>Personal triumphs of average American people</td>
<td>Proctor Radio Prods</td>
</tr>
<tr>
<td>QUEENS IN THEIR 'TEENS</td>
<td>Aud partie</td>
<td>Juvenile</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Teen-agers test their skill and talent for prizes</td>
<td>W.L.R., Cin.</td>
</tr>
<tr>
<td>QUIZ OF TWO CITIES</td>
<td>Aud partie</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>$36-$75</td>
<td>Teen-city round-robin quiz tournament</td>
<td>Al Buffington</td>
</tr>
<tr>
<td>SADDLE ROKIN' RHYTHM</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 1-2-3-5 wk</td>
<td>$20 up OR</td>
<td>Stars Shorty Thompson of Columbia pictures</td>
<td>Radiosink Enterprises</td>
</tr>
<tr>
<td>THE SAIN'T</td>
<td>Drama</td>
<td>Adult</td>
<td>30 min, 1 wk</td>
<td></td>
<td>The famous Leslie Le Quere character</td>
<td>James L. Saphir</td>
</tr>
<tr>
<td>SECRETS OF THE SECRET SERVICE</td>
<td>Variety</td>
<td>Juvenile</td>
<td>15 min, 5 wk</td>
<td>Based on mkt</td>
<td>Cases from files of ex-Cpt. Thomas Callahan</td>
<td>Richard Bradley Assocs</td>
</tr>
<tr>
<td>SLEEPY JOE</td>
<td>Musical</td>
<td>Juvenile</td>
<td>15 min, 5 wk</td>
<td>$450</td>
<td>Jimmy Scharnottt tells Uncle Remus-type children's stories</td>
<td>Cardinal</td>
</tr>
<tr>
<td>SONG TRAVELER</td>
<td>Drama</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>$3.00 up OR</td>
<td>Original dramatic narratives with music</td>
<td>National Research Bureau</td>
</tr>
<tr>
<td>STAR STORIES</td>
<td>Screen</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>$50</td>
<td>Hollywood news with Gene Raymond and guests</td>
<td>Commodore Prods &amp; Artists</td>
</tr>
<tr>
<td>STRAIGHT FROM HOLLYWOOD</td>
<td>Aud partie</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td></td>
<td>Gained for lively merchandising</td>
<td>Harry S. Goodman</td>
</tr>
<tr>
<td>TELEPHONE ANSWER GAME</td>
<td>Aud partie</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>Based on mkt</td>
<td>Started for comedy</td>
<td>James L. Saphir</td>
</tr>
<tr>
<td>THAT'S LIFE</td>
<td>Aud partie</td>
<td>Family</td>
<td>60 min, 1 wk</td>
<td>$10000</td>
<td>Music and telephone gimmick with $50,000 jackpot</td>
<td>Wolf Assocs</td>
</tr>
<tr>
<td>THREE FOR THE MONEY</td>
<td>Musical</td>
<td>Adult</td>
<td>30 min, 1 wk</td>
<td></td>
<td>Orchestra, mixed chorus, guest vocalist</td>
<td>Lang-Worth</td>
</tr>
<tr>
<td>THROUGH THE LISTENING GLASS</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 1-5 wk</td>
<td></td>
<td>Homespun philosophy between songs</td>
<td>George Logan Price</td>
</tr>
<tr>
<td>TOP TUNES OF TODAY &amp; YESTERDAY</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 1-5 wk</td>
<td></td>
<td>Traditional music and songs America knows and loves</td>
<td>W.L.R., Cin.</td>
</tr>
<tr>
<td>TRULY AMERICAN</td>
<td>Narration</td>
<td>Juvenile</td>
<td>15 min</td>
<td>$3.00 up OR</td>
<td>Jimmy Scharnottt tells Christmas stories</td>
<td>Cardinal</td>
</tr>
<tr>
<td>UNCLE REMUS CHRISTMAS PACKAGE</td>
<td>Drama</td>
<td>Women</td>
<td>15 min</td>
<td>$15-$50</td>
<td>Reverse phone-away quiz</td>
<td>Al Buffington</td>
</tr>
<tr>
<td>WEALTH ON WHEELS</td>
<td>Drama</td>
<td>Family</td>
<td>15 min</td>
<td>$3000</td>
<td>Jane Darwell in folklore western show</td>
<td>Paul Crewer</td>
</tr>
</tbody>
</table>
Mr. Sponsor Asks

"If a regional network advertiser desires to expand market-by-market, why isn't it possible to add one sectional network after another to his chain, and eventually achieve national radio coverage?"

Shepard Saltzman  
President  
Piedmont Shirt Co.

The Picked Panel answers Mr. Saltzman

Why isn't it possible for a regional advertiser to expand market-by-market? The answer to that is easy. It's not only possible, but it is being done regularly by many advertisers in varied fields—old established advertisers bringing out new products as well as beginning advertisers with new products and new distribution and merchandising problems.

It is possible on the Mutual network to start with a single station and gradually expand, market by market, until every area worth cultivating is reached with that network's full transcontinental facilities, which currently total 509 stations.

New advertisers in competitive fields buy network facilities step by step as they establish retail outlets for their product, thus eliminating needless expense and waste circulation.

An advertiser may select a single city as a test for program, commercial approach, or market reaction. Then, as distribution is established in, say, Southern California, stations that serve only that area may readily be added. Weeks or months later, distribution may have expanded to include Northern California, at which time stations in that area are added, and so on until full facilities of the Don Lee Network are employed. The advertiser may now continue to expand eastward, or jump to any particularly important section of the country. That is one of the important advantages of network radio—its flexibility and its ability to blanket the country in one widespread campaign, or to concentrate advertising effort in any one section or sections as particular marketing requirements demand.

A perfect recent example of this flexibility is demonstrated by the George A. Hormel Co., which started sponsorship of the Hormel Girls Corp on KHJ, Los Angeles, about three months ago. After about 30 days on this single station, ten additional stations were added, and shortly thereafter, ten more. Recently, seven Midwest Mutual stations were included on the program's list of outlets, and the program will expand state by state and section by section in the future.

Sydney Gaynor  
General Sales Manager  
Don Lee Broadcasting System, L. A.

It is impossible for a regional network advertiser to achieve national coverage by adding one sectional chain after another. As far as I know, no combination of regionals can deliver the first dozen basic markets, which are absolutely necessary to achieve national radio coverage. In my opinion, it is also impossible for the big four national networks to achieve true national radio coverage individually.

In spite of the wonderful improvements made by individual stations, regional and national networks, this is a big country. To achieve complete national radio coverage, I feel that it requires a combination of all three—the coast-to-coast network, the regional, and the individual station.

We have developed Intermountain into one of the most successful regions in the country, but we have no illusions that a combination of all of the regions presently in operation can eventually achieve true national radio coverage.

Lynn L. Meyer  
Vp in Charge of Sales  
Intermountain Network, Salt Lake City

I doubt if it is very practical for regional or sectional advertisers to start with one small area network and add others to their chain, eventually achieving national radio coverage, because of the following difficulties:

1. Practically all stations of any considerable merit are affiliated with one of the four networks. Some of the networks by agreement with stations have only certain not-too-desirable hours available that are "station guaranteed time." The difficulty of clearing a common hour for contracted private telephone service or of hooking up the smaller area networks at a common hour makes it almost impossible.

2. An advertiser who attempts, as Dr. Pepper did with their Dixie Network in 1935-37, their Al Fierce network in 1943-44, and their Darts For Dough 160-station network in 1944-47, to clear time over desirable stations, may overcome time clearance difficulties. So long as distribution is confined to an area of approximately 1,000 miles, it may work. Beyond that distance, the telephone line costs rapidly become prohibitive.

Here in Texas, we have as an example the Texas Quality Network, involving
50 kw stations in each of the big four cities. This works beautifully so far as strictly Texas advertisers are concerned and gives fairly good coverage for most of the state's population. It is a buy that is economical. On occasions, they have available certain secondary markets which can be hooked up with the loop. However, if you go much beyond this, you will run into time clearance difficulties. Also, you run into complications in correlating the established network loops.

RAYMOND P. LOCKE  
President  
Tracy-Locke, Dallas

Any attempt to link together enough regional networks for national radio coverage would be almost impossible. The clearance problems alone would be a tremendous headache. The stations comprising most regional networks are, as regards affiliation, divided among the four major networks. Since this is true, internetwork jumps would be extremely difficult, because of the problems of clearing a common time.

To get around such clearance problems, an advertiser would have to make widespread use of transcriptions. In this case, he might as well do the whole thing transcribed as a regular spot operation; otherwise, the whole purpose of having network lines in the first place, namely live programs, would be defeated.

From the viewpoint of a station representative, the best way to expand market by market is to use spot broadcasting. There are still many spot broadcasting techniques that have barely been touched. We here at Weed & Company and also other station reps are constantly improving this form of broadcast advertising. We are pushing for guaranteed and protected time slots, better local programming, simplified billing operations, and improved merchandising and marketing services.

Regional networks have an important part in radio as testing grounds for a product or a program, or as a single-billing method of reaching a regional market. Regional networks program the kind of entertainment which appeals to the listening tastes of the region.

JOSEPH J. WEED  
President  
Weed & Co., N. Y.  
Station Representatives

BOOK OF THE MONTH  
IN-%Indianapolis

"Standard Rate and Data"

- Each monthly issue of S. R. & D. carries WFBM's one and only rate card. National advertisers pay no more for time on WFBM than local advertisers, and—to coin a phrase—vice versa.

How much per minute?

A minute is more on WFBM than on any other Indianapolis radio station. But, when that minute-cost is spread over central Indiana—where WFBM delivers top CBS and local programs—we figure we've got the lowest cost in town.

We're popular!—Hooper gives us FIRST rating for 16 months in a row.

We're powerful!—BMB gives us more radio families in central Indiana counties than any other measured station.

And, we're not over-rated on the rate card.

Add merchandising service, promotion, and acceptance and you have "bargain day" every day on WFBM—Indiana's only basic CBS station.

WFBM is "First in Indiana" any way you look at it!
YOU MIGHT RACE AN AUTO
AT 403 M.P.H.*—

BUT . . . YOU
CAN'T SMASH
INTO WESTERN MICHIGAN
WITHOUT WKZO-WJEF!

No matter how much power you use from outside Western Michigan, you won't really reach this rich area. Why? Because the district is surrounded by a wall of fading that outside stations just can't penetrate with any degree of dependability.

By using WKZO in Kalamazoo and WJEF in Grand Rapids, you'll get your message across to more people in Western Michigan than any other station or combination of stations in the area can reach. The figures from the latest Hooper Report prove it.

Mondays through Fridays, from 12:00 Noon to 6:00 p.m., for instance, WKZO shows a 55.2 Share of Audience—36.5 above its best competition. WJEF shows 26.7—4.5 above its best competition. The combination is invincible, and at bargain rates. (Hooper Report of Jan.-Feb., 1948.)

For further facts and figures, write us, or ask Avery-Knode1, Inc.

*John B. Cobb was timed at 303.315 m.p.h in a run at Bonneville, Utah, September 16, 1957.

WKZO
first IN KALAMAZOO
and GREATER WESTERN MICHIGAN
(CBS)

WJEF
first IN GRAND RAPIDS
AND KENT COUNTY
(CBS)

BOTH OWNED AND OPERATED BY
FETZER BROADCASTING COMPANY

avery-KNODEL, INC., Exclusive National Representatives

SPONSOR
Costs: the classic question

Magazines vs. radio

Comparing media costs isn’t easy, but there are a few common denominators

Advertising media are not directly comparable with currently available data. The end result sought by advertisers—product sales—are. Research men are constantly being prodded to develop a slide rule which would enable advertisers to compare black and white, broadcasting (and within broadcasting, its own several phases), and billboards.

Ultimately, for the good of all advertising, research methods must be formulated which will permit different media to be thus compared. There are already a few common denominators by which broadcasting, a mass medium, can be compared with mass circulation magazines.

The accepted common denominator for all mass magazine advertising is the black and white page. The common denominator for network advertising is the half-hour network program.

A second common denominator is the cost of using each medium. This must include the cost of the space (black and white) productions, and the cost of the time (network radio) plus talent. Hans Zeisel of McCann-Erickson has arrived at an average figure for copy, art, and production costs for magazine advertising. His figure is 11.5% of the cost of the space. A. C. Nielsen in his NRI reports on radio advertising presents figures which give the number of radio homes per dollar for each commercial program on the networks. His figures include the cost of time and talent.

Readership figures for the mass magazines are available from the Magazine Audience Study Group which is under the supervision of a noted group of media research men. Starch’s study of advertising readership reports upon the percentage of a magazine’s readership which, as he phrases it, “notes” individual ads in each magazine. By averaging the percentage of individual “notice” which all the ads receive it is possible to arrive at a percentage of advertising readership for each magazine.

It is a moot point, but many advertising authorities are willing to compare advertising readership with the audience of a program. If the Starch percentage of advertising “noters” is projected against the total audience of a magazine as reported by the M.A.G.S., there results an advertising audience figure which may be compared with a radio program audience figure.

Sponsor has averaged the advertising audience figures for the four leading mass circulation magazines (Colliers, Life, Look, and Saturday Evening Post), and dividing the black-and-white page plus production costs into the advertising-readers of the
publications has arrived at a figure for the number of advertising-readers per dollar. The figures for the four magazines were averaged to obtain a figure of advertising readers per dollar.

In like manner, the average number of families per dollar listening to network programs was computed, based upon Nielsen's reported NRI homes per dollar reached by commercial network programs. The figures for all programs (day and night) were averaged.

The magazine average was 441 advertising readers per dollar. The broadcast listeners per dollar were 1464. The listener figure was obtained by multiplying by two the number of NRI homes reported, since there is an average of two adults per home. The M.A.G.S. figure is based upon readers over 10 years of age only, so that it would be manifestly unfair to use the full Census Bureau family size figure of 3.40 to arrive at a radio listening figure.

The costs used by A. C. Nielsen to determine his homes-per-dollar are based on gross time figures and are subject to discounts which may run, as they sometimes do on the Mutual Broadcasting System, and to a lesser degree on the other nets, to 40% or more. Since announced talent cost figures are often inflated, advertising agency radio executives feel that Nielsen overestimates his talent costs by 10%.

In the comparison, therefore, there may be an important bias in favor of printed media. But in compensation, Nielsen uses his "Total Audience" figure to determine his homes-per-dollar. Total Audience means all listeners who heard any part of a radio program. It is around 25%, higher than the Nielsen figure for "Average Audience" which is the "audience during an average minute of broadcasting of a program."

Program of the year

Ralph Edwards' "Truth or Consequences" tops the ratings and starts a trend

The program of the year, 1947–1948, is Truth or Consequences. The success of Ralph Edwards' "Miss Hush," followed by the even greater success of "The Walking Man" promotion, started hundreds of local telephone programs. Three out of four of the networks have shows on which the listener in the home plays a vital role. (NBC, Edwards' network, currently has none.)

There is a feeling in the advertising profession that quiz programs based upon listener participation and giant jackpot merchandise prizes are bad for broadcast advertising. Most program men look upon them as a current phenomenon that will run their span and disappear. They point to the failure of the Pot o' Gold comeback as an example of what happens when a program runs beyond a trend.

Truth or Consequences was eight years old this spring (March 23). During most
of program's existence it gave away only modest gifts as "thank-yous" for participating contestants. As give-away programs began to grow and prizes became elaborate, Ralph Edwards decided to run a gag contest to end giant giveaways for once and for all. On December 29, 1945 he started his original, as he called it then, "crackpot consequence." Contestants on the program were asked to identify a mystery voice which recited:

Hickory, dickory, dock
The clock struck ten
Lights out
Goodnight.

The consequence to end give-aways, instead of knifing the growth of big-gift prize contests, grew so important during the five weeks that the mystery voice was identified, after the first week, that he had a bucking bronco by the tail. Each week Edwards added three more gifts to the "crackpot" jackpot. When, after five broadcasts, Richard Bartholomew correctly identified the voice as Dempsey's, he received prizes valued at $13,500. The press was full of stories about Ensign Bartholomew. During the second week of the "crackpot" consequence Edwards, requiring some name by which to refer to the owner of the mystery, hit upon "Hush" as descriptive and Dempsey became "Mr. Hush."

When Ralph Edwards saw his final "Mr. Hush" Hooperatings (17.8) he knew that he had something that negated his anti-give-away notion. People flew to California from Maine in an effort to obtain a ticket for the broadcast and perhaps an opportunity to name the mystery voice.

Edwards shelved the idea temporarily. It had given Truth or Consequences an increased audience which he felt would stick with the Saturday night screwball session. A year later, in December 1946, he dusted it off again. He wanted a variation of the "Hush" idea that would make every radio home in the nation part of his Consequence studio audience. That wasn't easy. First there was a legal conference at which attorneys for NBC, Procter & Gamble and The March of Dimes met with Ralph Edwards and representatives of the U. S. government. Edwards wanted a consequence which would permit "Hush" guessers to donate money to the polio fund. The lottery laws had to be obeyed, so everyone had to be given an equal opportunity to participate. There had to be an element of skill. Out of this conference of legal wizards came that now famous "Hush" formula.

1: Listeners are asked to write 25 words or less on the subject of the charity which is to receive donations. The sentence usually starts with "We should all support the . . . . . . because of . . . . . . ."

2: The name, address, and telephone number must be in the upper right hand corner of the entry.

3: Entry is mailed "with a contribution, if you like" to the character being identified. A special post office box is used.

4: A group of prominent persons act as judges.

5: Writers of the three best letters are phoned in 1-2-3 order during the broadcast of the program.

6: If none of the three identifies the voice, sound, song, place, etc., three or more prizes are added to the jackpot.

7: Each week new clues are provided, making it easier with each successive broadcast to identify the mystery voice or what have you.

With this formula and a "Mrs. Hush," Edwards' Truth or Consequences went on the air on January 25, 1947. For seven weeks the radio audiences stayed at home on Saturday nights (normally far from WBT averages an 8.0 Charlotte Hooperating from 9:00 to 10:00 a.m.*...57½% better than the nearest competitor (a top network show)! That's good in anybody's league.

But on WBT—where the average of all daytime rated periods all week long is a 12.8 rating—beating the best the competition has to offer by only 57½% isn't good enough. So we built a new 9:00-10:00 a.m. audience participation show for housewives. Called "What's Cookin'?" With guests, giveaways and gimmicks. Starring Kurt Webster, whose solo feat of reviving "Heartaches" created a national sensation and sold more than 3,000,000 records.

And look what you have now: a nationally-known, locally-idolized personality...with a top notch show...in a period where WBT already is head-and-shoulders above all competition. On 50,000-watt WBT, serving 3,500,000 people in 95 Carolina counties. So...if you're looking for a good time—and want to make the most of it—grab a share of "What's Cookin'?" before it's all gone.

JEFFERSON STANDARD  WBT BROADCASTING COMPANY
CHARLOTTE, N. C. • 50,000 WATTS • Represented by RADIO SALES
the best listening evening) until Mrs. William H. McCormick of Lock Haven, Pa., identified Mrs. Hush as Clara Bow. She won an estimated $17,590 worth of merchandise. *Truth or Consequences’* Hooper hit a new high of 21.4 and the March of Dimes was $545,000 richer than before “Mrs. Hush” recited her little verse:

Two o’clock and all’s well
Who is it I cannot tell
Queen has her king if it’s true
But not her ribbon tied in blue.

With two successful “Hush” consequences under his belt, Ralph Edwards started his next one earlier in the year. It was a “Miss Hush” this time and after eight weeks Mrs. Ruth Annette Subbie of Ft. Worth, Texas, identified the voice as that of Martha Graham. By the time the eighth week rolled around magazines and newspaper columnists were participating in the guessing with the rest of the U. S. and most of the published guesses during the last two weeks of the contest were correct. Early tips were incorrect, even though tipsheets were published and peddled for $1.00 each.

Mrs. Subbie won an estimated $21,500 in merchandise. The March of Dimes received $672,000 and the *Truth or Consequences* Hooper was pushed up to 26.8. The “Miss Hush” poem read like this:

Second for Santa Claus
First for me
Twelve for wreath
Seven for tree
Bring me an auto, a book, and a ball
And I’ll say Merry Christmas
In spring, not in Fall.

Having achieved an astronomical rating, Edwards found himself besieged by charitable organizations with contest leanings, and P. & G. liked the idea of retaining the number one Hooper and Nielsen rating.

Instead of waiting a year or much of a portion thereof, Edwards followed “Miss Hush” with “The Walking Man” one month later. This time the audience heard the footsteps of a man. Edwards recited “The Walking Man” poem. The mystery man’s voice, he said, would be a dead give-away.

This consequence ran for ten weeks, and every week Edwards recited:

Bing, Bong, Biff it’s ten
And only one can tell
The Master of the Metropolis
Fit’s his name quite well.

First there were only the footsteps. Then whistling was added, and then “The Walking Man” scraped a violin. Mrs. Florence Hubbard of Chicago named Jack Benny as the perambulator. She received $22,500 in prizes. The American Heart Association received $1,612,587.96 and *Truth or Consequences* achieved the
number one rating in America with a 31.7 Hooper.

The race was on. Independent package program producers everywhere went to work building telephone tie-ups for variety programs. Networks that had turned down game programs discarded their inhibitions. Telephone games flooded the air and most of them sold as quickly as they could prove that they commanded an audience. ABC's Stop the Music, a Lou Cowan package, acquired an audience at the 8-9 p.m. Sunday hour when NBC competition was supposed to make competition foolhardy. It secured four sponsors and was booked in the Capitol Theater in New York for a personal appearance before it was on the air six months.

Ralph Edwards was expected to rush into another telephone stunt. He didn't. He decided on a change of pace. He had sampled his program through his "Miss Hush" and "The Walking Man" consequences to new millions who had played Truth or Consequences before. NBC was protecting him by restricting other programs with the same formula on the senior network.

Ralph Edwards has brought something new to radio. He has demonstrated the power of the medium. His was the "Program of the Year."

IT TAKES TIME to build a reputation—the kind that WGY enjoys. For over 26 years WGY has been building a reputation as the station most people listen to most in upstate New York and western New England—a reputation based on service and entertainment values.

Advertisers know that WGY is the only station which completely covers this rich industrial and agricultural market in a single operation. When you want to do an effective selling job at a low cost in eastern New York and western New England WGY is your best buy.

WGY's reputation for top flight entertainment is being duplicated by WGFM and WRGB, covering the capital district area of New York State with FM and television.
### Radio Homes of America: 1948

<table>
<thead>
<tr>
<th>Region</th>
<th>Total Radio Homes</th>
<th>Urban Radio Homes</th>
<th>Rural-Roman Catholic</th>
<th>Rural-Farm Radio Homes</th>
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<td>39,950,000</td>
<td>23,991,000</td>
<td>9,004,000</td>
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<td>THE NORTHEAST</td>
<td>10,930,000</td>
<td>6,191,000</td>
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<td>697,000</td>
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<td>THE PACIFIC</td>
<td>4,133,900</td>
<td>2,055,000</td>
<td>650,000</td>
<td>650,000</td>
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*Copyright 1948 Broadcast Measurement Bureau*
YOU NEED’NT BE A . . .

NATURE BOY TO MAKE THE NATURAL BUY IN CLEVELAND!

A "NATURAL BUY" IS THE STATION THAT SELLS . . . AND FAST!

For instance . . . The Ohio Fruit Products Company had 10,000 cases of canned grapefruit (that’s a lot of grapefruit!) . . . to sell. They selected (naturally) WHK and contracted for 52 spots. After using only 21 announcements at a cost of $338.10 . . . they were forced to cancel the remaining spots due to results which achieved a fast SELL-OUT! Good thing to remember when you’re having YOUR morning grapefruit!

IN CLEVELAND IT’S WHK

The Paul H. Rayner Co., National Representative
ALL THE GOLD MINED IN ALASKA IN THE LAST 81 YEARS IS LESS THAN IOWA INCOME FOR THE YEAR 1947

10,000 watts power, PLUS independent programming mean real paydirt for you in KIOA’s rich natural trade area.

Ask any Paul Raymer representative about Iowa’s Largest Independent Clear Channel Station — 10,000 watts daytime, 5,000 watts nighttime, 940 kc.

... or contact KIOA, Des Moines, direct.
Farm market blooms

Radio is serving rural prosperity

The farmer’s income is rising faster than the cost of living. The tiller of the soil is the only segment of American economy about which this is true. Non-urban U. S. A. is still somewhat behind the city dweller in earning but its cost of living is lower, its needs less. The farmer has improved his status in the past eight years more than anyone else in the nation. In 1940 the farm income in the United States was $7,982,600,000. Last year it rose to $26,786,900,000. At the present rate of increase, barring major upheavals, 1948 figures will be over $30,000,000,000.

The number one advertiser spending money in 1947 to directly reach the farmer was General Foods. In rank order the first 11 spenders of advertising dollars in farm media were:

1. General Foods
2. General Motors
3. International Harvester
4. Ford Motor
5. General Electric
6. Chrysler
7. General Mills
8. R. J. Reynolds Tobacco
9. Firestone
10. B. F. Goodrich
11. Goodyear

All compilations are based upon appropriations for exclusively farm media. The money that was spent in broadcasting to reach the non-urban market is not included at present in farm advertising tabulations.

There are good reasons for this. A radio signal cannot be restricted to farm homes. Once broadcast, a program or commercial is available for any listener within the effective range of the station. Thus many general advertisers have planned their broadcast copy for the farmer and urban dweller alike and it has been difficult to separate broadcast expenditures into farm and non-farm advertising.

It’s becoming less difficult every month in the year 1948. With a growing conviction that the farmer’s day and the city dweller’s day are radically different, more rural stations are redesigning their program schedules to meet the needs of the families that both rise and hit the hay early. There is a new station representative organization whose sole function is to represent rural stations. Stations such as Kansas’ KFRM (KMBC’s farm affiliate)

(Please turn to page 128)
Yeah, but can he lift a sales curve?

There are plenty of tall stories in circulation. But one that definitely is not tall is the fact that an advertiser's dollar spent on CBS delivers from 6 to 48% more listeners than on any other network in Radio. And as advertisers discover this story, they turn to CBS to lift their sales curves.

The Columbia Broadcasting System
<table>
<thead>
<tr>
<th>Day</th>
<th>ABC</th>
<th>CBS</th>
<th>MBS</th>
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**Programs:**
- North
- Show
- North
- Show
- North
- Show
- North
- Show
- North
- Show
- North
- Show
- North
- Show
ROCHESTER, N. Y.

"Best Test City in New York and the Middle Atlantic States," says the Sales Management Fall 1947 Test City Survey.

STATION WHEC

"Best Listened To Station in Rochester" says Hooperatings—(and has been for past 4 years!)

Plus

Strong Program Promotion

WHEC not only "air" your program, but promotes it with the combined force of spot announcements, newspaper advertisements, "Jumbo-size" buscards, outdoor posters, lobby displays and mail.

WHEC uses daily advertisements in both the Rochester Democrat & Chronicle and the Rochester Times-Union,—often buys extra space for special merchandising promotion.

WHEC's consistent and continuous direct mail campaign is directed not only toward key radio audiences but also toward special lists of the trade—dealers, distributors, trade association members, etc.

Write, phone or wire for availabilities

WHEC

of Rochester

N. Y.

5,000 WATTS

National Representatives: J. P. McKinney & Son, New York, Chicago, San Francisco

JULY, 1948
Radio in the public interest is radio in the advertiser's interest. These awards from Variety and Billboard, based on program excellence and community service, mean that KXOK is doing an outstanding job in creating that priceless commodity and prime mover of merchandise . . . listener loyalty! If people like what we say . . . they'll buy what we sell!

"Inside the Headlines," written and presented by Bruce Barrington, KXOK news editor, has been awarded first prize among all U. S. stations, 5 to 20 thousand watts in power by Billboard Magazine.

"Variety Showmanagement Award" for fulfilling responsibility to its community has been awarded KXOK for the program "Wake Up St. Louis." This public discussion feature is one of many KXOK programs which contribute to the American way of life.

THE FARM MARKET
(Continued from page 121)

are programed 100% for rural listeners. Rural stations all over the 48 states are shifting their emphasis from general programing to 100% service for the producer of food. Some of these radio outlets, like WRFD, Worthington, Ohio, have been programed from the outset for the rural free delivery contingent.

Rural networks are beginning to function. There's the California Rural Network in Southern California. This group of stations, owned by the Broadcasting Corporation of America, with W. L. Gleeson as president, has found that in serving the farmer it has been able to achieve an advertising importance otherwise lacking. Announcements have been made that this rural network will expand to cover all of rural California.

In upper New York State a group of farm FM stations are going on the air, one at a time, to be linked via radio relay forming the Rural Radio Network. Although owned by farm organizations and cooperatives through Radio Rural Foundation, RRN is strictly a business operation and functions as such. The network will link a number of FM rural stations and be programed 100% for the farm markets which the stations cover.

Radio hasn't forgotten that the farm is important at least as far as broadcasting facilities are concerned. California which moves between first and second place in farm income (second in '47, first in '46) has more authorized broadcast stations than any other state. Texas which runs fourth in farm income has the second largest number of broadcast authorizations. Both Texas and California are in the over 200 station class.

Broadcasting will be competing on an even basis with farm publications for the rural advertising dollar within the next 12 months. Even today it has amazing result stories to report on what it can do for the farm implement dealer, the feed merchant, the direct mail house and everyone who eats to rural America.

What sponsors have to realize is that the American farmer has the money to purchase anything that his city brother buys, but that he can't necessarily be sold with the same programs or with the same commercial appeal.

The $30,000,000,000 estimated 1948 farm income is a lot of money for a part of the population of the United States of America whose living expenses aren't high. The farm market justifies special thinking—in broadcast advertising. * * *
These six progressive stations are effectively creating sales for many national advertisers. Their unusual sales-producing ability is based on outstanding listener loyalty—developed and held through skillful local programming and NBC Network Programs—the best shows in radio. Write for full information and rates.
Research developing new data

**Figure factories help medium**

Research has been anything but static in 1947-48. Schwerin extended his qualitative operations to all four networks' clients. Gallup released his E. Q. (Enthusiasm Quotient) ratings for stars and starlets. The E. Q. rates for advertisers the performers whose impact is on the upgrade.

Hooper released the first "projectable" U. S. Hooperatings, reporting audience sizes of all commercial programs on the air. What can be expected of this new rating from the Hooper figure factory is indicated in his figures for Advertisement Exposures Per Week. According to Hooper (January-February 1948) there were 536,988,000 nighttime exposures (an exposure is a commercial program heard by one family). The 536,988,000 figure does not reflect repeat listening to any programs heard more than once a week. Daytime exposures reported by Hooper were 287,234,000.

CBS plans for listener research based on a radar principle are still under wraps. The planned CBS research clinic for agencies, sponsors and stations that was blueprinted for this Spring didn't come off. There were, it appears, many other problems of greater importance than a figure session.

A. C. Nielsen has built up a larger sample on the Pacific Coast and is now reporting in this area for a number of clients, including Don Lee and CBS. For the first time in Nielsen history the rating figures from his twice-a-month report have been released for publication. During most of the year the Lux Theater was the top program on the Nielsen nighttime index.

The Pulse, radio research organization using a roster-recall form of listener research, extended its operations to five cities. Since it rings doorbells, Pulse was able to obtain TV information of great interest to advertisers.

Hooper, Pulse, and Gallup are all interested in the television field. Hooper is reporting on a limited number of hours per day, much in the manner in which he started in the radio research business. Pulse is covering homes for both TV and radio. Gallup is basically interested in the size of the TV audience. (See SPONSOR Reports.)

The punch-card research method announced during the NAB (National Asso-
ciation of Broadcasters) Convention in May has interested a number of broadcasters but thus far no one has invested enough money to get the enterprise really functioning. The same thing is true of a number of other "new" ideas, such as the device that tours neighborhoods in a truck and records listening with an electronic apparatus.

Commercial impact was reported during 1947-48 for the second time in an Alfred Politz study underwritten by Edward Petry, station representative. Schwin is also making tests of the impact of commercials for a number of advertisers. National and regional advertisers are becoming conscious of the fact that research studies of advertising appeals on the air can be translated in terms of sales.

In the category of pretesting is the latest TV research device, Videotown. Newell-Emmott advertising agency has selected a town representative of many of New York's suburbs and is using it as a TV guinea pig. Every effort is being made to keep this test area from becoming self-conscious, a la "Magic Town," of its test-tube status. Last year Gallup announced that he had plans to set up such a test town to uncover radio program and broadcast marketing facts.

Research indicating what a radiocast or telecast is doing saleswise will be developed during the next 12 months. Nielsen has the staff and everything necessary to report the sales temperature of every product on the air. It's a big job to do consistently but a number of advertising research authorities are going to ask Nielsen to lay less emphasis on audience research and more on sales effectiveness.

While the new development research continues, diary studies are still being conducted to make certain that no drastic change is taking place in the radio home. The WRC (Washington, D. C.) individual diary, the first of its kind ever recorded, proved a number of things which family diaries hadn't previously indicated. Variations of diaries are planned to reveal even more about what makes a man or woman walk to his radio, turn on the switch, dial and listen. Bob Salk (Audience Surveys), Hooper, Benson & Benson (Princeton, N. J.), and a number of other researchers are doing continuing diary analyses.

There are a number of firms, such as Conlon (Kansas City), making coincidental telephone surveys for stations. The new rating service which was supposed to compete with Hooper, Nielsen, and even BMB is still being talked about, but it's only in the lip stage.

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**Without Washing Machines, Too!**

Other stations and networks are giving away a fortune in prizes to attract listeners, so you'll have to pardon us for painting to KQV's "Request Matinee," on Monday through Saturday afternoons against rugged competition like Pirate baseball broadcasts. During the first 25 days, 700 telegrams were received from listeners. That virtually amounts to paying for the privilege of listening to us—proof once again that KQV's terrific daytime audience is an advertiser's dream! It knows what it wants, and is willing to pay for it!

**KQV Pittsburgh's Aggressive Radio Station**

Basic Mutual Network • Natl. Reps. WEED & CO.

---

**Live Talent Builds Lively Sales**

**ON HOOSIERLAND'S FASTEST GROWING STATION** • Your Central Indiana advertising dollar is more productive on WIBC, because WIBC's programming is built around the largest "live talent" staff of any Indianapolis station... and is specially styled for Hoosier listening tastes. Whether it's sports, music, drama, news or a variety of other features, the programs and talent best suited to your particular selling needs will be found on WIBC—the favorite radio station for outstanding local and Mutual programs in this great Hoosierland area.

**JOHN BLAIR AND COMPANY • NATIONAL REPRESENTATIVES**

**WIBC 1070 KC**

Basic Mutual

5,000 Watts Now

50,000 Soon

**THE INDIANAPOLIS NEWS STATION**

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**JULY 1948**
reason for this decline is simple. Variety is the most expensive program form on the air and while it is also the most productive of audiences, the cost per listener in most cases does not justify the expenditure. Talent costs are being pared all along the line. This is intended in no way to disparage radio's great revues. The McCarthys, Hopes, and Skeltons deliver what their sponsors order.

Situation comedy, Hooper-rated only for a four-month period (February-May), averaged within 7.6 of a point of the variety programs. In April of 1947 there were 5 commercial hours a week of this type on the air. In April of this year there were 71½ hours. The top-ranking situation comedy programs, like Fibber McGee and Molly and My Friend Irma, cost less than half as much as the same ranking programs in the variety category.

Running third in ratings among program types are audience participation shows, including quiz programs. These are today's bargains. On a nine-month average basis for nighttime programs they rated 10.7 and despite the spotlight which has been thrown on them recently there were no more of them on the air this past April than there were a year ago. The five-month average a year ago was 11.2.

The same five months this season produced 11.8. In April they delivered the same rating as a year ago and for the same number of weekly hours on the air.

Comedy programs have dropped in the number of hours they occupy on the network commercial air this year as against last. Again taking April as an example, there were 9.4 hours broadcast weekly a year ago, 7½ this season. During April they produced an average rating of 10.2 as against 9.8 a year ago. The average for plays this season was 10.1.

Although mysteries remain as reasonable an investment as a year ago, they dropped from 15 commercial hours a week to 12. They still produced a healthy average of 9.7 for the nine-month season.

Popular music was fourth in number of sponsored evening network hours on the air in April 1948. For the entire nine-month season popular music rated 8.7. In April a year ago there were only 7 weekly commercial hours of popular music; this April there were 10½.

Radio columnists, placed in a separate category for the first time in February 1948, delivered an average 8.1 for the February-May evening four-month period. While there were fewer of them commercially on the air in April 1948 than in April 1947 (2½ hours vs 3½) they rated better last year: 9.1 vs 7.6. How-

SOUTHWEST VIRGINIA'S Pioneer RADIO STATION

with WDBJ alone

YOU CAN OPEN WIDE THE DOOR to the rich market of Roanoke and Southwest Virginia . . .

where 23.7% of Virginia's Buying Power is Centered

Surveys prove WDBJ is by far the most popular station throughout its coverage area of nearly 1,000,000 population. Buy WDBJ and you get not only this loyal listener-ship but an effective combination of wide coverage, prestige and service that sells.

Roanoke and Southwest Virginia is a rich, diversified market where sales are dependent on a single income group . . . nor are they subject to radical seasonal change.

Ask Free & Peters!

WDBJ CBS - 5000 WATTS - 960 KC
Owned and Operated by the TIMES-WORLD CORPORATION
ROANOKE, VA.
FREE & PETERS, INC., National Representatives

Atlantic City's Hotel of Distinction


Open All Year.
Fiesta Grill and Cocktail Lounge Favorite Rendezvous of the Elite Famous for Fine Foods

Exclusive Pennsylvania Avenue and Boardwalk

SPONSOR
ever, the 8.1 is a high rating for their sponsors for a number of reasons. First, most are aired for only 15 minutes. That means time costs are low. Then, since they're for the most part one-man shows, talent costs are much less than those of other programs. Even Winchell, tops in this category, collected only $7,500 per broadcast and was rated consistently over 20 during the height of the past season. This means an audience for his sponsor at $375 a Hooper point. It takes a mystery program to top that, and mysteries take a half hour of time, or almost twice Winchell's time cost.

At the tail end of the average program ratings for the season 1947-'48 are concert music, 6.9, news and news commentators, 6.1, and a catch-all class, miscellaneous, 5.4.

There wasn't much change in the daytime trend. While the nine-month rating of daytime serials was 4.9, the figure for the five months November through May was 5.4, the exact rating of last year. The number of sponsored hours per week of the serials (comparing April vs April) was 53\(\frac{1}{4}\) in '47, 53\(\frac{3}{4}\) in '48. Daytime audience participation programs soared in sponsor fancy and will continue to increase this fall. A year ago April there were 15 weekly hours of such daytime shows, this year there were 27\(\frac{1}{4}\).

News and popular music periods are off in the daytime in ratings but popular music had a great many more sponsored hours on the air, 8\(\frac{1}{4}\) in 1948 vs 1\(\frac{1}{2}\) in 1947.

This fall there'll be less costly programs in all categories on the air. Last season proved, for all who cared to check their ratings, that there's little relationship between program costs and listening. Creative brains are the recipe and they cost far less than "names."

***

**Big year for network packages**

**Dramatic and quiz shows dominate fast-growing list of network availabilities**

Unless the FCC rules against it in the future, the networks are permanently in the business of producing programs for sale to clients and agencies. CBS owned and produced programs hit the Hooper First Fifteen and the Nielsen Top Ten a

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**It's the Hog Crop Just Paid Off!**

---

**Do you think of the Red River Valley as one sea of wheat, and nothing else (except maybe WDAY)? Well, it ain't!**

We got hogs, corn, cattle, poultry—a diverse farm output that makes our 172,600 families richer than all out-doors. Our area's retail sales, for instance, are 45% of the U. S. total, as against 11% for the parts of North Dakota we don't cover!

And WDAY just about sets the U. S. record for popularity within its area, too. Most families hardly ever tune to any other station. May we send you the facts?
number of times during the past season and ABC- and MBS-produced programs contributed substantially to the increased prestige of these chains.

Whereas a year ago there were only 62 web-produced programs available for sale, this year the networks are offering 81, an increase of 19 vehicles. The greatest increase has been in the category of quiz programs and dramatic offerings. Last year sponsor reported no network-built quiz presentations available and while there were 27 available dramas in 1947 there are 34 today.

There are reasons for both of these increases. While drama did not produce the highest average Hooperatings for the season 1947-1948, it ran second in the period, with an average rating of 10.1 against the top average of 12.8. The latter was achieved by the variety programs, the most expensive on the air. Starting in February of this year Hooper placed situation comedy programs, a form of drama, in a special classification. For the four-month period February through May they rated 12.1.

Dramatic programs are listener-producing at low talent costs. Only one program of this type, Lux Radio Theater with a talent budget of $18,000, is high-priced. The other air plays are for the most part well under the $10,000 figure, although a few, like Screen Guild Players, are price-tagged at exactly $10,000.

The emergence of network-built quiz programs is a direct result of the program of the year, Truth or Consequences (see Program of the Year, page 115). TOC, which in the past seldom had reached top audiences, hit number one during the past season and started the "telephonitis" trend. ABC's network-produced Stop the Music (owned by Lou Cowan) built so quickly on Sunday night that it forced CBS and MBS to create like quiz packages very quickly. Only NBC (as sponsor goes to press) has kept out of the network-built quiz package field.

During 1947-1948 CBS pointed with pride to two great audience programs which it had built and sold, My Friend Irma and Arthur Godfrey's Talent Scouts. Not only were these top-audience programs but they were consistently high among the Nielsen ranking of "homes per dollar" nighttime vehicles. Both of these programs,—without even counting contiguous discounts which lowered considerably the actual cost of time to their sponsor, Lever Brothers—delivered well over 400 homes per dollar through the season.
Network program-packaging authorities feel that the nets' ability to put on a program and keep it running and increasing its audience is an important factor in building salable properties for sponsors. It took ABC a year of broadcasting The Fat Man before it sold it. Candid Mike has been on a year; while it has no bank-roller as sponsor goes to press, there is plenty of activity in the bankroll direction at this time. Candid Mike has achieved fine publicity acceptance during the past year and its audience is growing.

MBS will concentrate its new packages this fall during the daytime hours, its success with Queen for a Day, Heart's Desire, keying its future thinking. Mutual, unlike other active program-building webs, selects its package programs from the offerings of independent packaging firms. The network contracts for the top low-cost offerings of producers and develops them as exclusive MBS vehicles. Programs like Twenty Questions, Meet the Press, and Juvenile Jury have justified the MBS program-building formula.

The one network which hasn't gone into the production of programs on too broad a front is NBC. The reason is simple. There isn't much time available for packages on NBC. NBC also isn't accustomed to waiting for a program to build.

Executive thinking on the senior network front, although not officially, is to take other networks' programs when they've reached the top audience ranking classification. It's the thinking of Niles Trammell, network president, that the program is even more important than the sponsor when a time period opens on NBC. NBC's program building is restricted mainly to prestige items, like the NBC Symphony and the Fred Waring program, each of which was conceived to fill a special niche. In the case of the former, NBC needed a symphonic group years ago to obtain for it the prestige that CBS had achieved through the latter's presentation of the New York Philharmonic-Symphony broadcasts. In the latter case, NBC wanted to answer the critics of daytime serial dramas. Each has done its special job. Each lacks a continuing history of commercial success.

This is not true of network packages being built today. For the most part they're as commercial as a lending-library novel and as inexpensive.

Show building is one way that a network can be certain that it doesn't lose a program. Since it's the program not the sponsor that gathers listening, advertisers usually stay with their vehicles. Program building is life insurance for a chain.

---

**On WSBT, every CBS show has a Hooper that's higher...**

Yes, 23% to 202% higher!

WSBT Hooperatings on all CBS shows are higher than the national ratings. Not just a little higher, but much higher—23 to 202 per cent!* And no other station, either local or out-of-town, even comes close in Share of Audience. It is WSBT—and only WSBT—that gives you blanket coverage of the South Bend market.

*Hooper Report, Fall-Winter 1947-48

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

JULY 1948
By every measurement
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.
New Agency Appointments

(Continued from page 18)

<table>
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<tr>
<th>SPONSOR</th>
<th>PRODUCT (or service)</th>
<th>AGENCY</th>
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<tr>
<td>Central Radio Stores, Providence</td>
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<td>Chambers Distributing Co, Jersey City</td>
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<td>Claremont Inn, N. Y.</td>
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<td>Clark’s Restaurant Enterprises Inc, Seattle</td>
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<td>Cover-Girl Hosery, Newark</td>
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<td>Buster Crabbe Aquapalooza of 1918</td>
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<td>Delaware Cough Syrup Co, Phila.</td>
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<td>Erie Clothing Co, Chl.</td>
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<td>Essex House, N. Y.</td>
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<td>Eversharp International Inc, Toronto</td>
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<td>Hamilton Co, Chl.</td>
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<td>Hotel New Yorker, N. Y.</td>
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<td>Jaques Miq Co, Chl.</td>
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<td>Kay-Baron Clothes Inc, N. Y.</td>
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<td>Lady Esther Ltd, N. Y.</td>
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<td>Lektorolde Corp, N.Y.</td>
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<td>Lever Bros Co (Pepsi split div), Chl.</td>
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<td>Lewis Dance Studios, N. Y.</td>
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<td>Magna Chemical Corp (Old Corp div), Garwood, N. J.</td>
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<td>Manufacturers Value Co, N. Y.</td>
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<td>J. C. Marlow Miling Machine Co, Mankato, Minn.</td>
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<td>Mon Ray Chemical Co, Forest City, N. G.</td>
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<td>Mother’s Cake &amp; Cookie Co, Oakland</td>
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<td>National Council Protestant Episcopal Church, N. Y.</td>
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<td>Pepsi-Cola Co, N. Y.</td>
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<td>Procter &amp; Gamble Co, Cinci.</td>
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<td>Puerto Rico Agricultural Co, N. Y.</td>
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<td>Republican National Committee</td>
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<td>Royal Palm Furniture Factories Inc, Miami</td>
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<td>S. Rudolph &amp; Sons, Phila.</td>
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<td>Seabrook Farms, Bridgeton, N. J.</td>
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<td>Serve-Rite, N. Y.</td>
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<td>Star Union Products Co, Pers. Ill.</td>
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<td>Bob Walters Candy Co, N. Y.</td>
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<td>Winmark Inc N. Y.</td>
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<td>World Airways Inc, N. Y.</td>
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Advertising Agency Personnel Changes

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<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
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<tr>
<td>Robert J. Burke</td>
<td>Advertising Inc, Dallas, mgr</td>
<td>R. J. Burke Advertising (new), Dallas, head</td>
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<tr>
<td>Madeleine M. Carroll</td>
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<td>Stewart-Lovick &amp; Macpherson, Toronto, timebuyer</td>
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<tr>
<td>MacLean Chandler</td>
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<td>Leo Burnett, Chl., timebuyer</td>
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<tr>
<td>Vic George</td>
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<td>Canadian Marconi Co, Montreal, bdctmg mgr</td>
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<tr>
<td>Vance D. Hicks</td>
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<td>Name, Detroit, media dir</td>
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<tr>
<td>George S. Lannan</td>
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<td>Lannan &amp; Sanders Inc (new), Dallas, pres</td>
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<tr>
<td>R. L. Lenshart</td>
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<td>Lenshart &amp; Co (new), York, Pa., head</td>
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<tr>
<td>Alice Liddell</td>
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<td>Ingalls-Minter, Boston, media dir</td>
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<tr>
<td>Gerald Lieberman</td>
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<td>Leland &amp; Howe, N. Y., TV dir, acct exec</td>
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<tr>
<td>Bill McHvin</td>
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<td>Same, N.Y., in chge radio, TV</td>
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<tr>
<td>Harriet Miller</td>
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<td>Robert J. Endres, Wash., radio dir</td>
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<tr>
<td>William D. Morris</td>
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<td>Blum, N.Y., TV, radio picture superv</td>
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<tr>
<td>Merrill D. Ormes</td>
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<td>Kaiser, Oakland, media dir</td>
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<tr>
<td>Carroll J. Perle</td>
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<td>Same, timebuyer</td>
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<tr>
<td>Douglas Powell</td>
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<td>Carvel Nelson, Portland, Ore., vp, partner</td>
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<tr>
<td>George Rich</td>
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<td>Same, “On The Century” producers</td>
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<tr>
<td>Stanley Rowen</td>
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<td>Mike Goldfarb, N.Y., acct exec</td>
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<tr>
<td>J. M. Sanders</td>
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<td>Lannan &amp; Sanders Inc (new), Dallas, exec vp</td>
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<td>Stan Schulberg</td>
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<td>Battistone &amp; Bruce, N.Y., acct exec</td>
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<td>L. Howard Scriven</td>
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<td>Roy S. Dunne, N. Y., acct exec</td>
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<tr>
<td>Ray Simms</td>
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<td>Erwin, Wasey, N. Y., radio, TV timebuying dept mgr</td>
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<td>W. C. Smith</td>
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<td>Caples, Omaha, acct exec</td>
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<tr>
<td>Irving E. Stimson</td>
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<td>Frederick E. Baker, Seattle, partner</td>
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<td>William D. Thackeray</td>
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<td>Beeson-Faller-Reichert, Toledo, acct exec</td>
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<tr>
<td>William Travis</td>
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<td>Leland K. Howe, N. Y., acct exec in chge radio</td>
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<td>K. N. Whitemore</td>
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<td>Kastor, Farrell, Chesley &amp; Glidden, N. Y., acct exec</td>
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<tr>
<td>Jack Whitman</td>
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<td>Rolfe Whitmell, L. A., partner</td>
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<td>Allen Winkelman</td>
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<td>Rolfe Whitmell, L. A., partner</td>
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<td>Herman F. Young</td>
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<td>M. Ryan, N. Y., vp</td>
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<tr>
<td>James Gwin Zera</td>
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<td>National Export Advertising, N. Y., radio prod. dir</td>
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JULY 1958
Block programming is everywhere

Sports, news, and music block programing techniques hypo listening to independents

Block programing is in the listener interest. It grew out of the independent stations' use of records and news to keep them on the air. At first so-called block programing was a hodgepodge of music and news without a thought of mood. Then it began to grow into a full-fledged programing formula as the smooth-tongued Martin Block at New York's WNEW programed his two hour session for mood and appeal. What started out as an expedient to fill time became an art. Stevens University (N. J.) began re-search into mood programing. Research was also conducted throughout Great Brit-ain on the production and relaxation impact of music. The wired-music organ-ization Muzak began mood programing.

CBS, AVERY-KNODEL, Inc.

Then, tongued programing stations' interest.

Block programing was born.

It was still very much without a proved reason for being until Dr. Frank Stanton, then research executive at CBS, inspired the diary form of research which proved to all and sundry that block programing was not just an independent station expend-ient but an integral ingredient in catering to listening America.

The CBS diary studies quickly proved to that network's executives just how essential block programing (they called it mood programing) was. Briefly, it indicated that dialers didn't want variety, they wanted a lot of the same thing. The diary studies also indicated just how listeners had to be led from one mood to another. What started out as a CBS device to check its owned and operated stations ended up as a set of broad-cast programing commandments. It forced CBS to relinquish the Johns-Manville news program at 8:55 p.m. despite the fact that that program had the greatest listening audience of any single one on the air (first U. S. Hooperating, Spring 1948). Being between two non-news programs the newcast disrupted mood sequences of listening on CBS.

While big-name programs can run counter to block programing and still gather top audiences, they do better back-to-back. Thus the NBC Tuesday night comedy sequence of Date with Judy, Amos 'n' Andy, Fibber McGee and Molly, Bob Hope, and Red Skelton has been for several years an almost unbeatable com-bination. MBS has built a block-pro-graming combination with its whodunit schedule on Sundays; House of Mystery, True Detective Mysteries, and The Shadow. CBS takes over Monday night with drama—Radio Theater, My Friend Irma, and Screen Guild Theater. Irma, while a comedy, is situation comedy, which is drama. ABC gathers the mood programing bonus with its hour-long Breakfast Club which from nine to ten a.m. daily tops all other network competition. Be-cause My True Story appeals to the same audiences which tune the Breakfast Club it holds on to the block programing edge. The audience is lost (in part) by ABC because of Betty Crocker, Listening Post, Clubtime, and Dorothy Kilgallen (10:25-11 a.m.). Although it's unusual, the audience then returns to ABC for the half-hour Breakfast in Hollywood; seldom does a disrupted block sequence bounce back as quickly as this.

Horizontal block programing—airing the same type of show at the same time daily (or nightly)—has been tried in a number of cases, though block programing

Tulsa's only exclusive radio cen-

JOHN ESAU
Vice-Prea and Gen. Mar.

AVERY-KNODEL, Inc.
National Representatives

SPONSOR
is usually restricted to back-to-back scheduling. KWK (St. Louis) was one of the first to put on a mystery at the same time every night. The formula did well for Hyde Park Beer on this station. The idea spread. WNEW went all out for a Mystery at Eight appeal. The WNEW listening indices went up. The blow-up came because there weren't enough reasonably-priced transcribed mysteries available. So the station, unhappily, found it necessary to drop horizontally block-programmed mysteries. There was no question of the listening appeal even against four-network competition. In Boston WCOP (ABC) has adopted the horizontal mystery formula and is finding it does things to its audiences. WCOP records several of the ABC block of mysteries and airs one at the same hour each night.

Both vertical (back to back) and horizontal (same time daily) block programming are an assured way of reaching audiences. They make it simple to develop listening habits.

Contrapuntal programing, the reverse of block programing, is not new. It too grew out of the CBS diary studies which showed where the audiences went when a mood or sequence of programs was disrupted. The basis of contrapuntal programing is fundamental—offer the audience something they can't find elsewhere on the dial.

ABC, in an effort to build its own 8 to 9 p.m. listening, bought a Lou Cowan idea, Stop the Music. The idea had been turned down previously by CBS as not in keeping with its programing. In a comparatively short time, ABC had built up a sizable listening audience. Other stations and networks found the new competition tough. Before long CBS decided that an audience participation program from 9 to 10 p.m. would catch the audience. ABC was building from 8 to 9, so CBS added Catch Me If You Can to Strike It Rich (9:30-10 p.m.).

With all the big-time competition on a Sunday evening, what can a block programing station like WNEW do to reach listeners? It goes contrapuntal. It programs the light classics in music since there is no music of this kind available elsewhere in the early Sunday evening hours. The broadcasts by the New York Times station WQXR are heavier in nature than WNEW's musical programing. Result: WNEW is reaching the highest Sunday evening audience it has had in a long time.

Contrapuntal programing is the only way an independent station can obtain audiences for advertisers while the top-ranking Hooper, Nielsen, or Pulse rated programs are on the air. Contrapuntal programing is, however, something more than that. It's programing with an eye towards reaching audiences of other stations which have disrupted their mood programing because of commercial commitments.

In placing spot programs, contrapuntal programing is an essential hint to agencies on time selection. A sponsor may happen to have a soap opera like Claudia and David (Coca-Cola) and find it impossible to place it on a spot basis in a soap-opera sequence. It is not impossible to place it on a station which competes with the leading soap-opera station at a time when the soaper is forced to break into the daytime serial mood with quiz, news, or other form of show. The women who want daytime serials go looking for them when they shift on the dial.

Timebuying can't stop with knowing what's before and after the spot that's being bought. It goes on to what's on every other station that can be heard in an area. If an audience isn't delivered by the station that has been bought in the past, it can be, and frequently is, delivered by a competing station.

Audience larceny is one form of stealing that's legal.

This month, Kansas farmers are harvesting a rich yield of golden wheat. Millions of bushels are being sold for millions of dollars.

All through WIBW-land farm families are buying. They're buying equipment for farms and homes. They're buying more food, more clothing . . . more everything. And they're making these purchases by brand name.

That's why it's always harvest time for WIBW advertisers. Twelve months of the year, they reap the rich yield of sales seeds which WIBW has planted deep in the friendly, receptive minds of our vast farm audience. Put WIBW to work for you and share this year-round harvest.
SPOT CONTESTS
(Continued from page 74)

contest for a local store, Uptain’s Footwear. To be eligible for a phone call from the program, listeners had to obtain an entry blank at the store and send it in with a 25-word letter telling why they bought their footwear at Uptain’s. The show pulled nearly 500 entries a week for several weeks, and the sponsor reported a sales record.

Despite the natural tendency to imitate outstanding network successes, local contests are by no means bereft of originality. Many stations stage contests and promotions peculiar to their locale. Farm-belt stations put on annual agricultural contests which turn into family outings, with farmers from nearby states and cities virtually declaring holidays.

The increasing radio listenership to weather forecasts give the Sinclair Coal Company a perfect program device for their broadcast advertising on WJBK, Detroit. Twice daily, at 8 a.m. and 3:25 p.m., listeners tune to hear the results of Beat the Weatherman. After the official forecast in the morning three listeners are called to predict the exact afternoon temperature. The winners get a $5 cumulative jackpot.

In Hollywood, KFWB’s Gadget Jury trades on the fact that people like to tinker in their workshops. Three thousand dollars in prizes were offered to listeners writing the best letter which began, “Why don’t they invent a . . .” Other stations feature knitting contests, corn-growing contests, fishing contests, garden contests, and so forth.

Individual station contests sometimes grow out of a local gag. Disk jockey Hal Lewis at Honolulu’s KPOA played a record one morning called Deck of Cards. A Lewis listener called, asked what the number of spots in a deck really total. Lewis didn’t know, so he asked his listeners. His thirteen participating sponsors are all among his listeners, and they didn’t know either. Next day, Lewis found himself in the middle of a contest with $600 in prizes. Over 300 contestants phoned in during the first hour of the contest. The mail count soared past the 1,000 mark during the first 48 hours of the spot-counting promotion. The newspapers picked it up and ran stories on it. It became a red-hot subject all over Honolulu. There was a heavy run on bridge decks. Even the governor of Hawaii, Ingram M. Stainback, got in the act as an honorary judge. The publicity for the sponsors of Lewis’ show was tremendous.

SPOT

24 YEARS
AS CENTRAL FLORIDA'S PIONEER BROADCASTING STATION

Still the only station covering the 21 counties which are central Florida — “The Sun Empire”.

The Florida market means North, South, West and Central Florida. WDBO, the low frequency station (580 kc) serves 1/4 of Florida’s population.

WDBO
ORLANDO, FLORIDA
580 KC • 5000 WATTS

Represented
Nationally by JOHN BLAIR . . . Southeast by HARRY E. CUMMINGS
wise hasn't been any great consumer demand. Most bar candy this fall will have a five-cent size again and the buying resistance caused by six and seven-cent prices and the larger size bars at ten cents will have to be overcome by advertising stressing the nickel tag. Despite the decrease in size there's less profit in the nickel bar than there was before the war, but that's what the public wants to pay and that's what the candy industry is going to give them. Candy manufacturers estimate that they'll be spending 25% more for advertising in 1948-49 than last year.

A number of firms which have thus far had only a mail-order national business coupled with a strong local regional volume will take a flyer at national distribution. They will for the most part be candies of a type not manufactured by the big national candy firms. Not more than two of them are expected to go network.

Consumption of evaporated and condensed milk, which jumped to fantastic heights during the war, has settled down to slightly over prewar levels. It returned to these levels so rapidly that the product has backed up on milk firms and advertising will be pushed very hard on new canned milk uses. As plans stand, they're going to try to do it with national spot advertising so that they will be able to adjust copy to suit the weather and regional eating habits.

Drugs will be cutting budgets. Most pharmaceutical houses will concentrate on new lines instead of battling over-enthusiastically for competitors' business. The drug industry doesn't know what the immediate future will bring and is making haste slowly.

The cosmetic market has contracted about 28% during the past six months. The growth of home permanents like Toni has in part offset the drop in sales of lipsticks, rouge, powder, and other make-up items. While Rexall and Lever Brothers have added cosmetic products to their lines and will promote them strongly, these lines were added in an effort to diversify the new parent company's line of products rather than to expand at the outset the sales products added. A number of test campaigns will be started this fall by new entrants into the cosmetic field but any immediate spectacular are expected.

The soap firms will do very little retrenching. P&G has thus far in 1948 had its biggest year. Lever Brothers' gross is up. Colgate-Palmolive-Peet business has been spotty. In some territories it is doing very well and some of its lines are expected to hit an all-time high in 1948. Because business is uneven, its advertising plans for this fall are also uncertain. It has been a big user of national spot advertising for some time, much more so than P&G or Lever, and evidences no disposition towards change.

The tobacco industry will be spending more in broadcast advertising this fall than ever before. This would be true even without figuring the monies which they will be investing in TV. When their TV advertising is included it appears that the total budgets will be 30% above last year's. A great portion of this increase will come from the leaders, with new cigarettes representing less than 5% of the total advertising expenditure of the field.

The budgets of the brewers will also be increased. The increase in this case will be due almost entirely to their use of TV in which they are investing heavily.

In sum, radio advertising generally will be up this fall but the increase will come for the most part from new advertisers and new products. There'll be many more advertisers seeking broadcast attention and they'll be seeking it via all phases of broadcasting—AM, FM, and TV. • • •

Sales Costs too, can be reduced

TO: Thrifty Advertisers FROM: WTAR-Norfolk

"Our Fall-Winter CM Hooper ratings show amazing results, particularly daytime, with 3 additional stations [not operating in the same period last year] now competing. Analysis shows: For 15 of the 40 daytime Mon.-Fri. quarter hours WTAR has a higher rating than all other six local stations combined. For 36 quarter hours WTAR out-rates its nearest competitor. At night, for 43 of the 56 half hours between 6:00 and 10:00 WTAR has a higher rating than the other three p.m., Mon.-Sat., WTAR has a higher rating than the other three local nighttime stations combined. On the other 13 half hours WTAR is first by a comfortable margin."

Campbell Arnoux
President

Let us tell you more about this thrifty WTAR-Norfolk market

NBC AFFILIATE
5,000 Watts Day and Night

Operator, WTAR-FM 97.3 Megacycles
National Representatives: Edward Petry & Co.
SPONSOR

SPEAKS

TV's Big Week

The week of June 21, 1948, which included such events as the Republican National Convention and Joe Louis' final defense of his heavyweight title, probably will go down in television history as the latter's big debut.

Next to the nominations themselves, television was the top story of the Convention. It was ever-present in the huge hall and around the candidates' headquarters. Countless newspaper observers devoted space to it, radio reporters spoke of it, candidates and deleges were constantly aware of it. And although television sets serviced by some 30 telecasters around the country totaled less than 500,000 the New York Times estimated that 10,000,000 people watched. Yes, television was there.

The intense interest has been built up by a combination of effective publicity, merchandising, programming, and the unique advantages of the medium. Sound planning, and particularly sound programming, can insure sustained enthusiasm for some time to come. During the Convention much of the fare was of inferior, even meaningless, calibre. Telecasters will do well to guarantee their investments by charting programming as their top consideration; sponsors will serve their own interests and the growth of a significant advertising medium by insisting on it.

|You Need The Tools|

With management's highest levels demanding flexibility in all forms of merchandising, including advertising, it's vital to know what national spot and regional networks can do for flexibility. Sponsor's Fall Facts edition, the second annual edition of its kind, briefs the advertising manager on the high spots of what he should know about the coming fall and what broadcast advertising has to offer this year.

Read it. Then take time out to see the broadcasting contact men who come to see you in July and August. Invite others to visit you. Don't make changes, of any kind, until you've heard the entire 1948-1949 story.

It's different.

Again, A Name For Spot

A large number of pages in this Fall Facts edition are devoted to a facet of broadcast advertising which we consider to be frequently undiscovered and even more frequently misunderstood.

Why spot, with its excellent advertising characteristics, should still occupy a remote place in the planning of numerous important advertising men is due to many causes. Not least of these is the "topsy" growth of the medium, the confused thinking about its meaning, and the lack of substantial promotion. In our opinion spot is the most underpromoted (and consequently underrated) of all the advertising media.

Its intrinsic value is such that it has prospered nonetheless—and, as reported throughout this issue, will do better.

Several times in the past we have stated that spot will benefit in several ways by a change in name. Most advertising buyers take the word "spot" to mean an announcement or station break, while sellers would also like them to think of it as an over-all term for a flexible method of employing radio advertising. A change in the over-all term, maybe "flexible" or "selective" or what have you, would eliminate the confusion. Further, it would encourage stations and station representatives alike to embark on sound selling promotion of the medium. The result, we feel sure, will be widely increased understanding and acceptance.

We hope that suitable action will be taken soon by sellers of spot.

Applause

TELEVISION CHANGETH EVERYTHING

Two groups within broadcast advertising deserve a special round of applause from television. They are the advertising agencies and station representatives.

Advertising agencies to most people are notoriously commercial. They function on a cost-plus-15% on practically everything they do—that is except TV. Many agencies have been investing their own cash working in the visual medium, and others have been taking a sizable loss on most accounts they handle. Long before it was even "respectable" to advertise in video, Ruthrauff and Ryan had Lee Cooley and a staff presenting programs for Lever Brothers from DuMont's first pee wee studio. Cooley, now video director for McCann-Erickson, did some beautiful hearts and flowers versions of daytime serials that would have had the women in the home crying their hearts out, if they had been able to see them.

What R&R did then is being done today by scores of agencies. They could have stood by and waited for the medium to "arrive." They could have continued not to fight the early prohibitions which kept the actual program producer removed from the scanning of the program. Instead they went right down the line for artistic integrity, for the right of the sponsor or the agency executive to make his own mistakes. They're making their contributions to the new broadcast advertising art.

Station representatives also are doing this. Sometimes they are accused of taking their percentage of the business they handle and letting the chips fall where they may. They are certainly not following this procedure in TV. Station representatives have gone into the field and hired men with television knowhow, or men with thirst for knowledge who have acquired TV knowledge rapidly. These station representative men have had little to sell. Their major job has been servicing the infant industry on a station level. Maybe the representatives have looked upon this move as protection in holding their stations, but regardless of this, they have been paying men in five figures to service TV.
WLW's "Morning Matinee" pulled 24% of all requests to an offer made on 150 stations!

Robin Hood Enriched Flour

INTERNATIONAL MILLING COMPANY
MINNEAPOLIS, MINN.
March 9, 1948

Mrs. Beth Lyons
Morning Worker
Station WLW
Cincinnati, Ohio

Dear Mrs. Lyons:

I would like to take this opportunity to thank you for the pleasant manner in which you handled the requests of the listeners of the Robin Hood Flour "Morning Matinee." We are sure you will be interested in knowing that your efforts were amply rewarded. We received approximately 2,000 requests for our special offer from radio stations throughout the country. Among these were requests from stations in the North, South, East, and West, and we are pleased to note that you contributed to the success of the program.

I don't know what we can attribute such success to, unless it is just smart programming and excellent management. You have done more than your share to make the show a success, and we are grateful for your cooperation.

We thank you sincerely for such fine cooperation.

Yours very truly,

WILLIAM KING, JR.
Advertising Manager

An Improved All-Purpose Flour for Bread, Cakes and Pastry

Crosley Broadcasting Corporation
First thing in the morning?

In and around a sprawling metropolitan market like Cleveland, there are scores of sights and sounds that nine-to-fivers never see or hear. But for thousands of families the day starts when skies are crimsoned by busy blast furnaces and the silence of dawn is broken by the machines of highway, farm, and factory.

And here's another sight that time buyers seldom see...the harried head of the conductor of an early program almost buried behind a mountain of morning mail. Don Gabriel, producer of By Dawn's Early Light...across the board at WJW...has proven so popular with listeners that his program has been extended another 15 minutes—from 7:45 to 8:00 A.M.

This new segment of By Dawn's Early Light also should prove popular with some aggressive manufacturer who wants added coverage in the great Cleveland market.
$100 for a new name for spot—p. 42
Is radio flexible?—p. 25
Station representatives’ lament—p. 34
Custom-built networks—p. 32

Executives of A. S. Beck (shoe chain) become interested in TV—p. 36
Chances are you can recall some favorite teacher whose friendly interest helped shape your life, earned your affection. So, while the apples teachers get may be perishable, the fruits of their efforts with pupils are not.

In the communities they serve, the fruits of Fort Industry Stations' public service efforts are lasting, too.

More, as part and parcel of everyday life in their localities, the seven stations listed below have earned the same kind of affection that favorite teachers do... have become trusted and listened-to friends of their communities. To advertisers this means these stations speak with voices of authority.

THE FORT INDUSTRY COMPANY

WSPD, Toledo, O. • WWVA, Wheeling, W. Va. • WMMN, Fairmont, W. Va. 
WLOK, Lima, O. • WAGA, Atlanta, Ga. • WGBS, Miami, Fla. • WJBK, Detroit, Mich. 
National Sales Headquarters: 527 Lexington Ave., New York 17, Eldorado 5-2455
WFIL-FM FAX STARTS WITH 7 ADVERTISERS

WFIL-FM's first commercial eight-page FAX edition of Philadelphia Inquirer July 15 carried advertising for 7 advertisers, including Bold Cigars, Parkway Bread, Greystone Wines, Lit Brothers (department store), J. M. Korn advertising agency.

5-CITY LISTENING UP

Listening in 5 areas surveyed by Pulse—Cincinnati, New York, Chicago, Philadelphia, Boston—was up for May-June with these areas combined producing more dialing than year ago. Baseball stations contributed to maintaining high level of radio interest.

NBC TO GO ALL OUT FOR FRIDAY NIGHTS

This fall NBC will concentrate on building Friday night as week's top listening evening. Strong line-up of programs plus sizable promotion budget are combined to fight nighttime sportscasts generally scheduled at this time.

POLITICS FORCE EARLY PLACING OF SPOT

Regular and seasonal advertisers are placing national spot schedules months earlier than usual due to fear that political broadcasting may tie up many hours previously available.

WESTCLOX TESTING TV

General Time Instruments Corporation (Big Ben-Westclox), which hasn't used broadcast advertising for over 10 years, is testing TV for 13 weeks ending September 22 via WBKB, Chicago. Once-a-week minute film is being used.

TWO NETWORKS FOR ALASKA?

Alaskan income has so pyramided during past 3 years that area not only justifies 5-station network but there is talk of 2 networks within next 3 years. Lot of money is being poured into territory by Washington which looks upon Alaska as prime defense area.

WBRE SHOWS LOUIS-WALCOTT FIGHT TO 6,000

Although Wilkes-Barre, Pa., has no TV station, WBRE demonstrated RCA's 7' x 9' projection set night of Louis-Walcott fight to 5,000 fans outdoors at station's FM transmitter and proposed TV site. Another 1,000 saw fight on four other receivers. Traffic previous night when fight was cancelled on account of rain was jammed for 7 miles back to Wilkes-Barre. Fight was picked up from Philadelphia station. Hooper's Telerating on Louis-Walcott fight was 86.6, topping radio's greatest index, 79.0, reached by FDR's war message.
MYSTERIES AND AUDIENCE PARTICIPATIONS LEAD

Leaders in summer network fare are 8 mysteries and 5 audience participation programs. "Take It or Leave It," 2 "Stop the Music" 15-minute segments, "Break the Bank," and Bob Hawk are in Hooper "First Fifteen," as are "Fat Man," "Mr. D. A.," "Your FBI," "Big Story," "Gangbusters," "The Sheriff," and "Mr. Keen."

SR

L. A. EXAMINER AND DON LEE'S KTSL JOIN IN TV COVERAGE

Don Lee TV and Los Angeles Examiner have signed long-term mutual assistance pact insuring Don Lee's KTSL of top-flight news coverage and the newspaper of headline TV promotion.

SR

STATIONS PLAN CORRELATION OF LOCAL MARKET DATA

Emphasis on market research by newspapers is forcing stations to augment research staffs or else employ free lance marketing research men to correlate information on distribution, finance, population growth, and other data of importance to sponsors. Broadcasters are prepared to deliver facts beyond coverage and listening figures to advertisers upon request.

SR

16 LANGUAGES ON N. Y. AIR

Foreign language broadcasting has diminished throughout U. S. but 16 languages are broadcast in New York. WHOM and WOV air 135 hours each in Italian weekly. WEVD devotes 80 hours weekly to Jewish. Other languages aired on 5 stations (WBNX, WEVD, WHOM, WOV, WWRL) in metropolis are Polish, French, Czechoslovakian, Armenian, Lithuanian, Russian, Hungarian, Ukrainian, Syrian, Swiss (French & German), Spanish, Irish, German, and Greek.

SR

20th CENTURY-FOX LEADS FILM-TV INVASION

While all motion picture companies are getting their feet wet in TV, most active from program point of view is 20th Century-Fox. Not only has Skouras organization released newsreel to Camels but during July it signed agreement with UP to service UP-subscribing stations with stock film to give pictorial life to UP Telecast News.

SR

RADIO MFRS PLAN BIG SET ADVERTISING CAMPAIGNS

Over $2,000,000 will be spent in advertising by radio set manufacturers this fall tying in with election broadcasting. Admiral's contest for distributor-salesmen alone offers $100,000 in cash awards for extending Admiral's dealer organization. More energetic radio manufacturers become in selling sets, bigger broadcasting's audience becomes.

SR

SPORTS STILL TOPS IN TV

5 of Top Ten TV programs in New York as reported for June by Pulse are sports. Other 5 are film, amateur program, singer, kiddie show, and TV coverage of "We, The People" radio program.
Verified anew by 1948 Listener Diary Study!

**WKY LEADS IN AUDIENCE** 97.1% of the time in competition with 20 other stations in Oklahoma City and the 41-county area, plus dozens more which can be heard from outside.

**WKY LEADS DAYTIME** during 326½ out of 332 quarter-hours.

**WKY LEADS NIGHTTIME** during 159 out of 163 quarter-hours.

**WKY LOCAL PROGRAMS** achieve larger share of audience, on the average, than either NBC or transcribed shows.

**WKY PROGRAMS** consistently build larger net weekly audiences than the competition.

**WKY IS FIRST CHOICE** of Oklahoma listeners, clearly and unmistakably... and the BEST BUY for advertisers!

---

**WKY dominates all competition**

...in Central and Western Oklahoma

---

**1948 LISTENER DIARY STUDY** was conducted by Audience Surveys, Inc., in the 11 Oklahoma counties in which WKY has 50% or more BMB coverage day and night, during the week beginning January 26. Findings include sets-in-net, station ratings, share-of-audience, net weekly audience, audience flow and composition by quarter-hours. Complete details available from WKY or Katz Agency representatives.
More Listeners per Dollar

...in Dollar Rich Pittsburgh

Dollar for dollar, WWSW gives you more listeners than any other station in the potent Pittsburgh market, because we are giving Pittsburghers what they want to hear 24 hours a day.

We know they like lots of sports. So, we give it to them! We know they enjoy plenty of popular music. So, we give it to them!

When something big occurs in Pittsburgh, we know they want to hear about it—when it happens. So, we have permanent remote lines terminating at over twenty vital points in the city from which we can—and do—broadcast unusual happenings at a moment's notice!

That's the kind of programming that has made WWSW a strong listening habit in Pittsburgh, through sixteen successful years of broadcasting. A listening habit that has brought effective radio results to a host of cash conscious advertisers—both local and national*. 

Count us in on your fall radio campaign, and you, too, will profit by tested volume-per-dollar value with...

WWSW
PITTSBURGH'S
Major Independent
WWSW, Inc.
Keystone Hotel, Pittsburgh, Pa.
*Ask For Joe
Response from listeners throughout 6-state Mid-America area indicates audience approval of KCMO's diversified programming. Mail response — (shaded area on map) — has come from 415 counties in 6 states, plus 22 other states not shown above!

Inside the measured 1/2 millivolt* 213-county area are over 5 million people . . . 54% rural, 46% urban. With KCMO's 50,000 watts daytime non-directional, you're sure of reaching the entire Mid-America market.

For ONE STATION coverage of Mid-America, center your selling on KCMO.

*50,000 Watts Daytime, Non-Directional

... 10,000 Watts Night — at 810 Kc.

National Representative: John E. Pearson Co.
JARO HESS AGAIN

Mr. Ralph Brenan, owner of Radio Station CFBC, Saint John, N. B., saw your Jaro Hess drawings framed in our reception room, and nearly killed himself laughing. He is very anxious to get a set of prints, and as we represent his station, we would be most happy to pay for them if there is any charge.

Keep up the good work—your magazine is getting bigger and better each month!

S. W. CALDWELL
Manager program division
All-Canada Radio Facilities, Ltd.
Toronto, Canada

ANOTHER TV AGENCY DIRECTOR

We noted the list which you published in your July issue of advertising agencies having television departments.

You might be interested to know that we have recently opened a television department with the writer as director.

JAMES L. HILL
TV Director
Son De Regger Advertising Agency
Des Moines

COST INFORMATION?

If you have available for distribution any additional material mentioned in your article Cost; the Classic Question which appears on page 115 of your July, 1948 issue, I could certainly use it.

DONALD H. ARVOLD
BB&O
Los Angeles

FRIEND OF DEKKER

Will you be good enough to let me know the name of the individual appearing on the cover of your July Fall Facts Check List?

I am convinced that it is my old friend William Dekker. If it is, I would like very much to drop him a note.

O. J. NICKEL
Sterling Drug Inc.
(Commer Co. div.)
Burlington, Vt.

— It was Bill Dekker.

(Please turn to page 54)
With a Single Contract

PACIFIC NORTHWEST BROADCASTERS

P O BOX 1956
PACIFIC NORTHWEST BROADCASTERS

BUTTE, MONTANA
SYMONS BUILDING

SPokane, Washington
ORPHEUM BUILDING

PORTLAND, OREGON
6381 HOLLYWOOD BOULEVARD

HOLLYWOOD, CALIFORNIA
SMITH TOWER

SEATTLE, WASHINGTON

THE WALKER CO—551 FIFTH AVENUE, NEW YORK CITY—360 NORTH MICHIGAN AVENUE, CHICAGO, ILLINOIS

330 HENNEPEN AVENUE, MINNEAPOLIS, MINNESOTA—15 WEST 10TH STREET, KANSAS CITY, MISSOURI

AUGUST 1948
LOVE AT FIRST

One significant fact to come out of the field of television programming is the active (and consistent) enthusiasm of the critics for CBS-TV showmanship.

As each of the major CBS-originated and produced Television shows has hit the air (and met the critic’s eye) the response has been immediate—a case of love at first sight. It is applause not only for purpose, but for fulfillment: for both ingenuity and technique—in news as in music, in variety-comedy and in “remote” broadcasting.

Of far greater significance is this fact. In a medium which is still in its infancy, these CBS-TV programs emerge as fully matured productions on their very first airing—as the following comments clearly reveal.
TOAST OF THE TOWN Sunday, 9:30-10:30 pm
"Television seemed to advance five years, at least... Sparked by Ed Sullivan hitting a new high as an affable emcee. The video show maintained a speedway pace... With this show, CBS moves ahead of the crowd as the leader in putting together Grade A Variety fare." — RADIO DAILY

CBS-TV NEWS Monday thru Friday, 7:30-7:45 pm
"Much better than the feature-type newscast employed by other video broadcasters." — VARIETY (Also the American Television Society’s annual news award for “the station with the year’s outstanding news program.”)

WHAT’S IT WORTH? Friday, 9:00-9:30 pm
"Prime television programming... It has visual and auditory appeal, each abetting the other. Its content is intriguing and devoid of monotony, and its format is pleasurable informal... There’s a tremendous wealth of anecdote and human interest in the program." — THE BILLBOARD

PLACES, PLEASE Mon., Wed., Fri., 7:15-8:00 pm
"This new backstage tele-series, giving featured performers, bit players and chorines from Broadway a chance at some individual stuff, has a warming informal quality that makes attractive video... Barry Wood as producer-singer-emcee... hits it satisfyingly." — VARIETY

FACE THE MUSIC Mon. thru Fri., 7:15-7:30 pm
"Here’s one of the neatest little musical packages to be wrapped up for television." (producer)... "has wisely dressed the show with sufficient visual mountings and has given the singers bits of business to do. Latter factor gave the show that all-important movement." — VARIETY

TO THE QUEEN’S TASTE Monday, 8:05-8:30 pm
"Most TV recipe shows are as flat as stale beer, but one stands out like a glistening grape in a flavorless aspic. Mrs. Diane Lucas...has husbunds drooling... is something of a television sensation." — TIME MAGAZINE

THE MISSUS GOES A-SHOPPING With John Reed King Wednesday, 1:30-2:00 pm
"Best proof... of staging certain types of television shows ‘on location.’" Television version “added plenty of color and authenticity.” — VARIETY

The audience backed up the critics

Certainly of equal importance with critical acclaim is the response of the television audience. Here, too, CBS-TV programming has already established clear-cut leadership.

The most recent Hooper Telerating Report showed that four CBS-TV programs placed among the “top 10”—more than placed by any other station. And Gulf Oil’s "we the people" with a 46.0 rating was the No. 1 program in the New York area.

TOAST OF THE TOWN’s first rating (9:30-10:00 pm) won more than half the viewers with a 56.5 share of audience. And CBS TELEVISION NEWS, only two months on the air, was the only news program to produce a broadcast with a rating in the "top 10".

Praise from network affiliates

A major measure of effective network programming is its appeal in other cities. Two affiliates testify to the local effectiveness of CBS-TV programs.

"I am sure you will be interested to know that from the comments and letters we receive, it is clear that CBS, day after day, is doing an outstanding job in Television News. It is programming of this type that helps build large and increasingly loyal audiences to our station." — G. BENNETT LARSON, WCAU-TV, Philadelphia

"Congratulations. I think Toast of the Town ranks with the top Television entertainment on the air. It’s certainly the kind of programming stations need to build audiences.” — E. K. JETT, WMAR-TV, Baltimore

For advertisers today these universal tributes to CBS-TV programming have sharply practical implications. To explore them to your profit call CBS Television.
There's only one...

RICH
DOWNSTATE
ILLINOIS
MARKET

There's only
one voice...

WMIX
and
WMIX FM

"Southern Illinois' Most Powerful Radio Voice"

that covers and sells that entire rich market for you with both AM and FM at one single low rate.

No. 2 Radio Center, Mt. Vernon, Ill.
940 kc 94.1 mc

National Representative
John E. Pearson Company

Mr. Sponsor

William A. Hart
Director of Advertising
E. I. du Pont de Nemours & Company, Inc.

Taking the "munitions trust" taste out of peoples' mouths and substituting du Pont's theme of "better things for better living through chemistry" has been the job, for nearly a quarter century, of tall, husky, exacting Bill Hart.

A good deal of du Pont's institutional burden is carried by one of Hart's pet projects, du Pont's Cavalcade of America. Under his watchful eye, it airs a literate blend of American history, drama, and institutional advertising.

He fits well into the famed institutional aura surrounding du Pont's advertising activities. Even though his headquarters, like the firm's, are in Wilmington, Cavalcade is not supervised by long distance phone. Hart often pops in on New York rehearsals to sound off on production and scripting flaws. He is said once even to have criticized the necktie worn by a member of the show. Despite such occasional flamboyancies, the many members of his large department respect his quick and definitive pronunciamentos, and his shrewd evaluation of what works and what doesn't in advertising.

Hart's job is not an easy one. From its small beginnings as a powder-making plant on the banks of the Brandywine, du Pont has grown to a world-spanning industriio-chemical empire with 1947 net sales (plus other revenue) of $795,535,075. It has 85 plants in 25 states, plus many foreign branches. It has successfully weathered an anti-trust suit (1911), a congressional munitions investigation (1934), and a cellophone monopoly suit (1947), among others. Du Pont is quite patriotic with regard to its position as emergency armorer to the U. S.; rather touchy about it during peacetime. Today, some 58% of du Pont's products are those developed during the past 20 years, and only a small fraction is war goods. A major part of Bill Hart's job is to tell the story of continuous du Pont research to the public. Here, radio plays an important role. Over 35% ($1,250,000) of a $3,500,000 ad budget goes to broadcast advertising, the rest to magazines, newspapers, and farm papers.

Attendance by du Pont advertising executives at Cavalcade airings is a matter of strict protocol. If Hart isn't there, Assistant Advertising Director Applegate shows up. If Applegate isn't there, Advertising Manager Dewey sits in the client's booth, and so on.
FARGO  Jamestown  BISMARCK
North Dakota

for complete coverage of all important markets in North Dakota

use

The CBS Station that covers the top of the Nation

MAXIMUM COVERAGE
MINIMUM COST
PLUS MERCHANDISING

Write for our BMB Interim Survey which is now available—Get the true picture on Radio Coverage in North Dakota

George P. Hollingbery Co.
National Representatives

The CBS station—KSJB—that covers the top of the Nation

AUGUST 1948
New developments on SPONSOR stories

p.s. (See "Employees Must Be Sold Too," SPONSOR, August 1947, page 31.) What's the status of radio's place in industrial relations? What are management and labor doing?

In the election year of 1948, labor relations are assuming an important place in the plans of many radio sponsors. It is more vital than ever to large corporations to make their employees feel that they are a part of the company's advertising effort, and that air advertising is not just something to please the board of directors. Still the leader in this type of activity is U. S. Steel, which periodically travels Theatre Guild, at considerable expense, to play cities like Pittsburgh, Chicago, Washington, Boston, and Birmingham (all of which they visited last year) for the benefit and entertainment of thousands of their steel workers. Campbell Soup Company brought its three air shows, Club 15, Double or Nothing, and Edward R. Murrow, to Camden, New Jersey, to play before 5,000 officials and employees of the soup firm at a company get-together on June 22 last. The 75-minute show was picked up by CBS' video cameras and carried on the network, so that the many Campbell employees and friends who couldn't crowd into the hall could view it too. Participants on Double or Nothing were Campbell employees, which added much to the enjoyment of their fellow workers. Since all three shows were technically on a summer hiatus, normal radio schedules didn't interfere.

Several leading advertisers staged out-of-town shows for their employees for the first time during 1947. Armour put Hunt Hunt on for one broadcast in the middle of the Chicago stockyards, where Armour employees could get a chance to see it. Coca-Cola took their two network shows, Pause That Refreshes and Spike Jones, on the road to play the bottling and syrup plants. R. J. Reynolds traveled the Vaughn Monroe Show to Winston-Salem, N. C., to put on an airing for their tobacco workers. These and other long-term users of the air as an improver of employee relations, such as du Pont and AT&T, feel that the increased costs of line charges, transportation, etc., are paid for in better industrial relations.

There is a growing tendency among labor groups to air their side of the case. Two of the largest and most powerful unions have their own sponsored shows, Arthur Gaeth for the CIO's United Electrical, Radio, and Machine Workers and Dorothy Fulheim for the Brotherhood of Railroad Trainmen. Both are liberal-minded commentators who air political and labor news of interest to workers and their families. For management to say its piece, the glamor of a big-time radio show's warm-up is still an ideal place. The other opportunities, such as ABC's labor-management half-hour (NAM's Let Freedom Ring and It's in the Family by the CIO and AFL, Tu 10:30-11 p.m.), are often not enough.

p.s. (See "Beer," SPONSOR, August 1947, page 13.) How many of the country's leading brewers use broadcast advertising? Why are more brewers turning to television? What is now the most popular type of television program among brewers the nation over?

The United States brewers with the largest sales volume in 1947 use broadcasting. The ten leaders, according to figures released this June by the Research Company of America, New York (listed by sales rank), are:

<table>
<thead>
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<th>Brewer</th>
<th>City</th>
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<tr>
<td>Joseph Schlitz Co.</td>
<td>Milwaukee</td>
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<tr>
<td>Pabst Brewing Co.</td>
<td>Milwaukee</td>
</tr>
<tr>
<td>P. Ballantine &amp; Sons</td>
<td>Milwaukee</td>
</tr>
<tr>
<td>F. &amp; M. Schaefer Co.</td>
<td>Milwaukee</td>
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<tr>
<td>Anheuser-Busch, Inc.</td>
<td>St. Louis</td>
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<td>Liebmann Breweries</td>
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<td>Jacob Ruppert Brewery</td>
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<td>Falstaff Brewing Co.</td>
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<td>Blatz Brewing Co.</td>
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<tr>
<td>Duquesne Brewing Co.</td>
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All of them are broadcast advertisers. Pabst is still the only brewer underwriting a coast-to-coast network show (Eddy Cantor, NBC). It sponsored the New York Giants football games on television last season. Ballantine and Schaefer also include television in their advertising.
SOME national advertisers get little business in the South—and mistakenly assume that Southerners "just don't have the income." Actually, the reason usually is that the advertiser simply doesn't know the approach to the Southern mind and ear.

The people in KWKH's daytime area have an actual buying power of nearly $3,000,000,000. It's easy to get your share—if you know how . . .

KWKH has spent 22 years in learning what our Southern listeners want to hear on the radio—what makes them buy radio-advertised products. We know the answers. If you'd like to have them too, we'd be happy to tell you.
A wide range of industries back the high buying power of 1,000,000 people in WJHL's 32-county coverage area. Dozens of diverse industries—from silk spinning to bookbinding—help keep average family incomes well over $2,000 yearly—higher than any similar area in the South. You can count on WJHL—and stable industries—to back your sales effort. Check WJHL!

ONLY FULL-TIME STATION WITH PRIMARY COVERAGE IN THE NORTH-EAST TENNESSEE, SOUTH-WEST VIRGINIA AND WESTERN NORTH CAROLINA MARKETS

schedules. In addition to using announcements, Ballantine is screening the baseball Yankees this season. Schaefer will underwrite telecasting of the New York Rangers hockey games next season. They now telecast a 5-minute Sports Album featuring a tie-in with the Brooklyn Dodgers.

Within the last six months other beer firms, such as Burger Brewing Co., Cincinnati; William Gretz Brewing Co. and Esslinger's, Inc., Philadelphia; A. Gettelman Brewing Co., Milwaukee; and Atlantic Brewing Co., Chicago, have added TV to their regular broadcast schedules.

Sports continues to be brewers' most popular program subject. With the exception of Gretz, whose current offering is a show (Sports Scrapbook), the firms just named are presenting actual sports events. Burger has the Cincinnati Reds baseball games. Wrestling bouts account for the remainder.

(See "Radio Sells a Loss Leader for Nedick's," SPONSOR, January 1947, page 32.) What is the status of Nedick's plans for a bottled, carbonated soft drink? Will they use radio to promote it, and if so, what kind?

Since the first sponsor report on Nedick's, the well-known orange drink sold successfully for years in the chain's stands has appeared in a bottled, semi-carbonated form. Nedick's has created a new bottling division within itself to handle the production, distribution, and merchandising of the product. Ad budgets for the bottled orange are separate from the main Nedick's budget, and it is not sold through the Nedick's stores.

Some radio announcements (live) have already been used. They were used mainly to test copy appeals, marketing methods, and so forth. The main push starts early this month with a 45-second e.t. spot campaign which will stress the summertime coolness of the drink. This winter, when the emphasis will be on home use, the bottling ad-money is expected to go for sportscasts, a Nedick standby.

"390,306 COWS IN WONDERLAND," said Alice

"Yum," said the Timebuyer, "that's a lot of sirloins. But cows listen to the radio very seldom, and they almost never buy soap."

"Quite true," admitted Alice, "but think how rich the nice Wonderland people are getting selling cattle to meat-hungry folks. You know about meat prices nowadays. And KBKI is their very favorite station because we have broadcasts of their stock shows and auctions and cattle market reports and lots of other things they like. And they buy soap. And automobiles and coffee and scads of other things when KBKI tells them to."

"WONDERLAND: the 14 county chunk of Texas where KBKI sounds out loud and clear.

(KBKI (in Wonderland) TEXAS SPONSOR)
DO THE STARS INFLUENCE YOUR SALES?

Hundreds of millions, in their homes and in their daily life, copy what the Stars wear, eat and use.

Scenes from "Sorry, Wrong Number"—a forthcoming release of Paramount Pictures Inc., starring Barbara Stanwyck and Burt Lancaster.

A Hal Wallis production—watch for it!

The quickest way for you to interest the Stars, and the motion picture writers, producers and directors, is to sell them via KTLA. For television is Hollywood's hottest interest—and in Hollywood, television means KTLA...on the air every afternoon and evening.

Sell Hollywood and you sell the world!

KTLA
Your Star Salesman in Hollywood

Hollywood Studios • 3451 Marathon St • Hollywood 6363
New York Office • 1501 Broadway • Bryant 9-8700

A KEY STATION OF THE PARAMOUNT TELEVISION NETWORK

AUGUST 1948
Markets are People with Jobs!

People with jobs make markets, not people, alone! In Tulsa there is less unemployment today than at any time since the end of the war reconversion period. As the graph above shows, 14,100 were unemployed as of the end of November, 1945, with 81,750 net available employables. Today, as of the end of May, 1948, only 1,125 are unemployed with 95,475 net available employables*!

Markets are people with jobs and spendable income! This combination is present in the Tulsa market in real abundance today. Proof? The U. S. Department of Commerce in its April, 1948 report, shows Tulsa leading all cities in the West South Central area in retail trade gains with a 27% gain, over all, April 1948 over April, 1947. Oklahoma's second market shows a gain of only 17%.

Advertising dollars buy more in the Tulsa market . . .

Advertising dollars buy more radio advertising when they buy KVOO, Oklahoma's Greatest Station!

*Oklahoma State Employment Service Report

---

RADIO STATION KVOO
50,000 WATTS
EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES
OKLAHOMA'S GREATEST STATION
TULSA, OKLA.
## New National Spot Business

<table>
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<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>CAMPAIGN, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ansley Radio &amp; TV Co</td>
<td>Radios, TV sets</td>
<td>Chernow</td>
<td>15-20*</td>
<td>(Regional in East) 100-110*</td>
</tr>
<tr>
<td>Chrysler Corp (De Soto Div)</td>
<td>Cars</td>
<td>BBDO</td>
<td>(Midwest, Chicago) 18-20*</td>
<td></td>
</tr>
<tr>
<td>Fifth Army Area</td>
<td>Recruiting!</td>
<td>John W. Shaw</td>
<td>15-20</td>
<td>(National)</td>
</tr>
<tr>
<td>General Foods Corp</td>
<td>Swansdown, Mint Ice Cream</td>
<td>BBD&amp;O</td>
<td>Expanding current campaign: 28-30*</td>
<td></td>
</tr>
<tr>
<td>Kellogg Co</td>
<td>Young &amp; Rubicam</td>
<td>Kenyon &amp; Eckhardt</td>
<td>(Test campaign, may expand) 10-10*</td>
<td></td>
</tr>
<tr>
<td>Park Lane Co</td>
<td>Cereals</td>
<td>—</td>
<td>(Test campaign, may expand) Approx 300*</td>
<td></td>
</tr>
<tr>
<td>Super-Starch Inc</td>
<td>Seat covers</td>
<td>Shaw Assoc</td>
<td>(1-wk test, will continue Sep) 50-100*</td>
<td></td>
</tr>
<tr>
<td>Unicorn Press</td>
<td>Liquid starch</td>
<td>Leonard</td>
<td>5-6*</td>
<td></td>
</tr>
<tr>
<td>Vick Chemical Co</td>
<td>Coughdrops etc</td>
<td>Morse</td>
<td>5-6*</td>
<td></td>
</tr>
<tr>
<td>White Rock Corp</td>
<td>Beverages</td>
<td>Kenyon &amp; Eckhardt</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## New On Networks

### Arabian-American Oil Co
- **SPONSOR**: Arabian-American Oil Co
- **AGENCY**: Tatham Laird
- **STATIONS**: ABC
- **PROGRAM**: Earl Godwin; Mon 6:36-6:45 pm; Jul 4; 52 wks

### General Mills Inc
- **SPONSOR**: General Mills Inc
- **AGENCY**: McCann-Erickson
- **STATIONS**: CBS
- **PROGRAM**: Arthur Godfrey; MTWTF 10:30-10:45 am; Aug 30; 52 wks

### Gold Seal Co
- **SPONSOR**: Gold Seal Co
- **AGENCY**: Lennen & Mitchell
- **STATIONS**: ABC
- **PROGRAM**: Stop the Music; Sun 8-8:15 pm; Jun 27; 9 wks

### P. Lorillard Co
- **SPONSOR**: P. Lorillard Co
- **AGENCY**: McCann-Erickson
- **STATIONS**: CBS
- **PROGRAM**: Arthur Godfrey; MTWTF 10:45-11:15 am; Sep 1; 52 wks

### Procter & Gamble Co
- **SPONSOR**: Procter & Gamble Co
- **AGENCY**: Compton
- **STATIONS**: NBC
- **PROGRAM**: Peyton Place; Fri 9:30-10 pm; Sep 1; 52 wks

### R. J. Reynolds Tobacco Co
- **SPONSOR**: R. J. Reynolds Tobacco Co
- **AGENCY**: Compton
- **STATIONS**: NBC
- **PROGRAM**: Buddy Weed Show; Sat 11:45-12 am; Jul 31; 52 wks

**Shorn not set.**

## 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>Ballard &amp; Ballard</td>
<td>Henri, Hurst &amp; McDonald</td>
<td>CBS</td>
<td>29</td>
<td>Renfro Valley Folks; Sun 10:15-10:45 am; Aug 1; 52 wks</td>
</tr>
<tr>
<td>Borden Co</td>
<td>Kenyon &amp; Eckhardt</td>
<td>CBS</td>
<td>62</td>
<td>County Fair; Sat 11:06-2 pm; Jul 3; 52 wks</td>
</tr>
<tr>
<td>Campbell Soup Co</td>
<td>Ward Wheelock</td>
<td>CBS</td>
<td>161</td>
<td>Your Song &amp; Mine; Mon 9-9:50 pm; Jul 7; 52 wks</td>
</tr>
<tr>
<td>Colgate-Palmolive-Peet Co</td>
<td>William Esty</td>
<td>CBS</td>
<td>150</td>
<td>Club 15; MTWTF 7:30-7:45 am; Jun 29; 52 wks</td>
</tr>
<tr>
<td>Electric Companies Advertising Program</td>
<td>N. W. Ayer</td>
<td>CBS</td>
<td>155</td>
<td>Arthur Godfrey; MTWTF 9-9:15 am; Jun 28; 52 wks</td>
</tr>
<tr>
<td>Emerson Drug Co</td>
<td>BBDO</td>
<td>CBS</td>
<td>156</td>
<td>Arthur Godfrey; MTWTF 7:30-7:45 am; Jun 28; 52 wks</td>
</tr>
<tr>
<td>Kraft Foods Co</td>
<td>J. Walter Thompson</td>
<td>NBC</td>
<td>150</td>
<td>Blondie; Sun 7:20-8 pm; Jul 4; 52 wks</td>
</tr>
<tr>
<td>Lewis-Howe Co</td>
<td>Rohe, Williams &amp; Cleary</td>
<td>CBS</td>
<td>151</td>
<td>Mr. &amp; Mrs. North; Thu 8:40-9 pm; Jul 5; 52 wks</td>
</tr>
<tr>
<td>Mars Inc</td>
<td>Grant</td>
<td>NBC</td>
<td>151</td>
<td>Electric Theater—Helen Hayes; Sun 9-9:50 pm; Oct 3; 52 wks</td>
</tr>
<tr>
<td>Minnesota Valley Canning Co</td>
<td>Leo Burnett</td>
<td>NBC</td>
<td>156</td>
<td>Inner Sanctum; Mon 8-8:30 pm; Jul 26; 52 wks</td>
</tr>
<tr>
<td>Nabisco Food Co</td>
<td>BBDO</td>
<td>CBS</td>
<td>153</td>
<td>Kraft Music Hall; Thu 9-9:30 pm; Jul 22; 52 wks</td>
</tr>
<tr>
<td>Procter &amp; Gamble Co</td>
<td>Compton</td>
<td>ABC</td>
<td>188</td>
<td>Date With Judy; Thu 8:30-9 pm; Oct 12; 52 wks</td>
</tr>
<tr>
<td>Pabst Sales Co</td>
<td>Warwick &amp; Legler</td>
<td>NBC</td>
<td>147</td>
<td>Captain Video; Sat 7:40-8 pm; Jul 3; 52 wks</td>
</tr>
<tr>
<td>Procter &amp; Gamble Co</td>
<td>Benton &amp; Bowles; Compton</td>
<td>CBS</td>
<td>148</td>
<td>Fred Waring; Fri 10-10:15 am; Jul 16; 52 wks</td>
</tr>
<tr>
<td>Procter &amp; Gamble Co</td>
<td>Blay</td>
<td>CBS</td>
<td>148</td>
<td>Welcome Traveler; MTWTF 12-12:30 pm; Jul 1; 52 wks</td>
</tr>
<tr>
<td>Procter &amp; Gamble Co</td>
<td>Compton</td>
<td>ABC</td>
<td>188</td>
<td>Fill in Peace &amp; War; Thu 8-8:30 pm; Jul 1; 52 wks</td>
</tr>
</tbody>
</table>

**AUGUST, 1948**
## New and Renewed on Television

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATION</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Tobacco Co</td>
<td>N. W. Ayer</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 27; 7:30 wks (n)</td>
</tr>
<tr>
<td>Atlantic Refining Co</td>
<td>N. W. Ayer</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 16; 13 wks (r)</td>
</tr>
<tr>
<td>Liberty &amp; Keith &amp; Co.</td>
<td>G. D. Ferguson</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 2; 13 wks (n)</td>
</tr>
<tr>
<td>L. S. Briggs Co (meats)</td>
<td>G. K. Gardiner-Farrell of N. Y.</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 19; 13 wks (n)</td>
</tr>
<tr>
<td>City Liner Distributors</td>
<td>W. Wallace Orr</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 20; 13 wks (n)</td>
</tr>
<tr>
<td>(Villa Ware)</td>
<td>Robert J. Enders</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 21; 13 wks (n)</td>
</tr>
<tr>
<td>General Electric Supply Co</td>
<td>Robert J. Enders</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 22; 13 wks (n)</td>
</tr>
<tr>
<td>General Foods Corp (Sanka)</td>
<td>W. Wallace Orr</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 23; 13 wks (n)</td>
</tr>
<tr>
<td>General Time Instrument Corp (RHBCH)</td>
<td>Robert J. Enders</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 24; 13 wks (n)</td>
</tr>
<tr>
<td>George's Radios &amp; TV Co</td>
<td>W. Wallace Orr</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 25; 13 wks (n)</td>
</tr>
<tr>
<td>Gimbel Bros and Pierce- Phelps, Inc</td>
<td>W. Wallace Orr</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 26; 13 wks (n)</td>
</tr>
<tr>
<td>Ganther Brewing Co</td>
<td>W. Wallace Orr</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 27; 13 wks (n)</td>
</tr>
<tr>
<td>Good Year Metal Savings Lit Bros (dept store)</td>
<td>Robert J. Enders</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 28; 13 wks (n)</td>
</tr>
<tr>
<td>Miller Brewing Co</td>
<td>Robert J. Enders</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 29; 13 wks (n)</td>
</tr>
<tr>
<td>Pioneer Scientific Corp</td>
<td>Robert J. Enders</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 30; 13 wks (n)</td>
</tr>
<tr>
<td>Pontiac Dealers Assn of Phila</td>
<td>Harry Felgenbaun</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 31; 13 wks (n)</td>
</tr>
<tr>
<td>Procter &amp; Gamble Co (Pillsbury Ivory Snow)</td>
<td>Robert J. Enders</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 3; 13 wks (n)</td>
</tr>
<tr>
<td>Roshaski Furniture Co</td>
<td>W. Wallace Orr</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 4; 13 wks (n)</td>
</tr>
<tr>
<td>Shell Oil Co</td>
<td>W. Wallace Orr</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 5; 13 wks (n)</td>
</tr>
<tr>
<td>Simmons Co</td>
<td>W. Wallace Orr</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 6; 13 wks (n)</td>
</tr>
<tr>
<td>Simon Distributing Comp of Motorola Radio, TV</td>
<td>W. Wallace Orr</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 7; 13 wks (n)</td>
</tr>
<tr>
<td>Standard Oil Co (of N. J.)</td>
<td>Robert J. Enders</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 8; 13 wks (n)</td>
</tr>
<tr>
<td>Sun Radio Co</td>
<td>Harry Felgenbaun</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 9; 13 wks (n)</td>
</tr>
<tr>
<td>Thermodyne Corp (air conditioners)</td>
<td>W. Wallace Orr</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 10; 13 wks (n)</td>
</tr>
<tr>
<td>Tom's Auto Service</td>
<td>W. Wallace Orr</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 11; 13 wks (n)</td>
</tr>
<tr>
<td>Wabash TV Co</td>
<td>W. Wallace Orr</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 12; 13 wks (n)</td>
</tr>
<tr>
<td>Ward Radio Co</td>
<td>W. Wallace Orr</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 13; 13 wks (n)</td>
</tr>
<tr>
<td>Wheelan Drug Stores</td>
<td>W. Wallace Orr</td>
<td>WABD, N. Y.</td>
<td>Spots; Jul 14; 13 wks (n)</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>Aboyn Inc. Dallas</td>
<td>Mattresses, springs, couches, beds</td>
<td>Fellows Medical Mfg Co Inc, N. Y.</td>
</tr>
<tr>
<td>American Tobacco Co, N. Y.</td>
<td>Cosmetics</td>
<td>Detroit National Bank, St. Louis</td>
</tr>
<tr>
<td>Elizabeth Arden Sales Corp, N. Y.</td>
<td>Cosmetics</td>
<td>Forest Conservation Inc, Portland Ore.</td>
</tr>
<tr>
<td>Burgundy Appliance Distribution Corp, N. Y.</td>
<td>Cosmetics</td>
<td>Genesee Brewing Co Inc, Rochester N. Y.</td>
</tr>
<tr>
<td>Byer-Rohn Co, Garfield Tex.</td>
<td>Cosmetics</td>
<td>Golden West Brewing Co, Oakland</td>
</tr>
<tr>
<td>Campbell Soap Co, Camden N. J.</td>
<td>Cosmetics</td>
<td>Grove Laboratories Inc, St. Louis</td>
</tr>
<tr>
<td>Chase &amp; Gapra Pipe Factory, Berkeley</td>
<td>Cosmetics</td>
<td>City Liner Distributors, N. Y.</td>
</tr>
<tr>
<td>Club Aluminum Products Co, Chi.</td>
<td>Cosmetics</td>
<td>Little Falls N. Y.</td>
</tr>
<tr>
<td>C. F. Connolly Comp, Portland Ore.</td>
<td>Cosmetics</td>
<td>Hudson Binders Inc, N. Y.</td>
</tr>
<tr>
<td>Continental Mills Inc, Seattle</td>
<td>Cosmetics</td>
<td>International Latex Corp, N. Y.</td>
</tr>
<tr>
<td>Diddey Brewing Co Inc, Albany</td>
<td>Cosmetics</td>
<td>Knickerbocker Feed Savings Assn, N. Y.</td>
</tr>
<tr>
<td>Fieldston Boll Pen Co, N. Y.</td>
<td>Cosmetics</td>
<td>Andy Lonsdale Co, Chi.</td>
</tr>
<tr>
<td>First National Bank, St. Louis</td>
<td>Cosmetics</td>
<td>Lyk-Su Co, N. Y.</td>
</tr>
<tr>
<td>Genesee Brewing Co Inc, Rochester N. Y.</td>
<td>Cosmetics</td>
<td>MacLarchlan Hats Inc., So. Norwalk Conn.</td>
</tr>
<tr>
<td>Goldfinn West Brewing Co, Oakland</td>
<td>Cosmetics</td>
<td>MacLarchlan Hats Inc., So. Norwalk Conn.</td>
</tr>
<tr>
<td>Grove Laboratories Inc, St. Louis</td>
<td>Cosmetics</td>
<td>MacLarchlan Hats Inc., So. Norwalk Conn.</td>
</tr>
<tr>
<td>(E) L. Gardner's Lab Inc (Junket Brand Foods div.)</td>
<td>Cosmetics</td>
<td>MacLarchlan Hats Inc., So. Norwalk Conn.</td>
</tr>
<tr>
<td>Little Falls N. Y.</td>
<td>Cosmetics</td>
<td>MacLarchlan Hats Inc., So. Norwalk Conn.</td>
</tr>
<tr>
<td>Hudson Binders Inc, N. Y.</td>
<td>Cosmetics</td>
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<tr>
<td>International Latex Corp, N. Y.</td>
<td>Cosmetics</td>
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</tr>
<tr>
<td>Knickerbocker Feed Savings Assn, N. Y.</td>
<td>Cosmetics</td>
<td>MacLarchlan Hats Inc., So. Norwalk Conn.</td>
</tr>
<tr>
<td>Lamont &amp; Girard &amp; Ryan.</td>
<td>Cosmetics</td>
<td>MacLarchlan Hats Inc., So. Norwalk Conn.</td>
</tr>
</tbody>
</table>

### Melton, Dallas
- Jasper, Lynch & Fiskel, N. Y.
- Bozell & Jacobs, N. Y.
- Martin & Bruce, N. Y.
- Albert Woodley, N. Y.
- H. E. Van, N. Y.

### Goodkind, Jolie & Morgan, Chi.
- Tracy-Locke, Dallas
- Dancer-Fitzgerald-Sample, N. Y.
- Ad Fried, Oakland
- Ad Fried, Oakland
- Wexley, N. Y.
- Rossamedell, Phlra.
- Lee Murray, N. Y.
- Gardiner, M. Louis
- House & Leland, Portland
- H. W. Kastor, Chl.
- Rogers & Smith, Rochester N. Y.
- Ralph B. Jones, Cinel.
- George J. Lyon, N. F.
- Gardner, St. Louis
- W. Wallace Orr, Phlra.

### McCann-Erickson, N. Y.
- Leland K. Howe, N. Y.
- Fowley, Lone & Belding, N. Y.
- Ben Kaplan, Prov.
- Joseph Markoff, Prov.
- French & Preston, N. Y.
- Kastor, Farrell & Clifford, N. Y.
- Joseph Markoff, Prov.

### Bozell & Jacobs, Chi.
- Furman, N. Y.
- John A. Calirn, N. Y.
- Anderson, L. A.
- Flack, Syracuse
- N. W. Ayer, N. Y.
- Shaw, N. Y.

(Please turn to page 84)
NEW HOOPER REPORT GIVES
AFTERNOON
STATION-PREFERENCES
IN “IOWA PLUS!”

Now you can know what stations are listened to most in ALL THE 116 COUNTIES IN “IOWA PLUS”—as well as in Polk County (Des Moines), which accounts for only 6% of the area’s population.

C. E. Hooper, Inc. polled a scientific cross-section with the question: “To what stations do you and your family listen most frequently or the most time?” The resulting Report lists the percentage of mentions given each station with 1% or more.

AFTERNOONS, WHO GETS 27% • NEXT STATION GETS 8%!

For the period 12:00 Noon to 6:00 PM, WHO was rated first by 27% of respondents. Eleven other Iowa commercial stations polled 1% or more. The combined rating for all these stations totalled 32%.

We believe these figures from the Winter 1948 Listening Area Coverage Index support WHO’s philosophy that People listen most to that station whose programming pleases them best, whose Public Service arouses their greatest loyalty, and whose commercial necessities are handled most sensibly.

Write for availabilities— or ask Free & Peters.

WHO
+ for Iowa PLUS +

DES MOINES . . . 50,000 WATTS
Col. B. J. Palmer, President • P. A. Loyet, Resident Manager
FREE & PETERS, INC., National Representatives

AUGUST 1948
MARKET-PLANNED

RADIO

How do you engage your salesmen—by “basic groups” and “supplementary groups,” a dozen or a hundred at a time? And then how do you train them to sell—with one “personality” and one sales appeal, regardless of local preferences or potentials?

Spot radio (Bull’s-Eye Radio) is a salesman who can go into any market or markets in the nation—many or few—when and where you wish—and can then “work” those markets as required by the individual problems encountered.

Bull’s-Eye Radio is market-planned radio. It can be used alone, or to reinforce network radio, national magazines, newspapers or outdoor. For sixteen years, F & P has devoted itself to Bull’s-Eye Radio exclusively. We know most of its opportunities, most of its pitfalls, and would be as happy to tell you about the one as the other. Would you like to discuss it?

FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives
Since May, 1932

NEW YORK
ATLANTA

CHICAGO
DETROIT
Ft. Worth
HOLLYWOOD
SAN FRANCISCO

AUGUST 1948
U. S. Spends 42.5% of Income for Food

Despite current cutting of advertising budgets (including broadcasting) by food processors and distributors recent Department of Commerce reports state that the average family food budget takes 42% of income. New food organizations, in an effort to obtain part of that 42%, are entering the broadcast advertising field and are expected to force the withdrawals back into the fold. Broadcasting affects buying habits of 93% of all families. Rent is still second consideration of consumer market and apparel a close third (rent 12.5%, apparel 12%).

Miami May Be Sold As TV Luxury Market

Bob Venn (through Joe Bloom) is trying to persuade prospective TV advertisers that Miami's WTVJ will reach a luxury market in the lush TV-equipped vacation homes. Station's test patterns are expected to be on the air before the middle of August, with plans for a star-studded schedule in the making for November-December. FCC could throw in a monkey wrench by refusal to okay sale of pending operation to Wolfson-Meyer theater operators, but isn't expected to.

Credit Spending Continues Up

Lack of credit controls is speeding spending throughout U. S. Unless the special session of Congress acts, credit will reach an all-time high during the latter half of 1948. Mortgage credit, installment credit, loans on securities are all on a rising trend. Money in circulation is also expected to rise to $700,000,000 by end of year. That's an all-time high. It means both consumer cash and credit will be ready and willing to be sold by advertising. This poses a new problem for radio and all advertising. Should it sell all it can, or should it just sell what it should. It's a toughie for "free enterprise."

FTC Decisions Put Heat on Continuity Acceptance

Federal Trade Commission is dotting "i"s and crossing "t"s in recent decisions. This has had the net result of network commercial continuity clearance departments doing likewise. When the FTC states that Llamora with one "l" is okay for a wool fabric and Llamora with two "l"s isn't because it implies the presence of llama wool, it makes the networks' censorship departments look even deeper than they normally do for "hidden" meanings. Try to figure through the spoken word on the air if there are two "l"s or one in Llamora.

More "Public Relations" Insurance Advertising

Insurance companies will be spending more money for broadcast advertising and advertising of all types this fall and winter than they have during the past ten years. Copy on programs will be directed to educating public on state insurance laws and their operation. Reason is a public relations one, since Federal Trade Commission is making an intensive study on monopolistic tendencies in insurance field which are said to be helped by state laws. Study will take 15 months, and then some anti-trust actions are expected against a number of the companies.

Discount Control May Help Advertising

Maximum discounts for grocery products and rubber tires may be set by Federal Trade Commission this fall. Both grocers and automotive supply dealers want some protection against discriminatory quantity discounts and have appealed to the Commission for action. Control over discounts may enable food and rubber manufacturers to divert monies, now expended in discounts, to advertising.

Farmers to Continue to Have Spending Money

Last minute extension of present farm program insures major farm prices' being maintained for at least two years. This means that the farmer, who has more money to spend than ever before in U. S. history, will continue to be a prime market for broadcast advertisers. More and more rural stations will slant their programing towards the man who makes his income from the soil.

U. S. Income to Hit High in 1949

America's disposable personal income for the first half of 1949 as estimated by the Department of Commerce and other Washington sources will be at annual rate of $204,800,000,000. This compares with $82,500,000,000 in 1929. Cost of living index, on the other hand, is said by the same sources to be rising at a higher ratio than disposable income. Advertising costs are not rising as rapidly as other marketing factors. Generally speaking the lowest percentage of cost of products in five years will be spent for advertising, but this lower percent will still be the largest amount spent for advertising for all time.

Anti-Trust Suits Continue

While anti-trust suits are expected to be cut considerably if the Republicans win the elections this fall, there is no present let-up in the activities of the Justice Department in this field. Most recent industry to feel the heat of the law has been the wall-paper manufacturers, a number of whom were accused of acting in restraint of trade in stabilizing prices and enforcing established resale prices. Advertising by these companies (there were eight of them) hasn't been big, but a cooperative campaign (including radio) which had been planned by the Wall Paper Institute has been scotched as a result of grand jury indictment obtained in Philadelphia by the Justice Department against the Institute and manufacturer members.

Postal Receipts Top Record

Postal receipts are held in many quarters to be a good barometer of business conditions throughout the U. S. Fiscal year ending 30 June 1948 is said to have been the Post Office's biggest 12 months. New York alone increased its receipts $10,500,000, hitting all-time high of $142,500,000.
Put them all together - - -

and you've got Florida's first
and only 50 KW transmitter

More than that. For next month, when WGBS moves up into that select group of 50,000 watt stations, you'll have a powerful new voice to travel your sales message throughout the rich southeast Florida coast cities. To reach the fastest growing metropolitan area in America with an impact second to none.

CBS in MIAMI • The KATZ Agency
There's a lot more to it than this...

In business there's a lot more to that calling card than formal presentation of a name. It means someone no farther away than your receptionist is here ... right now ... to see you personally.

And if the card carries the name of a Weed and Company representative, it means even more. It tells you:

1. that the product represented is Spot Radio — one of the most profitable and most flexible of all forms of advertising,
2. that the salesman of that product has taken the trouble to learn about your business before coming to talk about his own,
3. that — like all Weed and Company men — he has over 250 years of combined experience behind him ... with all it implies in terms of practical skill in an enormously complex medium where skill is at its highest premium ... and ... 
4. that this skill was produced by two basic factors: extensive knowledge and plain hard work. They always pay off ... in any business. They are indispensable in Spot Radio. They are, in short, the two major reasons why Weed and Company service has proved so valuable to so many successful advertisers.

Weed and Company

radio station representatives

new york • boston • chicago • detroit
san francisco • atlanta • hollywood

SPONSOR
Is radio the most flexible medium?

In several important respects it measures no higher than black and white, but there's an extra something

Over $15,000,000 in broadcast time has been cancelled for this fall with the explanation that the advertisers are shifting moneys to "more flexible media." In a majority of the cases the cancellations were of network radio.

It is not so easy to check cancellations in national magazines. Consumer magazines do not, like broadcasting, live in a fish bowl. However, a study made among 36 national advertisers indicates that 30% of them are cutting their mass magazine space. They are giving magazine representatives the same reason that network salesmen have been given. They are going to use "more flexible media."

There is little question, at this time, but that most national advertisers want to keep their 1948-1949 budgets in a liquid state, free of long-term commitments. They want to be able, if necessary, to about-face right in the middle of a season—to change copy appeal and even the product in their advertising. The season 1948-1949 is destined to be a cash register season. Costs of producing most products are continuing to rise, and buying resistance to price increases continues. Stockholders are reading their quarterly reports far more completely than they have for the past few years. Wall Street brokers report that requests for corporate annual and periodic reports on the part of both traders and the investing public have increased by over 15%.

Most management consultants recommend avoiding long-term commitments. Advertising in certain media can be used hand-to-mouth without losing much.
SOME REASONS WHY BROADCASTING

NETWORK

- Can be programmed for specific audiences
- Program builds goodwill for sponsor
- Commercials sell products or services
- Sells multiple products effectively
- Each commercial gets "full-page" penetration
- Last-minute copy changes possible
- Self-liquidating offers permit low-cost sampling
- Contests aid audience check
- Provide selective coverage
- Have local area appeal
- Permit specialized promotion
- All channel costs

REGIONAL

- Can be programmed for specific audiences
- Programme builds goodwill for sponsor
- Commercials sell products or services
- Sells multiple products effectively
- Each commercial gets "full-page" penetration
- Last-minute copy changes possible
- Self-liquidating offers permit low-cost sampling
- Contests aid audience check
- Provide selective coverage
- Have local area appeal
- Permit specialized promotion
- All channel costs

anything) in the way of discounts. In network broadcasting, volume and frequency discounts are a vital factor and no time is sold in less than 13-week cycles. Besides the discount factor there is also the vital consideration of listening habits. An advertiser in a network slot, if he has the correct vehicle, gets more in circulation for his money practically every season he stays on the air. With few exceptions, the network programs with top audiences and top sponsor identification are those which have been on the air for a long time, continuously and in the same time period. It is this increment which has forced advertisers to conclude that network radio is inflexible—that you can't get in and out of it quickly and effectively.

From that point of view broadcasting

is inflexible. Bonus audiences aren't collected rapidly. Listening habits aren't changed overnight. But that fact, however, has nothing to do with advertising flexibility. Through a program with an increasing regular following an advertiser has an audience ready, willing, and able to be sold what the advertiser has to sell. The audience is his.

Having an audience, it's up to the advertiser to sell what he has to sell. Here radio has its greatest flexibility. It's true that network radio hasn't used this flexibility except in hitchhike and cowcatcher commercials (before and after the program advertising). There is a fear on the part of big advertisers that the listener will be confused with too many products, that listener faithfulness is dissipated through multiple commercials. Tests recently conducted by one of the leading soap companies proved to the satisfaction of that organization that they could sell an almost unlimited number of products on one program, just as long as the products were noncompeting items and the commercials weren't run together. The research head of this company believes it's possible to use a big program on the air as a multiple advertising carrier. The Lux Radio Theater hour, it is believed, could sell as many Lever Brothers products as the Cambridge firm decided to carry on the program, without hurting the high listener-rating of the program or the impact of the advertising. That it hasn't been used is more because of the desire to make the program a top prestige item for Lever Brothers than because there is any feeling that by using only Lux copy it sells more Lux soap.

A top network program with a great audience is not an inflexible advertising medium. Not only can it be used to sell as many products as the manufacturer desires (within the limitations of network rules and regulations) but it doesn't have to sell the same products throughout all sections of the nation. There are few products with national distribution which have equal acceptance in all sections of the country. On any of the four networks it is possible to have regional cut-ins for special commercial copy. Regional cut-ins are inexpensive and can make any network as pliable as direct mail. Splitting a network into sectional links as far as advertising copy is concerned is another indication of the flexibility of network radio.

The big negative on network broadcasting still is that you can't get in and out of it quickly. If, instead of looking upon the medium solely as an advertising form, the advertiser looks upon it as a continuing personal contact with his market, there is usually very little worry about getting in and out. Few great corporations cancel all their advertising if they expect to stay in business. Since broadcasting is a very personal link between advertiser and consumer, many advertising managers feel it should be the last medium to be cut in a budget. As the vp in charge of advertising for a great food company stated when fighting a management directive to drop a long-sponsored network program, "We lose more than we gain when we cancel a program like this. We may save some immediate dollars but we cut ourselves off from millions of our customers — customers who have been educated to buy our products while listening to our show."

He had to drop the program despite his plea. Since bankers control many corporate operations they frequently are guided by financial reports which must by their nature give an incomplete picture of company operations.

All the so-called inflexibility of broadcasting is missing from spot radio. It's possible to get in and out of a spot announcement campaign within two weeks, a spot program operation within
four weeks. Early in June, executives of Colgate-Palmolive-Perf met for three days to decide what markets they'd drop and in what markets they desired extra push. The meeting made its decisions around 11 a.m. one day and two weeks later new markets were being saturated and worn-out markets had been dropped. Colgate is a great believer in spot broadcasting.

When U. S. Steel found itself involved in a labor dispute and wanted its side of the story brought to the public in areas in which Steel had plants and others in which it had big stockholders, it turned to spot advertising. It had a paid statement by Benjamin Fainless on the air within a few hours after it was teletyped to stations. This advertising being of a public service nature, stations cancelled other commercials for it. They have done the same for commercials on the union side of a labor dispute.

Spot broadcasting is the most flexible of all media. Advertising copy conceived at noon can be on the air the same day. By means of spot it is possible to hit as few or as many territories as desired. It is possible to pinpoint advertising's impact by using stations which cover only their immediate areas or outlets which cover as many as eight states. It is possible to saturate a market quickly with multiple announcements daily or to cover selected areas.

With spot broadcasting it's possible to tie in programs and announcements with individual merchants or chains of stores. It's possible to send listeners into stores—specific stores—asking for promotional literature. The flexibility of spot broadcasting is virtually limitless. It's even possible, despite the fact that broadcasting in some territories to the exact economic or educational strata that a sponsor desires to reach. He can hit at a discriminating level through a station like WQXR (N. Y.). A young audience can be reached through the WNEW's of the nation. There is a group of farm audience stations for the firm which wants them. Even the negro listener has special program likes which enable a user of spot advertising to reach him.

Because of station block programing it's possible to buy ready-made audiences. Because of research studies (diary, Conlon, City Hooperatings, Pulse, Whan, and a variation or combination of the techniques used by these research organizations) it's possible to have a fairly accurate idea of the exact audience being reached. Results are as immediate as point-of-sale advertising, as checkable as newspapers, and as low-cost as throwaways. An advertiser who shifts out of broadcasting with the statement that he is going to use a more flexible medium can't be aware of the scope or the inherent possibilities of the air.

Where an advertiser doesn't want the problems of buying individual stations, and where current conditions preclude a long-term coast-to-coast network commitment, there is always the regional network field. More of these networks are being formed almost monthly, designed to cover sections of the country which have similar buying and living habits. They are usually conceived so that they parallel the natural sales territories of great national consumer goods corporations. They are either extensive collections of small stations, or intensive linkings of a few powerful stations. They bill as a unit, promote as a unit. They are not quite so flexible as individual stations nor so long-term as national networks in their contractual operations, although individual regional chains differ in their minimum number of weeks and cancellation requirements, etc.

Broadcast advertising runs the gamut. It can be used to reach a mass audience of over 90% of the nation, or a tight captive audience shopping in supermarkets in Connecticut. Advertisers can get into and out of the field within a few weeks, or use it without a change for years. Not only can broadcasting reach any audience flexibly, but it can put that audience in a buying mood.

When million dollar corporations bow out of broadcasting—or cut radio advertising budgets—with the excuse that radio is "inflexible" it's an admission that they don't know how to sell the listeners. It is just as if a food manufacturer were to tell the stockholders that he couldn't sell in a chain of supermarkets. If broadcasting can't be used effectively, there's liable to be something wrong with the product or the sales philosophy.
U. S. HOOPER RATINGS:  
an explanation

Few people understand limitations  
and strong points of Hooper's  
nationwide survey

Interviewers filled out forms like this as they checked listening for U. S. Hooperatings. Sheet included second radio set information not usually checked.
reported listening in non-telephone homes proportionately.

Some research men feel that the telephone-home coincidental deflates listening. The first reason for this feeling lies in the fact that Hooper does not ask, for his semi monthly report, whether there is a second radio receiver in the home and if it is in use. During the period in which the U. S. Hooperatings were taken (January-February 1948), the question as to second set listening was asked by Hooper interviewers in all the 84 cities which were used by Hooper as his coincidental base. Thus the lack of second set information which tends to deflate ratings was eliminated. Other claims of deflation, such as the fact that the telephone coincidental can rate only an "average minute of listening," and thus the respondent reported as not listening may have been listening to almost all the program, yet not at the exact minute called, apply to the U. S. Hoopers as to all of Hooper's reports.

In any event, Hooper figures, U. S. or otherwise, certainly do not inflate listening. The scaling down of reported listening which has taken place in computing

the U. S. Hooperatings may best be attested to by the fact that for the Chesterfield Snupper Club, diary telephone homes reported more than twice as much listening (20.1) as telephone coincidental families in the same areas (9.2). Thus diary-reported listening throughout non-telephone homes was scaled down more than 50% to obtain the U. S. Hooprating and the number of listeners to this particular program. Not all programs' diary listening figures were inflated any-where near 100% since the tendency towards inflation is greater in a program broadcast nightly than it is in the case of a once-a-week broadcast.

No research results are better than the sample used. Hooper's sample for his U. S. Hooperatings is admittedly small. He would like it larger but since he assumed the extra financial risk for the U. S. Hooperatings, the current sample was all he felt he could employ for his first projectable rating.

Three diaries each* were sent to 4,800 selected homes. Of these homes, 2,530 cooperated in keeping a diary for each of their receivers. There were 693 telephone-diary homes used to establish the relationship between listening reported via the telephone-coincidental and that reported via the diary in the same class and type of homes.

The diaries were kept and returned in proportion to the sets located in the three types of areas into which the U. S. was divided for the purposes of this survey.

| S. | MR | 22.S9-US | 16 | 1948 | RADIO | FIBBER | TIUTH | 13 | 18.1 | TAVERN | AIDRICH | 21.79-US | 19 | 276 | 27,2 | kUK | IS, 9 | II | 17 | 20, 33.4% | YOUR | RADIO | 7 | 20 | AMOS | TBUTH | ALDRICH | 3 | FIED | 7 | larger | J | 24 | 24.26-US | FIED | 39.8% | be | J | TAVERN | 267 | 9 | 20 | 4 | CHARLIE | 22 | BING | 4 | LO | ANDT | 18, 26 | ANDY | 14 | Town | Hooperatings | 13 | 19S | M | 14 | (URNS | 19. | BANDWAGON | 11 | 10 | SOB | ANDY | 18, 26 | "BOB" | Duffy | 16, 14 | "TUBE" | 19, 26 | "DESS" | 19, 26 | "SCOUTS" | 19, 26 | "JUDY" | 19, 26 | "ALLEN" | 19, 26 | "HAWK" | 19, 26 | "WINC" | 19, 26 | "JUDY" | 19, 26 | "MARY"

The scaling down of diary-reported listening was not done area by area, as it is obvious that 693 diaries divided among 84 areas would have produced a sample so small in some areas as to be microscopic. The figures for the 84 cities were broken up into 12 groups and the scaling down was done by city groups rather than by individual cities or towns. When the number of people or families surveyed is small, certain research expedients are necessary to achieve a statistically acceptable sample for correlation purposes.

U. S. Hooperatings are valid only on

*One diary for each set in the home, extras to be destroyed by the recipient.

### TABLE 20: U.S. HOOPERATINGS

<table>
<thead>
<tr>
<th>PROGRAM HOOPERATINGS</th>
<th>U.S. HOOPERATINGS*</th>
<th>CITY HOOPERATINGS*</th>
<th>TOWN HOOPERATINGS*</th>
<th>RURAL HOOPERATINGS*</th>
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<tr>
<td><strong>PROGR. NO.</strong></td>
<td><strong>CITY</strong></td>
<td><strong>TOWN</strong></td>
<td><strong>RURAL</strong></td>
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*Reflects listening at all sets in homes reported.

**AUGUST 1948**
Point-of-sale advertising has found its voice. That voice, restricted during the first two years of its testing by the shortage and cost of telephone lines, has not only proved its effectiveness but has uncovered the secret of how to deliver national coverage. It's FM.

"Music to shop by" isn't new. Its successful combination with advertising is. Today over 50 products are sold over the Storecast Corporation of America's system alone. The first experiment conducted by Muzak 15 years ago in New England A&P stores was a dismal failure. Even when Stanley Joseloff left the Biow advertising agency to head the storecasting development in the East, the "experts" still knew practically nothing of how to sell via the spoken broadcast word in supermarkets. The music was programmed incorrectly, the wording, spotting, and scheduling of advertising were inept. The sound blasted the shoppers in one part of the store and was inaudible in other sections. The products advertised were frequently hard to find, rather than in the good traffic aisles of stores, and store personnel were unsold on what they were hearing.

The telephone line problem was also a storecasting deterrent. Supermarkets are generally not located close together. This meant that the cost of linking the stores with a central studio was expensive. It also meant that point-of-sale broadcasting was tied down by the shortage of facilities. When there aren't enough lines for telephone use, it's practically impossible to obtain them for leased-line purposes.

Standard broadcasting has been considered a number of times during the past 15 years as a means of reaching the shopper at work, but the impossibility of maintaining clear undistorted music and voice reproduction at the receiving end due to man-made* and natural static prevented the use of this form of transmission.

FM broadcasting is different. No motor noises, neon sign emissions, x-ray or diathermy interferences, disturb FM reception. The problems and restrictions of land line transmission are being elimin-

*Various forms of electrical equipment used in and around stores produce disturbances that make listening difficult to say the least.

SPONSOR
ated by broadcasting's staticless, high fidelity form, FM.

By law FM can't forsake its responsibility to the home listener and serve as a facility to transmit music and commercials to supermarkets. Neither can it sell big blocks of time to a storecast operator for the purposes of transmitting programs to giant markets. But it can program its broadcast entertainment and advertising at least part time so that they're ideal for reception both in the home and at the point of sale. It can't do it on a full time basis because stations have a public responsibility to provide something besides music and selling.

Most FM point-of-sale service will be programed at peak hours of store traffic, from 10 a.m. to 1 p.m. and from 2 p.m. to 6 p.m. During these hours the music will be popular but virtually without vocals. It will be music-to-buy-by, but it will also be music-to-work-by in the home. It will be music-to-read-by. It will be background music. Two years of tests have proved that shoppers don't like over-arranged tunes. They want the melody to be clear, they want mostly strings, little brass. Stanley Joseloff, now head of Storecast Corporation of America, succinctly describes the type of music the food shopper likes best as "music to hum." It's the type of music that Muzak has recorded for restaurant and bar service. Some of it is ageless, some of it is as up-to-the-moment as the costumes that models carry in their big round hat boxes when they're rushing to a photographic assignment.

Just like regular radio daytime programing, the music and commercials will be scheduled in 15-minute segments. Unlike present-day broadcasting, the commercials will be aired in groups of three. During the telephone wire testing period these three commercials were 30 seconds in length and were separated by 40 seconds of dead air. Dead air is a great way to lose an audience in broadcasting, so FM storecasting will not use it. Three commercials will be linked by type of product. There might be bread, butter, and coffee advertised in one continuous commercial, with the copy bridging the three, very much as musical selections are joined with a segue. There will be from eight to ten minutes of commercials an hour (the NAB code permits three minutes in each 15 during the day.)

Cone will be the plug uglys. Point-of-sale broadcasting can't be done with irritant commercials. No guns will be fired, no LS.MFT will be intoned. Jingles, candy whizz-es, and bromo-seltzer choo choos are out. Storecasting commercials must have straight, simple, direct reasons why continuity. By special pulse controls, the spoken commercials will be heard in the stores (only) at higher levels than the music. The pulse transmitted by the FM station will affect only the special receivers in each market and will not increase the level of sound at which the programs are heard in the home.

(Please turn to page 91)
The Custom Built Network

As many as 100 stations have been linked in 24 hours by an advertising agency

With radio’s farflung as well as intensive facilities most sponsors wonder why a custom-built network is ever necessary. Custom-built webs are expensive if set up for a weekly 15-minute or half-hour broadcast. Therefore a custom-built chain is seldom linked for a regular commercial program no matter what the coverage problem of the sponsor. Custom-built networks were for years called per-occasion webs, and it is for special occasions that they are most justified and most productive.

Pioneer agency in the field of building special chains is Stanley G. Boynton, Detroit. Boynton’s first custom-built groupings of stations were for religious broadcasts. As networks, except MBS, shifted away from commercial religious airings it became more and more important for those preachers of the gospel who felt that they wanted to reach the radio audience on a regular basis to establish their own networks. Boynton did this for them most effectively and in doing it discovered how productive specially assembled nets are. Sunday a.m. was not an expensive time period and when Boynton started signing stations it wasn’t popular with sponsors. It was not difficult to sign important stations to join a special network for this period for they had no national network commitments before noon on the holy day.

The arrangements for these networks are not as difficult as it might seem at first glance. Boynton points out that a decade ago he set up a big network for the broadcast of the All-Star football game within 24 hours for Wilson Company, manufacturers of sporting goods.

It is in the field of sports that custom-built networks are most effective. Baseball, football, basketball games, and tennis matches have listening appeals that vary with each event. It is useless to sponsor over a large area a football game between two teams which have only local appeal. One of the two teams later in the season, however, may develop into a contender for championship honors and the advertiser underwriting that game would find it worthwhile to cover a seven-state area with the battle. Practically every clash of football opponents appeals to a different audience. What one eleven does this week changes its appeal to pigskin fans next Saturday. If a sponsor wants to reach his greatest football audience it means, during the last half of the season, changing his custom-built networks from week to week.

While the same thing isn’t true of baseball sponsorship, to realize effectively upon fan interest in different nines requires a hand-tailored network. In New England, the Atlantic Refining Company joins the Narragansett Brewing Company to air the games of Boston’s two major league teams throughout the New England States. Twenty-two standard and nine FM stations from Lewiston, Maine to Providence, R. I. are linked by N. W. Ayer for these games. Regular net facilities would have been incapable of delivering the intensive coverage that these 31 stations give these games and their dual sponsors even were it possible to clear time on a network for the span of time required for a baseball broadcast.

There are problems with baseball sponsorship not present in underwriting the broadcasts of other sports. It is not per-
missible, for instance, to broadcast the games of one major league team in the bailiwick of another. Often it isn't even permitted to broadcast the games of one major league team in the territory that is reserved for an important minor league team.

The problem of setting up a custom-built network for a baseball season is a once-a-season problem. The network is planned before the baseball season opens and the same network functions from April through September.

As indicated previously this is not true of a football network. Pigskin coverage is on a week-to-week basis. Early in the season networks are planned for every game to be sponsored by an advertiser. There are very few games that are broadcast to the same station line-ups that were linked for the previous games of either of the teams involved. Atlantic Refining, the big football sponsor in the East, links the areas which contain the major followings of each of the teams. They add to their coverage areas where the local games do not appear to have a big draw, and subtract from the territories of each team sections where there is a highlight local fracas. In some cases, Atlantic sponsors a high school game instead of a big college game because it knows that the secondary school following is weightier locally than the college loyalty.

It is not unusual for Atlantic to have ten or 12 custom-built networks broadcasting games on one Saturday. It is not unusual for these networks to be changed during the week before they function.

Atlantic spends over $300,000 a year on broadcasting—and it's virtually all done on a custom-built network basis.

Goebel Brewing Company of Detroit, Michigan, has built its radio advertising entirely on a custom-built chain. Throughout the midwest its network is known as the Goebel Sports Network (sometimes called the Goebel Baseball Network, in the fall frequently called the Goebel Football Network). Michigan is both baseball and football conscious to an extreme and Goebel does a fine job collecting on this interest to sell its brew.

In 1943, the Goebel network had a total of nine stations. Today it's composed of 28. When the network started (1943) Goebel sales were 541,159 barrels. In 1947, the last figures available, Goebel sold 897,799 barrels. The sports broadcasts are the backbone of Goebel's advertising.

In Detroit, also, networks are built for the Davis Cup Tennis Matches and the National Tennis Matches, the latter an annual September event. The broadcasts of these games are sponsored by A. G. Spaulding & Bros., Inc. For the 1948 Davis Cup meet a network linking New York, Boston, Chicago, San Francisco, Los Angeles, Philadelphia, and Paterson, N. J. was contracted. These are the only areas that Spaulding wanted to reach with this match. For the National Tennis Matches Spaulding ordered a much bigger network. New York (2 stations), Springfield, Mass.; Boston, Philadelphia, Washington, D. C.; Pittsburgh, Buffalo, Detroit, Cincinnati, Chicago, Minneapolis, St. Louis, Memph, Atlanta, Jacksonville, New Orleans, Houston, Dallas, Austin, Kansas City, Mo.; Denver, Salt Lake City, Los Angeles, Pasadena, Long Beach, Calif.; San Francisco, Seattle, Cleveland are linked for this September classic.

How can Spaulding afford to set up such an extensive network for a one-time

(Please turn to page 70)

*In some cases games justify only one-station broadcasts and they are scheduled that way.
PART TWO
OF A SERIES

STATION REPRESENTATIVES

Problems with agencies

1. Timebuyers lack sufficient authority

2. Agencies' concept of spot broadcasting is limited

3. Radio departments have little knowledge of pending spot broadcast plans

4. Hooperatings are employed beyond their valid use

5. Chain breaks and one-minute announcements instead of programs are emphasized

6. Clients' advertising objectives are seldom explained to agencies' radio staffs

7. Spot broadcasting talent budgets are practically nonexistent

Problems with clients

1. Their awareness of spot program possibilities is meager

2. They consider spot an unimportant secondary medium

3. They tend to wait years before employing spot broadcasting and then demand availabilities overnight

4. They seldom promote their spot advertising

5. They expect direct sales miracles from spot that they don't ask of network broadcasting

6. They have little realization of the fact that at the home receiver all broadcasting (network, local, or spot) competes on an equal basis

7. They seldom budget for spot as they do for practically all other media

The station representatives' lament has nothing to do with the state of their business. Big and little, they're doing satisfactorily, thank you. Their complaint is generally centered around the fact that the widespread lack of understanding of spot broadcasting makes it impossible for them to make the contribution that they'd like to to broadcast advertising.

A number of representatives earmark a certain percentage of their incomes for the education of sponsors and agencies on the efficacy of radio at the local level. They admit that they've made very little headway except at a few agencies.

Spot radio is the stepchild of broadcast advertising. And the station representatives carry that brand on them all the time. There is every indication that national business placed on individual broadcasting stations this fall will be the greatest in all radio history. At that time there will be a concerted drive to educate advertisers to the facts of spot life. The big problem, say representatives, is not so much to prove that spot advertising is productive as to prove that it is important—that it can be as much a prestige medium as it is a resultful one.

Spot, say representatives, needs more "class" programs. Petrillo* has made it difficult to produce "big" custom-built transcribed programs for individual sponsors, but Skippy Hollywood Theater (a forthcoming sponsor story) is ample evidence that e.t. spot programing can be both a great selling vehicle and a prestige builder at the same time. What Skippy has enabled Rosefield Packing Company to do to nationally-advertised and established peanut butter brands like Beech-Nut, Heinz, Planters', and Peter Pan is proof, say the men who sell radio's city-by-city advertising form, what spot can do.

*Music is an integral part of all "big" shows and the AFM refuses to permit use of music on records
"Rule of thumb" selections, limited
timebuyer authority, high on list of sellers' gripes

It's a constant irritation to many station representatives that they're in a multimillion-dollar business with a penny-ante reputation.

Not all station representatives feel this way. To some the plush living that they're making as well as their vital contribution to the financial health of the stations they serve are sufficient recompense for their lack of prestige in the advertising world.

The most consistent strain in the station representatives' lament, one that is heard over and over again in various keys at practically all representatives' offices, is Hoopratings. Hooper's City Reports, made in 94 cities, are the very special cross which representatives carry. They have no personal fight with Hooper. They know how he stresses the limitations of his telephone coincidental type of listener measurement. They also know that only one station in each town can be a rating leader in that town, and no matter how fine a list of stations they may have they'll have only a comparatively small percentage of the leading stations in the territories they service.

When they're asked to submit availabilities they know they have to bring Hooperating figures along with them. And they know in advance that if their station availability is second or third in an area they will have to put up a real battle even to be in the running for the business. Frequently the station they represent may have the exact type of audience that an advertiser requires, but that makes little difference to most agencies and advertisers if the station hasn't a high Hooper spot open. Since Hoopratings are obtained, in most cases, within the city limits of the areas covered, since they're only an index of popularity on an intracity or town basis (except in the case of the U. S. Hoopratings and Hooper station "coverage" reports), Hoopratings for stations are only the beginning of what an advertiser should know when he considers an outlet. But in thousands of cases, a good Hooperating is the alpha and omega in station selection.

There are, of course, some station representatives who say that Hoopers are a challenge to them really to sell their stations. They object only when the agency timebuyer won't, or—worse—can't, listen to reasons why, in this particular case, a Hooperating isn't the correct broadcast advertising answer. Certain accounts handled by agency buyers require minimum Hoopers for every spot announcement or spot program purchased.

One advertiser for instance moved his business from one agency to another because the new agency promised him that at no extra cost it would buy spots with two more Hooper points than his former agency was delivering. A timebuyer who didn't deliver what his new-business department had promised the client would be out of a job very quickly.

Timebuying can be a fine art, but is not often practiced as such. This, say station representatives, doesn't mean that there aren't a number of timebuyers in New York, Chicago, San Francisco, Philadelphia, Boston, and a number of other cities who aren't well versed in the art—and practice it too. The well-grounded timebuyer is in the minority. Most of them

(Please turn to page 52)

Problems with stations

1. Despite their profits from spot broadcasting, they fail to promote it

2. They judge station representatives nearly 100% by the business they produce, ignoring other services

3. They don't build enough programs which can be offered for sale

4. They don't keep their representatives abreast of local market conditions

5. National spot sales leads picked up locally are seldom passed on to the representative

6. Availability of schedule information has been improved but it's still far from adequate

7. Representatives are frequently the last to learn of good promotional material
For the past 24 years A. S. Beck has invested most of its advertising budget in newspapers. From time to time they tried broadcast advertising but never seemed to be able to hit the correct formula for selling style merchandise to a mass audience. Fifteen years ago they sponsored a musical program with Willy Howard, Ginger Rogers, and Morton Downey on CBS. It didn't sell Beck shoes.

It is the feeling of Atherton Pettingill, head of Dorland, Inc. (the A. S. Beck agency), that television is the ideal air medium to move any product with a fashion appeal. He says that the sponsor (Beck) and the agency waited only until they felt the metropolitan New York market had enough television sets to make it a profitable dollars-and-cents investment. A mass-priced fashion item like Beck shoes can't afford to be a pioneer. Every Beck advertising cent must bring in its dollars in profits.
5. rehearsal time calls for full cooperation of director, cast, and crew. Dick Rose emphasizes the importance of camera angles to model Madelyn Tyler. The umbrella, too, is a Beck product and must show its best face to the camera. Both star Gloria Swanson and Pat Murray (right), A. S. Beck television fashion editor on program, sit in on every rehearsal detail for smoothness.

6. on the air at last. Closeups of products are essential. The camera moves in for a shoe sequence so that none of the fashion detail is lost when received in the home.

7. viewer at home seeing the details of the shoes being highlighted on this telecast, weighs the cost as well as style features. Live modeling adds high-fashion touch.
8- window display helps viewer associate the sponsor with the telecast that she has seen. The pair of shoes seen on the air is displayed near tie-in poster.

9- floor display stops the customer as she seeks a salesman in an A. S. Beck store. Since television is news to shoppers, women buy even if they didn't see the program on the air.

10- the sale is made and everyone's happy. The home viewer (Betty Colvin) feels that she's wearing the newest in footwear (a television style). A. S. Beck have discovered the impact of TV, both to bring in new customers and to lend high style to the shoetelecast. A. S. Beck expect to find on visual air what they claimed they failed to discover in radio during past 15 years.
BEFORE YOU DECIDE ON YOUR FALL SCHEDULE in the DETROIT Area

See How Much MORE You Get, Using CKLW

If your product needs more sales and more dealers... if you want to look at a climbing sales chart in the productive Greater Detroit Market, use CKLW. ★★★ Your sales message will get the power of 5,000 watts day and night... a middle-of-the-dial frequency of 800 kc... and a clear channel signal to an eight million population primary area. ★★★ You'll be on a station with alert, around-the-clock programming keyed to this area's listening habits. And, since we're constantly against the high cost of selling, you get this complete coverage at the lowest rate of any major station in the market!

Guardian Bldg., Detroit 26
J. E. Campeau, President

Adam J. Young, Jr., Inc., Nat'l Rep.

5,000 Watts Day and Night—800 kc.—Mutual Broadcasting System
**TV results**

Television is proving that visual air advertising can sell anything from wire and cable to eyeglasses and stocks and bonds.

---

**OPTICAL SERVICE**

**SPONSOR:** Universal Optical Co.  
**PRODUCT:** Eyeglasses

**CAPSULE CASE HISTORY:** While opticians have used radio in areas where their advertising is permitted and acceptable, seldom has oral broadcasting brought the immediate results that WBAL-TV did for this client. One one-minute announcement was scanned exclusively on this station in June. When the store opened the next morning, five out of the first six customers said they were there because they had seen the ad on television.

WBAL-TV, Baltimore  
**PROGRAM:** 1-minute announcement

---

**STOCKS AND BONDS**

**SPONSOR:** Reynolds & Co.  
**PRODUCT:** Securities

**CAPSULE CASE HISTORY:** To achieve acceptance and standing with viewers and security houses, Reynolds sponsored a 15-minute TV series programing Pennsylvania leaders of industry. Top management men from firms such as Pennsylvania R. R., Pitco, SFE, and Gimbel Brothers were presented. Trade paper publicity and viewer association of the name of Reynolds with top corporations has convinced the sponsor that their salesmen won't have to make "cold" calls anymore.

WPTZ, Philadelphia  
**PROGRAM:** "Leaders of Industry"

---

**WIRE AND CABLE**

**SPONSOR:** U.S. Rubber  
**PRODUCT:** Insulated Products

**CAPSULE CASE HISTORY:** U.S. Rubber, having developed something new in wire insulation, decided to reach its Quakertown market through a Hollywood-style TV premiere. All of Philadelphian's important contractors and builders were invited to the first telecast of "At Liberty Club" over WFIL. Before this first scanning was off the air orders had been placed that justified the 13-week series. Show is currently on NBC-TV. Agency is Fletcher D. Richards.

WFIL, Philadelphia  
**PROGRAM:** "At Liberty Club"

---

**SCHOOL, RESTAURANT**

**SPONSOR:** None  
**PRODUCT:** Food and instruction

**CAPSULE CASE HISTORY:** Because Mrs. Lucas, who directs this weekly kitchen session, is an epicure's chef, her how-to-make-it sessions have charm and viewer appeal. Although this is a sustaining CBS program, it draws an average of 1,000 letters a week and Mrs. Lucas' Cordon Bleu restaurant and school are doing the biggest business of their career. It pays, says the lady, to admit that viewers know how to cook ham and eggs.

WCBS-TV, New York  
**PROGRAM:** "To the Queen's Taste"

---

**HOME APPLIANCES**

**SPONSOR:** Harry Alter Co.  
**PRODUCT:** Refrigerators, etc.

**CAPSULE CASE HISTORY:** Alter is in its second 26 weeks of sponsoring wrestling. Via TV it introduced the Crosley refrigerator to Chicago. Two days later a couple visited a dealer, demonstrated the Crosley to an inexperienced salesman and they had seen it done on the air, and bought one. One of Alter's dealers offered a clothes sprayer free to anyone visiting his store who mentioned they saw him on TV. It cost him $30 sprayers. Agency is Malcolm-Howard.

WBKB, Chicago  
**PROGRAM:** Wrestling

---

**HOSIERY**

**SPONSOR:** Willy's of Hollywood  
**PRODUCT:** Nylons

**CAPSULE CASE HISTORY:** On June 11, this hosiery manufacturer made its first offer of 60 gauge, 15 denier women's hosiery for $2. On the evening of the telecast, 81 calls resulted in sales of 238 pairs of hose. The following day orders for 59 more pairs were received. "Shopping at Home" is a participation program which has 15 sponsors. Willy's hose is sold directly from a factory-owned store in Los Angeles.

KTLA, Los Angeles  
**PROGRAMS:** "Shopping at Home"
The KMBC-KFRM Team Has Proved Itself!

JAMES R. REESE ADVERTISING CO.
LAND BANC BLDG. 13 WEST TIENTH ST.
VICTOR 8260
KANSAS CITY 6, MO.

May 28, 1948

Mr. Arthur B. Church, President
Radio Stations KMBC-KFRM
Kansas City 6, Missouri

Dear Arthur: I believe you will be pleased to know of the very quick and continued response we have received on the Peters Serum Company program on the KMBC-KFRM Team, Monday through Friday, at 6:25 a.m., featuring Bob Riley and Livestock Market reports.

First of all... our returns in actual sales took an immediate jump... Furthermore, we have had continued sales on the items offered, and results have been more than gratifying—in fact, amazing!

I would say that the KMBC-KFRM Team has proved itself beyond any need of qualifying this strong statement in any way... not all sales increase has come from your primary market coverage area, but from as far away as Nebraska, Oklahoma and Arkansas markets which we did not expect to cover with KMBC-KFRM.

Mr. W. G. Peters, president of Peters Serum Company, has told me *We can only credit the KMBC-KFRM Team with these sales, for they could not have originated from any other source. ... For this reason we have extended our contract for this five-day week series indefinitely.*

Very truly yours,

James R. Reese Advertising Co.

The KMBC-KFRM Team Serves 3,659,828 People

Here's but one of a number of advertisers who are finding satisfaction in utilizing the KMBC-KFRM Team. The Team completely covers the enormous Kansas City Trade area. This exclusive, custom-built coverage offers simultaneous, complete and economical coverage of this great Middlewestern area.

This extended coverage, made possible by the addition of KFRM, is unique in broadcasting. It's important to YOU as an advertiser! With programming from KMBC of Kansas City, capital of the area the KMBC-KFRM Team permits ONE broadcaster to blanket the trade territory. The proved 0.5 mv/m contour, as illustrated, boosts the potential audience of The Team to 3,659,828 people... and, they are all important consumers in this rich Heart of America market.

KMBC of KANSAS CITY 5,000 on 980
KFRM for KANSAS FARM COVERAGE 5,000 on 550
OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY
AUGUST 1948
$100 for a new name for SPOT

The word "spot" has developed two meanings; only one has caught on with sponsors

It's time for a new name for national broadcast advertising purchased on an individual market basis. Many names have been suggested as replacements for "spot," but none, thus far, has met industrywide acceptance. Because there is need for an acceptable term, sponsor is offering $100 in a new name competition, which is open to all segments of the industry. Ten prizewinners of the first 12 issues of sponsor, which is bound to collect advertising agencies, will be awarded as runner-up prizes.

Three representatives of each of five segments of broadcast advertising will serve as judges of this name search. Rules and regulations established for this contest are described in this article and on the entry card bound between the pages of this report.

If the word "spot" were to mean just one thing, it might be adequate. It doesn't. To most men not directly associated with radio advertising it means "announcements." In many cases the meaning of "spot" is even more restrictive. Executives of national advertisers firms generally limit the meaning of the term to very short announcements—chain-break or station-break commercials (about 15 20 seconds in length).

In an effort to overcome the misconceptions of the meaning of "spot," time-buyers at advertising agencies have roundtable meetings with new clients to "educate" them to the broad meaning of the term. Linnea Nelson, J. Walter Thompson, explains her operations in this manner: "We have a routine with new clients. We explain very thoroughly what spot radio is. Then we seldom have any trouble again. Sometimes we use the word 'local' in connection with 'spot.' While 'local' will mean something different to station men, at J. Walter Thompson it means nonnetwork announcements or program campaigns. There has been considerable education in the industry as to exactly what 'spot' is. There is probably less confusion now than in previous years. A new name would be a good idea, but the word would have to be smart, effective, and not highbrow in any way."

THE JUDGES IN SPONSORS' "NEW NAME FOR SPOT" COMPETITION

<table>
<thead>
<tr>
<th>L. D. Bowden</th>
<th>Advertising Manager, Montgomery Ward &amp; Co., Chicago</th>
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</thead>
<tbody>
<tr>
<td>Clifford Spillett</td>
<td>Sales &amp; Advertising Manager, Franklin Baker Co., General Foods, New York</td>
</tr>
<tr>
<td>Carleton Franco</td>
<td>Manager, Radio-Video Buying, Young &amp; Rubicam, New York</td>
</tr>
<tr>
<td>Jack Laemmle</td>
<td>Media Director, Foote, Cone &amp; Belding, Chicago</td>
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<tr>
<td>Linnea Nelson</td>
<td>Head of Radio &amp; Television Time Buying, J. Walter Thompson, New York</td>
</tr>
<tr>
<td>Jack Harris</td>
<td>General Manager, KPBC, Houston</td>
</tr>
<tr>
<td>Clair McCollough</td>
<td>President, Station Stamps, Lancaster, Pa.</td>
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<tr>
<td>Hugh Terry</td>
<td>General Manager, M.I. Brenton</td>
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<tr>
<td>Joseph Bledom</td>
<td>President, Foote &amp; Co., New York</td>
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<tr>
<td>H. Preston Peters</td>
<td>President, Free &amp; Peters, New York</td>
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<tr>
<td>Paul H. Raymer</td>
<td>President, Paul H. Raymer Co., New York</td>
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<tr>
<td>Guy Herbert</td>
<td>General Manager, All Canada Radio Facilities, Ltd., Toronto</td>
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<tr>
<td>John Patterson Williams</td>
<td>President, Transcription Sales, Inc., Springfield, Ohio</td>
</tr>
<tr>
<td>Frederic W. Ziv</td>
<td>President, Frederic W. Ziv Co., Cincinnati</td>
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</tbody>
</table>
Since education has been found essential throughout broadcast advertising on the meaning of the word "spot," it's obvious that the name isn't adequate. It's obvious therefore that the advertiser who hasn't used radio, who hasn't been subjected to "education," doesn't know what it means. The problem becomes more involved as each agency develops its own set of terms to cover the field of national broadcast advertising on a market-by-market basis.

Mary King, timebuyer at Kudner Agency, explains their procedure in the following way: "We have our own house distinctions for the terms of 'spot' broadcasting. We call all announcements of less than one minute, 'limited announcements.' One-minute 'spots' are 'minute announcements.' 'Spot' programs are defined by length and type. 'Spot' is used only to define the fact that it is non-network. We sometimes use the term 'limited-area' broadcasting to explain 'spot' campaigns."

The stress that Mary King puts on "limited area" is indicative of the common belief, even in the radio departments of advertising agencies, that national advertising purchased on an individual market basis is all limited-area advertising. Seldom is the field of "spot" pictured as a national medium, which the Rosefield Packing Company (Skippy Peanut Butter) has used to cover 80% of the nation. National broadcast advertising purchased on an individual market basis need not mean individual area advertising only. It can and does deliver nationwide coverage.

While "spot" is understood by radio executives and timebuyers in agencies, and, in many cases, by the radio advertising executives of national advertisers, it's a considerable hurdle to advertising men in sponsor firms when discussing the field with executives outside the advertising department. Cliff Spiller, now sales and advertising manager of the Franklin Baker division of General Foods, has, to explain to practically every non-advertising man at G-F that his test campaign in the Southwest which is being run on a "spot" basis is not an announcement campaign, but a program sponsorship.

J. D. Bowden, radio timebuyer with Montgomery Ward, and Harry E. Fuller, district advertising manager for Household Finance (both of Chicago) have found that an understanding of "spot" doesn't extend beyond the advertising staff. Says Bowden, "Speaking to people outside the ad department, I find it necessary to explain what 'spot' is." Fuller (Please turn to page 81)

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quotes . . .

"I'm in favor of a new name if it will help clear up the confusion as to the meaning of 'spot,' and I think that it will. I don't like to waste time when sitting down with an account man to explain that spot radio may mean a baseball game or a one-minute announcement."

**TOM McDERMOTT**
Timebuyer, N. W. Ayer, N. Y.

"Most people take the word 'spot' to mean spot announcements alone, so it isn't broad enough. We should have a better word."

**HELEN WILBUR**
Timebuyer, Bekerly, Clifford & Shenfield, N. Y.

"We definitely need an adequate term. Perhaps someone will have to coin a new word. I have no suggestion to describe what we mean by 'spot' or non-major network radio."

**MARGARET WYLIE**
Timebuyer, J. Walter Thompson, Chicago

"I think it's definitely time that we found a new term. 'Spot' can mean anything from a one-minute announcement to a 15-minute strip or 'you name it.' It's confusing not only to advertisers but also to people in the business."

**JIM COMINOS**
V.p. in charge of radio, LeVally, Inc., Chicago

"With the tremendous growth in the use of spot advertising we require a more definitive term. The right word would help sell the use of 'spot' to national advertisers."

**DAVID HALPERN**
V.p., Owen & Chappell, N. Y.

"I do think that a new name would be a good idea. Non-radio people in the agency and the client's office tend to think of 'spots' as minute announcements only."

**FRANK DANIELS**
Timebuyer, Lennen & Mitchell, N. Y.

"I can see where 'spot' is confusing to people not connected with radio."

**JANE MCKENDRY**
Timebuyer, Needham, Louis & Brolby, Chicago

"'Spot' encompasses so much that it has to be broken down. Possibly a combination of other words or coining a new word would clarify the situation."

**JACK LAEMMAR**
Media director, Foote, Cone & Belding, Chicago

"'Spot' is a negative word. It's time for a new word."

**STEWART P. BROWN**
Neff-Rogow, N. Y.

"I've run across trouble in explaining exactly what 'spot' is."

**WILLIAM D. SMITH**
Timebuyer, Buchanan, N. Y.
Hit Tunes for August
(On Records)

**CHILLICOTHE, OHIO**
(Multan)
- Art Monroe—MGM 10320
- Peggy Mann-Eddie Heywood—Vic. 30-2389
The Four Tunes—Manor 1087
- Let Brown—Col.*

**DELLAH**
(Excor)
- Glenn Miller—Vic. 20-9542
- Buddy Clark—Okeh 6403
- Harry Heintz—Col. 36570
- Mills Brothers—Dec. 4108

**DREAM PEDDLER, THE**
(Pearl)
- Frankie Cote—Col. 38036
- Sammy Kaye—Vic. 20-2659
- Hal Dervin—Cap. 481
- Snooky Lanson—Mer. 5124
- Del Courtney—Vita.*
- Harry Roy—Lon. 225

**FOOLIN’**
(Jay Dee)
- Francis Craig—Bullet 1013
- Ed McMullen—Crown B 1-164
- Gloria Carroll—Back Bay*

**IT'S SO PEACEFUL IN THE COUNTRY**
(Reopen)
- Mildred Bailey—Dec. 3551
- Charlie Spivak—Okeh 6291
- Bob Chester—Bluebird 11297
- Harry James—Col. 36546
- Jan Savitt—Vita. 97464

**JUST BECAUSE**
(Pearl)
- Frank Yankovic—Col. 38072
- A. George—Skip 15207
- J. Gumm—Chord 664
- Eddy Howard—Mel. 1931
- Lone Star Cowboys—Vic. 30-9941
- Sheriff T. Owens—Mer. 6086
- Dick Johnson—Cap. 1001
- Riley Sheppard—Mer. 1003
- D. Stabile—Dec. 24376
- P. Zieh Polksteens—Cont. 1928
- Al George—Mander 101
- Penn-Jersey Swing Band—Mambo. 9001

**I WANT TO CRY**
(Excelsior)
- Savannah Churchill—Mer. 5194
- Chris Cross—Sterling 4004
- Dinah Washington—Mer. 8085
- Phil Reed—Frank Picher—Dance-Tone 216

**LONG AFTER TONIGHT**
(BMI)
- Kate Smith—MGM 10157
- Snooky Lanson—Mer. 5095
- Andy Russell—Cap. 15055
- Yvette—Vita. 919
- Betty Rhodes—Vic. 28175
- Russ Titus—Musica 14

**SERENADE—MUSIC PLAYED ON A HEARTSTRING**
(Dachons)
- Buddy Clark—Ray Noble—Col. 38091
- Jan Garber—Cap. 15043
- Bob Eberly—Russ Morgan—Dec. 24376
- John Lawrence—Mer. 5099
- Jerry Wald—Com. 7501

**SOMEONE CARES**
(Parno Magic)
- Vaugh Monroe—Vic. 20-2671
- Mills Brothers—Dec. 24409
- Art Land—MGM 10170
- Eddy Howard—Mel.*
- Frankie Cote—Col. 38130
- John Lawrence—Mer. 5144

**SPRING CAME**
(Republic)
- Sammy Kaye—Vic. 30-2886

**TAKE IT AWAY**
(Paw Paw)
- Emitt McGraw—Dec. 24446
- Edmundo Ross—Lon. 330
- Xavier Cugat—Col. 38329
- Emitt Coleman—DeLuxe 1010

**TIME AND TIME AGAIN**
(London)
- Wayne King—Buddy Clark—Vic. 97516
- Eddie Duchin—Col. 36089
- Bob Chester—Bluebird 11172
- Tommy Tucker—Okeh 6177

**WALKIN’ WITH MY SHADOW**
(Johnston-Mattel)
- Four Knights—Dec. 48014
- Jack McLean—Wayne Grier—Coast 8001
- Monica Lewis—Skip. 15299

**YOURS**
(Mark)
- Vaugh Monroe—Vic. 30-2984
- R. Armstrong—Dec. 18159
- Xavier Cugat—Vic. 62884
- Jimmy Dorsey—Dec. 52181
- Benny Goodman—Col. 36067
- Eddy Howard—Col. 33985
- Phil Reed—Dance-Tone 17
- Andy Russell—Cap. 1018

**Zoot Suit**
(Victor)
- Hal Brandwynne—Dec. 3913
- E. L. Brown—Dec. 39205
- Cuba Libre Sextet—Cuda 5004
- G. Carter—Black & White 3505
- Ben Light—Tempo 598
- Roy Smee—Dec. 3790
- Soon to be released.

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**Dialing Habits Differ**

Indicative of how dialing habits differ in City, Town, and Rural listening areas are figures in the first U. S. Hooperatings. Selecting Grand Ole Opry as a show that should have a strong rural appeal and Walter Winchell as a program with strong metropolitan listening, strossor had two tabulations made from the U. S. Hooperatings (January-February 1948).

The daytime National Farm and Home Hour had a program popularity Hooperating of 1.9 for January-February. The U. S. Hooperatings for the same period reveal a different picture by area type.

*"National Farm and Home Hour"
City 1.88
Town 1.41
Rural 9.39

The three programs are not used to prove that there aren't programs that appeal to all of America but just that there are many that have a changing appeal.

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**Television Directory No. 4**

**TV RATES & FACTBOOK**
(revised to July 1, 1948)

**part 1: Commercial TV Stations Operating**
- Rate cards, facilities data, TV set count, personnel, etc.

**part 2: Construction Permits Outstanding & Applications Pending**
- Technical facilities, affiliations, call letters, etc.

**part 3: Experimental TV Stations**
**part 4: Present Allocation of TV Channels by Cities**
- Allocations to first 140 markets, sales, etc., population, telephone, etc.

**ADDED FEATURES**
- Proposed Allocation of TV Channels by Cities
- New allocation plan listing proposed channels for 458 cities

**part 6: Directory of Television Program Sources**
- Owners, producers, syndicators of live and film material.

**part 7: AT&T Maps of Television Network Routes**

**$5.00 per copy**

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**Martin Code's**

**Television Digest**

1319 Connecticut Ave., N.W., Washington 6, D.C.
Write for data about our complete service, including Weekly Newsletters, TV, FM and AM Directories and weekly Addenda, regular Supplements etc.
The ticket-taker at WFBR's big Studio A is a busy fellow. He collects free admission tickets from over 100,000 loyal WFBR fans that throng the station every year.

What does this mean to you? Plenty! This big crowd is the only "plus" of its kind that you can get in Baltimore. It's a home town listener loyalty that is just one of the reasons why WFBR is first in the nation's sixth largest market.

This year over 100,000 Baltimoreans will visit WFBR, get their copy of "Let's Listen" (WFBR's program highlight guide), see great shows, look at interesting merchandise displays and generally have a swell time.

In planning your fall time buying, please remember this - in Baltimore it's . . .

WFBR

THE BALTIMORE STATION WITH 100,000 PLUS
Singin' Sam
the man behind over 200 Successful sales curves

For the sponsor interested in sales, Singin' Sam presents a unique opportunity. For never in radio's history has there been a personality like Sam . . . never before a program series with such an outstanding record of major sales successes unbroken by a single failure.

These are strong statements that carry tremendous weight with prospective program purchasers . . . if supported by facts. And facts we have in abundance . . . high Hoopers, congratulatory letters, expressions of real appreciation by advertisers themselves, actual before and after stories backed with the concrete figures.

This 15-minute transcribed program series is the show you need to produce results. Write, wire, or telephone TSI for full details. Despite Singin' Sam's tremendous popularity and pull, the show is reasonably priced.
Singin' Sam—America's greatest radio salesman. Assisted by Charlie Magnante and his orchestra and the justly famous Mullen Sisters.

Write for information on these TSI shows

- Immortal Love Songs
- Westward Ho!
- Your Hymn for the Day
- Wings of Song

TRANSCRIPTION SALES, INC., 117 West High St.
Springfield, Ohio
Telephone 2-4974

New York—47 West 56th St., Col. 5-1-544
Chicago—612 N. Michigan Ave., Superior 3053
A matchbook of 5 plastic golf tees reminded key Bostonians, including agency and sponsor executives, that it was T-Day when Westinghouse's WBZ-TV took to the air on June 9.

Paper plate, wooden spoon and fork celebrates "Dinner Winner's" 15-4 Hooperating. Station WHK (Cleveland) told the world about a new Hooperhigh by mailing to sponsor prospects an empty place service. Fork was stamped "WHK forks over the listeners." Spoon was marked, "WHK dishes out results."

WNEW's little songs about democracy were the subject of an "art contest" among high school students recently. Winners were shown at the Associated American Artists Gallery in June and at the Museum of Science and Industry in Radio City during July. In August they will tour public libraries in New York City.

"How to cook a dragon" is a most intriguing and perfectly illustrated booklet published by NBC to stress the significant juvenile Saturday morning audience. The booklet "sells" the NBC Saturday beforenoon line-up from Story Shop to Smilin' Ed McConnell. WCKY, Cincinnati, has issued its own booklet on this time period titled, "Oh, What a Beautiful Morning." The L. B. Wilson station points out that in the Queen City there are 20% more radio listeners on Saturday morning than on any other a.m.

Instead of using regular station letterheads to send out letters to the drug trade on Toni's sponsorship of programs over WPOR (Portland, Me.), the station printed a special letterhead which included the name of Toni and the programs sponsored. Less copy about the shows had to be put into the letter.

KSL, Salt Lake City, tagged fishes at the opening of Utah's fishing season with KSL's call letters and numbers delivering from $1 to $50 each to the catchers. KSTP practically tore up Minnesota three years ago with a similar promotion. Thirty-seven tagged trout were caught on the opening day of Utah fishing season.

"Listen Ladies" on KGNC (Amarillo, Tex.) asked daytime dialers to send in recipes. Over 1,000 unusual cooking ideas were submitted to station. Practically all the 2,500 200-page cookbooks published from these recipes moved out of the station into the homes within a few weeks after they came off the press.

Disk jockeys sent up in a blimp for a broadcast by WACE and WACE-FM (Chicopee, Mass.) to give their show a "lift" floated over two houses that a real estate firm sponsor had for sale. The jockeys, Kris Martin and Lee Smith, miked commercials on the properties. Result—both houses were sold before the blimp returned to the ground.

Not all stations take a summer slump lying down. KOIL (Omaha, Neb.) decided that one way to promote hot weather listening was to increase the sale of portable radios. On 475 streetcars and buses, on the backs of 105 Checker cabs, in newspaper advertising and radio dealer countercards, KOIL advised transit patrons to "listen to KOIL all summer and buy a portable radio today."

Now... Sell 8 Times More People! 5000 250 WATTS 620 1430 WDNC DURHAM, N. C. REP. PAUL H. RAYMER SPONSOR
For Announcement
Schedules:

USE participations in the "Old Dominion Barn Dance" on WRVA, Richmond, Virginia. It's the best buy in the South.

Ask Radio Sales for diary figures --- they're out of this world!

WRVA
RICHMOND and
NORFOLK, VIRGINIA
Nothing could be sweeter! Not Cherubim nor Seraphim humming on a cloud . . . not even angel wings strumming a thousand harps! No, nothing could be sweeter than the SALES you'll make . . . with Lang-Worth's feature program, "Through the Listening Glass!"

Here is a quality, 30-minute musical show that captures the ear of your potential customers and enhances the power of your sales message. It is available, via transcription, on 600 Lang-Worth affiliated stations. It is written and produced with charm, glamour and good taste. It will sell your product just as surely as fine raiment sells the man!


In addition to "Through the Listening Glass," every Lang-Worth Station offers the brilliant "Cavalcade of Music" and several other star-studded musical shows for local and regional sponsorship. See the listing on opposite page and contact station or its representative immediately.
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This specialized program service is also available from Lang-Worth affiliated radio stations located in many foreign markets. Stelacon listing furnished upon request.

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**Foreign Markets**

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What's this... WSM Cigarettes?

When one of our 7½ million listeners asks for cigarettes, he is guided by an invisible label on the pack. The odds are he will ask for a WSM advertised brand... because through years of consistent listening he has built up a respect for the commercial messages on this station. To him, the name on the product is closely associated with this invisible label — WSM's stamp of approval which our listeners use as their buying guide.

Representatives' Lament
(Continued from page 35)

are smart as a whip but they're seldom given the opportunity to make full use of their natural intelligence. Rarely do they leave their home offices. A number will of course be found at every broadcast convention, every radio AAAA or ANA meeting. A few will also be found at university clinics, industry bull sessions, and trade paper-inspired "problem sessions." Station representatives point out that many timebuyers who attend these sessions, who travel the country, who know how different Texas can be from Oregon, haven't bought a schedule personally in years. They are more nearly agency station relations executives than timebuyers. Representatives are quick, however, to qualify these statements with the information that there are some men and women who do the actual buying who do get out of their ivory towers. To talk of conditions in Kansas to a buyer who has never been further West than Pittsburgh is a selling problem of no mean proportions—especially if you've never been West yourself.

Timebuying is the most intricate of all media selection. Station loyalty is something that's very difficult to measure with a slide rule. Station coverage is also something that is beyond a matter of physical signal transmission and BMB standings. High power stations cover a great deal of territory before eight a.m. Their signals at that hour are almost as farflung as they are after sundown. But in-town or near-by stations get the listening to rise-and-shine and musical clock programs. In the daytime, local stations are better heard than they are at night, and in some areas this is more accentuated than in others. To a timebuyer who has never left metropolitan centers this may be, and frequently is, all Greek. It sounds like sales talk and many a station representative has returned to his office and butted his head against the wall after a timebuying session where he was doing the same thing.

Despite the fact that timebuying is more difficult than buying newspaper or magazine space, timebuyers seldom have the respect shown to them in their own offices that other agency media men have. At first flush this may seem nothing for a station representative to bewail. Nevertheless it is. A typical illustration of how this is so was demonstrated during the first week in July.

Several choice availabilities opened up on a fine station in the Midwest. They were just what a certain advertiser had

Please turn to page 56
NEWTON COUNTY, Indiana, is 100% rural—not a town in it over 2,500 population. Largest is Kentland, then Morocco with 1,608 population, home of the Morocco Electric Hatchery, complete with feeds and other poultry supplies.

It is operated by Mr. and Mrs. Clyde Yoder, with their son, Russell. The Yoders moved to Morocco 21 years ago after farming for 19 years near Pekin, Illinois. They started the hatchery in 1930. Farming is still in the Yoder blood, however; Russell lives on a small poultry farm at the edge of town, with his wife and four-year-old boy.

They are around farm people enough to know that WLS is the leading station in Newton county. BMB shows 92% listening day and night. And the Yoders have had opportunity to feel the impact of this listening. Several times, after a WLS feed advertiser has mentioned Morocco Electric Hatchery to be dealer in this particular brand, as reported by Russell, “Quite a number have come in to say they heard ‘our’ program on WLS.”

Mail, too, shows the high degree of listening to WLS. Last year from the 2,630 radio homes, we received 3,626 letters—138% response!

Here then is evidence of listening ... and of response. Yet this is the story of only one county in the four-state Major Coverage Area of WLS. For complete details ... on why they listen ... where they live ... specific stories of how and why they respond, ask your John Blair man.
LEAD THE LEAGUE WITH WBT!

It's easy! For WBT's 5:00 a.m. to 11:30 a.m. batting order is one of the longest, strongest block-programming lineups in all radio.

LEADOFF MAN IS GRADY COLE (5:00-9:00 a.m.), VARIETY Award-winning WBT farm editor who performs such miracles as selling 320,000 chicks in eight days. Average unsolicited fanmail: 8,000 cards and letters a month.

NUMBER TWO MAN IS KURT WEBSTER (9:00-10:30 a.m.), whose single-handed revival of the tune "Heartaches" sold more than 3,000,000 records. Now he's emcee of a fast-moving audience participation show, "What's Cookin'?"—a solid hit!

THIRD AT BAT IS ARTHUR GODFREY (10:30-11:30 a.m.) on CBS.

A big-league trio. Yet even before these heavy hitters were one-two-three on WBT, more Charlotte listeners tuned to WBT than to ALL other stations combined. All morning long!

Now WBT's batting average will be higher than ever. You'll lead the league, too, if you let Grady Cole or Kurt Webster go to bat for you.

Jefferson Standard WBT Broadcasting Company
50,000 watts • Represented by Radio Sales • Charlotte, N.C.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>TYPE</th>
<th>APPEAL</th>
<th>TIME</th>
<th>COST</th>
<th>EXPLANATION</th>
<th>PRODUCER</th>
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<td>STORY OF THE WEEK</td>
<td>News</td>
<td>Adult</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>Interviews by Richard Harkness of news notables</td>
<td>NBC-TV</td>
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<tr>
<td>STORY TIME</td>
<td>Drama</td>
<td>Juvenile</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>Genial not tells kids stories</td>
<td>WLWT, Univ.</td>
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<tr>
<td>SUNNY WEEKEND</td>
<td>News</td>
<td>Family</td>
<td>5 min, 1 wk</td>
<td>OR</td>
<td>Alan Scott gives vacation hints</td>
<td>WPTZ, Phila.</td>
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<td>SUNSHINE CORNER</td>
<td>Variety</td>
<td>Juvenile</td>
<td>15 min, 5 wk</td>
<td>OR</td>
<td>Across-the-board teen-ager show</td>
<td>WFTV, Phila.</td>
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<td>SWING INTO SPORTS</td>
<td>Sports</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Experts demonstrate sports of the season</td>
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<td>TAKE A NUMBER</td>
<td>Quiz</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Contestants pick numbers, answer questions</td>
<td>Mutual</td>
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<td>TELE LAUGH THEATRE</td>
<td>Aud. partic.</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>$2000</td>
<td>Audience sends in jokes for dramatization</td>
<td>Edward Wolf</td>
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<tr>
<td>TELEVISION BRIDGE QUIZ</td>
<td>Quiz</td>
<td>Adult</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>Fast-paced quiz on bridge problems</td>
<td>WFTV, Phila.</td>
</tr>
<tr>
<td>TELEVISION SCREEN MAGAZINE</td>
<td>Variety</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Each segment devoted to a different topic or guest</td>
<td>NBC-TV</td>
</tr>
<tr>
<td>THAT'S JUST DAISY</td>
<td>Comedy</td>
<td>Adult</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Family situation comedy by Len Holton</td>
<td>WTM, Phila.</td>
</tr>
<tr>
<td>THREE MEN AND A MAID</td>
<td>Musical</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>Betty Jane Bruce supplies vocal couth</td>
<td>WPTZ, Phila.</td>
</tr>
<tr>
<td>TITLE-O</td>
<td>Quiz</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>$1500</td>
<td>Musical quiz, merchandising tie-in</td>
<td>Video Events</td>
</tr>
<tr>
<td>&quot;TWENTY QUESTIONS&quot;</td>
<td>Quiz</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Panel (members and guest) play famous parlor game</td>
<td>Mutual</td>
</tr>
<tr>
<td>UNCLE SCHULZ'S DRAWING SCHOOL</td>
<td>Hobby</td>
<td>Juvenile</td>
<td>15 min, 3 wk</td>
<td>OR</td>
<td>Dick Hyland drawing comical cartoons</td>
<td>WTV, Phila.</td>
</tr>
<tr>
<td>VIDEOGRAMS</td>
<td>Aud. partic.</td>
<td>Family</td>
<td>10-15 min, 1-3-5 wk</td>
<td>OR</td>
<td>Home viewer participation</td>
<td>Bush Radio &amp; TV Prodns</td>
</tr>
<tr>
<td>VILLAGE BARN</td>
<td>Variety</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>A remote pick-up from the famous night club</td>
<td>NBC-TV</td>
</tr>
<tr>
<td>WEATHER WISE</td>
<td>Weather</td>
<td>Family</td>
<td>10 min, 5 wk</td>
<td>$500</td>
<td>Armand Spitz, weather authority</td>
<td>WCAU-TV, Phila.</td>
</tr>
<tr>
<td>WFTV-TV PLAYHOUSE</td>
<td>Variety</td>
<td>Family</td>
<td>60 min, 1 wk</td>
<td>OR</td>
<td>Dramas, sketches, feature films</td>
<td>WFTV, Phila.</td>
</tr>
<tr>
<td>WHAT ARE YOU DOING TONIGHT</td>
<td>News</td>
<td>Family</td>
<td>15 min, 1 wk</td>
<td>OR</td>
<td>Roy De Groot shows viewers things to see in N.Y.</td>
<td>Roy De Groot</td>
</tr>
<tr>
<td>WIT'S END</td>
<td>Quiz</td>
<td>Family</td>
<td>30 min, 1 wk</td>
<td>OR</td>
<td>Don Bennett conducts a 20 Questions quiz</td>
<td>WPTZ, Phila.</td>
</tr>
<tr>
<td>WRESTLING, QUEENSBORO ARENA</td>
<td>Sports</td>
<td>Men</td>
<td>90 min, 1 wk</td>
<td>OR</td>
<td>Wrestling from outdoor arena</td>
<td>WPIX, N.Y.</td>
</tr>
<tr>
<td>YOU TOO CAN BE LOVELY</td>
<td>Fashions</td>
<td>Women</td>
<td>10-15 min, 1-3-5 wk</td>
<td>OR</td>
<td>A top name in the field gives beauty tips</td>
<td>Bush Radio &amp; TV Prodns</td>
</tr>
</tbody>
</table>

*Television sponsorship only upon sanction of Ronson, current AM sponsor.
REPRESENTATIVES’ LAMENT
(Continued from page 52)
been seeking in the market for six months. The representative took the availabilities to the timebuyer at the account’s agency. The latter recognized their importance immediately and told the salesman he’d check at once. A week went by before the buyer called the representative about the availabilities. By that time another office of the representative had sold them.
The timebuyer was furious. After his temperature had dropped a few degrees, the representative asked him why it had taken a whole week to obtain an okay. Then it came out. The timebuyer couldn’t obtain an audience with the account man during most of that week. The latter had been “too busy.” The representative, in this case being associated with an office that handled both printed media and radio, knew that the account executive had seen both the magazine and the newspaper media men at the agency during the week, while he was keeping the timebuyer dangling.
The station representative frequently sees account executives on policy matters, (he’s seldom dead-ended by a timebuyer) but on straight sales he must go through channels, and his direct selling channel is the timebuyer handling the account. There was a time when it was less majesty for a station representative to go direct to a client or to the account executive at an agency. Those days are past. As long as the representative doesn’t tell the account executive or advertising manager something that he hasn’t told the timebuyer, all is well. One hard and fast rule, and it frequently gripes good time salesmen, is never to question, by word or deed, a timebuyer’s schedule to the account executive or the client. Sometimes a representative will get around this prohibition by working on the account man or client, looking towards the time when schedule is being considered for renewal. They hope to have the advertising manager suggest a shift at renewal time. Even then, most representatives avoid the subject.
Station representatives bemoan the fact that timebuyers generally do not sit in on plans boards meetings. Thus they are forced to buy time in an advertising vacuum. Representatives are thus also forced to submit availabilities in a vacuum.
It has been only comparatively recently that media men generally have been recognized as worthy of vphips in agencies. At the very moment that station representatives lament the lack of stature of timebuying, they have to admit that it took years for media buying of any kind to get out of the production blind alley in agencies.
The more authority a timebuyer is given, the better the job a station representative can do.
Station representative gripes with the stations they represent are comparatively few. They wish that when time availability requests come from agencies they be turned over to the representatives immediately, and that direct agency-to-station inquiries be discouraged. They admit that the agency frequently comes up with a better collection of availabilities when a sizable piece of business is dangled before a station’s eyes, but by and large they contend that everyone is better served when the station representative isn’t bypassed. This type of maneuver by agencies doesn’t affect the representatives’ pocketbooks since all national business placed direct or through the representative is credited to the representative for commissions.
A few years ago stations were careless about informing their representatives about availabilities of programs. With

(continued on page 60)
You think roosters get started early?
Not any earlier than KDKA listeners!
Just look what's happened recently on a few of KDKA's early-morning programs:

5:45 AM—A 15-minute transcribed show, offering no give-aways or other mail inducements, received in 2 months letters from 64 communities in Pennsylvania, and from 9 other states.

6:00 to 7:00 AM—A distributor of specialized building equipment, using radio for the first time, purchased less than $500 worth of time on KDKA's Farm Hour. Result: more than $20,000 worth of business.

7:00 to 8:00 AM—A 15-minute kid show sponsored by a food company offered a succession of premiums, each requiring a box top plus from 10c to 25c. In 11 weeks, the show pulled more than 25,000 letters.

And so it goes, right through the morning hours. Another sponsor received 32,000 dimes in a 3-week period. Still another, in response to two announcements offering a calendar, got 3,375 pieces of mail from 86 counties. All this is typical of audience action... morning, noon, and night... throughout the rich market-area* covered by KDKA, Pittsburgh's 50,000 watt NBC affiliate.

Westinghouse Radio Stations Inc... owner and operator of WBZ, WBUK, WOWO, KEX, KYW, KDKA, and WBZ-TV. National representatives, NBC Spot Sales (except for KEX). For KEX, Free & Peters.

*According to BMR, KDKA's daytime area includes 1,159,910 listener families in 117 counties. At night, 1,303,520 listener families in 195 counties.
Mr. Sponsor Asks

“How can a sponsor, using custom-built television program films, maintain good production quality at minimum costs?”

Steve Campbell | Associate Advertising Manager
Post Cereals Div., General Foods Corp., N. Y.

The Picked Panel answers Mr. Campbell

First step in producing low-cost, good quality films for television is a careful analysis and choice of subject matter, both commercial and program. This analysis should consider not only the adaptability of the subject to the medium, but also the adaptability of the producer and his facilities.

There are certain fixed costs for film productions which include raw stock, equipment, union wages for minimum crews, processing, etc. These costs are the same for all producers. The wide differences in the cost of television film productions usually stem from poor planning, lack of knowledge (on the producer’s part) of actual operating expenses, poor coordination between client, agency, and producer, last-minute changes and revisions, and unreasonable weather gambles.

Recently we asked for bids on fourteen 1-minute 35mm sound television commercials. Old, established companies were all within a few dollars of each other. They figured from final client-approved scripts we had submitted. They knew their costs—they were figuring on a known quantity. Several smaller producers, only recently attracted to television, claiming “rich background of experience in professional motion picture producing,” quoted from half to twice as much as the job was worth. One firm would have made more than eight times the normal business profit—another would have had to absorb 50% of the cost or come back to us for assistance from the client.

We don’t mean to imply the fault is always the producer’s, large or small. The creative people sometimes try impractical “gimmicks” that send costs up unreasonably. Common sense works magic in keeping television film costs down. Know what you want to do. Be reasonably sure it’s right. Coordinate carefully. Choose a reputable producer. The end result should be a good quality film at a reasonable cost.

Lee Cooley
Director of Television
McCann-Erickson, Inc., N. Y.

Television program films of good production quality most certainly can be produced at reasonable costs.

Video films and their costs, however, must be based on motion picture standards.

One can’t compare the expenses of transcribing a radio program with the staging of a Broadway play. Neither can one compare the cost of making films to that encountered in preparing a radio show of similar nature.

Television films can and are being prepared at exceptionally reasonable rates when compared to the costs of theatrical movies. As in the case of Public Prosecutor, which we have just completed for NBC, costs were maintained at a minimum as a result of careful planning all down the line.

As in all industries, there are many tricks of the trade; many ways of reducing costs without lessening quality. Space prevents all of these from being enumerated, but a few are mentioned as examples. Writers, for instance, were selected with a combination radio-movie background, with a thorough knowledge of video limitations, and with proved abilities to prepare fast-moving scripts with limited shooting budgets. All video film plays were tightly written to prevent large footage trims after filming, necessitated by the stricter time requirements of television.

Expensive sets, which would add no real value to the production, were eliminated at the start. Number of sets was held to eight or ten and all were built with an eye for reuse with prop changes. Many were constructed on wheels for rapid change and as a consequence less stage space was needed.

In selecting a director we sought a man who could do his planning on paper, not on film and while the series was before the cameras. We signed the cameraman because he had an understanding of video and its requirements; because he was familiar with the techniques that we had worked out during nearly three years of research. Actors were selected not only for their popularity but for their ability to master lines quickly and accurately, thus resulting in a minimum of retakes. Technicians from electricians to make-up men were hired with working speed and efficiency in mind.

In brief, every effort was made to keep costs at a rock bottom minimum. The same series filmed for theatrical distribution by usual Hollywood methods probably would have cost three times the amount.

Video film actually is less expensive
than live shows when the cost of rehearsals, costumes, sets, technicians, etc., are added and when the film can be amortized over a number of stations. It is the one sure way of achieving professional perfection in television.

Jerry Fairbanks
Executive Producer
Jerry Fairbanks, Inc.

The question you pose to my mind does not greatly concern national advertisers. With them, budget is not a prime factor and, in addition, the mushrooming television coverage of which they will avail themselves will in itself mean a program cost minimization.

But let us consider the regional advertiser whose coverage will always have limitations, despite the rapid growth of television. Or the local advertiser, restricted often to a single market. Here budget is a factor, and the answer will be found, I believe, in the leasing of programs on films, the video counterpart of open-end transcriptions. Syndication is certainly a direct route to low cost.

Lest it here be thought that the term "syndication" is incongruous in a "custom-built" discussion, I should explain my thinking. To separate the commercial from the program, the commercial should be "custom-built" in the true sense. But the programs can be "custom-built" in a wisdom sense; that is, tailor-made to accomplish at low cost the aim of a local or regional television sponsor. His aim is to attract an audience, to whom he can deliver his message. Give the televiewers something good to see and to hear, and they'll look at and listen to Mr. Sponsor's message.

When programs are so built, it is completely conceivable that one program can effectively serve many different types of products and sponsors. Good drama, for instance, appeals as much to Mrs. Smith of Baltimore, who might be induced to buy her furniture at the X Furniture Store, as to Mrs. Jones of Boston, who might be induced to buy her jewelry at the Y Jewelry Store.

Another part of "custom-building" the video programs of which I speak is to slant them to the varying audiences which

(Please turn to page 62)
A PRETTY PICTURE

Buy WHB in Kansas City, and you get a known quantity. You get full value—and more—in tangible sales results. Sweet knowledge that, and simple as ABC. Know why?

a—10,000 watts carry your message to more than three million people in the five-state WHB coverage area, where the low frequency of 710 kilocycles assures clear, interference-free reception.

b—Day and night, WHB is winning new friends for your product. WHB promotion draws listeners, and WHB programming holds them. Locally-produced shows and fine Mutual network features blend into the New Listen in Kansas City radio.

c—Rates are unchanged. They’re low, and they include expert assistance in merchandising, promotion and advertising. Real agency service!

See your John Blair man for availabilities!

10,000 WATTS IN KANSAS CITY

DON DAVIS
PRESIDENT

JOHN T. SCHILLING
GENERAL MANAGER

Represented by

JOHN BLAIR & CO.

MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

REPRESENTATIVES' LAMENT
(Continued from page 56)

few exceptions (and these stations are careless about everything) outlets today keep their representatives current. Some stations don’t mesh too well with their representatives on promotion, and these representatives are embarrassed all too frequently by having clients and agencies call them about a piece of promotion that the representative has never seen. To balance this, more and more station representatives are working direct with the stations’ sales promotion men on broadsides and mailing pieces. There are a few representatives who actually create station promotion and carry it through from idea to mailing.

The station representatives’ gripe on a sponsor level is very broad. Most advertisers don’t know what spot advertising is all about and don’t care. Sponsors frequently ask for impossible service from their agencies. Only recently an advertiser with a $10,000,000 budget asked his agency to obtain a list of spot availabilities and what their ratings would be two years from now. That type of information would be impossible to secure even for printed media where circulation figures change far less quickly than listening habits.

Another sponsor service request, and this hits the smaller station representative more than it does the one with an extensive list of stations, is the order for a list of all availabilities in hundreds of markets. Many times the representative knows that the advertiser can’t be interested in so broad a list but he must go ahead and tear up his office and the tele-type lines to get the information. The top 25 representatives see requests of this type as long-range service. The bottom 25 see it as a burden that shouldn’t be foisted upon the business.

The greatest complaint of all is still the need for an understanding on the part of the advertiser of what spot advertising is all about. In the recent Sales Management survey of what salesmen representing national sponsors think of advertising media, the salesmen listed network broadcasting as having their greatest respect and spot as having their least. Representatives point to this as typical of what sponsors think of spot radio.

Selling spot is an industry-wide job, but station representatives feel they bear the greatest part of the burden and many of them think it’s time for all of broadcasting to realize that spot broadcasting has been keeping radio, as it will keep TV, prosperous.

SPONSOR
WJZ

has six top programs for sale...
all of them have loyal, ready-made audiences...all of them get results in the nation’s first market!

Co-op Programs

ABBOTT AND COSTELLO. Riotous fun and nonsense with America's favorite zany comedy team. With music by Matty Malneck's popular orchestra. This great network show is for sale in New York at a surprisingly low cost!

FAVORITE STORY. When it comes to prestige, you just can't beat Mr. Ronald Colman, winner of the Academy Award and "man of the year" in Hollywood. His brilliant dramatic half-hour is one of the most distinguished in radio—and he can build good will for your product exclusively in the New York area! Sundays, 4:30 pm.

MR. PRESIDENT—direct from Hollywood, with Metro-Goldwyn-Mayer's popular Edward Arnold as star! In this momentous election year, the attention of every man, woman and child in America is focused on the White House! This timely program has everything: drama, patriotism, thrills, suspense, action. Sundays, 2:30 pm.

Local Programs

DON GARDINER. Here is early morning news at its best. Don Gardner is a topnotch newscaster, popular with New Yorkers because of his complete and competent coverage of the news. More and more in these historic days, listeners are tuning in their radios for news. Weekdays, 7:00 a.m.

THE FITZGERALDS. Ed and Peggie are more than "favorites" with New Yorkers; they're an institution! Their popular breakfast program on WJZ is full of fun, good humor, interesting facts—with a special charm all its own. Results? Call WJZ for some amazing-but-true stories! Weekdays, 8:15—8:55 a.m.

ETHEL AND ALBERT. Did you read critic John Crosby's recent rave review? What a tribute! And every word of it was deserved—for here is one of the most delightful comedy programs on the air. Listeners recognize themselves in every line—and they love it! Weekdays, 6:45 p.m.

Call the ABC spot sales office nearest you for information about any or all of these stations:

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Power</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>WJZ</td>
<td>New York</td>
<td>50,000 watts</td>
<td>770 kc</td>
</tr>
<tr>
<td>WENR</td>
<td>Chicago</td>
<td>50,000 watts</td>
<td>890 kc</td>
</tr>
<tr>
<td>KGO</td>
<td>San Francisco</td>
<td>50,000 watts</td>
<td>810 kc</td>
</tr>
<tr>
<td>KECA</td>
<td>Los Angeles</td>
<td>5,000 watts</td>
<td>790 kc</td>
</tr>
<tr>
<td>WXYZ</td>
<td>Detroit</td>
<td>5,000 watts</td>
<td>1270 kc</td>
</tr>
<tr>
<td>WMAL</td>
<td>Washington</td>
<td>5,000 watts</td>
<td>630 kc</td>
</tr>
</tbody>
</table>

ABC Pacific Network

American Broadcasting Company

AUGUST 1948
MR. SPONSOR ASKS
(Continued from page 59)

are potential purchasers of various products. For instance, a pipe manufacturer cannot expect to do his best selling through animated nursery rhymes.

Slant the programs to audiences, I say, but there the "custom-building" should end. Dramatizing the commercial is one thing, but television advertisers should not make the program the product. In other words, how "custom-built" can you get?

In radio I have had jewelers, for instance, ask for programs about the mining of diamonds. Not only would it be prohibitively expensive to take cameras and crews on the long trek to the diamond mines of Africa for a television program, but what would be accomplished? Only a repetition of a grave mistake in speaking the sponsor's language rather than that of the televiewer, who is the one to be sold. This is a point which reminds me, too, of the undertaker who wanted me to build a radio show for him. He had the theme song all set—"I'll Be Glad When You're Dead, You Rascal You." (Editor's note: Goodman didn't sell him, but the undertaker was serious.)

It is inevitable that video be compared with her older brother, radio. In radio, open-end transcriptions were long kept more than a step behind the industry. Not because of the failure of programs by competent producers to reach the proper stature, but because of a failure in certain quarters to see the obvious, to see that preplanning, plus the opportunity for correcting flaws and fluffs, makes for the closest approach to program perfection.

Now that open-end transcriptions have more than come into their own, I believe the video counterpart will start from that high point of attainment. And competent producers of video programs on film—programs which will be both syndicated and "custom-built," which will maintain good production quality at minimum costs—will keep abreast of the television industry which is setting an ever better, faster pace!

HARRY S. GOODMAN
General Manager
Harry S. Goodman Radio Productions

We do not recommend motion picture films as a method of maintaining program quality at minimum cost. Good quality motion pictures are too expensive for television. We recommend teletranscriptions, a new form of film recording.

These transcriptions are created by recording a live program off the face of the cathode ray tube with specially-designed camera equipment. They can then be used throughout the country on a television network basis, giving the advertiser many "plus" values not now available in the medium.

1. The advertiser can select affiliated stations anywhere in the country, giving him complete coverage of his marketing areas, local dealer tie-ups, local merchandising and promotion, etc. He can also select time and date adjacent to the best local programs in each city. Consequently, transcriptions offer complete flexibility.

2. The advertiser is not hampered by the limitations of local facilities which may be inadequate for quality production of his programs and commercials. He knows exactly what will be on the air wherever he desires his programs to be telecast.

3. It is very difficult to distinguish (Please turn to page 5)
Every day of every week, WWJ-TV, Detroit's first and only television station, has the eyes of Detroiters focused in its direction. WWJ's diversity of programs and features has aroused the interest of Detroiters of all ages, in all walks of life, to the point where steadily increasing sales of television receivers has attracted an impressive list of national and local advertisers. Thanks to WWJ-TV's pioneering and showmanship, television has already become an effective advertising medium in the Detroit market—4th largest in America!
SERVE THE COMMUNITY  Stimulated by WNAX Farmstead Improvement Program, held in cooperation with State Extension Leaders and County Agents, farmers in 503 counties in Big Aggie Land are giving their homes and buildings a face-lifting. More than 1,040 farm families are already competing for prizes in this 3-year WNAX Farmstead Improvement drive.

MINGLE WITH LISTENERS  Big Missouri Valley Barn Dance gang now entertaining Sioux City Riverview Park patrons with 2-hour broadcast, Saturday nights. • In 3 weeks, Bohemian Band played to more than 5,000 folks in 8 towns in 3 states. • Inquiring Farm Reporter took recording apparatus on 1,000-mile plane trip, when interviewing farmers throughout South Dakota.

LISTENERS WITH MONEY  Although U. S. farm debts increased, South Dakota, Nebraska, Iowa ranked 1, 2, 3, in reducing farm mortgages in '48, according to Dept. of Agriculture. And all 5 states in WNAX-area showed a 7.4% average reduction.

SALES FOR ADVERTISERS  Maker of $1.79 kitchen appliance sold 4,358 items DIRECT to WNAX listeners. Sales cost, only 16.9%. • In 10 weeks, WNAX advertising and merchandising got product into 767 Big Aggie drug stores, where previously there'd been no distribution.

WNAX has built intense listener loyalty in Big Aggie Land by serving the entertainment, spiritual and business needs of this prosperous major market. This continuous policy of service pays off in sales to the advertiser, as any Katz Man can show you.

What Makes a Station
GREAT!

570 KC 5,000 WATTS

A Cowles Station
WNAX
SIoux CITY - YANKTON AFFILIATED WITH THE AMERICAN BROADCASTING CO.
U. S. HOOPERATINGS
(Continued from page 29)
the broad base for which they are Hooper-reported. It is not possible, for instance, to take the Fibber McGee and Molly U. S. Hooperating for the cross-section of all U. S. homes, which is 24.85%, and determine thereby the listenership in an individual rural or city area. Fibber is reported via the U. S. Hooperatings as having varying coverage in the three population groups into which Hooper has divided the U. S.

Program City Town Rural
Fibber 27.53 23.97 22.35

The variation in U. S. Hooperatings is even greater in the case of a program like Lux Radio Theater, which is on the air from 9 to 10 p.m. EST. Only metropolitan areas stay up late consistently.

Program City Town Rural
Radio Theater 29.25 19.34 18.10

It must be stressed that these figures also are not projectable against any individual area but against City U. S. A. (areas over 50,000), Town U. S. A. (areas 2,500–50,000), and Rural U. S. A. (under 2,500). The ratings which are percentages of all U. S. homes are averages for the entire country, not for any individual

MR. SPONSOR ASKS
(Continued from page 62)

between a transcription and a motion picture when viewed on a television receiver.

4. A live studio show which is teletranscribed costs considerably less than a motion picture of equivalent length and quality. All cutting and editing is done on the control panel with continuous visual and sound recording resulting. It is this reduced cost which makes national television advertising possible.

5. Teletranscriptions are created in a special manner which permits cutting and editing of production flaws which occurred in the original live performance, thus improving the program quality.

In summary, therefore, teletranscriptions are the answer to top quality programs which can be reproduced throughout the country on a national basis at a reasonable cost.

Edward Roberts Carroll
Manager, Teletranscriptions Dept.
DuMont Television Network, N. Y.

Talk to the South's Far Zone through WDSU

WDSU broadcasts 5000 watts from the French Quarter to the Gulf and South Louisiana listeners. From daily association with time-honored New Orleans institutions WDSU has developed a high quality of integrity. WDSU devotes program time regularly and exclusively to the St. Louis Cathedral, the International House, Missouri International Airport, Tulane University, Union Station, the Municipal Auditorium, Symphonies and Opera.

WDSU's dominate Hooperatings prove that honoring local institutions creates high listener loyalty.

New Orleans
WDSU
1280 kc
John Blair & Company, Representative

Your profits will please you, too

When you let WTAR do the sales job in the NORFOLK Market

HERE'S WHY: the NORFOLK Market, with the nation's greatest metropolitan area population gain, 47 over 40 (Bureau of Census, '47), is STILL GROWING... more customers, more folding money than a year ago.

And WTAR delivers the customers at less cost per sale because WTAR has most of the listeners practically all of the time (Hooper, C. M., Fall-Winter, '47-'48):

DAYTIME: WTAR outrates all other 6 local stations combined on 15 out of 40 daytime Mon-Fri, quarter hours; is well ahead of the nearest competitor for 36 of the 40.

NIGHTTIME: WTAR outrates the other 3 local nighttime stations combined for 43 of the 96 half hours between 6:00 & 9:00PM, Mon-Sat; with a comfortable margin of leadership for the other 13.

Let us tell you what this profit producing market-media team can do for you

NORFOLK, VIRGINIA


AUGUST 1948
HOW DOES YOUR PRODUCT RATE IN THIS SUPER-MARKET?

How does your product stack up against competition in New York’s choice WQXR market? If yours is one of the products listed below... it will pay you to find out.

Because whatever brands WQXR’s families buy... they buy a lot. As advertisers know who have met them, WQXR’s families are the active above-average-income families in your biggest and busiest market. And there are more than 500,000 of these families... so devoted to the fine music of WQXR, no other station can reach them so effectively.

Get your copy of this new survey now. Just drop us a note today.

U. S. HOOPERATINGS

(Continued from page 65)

section. In some areas the diary sample might be as small as two for an entire town. When these two diaries are combined with others from the same type of area, the survey figures may be held to be valid as an average figure for all towns of this size combined. They are not valid for this particular town or any other single town.

The validity of the U. S. Hooperatings is no greater than the validity of the telephone coincidental. However, it must not be assumed that the Program Popularity Hooperatings—the reports issued each 15 days and commonly referred to as Hooperatings—are the base from which the U. S. Hooperatings are projected. The Program Hooperatings are reported from a base of 36 cities each of which has equal opportunity to hear the programs of the four major networks. As indicated previously, the base used by Hooper for his U. S. Hooperatings is projected from 84 areas from which Hooper is delivering City Reports to stations, agencies, and sponsors. These include cities in which comparative network strength differs. How different the 36-city report can be from the U. S. Hooperatings is seen in the table published with this analysis. There are very few programs like Truth or Consequences, whose ratings in the 36 four-network cities used for Program Hooperatings are the same as their U. S. Hooperatings. Truth or Consequences Hooperating for January-February 1948 (average of four such ratings) was 24.1. Its U. S. Hooperating is 24.26, just a little less than .2 higher.

Extent of network facilities is a vital factor in U. S. Hooperatings. It isn’t in Program Popularity Hooperatings, for a simple reason. No study of popularity ratings is made in cities where the four networks are not heard with approximately equal facility. Therefore it’s a report on program appeal in which it is logical that programs like ABC’s Walter Winchell and Bing Crosby will rank high. In the U. S. Hooperatings, the survey represents the nation. It is logical therefore that only NBC and CBS programs appear in the “Top Twenty” U. S. Hooperatings.

Inevitably, U. S. Hooperatings and the Nielsen Radio Index report on listening figures will be compared. Such a comparison, in detail, is being made by a ranking advertising agency research man for publication in sponsor. At this time it is important to indicate that the Nielsen usable sample (accurate tapes from Audi-
meters attached to radio receivers in the home) are less than half the diaries returned to Hooper from his mailings. Since these diary records were combined with thousands of telephone interviews, Hooper's completed two-month sample (January-February 1948) is many times the size of Nielsen's panel. On the other hand there is no question but that an Audimeter tape, which registers every dialing change of a receiver without the dialer's even being aware that it is being registered, is a more accurate record of set use than a diary. However, since the base for U. S. Hooperatings, telephone-coincidental ratings, and the diary ratings are adjusted through the use of the coincidental base, the inaccuracy of the diaries is not a significant factor.

There is a great deal to be learned from Hooper's first circulation ratings. Hooper will be the first to admit that they are subject to the errors which must be a part of any first study of program coverage in terms of homes. The figures do permit network sponsors to reappraise their facilities as well as their vehicles.

A start has been made on Hooper reporting who listens on a nationwide basis. One fact must not be lost sight of. This is but a start. It is not the final answer to broadcasting research.  

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In March, 1913, the Arrow Store—reputed to be the largest purveyor of Arrow merchandise in America, based on square footage of floor space—began sponsorship of "The Arrow News", 8:15 to 8:30 AM, Monday through Saturday.

It is estimated that the Arrow Store has quadrupled the store space in the past five years... five years in which "The Arrow News" has been the "Big Gun" of the store's radio advertising, and one of the biggest of all its advertising weapons.
Continuing the seasonable decline in radio advertising, national spot placement in June was off 3.3 from May. Reason why nationwide decline wasn't as great as expected for this month is the jump in soft-drink spot use. While the “Beverages and Confectionery” index didn't hit its high of last October, it was up 16.3 from the previous month. Indications are that this category will continue high in business placement through September. Also bettering their May indices were the “Automotive” and “Tobacco” categories. End of strike threats in the automobile industry is said to be reason why spot business placement in this field is continually increasing. Regionally there was a light improvement in the Pacific-Rocky Mountain and New England areas.

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### Trends by Geographical Areas 1947-1948

<table>
<thead>
<tr>
<th>Area</th>
<th>August</th>
<th>September</th>
<th>October</th>
<th>November</th>
<th>December</th>
<th>January</th>
<th>February</th>
<th>March</th>
<th>April</th>
<th>May</th>
<th>June</th>
<th>July</th>
</tr>
</thead>
<tbody>
<tr>
<td>New England</td>
<td>2,280,000</td>
<td>2,200,000</td>
<td>1,800,000</td>
<td>1,800,000</td>
<td>1,600,000</td>
<td>1,500,000</td>
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<td>1,600,000</td>
<td>1,600,000</td>
<td>1,600,000</td>
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<tr>
<td>Middle Atlantic</td>
<td>2,500,000</td>
<td>2,500,000</td>
<td>2,400,000</td>
<td>2,400,000</td>
<td>2,200,000</td>
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<td>2,200,000</td>
<td>2,200,000</td>
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</tr>
<tr>
<td>Mid-Western</td>
<td>2,300,000</td>
<td>2,300,000</td>
<td>2,200,000</td>
<td>2,200,000</td>
<td>2,000,000</td>
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<td>1,900,000</td>
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<td>1,900,000</td>
<td>1,900,000</td>
<td>1,900,000</td>
<td>1,900,000</td>
</tr>
<tr>
<td>Southern</td>
<td>2,000,000</td>
<td>2,000,000</td>
<td>1,800,000</td>
<td>1,800,000</td>
<td>1,600,000</td>
<td>1,500,000</td>
<td>1,500,000</td>
<td>1,500,000</td>
<td>1,500,000</td>
<td>1,500,000</td>
<td>1,500,000</td>
<td>1,500,000</td>
</tr>
<tr>
<td>Pacific and Rocky Mountain</td>
<td>1,800,000</td>
<td>1,800,000</td>
<td>1,600,000</td>
<td>1,600,000</td>
<td>1,400,000</td>
<td>1,300,000</td>
<td>1,300,000</td>
<td>1,300,000</td>
<td>1,300,000</td>
<td>1,300,000</td>
<td>1,300,000</td>
<td>1,300,000</td>
</tr>
</tbody>
</table>

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### Trends by Industry Classifications 1947-1948

<table>
<thead>
<tr>
<th>Industry</th>
<th>August</th>
<th>September</th>
<th>October</th>
<th>November</th>
<th>December</th>
<th>January</th>
<th>February</th>
<th>March</th>
<th>April</th>
<th>May</th>
<th>June</th>
<th>July</th>
</tr>
</thead>
<tbody>
<tr>
<td>Food</td>
<td>1,600,000</td>
<td>1,600,000</td>
<td>1,400,000</td>
<td>1,400,000</td>
<td>1,200,000</td>
<td>1,000,000</td>
<td>1,000,000</td>
<td>1,000,000</td>
<td>1,000,000</td>
<td>1,000,000</td>
<td>1,000,000</td>
<td>1,000,000</td>
</tr>
<tr>
<td>Beverages and Confectionery</td>
<td>1,800,000</td>
<td>1,800,000</td>
<td>1,600,000</td>
<td>1,600,000</td>
<td>1,400,000</td>
<td>1,200,000</td>
<td>1,200,000</td>
<td>1,200,000</td>
<td>1,200,000</td>
<td>1,200,000</td>
<td>1,200,000</td>
<td>1,200,000</td>
</tr>
<tr>
<td>Soaps, Cleansers and Toiletries</td>
<td>1,200,000</td>
<td>1,200,000</td>
<td>1,000,000</td>
<td>1,000,000</td>
<td>800,000</td>
<td>600,000</td>
<td>600,000</td>
<td>600,000</td>
<td>600,000</td>
<td>600,000</td>
<td>600,000</td>
<td>600,000</td>
</tr>
<tr>
<td>Automotive</td>
<td>1,800,000</td>
<td>1,800,000</td>
<td>1,600,000</td>
<td>1,600,000</td>
<td>1,400,000</td>
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<td>1,200,000</td>
<td>1,200,000</td>
<td>1,200,000</td>
<td>1,200,000</td>
<td>1,200,000</td>
</tr>
<tr>
<td>Tobacco</td>
<td>1,800,000</td>
<td>1,800,000</td>
<td>1,600,000</td>
<td>1,600,000</td>
<td>1,400,000</td>
<td>1,200,000</td>
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<td>1,200,000</td>
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<td>1,200,000</td>
<td>1,200,000</td>
<td>1,200,000</td>
</tr>
<tr>
<td>Drugs</td>
<td>1,800,000</td>
<td>1,800,000</td>
<td>1,600,000</td>
<td>1,600,000</td>
<td>1,400,000</td>
<td>1,200,000</td>
<td>1,200,000</td>
<td>1,200,000</td>
<td>1,200,000</td>
<td>1,200,000</td>
<td>1,200,000</td>
<td>1,200,000</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>1,800,000</td>
<td>1,800,000</td>
<td>1,600,000</td>
<td>1,600,000</td>
<td>1,400,000</td>
<td>1,200,000</td>
<td>1,200,000</td>
<td>1,200,000</td>
<td>1,200,000</td>
<td>1,200,000</td>
<td>1,200,000</td>
<td>1,200,000</td>
</tr>
</tbody>
</table>
WROL
YOUR BEST BUY . . . BY FAR IN KNOXVILLE

620 KC  5,000 WATTS

- Greater Coverage
- Greater Audience
- Lower Cost

|               | WROL | STATION "B" | STATION "C" | STATION "D" | STATION "E"
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>7 A.M.-7 P.M.*</td>
<td>37.5</td>
<td>30.7</td>
<td>17.9</td>
<td>7.3</td>
<td>6.3</td>
</tr>
<tr>
<td>Monday thru Friday</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Delivered Radio Homes per Dollar Cost **</td>
<td>750</td>
<td>490</td>
<td>480</td>
<td>225</td>
<td>148</td>
</tr>
</tbody>
</table>

"Based on the second quarter report of "The Knoxville Radio Research Study" sponsored by the radio stations of Knoxville and conducted by Bernice M. O'Connor, Supervisor, and Dr. E. E. Garrison, Associate Professor Marketing, School of Business Administration, University of Tennessee, covering the months of April, May, and June 1948 with a total of 43,200 coincidental telephone calls.

**Cost of Knoxville listening is approximated by assuming 100 per cent listening and 40,000 radio homes in Knox county and using the single time 15 minutes published card rate. Relative costs are correct for any percentage of listening.

John Blair & Company
National Advertising Representatives

Harry Cummings

NBC FOR EAST TENNESSEE
Everybody's itchin' to see what Easy does on 50,000

With an audience limited largely to Central Indiana, Easy Gwynn, WIBC's platter-and-patter man par excellence, pulled 61,212 pieces of mail in the past year. If you're guessing what the count will be when WIBC goes to 50,000 watts and blankets all of Indiana, you'd better guess high because when this man Gwynn makes with a microphone everybody and his brother bends an ear... all of which suggests that if you've a selling job to do in Hoosierland, Easy Gwynn is your best bet. Ask your John Blair man about availabilities on WIBC—soon to be Indiana's first and only 50,000-watt station.

JOHN BLAIR & COMPANY • NATIONAL REPRESENTATIVES

WIBC
The Indianapolis News Station

1070 KC
50,000 WATTS SOON
BASIC MUTUAL

CUSTOM-BUILT NETS
(Continued from page 33)

broadcast? The explanation is manifold. First, Spaulding is covering only the territories where its distribution justifies the advertising expense. Second, it can afford to purchase stations with the lowest time costs in the linked territories. With events like the National Tennis Matches, the audience that is interested will tune the stations bringing the games to the air. It is not necessary to purchase a station with a high Hooper. In the case of custom-built networks for headline sporting events, the saving is not alone through being able to buy stations with good facilities and low time costs, but also in being able to purchase time on a block-basis. The Davis Matches, for instance, are contracted, station by station, on a full-hour basis. The National Tennis Matches cover a time span of two hours. If the meets run short, the sponsor pays for the time “to the nearest quarter hour.” The same thing is true on an overtime basis, although Boynton states “there haven’t been any overtime periods in tennis broadcasts in many years.”

In the case of football sponsorship, time is also purchased on a block basis. Since

(Custom-Built Nets, continued from page 33)

Impressions of Alaska gained from school books of even a few years ago don't fit the NEW Alaska of today. Theatre-goers almost anywhere in the 48 states would fittingly boast of a showplace as modern, as up-to-date, as the Fourth Avenue Theatre in Anchorage...another symbol of the NEW Alaska—America's great NEW market of above-average consumers.

Cowboy Hymns

"Cowboy Hymns," by
The Texas Rangers, in the first album of its kind! This exciting new album by Bibletone features six outstanding cowboy hymn selections.

Just one more accomplishment of The Texas Rangers, America's largest and finest group, playing and singing Western tunes. They've built a national reputation that can be put to work for your client, through their top quality transcribed tunes. It's appropriate that The Texas Rangers music is transcribed vertically for high fidelity...America's only vertical cut transcriptions of Western music. You'll find them ideal for either FM or AM. They are priced right for your market, and your station.

Wire, Write or Phone for Complete Details

THE Texas Rangers
AN ARTHUR B. CHURCH PRODUCTION
KANSAS CITY, MO.

MIDNIGHT SUN BROADCASTING CO.

Sold separately... or in combination at 25% discount

Kfar - Keni

MIDNIGHT SUN BROADCASTING CO.

70
30,000 SMALL FRY. The vast army of young listeners to WABD's Small Fry program has a solid core of 30,000 faithful followers who have qualified as members of the club.

ORIGINAL AMATEUR HOUR promises to repeat on television its great radio success. Two successive Hooper Reports have given it a whopping rating of 46.8—tops in television.

"COURT OF CURRENT ISSUES," television's most adult public service program. Vital topics of public interest are put "on trial" before a picked jury of competent authorities.

PROGRAMS FOR EVERY TASTE. This breakdown of a month's programs on WABD—key station of the Du Mont Network—shows a well balanced entertainment diet.

Ask DuMont

For information on any phase of television—advertising, starting a broadcasting station, opening a dealership—ask Du Mont. Du Mont has pioneered in every phase of television; knows all the angles; is interested in anything that promotes television.

DU MONT TELEVISION NETWORK
"The Nation's Window On The World"
515 Madison Avenue, New York 22, N.Y.
<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>AMERICAN STORES CO</td>
<td>Chain food</td>
<td>American Cookbook &amp; American</td>
<td>MWF 10:30-10:45 am</td>
<td>$5 bag of groceries</td>
<td>Listeners fill out entry blanks obtained at</td>
<td>WBCU, Ithaca,</td>
</tr>
<tr>
<td></td>
<td>stores</td>
<td>Music</td>
<td></td>
<td></td>
<td>sponsor’s store; guess title of mystery</td>
<td>N. Y.</td>
</tr>
<tr>
<td>APPLETON CAMERA SUPPLY</td>
<td>Photographic</td>
<td>Merry-Go-Round</td>
<td>Saturday 1-5 pm</td>
<td>Various merchandise prizes</td>
<td>Send fan letter to show</td>
<td>WHBY, Appleton,</td>
</tr>
<tr>
<td></td>
<td>goods</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Wis.</td>
</tr>
<tr>
<td>BORDEEN CO</td>
<td>Various</td>
<td>County Fair</td>
<td>Saturday 1-5 pm</td>
<td>$50 cash</td>
<td>Wives submit photos of their husbands</td>
<td>CBS</td>
</tr>
<tr>
<td></td>
<td>Bread products</td>
<td></td>
<td></td>
<td></td>
<td>performing daily stunts. Best photo run in</td>
<td></td>
</tr>
<tr>
<td>CHRYSLER CORP</td>
<td>Cars</td>
<td>Hit the Jackpot</td>
<td>Tuesday 9:30-10 pm</td>
<td>Cumulative stockpile of high-priced</td>
<td>Listeners called, compete with studio</td>
<td>CBS</td>
</tr>
<tr>
<td>(DE SOTO DIV)</td>
<td></td>
<td></td>
<td></td>
<td>merchandise prizes</td>
<td>contestants in musical quiz</td>
<td></td>
</tr>
<tr>
<td>CIRCLE PAINT-PAINT-PAINT</td>
<td>Palomino</td>
<td>Kay Kyser</td>
<td>Saturday 10-10:30 pm</td>
<td>Nylon bath brush</td>
<td>Send two black Palomino bands &amp; $11 to</td>
<td>NBC</td>
</tr>
<tr>
<td></td>
<td>Soap</td>
<td></td>
<td></td>
<td></td>
<td>sponsor</td>
<td></td>
</tr>
<tr>
<td>EVERSHEARF, INC*</td>
<td>Power,</td>
<td>Stop the Music</td>
<td>Sunday 8-9 pm (15-min ea.)</td>
<td>$1,000 minimum $1,000 in various cash</td>
<td>Listeners called, must identify type</td>
<td>ABC</td>
</tr>
<tr>
<td>(P. LOKADAR CO SMITH BROOS CO)</td>
<td>races,</td>
<td></td>
<td></td>
<td>merchandise prizes</td>
<td>played plus “Mystery Melody”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Old Gold</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Cough drops</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Watch bands</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GENERAL FOODS SALES CORP</td>
<td>Gaines Dog</td>
<td>Juvenile Jury</td>
<td>Sunday 3:30-4 pm</td>
<td>Underwood portable typewriter</td>
<td>Send question for discussion by jury to</td>
<td>MBS</td>
</tr>
<tr>
<td></td>
<td>Food</td>
<td></td>
<td></td>
<td></td>
<td>program, N. Y.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Baker's</td>
<td>When a Girl Marries</td>
<td>MTWTF 5-5:15 pm</td>
<td>Booklet: “Coconut Glamor Desserts”</td>
<td>Send 10c in en to sponsor, Battle Creek</td>
<td>NBC</td>
</tr>
<tr>
<td></td>
<td>Coconut</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOUSE OF DAVID</td>
<td>Home-made</td>
<td>Lee Lockwood Show</td>
<td>TUE 9:30-9:45 am</td>
<td>Case of BOD jams and jellies</td>
<td>Listeners furthest from station writing</td>
<td>WHFB, Benton</td>
</tr>
<tr>
<td></td>
<td>preserves</td>
<td></td>
<td></td>
<td></td>
<td>in musical request winners</td>
<td>Harbor, Mich.</td>
</tr>
<tr>
<td>LEVER BROS</td>
<td>All products</td>
<td>Aunt Jenny</td>
<td>MTWTF 12:15-12:30 am</td>
<td>Various merchandise prizes</td>
<td>Send 3a and 2 bunssets to sponsor, N. Y.</td>
<td>NBC</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>LIGETTE &amp; MYERS</td>
<td>Chesterfields</td>
<td>So You Want to Lead a Band?</td>
<td>Wednesday 7-7:15 pm</td>
<td>35-piece model room set (sent in-</td>
<td>Listeners called, pick best amateur band</td>
<td>NBC</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>with Ringing Bros)</td>
<td>leader</td>
<td></td>
</tr>
<tr>
<td>MANHATTAN SOAP CO</td>
<td>SweetHeart</td>
<td>Katie's Daughter</td>
<td>MTWTF 11:15-11:30 am</td>
<td>Full purchase price of three cakes of</td>
<td>Send 3 wrappers and letter telling whether</td>
<td>NBC</td>
</tr>
<tr>
<td></td>
<td>Soap</td>
<td></td>
<td></td>
<td>soap</td>
<td>not product liked, to program, N. Y.</td>
<td></td>
</tr>
<tr>
<td>MARS INC</td>
<td>Dr. J. Q.</td>
<td>Dr. J. Q. Jr.</td>
<td>Saturday 5-5:30 pm</td>
<td>(1) Various merchandise and cash prizes</td>
<td>(1) Weekly word-building contests, based</td>
<td>NBC</td>
</tr>
<tr>
<td></td>
<td>Mystic Snack</td>
<td></td>
<td></td>
<td>(2) $30 weekly plus whatever</td>
<td>on product phrase announced each week</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>studio contestant fails to win</td>
<td>(2) Send biographical sketch with Pung</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>wrapper to program</td>
<td></td>
</tr>
<tr>
<td>METROPOLITAN LIFE</td>
<td>Institutional</td>
<td>Erie Seward</td>
<td>MTWTF 6-6:15 pm</td>
<td>Health booklet</td>
<td>Free on request to program, c/o local</td>
<td>CBS</td>
</tr>
<tr>
<td>INSURANCE CO</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>CBS station</td>
<td></td>
</tr>
<tr>
<td>PHILIP MORRIS &amp; CO</td>
<td>Cigarettes</td>
<td>Everybody Wife</td>
<td>Friday 10-10:30 pm</td>
<td>$20 $100 in cash prizes</td>
<td>Send list of 5 questions with P&amp;LM</td>
<td>CBS</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>package wrapper to program; Cash for use,</td>
<td></td>
</tr>
<tr>
<td>NICKLES BAKING CO</td>
<td>Toastmaster</td>
<td>Nabisco Telephone</td>
<td>MTWTF 1:45-2 pm</td>
<td>Cumulative $16 jackpot</td>
<td>more for more contestants</td>
<td>WHBC, Canton,</td>
</tr>
<tr>
<td>(BASKING ROBBINS)</td>
<td>Bread</td>
<td></td>
<td></td>
<td></td>
<td>(o.</td>
<td>OH.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>phone, Quiz</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PROCTOR &amp; GAMBLE</td>
<td>Drift</td>
<td>Joyce Jordan</td>
<td>MTWTF 10:45-11 am</td>
<td>Recipe booklet; baby care booklet</td>
<td>Free on request to program, c/o local</td>
<td>CBS</td>
</tr>
<tr>
<td>RAGLAND BROS CO</td>
<td>Koffee Kup</td>
<td>Tell Me the Title</td>
<td>MTWTF 10:45-11 am</td>
<td>Pound of coffee</td>
<td>CBS station</td>
<td></td>
</tr>
<tr>
<td>RONSON ART METAL WORKS</td>
<td>Lighthouses</td>
<td>Twenty Questions</td>
<td>Saturday 9-9:30 pm</td>
<td>Lighter to sender of subject used, if</td>
<td>Send subject about whether 20 questions</td>
<td>MBS</td>
</tr>
<tr>
<td>STELLER ORUG</td>
<td>Various</td>
<td>Bride &amp; Groom</td>
<td>Monday 2-2:30 pm</td>
<td>$1,000 grand prize, various other cash</td>
<td>may be asked, to program, N. Y.</td>
<td></td>
</tr>
<tr>
<td>WILDCOOT CO</td>
<td>Wildcra</td>
<td>Name of That Song</td>
<td>Wednesday 8-9:30 pm</td>
<td>$5 cash prizes</td>
<td>Listeners called, number on &quot;bride&quot;</td>
<td>ABC</td>
</tr>
<tr>
<td>(DE SOTO DIV)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>mentioned on program on certain days, with</td>
<td></td>
</tr>
<tr>
<td>WILLIAMSON CANDY CO</td>
<td>Oh Henry!</td>
<td>True Detective Mysteries</td>
<td>Sunday 6-6:30 pm</td>
<td>$500 reward from True Detective Magazine</td>
<td>Send list of any three songs to program</td>
<td>MBS</td>
</tr>
</tbody>
</table>

*Starts sponsorship September 11, **Starts sponsorship September 13.
HOMES as low as 28¢ a thousand

Potential radio homes, that is!

You know how it is with local radio advertisers: they can measure, by actual sales results, the effectiveness of their broadcasting on a given station. Well, CFRB's local advertisers report pretty solid success. You can easily check on that. We've published some of their statements.

...And one big reason for any advertiser's success on CFRB is simply this; you reach more homes on CFRB, for every Dollar you spend.

You can see this for yourself, by comparing CFRB's Bureau of Broadcast Measurement standing, and Elliott-Haynes ratings, with those of other stations in the Toronto area.

A breakdown of latest figures shows that on CFRB after 7 p.m., you buy 1000 potential radio homes for 54c.

You buy 1000 potential homes between 6 and 7 p.m. on CFRB for 36c.

At other times on CFRB you buy 1000 potential homes for 28c.

So—invest your radio dollar on CFRB. You'll reach more homes in Canada's richest market. You'll get results!


Ontario's favourite radio station

CFRB
TORONTO

AUGUST 1948
CBS is the only network to hold and increase its share of the radio audience in the past year, despite the surging competition for listeners from some 450 new radio stations. A matter of solid comfort for advertisers who want to lift their sales curves.

The Columbia Broadcasting System
<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>
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<td>12:00</td>
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</tr>
</tbody>
</table>
“Citation” in the Races,—WHEC in Rochester.....

...FIRST BY LENGTHS!

WIN

WHEC 159
PROGRAM FIRSTS
(TIES—7)
(Also Ran:—Station D—4 Firsts, 7 Ties; Stations E & F—No Firsts, No Ties)

PLACE

STATION “B” 86
PROGRAM FIRSTS
(TIES—2)

SHOW

STATION “C” 11
PROGRAM FIRSTS
(TIES—0)

FIGURES FROM THE WINTER-SPRING HOOPERATINGS

* WHEC SHARE OF AUDIENCE — APRIL - MAY — 38.2%
Last report before closing date,—morning, afternoon, evening combined.

BUY WHERE THEY'RE LISTENING:

WHEC
of Rochester
N. Y.
5,000 WATTS

National Representatives: J. P. McKINNEY & SON, New York, Chicago, San Francisco

AUGUST 1948
CUSTOM-MADE NETS
(Continued from page 70)

most college games are played on Saturday afternoon, and since, with the exception of the U. S. Army, there hasn't been any sponsorship on the networks of football on Saturdays, most stations are willing to talk terms for block time purchases for the games. As football switches, bit by bit, to night games, sponsorship of the games will be over independent stations. The fact that more college games are being played on Friday evenings is one reason why NBC, this Fall, is out to build up a block of programs with big audiences to fight the football stations.

Professional football, a Sunday afternoon sport in most localities, is also growing into a custom-built network program feature. Unlike baseball, football games (college or pro) are played regardless of the weather. They do not create the problem of games being cancelled. Tennis, like baseball, is not played in the rain. It has to be contracted for on the basis that the matches will be played on the following day, or the day after the following day. That's tough on stations which have to prepare substitute programs to cover weather contingencies.

Broadcasts of games that are cancellable are accepted by stations because they deliver audiences. In the summer, in Boston, independent station WHDH goes right to the head of the Hub's broadcasters. This is true of many of the stations that air sports and are linked with custom-built networks for this purpose. Many of them therefore make a package deal for the season (if a season-long contract is involved) or for individual games if, like football, the games are contracted for on a week-to-week basis. The reduced package time-rate more than makes up for the cost of the specially ordered telephone lines. Another reason for the station's willingness to accept a package rate is that an advertiser sponsoring a special event on a custom-built network usually spends considerable money promoting the broadcast at the point-of-sale. Thus, the station's call letters are brought to its prospective audience, and that's worth a great deal.

Most agencies do not recommend custom-built networks unless the event to be aired is an occasion that loses its impact unless aired live, and there is no available group of stations permanently linked up as a regional or special network which cover the advertiser's market. This is
easy to understand since custom-built networks are time-consuming and expensive to operate from a manpower basis. Each station has its own contract, and there must be a special contract with the telephone company. That's a big job.

Nevertheless, where the occasion and the sponsor’s distribution demands, as in the case of Spaulding, Atlantic, Goebel, Narragansett, and a number of dairies, brewers and oil companies, there is only one tight effective way to use broadcasting—the custom-built network.

Even politics enter the building of these per-occasion chains. Most contracts for custom-built networks for this fall have been signed months ago. That was the only way that the agencies could protect their sponsors against being cancelled for political broadcasts.

Politics also turns to custom-built networks for its link with the people in a single voting area. There are few links (regional, or sections of a national network) that cover an area the way a candidate desires.

$100 FOR A NAME
(Continued from page 43)
states, “I have to explain the term when talking to executives who aren’t connected with radio.”

Despite the obvious need, it’s logical that there is no great driving urge for a new name for “spot.” Status quo is always easier than change. The fact that there are many advertisers who should use broadcasting but don’t, because they look upon radio advertising as either network (too costly) or “spot” announcements (too insignificant), makes little impression on many in the agency field and on many advertising managers. The campaign which will be waged by the National Association of Station Representatives to educate agency and advertising personnel, through a well-documented presentation on the value of “spot,” will reach, for the most part, only the advertising segment already in broadcasting. The advertiser who hasn’t used the medium or has used it sparingly must be educated on the importance of using national broad-casting advertising at a local level.

A new name for “spot” will go a long way towards broadening the radio advertising horizon of organizations that haven’t used the medium yet. It could shake the broadcast industry out of its “spot” inertia.

It’s important that a name be uncovered to replace “spot” before TV becomes a nationwide factor in broadcast...
Here are your figures, Mr. BMB. More proof that WPTF is the No. 1 Salesman in North Carolina, the South's No. 1 State.

WPTF's BMB AUDIENCE
457,840 FAMILIES

<table>
<thead>
<tr>
<th>% BMB Penetration</th>
<th>Day-time Audience Families</th>
</tr>
</thead>
<tbody>
<tr>
<td>90-100%</td>
<td>180,280</td>
</tr>
<tr>
<td>80-100%</td>
<td>288,830</td>
</tr>
<tr>
<td>70-100%</td>
<td>303,080</td>
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<tr>
<td>60-100%</td>
<td>319,030</td>
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<tr>
<td>50-100%</td>
<td>368,510</td>
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<td>40-100%</td>
<td>398,030</td>
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<td>30-100%</td>
<td>411,850</td>
</tr>
<tr>
<td>20-100%</td>
<td>442,390</td>
</tr>
<tr>
<td>10-100%</td>
<td>457,840</td>
</tr>
</tbody>
</table>

- WPTF's Audience Reprint containing Complete BMB audience information by Counties and measured Cities available upon request.

On WSBT, every CBS show has a Hooper that's higher...

Yes, 23% to 202% higher!

WSBT Hooperatings on all CBS shows are higher than the national ratings. Not just a little higher, but much higher—23 to 202 per cent!* And no other station, either local or out-of-town, even comes close in Share of Audience. It is WSBT—and only WSBT—that gives you blanket coverage of the South Bend market.

* Hooper Report, Fall-Winter 1947-48

sponsor: Paul H. Raymer Company - National Representative
men state they have little desire to change the word "spot." At the same time they are confused by the name. They think of the field of "spot" as being short announcements, jingles, and one called it "irritant" advertising.

When a multi-million dollar advertising form is so misunderstood and underestimated something should be done to find a word that doesn’t misdescribe it.

That’s why sponsor is asking advertisers, advertising agency men, station representatives, station executives—in fact everyone in the advertising business—to suggest a new name for "spot."

There’s $100 waiting the sender of the name regarded best by the 15-man industry committee. Contestants won’t be required to pay postage on their entries. A postage-paid card between pages 42 and 43 is yours to fill in and mail. In case of duplicate entries, the first to be mailed, as indicated by the postmark on the card, will be judged the winner.

As usual in most competitions, the decision of the judges must be final. No entries will be returned by sponsor. No employees of Sponsor Publications Inc. are eligible. All entries must be mailed before midnight, 30 August. The competition’s official starting hour is midnight, 8 August. (Please turn to page 86)

---

**ALL-STAR WESTERN THEATER**

**Top Western Drama**

**Top Western Music**

94

30 Min.

Transcribed Shows

WITH BIG-NAME TALENT

Dec. ’47 - Apr. ’48

HOOPER

WOW - OMAHA

18.2

KCMB - Kansas City 13.3

WMBO - Peoria 15.1

WHO - Des Moines 14.1

- NUF SED! -

WIRE

WRITE or PHONE

HARRY S. GOODMAN

Radio Productions

19 E. 53rd St., N. Y. C.

---

**NATIONAL REPRESENTATIVES . . . NBC SPOT SALES**

**WGY**

**WRGB TELEVISION**

50,000 WATTS

SCHENECTADY, N. Y.

GENERAL ELECTRIC

---

**ALL-STAR WESTERN THEATER**

**Top Western Drama**

**Top Western Music**

94

30 Min.

Transcribed Shows

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Radio Productions

19 E. 53rd St., N. Y. C.

---

**NATIONAL REPRESENTATIVES . . . NBC SPOT SALES**

**WGY**

**WRGB TELEVISION**

50,000 WATTS

SCHENECTADY, N. Y.

GENERAL ELECTRIC

---

There is an area served by WGY of which the Capital District of New York State is the hub. In this area, WGY is the station most people listen to most. But this is only one reason advertisers prefer WGY. No other single station can duplicate WGY’s coverage, and no group of stations can do so at a price that is at all competitive. Figured on a cost-per-listener basis, popular, pioneer Station WGY is the economical buy.

At WRGB, the General Electric Television Station, a reputation for economical programming is in the making. Ask your nearest NBC Spot Sales office about "44 Practical Television Programs" now available for sponsorship.
New Agency Appointments (Continued from page 18)

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT (or service)</th>
<th>AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Power's Bakery, Des Moines</td>
<td>Bakery</td>
<td>Mennenour, Martin &amp; Seymour, Des Moines</td>
</tr>
<tr>
<td>Reovis Inc., N. Y.</td>
<td>Wine</td>
<td>Norman D. Waters, N. Y.</td>
</tr>
<tr>
<td>Shedd-Barnhis Foods Inc., Detroit</td>
<td>Watch bracelets</td>
<td>Clark &amp; Rickey, Detroit</td>
</tr>
<tr>
<td>Speidel Corp., N. Y.</td>
<td>Photograph needles</td>
<td>Ceci &amp; Presbrey, N. Y., radio only</td>
</tr>
<tr>
<td>Territorial Corp., Mt. Vernon N. Y.</td>
<td>Windo-Wax, Floor wax</td>
<td>Seymour Kamenny, N. Y.</td>
</tr>
<tr>
<td>Twin City Shellac Co., N. Y.</td>
<td>Whitney shirrs</td>
<td>Devine, N. Y.</td>
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<tr>
<td>Wasgatch Shirt Co., Lebanon, Mass.</td>
<td>Cereals</td>
<td>James Thomas Chirurg, Boston</td>
</tr>
<tr>
<td>Wheeler Co., Rahway N. J.</td>
<td>Meals</td>
<td>Bristcher, Van Norden &amp; Staff, N. Y.</td>
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<tr>
<td>Wilson &amp; Co Inc., Chi.</td>
<td></td>
<td>Davis, L. A., for Pac adv</td>
</tr>
</tbody>
</table>

Sponsor Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATIONS</th>
<th>NEW AFFILIATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lester A. Aoe</td>
<td>American Tobacco Co., N. Y., adv dept</td>
<td>Same, adv mgr</td>
</tr>
<tr>
<td>E. C. Boring</td>
<td>Harry F. Foster, Toronto</td>
<td>Bendix Aviation Corp (Bendix Radio div.), Balto., gen sis mg</td>
</tr>
<tr>
<td>V. John Barr</td>
<td>American Home Foods, N. Y., mdg mgr</td>
<td>Same, asst adv mgr</td>
</tr>
<tr>
<td>Donald Dickson</td>
<td></td>
<td>Balfus Dept Stores, Kitchener, Ontario, adv mg</td>
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<tr>
<td>E. Lloyd Dosh</td>
<td></td>
<td>Same, vp</td>
</tr>
<tr>
<td>Russell E. Eberide</td>
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<td>Westinghouse Elec Corp (Laund div.), Pittsb., gen sis mg</td>
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<tr>
<td>Budd Gore</td>
<td></td>
<td>Marshall Field &amp; Co., Chi., adv mg</td>
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<tr>
<td></td>
<td>Brijsid-Myers Co., N. Y., asst adv mg</td>
<td>Fuso Standard Oil Co., N. Y., exec vp</td>
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<tr>
<td></td>
<td></td>
<td>Carnation Co., L. A., adv mg Albers Cereal &amp; Friskies div</td>
</tr>
<tr>
<td>W. N. Husie</td>
<td></td>
<td>Lever Bros Co, (Pepsi Cola Div.), Chi., asst adv mg</td>
</tr>
<tr>
<td>Ted Jeffery</td>
<td></td>
<td>Hamilton Watch Co., Lancaster, pres</td>
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<tr>
<td>Randolph M. Kant</td>
<td></td>
<td>Hamilton Watch Co, Lancaster, bld chmn</td>
</tr>
<tr>
<td>Calvin M. Kendig</td>
<td></td>
<td>General Foods Corp (Birley’s Div.), Wood., sls mg</td>
</tr>
<tr>
<td>H. L. MacRae Jr</td>
<td></td>
<td>National Pressure Cooker Co., Eau Claire, adv, sls prom dir</td>
</tr>
<tr>
<td>Sydney J. Mass</td>
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<td>Carnation Co., L. A., adv mg Fresh milk &amp; Ice cream div</td>
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<tr>
<td>Walter Maye</td>
<td></td>
<td>Same, gen sis mg</td>
</tr>
<tr>
<td>Frederick J. Motte</td>
<td></td>
<td>Florida Citrus Com., Lakeland, adv mg</td>
</tr>
<tr>
<td>Dawson Newton</td>
<td></td>
<td>Carnation Co., L. A., adv mg Evaporated milk div</td>
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<tr>
<td>L. V. Nute</td>
<td></td>
<td>General Elec Co, Bridgeport, adv mg appliance dept</td>
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<tr>
<td>George B. Park</td>
<td></td>
<td>Same, adv mg</td>
</tr>
<tr>
<td>Homer Replin</td>
<td></td>
<td>Same, adv, asst prom mg</td>
</tr>
<tr>
<td>J. P. Richardson</td>
<td></td>
<td>Zenith Radio Corp, Chi., asst adv mg</td>
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<tr>
<td>Robert J. Rush</td>
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<td>June Dairy Foods Co., N. Y., adv mg</td>
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<tr>
<td>Kenneth W. Sickinger</td>
<td></td>
<td>Pan-American-Grace Airways, N. Y., adv mg</td>
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<td>Louis Scholer</td>
<td></td>
<td>Carnation Co., L. A., gen adv mg</td>
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<tr>
<td>George F. Sorgatz Jr</td>
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<tr>
<td>Paul H. Wallis</td>
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Advertising Agency Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wick Salow</td>
<td>Compton, N. Y.</td>
<td>Barnard L. Sackett, Phila., TV script ed</td>
</tr>
<tr>
<td>Freda Bartch</td>
<td>Free lance radio, TV producer</td>
<td>Federal, N. Y., radio copywriter</td>
</tr>
<tr>
<td>Geraldine Holtbridge</td>
<td>Mills, N. Y., prog sls mg</td>
<td>Ad Fried, Oakland, timebuyer</td>
</tr>
<tr>
<td>Ted Huston</td>
<td>B&amp;G TV, N. Y.</td>
<td>McCann-Erickson, N. Y., TV dir</td>
</tr>
<tr>
<td>Nicholas Kelly</td>
<td>Mitchell-Flash, Chi., wp in chge radio</td>
<td>Lenzen &amp; Mitchell, radio dept mg</td>
</tr>
<tr>
<td>Newton MacGregor</td>
<td>Radio, stage actor</td>
<td>Yorker, N. Y., TV dept head</td>
</tr>
<tr>
<td>Seymour Morris</td>
<td>Young &amp; Rubicam, IPwood, prodn mg</td>
<td>N. W. Ayer, Detroit, vp</td>
</tr>
<tr>
<td>F. C. Portman</td>
<td>Bendix-Westinghouse Automotive Brake Co., adv, pub rel dir</td>
<td>Lanske-Pojanian &amp; Associates (new), S. F., partner</td>
</tr>
<tr>
<td>Hilby Sanders</td>
<td>L. N. State Dept (Influ'ce div.), N. Y., head</td>
<td>Dan B. Miner, L. A., radio, TV dir</td>
</tr>
<tr>
<td>Don Naeto</td>
<td>War Assets Administration, adv dir chief</td>
<td>Ad Fried, Oakland, TV div</td>
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<tr>
<td>Alfred J. Npelone</td>
<td>Munson, Milhav &amp; Nichols, Columbus O.</td>
<td>McCann-Erickson, N. Y., radio prodn mg</td>
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<tr>
<td>D. W. Scott</td>
<td>Burton Browne, Chi., wp</td>
<td>Norman Mahoney, Akron, adv exec</td>
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<td>John R. Shivehan</td>
<td>Biltmore Cleveland, acct exec</td>
<td>Buchanan, N. Y., radio, TV dir</td>
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<td>Edgar A. Shaud</td>
<td>Ellis, Buffalo, acct exec</td>
<td>J. M. Strauss, L. A., vp, gen mg</td>
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<td>Ray Sosens</td>
<td>M. G. Lodge, S. P.</td>
<td>Same, vp</td>
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<td>George A. Slater</td>
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<td>N. A. Winter, Des Moines, vp</td>
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<td>E. Brice Spruill</td>
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<td>Fulper &amp; Smith &amp; Rose, Cleveland, acct exec</td>
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<td>Charles E. Van Voorhis</td>
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<td>Boone, Snugg, Tevis &amp; Walden, S. F., partner</td>
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<td>Charles K. Walden</td>
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<td>H. J. Weiss (new), Buffalo, partner</td>
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<td>Henry J. Weil</td>
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<td>Long, S. F., acct exec</td>
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<td>Milton Wiss</td>
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AUGUST, 1948
In 1922, John and Ferd Hengehold opened a tiny tire and battery shop on historic Mohawk Place in Cincinnati, a semi-suburban location far from the city's heavy shopping traffic. Over the years, their store became known as the Mohawk Furniture and Appliance Mart. Their new lines demanded more traffic than the location would normally produce. In 1937, they inaugurated a modest 15-minute Sunday afternoon show, "CANAL DAYS" over WSAI. Since then, they have used no other medium . . . no other radio station . . . no other program. Now a half hour, this show began its 12th YEAR in March. Today, the Mohawk store draws patronage from all of the city's sprawling trading zone . . . has 10,000 square feet of selling space . . . inventories 1400 items. IN CINCINNATI, ONE STATION CAN DO IT... if it's WSAI!
$100 FOR A NAME

(Continued from page 83)

Among the strong proponents of a new name have been Paul H. Raymer, station representative of the firm of the same name, and H. Preston Peters, of Free and Peters. Mr. Raymer has advocated "selective" as the ideal term for national broadcast advertising on a market-by-market basis. Mr. Peters has used the name "bulls-eye broadcasting" to characterize "spot" advertising as he sees it. Both Mr. Raymer and Mr. Peters, despite their use of other names, have joined the 15-man industry committee of judges.

SPONSOR, through this competition, is acting as a representative of the entire broadcast advertising industry. Its action, in initiating this campaign for an adequate name that will be acceptable to the entire industry, is taken at this time because little has yet been done, but much is in the wind, to place "spot" on a competitive basis with all other advertising media.

National radio advertising placed on a market-by-market basis is a full-fledged part of broadcast advertising that needs ride on no one's coat tail.

1947-1948 Contest Report

Very little new during last season

Radio's best-tested contest formulas were the most successful during the 1947-48 season. This was true despite the fact that a new type of radio "contest"—the telephone quiz with a charity tie-in, brought to its peak by Ralph Edwards' Truth or Consequences—gained tremendous popularity with listeners and advertisers. The basic reasons for the success of a straight contest promotion are still unchanged.

The big-time contest promoters, Procter & Gamble, Lever Brothers, General Foods, General Mills, Borden, etc., used the standard jingle contests, 25-word letter testimonials, name-selecting, and essay-writing, plus mild variations of these. The main trend was in the prizes. The housing shortage brought contests that offered listeners new homes, lots, and complete furnishings. The fact that cars are still hard-to-get resulted in contests offering new Chevrolets, Fords, and Kaiser-Frazer. Money prizes were on the upgrade too. The top money prize of the 1937-38 radio season was a P. &
G.-Camay letter-writing contest that totalled $103,000. In 1947-48 the top total was the $203,725 given away by Pepsi-Cola in its not-toco-successful “Family Sweepstakes” contest, promoted largely through newspapers, magazines and, to a limited extent, spot radio.

It is hard to say whether any single contest was the most successful of the season. Contests are designed to do various jobs—build listening, create consumer demand for the product, sample products, or create general good-will. That's why successful contests must be tailored to the specific task that the advertiser wants done. Returns alone do not always indicate the measure of a successful contest promotion.

From a sales standpoint, outstanding was Kaiser-Frazer's Neoscope letter-writing promotion. The prizes included the usual merchandise and cash list (there were 1,360 in all) but also featured new Kaiser cars and big cash prizes. (Total value of the prize list was $135,000.) Kaiser-Frazer ad-men decided that the contest had to be designed to build interest in the cars themselves, and bring prospective customers into showrooms. The problem was solved through dealer-obtained entry blanks, without which listeners to the thrice-weekly Neoscope program could not enter. Dealers reported, when the contest promotion was over, that 3,000,000 people had come to the auto firm's showrooms for the blanks. Most of them also looked over the new models, and listened to a sales talk. Kaiser-Frazer, one of the few auto firms not oversold, paid for the contest several times over in car sales.

Last year's top contest was the Lever-Pepsodent My Favorite Brunette promotion. It proved to Lever president Charles Luckman that the jingle contest formula had the edge on other contest forms from both a sales and contest return standpoint. This season Lever again applied the jingle treatment to Arthur Godfrey's Talent Scouts on behalf of the Lever subsidiary, Thomas H. Lipton Company. The cash prizes totaled $15,000, with $10,000 as first prize. Listeners had to complete the last line of a product limerick, and send it along with a carton top. Though the prizes were not outstanding, the contest pulled more than a million entries. At least 30-50% were from new users of Lipton's Noodle Soup, and recent check-

"Here's the Profits from Field 7, LEM!"

Listen to WDJY's Red River Valley, the average family has an Effective Buying Income of $4191 (1917). The average in "booming" California is $3771. In Indiana it's $3699! In the parts of North Dakota not served by WDAY, it's $3810! WDAY is one of the few stations even heard throughout the Red River Valley. In Fargo, our share of the audience was 3-1/2 times that of Station B. In our primary area, our share of the audience was 5 times that of Fargo Station B. (Conlan, May). Don't you think our story deserves your consideration?

Maybe you think that illustration is a gag. If so, you ought to come out and see our hayseeds drag in the dough!

FARGO, N. D.

WNJR

is able to create attention for your product in the rich North Jersey market of 1,000,000 homes.

5000 WATTS

the radio station of the Newark News

AUGUST 1948
You can help—you must help!

YOUR GIFT TO THE CRUSADE FOR CHILDREN WILL BE PART OF A UNITED EFFORT TO

Raise $60,000,000 for relief

As you read this, millions of children are starving. Dozens will die before you finish.

To keep as many as possible alive and to help them to normal growth and normal thought, members of the United Nations are making a unified appeal for your help. Every country is doing what it can.

In the U. S. A. this appeal is called the Crusade for Children and twenty-six established relief agencies are represented. These agencies are making a single request for aid, and they will share your contribution.

Sixty million dollars are needed—now. There is no time to lose.

When you save a child, you save the future. So give what you can, and give now!
ups at point-of-sale show that repeat sales are holding up well.

Procter & Gamble, perhaps the leading user of radio contests, stuck pretty close to the 25-words-or-less formula that it has employed through the years as a part of the continuous sampling of P. & G. products. To tie-in with housewives spring cleaning sessions, a $50,000 Treasure Hunt promotion was conducted on four P. & G. afternoon NBC soap operas, and on ABC's Breakfast in Hollywood. The prize money was hidden in a well-known city, and listeners had to identify the location through clues given on the programs. Dealers came in for their share, too. Contestants were asked to give names and addresses of dealers who had helped them fill out their official entries. Thus, the dealers featured the special "spring cleaning" displays of P. & G. products and contestants submitted the usual P. & G. product sentence: "I use Procter & Gamble products for housecleaning because ..." The promotion was over-all—the complete line of P. & G. housecleaning products (Spic & Span, Duz, Dref, etc.) were featured in point-of-sale displays, and in the supporting advertising in newspapers and Sunday supplements. Boxtops from any three different products in the group had to accompany each entry. The timing of the contest promotion was ideal. Total returns were estimated at 1,500,000. Sales of P. & G. housecleaning products during the annual spring cleanup jumped 10% to 35% in groceries and chain stores. Other P. & G. contest promotions (the soap firm runs about 8 to 10 a year) ran the gamut from the Camay $25,000 "Name-the-girl-on-the-Camay-wrapper" contest to the Ivory 5-week "Cutest Baby" contest. All featured the 25-word letter.

Listener contests promoted by the networks were productive last season. The largest of these was the ABC Memory Tone contest on the Paul Whiteman Record Club. ABC promoted $22,650 worth of merchandise prizes for the hour-long, multiple-sponsor network disk show. Four weekly contests, tied-in with a fund raising drive for the American Council on Rheumatic Fever, gave away everything from a Kimball grand piano to a Philco television set. The show's rating, during the run of the proportional campaign (an ad in Life, local ads by ABC stations, courtesy spots, etc.) was raised nearly 33%. Some $65,000 was raised for ACRF. That the show did not maintain its boosted rating once the promotion was over was not the fault of the contest. Network disk jockeys just don't compete well with the local variety. Other successful air contests in the 1947-48 season were geared to program

SOUTHWEST VIRGINIA'S PIONEER RADIO STATION

WDBJ consistently covers a near BILLION DOLLAR MARKET!

Retail sales in WDBJ's daytime coverage area exceeded $850,000,000 in 1947, nearly double 1946. In the part of this rich market where WDBJ's listenership is 50-100%, retail sales exceeded $500,000,000. You can cover this fast growing market of Roanoke and most of Southwest Virginia with WDBJ alone, and the cost is surprisingly low.

Ask Free & Peters!

Represented by Donald Cooke, Inc.
and product. Cadahy Packing Company introduced their post-war Old Dutch Cleanser on Nick Carter with a jingle contest that gave away 20 new Fords, and $2,500 in cash. Borden pulled more than a million returns on a radio-promoted contest to name the new baby of their “Elsie the Cow” trademark. General Foods built consumer acceptance for Birdseye frozen peaches with a $10,000 letter-writing contest, and reversed a slump in the frozen foods sales. There were many others.

Not all radio contests click. A lot of advance testing and planning is needed to insure success. For radio advertisers, however, a well-promoted, well-conducted contest can be productive of both sales and increased listening.

Who Owns What?
Package Shows Increase

Independently owned package shows being sponsored on coast-to-coast networks are on the increase. Fifty-one and a half per cent of the commercial shows on the air in June were bought by either client or agency complete and ready for airing. This compares with 41.6% when sponsor checked last December.

This trend was at the expense of agency-built vehicles, which has dropped from 30.5% to 20.8% since last year. In a certain sense, the swing toward buying independent packages is also at the expense of network-built packages. In spite of the efforts of web program departments during the last year to come up with new ideas and talent, the percentage of sponsored chain-built shows remains virtually unchanged. It’s 16.2%, as against 16.3% at the end of last year.

The percentage of station and client-owned programs hasn’t changed perceptibly during the year. Stations now have 1.2% of web commercial shows as against a former 1.8%. Sponsors now own 10.6%, as against 9.8% last year.

There are good reasons for the trend away from agency-built and controlled shows. Independent packagers are in a better position to produce and sell to the networks shows on a sustaining basis. This provides the valuable opportunity (shared also by chain-built programs) to build acceptance while awaiting the hoped-for sale. An agency can buy such a package and at the same time act in a supervisory capacity. It may virtually control the show from story line to cast without the cost or responsibility of a complete production staff.
FM POINT OF SALE
(Continued from page 31)

The turning on of the receivers in the stores can also be controlled by a pulse. Thus, a nonstorecasting sponsor may be permitted to buy time on an FM-storecasting station during the period normally devoted to storecasting commercials, the receivers in the stores being turned off so that only the FM homes will be able to dial the program. During the storecasting hours, the FM stations will be a dual operation. The sponsor will buy the spot commercial from the station for home reception and will purchase separately the facilities of the point-of-sale advertising operator so that these commercials may be heard in the supermarkets. The point-of-sale broadcast advertising operator will own the equipment in each store, will merchandise the storecasting, and will service the stores.

Retail food merchandising through supermarkets has to operate without active salesmen. It is automatic merchandising, almost as automatic as a vending machine. Storecasting has proved that it can overcome the lack of live on-the-spot selling. Individual manufacturers like Swift have special case history studies of what in-store broadcasting has been able to do for them. Sales of Swift's Meats for Babies were increased in First National Stores in New England (Hartford, New Haven, and Bridgeport areas) over 100%. The average increase in sales for a storecast advertiser, during the latter year of the two-year test, has been 65%. The stores themselves increase their volume 5%, with music. How much 5% can be is best indicated by the fact that the Norwalk, Connecticut, First National supermarket grosses over $3,000,000 a year.

This First National giant is equipped in the manner that all future Storecast Corporation-served markets will be. The speakers are hidden underneath bins. They are angled so that the sound hits the shelves opposite the bins. It bounces off these shelves to ear height. The speakers are located at intervals so frequent that there are no spots in the store where the airing is too loud or too soft.

Surveys have been made by First National to determine consumer reaction to music in its giant markets. Not everybody liked it—6% preferred shopping without it, 7% were indifferent to it. The rest, 87%, indicated that if they had to choose between shopping with or without music, they'd go to the market that had it. There weren't as many who admitted
Wild Indians couldn't keep 'em from listening to WMT in Tama (IOWA)

... not that they'd try, for even the Indians haven't any reservations about WMT's solid programming. (To tell the truth, the Sacs and Foxes who inhabit the nearby Mesquakie Reservation are really tama than they are wild).

When you want to reach Tama's solid citizens — and the 1058 other prosperous farm and industrial communities within WMT's 2.5 MV line, whoop it up on Eastern Iowa's only CBS outlet. Ask the Katz man about WMT's 33,630,000 acre BMB coverage — in one of the richest markets in the world.

liking the commercials but 66% stated that they found them useful. The researchers making the study annotated this figure with the remark that it was evident that the women generally did not want to indicate that they were influenced by advertising in making their selections.

Indicative of the effectiveness of storecast commercials is the fact that often women leave their valuable place in a check-out line to add something about which they have just heard, to their purchases. (Losing a place in line at peak shopping hours may mean a loss of from 20 to 30 minutes.)

Employees — and employee relations are important to chain store operations — vote 99% in favor of music in stores. Clerks and check-out girls in chains some of whose stores receive storecasts frequently ask if there is music in the store to which they are being transferred and have been known to resign rather than accept a transfer to a "silent" market. Realizing that the advertisers make the service possible, store managers and clerks are apt to give better locations and better servicing to the products sold on storecasting.

The best-integrated storecast operation doesn't depend upon store personnel good-will for the posting of panel signs and stocking of store shelves. Storecasting would fail if product distribution wasn't adequate, if the products were hidden in inaccessible corners of stores. Operations like Storecast Corporation maintain a field staff to make certain that the products advertised are in good supply, well displayed, and have effective panel signs. In some areas a regular Nielsen-type audit is maintained so that the movement of the product from warehouse to supermarket is regulated by the movement of the product off the store shelves.

During the past two test years, Storecast maintained a control set of stores so that sales in a store served by music could be checked against a similar store not so serviced. It is not planned to use this "control" operation in new areas, nor to continue it in present areas when the shift is made from telephone wire service to FM. This shift is scheduled for I October in New England and 1 January in Philadelphia. In Philadelphia the Baltimore Markets (33) and the American Stores supermarkets (100) are serviced. In New England 63 First National giant markets are Storecast-equipped and an additional 57 receive Storecast merchandising service. These latter 57 will no doubt also have Storecast programming.
He who pays the piper...

...calls the tune

and on WATV it’s the merry jingle of cash registers when your product reaches the thousands of Junior Crooks television fans who daily at five line up to follow Uncle Hal’s film funnies and cartoons.

WATV

Channel 13

TELEVISION CENTER, NEWARK 1, N. J.
SPONSOR

Spotlight on "Spot"

Early in radio’s advertising career a new word was born.

The word "spot" was created by advertising agency man Stanley Boynton of Detroit to designate broadcast advertising placed on an individual market basis. He used it in an ad prepared for Scott Howe Bowen, dean of station representatives.

There was nothing wrong with the term. As a matter of fact, there were brevity and simplicity to commend it. But somewhere along the line it took on a double meaning. It became not only a designation for an important segment of broadcast advertising, but it began also to mean “announcements,” “chain breaks,” “jingles,” and all the short subjects that appeared on the sponsored scene.

Unfortunately, the narrower concept caught on most widely with the buying end of the advertising fraternity; the broader definition was largely overlooked. The fact that “spot” meant all of broadcast advertising on an individual market basis, whether programs or chain breaks, didn’t quite register.

Several years ago some men in the selling end of broadcast advertising sensed the confusion and misunderstanding occasioned by the term and urged a change. They proposed a contest for a new name to be conducted by the NAB, but it never got rolling.

Last fall station representative Paul Raymer took further action. He canvassed broadcast advertising buyers for their understanding of the word “spot.” When the response showed that the vast majority understood it to mean only the “announcement” phase of what he had to sell, he decided that the time had come for action. He proposed a change to the word “selective,” and carried through a forceful promotion campaign to plant the idea.

He put across his basic premise. Among others, sponsor quickly realized the wisdom of finding a new term for “spot” in its broader aspect. Editorials were carried in several issues advocating a new name.

After many months, and much factfinding, sponsor has decided that the best way to get a new name is to invite the industry at large to participate in a competition to select it. A notable group of fifteen people were asked to serve as judges; all fifteen have accepted. Among them is Paul Raymer, who has unselfishly buried his interest in the word “selective” to help in the quest for the best name to be found. Another is H. Preston Peters, head of the station representative firm of Free & Peters, who has been just as industry-minded in putting aside the term “bulls-eye radio” he has publicly advocated.

International Broadcasting

For some years before World War II the senior networks (NBC and CBS) regarded international broadcasting as a logical phase of their expansion. Both chains spent large sums of money developing networks of the Americas with the thought of eventually transmitting commercial programs from Mexico to Cape Horn.

Now that is all over. CBS has disbanded its international division and there is no desire at NBC to even talk about it, due to recent governmental disclosures. This is tragic. Nowhere in the world does the United States free enterprise system need selling more than in South America. American business is losing its opportunity to present its story.

The networks will not of themselves revitalize their international operations. It’s up to American business to say it with dollars—to the chains; to tell them that they’re willing, ready and able to sponsor broadcasts not only to South America but to the world.

Applause

SOAP SETS A DIFFERENT PATTERN

The fault that advertisers find with broadcast advertising is the manner in which they use it rather than the medium itself. Several great corporations are cutting their radio budgets. Their announced reason is that the medium is not flexible. Other corporations, sometimes in the very same fields in which competitors are making drastic broadcast advertising budget cuts, are expanding their use of the medium. The firms that are reducing their expenditures think of broadcasting as a medium that can’t measure up under selling pressure. Factually it’s the manner in which they have employed the medium that is inflexible—that doesn’t deliver sales. It’s sponsor’s belief that broadcasting is as flexible as an advertiser is willing to make it.

This fall there will be a number of sponsors who will change their use of the medium drastically. They’ll prove that broadcasting is flexible. Lever Brothers has a big stake in a number of important programs. It was rumored that it wasn’t going to renew Bob Hope for Pepsodent. He’s high-priced talent. The sale of toothpaste is tapering off from its 1947 high, so Pepsodent doubt wondered if it could afford Hope. What Lever Brothers (Pepsodent’s parent company) did, is what many intelligent users of broadcast advertising can do. They continue to hold both Hope and the time period for which he has developed high listening, meanwhile shifting the selling on the program to another product. Lever Brothers will be fighting harder than ever to keep itself a leader in the soap, cosmetic, and food fields. It will put more “sell” into its advertising copy. It will use broadcasting with all its flexibility. (pages 25-27).

The soap industry, with the exception of Colgate-Palmolive-Peet, will do very little drastic radio budget cutting this fall. Even Procter & Gamble, which less than a year ago warned the broadcasting industry that it was becoming a costly medium, will only rearrange, not materially cut, its budget. P&G is planning a sizable sum in films for telecasting, and plans to get into TV extensively early in 1949.

Broadcasting is still the most productive medium through which soap can be sold. Soap merchandisers generally know and acknowledge this. What’s true of soap can be true of most products that are sold to mass audiences.
Buying radio programs on the basis of percentages alone is closely akin to "buying a pig in a poke". Markets are people, not percentages. Ratings have meaning only in terms of homes reached, and ratings are projectable only to the segment of the population represented in the sample.

That's why WLW—with its 4-state Merchandise-Able Area almost evenly divided between rural and urban listeners—adopted the Nielsen Radio Index. And that's how advertisers know exactly what they are getting for their advertising dollar on WLW.

The NRI is an accurate cross section of all the nearly 3½ million radio homes within WLW-Land. It provides a scientifically accurate picture of all listening, minute-by-minute. Thus an advertiser knows the total listening audience, his share of the audience, and the total number of homes reached per broadcast.

But that isn't all. Nielsen also reveals the Cumulative Audience—the number of different homes reached by one or more programs in a series of broadcasts. It is not the same people who listen to successive broadcasts—the audience is fluid. With each successive broadcast the advertiser reaches new listeners, as well as many of the same listeners. That is the manner in which radio is bought and sold, and the manner in which people listen to it.

That's why the Cumulative Audience is of extreme importance to the advertiser. It enables him to know the total number of home impressions made by this advertising in a series of broadcasts...and the cost per home impression.

For example: a morning newscast on WLW had an average per broadcast audience of 229,000 homes, Monday through Saturday, during four measured weeks of listening in February-March, 1948. But in the course of a week (6 broadcasts) this program reached 448,000 different radio homes. The average home reached heard 3.1 of the six broadcasts—accounting for 1,388,800 home impressions at a cost of only $1.25 per thousand home impressions.

For further details, contact your nearest WLW Sales Office in Cincinnati, New York or Chicago. On the West Coast, see the Keenan & Eickelberg representative in Los Angeles, San Francisco or Portland, Ore.
A COMBINATION THAT COPPED 1st place for Cleveland's Chief Station

The combination of WJW's potent programming and its scene-of-action broadcasts of the Indians ball games... at home and away... has made it the favorite station in the great Cleveland market. All through the week, Sunday through Saturday, according to latest ratings, WJW takes top spot across the board!

For your share of these audiences... phone or see Headley-Reed.

WJW
Broadcasts of Indian Games make it most listened to station in Cleveland!

BILL O'NEIL. President

WJW
BASIC ABC Network
CLEVELAND 850 KC
5000 Watts
REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY
The amazing story of Skippy—p. 38
Give-away quandary—p. 30
Advertising managers' lament—p. 32
Tobacco on the air—p. 27

Mr. and Mrs. programs—life in a fishbowl—p. 53
That old adage about the world beating a path to the door of the man who invents a better mouse trap doesn't hold true today. Instead, you must beat a path to the homes of people who buy mouse traps.

However, in the seven markets listed below, that path is already smooth and easy to follow. Each of the seven Fort Industry Stations listed, you see, renders public services to such an extent that it is regarded as a community friend and institution.

Thus, these seven Fort Industry Stations provide an ideal medium in their markets for the sale of better mouse traps, or anything else.
First indication that not every advertiser will have eyes on cash register this fall is sponsorship of New York Philharmonic-Symphony by Standard Oil of New Jersey over CBS. Program has been sustaining since U. S. Rubber relinquished it.

Viewing habits are developing quickly in TV. Despite tremendous program which ABC staged for opening of WJZ-TV (New York) with first hour (7-8 p.m.) television Hooperating 32.7, almost half station's viewers switched over to WNET for 8 to 9 hour "Texaco's Star Theater" is telecast. When "Star Theater" left air viewers returned to WJZ-TV which received a rating of 33.2 for 9-10 p.m.

Although purported objective of (AIMS) Association of Independent Metropolitan Stations is exchange of program and ideas, members will eventually offer advertisers package coverage of all markets with populations of over 100,000 city population. There's even talk of stations being linked networkwise.

Modern Television and Radio will be first of three radio fan magazines published this fall. Modern will be newest of Dell Publishing Company's consumer publications. Successful experience of Dell with Radio Album, 25c quarterly selling over 450,000, decided them on issuing new magazine. Fawcett group and an independent publisher have fan books in development stages also.

Latest proposed FCC regulation is directed at individuals owning important (not controlling) interests in great number of broadcast outlets. In addition to prohibition on owning (controlling) more than seven AM, six FM, and five TV stations, investors are to be limited in number of stations in which they can hold 1% or more of voting stock. Effective proposed date, 1 January 1953.

Hofstra College (Hempstead, L. I.) first TV study reported that 91% of viewers like television's commercials better than radio's. To 74%, radio commercials seem longer - 65% longer, which is index of greater interest TV commercials hold for viewers.
Miles Laboratories' advertising manager Herbert Thompson reports that his advertising reached 27% more families since he started checking his stations with Broadcast Measurement Bureau figures. Increased coverage proved itself in sales results 90 days after Miles starting buying via BMB.  

-SR-

Speed at which TV can function was evidenced by WCAU-TV's being on air with 40 picture biographical tribute eight minutes after Babe Ruth died. Flash reached WCAU-TV at 8:06 p.m. Program started at 8:08.  

-SR-

Glass Wax, which sponsors 15 minutes of Arthur Godfrey's CBS mid-morning hour, is out to establish new living habit just as Air-Wick did before it. Merchandising plans include good markup for retailers and unconditional money-back guarantee.  

-SR-

Only 2.5% of all respondents in Pulse of New York's TV survey, which has been received with great interest, indicated that they were dissatisfied with television programing. Greatest negative was inability to receive a specific station, condition which is always prevalent as new stations come to air.  

-SR-

FM station licensees spent more money for new equipment during first first three months of 1948 than either standard broadcasters or TV. FMers spent $2,854,662; TVers $1,682,615 and AM stations $1,179,614.  

-SR-

Sports occupied 28% of all TV time in New York from April to August with average Pulse rating of 19.5. Five hundred and three quarter hours were averaged for figure. Drama filled only 2% of TV time but average rating was top, 28.0. Other program types rated over 20 were Sports News, Fashions, Kids Shows, and Comedy-Variety.  

-SR-

Despite all-time high in sales during past year, General Mills is spending far less in broadcasting this year than it has during the past four. Need for plowing back of over 50% of its earnings into business ($7,134,051) is one reason. Spreading its advertising dollar over more media is another. Narrowing profit, 2.9 cents for each dollar of sales, is forcing diversification of advertising media as well as product lines.  

-SR-

Sales of beer last year were off over 1,000,000 kegs and business went to bigger brewers. Battle of brews in metropolitan areas will see smaller brewers buying spot advertising to offset multi-million dollar campaigns of giants.
1948 LISTENER DIARY STUDY was conducted by Audience Surveys, Inc., in 41 counties in which WKY has 50% or more BMB coverage day and night. An accurate cross-section of families in the area kept a record, entered by hand, of their complete listening for one full week. Full details available from WKY or Katz Agency representatives.

...WKY averages 4.7 times the audience of its nearest competitor!

In 41 counties of central and western Oklahoma, WKY tops all 20 other stations in share of audience 98.3% of the time between 6:00 a.m. and 6:00 p.m. *

WKY's daytime audience, on the average, is 4.7 times that of its nearest competitor and costs about one-third as much per thousand listeners.

Advertisers who want their advertising, and their advertising dollars, to go the farthest are WKY advertisers!
NO WHITE TIE!

Most of the “gripes” in the article “Station Representatives’ Lament” (August sponsor) are legitimate and I hope advertisers, agencies and stations will give serious consideration to the seven points listed for each.

But where did the author get his paragraph about “prestige versus commissions”? What Tiffany of the representative fraternity contributed that rare piece of “stuffed-shirtism”? Whose dignity has been outraged by lack of proper respect?

It is a ridiculous attitude and it spoils the article. I realize that the author tried to soften the effect by saying that “not all station representatives feel this way” but the insipidity is still there.

All of the salesmen I know and work with in my sales promotion capacity are interested first in making the sale, second in giving service to the advertiser and third in collecting a commission. They are too busy pounding pavements to worry about whether or not the red carpet is rolled out for them.

Let’s not put on white tie and tails until after working hours.

Bob Keller
President
Robert S. Keller Inc.
New York

BACK NUMBERS

I am interested in sponsor, and if possible, would like to see the following stories if they are available . . .

April ‘47; Insurance on the Air
Sept. ‘47; What’s Wrong with Insurance Advertising

Fred Spooner
Public Relations Manager
Utica Mutual Insurance Co.
Utica, N. Y.

Would appreciate receiving a copy of the article about “Clothing” which appeared in SPONSOR March 1947 under the title “$8,000,000 Sales in Teen-age Dresses.”

Anything you can do for me in this regard will find me grateful.

Milton M. Mendelsohn
Simmonds & Simmonds
Chicago

The Station that Never Sleeps

. . . can wake up your SALES in Pittsburgh!

THE EARLY A. M.

“6 to 8 SPECIAL”

Available NOW in 1/4 hour segments across the board at a package rate that gives you MORE LISTENERS PER DOLLAR*

W W S W
PITTSBURGH’S
24-HOUR STATION
WWSW, Inc.
Keystone Hotel, Pittsburgh, Pa.
*Ask Forjoe
Have a Slice of KCMO’s Birthday Cake

Our First Year of 50,000 Watts

From the very first day, last September 9th, when KCMO moved to the 8-Ten Spot in Kansas City and broadened its beam to 50,000 watts, KCMO sponsors have been eating radio cake! Cake that’s crammed full of Mid-America’s expanded listenership—and sales dollar vitamins!

The KCMO cake is highlighted by candles representing mail response from 415 counties in six Mid-America states plus 22 other states not tabulated. This can only mean power-plus-programming... the programming Mid-America listens to.

So you see, the Happy Birthday isn’t for us alone—but for our sponsors, the companies who center their selling on KCMO.

50,000 Watts
Daytime...Non Directional

10,000 Watts Night
... 810 kc.

One does it—in Mid-America
ONE station
ONE set of call letters
ONE rate card
ONE spot on the dial

50,000 Watts
Daytime...Non Directional

10,000 Watts Night
... 810 kc.

National Representative:
JOHN E. PEARSON COMPANY

KCMO and KCFM—94.9 Megaycles
KANSAS CITY, MISSOURI
Basic ABC Station for Mid-America

SEPTEMBER 1948
BEANS... with a **WSM** label?

*When our 7½ million walk into a store, there's an invisible label on some of the beans... the brand they've been hearing about on WSM. That's the brand in their minds. That's the brand they ask for and buy. Because our people listen to WSM commercials with special confidence, born of 22 years of sincere broadcasting... 22 years in which their radio station has never once let them down.*

This invisible label -- this hard-earned stamp of approval -- can mean more business for you in the South.

---

**WSM**

**NASHVILLE**

---

**40 West 52nd**

**continued from page 4**

**CANADA WANTS "SPOT" CHANGED**

You certainly hit on a grand idea when you conceived the plan of establishing a contest for the creation of a new word to supplant spot broadcast advertising and thus get away from the ambiguity which it has caused and always will cause in the minds of those less familiar with the broadcasting industry, than we are ourselves.

We have the same trouble in Canada, as on many occasions, during the course of directors meetings, we have scratched our heads without very much success on this same subject. However, it strikes me that my suggestion may stand a chance under the name I have selected. DOT, I believe, might be a fitting word, in that, it is closely related to dots on a map, which serve to point out sales representation in different territories on the sales managers distribution layout. The word DOT also has, in my estimation, the distinction of being closely enough related to "spot," that still has some relationship to radio broadcasting firms and may serve once and for all to categorize "spot" where it really belongs in the announcement family and bring in the new word DOT in the time-field, as we know it.

Phil Lalonde
Manager
CKAC, Montreal

**SPREADING RADIO GARDENING**

Thank you for the article "Gardening -- America's Top Hobby" which with your approval we are reprinting.

We are particularly interested in presenting to our readers the character and extent of the garden programs on the air. Of course, our subscribers are conversant with the importance of gardening as a public pastime and hobby.

F. R. Kilner
Editor
American Nurseryman
Chicago, Ill.

**GIVE-AWAY BROKER**

Quite naturally we cannot understand how people in New York and Chicago connected with audience participation type programs could possibly overlook mentioning Adolphe Wenland & Associates!!!

*(Please turn to page 8)*

**Sponsor**
GLORIA SWANSON HOUR...fashions, interviews, homemaking...four fifteen minute periods weekly.

EXPLORING THE UN...fashions, food, costumes, dancing of the United Nations...every week.

THE DRAWING GAME...Pulitzer Prize cartoonist Rube Goldberg in a weekly charade-quiz game.

Twenty-four TV programs...a variety of studio presentations and remote pickups that include practical help for the homemaker, teen age entertainment, lively children's shows...comprehensive coverage of the news, special events, sports...movies, drama, comedy...provide WPIX with a wide range of presentations to intrigue the interest of viewers—or advertisers!...in a major market big enough now to make the medium mandatory for any advertiser concerned with creating comment among customers, building business and better sales!

For details, time rates and production costs on currently available programs...call or write, WPIX, 220 E. 42nd St., New York 17...or WPIX representatives out of New York, Free & Peters, 144 Madison Ave., New York, 22.
Here is a powerful radio station dominating an incredibly wealthy market.

WHB is a seller of goods: WHB knows salesmanship.

We will turn handsprings down Main Street to sell your product.

The Swing is to WHB in Kansas City

10,000 WATTS in KANSAS

Don Davis
President

John T. Schilling
General Manager

Represented by

John Blair & Co.

Mutual Network • 710 Kilocycles • 5,000 Watts Night

Address?

In your August issue there is an article explaining the storecasting technique. In this article you mention the name of Stanley Joseloff, head of Storecast Corporation of America. Will you please send us this man’s address?

James Connolly
WJLD
Bessemer, Ala.

To Station WJLD and the many other stations and agencies who inquired about Storecast Corporation of America, the address is 100 Fifth Avenue, New York City.

Pulse Control

This is with reference to your article on page 30 of the August, 1948 issue relative to special broadcasts for super markets. Please see the last two sentences of the third column of page 31. There you discuss a “special pulse control” by which spoken commercials are heard in the stores only. I have discussed this with our Chief Engineer and he informs me that he has never heard of any apparatus now in commercial production for this purpose.

Myron Winegarden
Vp
WAJL, Flint, Mich.

The sentences in question refer to the sound level of the spoken commercials not to the commercials themselves. The pulse control decreases or increases the level of the sound. It does not eliminate the actual commercial content.
These two partners keep things moving 20 hours a day!

The two partners, as their desk-signs show, are WOWO and WOWO-FM, now offering complete duplication, from 5 AM until 1 AM, in one of the richest market-areas in the Midwest.

And how these partners keep things moving!

Every recent Hooper survey shows WOWO programs far ahead of competition. And, according to storekeepers, WOWO promotions really keep merchandise rolling over counters throughout the area.

How big is this area?

Consult BMB and you’ll see that WOWO reaches 573,300 listener-families in 59 counties. And WOWO-FM, whose 504-foot antenna tower is Indiana’s tallest structure, brings FM broadcasts to listeners in a 16,000-square-mile area in three states.

Put these partners to work for you! Get two coverages for the cost of one! Consult NBC Spot Sales, or the WOWO Sales Department.
STARRING
FREDDY MARTIN And His
ORCHESTRA

SPONSORED ON OVER 100 STATIONS IN 60 DAYS

NOW OFFERED FOR LOCAL AND REGIONAL SPONSORSHIP

ONCE AGAIN "TRANSCRIBED BY ZIV"
The quarter-hour musical-variety show is today's proved high-Hooper technique.

Look at these ratings:

- Chesterfield's "Supper Club" (8.3)
- Oxydol's Jack Smith (9.3)
- Campbell Soup's "Club 15" (9.1)

"C. E. HOOPER, April 17, 1948

RADIO'S GREATEST BUY!

... that's Freddy Martin's SHOWTIME FROM HOLLYWOOD

... a richer, extraordinarily beautiful, quarter-hour musical show with terrific heart appeal. It's a colorful, ever-changing presentation of musical fancy and variety set to quick-paced tempo. ZIV musicals consistently command competition-beating Hoopers! You can confidently tie those sales curves to this truly different quarter-hour musical! Write for availabilities.

Not lighting Freddy Martin... whom the Saturday Evening Post futures as "The Man Who Helped Kill Swing." Featuring hit songs, show-stopper vocalists, rave-review presentations—it's enormously different, thrillingly glamorous!

FREDERIC W. ZIV COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK • CHICAGO • HOLLYWOOD
Ben Donaldson—short, dapper, dignified—is a very busy man. With a thumping $72,000,000 invested in dies, tools, jigs, etc., for the production of the 1949 Ford, a peaceful labor situation due to a model labor-management agreement, and new management and sales policies, Ford is out to regain the No. 1 sales spot in the auto field. Their opposition is sales-wise General Motors, whose Chevrolet outsells Ford at present in a ratio of six to five. Ford is aiming at selling 1,000,000 cars in the next 12 months, is already gearing itself for an expected low-priced-field battle in 1950. Although Ford’s 6,500 dealers (including Donaldson’s son Wilbur, an Ohio dealer) have been whooping it up vigorously with local promotion, it is national advertising which must do the job for Ford.

Donaldson will direct the spending of a budget expected to top $11,000,000. All media are being used, but radio gets the largest slice. Ford Theater (Ford Motor—CBS) and Fred Allen (Ford Dealers—NBC) are the air showcases, with additional support from extensive spot and TV schedules. After years of semi-institutional selling (Ford dealers once threatened to advertise on their own, claiming Ford was selling Henry Ford, not cars) Ford is out to sell its product.

Ad-man Donaldson has been an eye-witness to most of Ford’s extensive growth. In 1919, Donaldson joined the firm as head of the mailing department of the Ford-owned Dearborn Independent. While the late Henry Ford talked of turning his World War I profits over to the government (he never did) and was making and selling successive millions of tin lizzies, Model A’s, and V-8’s, Donaldson was moving up. He was editor of the house organs, ad-manager of Fordson Tractors, ad-manager of Ford Trucks, and in 1945 acquired his present title. Ben Donaldson today is a successful man in a highly competitive field, but he’s still rather pleased if you notice his pleasant voice; for Donaldson, back in radio’s cradle era, was one of radio’s first commercial announcers, at WWJ, Detroit.
KSJB has the signal honor of being the only station in the 3 Midwest states we serve to order a BMB interim survey. Complete report available upon request.

In 1946 we operated with 250 watts day and 100 watts night. When the BMB Survey was made we were authorized to increase power to 5 KW and did so in July, 1946.
Rhode Island (AND ADJACENT MASSACHUSETTS) listens when "BING CROSBY SINGS"

SUNDAYS, 2:00-2:15 P.M.

Here's a low-cost 15-minute program with a tremendous ready-made audience. Latest Hooper, December '47 thru April, '48 shows a 8.2 rating for the 2:00-2:30 half-hour. "Curtain Time," immediately preceding, shows a Hooper of 9.1... and Guy Lombardo follows, 2:15-2:30. Could a canny time-buyer ask for more? It's open as this goes to press!

IT'S A BUY ON

abc

5000 WATTS DAY & NIGHT

WALLACE A. WALKER, Gen. Mgr.
PROVIDENCE, The Sheraton-Biltmore
PAWTUCKET, 450 Main St.

Representatives:
AVERY-KNODEL, INC.

New developments on SPONSOR stories

(See "Right with Eversharp," SPONSOR, December 1946, page 9.) Has the Eversharp advertising appeal changed? What broadcasting form is being used to sell Eversharp razors and blades? Is there a new copy slant in Eversharp advertising? Will "Take It or Leave It" be changed?

With the bottom having dropped out of the high priced automatic pencil and fountain pen (ball and regular) market, Eversharp has had to focus its advertising on a strictly competitive appeal. All pen and pencil business is 50% off from a year ago.

Spot advertising has been given the burden of selling the Eversharp razor and blades, with early a.m. news and other programs being bought to hit the men while they're removing stubble. Instead of gold plated and solid gold editions of the writing and shaving implements receiving the advertising attention, the workaday editions of Eversharp products are being sold on a strictly price basis.

Thus far, no new copy slant with the typical Martin Strauss-Milton Biow* appeal has been developed. Plans to add a home audience participation factor to the continuously successful Take It or Leave It have been shelved until the FCC finally rules on what is and is not a lottery (September 10). NBC (the program is on this network) will not accept any further games until the Commission has made its ruling.

Rumors of Eversharp being shaky financially are more talk than fact, despite the obvious fact that the corporation isn't making the profits it was when its products were double their current prices. With ball pens in many cases being lower priced than automatic pencils, the writing implement manufacturers are having a difficult time of it.

*Martin Strauss is head of the Eversharp Company and Milton Biow is head of the advertising agency which handles Eversharp advertising.

p.s.

(See "The Return of the Amateur," SPONSOR, September 1947, page 15.) Is the amateur program upswing continuing? What is the status of the amateur program on television? What makes an amateur program tick?

There's hardly a television station on the air that hasn't at least one amateur hour and one or more "talent opportunity" programs before its cameras. Spotlight was turned on this fact by the recent sale of the Major Bowes Original Amateur Hour to Old Gold on both TV (DuMont network) and radio (ABC network). Although the sale is for five years, as usual the program is subject to cancellation at regular intervals during the 60 months contracted for.

Arthur Godfrey's Talent Hunt was a top rated program last season and Horace Heidt's Philis Morris Night toured the nation with a new talent search formula that made good listening. While a number of "new faces," and "new voices," presentations were not successful last season, there will be many new ones brought before mikes and cameras during 1948-1949. The desire to "get somewhere" added to the glamor which is attached to appearing on the air still is a number one entertainment factor.

The secret of successful amateur and talent programs is found fundamentally in the ability to pick performers who have both a flair for entertaining and a human appeal. Listeners and viewers must not only enjoy the tyros, but they must also have their hearts tugged.

The man who helps the seekers after fame and fortune is almost as vital as the talent itself. Arthur Godfrey knows how to sell his non-star talent. Ted Mack has the dry unemotional stance that made Bowes famous. Horace Heidt's cast sell him as much as they sell the performers who have won the Heidt elimination tests in each town. Like variety programs, the best talent search programs fall apart if there isn't an mc to hold them together.

TV will spur interest in amateurs and will bring enough publicity to bear on this type of program so that more spotlights will be turned on (Please turn to page 20)
You know and we know that Southern people are "different." An announcer (or writer) who can really sell in New York may fare very badly in Dixie. And that's true of programming, too.

For 22 years, we at KWKH have concentrated on understanding the people in our four-State market. We've learned what they like, and what they don't like. We are years and years ahead of any similar organization in this area.

The result? Well, take your choice of whatever index you consider best. Hoopers? Yes. The old (but latest) CBS Study? Yes. The BMB Report? Yes—ask for any proof you wish!

50,000 Watts • CBS •

KWKH

Texas

LOUISIANA

Arkansas

Mississippi

The Brannam Company Representatives

Henry Clay, General Manager
Dean Upson, Commercial Manager

SEPTEMBER 1948
Money talks in many ways. It speaks of progress when it is used to produce new wealth, new convenience, new beauty. In Tulsa money is talking that way in a very loud voice. And where money is being employed for constructive projects the people in that area have new money to spend for necessary and luxury items. There is a great deal of new money in Tulsa today!

If you want to get your share of this spendable income tell Southwesterners about your products over the station Southwesterners prefer—KVOO, Oklahoma’s Greatest Station—’home folk’ to the Southwest since 1925.

HERE’S HOW MONEY TALKS IN TULSA, TODAY:

$17,865,900.00 . . . Bond issue expenditure by the City of Tulsa to expand water and sewer facilities
$ 6,000,000.00 . . . New downtown office building under construction
$ 2,000,000.00 . . . New downtown office building under construction
$10,000,000.00 . . . Major oil company research center under construction
$43,000,000.00 ............. Completed residential building this year
$ 1,800,000.00 ............. School building program authorized

Tulsa leads all major cities of the Southwest in business gains according to Department of Commerce figures.
### New National Spot Business

**SPONSOR** | **PRODUCT** | **AGENCY** | **STATIONS** | **CAMPAIGN, start, duration**
---|---|---|---|---
Carter Products, Inc | Carter's Little Liver Pills | Ted Bates | Indef | E.g.; 4-wks; Aug 9-Sep 1; 52 wks
Celanece Corp | Yarns, fabrics | Emmill | Indef | E.g.; 4-wks; Sep-Oct; 8-13 wks
Colgate-Palmolive-Peet | Fad (heavy-duty detergent) | Eddy | Indef | E.g.; 4-wks; Aug-Sep-Oct; 6-13 wks
Eskimo Pie Corp | Ice cream pops | Buchanan | 20-30 | 7-13 wks
Lever Bros | Silver Dust | SnG&B | Indef | E.g.; 4-wks; Aug-Sept; 6-7 wks
Lewy Corp | Vacuum cleaners | Nichols & Greist | 5-7 | E.g.; 4-wks; Sep-Oct; 13 wks
Loft Candy Shops | Candy | Al Paul Leinen | 50-100 | E.g.; 4-wks; Aug-Sept; 6-3 wks
P. Lorillard Co | Embassy Cigarettes | Geyer, Newell & Gage | 50-100 | E.g.; 4-wks; Aug-Sept; 4-14 wks
Natl Council of Protestant Episcopal Churches | Institutional | H. B. Humphrey | 50-100 | E.g.; 4-wks; Aug-Sept; 6-3 wks
Standard Brands, Inc | Bluebonnet Margarine | Ted Bates | 15-20 | E.g.; 4-wks; Aug-Sept; 15 (some later) wks
Theobald Industries | Rum (heavy-duty sunds) | Franklin Bruck | 5-10 | E.g.; 4-wks; Sep-Oct; 6-13 wks
Willys-Overland Motors, Inc | Jeepster | Esswell & Thurber | 5-75 | E.g.; 4-wks; Aug-Sept; 4 wks

*Fifty-two weeks generally means a 13-week contract with options for 3 successive 13-week renewals. It's subject to cancellation at the end of any 13-week period.*

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### New On Networks

**SPONSOR** | **AGENCY** | **NET** | **STATIONS** | **PROGRAM, time, start, duration**
---|---|---|---|---
American Oil Co | Katz | ABC | Carnegie Hall; Sun 7:30-8 pm; Sep 26; 52 wks
Paul F. Brelch Co | Ollan | ABC | White Out; Sat 10-10:45 pm; Sep 11; 52 wks
E. J. Brack & Son | George H. Hartman | MBN | Superman; MWF 5:15-5:50 pm; Aug 4; 14 wks
Doubleday & Co | Huber, Hoig & Son | MBN | Ford Theater; Fri, Thurs; Oct 29; 52 wks
Ford Motor Co | Young & Eckhardt | CBS | Ozzy & Harriet; Sun 6:30-7 pm; Oct 2; 52 wks
International Silver Co | Needham, Louis & Broly | NBC | Fred Waring; Mon & Wed 10-10:30 am; Oct 1; 4-12 wks
Kaiser-Frazer Sales Corp | William H. Weintraub | NBC | Walter Winchell; Sun 9-9:30; Jan 2; 104 wks
Pet Milk Co | Gardner | NBC | Saturday Night Serenade; Sat 7-8:30; Oct 2; 52 wks
Standard Oil Co of Calif. | BRBKO | MBN | Standard School Broadcast; Th 10-11; am; Sep 26; 52 wks
Volupte Inc | Birnbrau-Garfield | MBN | Better Half; Wed 8:30-9:35 pm; Sep 26; 52 wks

*Fifty-two weeks generally means a 13-week contract with options for 3 successive 13-week renewals. It's subject to cancellation at the end of any 13-week period.*

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### Renewals On Networks

**SPONSOR** | **AGENCY** | **NET** | **STATIONS** | **PROGRAM, time, start, duration**
---|---|---|---|---
Armour & Co | Foote, Cone & Belding | CBS | Hunt Hunt; MTFWF 4:42-4:25 pm; Aug 18; 52 wks
Coca Cola Co | D'Arcy | CBS | Pause That Refreshes; Sun 4:30-7; Aug 15; 52 wks
Brown Shoe Co | Lee Barrett | NBC | Smokey & Ed McConnell; Sat 11:00-12 pm; Aug 28; 52 wks
Curtis Circulation Co | BBD&O | NBC | Listening Post; MWF 10:15-11; Aug 2; 52 wks
Helbros Watch Co | William H. Weintraub | MBS | Quick as a Flash; Sun 5:36-6 pm; Sep 5; 52 wks
Lutheran Layman's League | Gartham | MBS | Lutheran Hour; Sun 12:30-1:30 pm; Sep 1; 52 wks
Philco Corp | Hutchins | ABC | Ring Crosby; Wed 10-10:30 pm; Sep 29; 52 wks
Radio Corporation of America | J. Walter Thompson | NBC | RCA Victor Show; Sun 5:30-5 pm; Oct 16; 52 wks
Skelly Oil Co | Henri, Harst & Macdonald | NBC | Alex Deier; MTFWF 5:5-5:55 pm
Sterling Drug Inc (Bayer Co div) | Dancer-Fitzgerald-Sample | CBS | Mr. Chameleon; Wed 6:30-7; Jul 16; 52 wks
Swift & Co | J. Walter Thompson | NBC | Archie Andrews; Sat 10-10:48; Jul 16; 52 wks
Trimmell Clothing Co | William H. Weintraub | MBS | Sherlock Holmes; Sun 7:30-8 pm

*Fifty-two weeks generally means a 13-week contract with options for 3 successive 13-week renewals. It's subject to cancellation at the end of any 13-week period.*

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SEPTEMBER, 1998
## New and Renewed on Television

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<tr>
<td>Hormone Hearing Aid Co</td>
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<td>WCN-TV, Chi.</td>
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<tr>
<td>Beneficial Savings Fund</td>
<td>Richard A. Foley</td>
<td>WCAU-TV, Phila.</td>
<td>Snouts: Jul 22; 5 wks (n)</td>
</tr>
<tr>
<td>Jay Rockwell Inc (St. Louis)</td>
<td>Direct</td>
<td>WCAU-TV, Phila.</td>
<td>Film spots: Jul 22; 5 wks (n)</td>
</tr>
<tr>
<td>Chevrolet Dealers Assn</td>
<td>Campbell-Ewald (N. Y.)</td>
<td>WARD, N. Y.</td>
<td>Weather spots: Sep 2; 14 wks (n)</td>
</tr>
<tr>
<td>Cadillac Corp</td>
<td>Bennett, Petersch &amp; O'Connor</td>
<td>WGN-TV, Chi.</td>
<td>Film spots: Aug 4; 4 wks (n)</td>
</tr>
<tr>
<td>John F. Dalv, Inc (Ford dealer)</td>
<td>E. L. Brown</td>
<td>WCAU-TV, Phila.</td>
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<tr>
<td>Dolphin Paint &amp; Fabric Varnish Co</td>
<td>Wendi</td>
<td>WSPH-TV, Toledo</td>
<td>Stamp the Artist; 15-min weekly as scheduled; Aug 15, 13 wks (r)</td>
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<tr>
<td>Fremont Rubber Co</td>
<td>Wendi</td>
<td>WSPH-TV, Toledo</td>
<td>Film spots: Jul 19; 13 wks (n)</td>
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<tr>
<td>Jackie Gordon, Inc</td>
<td>J. M. Kline</td>
<td>WCAU-TV, Phila.</td>
<td>Film spots: Jul 22; 13 wks (n)</td>
</tr>
<tr>
<td>Jacob Horning Brewing Co</td>
<td>Clements</td>
<td>WIFL-TV, Phila.</td>
<td>Hornung Beauty Parade; Th 9-45-10 pm; Aug 4, 13 wks (n)</td>
</tr>
<tr>
<td>Keystonecope Inc (fashion publication)</td>
<td>Ruthrauff &amp; Ryan</td>
<td>WBNX-TV, N. Y.</td>
<td>Film spots: Jul 26; 13 wks (n)</td>
</tr>
<tr>
<td>Julius Kaiser &amp; Co</td>
<td>Civil &amp; Prevory</td>
<td>WBNK, N. Y.</td>
<td>Film spots: Jul 22; 13 wks (n)</td>
</tr>
<tr>
<td>Lee Motors, Inc</td>
<td>Wendi</td>
<td>WNTV, Baltimore</td>
<td>8-min films as scheduled weekly 7-45-7-50; Sep 9; 13 wks (n)</td>
</tr>
<tr>
<td>Athletic Supply Co</td>
<td>McCann-Erickson</td>
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<td>Toledo Mud Hen's home games; through season from Jul 19 (n)</td>
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<tr>
<td>G. M. Bueckeys, Inc</td>
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<td>Leisy's Tele-Racing Review; MTWFE 9-30-9-50; Jul 2; 8 wks (n)</td>
</tr>
<tr>
<td>Lesly Brewing Co</td>
<td>Wendi</td>
<td>WABX-TV, Blauvelt</td>
<td>8-min &quot;Miss Rheingold&quot; film; approx Aug 9-Sep 2 as scheduled (n)</td>
</tr>
<tr>
<td>Liebmann Breweries, Inc</td>
<td>Poote, Gone &amp; Balding</td>
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<tr>
<td>R. H. Macy &amp; Co</td>
<td>Grey</td>
<td>WIPX-TV, Phila.</td>
<td>Spots following pro football games: Sep 24-Dec 12 season (n)</td>
</tr>
<tr>
<td>Master Rate Mfg Co</td>
<td>Rea, Fuller</td>
<td>WIPX-TV, Phila.</td>
<td>Film spots: Jul 19; 13 wks (n)</td>
</tr>
<tr>
<td>Midwest Salvage Co</td>
<td>Wendi</td>
<td>WIPX-TV, Phila.</td>
<td>America's Town Meeting; Tu 8:30-8:10 pm; (duplicated with AM on WJZ) Oct 5-21 wks (n)</td>
</tr>
<tr>
<td>Modern Industrial Bank</td>
<td>Wendi</td>
<td>WIPX-TV, Phila.</td>
<td>Film spots: Aug 11; 26 wks (n)</td>
</tr>
<tr>
<td>Philip Morris &amp; Co</td>
<td>Blow</td>
<td>WIPX-TV, Phila.</td>
<td>Spots: Jul 22; 13 wks (n)</td>
</tr>
<tr>
<td>Parkway Baking Co</td>
<td>J. M. Korn</td>
<td>WIPX-TV, Phila.</td>
<td>Spots preceding pro football games: Sep 24-Dec 12 season (n)</td>
</tr>
<tr>
<td>Peter Paul, Inc</td>
<td>Plitt-Forges</td>
<td>WIPX-TV, Phila.</td>
<td>Alexander Korda films; once weekly as scheduled 8-9-30; Jun 27; 26 wks (n)</td>
</tr>
<tr>
<td>Philes Corp. and Strong, Carlisle &amp; Hammond Co</td>
<td>Dayton</td>
<td>WNTV, Baltimore</td>
<td>Howdy Doody; Th 5-45-6 pm; Jul 15; 8 wks (n)</td>
</tr>
<tr>
<td>Pioneer Scientific Corp</td>
<td>Dayton</td>
<td>WNTV, Richmont</td>
<td>Midget Boxing; Tu 9-5-5-6 pm; Jul 2; 26 wks (n)</td>
</tr>
<tr>
<td>Reed Candy Co</td>
<td>Reincke, Meyer &amp; Finn</td>
<td>WPNX-TV, Blauvelt</td>
<td>Film spots preceding Ranger hockey games; through fall season (n)</td>
</tr>
<tr>
<td>Robinson-Lloyds Co</td>
<td>Wiley, Frazier &amp; Davis</td>
<td>WPNX-Shirt</td>
<td>Putting on the Dog; Wed 7-45-8 pm; Indef (r)</td>
</tr>
<tr>
<td>Stuart's Clothes</td>
<td>Davenport</td>
<td>WPNX, N. Y.</td>
<td></td>
</tr>
<tr>
<td>Wilkie Buick, Inc</td>
<td>Joseph Lowenthal</td>
<td>WCAU-TV, Phila.</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>American Federation of Labor, Wash.</td>
<td>Labor union</td>
<td>Owen &amp; Chappell, N. Y.</td>
</tr>
<tr>
<td>American Oak Leather Co, Cinci</td>
<td>Oak leather prods</td>
<td>Haehne, Cinci</td>
</tr>
<tr>
<td>American Processing Co, Cleve.</td>
<td>Petroleum</td>
<td>Gregory &amp; House, Cleve</td>
</tr>
<tr>
<td>Arabian American Oil Co, N. Y.</td>
<td>Oil, gasoline</td>
<td>Kudner, N. Y.</td>
</tr>
<tr>
<td>H. Baron &amp; Co, Linden, N. J.</td>
<td>Sundriettes</td>
<td>Rothman, Cinci</td>
</tr>
<tr>
<td>Beach Soap Co, Lawrence, Mass.</td>
<td>Flower</td>
<td>James Thomas Chirurg, Boston</td>
</tr>
<tr>
<td>Berk Bros Brewing Co, Chi.</td>
<td>Food</td>
<td>G. C. Fogarty, Chi.</td>
</tr>
<tr>
<td>F. W. Boltz Corp.</td>
<td>Food</td>
<td>J. Walter Thompson, L. A.</td>
</tr>
<tr>
<td>Claffeontes-Haddon Hall, Art, City</td>
<td>Food</td>
<td>W. Wallace Orr, Phila</td>
</tr>
<tr>
<td>Craig of Calif., L. A.</td>
<td>Food</td>
<td>Anderson, L. A.</td>
</tr>
<tr>
<td>Electric Auto Lite Co, Toledo</td>
<td>Food</td>
<td>Newell-Emett, N. Y., for new network show</td>
</tr>
<tr>
<td>Fifth Army Headquarters, Chi.</td>
<td>Food</td>
<td>John W. Shaw, Chi.</td>
</tr>
<tr>
<td>Foreman and Clark, L. A.</td>
<td>Food</td>
<td>Dan B. Miner, L. A.</td>
</tr>
<tr>
<td>French Beverage Co, N. Y.</td>
<td>Food</td>
<td>Laster L. Wolf, N. Y.</td>
</tr>
<tr>
<td>Frankfurter &amp; Hallock Co., Dept.</td>
<td>Food</td>
<td>Rothman &amp; Gibbons, Pittsb.</td>
</tr>
<tr>
<td>U. States Soft Drinks Co, Seattle</td>
<td>Food</td>
<td>Tatham-Laflit, Chi.</td>
</tr>
<tr>
<td>Good Foods Inc, Minus</td>
<td>Food</td>
<td>Ralph H. Jones, Cinci.</td>
</tr>
<tr>
<td>Glen Haven Memorial Park, San Fernando Valley</td>
<td>Food</td>
<td>Alfred L. Goldblatt, Seattle</td>
</tr>
<tr>
<td>Golden Chinese, Seattle</td>
<td>Food</td>
<td>Young &amp; Rubicam, N. Y.</td>
</tr>
<tr>
<td>Good Foods Inc, Minus</td>
<td>Food</td>
<td>Harry B. Cohen, N. Y.</td>
</tr>
<tr>
<td>Grove Laboratories Inc., St. Louis</td>
<td>Food</td>
<td>Rothsman &amp; Gibbons, Pittsb.</td>
</tr>
<tr>
<td>Heinz Baking Co, St. Louis</td>
<td>Food</td>
<td>Goodkind, Jolice &amp; Morgan, Chi.</td>
</tr>
<tr>
<td>Jasper's Cafes Co, L. A.</td>
<td>Food</td>
<td>Alvin Epstein, N. Y.</td>
</tr>
<tr>
<td>Kosher Bazaar Co.</td>
<td>Food</td>
<td>Robert Hilton, N. Y.</td>
</tr>
<tr>
<td>Leighton's Woodlands Lake Restaurant, Ardsley, N. Y.</td>
<td>Food</td>
<td>Bezel &amp; Jacob, Chi.</td>
</tr>
<tr>
<td>National Drug Laboratories Inc, Chi.</td>
<td>Food</td>
<td>Frederick Clinton, N. Y.</td>
</tr>
<tr>
<td>National Wallace for President Committee</td>
<td>Food</td>
<td>Irving Rosen, N. Y.</td>
</tr>
<tr>
<td>Park Lane, N.</td>
<td>Food</td>
<td>Jackson Jones, N. Y.</td>
</tr>
<tr>
<td>Phoenix Inc, Newton</td>
<td>Food</td>
<td>Menenough, Martin &amp; Seymour, Des Moines</td>
</tr>
<tr>
<td>Power's Bakery, Des Moines</td>
<td>Food</td>
<td>Young &amp; Rubicam, N. F.</td>
</tr>
<tr>
<td>Rosefield Packing Co Ltd., Alameda Calif.</td>
<td>Frozen foods</td>
<td>Wolfe-Jekkle-design &amp; Sonkey, Detroit</td>
</tr>
<tr>
<td>Schafer's Peter Pan Bakers Inc, Detroit</td>
<td>Frozen foods</td>
<td></td>
</tr>
</tbody>
</table>

( Please turn to page 76)
THIS NEW HOOPER REPORT GIVES STATION-PREFERENCES FOR MORNING AFTERNOON NIGHT IN “IOWA PLUS!”

C. E. Hooper, Inc. has just released a new Winter, 1948 Listening Area Coverage Index giving station-preferences in the 116-county area shown at the left. The findings again confirm the facts disclosed by many previous studies, including all ten of the famed annual Iowa Radio Audience Surveys.

Mornings, WHO gets 30% of the preference votes, against 31% for all other Iowa commercial stations combined, rated 1% or better. Station B gets 9%.

Afternoons, WHO gets 27%, against 32% for all other Iowa commercial stations combined, rated 1% or better. Station B gets 8%.

Evenings, WHO gets 34%, against 30% for all other Iowa commercial stations combined, rated 1% or better. Station B gets 11%.

Top-notch Programming and state-wide Public Service mean better values for listener and advertiser alike. Every buyer of radio time in Iowa will find the new Hooper intensely interesting. Write today for your copy, or ask Free & Peters.

WHO
+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
FREE & PETERS, INC., National Representatives]
talent searches in radio than ever before. In this case TV will lead the way.

(See "Telephonitis," SPONSOR, June 1948, page 38.) Will the FCC proposed ruling mean the end of telephone shows? What about the new "beep" note recording device for phones?

Even if the Federal Communications Commission retains all the regulations which it has proposed for give-away programs, it will not materially affect radio's use of the telephone. Most program directors feel that the closer the person in the home is brought into contact with the broadcast, the better the response of listeners. The fact that the tie has been made during the past six months, mostly as a greased road on which multi-thousand dollar give-aways were slid to listeners, in no way changes the fact that Mr. Bell's instrument is a very potent program device.

The telephone give-away situation is analyzed on pages 30 and 31, although the legal side of the problem will not be determined until the FCC's final rulings are sent through the Federal courts.

There's nothing illegal about using the phone in connection with a radio program. It's now legal to record what is said on the phone and to play that recording on the air. This change in policy was brought about by the telephone company's making devices available whereby telephone conversations could be transcribed, as long as a "beep" note indicated to the persons phoning that the conversation was being put on tape.

It's time, most program men contend, to put the phone to work without any lottery implications.

**Up go the Hoopers when Kelly calls 'em**

WIBC's Gene Kelly has a way of catching every play and calling it accurately... a knack for capturing all the color and drama and weaving the whole into a spine-tingling tapestry... that has established him securely as No. 1 local sportseaster among stay-at-home Hoosiers. With WIBC soon to blanket the state as Indiana's first and only 50,000-watt station, you can count on Kelly and a host of other WIBC stars to win and hold sales leadership for your product throughout Hoosierland. Ask your John Blair man.

**JOHN BLAIR & COMPANY - NATIONAL REPRESENTATIVES**

**WIBC**

1070 KC

50,000 WATTS SOON

BASIC MUTUAL

The Indianapolis News Station
By every measurement
WTIC
dominates the prosperous
Southern New England
Market


WTIC's 50,000 watts represented nationally by Weed & Co.
Good pickings
Pick a WEEI program, and you’ll get good pickings.

Like this: Three years ago, Gibson Art Company, manufacturers of greeting cards, wanted to sponsor a show that would suit their sales story. They picked WEEI’s “Uncle Elmer’s Song Circle” at 8:30 to 9:00, Sunday mornings. Today, 100% of Gibson’s Boston advertising budget is invested on WEEI—their only radio advertising in any city.

No wonder more Boston advertisers invest more—and make more—on WEEI than on any other station. Interested? Call us or Radio Sales.
Senator Tobey to Investigate NAB

The National Association of Broadcasting will be investigated by the special Interstate Commerce Subcommittee on radio whenever the Senate reconvenes. Senator Charles W. Tobey, successor to retiring Senator Wallace White as chairman, is expected to focus his attack on the lobbying activities of the association. Tobey doesn’t believe NAB’s paid-up dues represent honest to goodness stations. His investigators have been asked to check the association’s books.

Radio to Explain New Credit Terms

Broadcast advertising to explain the higher down payments of articles costing $50 plus is being scheduled throughout the nation. Installment credit furniture stores, which will find many articles they sell requiring one-third down and 15 months to pay, believe the new terms will have to be sold. The rush to buy before the credit terms become effective hasn’t been up to expectations, despite some aggressive dealer selling of the idea of buying before the new “big” down payments are required.

Housing Law Spurs Insurance Radio Campaign

Insurance organizations which have been planning more active broadcast “public relations” greeted the new housing law with unrepressed happiness. The law protects insurance companies’ investments in new buildings, and authorizes higher interest than the pre-law 4½ and 4½% rates. Practically the day the law was signed by President Truman, two insurance companies okayed increased advertising budgets. Major objective of the proposed campaigns is to build up public acceptance of insurance organizations as not being monopolies.

West Coast Leads Population Boom

Latest census figures indicate that all the boom figures on West Coast population increases underestimated the Pacific area’s growth. Oregon is up 41.9%; California, 41.3%; Washington, 34%. Florida also showed amazing expansion, 21%. Arizona with 28% and Nevada with 27% also indicated a substantial increase despite small numerical totals since the states had small populations to start. Radio is keeping pace with the growth of most of these areas, with California, as usual, leading the parade.

Fullerettes Follow Fuller Brush Men

Although Fuller Brush Company found that its network program, many years ago, was a great door opener, it had to drop the airing because of cost. With its new door-to-door operation, “Fullerettes” selling a line of cosmetics, there are plans in the making for a limited radio campaign. If tests work, the spot campaign will stress the “Fullerettes” but won’t forget the Fuller Brush Man either.

Farm Income Continues Up

Despite lower prices, farm cash income, in July, set an all time record for that month. August figures are expected to top July’s. Production is rising faster than prices are dropping so the trend is up. Business on stations with basic farm audiences is also up, percentage-wise, even more than the farm income in the areas they serve. Only the farm family continues to spend more per capita than it did last year.

U. S. Contracts to Include Ad Budget

Despite all previous rulings, there will be an adjustment that will permit a certain percentage for advertising for firms producing cost-plus goods for the government. Protests, which presently seem to be getting nowhere on Capitol Hill, are window dressing for revised regulations. However, only the firms which are devoting a major part of their productive facilities for re-armament will be permitted an advertising budget. Decision may be put off for several months (even until after election), but it’s all set.

Margarine to Fight Butter Lobby

The margarine tax-repeal bill, which was killed by non-action in the last-minute rush of bill passing, and which wasn’t even considered in the special session, won’t be permitted to get the absent treatment next year. A number of firms that haven’t mutual interests in both butter and margarine fields have agreed to a public relations campaign that is bound to offset the powerful butter lobby. Radio, especially women’s participation programs, will be used.

1949 Income Tax Estimate Hits New High

Despite tax cuts, the official estimate of income tax payments, in 1949, is $32,664,000,000 as against $31,171,000,000, in 1948. Social Security taxes are expected to be up $45,000,000 to $825,000,000 from $780,000,000. SS taxes are good indication that take-home pay is continuing up.

Both Parties to Limit Big Business

Republicans and Democrats both plan a ceiling on big business sometime during 1949. It’s possible that some executive action may be taken by the President before that time, but notwithstanding, it’s certain to happen later. Behind-the-scenes-power of big business has reached the point where it’s begun to worry Congress. Painless action will be taken, and there will be no divestiture action (corporations being forced to sell subsidiaries, etc.). General feeling in broadcast advertising is that more medium-size corporations will be healthier than a few corporatious controlling the advertising of their subsidiaries.

SPONSOR
Memo

TO TIME BUYERS
AND ALERT ADVERTISERS

Don't fail to consider WWVA in Wheeling, West Virginia, with 50,000 Watts, covering an area of more than eight million people in Eastern Ohio, Western Pennsylvania, West Virginia and Virginia -- where industrial and mining payrolls are the nation's largest -- and where the retail sales total four and one-half billion dollars annually. Best of all you can reach this great area with this one station, one cost, one billing. For more details, write or call WWVA, or --

The Edward Petry Co.

WWVA

50,000 WATTS • CBS • WHEELING, W. VA.
NATIONALLY REPRESENTED BY EDWARD PETRY & CO.
There's a lot more to it than this...

In every business friendly personal relationships are a big help. But that's only the beginning of the story... there's a lot more to it.

You've probably noticed that the people who are most welcome in your own office are those who never waste your time... who talk your business and know what they're talking about.

Weed and Company representatives are like that.

They sell a very good product—Spot Radio—one of the most precise and most profitable forms of modern advertising. They sell it right—for what it can do for you.

Behind their ability are a number of qualities: experience, associations, persistence. Even more fundamental, perhaps, are plain hard work and the expert knowledge it gives.

For these are the two factors that produce most of the results most of the time... the two factors that make Weed & Company service so valuable to any advertiser.
I.

Jack Benny is American Tobacco Company's most expensive program on the air. During the past season Benny rated high with LS-MFT.

TOBACCO

on the air

In program and commercial appeal there's constant search for magic words that sell

There's no "status quo" in tobacco advertising. There is only a never-ending search for new advertising approaches.

Few, indeed, are the business firms who are more conscious of their advertising efforts than tobacco firms. Fewer still are the American industries that rely on it as heavily, or respond to good and bad advertising campaigns so quickly. The great majority of the firms that comprise America's $3,252,000,000* tobacco industry are fully aware of this.

Only some 60% of the users of any one tobacco brand are classed, as a general rule, "loyal" smokers. The remaining 40% change their brands or become non-users altogether unless advertising reaches them. It doesn't take long for sales drops to make themselves felt. The average span between the time of manufacture and consumer usage is quite short, usually ranging from a month to a week or less.

A few times in the past, top management at one tobacco firm or another has wondered if perhaps the firm couldn't do just as well with a little less advertising. Without exception, the results have shown that the business most tobacco firms do is in direct proportion to the amount and efficacy of their advertising.

The classic example of this occurred in 1932 to one of the "Big Three" (American, R. J. Reynolds, Liggett & Myers) industry leaders. Together, the business done by these three firms, for nearly 30 years, has accounted for nearly two-thirds of all the domestic tobacco business.

There is a constant, relentless search for advertising and promotion devices which will enable one firm to gain a sales lead on the other. In that depression year of 1932, business was off generally throughout the tobacco industry. The 10c cigarette, because of its low price, had come into its own, and had cornered 17% of the entire market. Executives at R. J. Reynolds decided that their financial position would be bettered if they insured

*Corporate Sales 1942.
a dividend that year with money from the ad-budget. So, a total of $4,000,000 (about one-third of the ad budget) was to be transferred, starting in 1933, to the "contingency reserve fund," back-stopping the common stock at the rate of 40c a share.

Sales for 1932, when the full ad-budget was still in effect, were $33,674,800. A year later, after the reduced budget took over, sales were down to $21,153,752, a drop of 37%.

True, other tobacco firms reported sales losses during that particular year. But the losses were far less, by comparison than the Reynolds' nose-dive. Several firms, including American Tobacco and Brown & Williamson, who had maintained their advertising, reported sales gains at the expense of Reynolds. It took Reynolds more than five years of heavy advertising to gain back the ground it had lost. No heavy reductions in advertising have been made since. Today, it is crowding American Tobacco Co. for the industry sales leader's spot. Reynolds learned its ad-lesson the hard way.

In recent years, most of the selling emphasis by the leading tobacco firms has been on their cigarette brands. There are many reasons for this: Higher standard of living, higher wages, increased tempo of living, and the entry of women smokers into the tobacco-consuming market. Once, there were many local brands of cigarettes. But most of them have been absorbed by the big firms. Today, about 99% of the cigarette business is in nationally advertised brands. Regional tastes vary in the use of tobacco products, like pipe tobacco, cigars, snuff, and chewing tobacco, and there are still several important regional brands of each of these. Cigarettes are considerably easier to ship and handle, and the profits are better. Advertising has broken down sectional tastes.

U.S. Department of Commerce figures show the trend in production since the turn of the century:

<table>
<thead>
<tr>
<th>Year</th>
<th>Tobacco (lbs.)</th>
<th>Cigars (‡)</th>
<th>Cigarettes (‡)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1901</td>
<td>3,719,000,000</td>
<td>7,229,000,000</td>
<td>2,233,000,000</td>
</tr>
<tr>
<td>1948</td>
<td>*3,250,000,000</td>
<td>5,311,000,000</td>
<td>400,000,000,000</td>
</tr>
</tbody>
</table>

*Estimated.

However, net income from cigarette sales has not made a proportionate jump. For some time now there has been a steady rise in the cost of leaf tobacco, biggest single cost item of any tobacco

(top) Johnny helps Horace Heidi sell Philip Morris (middle) Chesterfield's Supper Club is smooth and productive (bottom) Prince Albert gets the Grand Ole Opry lift in rural areas
firm. It is 300% over the 1935-1939 level and still going up. Retail prices have not kept pace. This means a narrowing margin of profit for the cigarette manufacturer today, who must make his money in volume sales.

The first 1948 quarterly sales report of the American Tobacco Co., leader in 1947 with net sales of $819,631,122, is a good case in point. For the quarter ending March 31, comparative figures are:

<table>
<thead>
<tr>
<th>Year</th>
<th>Sales</th>
<th>Net Profit</th>
</tr>
</thead>
<tbody>
<tr>
<td>1947</td>
<td>$182,924,000</td>
<td>$7,640,000</td>
</tr>
<tr>
<td>1948</td>
<td>$197,705,000</td>
<td>$7,437,000</td>
</tr>
</tbody>
</table>

Up: Dollar and unit sales. Down: Profits, by $203,000. It is this situation which has forced the recent penny-a-pack price hike among the industry leaders in retail sales, and the three-cent hike in vending machine price.

As usual, the tobacco industry listened attentively to the goings-on at American’s annual meeting, for American Tobacco has often been the bellwether in the aggressive merchandising of tobacco products, particularly in radio. BBDO, American’s agency, now has the none-too-happy task of creating new twists for the familiar Lucky Strike advertising methods.

There was a time when the American Tobacco Co. dominated the industry completely. The firm was founded in 1904 as a merger of American Tobacco, Consolidated Tobacco, and Continental Tobacco. But in 1911, the Supreme Court declared it a monopoly. The firm was dissolved into 14 companies, among them Liggett & Myers, R. J. Reynolds, P. Lorillard, and British-American (Brown & Williamson). Today, these firms are among America's top competitors.

It was not until the late 20's and during the 30's that American Tobacco climbed again into the top brackets, with the late George Washington Hill in the driver’s seat. His genius at inventing selling slogans, his loud ukases to his ad-agencies, his determination to run the radio shows he sponsored have made him a legend.

ATC’s entry into network radio in 1928, under Hill’s watchful eye, with the Lucky Strike Dance Orchestra, set the pattern that later became Hill’s pet, the Hit Parade. The 1928 show featured the loud, bouncy music of maestro B. A.Rolfe. From the start, the commercials were strident, aggressive, and plentiful during the hour-long show. Listeners howled at the commercials, but began to buy more and more Lucky Strikes. Later, Hill’s famous slogan: “Reach for a Lucky, instead of a sweet...” was the

(Please turn to page 94)
Give-away quandary

The problem is far greater to draw the line on awards, although that also puzz
han where to

sponsors and broadcasters

Practically all give-away programs on the networks have been checked by the postoffice and other Federal authorities as not being lotteries. Most local programs with a give-away slant have also gone through the legal mill before being aired. There are very, very few contests or offers on the air which have not been weighed against existing interpretations of what is and what is not a game of chance.

The proposed Federal Communications Commission regulations as to what, as the Commission sees it, is a lottery is a unilateral pronouncement. It has already had its effect in a number of advertisers deciding not to sponsor programs that include a telephone game. Big corporations can't afford to take chances. The mere fact that the FCC has proposed a certain yardstick for measuring whether or not a program is a lottery has had its deterring effect. By announcing that a hearing will be held September 10 to decide upon its interpretation of "lottery" under meaning of a section in the Communications Act of 1934, the FCC has effectively held up a number of sales of give-away programs for this fall. There is, point out a number of radio attorneys, nothing new to government by publicity, and the FCC's announcement of its proposed rules and regulations is a very effective bit of publicity.

Radio producers point out that there is only one section of the proposed rules that presents a problem to broadcast advertisers. Several others will require changes in the broadcast format of programs, but they will not interfere materially with the appeal or entertainment value of the program. The one paragraph which will make it difficult to give the same suspense to telephone give-away programs that they have currently is number four of division (b) of the proposed regulation which is labeled Section 3.192.

(Please turn to page 110)

1. It's great to win those silver dollars
2. John Reed King "gives" and a winner "takes"
3. "Strike It Rich" asks plenty of questions
4. "Ladies Be Seated" loads them down with multiple gifts
5. ABC has a wish-bowl
6. There's fun but no fortune in "Winner Take All"
7. (left, center row) "Grand Slam" uses a fish bowl on CBS
8. "Hit the Jackpot" uses ladder and golden door
9. Stunts mark "House Party" apart
10. Hectic phone action is part of "Three for the Money"
11. Bob Hawk is apt to stage anything
12. Gifts flood stage at "True or False" broadcast
13. "Honeymoon in New York" sticks to simple presents
14. "Queen for a Day" started "escape" formula
15. Sadie Hertz is a professional gate crasher at gift airings
“Advertising’s first job is to sell merchandise. Too many broadcasters want sponsors to consider other factors besides radio’s ability to move products off the shelves of retailers.”

This statement by a soap company executive with a $3,000,000 advertising budget reflects the laments of many sales-minded executives among manufacturers. It especially expresses current thinking among advertisers with mass appeal products and budgets of $3,000,000 or under. Only among great multimillion dollar corporations, like General Foods, do broadcasters want to accept public service responsibilities and not weigh broadcast advertising results 100% in terms of direct sales. At the same time, it is true that many of the advertising managers with fabulous budgets have both ears tuned to the cash register and not the long term ideological aspects of broadcast merchandising.

The advertising managers who most lament the responsibilities which broadcast advertising wishes upon them are frequently the very same executives who think of radio as their number one selling vehicle. Constant pressure upon advertising managers from the Advertising Council as well as major stockholders and top management has irritated the men who have to make advertising satisfy sales managers. They want broadcasting to take them off the spot, to do the major job of public service without recourse to commercial time. They point to the use by WCBS (N. Y.) and a number of other stations of public service announcements in station break time as an excellent example of how the industry itself can justify its use of the public’s air.

Many advertising managers have also been forced to use part of their black and white and billboard space for “causes,” but they aren’t censured if they don’t.

“If I don’t schedule an Advertising Council recommended campaign on the air, I suddenly find myself looked upon as a Philistine. I know that we have to sell the American theory of free-enterprise, but I feel that we can frequently accomplish it best by doing a good job for our customers, employees, and stockholders. I don’t believe that what we did during the war should set our advertising pattern for the rest of our business lives,” is the way one candy manufacturer’s ad-manager, with a $2,500,000 budget, expressed himself.

Another soap advertising executive after a (three hour) long lament, added a disclaimer to the effect that his aches, caused by the pressure for public service announcement time on his program, weren’t the fault of the broadcasting industry as much as they were the fault of the advertising fraternity itself. “We, ourselves, opened the flood gates of free time on commercial programs during the war. We’re finding it practically impossible to close them now.”

Another major lament, and this plaint is played by all segments of the advertising fraternity, is that the men who sell broadcasting talk about everything but its ability to produce sales. “It’s amazing,” said a P&G executive, “the older radio becomes the less it’s prone to talk in terms of low-cost sales. Even you people at sponsor don’t come up too often with the advertising cost per item as you did in your Bab-O report. I know it isn’t possible to ascertain how much it costs to sell a bar of soap or a package of soap powder when more than broadcast advertising is used, yet there are confidential facts that can be obtained (sponsor has published many such figures in the past 22 months) and made available to prospective and regular advertisers about to introduce a new product. We at P&G won’t make figures available but…”

The P&G man hit, right on the head broadcasting’s inability to deliver these days the result facts that were delivered during the early days of the medium. Practically all pioneer users of broadcast advertising were so thrilled by radio produced sales in the thirties that they were willing to open their books to broadcasting. Those days are gone. Now most firms that uncover outstanding results through any advertising medium think they’ve unearthed a new golden lode, which they want to stake out for themselves. The result is that network and station representative contact men seldom have “results” to sell. They have to sell “listeners,” “coverage,” Hooperatings, and any and all other indications that the public is dialing.

There are exceptions. Stations in rural areas where direct mail selling via the air is an important part of the broadcast advertising job do have facts. A number of outlets like WNAX, Yankton, S. D., issue, at frequent intervals, a detailed report of mail sales. It’s possible to check week by week, month by month, just how effective these air mail-order producers are. The gripes that advertising managers have about the lack of result stories naturally don’t apply to these stations. The biggest laments of ad-managers are directed at the networks—and it is the networks that have the most difficult job obtaining, from the very same advertising managers, the factual stories of their own sponsored programs.

“Why the networks can’t even give me figures on the results of individual mail pulls, contests, and offers when I ask for them,” was the way a food executive concluded his lament interview.

“Many of my friends who labor in the advertising vineyard,” stated a tobacco merchandising authority, “complain about the lack of current market information which radio men make available. I
seldom agree with their gripes. Market information is something that the sales and promotion departments of manufacturers should develop themselves. Of course, the field of tobacco merchandising is different from others. All that we have to do is to check current banking and census figures and we can determine what any area ought to produce in tobacco sales.

"I have always thought that the detailed studies that newspapers released on block-by-block buying habits in a big city increased my advertising costs in newspapers, and since these studies can't be done often enough they ought to be dropped. This doesn't mean," he continued, "that the annual market studies of buying habits currently being made by newspapers all over the U. S. aren't a must with us. We love and fear them. We love them when our brands come out near the top, and we fear them when we're an also ran. In theory we know the information the surveys reveal. Factually we only know how much of our own product goes into the market. These surveys are as much a public opinion research study as they are a product-use index. If a family records that it is a user of a specific product, it not only uses the product, but it wants to go on record that it does. That's consumer opinion as well as a buying fact.

"When I buy spot broadcasting I do want some limited market information. It's more in the nature of coverage than market data. It is difficult to correlate, at all times, our own figures on potential buying in an area covered by a station, since there isn't a station on the air, that I have ever heard of, that is listened to only in an exact sales territory established by an advertiser. Stations can't stop their signals at a state line just

(\textit{Please turn to page 82})
Radio programing can become effective visual air entertainment. Many leading air advertisers are now dressing up their radio shows with an eye to simultaneous TV-radio broadcasts. Gulf Oil is trying its hand with a simultaneous version of We The People on CBS-TV, Firestone has experimented with Voice of Firestone on NBC-TV, Horn & Hardart (Philadelphia) regularly scans its hardy perennial Children's Hour on WCAU-TV while airing it on WCAU, and both NBC and CBS have brought sustaining symphonic programing to TV screens as well as radio loudspeakers. Los Angeles viewers have been tuning Don Lee's telecasting of several Hollywood-originated Mutual radio shows for sometime.

From the standpoint of costs, simultaneous TV-radio shows, or "simulcasts," as some are calling them, can be a substantial budget help. Video costs for such shows added to existing radio fees increase the average radio program budget about 10-15%. On a dollars-and-cents basis, the sponsor who airs his show simultaneously in the two air mediums is reaching his TV viewers at the lowest possible cost.

There will be no overnight mass entry of radio shows into TV. Fewer than one out of ten programs now in radio are or can be made visual. The majority of radio shows will never make good TV, and putting them before the camera, TV producers agree, will only ruin their effectiveness for both mediums.

Amateur and talent shows, like Arthur Godfrey's Talent Scouts, Horace Heidi, and Talent Jackpot will have the least trouble making the transition. Highly visual audience-participation shows, like Truth or Consequences, People Are Funny, and County Fair will be able to make the transition without major TV overhauling. Serious music (Telephone Hour) and popular music (Hit Parade) are good possibilities, as are short newscasts (Bill Henry) and some situation comedy shows (Blondie, My Friend Irma). Daytime soap operas, evening dramatic shows (Lux Radio Theater, Ford Theater), comedy-variety shows (Bob Hope, Fred Allen), straight quiz shows, and mysteries will be extremely difficult, if not impossible, to air simultaneously in radio and TV.

Sports and special events are a case unto themselves. While it is virtually impossible to do a sports broadcast simultaneously for TV, the use of one announcer for radio (which needs a fast, rapid-fire pace for sports) and one for TV (which needs an intimate, unobtrusive...
limited verbiage, sportscasting style) solves the problem. This does not hold true for other forms of air advertising. Talent costs would jump sky-high on most radio shows if two sets of talent personnel were used. Also, the low-cost advantages of simultaneous broadcasting would be lost.

The major adjustment for simultaneous airing has to be made in the matter of the show's pace. If it is slowed up too much, for the benefit of viewers who dislike "talky" television, radio effectiveness is lost. If a fast dialogue pace is maintained, for the benefit of radio listeners, the visual impact is reduced.

Since most radio "amateur hour" programs lie somewhere between these extremes, they make good TV. Lou Goldberg, producer of Lorillard's Original Amateur Hour and veteran of years of radio talent shows with Major Bowes says: "I am 100%; certain we can do such shows in radio and television simultaneously."

Although P. Lorillard Co.'s recent purchase of Original Amateur Hour for both radio and TV is not a simultaneous operation, it bears out Producer Goldberg's thinking. Lorillard is due to start sponsorship September 26 on a nine-station TV chain (part live network, part film recordings) with a five-year contract. The radio version, starting three days later on ABC, will be essentially a radio carbon-copy of the show that TV viewers saw and heard the previous Sunday. Goldberg feels certain that the famous talent-search show, complete with the audience voting arrangements, honor cities, etc., as in the days of Major Bowes, will have equal appeal to audiences in both mediums. Only the commercials will have to be different.

Goldberg made extensive e. t. recordings of his TV show to prove this point. After listening to the audio-alone portion of Amateur Hour on a playback, the entertainment quality that has made this type of show popular with radio listeners is apparent. It is true that his current Amateur Hour was built for TV, but it was built along standard radio lines with a minimum of fancy TV staging. Goldberg admits that certain acts that make good TV, such as baton-twirlers, magicians, pantomime routines, etc., can not be used effectively for radio. But, they are a small percentage of the acts that apply for auditions. The majority of the talent appearing on his show appeal both to the eye and the ear. Such shows need a minimum of rehearsal, since no act starts from scratch for its air debut and is usually well-rehearsed before it comes into the studio. The problem is mainly a matter of introducing the acts effectively, and timing and cutting occasionally to fit the program length. Goldberg's hour-long TV show takes only two-and-a-half hours rehearsal in the studio, about one-third the time needed for the average hour show in radio alone. When asked if all radio talent shows of this type will make good TV, Goldberg says: "Yes and no—but mostly yes."
Audience participation programs have long been among those radio shows with a heavy demand for studio-audience tickets. They have considerable visual appeal. The better ones, like Ralph Edwards’ TOP are video “naturals.” They use plenty of visual gags. But, in making the change to simultaneous TV-radio, most of them will run into difficulties. The ideal radio gag lacks visual appeal, and a complicated TV gag needs too much explanation for radio. Charles Stark, who produces both radio and TV shows, has suggested that the addition of an off-stage master of ceremonies would be heard by the radio audience could explain the visual gags, without adding considerably to the over-all cost of the program. He wouldn’t slow down the TV presentation either. Stark adds that the best TV audience participation shows are built with the visual medium in mind, and that merely televising the average radio audience participation show is no answer. The bridge between radio shows of this type and TV can be made, but compromises are inevitable.

Gulf’s We the People, which comes close to being an interview-audience participation type, ran into a whole new set of problems when they started simultaneous TV-radio broadcasting. For a while, the show suffered a dropping radio rating as a result of slow-paced visual acts. Many ideas hatched in Young & Rubicam (Gulf’s ad agency) program sessions had to be tossed out. It was found by producer Rod Erickson that whenever one medium was favored too heavily, the other medium’s ratings took a dive. Now, Gulf and Y&R feel that they have struck the delicate balance needed to be effective in both. Performers work close to the mikes to avoid “dead spots.” Scripts are used wherever needed to keep the flow of words going smoothly. Production has been simplified, and commercial techniques (such as using film-plus-narration, giving both audio and video selling effectiveness) have been worked out.

As sponsor goes to press, Gulf’s TV rating is an upper-bracket 31.0, and the radio rating is 6.5, about average for the show. By adding roughly 15% of the straight radio program budget, Gulf is now reaching (according to Y&R estimates) nearly a million TV viewers each Tuesday night.

Even as Gulf found out that too much of any one act is a viewer chaser, TV newsmen feel that visual newscasts cannot be merely televised radio newscasts. The latter should contain at least two-thirds visual material (other than camera shots of the newscaster himself) plus narration. Veteran CBS newscaster Doug Edwards, who does both radio and TV news reporting, feels that short newscasts of 2-minutes to 5-minutes in length can go into TV with little changing, but doubts that the public’s interest can be sustained, without TV window-dressing, for longer periods.

“A colorful columnist like Winchell,” says Edwards, “might get away with it, but that staccato radio style would be pretty wearing to a television audience, unless he broke it up with a film interview or some other visual device.”

Edwards feels there is a place also for the reverse of simultaneous radio-into-TV broadcasting. He states that building a TV newscast, then piping the audio portion to radio is simpler than the other way around. Edwards explains that TV newscasters can work in radio easily, but radio newsmen are not always suited for TV. Only a fraction of the radio newsmen auditioned by CBS make the grade for TV news.

Probably the biggest headache in the simultaneous TV broadcasting of radio shows would be in the handling of drama, both daytime and evening. No radio dramatic show now exists that could stand up under constant week-to-week telecasting. Once the novelty of seeing well-known air performers wears off, chances are the program will fall flat.

Back in 1943-44, Lever Bros. experimented with TV versions of two of their daytime soapers, Big Sister and Aunt Jenny on New York’s WABD. The producer of these Lever “pilot operations” was Lee Cooley, quick-thinking TV director, now with McCann-Erickson. Of these two shows, Cooley says: "The picture was the most important thing, and the sound element was supplementary. TV is not eavesdropping on a radio show. Video drama needs all the elements of acting—body movements, stage business, props, pantomime and so forth—and this applies to soap opera as well." Cooley does not rule out the possibility of doing soap operas simultaneously in both mediums. "But," he says, "it would take a terrific writer to be able to straddle the

(Please turn to page 114)
Nobody tops SKIPPY

Rosefield Packing Co. decided that market-to-market radio expansion could pay. Here’s the amazing story

Rosefield Packing Company processes one product—Skippy Peanut Butter.

For over seven years it has used one broadcasting form—national spot and for the past six years just one program—Skippy Hollywood Theater.

Rosefield does more business with its one product than any other food firm with a single product—82.7% of all peanut butter sales in many of the markets in which Skippy is distributed.

The tale of Rosefield might well be the prototype of all American free enterprise. The growth of the packing company has been made possible by the plowing back of a substantial portion of its profits each year. There has been no outside financing. At one stage in the expansion of Rosefield there was insufficient capital to invade the Midwest, and Good Foods, Inc., a Kuehn family corporation in Minneapolis, was franchised to process and distribute Skippy Peanut Butter in seven states. They still hold this franchise. The Good Foods product is identical with Rosefield’s. Advertising is handled by the same agency. To all intents and purposes, Good Foods is a branch operation of Rosefield, but financially it’s 100% independent. Good Foods is the only manufacturing organization which directly has been permitted to cash in on Skippy’s growth.

The Rosefield Packing Company has been in business over 30 years. With peanut growing generally restricted to Virginia and more recently Texas, it seems amazing that the Rosefield head-quarters is in California. It is not widely known that for many years most peanuts used in the U. S. came from the Orient. It was only through special governmental aid and tariff protection that this country was able to grow a substantial part of the nation’s consumption. During the past war a sizable subsidy was paid peanut growers and processors. Peanut acreage harvested has grown from 936,000 acres in 1925 to 3,183,000 in 1945. The crop has grown in value, during this double decade, from $32,525,000 to $172,021,000.

Although official figures are not available, current production of peanut butter is said to be at the rate of 350,000,000 pounds a year, with most of it sold within the 48 states.

*The Good Foods’ states are Wisconsin, Illinois, Iowa, Minnesota, North and South Dakota, and Nebraska.
THIS IS AN ADVERTISEMENT FOR SKIPPY PEANUT BUTTER

(A) Unhappy peanut. Sad because it isn't up to Skippy standards. Skippy's flavor is the true, unaltered flavor of the plumpest, selected, freshly roasted peanuts.

(B) Bottom of the jar. Where Skippy stays fresh, sweet and easily spread right down to the very last spoonful of.

(C) The oil and the peanut meats are locked together for keeps in Skippy. Never to separate.

(D) Roes. Skippy's fresh, sweet aroma is mighty like a mighty quiet roest.

(E) Pool of floating oil, like there isn't any of in Skippy.

(F) Fuel. Fuel like peanuts, you'll like Skippy.

(G) Tiles. Skippy comes in two tiles. (1) Creamy style and (2) Chunk style.

(H) Skippy is made by a new exclusive process. Artist considered drawing a gnu, but couldn't stand the pun, so drew gorilla instead. Doesn't tie in very well, but he's a big brute, isn't he?

(J) Everywhere. Location of good food stores that sell Skippy.

"IF YOU LIKE PEANUTS, YOU'LL LIKE SKIPPY"

It was seven years ago that the Rosefields found radio. Looking for an advertising vehicle, J. M. Rosefield, who doubles as sales and advertising manager, discovered that sponsorship of Superman was available in San Francisco and Fresno and bought it. It later bought half sponsorship in Los Angeles where the other sponsor was a bakery, which provided a natural tie-up. For a year, Superman proved that among his accomplishments he was a super peanut butter salesman. But when Rosefield planned to expand radio advertising to other territories, he found that Superman wasn't available, due to prior commitments.

With Superman, Rosefield acquired an agency, Garfield and Guild, advertising representatives of the cosponsoring bakery. (They have recently shifted to Young & Rubicam, San Francisco.) Walter Guild, G. & G. executive, personally worked with J. M. Rosefield to develop a program which would be reasonable in cost, would belong to Skippy, and would permit unlimited expansion as Rosefield grew. He called in C. P. MacGregor, established transcription producer, and Guild, Rosefield, and MacGregor decided that a half-hour drama, produced in Hollywood with minor screen names and experienced radio talent, was the vehicle for Skippy.

The program was christened Skippy Hollywood Theater. MacGregor had the reputation of producing effective low-cost transcribed programs. His deal with Rosefield was that the program would be made available to Skippy in all territories as it expanded. Rosefield and the agency agreed that the series, without the Skippy name, could be sold to noncompeting advertisers in all areas in which Skippy was not distributed. The program was unabashedly a no-star Lux Radio Theater. Cecil B. DeMille was making Lux at that time and was referred to on the air as "C. B.," so MacGregor did the honors for Skippy as "C. P."

Despite limited budget and lack of name talent, the program gathered bigger and bigger audiences, on each station over which it was broadcast. As Skippy Peanut Butter invaded market after market, Skippy Hollywood Theater preceded it. The product never entered a market until good evening time on a top rated station was available. If it wasn't possible in a particular market to buy a good program spot on a leading station, preferably a 50,000-watt outlet, Skippy usually stayed out of that market until it was.

In a few areas it was important that Skippy be merchandised despite the lack of choice time availability. One such market was metropolitan New York. To start with, all that Rosefield could purchase in New York was 6:15-6:45 p.m. on Saturdays over WEAF (now WNBC). Listening is traditionally low for this half hour and it was definitely not the

(Please turn to page 106)

*In Skippy's current 25-market coverage, 15 stations are in the 50,000-watt class.
Nielsen Radio Index & U. S. Hoopers

James Cornell of Foote, Cone & Belding weighs the relative merits of the two national program ratings

Despite the fact that not enough is commonly known about either Nielsen's Radio Index and the U. S. Hooperatings to enable a research authority to make a conclusive report on them to the broadcast advertising industry, James Cornell of Foote, Cone & Belding has made a study and analysis of both services. The study was initiated because FC&B clients wanted to know just how much credence to place in NRI and the projectable U. S. Hooperatings. In a preface to his report Cornell states:

"A comparison between the two sets of ratings (U. S. Hooper and NRI) cannot provide the answer to the question of which of the two services yields the most accurate size of U. S. radio audiences, because it is not possible to ascertain that either is accurate from a research standpoint, based on currently available information."

Despite this fact, most research men agree with Cornell that a comparison of the services can be made in certain areas. These areas are defined as:

1. Programs using fairly large networks of stations. Hooper's U. S. sample is supposedly representative of 100% of the U. S. radio homes, while NRI covers an area representative of only 63% of U. S. radio homes (Sponsor, December 1947). A program with a small network of stations may be using outlets predominantly inside the NRI area, thus making any comparison between its NRI and U. S. Hooperatings valueless.

2. Programs with sufficiently high ratings to insure that percentage differences between NRI and U. S. Hooper could not
be due primarily to statistical vagaries which might exist in such ratings.

3. Programs on which ratings are readily available.

4. Programs which were measured on the same days by both NRI and Hooper. Normally these two organizations do not report on identical broadcasts of programs. If measurements are made on different days, differences may be attributed to this factor.

Even within this fairly well-defined area, Cornell stresses that lack of complete data on audiences in various market groups, and measurements at different population levels force comparisons that are "broad and general." He states that "not too much dependency should be placed upon minor differences between U. S. Hooper and NRI figures." Nevertheless he stresses the fact that "large differences should be significant."

In presenting the results of his comparative research, Cornell has considered U. S. Hooperatings as 100% and compared Nielsen rating figures with them. He states that it would have been just as correct to consider NRI as 100%. Practically all the charts presented on these pages are based upon Hooper ratings being considered 100%.

Because of the requirement which Cornell has established for programs which can be compared, only 92 one-time weekly network evening programs were used in the Cornell comparison: 42 NBC shows, 32 CBS, 13 ABC, and 5 MBS. The comparison between NRI and U. S. Hooperatings shows that NBC programs as a group are rated practically the same in both reports, NRI reports the 42 just 1% higher than U. S. Hooper figures.

CBS's 32 programs rate 108% of Hooper's U. S. index, ABC's 13, 127%, and MBS's 5, 134%. Overall NRI's figures for all four networks (92 programs) are 109% of U. S. Hooperatings.

In comparing the two sets of ratings, Cornell has adjusted the NRI figures in order to try to eliminate the "big city" bias that is present in the Nielsen figures. NRI's sample includes 44% of its homes in metropolitan areas, whereas only 32% of the U. S. radio homes are located in these areas.

It is a Hooper claim that the Nielsen audimeter* tends to inflate NRI figures on daytime serial program listening. It is therefore surprising that Cornell's studies reveal that the networks carrying practically all the daytime dramatic programs.

(*Used to report listening in NRI homes.)
1000 suggestions for a new name for SPOT

Entries prove even broadcasters use word incorrectly

Hundreds of men and women in broadcasting, as well as those who use radio to advertise, have entered their ideas of the word that will give national broadcast advertising placed on a local basis, its proper place in the sun. The new names suggested for the form of broadcast advertising, misunderstood as spot, run the alphabetical and geographical gamut. They range from Airena to Zcmad. They come from Maine to Florida, from Georgia to Oregon with practically every one of the 48 states represented. Canada sent in a number of entries since the dominion is also plagued by the misunderstanding of the four letter word.

Hundreds of entries indicate moreover that spot continues in many minds to mean announcements only. This limited meaning is also proved by the fact that some stations testify with their entries “We haven’t a single commercial program on the station for a national advertiser. They think we’re an announcement medium only.” The “amazing” story of Skippy which is presented in this issue on page 38 is an indication of just how effective spot programming can be.

Despite the misunderstanding, a number of interesting suggestions are bound to make the judging of the competition no sinecure for the 15 industry executives who are serving as judges. From California comes “Pictur,” suggested because all spot broadcasting is “picked” time. From a faculty member of a New York college’s radio department comes Spad, suggested because it consolidates Spot-Sp and advertising ads. From Chicago comes an entry from a station promotion manager—“Local,” which like the New York college entry combines two words—local and advertising.

From Lansing, Michigan a station executive suggests “Impact” because: Individual Market Program or Announcement, Choice of Time.

From Waterloo, Iowa, the home of many a pioneer broadcaster comes an advertising agency entry. It’s M-B-M and Marketcasts. The initials indicate Market By Market.

An agency vp in New York likes “Target-Market” (TM) broadcasting. An insurance executive from Alabama prefers “Broadscope.” An Ohio agency executive selects Zonad as the third of his four suggestions. From Arizona comes B-B (Business Builder). Another of many Chicago entries puts its bid for the $100 award for a new name in “Specific Area” radio.

And so the entries run. There can be no doubt that what has been called spot for so many years deserves a new title. There likewise can be very little doubt that in spite of the industry-wide misunderstanding of the name, there is a great appreciation of what national broadcast advertising on a market-by-market basis can do.

By the time SPONSOR publishes its issue number 24, it will be two years old next month, the judges will have made their decision—and the name spot will be on its way into discard. Even after the name has been chosen, it won’t be simple to obtain industry-wide acceptance for the new word. SPONSOR realizes that a change in terminology is a longterm project of which the choosing of a name is only a part. With the cooperation of most of the radio and advertising trade press, the staff of SPONSOR hopes to have broadcasting change its spots to ???????. It is dedicating as much of its time and energy as necessary to obtain acceptance for the word the industry chooses.

THE JUDGES IN SPONSORS’ “NEW NAME FOR SPOT” COMPETITION

J. D. BOWDEN
Radio Time Planner
Montgomery Ward & Co., Chicago

LEE MACK MARSHALL
Advertising Manager
 Continental Baking Co., New York

CLIFFORD SPILLER
Sales & Advertising Manager
Franklin Baker & Co., General Foods, New York

CARLOS FRANCO
Promotion Manager
Radio Time Planner
Vine & Howard, New York

JACK LAEMMER
Media Director
Cede, Time & Advertising, New York

LINNEA NELSON
Head of Radio & Television Time Buying
J Walter Thompson, New York

JACK BARRIS
General Manager, KPRC, Houston

CLAIRE R. McCULLOCH
President, Christmas Stationists, Lancaster, Pa

HUGO JENNY
General Manager, KFZ, Denver

JOSEPH HILTON
President, Farm & Co., New York

H. PRESTON PETERS
President, Free & Peters, New York

PAUL H. RAYMER
President, Paul H. Raymer Co., New York

GUY HIBBERT
General Manager
All Canada Radio Facilities Ltd., Toronto

JOHN PATISON WILLIAMS
President, Transcription Sales, Inc., Springfield, Ohio

FREDERICK W. ZIV
President, Frederic W. Ziv Co., Cincinnati
YOU GET MORE SALES IMPACT for Your MONEY in the DETROIT Area

BY USING CKLW

THIS FALL, investigate the most potent radio buy in this region . . . CKLW. We give your sales message the power of 5,000 watts day and night . . . a middle-of-the-dial frequency of 800 kilocycles . . . and a clear channel signal throughout this great market. Our programming attracts more listeners for less, because sponsors are getting heavy sales action at the lowest rate of any major station in this area!

Guardian Bldg., Detroit 26  
J. E. Campeau, President

Adam J. Young, Jr., Inc., Nat'l Rep.  

5,000 Watts Day and Night—800 kc.—Mutual Broadcasting System

SEPTEMBER 1948
FM has come up with another advertising medium—transit broadcasting. Physically, it's music and selling brought to users of public transportation while they're traveling. Merchandise-wise, it enables advertisers to reach, via the spoken word, a segment of the public that has never been reached before—the riders of public service vehicles.

Transitradio, as the new medium is generally known, guarantees the size of the new audience. The people who pay to ride are subject to audit—daily, weekly, and monthly. Over 18,000,000,000 one-way trips were taken in 1947 by adults (15 years and over). Every time a fare is dropped into the box, another prospect for transitradio advertised products is available for an average of 26 minutes.

Listenership in a transitradio equipped bus or trolley car is theoretically 100%. Reading of newspapers, conversation, and day dreaming cuts the impact down to 85%. Attention to transitradio commercials nevertheless is remarkably high. Each announcement comes out of music, and has no competition. The single channel FM receiver used in the vehicles is so constructed that the sound level of speech can be higher than the music.

The transit audience is a "captived" audience. Once the fare is paid, each rider is available to be sold until his destination is reached. The pre-tuned receiver cannot be turned off by passenger or driver. It is controlled 100% by electronic impulses transmitted by the FM station.

The composition of the transit audience is known, hour by hour. The advertiser who is interested in reaching the lunchpail market, can schedule his commercials for the early half of the 6 to 9 a.m. rush. He can impress the workmen with his brand name for such items as work clothes, shoes, tools, cigarettes, soft drinks, etc. During the latter part of the go-to-work hours the advertiser reaches white collar workers and executives alike with reminders for clothing, office supplies and equipment, men's toiletries, cosmetics, leather goods, and similar products. From 4 to 6 p.m., the same group, returning from work, can be sold products that contribute to relaxation.

Few phenomena are more regular than commuting habits. Of the 84,000,000 adult transit riders, nearly 33,000,000 make 5 or more round trips a week. Another 19,500,000 riders average 3 round trips weekly. It is possible therefore to reach this audience once or twice a day, once or twice a week—as frequently or as infrequently as desired. Dick Evans, president of WIZZ, Wilkes-Barre, Pa., has estimated that in any average metropolitan center, the average number of transit riders daily approximates the population of that metropolitan center.

Women are induced to buy while on their way to shop. Commercial are selling them dresses, shoes, gloves, men's shirts, ties, candy, baked goods, kitchen utensils, woolens, bakery products, housey, children's clothing, practically anything and everything that milady or the family needs. Since 82% of all women

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*Studies in 10 major American cities by Advertising Research Foundation showed average public transit ride noted 26 minutes.

1947. Every adult passenger, 15 years and older, is a transit rider (A.T.A.).

2Derek's, Duluth, using only transitradio for three days, ten or three spots a day, sold 54 cotton dresses at 95.00.
In a transitradio installation one speaker usually alternates between two lights to bring riders an equal volume of sound without blasting at any point.

use public service transportation to reach shopping centers, an advertiser buying an announcement between 10 a.m. and 4 p.m. reaches 11.7%* of every 100 women on their way to shop in the average metropolitan center (93% of all shoppers in Chicago, and 92% of all shoppers in Wilkes-Barre use public transportation facilities).

After six o'clock at night, transitradio reaches a different segment of the public family. The after-six-o'clock audience in New York City is composed of diners-out, theater, and night club customers. Metropolitan centers of the rest of the nation have a nighttime transit audience that is more nearly a cross section of the population. It's the family audience visiting friends and relations. It is relaxed, and can be sold products that usually involve family discussion—refrigerators, furniture, fur coats, books, rugs, automobiles, electrical appliances, and so forth.

Transitradio is currently in operation commercially in three cities: Covington, Ky., Cincinnati, and Duluth. Before any large scale transit installations were made, rider reaction was tested. The tests were made in Baltimore, Houston, Washington, Wilkes-Barre, the three cities operating commercially and in St. Louis. A limited use of commercials was made during the tests in the form of public service announcements. (Please turn to page 84)

*Eighty-two per cent of all women shopping use transit facilities. The shopping hours are from 10 a.m. to 6 p.m. This 82%, make the round trip in the 6 hour shopping period. Since the average rider travels 36 minutes, 1/2 of all shoppers are using transit facilities at any one minute (going or coming) during an announcement period. One-seventh of 82%, is 11.7%.
<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>PROGRAM</th>
<th>TIME</th>
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<tr>
<td>CHRYSLER CORP of SOTO DIV</td>
<td>Cares</td>
<td>Hit the Jackpot</td>
<td>Tuesday 9:30-10 pm</td>
<td>Cumulative stockpile of high-priced merchandise prizes</td>
<td>Listeners called, compete with studio contestants in musical quiz</td>
<td>CBS</td>
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<tr>
<td>CLUB ALUMINUM CO</td>
<td>Aluminum products</td>
<td>Women's Exchange</td>
<td>MTW</td>
<td>$25 set of Club Aluminum kitchenware and cleaning materials</td>
<td>Best letter offering to &quot;swap&quot; articles on program weekly</td>
<td>KGTV, Palm Beach</td>
</tr>
<tr>
<td>LEVISHARE, INC. P. LORILLARD CO</td>
<td>Guns, ties, car</td>
<td>Old Gold Cigs</td>
<td>Stop the Moon Sunday 8-9 pm (15-min ca.)</td>
<td>$15,000 minimum (1,000) in various cash, merchandise prizes</td>
<td>Listeners called, must identify tune played plus &quot;Mystery Melody&quot;</td>
<td>ABC</td>
</tr>
<tr>
<td>GENERAL MOTORS CORP</td>
<td>Institutional</td>
<td>Henry J Taylor</td>
<td>Mon-Fr 7:30-7:45 pm</td>
<td>Copy of evening's talk</td>
<td>Free upon request to program, N.Y.</td>
<td>MBS</td>
</tr>
<tr>
<td>TIMMACH LAUNDRIES</td>
<td>Laundry</td>
<td>Shura Laundries Quiz</td>
<td>9:30-9:35 am MTW</td>
<td>$3 worth of laundry service; $1 worth at consolation daily</td>
<td>Non-active customers of firm phoned, asked quiz questions</td>
<td>WHCU, Ithaca, N.Y.</td>
</tr>
<tr>
<td>LEVER BROS</td>
<td>All products</td>
<td>My Friend Irma</td>
<td>Monday 10:30-11 pm</td>
<td>35-pair model circus set (promotional tie-in with Ringling Bros)</td>
<td>Send 25c and 2 bootlegs to sponsor, N.Y.</td>
<td>CBS</td>
</tr>
<tr>
<td>LIGGETT &amp; MYERS</td>
<td>Chesterfields</td>
<td>So You Want to Lead a Band?</td>
<td>Wednesday 7-7:15 pm</td>
<td>Various merchandise prizes</td>
<td>Listeners called, pick best amateur band leader</td>
<td>NBC</td>
</tr>
<tr>
<td>MAIL POUCH TOBACCO CO</td>
<td>Mail Pouch Tobacco</td>
<td>Fishing &amp; Hunting Club of the Air</td>
<td>Monday 10-10:30 pm</td>
<td>Several prizes of hard-to-get fishing and hunting equipment</td>
<td>Listeners send in unusual fishing, hunting yarns</td>
<td>MBS</td>
</tr>
<tr>
<td>METROPOLITAN LIFE INSURANCE CO</td>
<td>Institutional</td>
<td>Eric Scowled</td>
<td>MTW</td>
<td>Health booklets</td>
<td>Free on request to program, c/o local CBS station</td>
<td>CBS</td>
</tr>
<tr>
<td>PACIFIC GREYHOUND BUS LINES</td>
<td>Travel Service</td>
<td>Commander Scott</td>
<td>Sunday 10:15-10:30 am PDT</td>
<td>Tour folders on all-expense Greyhound vacations</td>
<td>Free on request to program, c/o local Don Lee station</td>
<td>Don Lee (Cali. &amp; Oregon stations only)</td>
</tr>
<tr>
<td>PARTICIPATING</td>
<td>Various</td>
<td>Montana Dusters</td>
<td>MTWFS 3:30-4:15 pm</td>
<td>Various merchandise prizes</td>
<td>Listeners send in name, age, birthday. Oldest person having birthday receives prize</td>
<td>KXIQ, Boise, Mont.</td>
</tr>
<tr>
<td>PHILIP MORRIS &amp; CO</td>
<td>Cigarettes</td>
<td>Everybody Wins</td>
<td>Friday 10-10:30 pm</td>
<td>$25 $100 in cash prizes</td>
<td>Send list of 5 questions with P.M. package wrap to program. Cash for use, none if contestant misses</td>
<td>CBS</td>
</tr>
<tr>
<td>PIONEER SCIENTIFIC CORP</td>
<td>Polaris TV Lens</td>
<td>Howdy Doody</td>
<td>Thursday 4:30-6 pm</td>
<td>Booklet: &quot;Parker Tricks with Polaris&quot; autographed by mr. Bob Smith, plus &quot;magic&quot; picture of Smith and Howdy</td>
<td>Viewers send in dealer-obtained booklet to program. Smith autographs, returns with photo</td>
<td>NBC-TV</td>
</tr>
<tr>
<td>PET MILK SALES CO</td>
<td>Pet Milk</td>
<td>Mary Lee Taylor</td>
<td>Saturday 10-11 am</td>
<td>Recipe booklet; baby care booklet</td>
<td>Free on request to program, c/o local CBS station</td>
<td>CBS</td>
</tr>
<tr>
<td>PROCTOR &amp; GAMBLE</td>
<td>Drift</td>
<td>Joyce Jordan</td>
<td>MTW 10-11 am</td>
<td>4-piece &quot;Lustro Ware&quot; refrigerator set of plastic food containers</td>
<td>Send 75c and one Drift top to program, Cinci.</td>
<td>NBC</td>
</tr>
<tr>
<td>RONSON ART METAL WORKS</td>
<td>Lighter</td>
<td>Twenty Questions</td>
<td>Saturday 6-6:30 pm</td>
<td>Lighter to sender of subject used; if studio contestant stamped, printed prize of silver table lighter, matching cigarette case, essay</td>
<td>Send subject about which 20 questions may be asked, to program, N.Y.</td>
<td>MBS</td>
</tr>
<tr>
<td>U.S. TOBACCO CO</td>
<td>Model, Doll's Dress, Towels</td>
<td>Take a Number</td>
<td>Saturday 5-5:30 pm</td>
<td>$5 for questions used; $50 for correctly-answered jackpot questions; contents of jackpot if missed</td>
<td>Listeners send quiz and jackpot questions to program, N.Y.</td>
<td>MBS</td>
</tr>
<tr>
<td>WILDBRAT CO</td>
<td>Wildbrid O'Call (Un}</td>
<td>What's the Name of That Song</td>
<td>Wednesday 8-9:30 pm</td>
<td>$5 cash prizes</td>
<td>Send list of any three songs to program, if program use</td>
<td>Don Lee</td>
</tr>
<tr>
<td>WILLIAMSON CANDY CO</td>
<td>Oh Boy!</td>
<td>True Detective Mystery</td>
<td>Sunday 4-5:30 pm</td>
<td>$100 reward from True Detective Magazine</td>
<td>Awarded weekly if person correctly identifies wanted criminal described on show to FBI; then contact magazine</td>
<td>MBS</td>
</tr>
</tbody>
</table>
MORE PROOF!
The KMBC-KFRM Team Is Doing A Job

July 12, 1948

Mr. Arthur B. Church
Stations KMBC-KFRM
Kansas City, Mo.

Dear Mr. Church:

I thought you might be interested to know that I am highly pleased with the results of my program on The KMBC-KFRM Team.

Being in the hatchery business, we have to analyze advertising results very carefully. And our inquiries and sales from KMBC-KFRM have been superior to any other media we have used.

The sales coming from the area served by KFRM have been particularly gratifying. And I would say, without reservation, that The KMBC-KFRM Team is tailor-made for an advertiser such as myself who wants to cover the entire Kansas City trade territory.

Yours very truly,

Fred O. Boehm
Belton Hatchery

Only the KMBC-KFRM Team delivers complete coverage of the actual Kansas City trade area—coverage specifically designed to provide the advertiser with an economical means of reaching those who are in the habit of looking to Kansas City as their trading center.

Programmed from Kansas City, The Team likewise renders an invaluable service heretofore unavailable to trade-area listeners... market broadcasts direct from the Stock Yards, grain, poultry and produce quotations right up-to-the-minute, informative broadcasts of a practical, understandable nature direct from the KMBC-KFRM Service Farms, area weather forecasts direct from the area weather bureau.

To this, add one of the largest and most popular talent staffs for stations this size... and you have a well-rounded combination that is doing a job!

The KMBC-KFRM Team Serves 3,659,828 People!

KMBC of KANSAS CITY 5,000 on 980
KFRM 7th Oldest CBS Affiliate for KANSAS FARM COVERAGE 5,000 on 550

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY

SEPTEMBER 1948
Price-range of TV products runs the gamut from $125.00 to dinner at a roadhouse in this report.

**DESK SET**

**SPONSOR:** Onyx Novelty Co.  **AGENCY:** Placed Direct

**CAPSULE CASE HISTORY:** Onyx Novelty Company had a deluxe desk set composed of a specially-built radio, lifetime calendar, "lifetime pen," and desk lamp. This set, called "The Executive," retailed at $125. After only 2 one-minute participations on WARD's "Doorway to Fame" (one on November 10 and one on November 24, 1947) Onyx received 500 inquiries by mail. Results the entire Christmas season, totaling 100 sets and grossing $50,000, was sold.

WARD, New York  **PROGRAM:** "Doorway to Fame"

**TELEVISION FILTER**

**SPONSOR:** Pioneer Scientific Corp.  **AGENCY:** Cayton, Inc.

**CAPSULE CASE HISTORY:** Several months ago, Pioneer Scientific Corporation introduced the Polaroid Television Filter (designed to sharpen the television picture and increase contrast without glare). To reach the television market economically, Pioneer concentrated primarily on TV using, they believe, the first open and one-minute films ever made (plus slides) over WARD and WCBS-TV. Up to August, over 35,000 filters, ranging in price from $6.50 to $25, have been sold.

WARD, WCBS-TV, New York  **PROGRAM:** 1-minute films

**BATHING SUITS**

**SPONSOR:** Lit Brothers  **AGENCY:** Placed Direct

**CAPSULE CASE HISTORY:** As part of its regular "Lit's Have Fun," the department store screened a nightmare skit of a newlywed wearing an old-fashioned bathing suit. Six girls in Jantzen suits participated in the playlet, and the day after the daytime airing many shoppers asked specifically for one of the suits worn by the girls. The program is telecast direct from Lit's 7th Floor Restaurant.

WCATV, Philadelphia  **PROGRAM:** "Lit's Have Fun"

**SWAP SHOP**

**SPONSOR:** Sustaining

**CAPSULE CASE HISTORY:** Jack Steck brought his "trading post" to WFIL-TV about ten weeks ago. In that short time hundreds of items have found new owners after being televised on his "Swap Shop." Amazing deals such as Consolidated-Vultee Army trainer plane plus $1,000 for a new Buick, an Encloupe for any new car, a $1,000 Italian carved marble fireplace for a grandfather's clock, have been offered and, in many cases, found takers.

WFIL-TV, Philadelphia  **PROGRAM:** "Swap Shop"

**FLOOR COVERING**

**SPONSOR:** Charles Stoumen & Son  **AGENCY:** Ralph A. Hart

**CAPSULE CASE HISTORY:** Stoumen sells better carpets and, following the feeling established in the early days of telecasting, decided that TV set owners were in the upper-income brackets. The budget was limited, so he could afford only two spot announcements per week. Within the first 13 weeks he reported that, in actual sales, TV had tapped any other media he had ever used. Stoumen also is impressed by the word-of-mouth advertising he receives from viewers of his minute scannings.

WFIL-TV, Philadelphia  **PROGRAM:** Spots

**RESTAURANT**

**SPONSOR:** Sustaining

**CAPSULE CASE HISTORY:** During the early days of CBS-TV "This Week in New York" was a regular Saturday night feature. Mentioned on this program as a good eating place was the Outpost Inn at Ridgefield, Conn. Time devoted to this mention was 15 seconds. The following day five parties visited the Inn and mentioned they had learned about it over television. A number of other TV introduced parties visited the Inn during following weeks. There were only 3,500 TV sets in the area then.

WCBS-TV  **PROGRAM:** "This Week in New York"
TV's MAJOR ADVANCE IN 1948!

Instantaneous Transcriptions
of Television Programs

on
35-mm or 16-mm Motion Picture Film

On December 10, 1947, Paramount Pictures Inc. gave the Television Broadcasters Association (assembled at the Waldorf-Astoria) a first-showing of transcriptions of various types of programs recorded off the air on 35-mm film in the booth of the Paramount Theatre, New York.

It was explained that these recordings could be used for simultaneous theatre projection, for television program syndication, for reference purposes and in many other ways which will improve television programming. Since that time, the use of television transcriptions has grown extensively. We have recorded shows for networks, advertisers, advertising agencies and package producers. These transcriptions have been re-broadcast over stations in New York, Chicago, St. Louis and Los Angeles. Transcriptions of the recent political conventions were telecast in Chicago and Los Angeles a few hours after their recording.

Paramount recordings were designed to meet the competitive test of theatrical 35-mm motion pictures. And when broadcast to the smaller TV screen the quality is even better. Similar apparatus will soon be available in Hollywood and Chicago.

You can share this advancement now.

VIDEO TRANSCRIPTIONS MEAN BETTER PROGRAMS

- You can add pacing and sparkle through editing.
- You can use a rehearsal recording for audience-testing... for study, timing, polishing and planning retakes.
- You can be sure your commercials are broadcast exactly as okayed by the sponsor.
- You can schedule shows when and where you need sales pressure... repeat shows as audiences grow... amortize costs over many markets... forget time differentials and the lack of coaxial networks.
- You'll save audition time... speed up policy decisions... get quick approval from distant executives... settle client-agency-talent differences of opinion and recollection.
- You can copyright your tele-show (it's the only form in which it can be protected in its entirety under existing law).
- You'll have an impressive new promotional tool in your sales kit for use at sales conventions, product exhibits, business luncheons and gatherings of dealers, salesmen and employees.

GET IN TOUCH WITH

Paramount Video Transcriptions

NEW YORK OFFICE • 1501 BROADWAY • BRYANT 9-8700

A SERVICE OF THE PARAMOUNT TELEVISION NETWORK

SEPTEMBER 1948
A scoring and reference book, authored by Jimmy Dudley, WJW's (Cleveland) sportscaster is being given away by Standard Brewing to baseball fans. The book contains a diagrammed method of scoring, and enough pages to record every Cleveland Indian game. A lucky number gimmick wins portable radios for holders. Requests topped 130,000 at midseason point.

Toni Company dramatized its radio schedule to salesmen at their national sales meeting in Chicago last June. A Toni model wearing a nurse's cap, stethoscope, and leg-revealing dress appeared before them and asked the question, "What radio program do I represent?" The correct answer, shouted in chorus, was "Nora Drake."

Telephone and switchboard operator listeners were added to Art Scanlon's disk jockey show (WINS, New York) by his "Miss Hello" contest. Contestants could only be nominated by friends sending in a description of their favorite "hello girl's" voice. Descriptive words had to begin with successive letters in Art Scanlon's name (A for Alert, R for Resonance, T for Thrilling, etc.). Prize for the winning telephone operator was a free trip to Bermuda.

The "straw hat" theatre circuit gave WTAG, WTAG-FM's (Worcester) Julie 'n' Johnny show a boost this past summer. Julie sparked her listenership by calling in actors making personal appearances around Worcester to take interview bows on a program feature named Curtain Calls. Larry Parks, Esther Williams, Guy Madison, John Payne and Joan Caulfield were some of the stars that appeared.

Money saving food recipes rang the bell with housewives listening to Bill Leonard's This Is New York (WCBS, New York). He mentioned, one morning, that free copies of the U. S. Department of Agriculture's booklet, containing 150 economical and nourishing main dishes was available for the asking. Within a week, he had 6,000 requests.

Over 2,000 independent grocery and drug stores joined to help WKRC (Cincinnati) celebrate the second anniversary of its Key Item plan. Each week, under the plan, the stores display program and advertising posters which promote both listenership and sales for the station's advertised products. The cooperating stores also distribute Key Notes, a WKRC listener-shopper publication, to 95,000 persons each month.

National magazine will be built around ABC's "Bride and Groom" show. Tentatively titled Happy Marriage, the Bride and Groom Magazine, the publication will be launched in October with a $50,000 prize contest. The publishers, Farrell Publishing Corp. (also publishers of Tom Breneman's Magazine), will angle the monthly toward young housewives—one-sixth directed to the program, and the rest to young homemakers.

A spin-proof Ercoupe was the prize Lutheran minister Norman E. Kuck won in a Mutual network quiz show, after submitting 13 jingles. (He also won a home air conditioner and a radio-phonograph combination.) At first, the Boyne City, Iowa, parson was intent on selling the plane, but after a demonstration, changed his mind. Now he's an aerial circuit rider, flying his Ercoupe between his church in Boyne City and a nearby country church.

Local station promotion of NBC's "Fred Waring Show" was achieved by playing recorded interviews of hometown personalities that attended Fred Waring's Music Workshop at Shawnee-on-the- Delaware, Penna. Each week during August, three NBC affiliates received transcriptions of the interviews. The 15-minute disks contained a brief outline of the Music Workshop's operations, and a discussion of microphone technique. Each recording carried Fred Waring's theme that a singing America will be a happier America.

Thousands of spectators jammed the sidewalks of the Minneapolis Aquacentennial parade route to see themselves televised during the Flour City's annual festivities. A Twin City Television Lab mobile unit, believed to be the first self-contained mobile unit ever to televise while moving, appeared as a float in the parade. From the roof of the bus, a camera man took pictures of the crowd which were instantaneously reflected on two 15-inch Dumont television screens mounted on each side of the bus.

(Please turn to page 90)
WVNJ
WVNJ - FM

620 on the dial
NEwARK, N. J.

New Jersey's Most Powerful Radio Station

5000 WATTS - DAy & NIGHT

On the Air in September
is the newest radio station to serve Northern New Jersey and Metropolitan New York. Its strongly directional antenna system of five towers is so designed that there is no wasted power scattered over unproductive areas. Its 5,000 watts are so concentrated that it will blast into the great Essex County area (richest income tax county in the entire country) as well as the FIVE other rich commuting counties of North Jersey.

Beamed as it is toward New York, sponsors are assured of strong THRIFTY coverage of the world's greatest twin markets—Northern New Jersey and New York City.

Our rate card is thrifty — our Scotch laddie and lassie are our symbols of thrifty buying to reach lots and lots of people who live within the confines of our STRONG DIRECTIONALIZED signal which eliminates the open spaces where few people live and just as few buy your products. For complete information on how your thrifty radio dollar can be used to advantage to reach your thrifty prospects who will be listening to OUR thrifty radio station write, phone, wire, or drop in to see

On the Air in September

IVON B. NEWMAN
General Manager
45 CENTRAL AVENUE, NEWARK 2, N. J.
MITCHELL 3-7600

You'll get the information you want pronto!
Those Mr. and Mrs. duos

They're always themselves and their faithful audiences buy and buy

The formula is sure-fire.

Mr. & Mrs. programs sell an almost unbelievable variety of products and services. Breakfast with the Fitzgeralds (WJZ, New York) has sold 95 items or services. The capacity to gather an audience and sell so great a spread of products isn't peculiar to the Fitzgeralds. It's a trade mark of the Mr. & Mrs. formula. When properly produced with the right personalities, the wedding-ring duo is one of the most effective ever created by radio.

Husband and wife breakfast programs have much in common with the typical a.m. women's participating sessions (See Women's Participating Programs, April-May 1948). Both have relatively small but loyal audiences. In both, the stars are the show; and broadcast primarily for women listeners; in both it's the personal endorsement that sells products. The differences, however, are sharp.

It's not surprising that a star of a successful morning women's participating session and her radio-wise husband should have perfected the Mr. & Mrs. formula and launched the cycle of husband-wife breakfast shows (and their variations). WOR, New York, was presenting Pegeen Fitzgerald in August 1942 in Pegeen Prefers. On this show, as on most of the better participating sessions, the announcer was a vital part of the (top) as the sponsors see Dick and Dorothy at breakfast (middle) as listeners visualize the WOR breakfast pair (bottom) as Dick Kollmar and Dorothy Kilgallen see themselves

SEPTEMBER 1948
meeting customers helps Tex and Jinx impress sponsor, Orbach's
modeling sells the store staff; and that's always important in retail advertising

outfitting junior at the sponsor's helps make Jinx a regular shopper who sounds very real, and it gives the program (Tex and Jinx) air copy

introducing staff of store on show has the tendency of making Mr. and Mrs. seem part of the sponsor's "family" on "Tex and Jinx" airings
Nothing private about married life for "Mr. and Mrs." broadcasters. Mary and Bill Reynolds (WBMD, Baltimore) broadcast from sponsor's window.

Wire recorder permits Mr. and Mrs. Clif Johnson to sun and air with their foursome at Chicago's beaches for station WBBM.

The "FitzGees," Ed and Pegeen, have sold over 95 products since first "Mr." wandered onto the "Mrs." program on WOR, N. Y. They're on WJZ now.

"Mr. and Mrs." formula helps add flavor to disk-spinning at WKYW, Louisville, Ky., with Stan Hayes and wife.

production. It was therefore a short but inspired step to draw Ed Fitzgerald briefly into the conversation whenever he visited the studio, as he sometimes did, after winding up his own midnight-to-dawn show.

The reaction was slightly amazing. Here was a simple new ingredient in a standard format that did something startling to the audience—they liked it. Every time Ed got in on the conversation with Pegeen he swelled the mail count. As a result he and Pegeen proposed that WOR let them do a show together, and the breakfast-couple cycle was born. When the Fitzgeralds switched to WJZ and scored a success, Breakfast with Dorothy and Dick moved into the time slot with a different approach to the same formula. Applications of the husband-wife treatment to other programs, such as shopping, disk jockey, musical clock, etc., began to evolve and are successful—one of the first indications a program type is making the grade.

It's traditional that a formula which succeeds with the speed and impact of the Mr. & Mrs. at breakfast spreads quickly. This was true of the earlier women's participating formula, of disk jockeys, and currently of give-aways; they are to be found everywhere, in all communities.

Yet this hasn't been true of the husband and wife breakfast sessions. Development of breakfast with the family on stations throughout the country has been slow. Many who have tried it with apparently all the ingredients have landed on their faces.

The answers to success with this formula involve more than the standard ingredients of a married couple indulging in conversation over morning coffee and toast—with or without guests, with or without kids, with or without a menage. There's plenty of evidence that producers of husband and wife shows that didn't

(Please turn to page 57)
100 VERDICTS
for The Housewives' Protective League

...the "Program that Sponsors the Product"

Look at the one hundred companies listed on the right. You'll agree it's a blue-ribbon panel of smart national spot advertisers. You'll agree, too, that each of these advertisers sets an example that pays—and pays to follow!

All 100 of these profit-minded advertisers have been sponsored by The Housewives' Protective League during the past twelve months. They pay for this privilege.

...Because they know that listeners know every product sponsored by the HPL must pass a rigid consumer test by the HPL Testers' Bureau (a panel of housewives in each station's listening area) before being approved for sponsorship.

...Because they know that every HPL commercial is adlibbed in an interesting and sincere manner into the program format...is certain to get complete audience acceptance.

...Because they have found that The Housewives' Protective League is the most sales-effective participation program in all radio.

The dollars and sense testimony of EACH of these 100 advertisers proves conclusively that this unique radio program can write a unique sales success story for you...if—like these 100 advertisers—you can qualify. For more information about The Housewives' Protective League, get directly in touch with any of the eight stations carrying the program, their national spot representatives, or "The Program that Sponsors the Product"...

HPL MARKETS: Los Angeles (50,000-watt KNX) Chicago (50,000-watt WBBM) • St. Louis (50,000-watt KMOX) • San Francisco (5,000-watt KQW) • New York (50,000-watt WCBS) • Washington, D.C. (50,000-watt WTOP) • Minneapolis-St. Paul (50,000-watt WCCO) Seattle-Tacoma (50,000-watt KIRO) and more great markets and stations to be announced later in the year.
Owning the Past Twelve Months
These 100 Advertisers Were Sponsored by The Housewives' Protective League Programs

American Food Industries (Holiday Macaroni Mix)
American Home Products Co. (Defender Washington Coffee)
American Packaging Co. (Sunrise Meat)
Armour & Co. (Miss Wisconsin Cheddar Cheese)
Ballard and Ballard Co. (Ballard Oven-Baked Biscuits)
Beadazzle Foods Co. (Shawna Gold Butter)
Bellone Hearing Aid Co. (Hearing Aid)
Birds-Eye-Smoker Inc. (Birds Eye Frozen Foods)
Book-of-the-Month Club
Blue Moon Foods Inc. (Cheese)
Borden Products Co. (Citrus Juices)
E. L. Bruce Co. Inc. (Bruce Floor Cleaner)
California Almond Growers (Diamond Almonds)
California Fig Institute (California Figs)
California Prune Growers' Ass'n (California Prunes)
California Spray Chemical Corporation (Insecticides)
California Walnut Growers' Ass'n (Diamond Walnuts)
Campbell Soup Co. (Soups)
Canada Dry Ginger Ale Inc. (Carbonated Beverages)
Clean Home Products Inc. (Apex Insecticides)
Clara Chemical Co. (Boon Household Cleaner)
Comfort Mfg. Co. (Crag-Martin Toothpaste)
Consolidated Dairy Products Co. (Gardet Cheese)
G. N. Coughlan Co. (Chymney Sweep)
Curtis Publishing Co. (Daily)
D'Arigo Bros. Company (Andy Boy Broccoli)
L. Delmarini Co. Inc. (Roasted and Salted Mixed Nuts)
Dunnison's Food Company (Dunson's Food Products)
Dunfield Co. Inc. (Book League of America)
August E. Drucker Co. (Revolution Tooth Powder)
Durex Blade Co. Inc. (Arizona Blades)
Electrical Housewares (Thaw Washing Machines)
Frito Company (Fritos)
General Foods Corporation (La France)
General Petroleum Corp. of California (Tavern Wares)
Golden State Co. Ltd. (Golden-V Vitamin Milk)
Gold Seal Company (Glass Wax)
B. F. Goodrich Co. (Tractor Tires)
The Great China Food Products Co. (Canned Foods)
Griffith Manufacturing Co. Inc. (Shoe Polish)
Hills Brothers Co. (Merrimac Gingerbread)
Hubinger Co. (Quick Elastic Starch)
Illinois Meat Co. (Canned Meat)
Inland Rubber Corporation (Tires)
Juice Industries Inc. (Sunfilled Whole Orange Juice)
Kerr Glass Manufacturing Corp. (Canning Supplies)
Frischmeyer Co. (Happy Harvest Wheat Germ)
an-O-Sheen Inc. (Cleaner)
eward Products Ltd. (Threads)
ever Brothers Company (Brew)
omay Olive Olive Inc. (Olives)
ile Soap Co. (Lye Cleanser)
io. Allen Select Soap Co. (Merrill's Rich Suds)
iggi Co. Inc. (Maggi Bouillon Cubes)
hanaham Soap Co. Inc. (Blu-White)
lar Firemen's Co. (Marlin Razor Blades)
litchfield Co. Inc. (Tabasco Sauce)
ichigan Chemical Corp. (Pestmaster Products)
ichigan Mushroom Co. (Grown Fresh Mushrooms)
wickley Food Products Co. (Pickles Meats)
non Italian Foods Inc. (1930 French Dressing)
tch-Underwood Co. (Donald Duck Peanut Butter)
ential Biscuit Co. (Shredded Wheat)
elional Carbon Co. Inc. (Krene)
's of California Inc. (Candy)
imbook Inc. (Magazine)
irt and Blanket Co. (Orr Blankets)
ark and Tilden (Tintex)
yne Furnace Co. (Furnace Sales and Service)
ur Food Products Co. (Peer Brand Pie Dough)
ack & Ford Ltd., Inc. (MY-1-FINE Desserts)
ixtel Co. (Perfex All-Purpose Cleaner)
ork Foods Co. (Perk Dog Food)
illery Mills Inc. (Pillsbury's Puff Crust)
oma Products Co. (New West Raw Apple Juice)
e Prouty & Gamble Co. (Prett)
rrian Company of America (Realmen Lemon Juice)
dill Oil Co. (Renew)
nd, McNally & Co. (Institutional)
out Great Western Productions Inc.
hute and Bournemouth Biscuit Co. (Biscuits)
twell Mfg. Co. (Hi-Candy Candy Bars)
e Siles Company (Siles Glass Coffee Makers)
non & Schuster Inc. (Books)
art Honey Ass'n (Clever Maid Honey)
off Manufacturing Co. (SoD)
thern California Citrus Foods
eral Foods Co. (Jays Potato Chips)
. State Mfg. Co. (Creamy Crock Starch)
rand Brands Inc. (Royal Puddings)
wart and Ashby Coffee Co. (Coffee)
's Co. of America (Tasteless Fudge Mix)
l-Red Corp. (Q.T Pie Crust)
rum Foods Corp. (Quick Frozen Orange Juice)
ider Company (Ovaltine)
ld Baking Co. (Top Top Brand)
ashington Cooperative Farmers Ass'n
Welch Grape Juice Co. (Welch Grape Juice)
nern Stationery Co. (Bell Point Pens)
ith Radio Corp. (Zenthan Radionic Hearing Aids)

American Company... click never realized the secret of the special fascination in this type of program.

The typical session is produced for women listeners around the breakfast hour. While some men listen to these broadcasts, or a portion of them, before leaving for work, the number is negligible. The cartoonist's caricature of the American breakfast scene, with Mrs. buried behind a newspaper, Mrs. glaring at him while her Junior pours oatmeal over his own head, doesn't literally define the average scene, but it's suggestive. To the average woman listener, breakfast simply isn't the dream interlude she hoped it might be when she gave heart and hand to her only man. Breakfast realities, for most women are pretty humdrum.

Recognizing this "secret" of their listeners, every morning Ed and Peggeon proceed to enact a little drama, in the course of which they talk about openings of shows and plays; interesting places and people they visit; their menagerie of dogs and stray cats for which they try to find homes; the day's news, etc. This is the grist. They use their own lives as the source of material. Their treatment of it is not stereotyped, but is individualized and flavored by their own personalities.

The "magic" element in the successful Mr. & Mrs. formula is not a tangible ingredient. It's the fact that the interlude gives the housewife an experience with which she can identify herself and so enjoy vicariously the kind of morning interlude that will never be her's in reality. It's a rule, too, that nothing can be a part of the production that seriously mars the idealized sense of what a congenial breakfast with the Mr. should be. The formula is a highly specialized form of escape.

When WOR had to set about the exacting job of finding a couple for the time slot of the departing Fitzgeralds, they had some specific qualifications the couple would need to fill. The quality of escape in presenting a program which imitated Mrs. Average Housewife's (with a little pleasantness and good humor talk thrown in) could be thin stuff. The audience's dreams and longings couldn't be vicariously fulfilled with watered-down pap.

The couple had to have a background involving a life quite inaccessible to Mrs. Average Housewife, but a life attractive enough to listeners to make identification with it desirable. They had plenty of candidates with the right backgrounds. WOR tested some 50 couples before discovering one who could relax before the

(Please turn to page 62)
There was little deviation from annual trends in July spot placement. Nationally it hit the low of the year as it did in all sections of the nation except the West Coast and New England areas. In the former placement was up 4.7 over June. The North-East areas dropped from June but were still higher than August 1947. Current (August-September) spot business is showing improvement over a year ago due in part to political broadcasting and better than normal activity in the automotive and tobacco fields. Anticipated shift of Kaiser-Frazer 100% to network broadcasting will hit spot automotive classification but business placement by automotive's "Big Three" is expected to offset K-F deflection. Beverages and Confectionery continue higher than sponsor's base month, September 1947. With a year's reports behind, sponsor will use 12 month base starting August.
WHEN YOU PICK AN NBC AFFILIATE

IT ACTUALLY COSTS LESS MONEY TO BUY FAR MORE LISTENERS IN THIS RICH MARKET WHEN YOU PICK KPRC an NBC affiliate

GULF OF MEXICO

HOUSTON

TEXAS CITY

GALVESTON

BEAUMONT

PORT ARTHUR

NOTE: This Beaumont-Port Arthur report reveals only one segment of KPRC’s coverage. In all KPRC reaches 67 Texas and Louisiana counties according to BMB reports.

HOOPER STATION LISTENING INDEX IN BEAUMONT-PORT ARTHUR AREA

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All you buy is Houston, yet we deliver Beaumont and Port Arthur... important shipping ports. (Beaumont exceeds Boston in tonnage; Port Arthur exceeds Los Angeles).

KPRC also leads all but one of six local stations in Beaumont... leads all but one of six local stations in Port Arthur. KPRC’s dominance in this vast area is obviously and firmly established.

*KPRC does have a tremendous audience. Yet Standard Rate and Data shows KPRC time costs are less. As for listeners, here’s how an independent survey reveals their actual division between KPRC and the second Houston station, here named “B”.

Your sales potential is high in this rich Gulf Coast Trading Area

In Texas, the famous cattle state, Harris County (which is Houston’s home county) leads all others by a wide margin in both dairy and beef cattle. Adjacent to Montgomery County tops the state in hogs. And Jefferson County, in which Beaumont and Port Arthur are located, is the state’s leading rice producer. Oil boosts buying power another notch.

And shipping caps the fabulous climax: Houston-docked ships spend $100 million dollars plus in the market, each year, according to port officials.

KPRC

HOUSTON

950 KILOCYCLES • 5000 WATTS

National Representatives, Edward Petry and Company • Affiliated with NBC & TQN, Jack Harris, General Manager
Singin' Sam

the man behind over 200 Successful curves

For the sponsor interested in sales, Singin' Sam presents a unique opportunity. For never in radio's history has there been a personality like Sam... never before a program series with such an outstanding record of major sales successes unbroken by a single failure. These are strong statements that carry tremendous weight, with prospects of real appreciation by advertisers themselves, actual before and after stories backed with the concrete figures. This 15-minute transcribed program series is the show you need to produce results. Write, wire, or telephone TSI for full details. Despite Singin' Sam's tremendous popularity and pull, the show is reasonably priced.

SPONSOR
Singin' Sam—America's greatest radio salesman. Assisted by Charlie Magnante and his orchestra and the justly famous Mullen Sisters.

Write for information on these TSI shows

• Immortal Love Songs
• Westward Ho!
• Your Hymn for the Day
• Wings of Song

TRANSCRIPTION SALES, INC.,
117 West High St.
Springfield, Ohio
Telephone 2-4974

New York—47 West 56th St., Co. 5-1-544
Chicago—612 N. Michigan Ave., Superior 3053
MR. AND MRS. SHOWS
(Continued from page 57)

Microphone and talk for eavesdroppers. This difficulty in finding a married couple with both the necessary background and "mike" presence is one reason more stations have not developed this type of program.

In Dorothy and Richard Kollmar, WOR discovered an "ideal" couple. Dorothy, daughter of famous newspaperman Jim Kilgallen, was herself an ace reporter and Broadway columnist. She had her own radio show of Broadway gossip. Dick was a Broadway play producer and actor who also recreated (and still does) Boston Blackie in the radio whodunnit of the come name. There were a couple of neat bonus participants in Dickie and Jill, the young Kollmar offspring.

The Kollmars move in that exciting circle of New York life that most of their listeners will never experience except through the eyes and ears of Dorothy and Dick. Their breakfast guests are people whose names are in the news; people whose activities mean "good story" to Dorothy and Dick. Women listening in on breakfast with Dorothy and Dick have a second major satisfaction—in their hearts few of them would trade places with Dorothy if doing so meant they had to learn what she has learned, develop the skills of her trade. To step from the mold of their own lives into that of Dorothy Kilgallen Kollmar would be a self-evident impossibility. Yet with a twist of the dial they can share some of its fruit. And the fact that most of what Dorothy and Dick share through the microphone is a by-product of their work is important. It's easy to offend an audience by talking down. It's easier not to talk down when all are aware that the pattern of the performers' lines is a part of their jobs.

The distinctive contribution of the Mr. & Mrs. escape formula is that it adds the Mr. to the fantasy. No matter how well the announcer of the typical women's participating program fits the format, he cannot substitute for a husband. Hence the flavor of the women's participating program, though no less authentic when properly produced, is less intimate than that of the Mr. & Mrs. It is this intimate, down-to-earth feeling that is prized by listeners.

One of the tricks of the Mr. & Mrs. production is to create the illusion that the broadcasting family is like that of the average listener's, with the same problems. For instance, Dick may complain to Dorothy about continually getting a wash cloth with a hole in it so that he has

"Music and women," Sam Pepys told his diary, "I cannot but give way to, whatever my business." And whatever their business...there are more than half a million New York families that cannot but give way to the music they love...as it comes to them over WQXR and WQXR-FM. They listen so steadily...no other station in this biggest and richest of all markets can reach them so effectively. These families love good things as they love good music...and can afford them, too. So whatever your business...business can be better if you'll let us help you reach these families—and reaching them, sell them—with the music they cannot but give way to.

May we?
"WBBM sweeps up 75% more dollars"

... say C. A. Boushelle & Sons, Chicago's most modern rug cleaning company. And they KNOW! Twenty-two months ago, they started using a typical WBBM origination—the Housewives' Protective League, conducted by Paul Gibson. Ever since, Boushelle & Sons have been cleaning up big (and steadily increasing) profits—the biggest in their history—at an advertising cost of only 13¢ per dollar returned!

Specific results:
75% TOTAL INCREASE IN VOLUME OF BUSINESS IN ONE YEAR!
22 CONSECUTIVE MONTHLY INCREASES IN VOLUME OF BUSINESS!* 
26% BIGGER ORDERS PER CUSTOMER!
51% MORE CUSTOMERS!

Significant sidelight: in a trade subject to sharp seasonal slumps, Boushelle & Sons are now doing a bang-up business all year 'round. Thanks to 50,000-watt WBBM.

Delivering high returns at low cost—scoring measurable results—is a WBBM habit, and has been for the past 22 years. That's why advertisers place more business on WBBM than on any other Chicago station. That's why YOU belong on WBBM.

*Over corresponding months in previous year.
January 1911 saw the beginning of a 15-minute mid-morning news roundup for a local sponsor. Today that same sponsor is very happy, having for the past seven years allowed this program on WIP to carry the heavy responsibility for their radio sales success. In the intervening years they have withdrawn programs from two other stations in favor of the greater, provable sales power of "Philadelphia's Pioneer Voice."

Ed and Pegeen Fitzgerald, whose sophisticated, calculated treatment of the formula has been completely misinterpreted by consumer stories, don't violate the requirements. Despite their emphasis on avoiding "company manners" and their shrewd heckling of each other, the basic appeal is still escape to never-never land (for the listeners). Ed may insist it isn't the mint (they got on the subject of mint while plugging Life Savers) that he likes about Mint Juleps, "but the booze," thus embarrassing Pegeen in the middle of a commercial. But it's all good fun, and come a bit later Pegeen is properly putting him in his place. Ed stars in a role of satirizing most persons, places, and things that come up for discussion, including, often enough, his darling Peggy. Peggy bounces right back at Ed defending the conventional approach to things. Any woman who listens long enough to size up the session can tell you the guy adores his Peggy. Even those women who write Peggeen advising her to get rid of the bum before the next broadcast would miss Ed like the dickens.

Why?

Because all the skirmishes are only their individual paraphernalia to dress up the escape formula the Fitzgerald way. The morning Ed retired in a huff under Pegeen's heckling and hied him back to bed only went to prove that life is basically, if only occasionally, wonderful—wasn't Mr. Fitzgerald on hand as usual the next morning with Mrs. FitzGee Honey?

It isn't necessary to the program's appeal that children take part, or even that the family have children. The Fitzgeralds don't. Neither do the Brooks, who've built a remarkable following on WGY, Schenectady. But children do create a distinctive appeal, especially where they punch out the commercials. Seven-year-old Dickie Kollmar isn't an authority on Van Ralte hosiery. But take Colonial House Candy—there's something else! He bleated unexpectedly into the microphone one morning there were no more Colonial lollipops on hand. And how can a fellow keep the selling points in mind without samples? (Colonial sent samples, but quick.)
The Georgia Trio

WAGA
ATLANTA
5000W • 590Kc

WMAZ
MACON
10,000W • 940Kc

WTGC
SAVANNAH
5000W • 1290Kc

The C.B.S. Affiliates in Georgia's First 3 Markets

THE TRIO OFFERS ADVERTISERS AT ONE LOW COST:

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

— IN GEORGIA'S FIRST THREE MARKETS

The Georgia Trio

Represented, individually and as a group, by

THE KATZ AGENCY, INC.

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

SEPTEMBER 1948
WMAR TV & FM
—the stations with the prestige

From the first hour that The Sunpapers' stations were on the air, they carried the prestige of a great Maryland institution. WMAR-TV, Maryland's pioneer television station—is on the air every day (Channel 2), with programming in the public interest and to the people's taste.

WMAR-FM is catching on fast, and operates daily on Channel 250 (97.9 Mc.).

Together, these are the stations with the prestige—an extra ingredient that gives extra pull to your advertising.

FLASH!

Station WMAR-TV, now affiliated with CBS, is the only station in Maryland carrying the CBS television programs.

The KATZ AGENCY
INCORPORATED
500 FIFTH AVE.
NEW YORK 18

The Kollmar's never know which one of their current 24 sponsors Dickie may start plugging on his own (granted there are plenty of samples of everything). If the product interests him he quickly picks up the selling points from listening to his parents work.

Colonial House Candies, Irvington, N. J., started using one participation a week on Breakfast with Dorothy and Dick, in October, 1946. The objectives, according to their agency, A. W. Lewin & Company, Newark, were to build good will, sell particular candies, achieve a long-range expansion program. During the first 34 weeks participation (one a week) the company expanded their retail outlets from six to ten.

Colonial tested the immediate impact of a Dorothy and Dick recommendation by allotting one announcement to their new cocoanut bar, with no other promotion. They sold over 5,000 pieces in two days. In August, 1947, Colonial increased their participations to three per week.

Polly and Perry Martin (WLOL, Minneapolis-St. Paul) daily have an interesting selling record. They talked about Cinco Company's built-in Stone windows and sold five the first day at $250 each. Within three hours after their first mention of Sterling Motors' used autos, one car had been sold and Sterling had talked cars with 30 housewives. These instances are typical of Mr. and Mrs. results.

Like the conductors of participating shows, the Mr. and Mrs., in most cases, use the products and services of their clients, investigate their quality and production. Therefore—unlike the familiar "Don't take our word for it, try it yourself" approach they say, in effect, "Do take our word for it, we've used it and like it." So agencies and sponsors let them handle the selling in their own way. Transcribed commercials are of course taboo. Their use, even with a lead in and out by the Mr. and Mrs., would be like stopping in the middle of a trapeze act to say hello to a friend in the stands. This objection naturally doesn't apply to disk jockey shows that use the Mr. and Mrs. technique, although even here it sacrifices the most potent feature of the formula.

Disk jockey shows don't normally use scripts. Those that do usually shout it. But there are outstanding exceptions. Mr. and Mrs. Stan Hays have done a disk show on WKYW, Louisville, for a year and a half. They have projected their personalities through a script with enough inspiration to sell so many Stoker Tenderex Farms chickens and turkeys that the company has opened three new

Of YELLOW RIVER FARM

In a state whose primary economy is agricultural, Channing Cope renders invaluable service. A nationally recognized authority on soil conservation and soil building—Mr. Cope's counsel is sought after and his advice followed by Georgia farmers.

Channing Cope speaks direct from his Yellow River Farm twice a day—from 6:00 to 6:30 A.M. six days a week; from 12:45 to 1:45 P.M. five days each week. He is presently sponsored by Standard Feed Company.

The period from 6:00 to 6:15 A.M. six days a week is available for a sponsor not competitive to Standard Feed Company. We suggest you contact Headley-Reed Company now.
In its endeavor to bring Detroiters a diversity of entertainment, WWJ-TV, Michigan's first television station, has added weekly televised broadcasts of the Detroit Symphony Orchestra to its ever-growing list of program features. Compliments received from the thousands of television set owners in Detroit attest to WWJ-TV's perfection in technique during the first broadcasts of the Symphony.

It marks another milestone in the progress of WWJ-TV, which, in its second year of operation, has already become an effective advertising medium in this multi-billion dollar market.

**ADDED ATTRACTION**

**THE SYMPHONY**
ADVERTISING should pay off . . . and it does for advertisers using 50,000-watt WGY . . . the only major station in eastern and central New York.

WGY has an enviable record of achievement in pulling mail response and in producing tangible sales results. Today . . . that record is better than ever. In the year just past, WGY received more mail than in any previous year in its history*. In the last few weeks eight announcements produced orders for 38,100 strawberry plants . . . 1483 mail orders were received by an early morning show, at a cost to the sponsor of only 15 cents per order, for an article costing $3.98! These are typical examples of the kind of selling job which has made WGY one of the nation’s most-used stations.

Results are the fruits of planned programming . . . and programs which produce results are available at the General Electric station in Schenectady.

*Over 200,000 cards and letters.

REPRESENTED NATIONALLY BY NBC SPOT SALES

WGY
50,000 WATTS
SCHENECTADY, N. Y.

murals of

WGFM
FREQUENCY MODULATION

WRGB
TELEVISION

GENERAL & ELECTRIC

retail outlets. Billboards were the only other advertising used.

Even a Mr. & Mrs. show like Hi! Jinx (WNBC, New York), with a highly sophisticated and intelligent metropolitan flavor depends on strictly personalized selling. The husband and wife combination is the perfect device for creating that feeling of sympathy and understanding between listeners and performers, which makes truly personal selling possible.

Jinx Falkenburg has a background of modeling and Hollywood, after having spent most of her life abroad. Her husband, Tex McCrary, is the former editorial director of the New York Mirror, and, when the show went on the air two and a half years ago, was editor of American Mercury.

The McCrayers sat down with James M. Gaines, then manager of WNBC, and his program head, Tony Provost, and thrashed out their own version of the Mr. & Mrs. idea. The heart of the format, as it eventually emerged, was an interpretive commentary on the news by Tex, with Jinx as the foil; a guest, or guests, in the news (they don’t mind having guests who have appeared on other programs, since it is their belief they can develop interesting angles not touched by other interviewers); fashions and feminine interest items, which Jinx is specially qualified to handle from the woman’s viewpoint.

The show was designed to be what critics like to call “literate” (a term chosen to indicate their belief that an object so labeled has some significance). WNBC gambled that it could find its own audience in competition with morning rivals. It did. Selling it was another matter. Both Tex and Jinx and the station were looking for sponsors—the half-hour show was to be limited to one sponsor for each 15 minutes. Numerous requests to buy participations on Hi! Jinx were turned down.

In September of 1947 WNBC signed what it felt was an ideal sponsor for a segment of the show. It was Ohrbach’s, Inc., New York City and Newark, N. J. department store. Before Ohrbach’s came into the picture, Literary Guild, Bond Clothes, and Trans World Airline had used Hi! Jinx. Campbell Soup Co., Consolidated Edison and Savarin Coffee, followed. Savarin tested the show this past summer and recently indicated their intention of renewing it in September. Ohrbach’s dropped all but their Sunday 12:30 p.m. sponsorship during the heat wave, but will again sponsor the show across the board in September.

Tex and Jinx deftly personalize Ohr-
and only WXYZ offers you a complete merchandising service in the great Detroit market...

Here's how it works: A noted citrus packer wanted to introduce his line in the Detroit market. Because WXYZ has a reputation for complete merchandising, WXYZ landed the complete assignment: jobbers, distribution, etc. In the FIRST year, sales zoomed from 66th place to 12th place!

If you have a product to sell in Detroit, remember: 1) WXYZ has tremendous sales power ... 2) only WXYZ in Detroit offers a complete merchandising service ... 3) at WXYZ the emphasis is on sales efficiency!

At present, WXYZ has available...

Abbott & Costello, 9:00 pm, Wednesdays. This popular network show, starring Hollywood's top comedy team, is available locally over WXYZ.

Baukhage Talking, 1:00 pm, Tuesdays and Thursdays. A prestige news program from the nation's capital, in an ideal noon time spot.

America's Town Meeting of the Air, 8:30 pm, Tuesdays. Famous personalities, vital issues, exciting debate on America's favorite radio forum.

Mr. President, 2:30 pm, Sundays. Starring Edward Arnold. The program that has everything: history, patriotism, drama, thrills, suspense!

... your best bet—both ends of the alphabet

1270 KC—5,000 WATTS

Call the ABC spot sales office nearest you for information about any or all of these stations:

WJZ—New York 50,000 watts 770 kc
WENR—Chicago 50,000 watts 830 kc
KGO—San Francisco 50,000 watts 810 kc

KECA—Los Angeles 5,000 watts 790 kc
WXYZ—Detroit 5,000 watts 1270 kc
WMAL—Washington 5,000 watts 630 kc

ABC Pacific Network
bach's largely institutional campaign by interviewing the store's personnel on the program. They talk about Ohrbach's newspaper ads and the items described. Jinx actually does a lot of her shopping there and can—and does—speak from experience.

Although specific prices are not mentioned on the program, the shopping response to announcements of specific items or features has been immediate and resultful in sales. The president of the company has stated his belief that Ohrbach's "is reaching its desired audience and increasing its acceptance throughout the metropolitan area."

Mr. & Mrs. shows often fail to realize the full potential of their selling power because they tend to forget the program formula is ultimately only a device which puts them into specially favorable rapport with listeners for the purpose of selling something. The best husband and wife teams pursue their thinking on personalized selling much further than making a mere personal recommendation. You'll find them in their spare time analyzing each product for more effective ways of relating it to the lives of their listeners.

When the Dolcin Co. was first introducing their product, an arthritis analgesic, into the New York market, they approached WJZ and the Fitzgeralds. After both the station and the Fitzgeralds had independently satisfied themselves on the ethics of the product and its claims, Ed and Pegeen obtained samples of Dolcin. They'd noticed that frequently people who wrote them in a cramped hand explained that arthritis was the cause. They mailed samples of Dolcin to a group of these people, including some relatives who suffered from arthritis, and asked their cooperation in testing the product for its helpfulness in relieving pain (it is not supposed to effect a cure). Most of the group wrote enthusiastically about the product and wanted to know where to purchase a further supply. With this response the Fitzgeralds accepted Dolcin as an advertiser, being able to report to arthritic listeners the actual experiences of other listeners. The company continued to use the program until a change of policy at WJZ forced its withdrawal.

In common with most women's participating programs, Mr. & Mrs. programs refuse to accept a competing product for a certain length of time (up to a year, in some instances) after dropping a previous item. In tackling this problem, the Fitzgeralds have come up with a solution which has worked satisfactorily so far. If they can find a new feature in the com-

(please turn to page 92)
ONE sponsor will be crazy about CRAZY JOE MATHIS and his "Korn Krackers"

It's 7½ minutes of contagious corn, by the cream of talent from WRVA's sensational "Old Dominion Barn Dance" success. It hits the air at 11:50 A.M., Monday thru Friday. It's top-flight entertainment by Virginia's tip-top hillbilly group. It's a show of your own with frequency. And it's on Virginia's only 50,000 watt station, covering 70 counties (out of 100!) and our latest diary study tells all! Call Radio Sales.

WRVA
Richmond and Norfolk, Virginia

SEPTEMBER 1948
Mr. Sponsor Asks

"Why do most network straight musical programs have comparatively low ratings, even though music is a vital factor in many types of programing, and the mainstay of block programing?"

Jules Rubinstein | President
Teen-Timers, Inc.

The Picked Panel answers
Mr. Rubinstein

The tendency today is for music to become more and more dependent on the operation of other arts or even the "gimmicks" of mere entertainment. The unadorned performance of concert music is enjoyed by a limited audience in person, where the visibility of the artists adds enormously to the appeal of the program. In radio this visual appeal is eliminated, and the percentage of potential listeners therefore becomes smaller.

To some extent this is true of popular music as well. Dancers will stop to watch the technique of a spectacular jazz performer, but the same performance on the air attracts a comparatively limited audience, as also the less exciting interpretation of "sweet jazz" or symphonic arrangements. The most successful band leaders have managed to find some special material to make their broadcasts more attractive and entertaining. Even disk jockey programs depend on highly publicized personalities rather than pure music, and their steady alternation of records and commercials represent an abject surrender to convenient and lucrative routine.

Concert music is today giving way to opera, ballet, and the screen, where the music always enjoys some visible assistance. Modern composers of serious or "absolute" music find it difficult to compete with the established classics of the past, for their music itself is not strong enough to stand on its own feet. Even words are a help, and in general it may be argued that vocal music is more popular than instrumental.

It would seem that television has the answer to radio's problem. Here the audience can enjoy not only an excellent musical performance but the close-up of conductors and soloists and perhaps even some visible cooperation in the form of action, scenery, and costume. The purely incidental music that radio has found so valuable is even more important to television, but the new medium is by no means limited to such use of the "common language." Television can show its audience at least the performers themselves and far more if necessary. With such added interest, a straight musical program may well become as popular as any other type.

Sigmund Spaeth
"The Tune Detective"
New York

Over a period of years I have found that about one person in ten is a lover of serious music. The percentage runs higher on popular music. But I have found also that these listeners are very unvocal—that is, they seldom sit down and write letters to music programs. This is one of the factors which lead many people to believe that straight music programs are entirely unsuccessful. Ratings are comparatively lower than, say, comedy-variety programs because radio programs of the latter nature have a wider appeal. Because of their high costs as compared to ratings, music programing are therefore a luxury.

The success of music programs on independent stations such as New York's WQXR and WNEW is due to the cumulative effect of listeners who like a lot of music of one kind, without having to twist the dial. Network stations give a broader variety of programs, and often music programs get lost in the shuffle. Music lovers are not "selective tuners." Good time spots are at a premium on network stations, and the constant reshuffling of sustaining music programs makes for commercial-sponored shows leaves listeners not knowing all the time when and where to expect music.

While there has not been any visible drop in the interest in instrumental music, there has been a drop in the past three years in the performing of music. The whole music business is in a postwar slump, and many fine musical organizations have suffered. There has been an upswing of listener interest in "gimmick" musical shows like Three for the Money, Sing It Again, and Stop the Music. Although the attraction is primarily the give-away, this kind of programing couldn't get along without music.

Programs built around individual performers in the music field often get lower ratings than programs built around the recorded selections of the same performer on local stations. In large part, this is due to the fanatic loyalty of the following these stars have built. The fans want the pure article, the performer's music, which usually comprises about 80-90% of a recorded show. A live network version usually has many more production gimmicks, and the actual music is only about 50% or less.

I'd like to see more good, regularly scheduled straight musical shows on the air, even if they have to be carried as a financial loss. They build prestige and
good will with a select audience for a sponsor. Also, they provide an outlet for the talents of composers and performers which widens public acceptance of music while improving the form.

I also think television will bring a definite revival of listener interest in straight music programs, both serious and popular. Just as televised baseball created many new baseball fans, the televising of music performance will create many new music lovers.

SYLVAN LEVIN
Musical Director
WOR, New York

If I could answer that question once and for all, I might be inclined to lay down my baton, give up radio and theater appearances, and hang out my shingle as a radio authority. (I presume your question concerns musical programs not inter-mixed variety acts, such as Philco's high-rated Bing Crosby show.)

The success of music, whether in radio or concert or theater, depends on programming. I hope you will pardon a personal experience or two in connection. Some years ago, to the dismay of many staid individuals, I combined my orchestra with the Philadelphia Orchestra in a program of concert numbers. The success of this concert was amazing. At another time, it was my privilege to commission the late George Gershwin to write Rhapsody in Blue. I gave that then-unknown work its world premiere at Aeolian Hall. Today, it is a popular American classic. These were experiments in "programing" but they paid off.

In the matter of ratings of musical programs, I'll admit that some of them are very low. But, there is one interesting fact which is overlooked. A very high percentage of audience mail concerning music comes—not from the metropolitan centers where surveys are conducted—but from outlying sections not generally included in Hooper, etc. In other words, many listeners don't get a chance to express (in rating form) their liking for music.

From my experience in show business, I feel that successful music programing is a matter of studying the pulse of the entire public, and giving it what it wants.

PAUL WHITEMAN
Vp and director of music
ABC, New York

SELLING A COLD REMEDY?

More than one million three hundred thousand listeners can hear WFBM with their ears stopped up! (That's our half-millivolt coverage.)

When watery eyes can't read fine print, WFBM announcers can pour your sales message into 400,000 loud speakers—in bell-shaped tones.

More than 600 drug stores within the range of WFBM's transmitter provide easy access to your radio-advertised product.

WFBM merchandising service helps with point-of-sale displays and personal contact with the man-behind-the-counter.

Build profits that aren't to be sneezed at! Take advantage of WFBM's listener loyalty, convincing oral delivery, consistent circulation, and sales-aids where they count most.

WFBM is "First in Indiana" any way you look at it!
UNCLE BILL JENKINS stays put with “Corn Squeezin' Time.” And no wonder. With 33 1/3 more listeners than any competing station from 6:00 to 7:00 a.m. (Crossley, March 1948). Jenkins gets results advertisers can bank on.

ARTHUR GODFREY, tops on WTOP (the station that discovered him) for more than 15 years. And still tops. At building large and loyal audiences. And at building big savings accounts for advertisers.
OUR SMALL CHANGE

There's been a small change in our morning schedule...a small change which can bring you big returns. WTOP — already first in Washington between 6:00 and 9:30 a.m.* — now has these four capital personalities who are giving a good account of themselves (and of their sponsors) in the billion-dollar WTOP market. Call us or Radio Sales for details.

* CBS-WTOP Listener Diary, Spring 1948

MARK EVANS gives the right local touch to the Housewives' Protective League-Sunrise Salute combination—"the most sales-effective participation program in all radio"—and delivers big returns for a small outlay.

EDDIE GALLAHER, last but not least. Local music dealers credit Gallaher with "upping record sales more than 60%." Sponsors credit him with the same kind of percentage increase for their businesses.
New Agency Appointments

(Continued from page 18)

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT (or service)</th>
<th>AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Super-Starch Inc., N. Y.</td>
<td>Moving, storage</td>
<td>Certo-Pacific, S. F.</td>
</tr>
<tr>
<td>Red Mill Food Stores, Des Moines</td>
<td>Liquid starch</td>
<td>Shaw, N. Y.</td>
</tr>
<tr>
<td>Texas Citrus Fruit Growers Exchange, Mission Tex.</td>
<td>Food stores</td>
<td>Menough, Martin &amp; Seymour, Des Moines</td>
</tr>
<tr>
<td>Thermodyne Corp., N. Y.</td>
<td>Citrus fruits</td>
<td>H. M. Stahl, Mission</td>
</tr>
<tr>
<td>Tip Corp of America, Marlton Va.</td>
<td>Air conditioning</td>
<td>Van Hiver &amp; Carlyle, N. Y.</td>
</tr>
<tr>
<td></td>
<td>Sanitized, bacteriostatic process for</td>
<td></td>
</tr>
<tr>
<td></td>
<td>shoes, textiles</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hill's Gold Tablets</td>
<td></td>
</tr>
</tbody>
</table>

Signed and Unsigned

Sponsor Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATIONS</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Victor Elting Jr</td>
<td>Quaker Oats Co., Chi., new prods div mgr</td>
<td></td>
</tr>
<tr>
<td>John R. Stetson, Phila., vp</td>
<td>Waitham Watch Co., Waitham, Mass., exec vp</td>
<td></td>
</tr>
<tr>
<td>Charles Cerrado</td>
<td>Bromos-Seltzer Ltd., Toronto, asst to pres</td>
<td></td>
</tr>
<tr>
<td>Joseph A. Milam</td>
<td>R. F. Goodrich Chemical Co., Cleve., publ dir</td>
<td></td>
</tr>
<tr>
<td>John M. Otter</td>
<td>Zenith Radio Corp., Chi.</td>
<td></td>
</tr>
<tr>
<td>N. H. Schlegel</td>
<td>C. H. Rogers Co., Pittsb., gen &amp; asst mgr</td>
<td></td>
</tr>
<tr>
<td>Wayne M.增速</td>
<td>Pabst Sales Co., Chi., vp in chge adv</td>
<td></td>
</tr>
<tr>
<td>John Clarke Whitaker</td>
<td>Trans World Airline, N. Y., eastern reg sales mgr</td>
<td></td>
</tr>
<tr>
<td>R. L. Reilly</td>
<td></td>
<td></td>
</tr>
<tr>
<td>R. J. Reynolds Tobacco Co., Winston-Salem, vp</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>Robert D. Amos</td>
<td>Harry B. Cohen, N. Y., media dir</td>
<td>F. H. Hayhurst, Toronto, radio dir</td>
</tr>
<tr>
<td>Clark Brown</td>
<td>Dancer, Fitzgerald &amp; Sample, N. Y., acct exec</td>
<td>Gardner, St. L., radio, TV dir</td>
</tr>
<tr>
<td>Robert Buckley</td>
<td>Olan, Chi., acct exec</td>
<td>Leon Burnett, Chi., radio, TV prod mgr</td>
</tr>
<tr>
<td>Moore Callahan</td>
<td>J. Walter Thompson, N. Y.</td>
<td>McCann-Erickson, N. Y., radio script superv</td>
</tr>
<tr>
<td>John Archer Carter</td>
<td>WMES, Portland Me., mgr</td>
<td>John C. Dowd, Boston, radio, TV dir</td>
</tr>
<tr>
<td>Charles Cerrado</td>
<td>L. N.</td>
<td>Flirt, N. Y., adman superv, TV dept</td>
</tr>
<tr>
<td>J. Nye Delman</td>
<td></td>
<td>Saul &amp; Schiffner, N. Y., radio oper superv</td>
</tr>
<tr>
<td>Purcell E. Requien</td>
<td></td>
<td>Same, vp</td>
</tr>
<tr>
<td>Thomas P. Doughtien</td>
<td></td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Peter V. Keveson</td>
<td>Luthee Weaver, St. Paul, acct exec</td>
<td></td>
</tr>
<tr>
<td>Howard Kornman</td>
<td>International Paper Co., N. Y., in charge radio adv</td>
<td></td>
</tr>
<tr>
<td>James B. Lester</td>
<td></td>
<td>David W. Evans, Salt Lake City, radio dir</td>
</tr>
<tr>
<td>Ellis Lind</td>
<td></td>
<td>Same, vp</td>
</tr>
<tr>
<td>Scotty MacGregor</td>
<td></td>
<td>Dana Jones, L. A., research, media dir</td>
</tr>
<tr>
<td>Charles A. Mason</td>
<td></td>
<td>Burton, N. Y., acct exec</td>
</tr>
<tr>
<td>George R. Nelson</td>
<td></td>
<td>John M. Gallagher, N. E., acct exec</td>
</tr>
<tr>
<td>Harry Powell</td>
<td></td>
<td>Yorker, N. Y., TV dept head</td>
</tr>
<tr>
<td>Eban Rosen</td>
<td></td>
<td>L. W. Roush, Louisville, acct exec</td>
</tr>
<tr>
<td>Ray Simmons</td>
<td></td>
<td>George R. Nelson (new), Chicago, head</td>
</tr>
<tr>
<td>Sidney Shorr</td>
<td></td>
<td>H. B. Humphrey, N. Y., chief timebuyer</td>
</tr>
<tr>
<td>Charles H. Smith</td>
<td></td>
<td>Same, timebuyer</td>
</tr>
<tr>
<td>Charles Stark</td>
<td></td>
<td>Sherman &amp; Marquette, H'wood., radio, TV dir</td>
</tr>
<tr>
<td>L. T. Street</td>
<td></td>
<td>Erwin, Wasey, N. Y., timebuyer</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same, script ad</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BBDO. Mpls., gen counsel in radio</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Blaine-Thompson, N. Y., radio, TV dir</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same, H'wood., gen mgr</td>
</tr>
</tbody>
</table>

September, 1948
LANt-WORTH presents
the EMILE COTÉ GLEE CLUB

Never before in the history of radio broadcasting has any transcribed feature earned such consistently high ratings in all markets as the THE EMILE COTÉ GLEE CLUB!

30.6 in Halifax . . . 31.0 in Portland . . . 32.3 in Manchester . . . “Highest-ranking local show” in dozens of small towns and major cities throughout the country.

This all-male Glee Club is an exclusive Lang-Worth feature, with a repertoire of over 200 well-known songs, performed with warmth and friendliness.

Hereafter, THE EMILE COTÉ GLEE CLUB has been restricted to local advertisers only. Today it is released for sponsorship to national and regional advertisers in Network Calibre program form by 600 Lang-Worth Stations—15 minutes, 5 times weekly.

For complete listing of the 600 Lang-Worth Affiliates, call your favorite station representative, or contact Lang-Worth Feature Programs, Inc.

Network Calibre Programs
at Local Station Cost

LANG-WORTH FEATURE PROGRAMS, INC.
113 WEST 57TH STREET, NEW YORK 19, NEW YORK
YOU MIGHT RUN THE 220 YD. HURDLES IN 22.5* —

BUT... DON'T TRY TO HURDLE THE WALL AROUND WESTERN MICHIGAN WITHOUT WKZO-WJEF!

As far as outside radio is concerned, the “wall of fading” that surrounds Western Michigan is almost insurmountable and impenetrable—so much so, in fact, that hardly anyone in the area even tries to listen to an outside station!

If you want to reach the buying public of this important segment of the State (as who doesn’t!) the stations within the wall are your best bet. Of these, certainly WKZO, Kalamazoo, and WJEF, Grand Rapids, have by far the best combined listenership, as well as an exceedingly attractive combination rate!

Mondays through Fridays, from 12:00 Noon to 6:00 p. m., for instance, WKZO shows a 55.2 Share of Audience—36.5 above its best competition. WJEF shows 26.7—1.5 above its best competition. The combination is invincible, and at bargain rates. (Hooper Report of January-February, 1948.)

The new Hooper is yours for the asking. Avery-Knodel, Inc., can supply you—or just write us direct.

* Harrison Dillard ran a 220 yd. hurdle race at Delaware, Ohio, June 8, 1946, in 22.5 seconds.

NRI vs. U. S. HOOVERS

(Continued from page 41)

grams are rated lower by NRI than they are in the U. S. Hooper ratings. NBC, with 15 serials checked by Cornell, is reported as 92% of U. S. Hooper’s 100%.

Only one non-serial program is included in the tabulation. It is Cornell’s contention that even Hooper’s figures deflate the actual daytime audience. In explaining this “deflation factor,” Cornell points out that Hooper obtains his information by adjusting the ratings obtained through the diaries, which he covers the U. S., to coincidental ratings in 84 cities. If, therefore, as is generally believed, serial dramas have proportionally larger audiences in the small towns and rural areas than they have in the metropolitan centers, Hooper’s adjustment is liable to underestimate the noncoincidental surveyed audience in the rural and small town areas.

The coincidental ratings are based on an “average minute” of listening, the time actually consumed by an interviewer checking on a “listening home.” The diary figures which are reported for the full-15 minutes of a program period are adjusted to the “average-minute” figures of the coincidental reports. NRI figures indicate that the holding power of a serial drama is greater in rural and small town areas than it is in big metropolitan areas. Thus the “average minute” rating in the former would be greater than in the latter. Therefore, the Cornell belief that Hooper’s ratings of daytime programs, since they depend largely on the city-town base, are very liable to deflatory. The NRI daytime figures tend to inflate ABC and MBS ratings, which indicates that the NRI sample favors these networks.

When ratings of types of programs are checked between U. S. Hooper and NRI, the tendency for the latter to overrate the programs that interest the metropolitan audience, despite the adjustment by Cornell for this bias, is again in evidence. Mystery programs, with their followings largely in cities, are rated by NRI as 132% of Hooper’s U. S. figures. The fact that MBS and ABC have more mysteries that are comparable (NRI and U. S. Hooper) than they have any other type with big enough networks and high enough ratings, tends also to push up the NRI figures.

Although MBS contributed a total of only five programs to this study and ABC only 13, other programs of MBS yielded differences between NRI and U. S. Hooper figures which were similar.
ATTENTION

FOR SALE

WHEN you want to talk to vast numbers of people about your product, in such a way that they will buy, you first need their attention—not just once, but regularly...

One way to gain that attention is to build a radio program—and let the program build an audience. That takes time and money—lots of both.

Another way (and it's much easier, surer and less costly) is to buy from Mutual the attention which Mutual has already attracted through some fine programs.

Many of the nation's top advertisers have done just that; and they find it pays. For instance, "Queen For A Day" sells for Philip Morris, Miles Labs, and International Milling; "Juvenile Jury" and "House of Mystery" are doing great jobs for General Foods; Williamson Candy and Shotwell Mfg. are getting big results from "True Detective" and "True or False" respectively; "Twenty Questions" is moving Ronson Lighters; "Take A Number" pays out for U.S. Tobacco; and so on.

You can repeat their successful performances by sponsoring a Mutual program...of which we list fifteen. You'll be buying ready-made audiences—of people who will pay attention to your message and will swell your volume and profits.

THE FALCON
Under former sponsorship, this program's Hooperating was frequently over 10. It should easily repeat this performance for a new sponsor.

MUTUAL NEWSREEL
"A true realization of radio's journalistic potential": New York Times. Has every element necessary for good rating under sponsorship.

OPINION-AIRE

CASE BOOK OF GREGORY HOOD
Under sponsorship averaged 7.1 Hooper; later hit a high of 9.2. Top writing and powerful plotting make it an effective sales vehicle.

MYSTERIOUS TRAVELLER
Average Hooper, summer 1946, 4.2. September 1947 rating went to 6.3. March 1948 to 8.2. Under sponsorship should pay off handsomely.

LIFE BEGINS AT 80
Octogenarian wit brings new zip to the "problem-panel" formula—M.C'd by Jack Barry of "Juvenile Jury".

WHAT'S THE NAME OF THAT SONG
This popular quiz program climbed from a yearly average of 3.9 Hooperating in '45 to 11.1 in '48 for Pacific Coast sponsor. A proven buy.

STOP ME IF YOU'VE HEARD THIS
Featuring four of radio's funniest comics. Pulling up to 10,000 letters weekly. Exceptional chance for ad lib. Great product mentions and high sponsor identification.

LEAVE IT TO THE GIRLS

COL. STOOPNAGLE'S ACADEMY
Riding upsurge of tremendous nationwide interest in old-fashioned American spell-down. Spiced by Stoopnagles' "daffy definitions" and $250 "tougheroo".

TALENT JACKPOT
Variety show where contestants vie for a bankroll plus bookings. "Program dishes up nothing but good entertainment": Variety. Strong rating-stealer.

IT'S A LIVING
Features odd and unusual occupations amusingly described by people in them. Good human interest. Low in cost, high in audience potential.

ADVENTURE PARADE
Story-telling narration of juvenile classics, slanted to both tots and teenagers. Offers strong merchandising tie up with kid market.

SECRET MISSION
Dramatizations based on secret files of Admiral E. M. Zacharias, wartime deputy chief officer of Naval Intelligence. Strong masculine appeal.

HEART'S DESIRE
Brings happiness to listeners whose requests are judged most deserving by studio groups. Pulls 50,000 letters weekly. Outstanding buy.

MUTUAL BROADCASTING SYSTEM
"THE 500-STATION NETWORK" • WORLD'S LARGEST

SEPTEMBER 1948
C. F. SAUER CO.

... manufacturers of Duke's Home-Made Mayonnaise, and fine flavoring extracts, which have repeatedly won grand prize awards for excellence, sponsors...

DR. DOUGLAS S. FREEMAN

... distinguished author, historian, Pulitzer prize winner, and editor of one of the South's great daily newspapers.

6 DAYS WEEKLY

... on his immensely popular NEWS and COMMENTARY program, 8 to 8:15 A.M.

YES! Prestige accounts select prestige programs on a prestige station when they want definite results. WRNL serves Virginia's rich, depression-proof industrial and tobacco land. WRNL can serve you too!

WRNL
5,000 WATTS
RICHMOND, VIRGINIA
EDWARD PETRY & CO. INC.
NATIONAL REPRESENTATIVES

Where the type of program appeal may be said to be universal, such as variety shows, the differences between Nielsen and Hooper's U. S. figures are practically non-existent. NRI's ratings on variety programs were 99% of Hooper's. Popular music was 103%; audience participation and quiz, 104%. The average of the entire 92 programs compared were 109% higher in NRI than Hooper.

Audience turnover information is of particular interest to the advertiser using Monday through Friday shows. Since five persons listening once a week to a five-time-a-week program are reported on any coincidental-based report like Hooper's the same as one person listening five days a week to the program, it is vital that a sponsor have information on his audience turnover. Hooper's turnover information is obtained 100% from his diaries. Most diary research authorities state that a diary in the home is bound to stimulate listening to shows broadcast a number of times a week more than they stimulate listening to any other form of programming. It's logical to assume that the mere fact of recording listening to one episode in a serial inspires the tendency to hear the next broadcast.

Cornell's check, on information readily available, indicates that turnover is underestimated by Hooper's U. S. figures to an important degree. NRI's turnover factor on the programs checked was 118% of Hooper's and every program checked showed a higher NRI turnover figure. Eighteen per cent is not a figure to ignore. Although Mr. Hooper, himself, at first decided that turnover had nothing to do with frequency of listening, and had planned to state so in his August 15th "highlights," which are issued as part of his semi-monthly report, he later withdrew his statement. The facts are that the more a dialer tunes a program, the less the turnover figure. As Cornell reports, the higher the rating of a program, the lower its turnover.

In order to ascertain just how NRI accepted the coverage of ABC and MBS, Cornell prepared, and sponsor herewith reports, a comparison between BMB's network coverage figures* and NRI's sample distribution. The accent on ABC and MBS in NRI's sample is evident from the chart labeled on NRI coverage according to BMB. In considering this chart it must be kept in mind that NRI's sample is based upon current ABC and MBS coverage, while BMB is based upon these networks' coverage in 1946. Both networks have expanded considerably.

*The Broadcast Measurement Bureau figures are accepted as correct without listening on of September, 1946.
With a Single Contract

MERCHANDISABLE AREA
BONUS LISTENING AREA
SERVING 3,835,800 PEOPLE

PACIFIC NORTHWEST BROADCASTERS

P O BOX 1956
SYMONS BUILDING
SPokane, WASHINGTON

ORPHEUM BUILDING
PORTLAND, OREGON

6381 HOLLYWOOD BOULEVARD
HOLLYWOOD, CALIFORNIA

SMITH TOWER
SEATTLE, WASHINGTON

THE WALKER CO—551 FIFTH AVENUE, NEW YORK CITY—360 NORTH MICHIGAN AVENUE, CHICAGO, ILLINOIS
330 HENNEPEN AVENUE, MINNEAPOLIS, MINNESOTA—15 WEST 10TH STREET, KANSAS CITY, MISSOURI

SEPTEMBER 1948
that don't want SPONSOR

nor

Hooper's
desire

the

The

ratings)

his
diary

study

Two

years

two

years

during

the

two

years

during

the

two

years

and

his
diary

studies

still
left

a
great

deal

to

be

desired.

Latest

information

from

the

Nielsen

organization

indicates

that

he plans
to

report

on

the

entire

U. S.

on

or

about

1

January

1949.

However,

most

research

men

doubt

his

ability
to

deliver

a

true

sample

at

that

time.

It

took

NRI

two

years

to

prepare

to

survey

the

West

Coast

on

an

area,

rather

than

a

group

sample

basis.

Research

men

use

this

time

factor

in

determining

what

they

feel

will

be

NRI's

hurdle

in

delivering

an

area

U. S.

report

by

1949.

They

do

not

dispute

the

fact

that

NRI
can

deliver

a

U. S.

report

starting

1949,

but

feel

that

it

will

have

to

be

on

a

group

(representative)

basis

rather

than

on

an

area

standard.

The

rumor

that

NRI

will

also

report

48

times

a

year,

rather

than

the

24

times

which

is

its

current

frequency,

raises

less

eyebrows.

Since

the

tape

in
every

audiometer

measures

every

minute

of

listening
every

day

of

the

year,

the

frequency

of

report

is

only

based

upon

the

willingness

of

the

industry

to

pay

for

them.

The

NRI

operation

is

slow—is

costly.

What

the

industry

wants

is

the

equivalent

of

NRI's

involved

reporting

with

the

speed

and

low

cost

of

Hooperatings.

Recently,

Oscar

Katz,

research

head

of

CBS,

requested

that

Hooper
make

a

simple

check.

He

asked

that

Hooper
take

eight

of

his

big

city

reports

and

with

the

diaries

placed

in

telephone

homes

which

are

comparable

with

the

coincidental-

checked

sample

ascertain

the

relationship

between

coincidental

and

diary

reports

for

these

eight

cities.

Then

asked

Katz,

"take

diary

reports

from

the

respective

cities,

and,

using

the

equations

developed

from

the

eight

cities,

see

if

the

adjusted

diary

rating

checks

with

the

actual

coincidental

in

these

towns."

In

an

amazing

number

of

cases

they

did

check.

In

a

number

of

cases

there

was

very

little

relationship

between

the

adjusted

diary-developed

rating

and

the

coincidental.

However,

even

if

this

discrepancy

can

be

explained,

it

doesn't

answer

all

the

questions

raised

by

Jim

Katz—and

the

annoyance

which

his

questioning

has

raised

doesn't

for

one

moment

make

his

questions

any

less

valid.

Broadcasting

has

the

best

research

in

all

media

history—but

it

still

isn't

good

enough.

AD-MANAGERS' LAMENT

(Continued from page 33)

because

we

feel

that

the

line

is

a

natural

boundary

for

the

area

a

district

manager

should

cover.

"When

I

don't

require

market

information,

it's

offered

me.

When

I

need

it,

it's

not

available."

Although

the

tobacco

man

seemed

to

be

saying

that

market

information

was

available

but

not

important

at

the

same

time,

he

asked

that

his

stand

be

made

clear

in

the

following

words:

"I

feel

that

stations

and

networks

should

make

available

basic

marketing

information

concerning

the

territory

they

serve.

I

don't

think

they

should

set

up

economic

research

departments

to

help

advertisers

do

business.

When

I

want

week-by-week

business
index changes, I'll find some way to obtain the information, not expect my advertising media, broadcasting or any other, to do the work for me.”

“The networks use too much gold braid in selling,” summarizes the lament of a number of advertising managers who have had the buying of network time and talent taken right out of their hands by their direct superiors (usually the sales managers) or by the presidents of their firms. “I go through all the motions of buying a time period on a web where I think it will do us the most good. Once or twice, before I understood what happens in network selling, I’ve even told our agency to prepare contracts for the time period, only to discover that our president and a network president (whose facilities I had previously decided against) had other ideas. I don’t question the judgment of our top executive. He came up through the ranks and headed our advertising operations for a number of years. I can’t question a network president’s fighting hard for business for his own chain. I do, however, object to being regarded as an office boy, to not being told what’s going on. I feel that our agency and my department should be kept informed of the special pitches which are made by broadcast top management to our top management.” For the record, the salary of this lamenting advertising executive, last year was $46,500 including his bonus.

The interference of top management with the placing of broadcast advertising on a local market basis (nonnetwork) is slight. The advertising managers’ lament on spot advertising is the constant pressure under which they are placed by district sales managers, big wholesalers, and even local and chainstore outlets.

The agency’s timebuyer has checked availabilities. The account executive has double-checked the timebuyer’s suggestion and turned it over to the advertising manager. The advertising manager notes that the station has the greatest coverage, best prestige, and an outstanding selling record. Before okaying the recommendation, he checks with the sales department. The inter-office memo comes back to him with the following notation, “n.g. district manager wants us to use another station for ‘political’ reasons.”

Naturally the station recommended by the district manager is used. If the a.m. wanted to make an issue of it, the station that he and the agency decided upon as the correct outlet for the firm’s message would be bought. One advertising manager explained what happened to him when he decided to ignore (politely of course) a district sales-manager’s request. From almost the first broadcast on the station the ad-manager chose, the district manager found fault—fault with the announcer, fault with the copy slant, fault with the station’s signal (“we couldn’t hear it when I was visiting the manager of our key customer in this area”), in fact he found fault with everything from “incept” station promotion to pronunciation of a product name.

Only the advertising managers of multi-product, multi-million dollar corporations claim that they are free agents. Nearly all others admit that this year, of all years, they are representatives of the sales department. The latter group had a consistent gripe. “What frequently produces immediate sales returns may be the worst type of advertising for us,” explained one drug executive. “I’ve no choice this coming season but to schedule copy and media with which I am not 100%; in sympathy. I’ve ‘immediate sales’ on the brain. I want to keep a number of our network programs running, yet in order to do this I will have to use punchy copy which I don’t approve.”

SOUTHWEST VIRGINIA’S Pioneer RADIO STATION

Again... Why Buy WDBJ

WDBJ alone covers Roanoke and most of Southwest Virginia, a rich and rapidly growing market with Billion Dollar Buying Power! (S.M.) • Now in its 25th year of service, WDBJ represents preferred entertainment for its listeners and effective selling for its advertisers.

SOUTHWEST VIRGINIA

Because WDBJ’s market represents 35.73% of Virginia’s (and 7.90% of West Virginia’s) total buying power!

ASK FREE & PETERS!

You can reach 111,500 radio homes in 38 Virginia and West Virginia counties with WDBJ alone. That’s another good reason why to buy WDBJ!

WDBJ CBS - 5000 WATTS • 960 KC
Owned and Operated by the TIMES WORLD CORPORATION
ROANOKE, VA.

FREE & PETERS, INC., National Representatives
He Puts Pieces Together
To Picture the National Scene

He doesn't accept pictures ready-made, as prepared by someone with a ready-made point of view. He, or a member of his staff, digs out facts, fits them together piece by piece. If a vital part is missing he phones a Congressman or a Bureau head—or someone who ought to know. If necessary he'll send a fact-finder direct to the source—to Alaska—or Mexico—or wherever it may be. He ends up with a clear, complete picture for his radio audience.

His program rates high with listeners and advertisers. Currently sponsored on 302 stations, the Fulton Lewis, Jr. program is the original news "co-op." It affords local advertisers network prestige at local time cost, with pro-rated talent cost.

Since there are 502 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).

When asked, "Don't you think that clever, well-written copy can produce sales as well as irritant commercials?" he answered, "no." The fact that he had to say "no" also griped him. He blames his "need" for irritant copy on the broadcast industry. He has virtually no radio drug success stories in his files which aren't based upon irritant or, at least, punched commercials.

A few advertising managers have a special gripe directed at station representatives. Says one, "Once I buy a schedule of spot announcements or programs on a station, I'm stuck with it. Not once has a station representative come to me or our agency with a suggestion that better announcement or program time had opened on his stations. I know that station representatives have to sell time, but I also feel that a good customer should be serviced, should be kept satisfied."

The advertising managers' lament is long and lusty. Despite this, it can be summed up, for the 1948-1949 season, with "won't someone help us to sell better via radio advertising—and what are we going to do about the give-away problem?"

Editor's note: The give-away problem is discussed in this issue starting with page 30.

TRANSITRADIO
(Continued from page 45)

Announcements for Red Cross, CARE, and U. S. Treasury Department. The transit users voted 95.9% in favor of music on busses and streetcars.

Starting August 15, the St. Louis Public Service Co. is experimenting with 20 radio-equipped busses. Every ten days, the busses will be routed over a different route (complete test, which began August 4, will take 60 days). This survey of rider reaction, the most extensive ever to be made, includes commercials, 35 words every five minutes, and frequent time and temperature announcements. There will also be two minutes of news, every 30 minutes. Programming is typical transit-radio formula; Muzak-type recordings, no vocals. In the mornings the music will be a little brighter than that used the rest of the day. Rider reaction is being tabulated by Edward Doody's (midwest research organization) interviewers—the first time that personal interviews have been conducted in any transiradio city—and results, after the opening ten days, are highly favorable. Out of the 3,633 persons interviewed, 92.6% liked transiradio programing, and 90.9%, the commercials.

WIBW-FM, Topeka, Kansas, is experimenting in programing with two transit-
W-I-N-D
CHICAGO

announces the appointment of

The KATZ AGENCY Inc.
NEW YORK • CHICAGO • DETROIT • KANSAS CITY
ATLANTA • DALLAS • SAN FRANCISCO • LOS ANGELES

as NATIONAL REPRESENTATIVES*

*OUTSIDE CHICAGO AREA
radio equipped buses. The station reports that listener reaction is excellent (commercials are free to the station's old FM advertisers), and that broadcasts are scheduled Monday through Friday.

The first regular use of transit broadcasting was inaugurated on 10 July, in Covington, in 100 vehicles of the Cincinnati, Newport and Covington Railway and the Dixie Traction Co.—known as the Green Line—which serves northern Kentucky and communities adjacent to Cincinnati. Transit Radio, Inc. and FM Station WCTS, Cincinnati, worked together—Transit Radio selling time, and the station purchasing and installing the equipment, as well as programming for the service. Three hundred more vehicles were equipped with receivers and loud speakers (5-8 per vehicle) during August.

On July 20, 35 buses of the Duluth-Superior Transit Co. began receiving transit broadcasts. This operation (a co-op effort between Murray & Malone Co., Minneapolis, transportation advertising, and WEBF-FM under the corporate title of Riders Radio, Inc.) is a full scale test operation with 17 local advertisers (the 1 July rate card states that no broadcasting will be scheduled beyond September 30, until further notice).

In establishing a local transradio operation, the FM station usually enters into a five year agreement with a transit company which provides for the station's exclusive rights to install transradio equipment in vehicles. Payment for the rights are made either as a flat monthly fee, percentage of net time-sales profit, or percentage of gross time sales. A second contract is made between the broadcaster and transradio operator which provides for the station's purchase of receiving units (costing about $160 each). Installations costing approximately $15 per vehicle are made by the station. The operator provides supervisory personnel at its own cost. This contract usually appoints the transradio operator as exclusive national advertising representative for the sale of station time during the period the station is programmed for the traveler.

Rates established by the pioneer organization, Transit Radio, Inc., are based upon one dollar per thousand guaranteed listeners (the home audience reached by the FM station is a bonus for the advertiser) and vary with the number of announcements contracted for. In Cincinnati, Class A denotes time during the commuting hours with a "guaranteed" instantaneous audience of 23,000 riders, Class B, the shopping audience delivering 8,200 riders at any given moment, and
DESPITE MONEY GIVE-AWAYS ON COMPETITIVE STATIONS IN BOTH CITIES AND ACCORDING TO THE LATEST C. E. HOOPER* REPORTS AVAILABLE!

Cincinnati's—MB's

WCPO

1st — MORNING
1st — AFTERNOON
1st — EVENING
1st — SUN. AFTERNOON
1st — SAT. DAYTIME

Knoxville's—CBS

WNOX

1st — MORNING
1st — AFTERNOON
1st — EVENING
1st — SUN. AFTERNOON

Both stations are therefore in Total rated time periods

BOTH ARE SCRIPPS-HOWARD STATIONS

Saturday Daytime is not rated in Knoxville

For complete analysis call your BRANHAM MAN

*July Hooper—WCPO
Winter-Spring Hooper—WNOX
Class C, the evening audience with 4,400 riders. While 260 announcements (5 announcements per week for 52 weeks) cost 70 cents per announcement per thousand riders in Class A time, the same number of announcements cost 98 cents each in Class B time, and 92 cents in Class C time. Riders' Radio, Inc. rates are also based upon the cost of an announcement per thousand riders, and for 260 announcements in all classes (A, B, and C) the average cost is $1.80 per commercial.

Programing by Transit Radio is basically music, from 6 a.m. to 7 p.m. daily, Monday through Saturday, and from noon to 7 p.m. on Sundays. A music and news block-program formula is used. Each 15 minutes consists of three minutes of news (sports results, time, and weather included), and three 20-second announcements, spaced about three minutes apart, coming out of music. No song titles are identified, and no vocals are used. The news and commercials stand out in bold relief. Riders' Radio features popular and light classical recordings, 20-second spots every 5 minutes. No musical jingles are allowed, and all continuity is subject to acceptance by Riders' Radio.

Dick Evans of WIZZ, Wilkes-Barre, has done considerable research on what transit riders want to hear. Despite his affiliation with Transit Radio, his programing is quite individual. He claims that while people dining in hotels and restaurants like background music, it's incorrect to assume that the riding audience want the same musical fare. He says, "Diners, eating and conversing, want soft background music, but people in a bus are impatiently waiting to get to their destination; they have nothing to do to occupy their minds, and the transitradio program eliminates this boredom. The difference between the dining and traveling audience is important, but few people have learned it." WIZZ uses block programing—you hear the same musical program every hour of the day, every day of the week. The announcer talks just enough to establish the mood, and identify the orchestra—"he does not run off at the mouth." The Wilkes Barre FM station gives the transit audience the same kind of programing it delivers into the home: music, sports, and news summaries, and play-by-play descriptions of baseball or basketball games at night and on Sunday afternoons, when passenger traffic is light. As much commercial copy is used by WIZZ as by other broadcasting stations, but the listeners think they get less, because idle program chatter is eliminated.

The commercials used for transitradio must be straight selling copy, no tricks, no irritants, no jingles, and run between 35 to 40 words. A local advertiser over WCTS-FM, Cincinnati, uses this commercial: "Five o'clock temperature — degrees. When you get home make a quick trip to the icebox for that wonderful hot-weather drink-French-Bauer Golden Flake, the best buttermilk in town. Keep a supply on hand." A national advertiser says: "May I offer you a seat . . . in 1948 Crosley, America's lowest cost transportation? It operates on less than one cent per mile. Immediate delivery. Payments only eight dollars weekly. Buy tonight at American . . . one eighteen East Eighth."

How do car card and transitradio costs compare? The National Association of Transportation Advertising, whose members' car card business grossed $23,000,000 last year, is keeping a weather eye on transitradio progress. The Duluth transit broadcasting experiment, as indicated previously, is a joint operation, with Murray & Malone Co., Minneapolis, a car card advertising company, joining WEBC-FM in the service. In Detroit, Transportation Advertising Co. (NATA member) is testing transitradio. When
Food sales in WOAI's daytime primary area* amount to $247,370,000† . . . more food sales than in the city of Boston, "home of the bean and the cod."

Texans are hearty eaters . . . also hardy workers. Texas, for instance, leads the nation in the production of wool. WOAI's primary area is largely responsible for this leadership. According to the 1945 census of the Department of Agriculture, 37,838,409 pounds of wool were shorn in WOAI's 67 daytime primary counties during 1944.

Production such as this helps to make up a net effective buying income of $1,282,729,000† . . . and food sales such as this help to build your business.

See your Petry man for further details showing how WOAI can help you sell this tremendous market.

* BMB 50% to 100% counties
† Sales Management 1948 Survey of Buying Power
the car card people have satisfied themselves on transiradio, it is understood that they will not delay getting into the business.

The average cost of placing standard (11 x 28-in.) car cards is about 4.2 cents per thousand riders. A study of 117 car cards in 10 major American cities indicated that the average cost per thousand readers for leading cards in each city was $3.14. At this time, both Transit Radio and the Transportation Advertising Association feel that transiradio and car cards are not competitive. A tie-in of both mediums will give an impact close to TV.

Transiradio was originated by Transit Radio, Inc., Cincinnati, whose president, Hulbert Taft, Jr., is also executive vice president of Radio Cincinnati, Inc. (WCTS-FM, WKRC). But the idea of transiradio was conceived by Dick Evans in 1940, shortly after he was fired as commercial manager of WBAX, Wilkes-Barre, because of his interest in FM. He went to General Electric, and interested them in manufacturing the receiver. Then the war came, and stopped all progress. After the war, GE and all the other large electrical manufacturers were too busy getting mass appliances on the production line to bother with a specialty item.

In August, 1946, Evans went to John Caraway, Jr., vice-president and general manager of Electronics Research, Inc., Evansville, Indiana, and explained the kind of equipment he required to bring FM reception into buses and trolleys. Caraway took over the idea, and contacted leading broadcasters to invest in the enterprise. In May, 1947, after enough capital to start the project was collected, Hulbert Taft, Jr., was selected to head up the enterprise.

Transiradio is obviously not a national medium today, but potentially it is. Practically every city of 15,000 or over has a transit system carrying advertising. During the past two years hundreds of independent (nonnetwork) FM stations have been licensed. Transit broadcasting, like storecasting, represents to these stations a definite income which at present is not available from regular broadcast advertising sources. It also represents a potent public relations medium for the stations since the call letters of the outlets will be heard at half-hour intervals in the transportation facilities. Since FM stations are ideally equipped to transmit the programs required for transit advertising and since transit companies are constantly in need of new sources of income, it is logical to conclude that once the regular operations now in progress prove themselves, the new form of broadcast advertising will be operating in most metropolitan centers.

The transit facilities in these centers carry 33,000,000 regular adult commuters and another 19,500,000 that average three round trips a week. This audience is bigger than the average daytime adult audience to any one 15-minute broadcast period and few nighttime programs exceed it even during the height of broadcast listening. The audience is there. The facilities can be made available. Transiradio's future as a national medium depends only upon proved selling ability and the economic condition of the nation during the next few years. If a buyers' market continues to grow and if other economic factors do not conspire to curtail advertising budgets drastically, transiradio should prove to be a great selling force.

The fight for a share of the advertising dollar for any new medium isn't going to be child's play during the next few years but transiradio may prove that the portion of the nation that pays to travel daily can more easily be led to the cash register, than any other, save storecasting's. * * *

**BROADCAST MERCHANDISING**

(Continued from page 30)

Independent magazine wholesalers and publishers of the magazines buy broadcast time to sponsor Johnny Murray Talks It Over, KFI (Los Angeles). In the past nine years, Johnny Murray had been using magazine material, but always for products unrelated to magazine publishing and distribution. Advance information on articles to appear in independently-distributed magazines will now be included in his airings. The campaign will stress the economic, informative, and entertainment value of magazines.

Prize winner WGAR (Cleveland) rated four to three favorite in local programing over the second place Cleveland station for the second successive year in the Cleveland Press' third annual Local Radio Poll. WGAR totaled 44 points, and the runner-up, 31 points. The 50.000 watt was also first in signal strength, locally and in the markets of Canton and Akron.

Sammy Kaye proved that a summer replacement can hold on to an audience established for its regular promotion. On the July 27th broadcast of the Crestfield Supper Club which he took over for Jo Stafford and Perry Como he read a poem, For What You Are, by George Dingell. Requests for copies totaled over 11,000—more requests than he has ever received previously, either on his own program, Sunday Serenade, or the Supper Club.
In one short year, Kaiser-Frazer became one of the four largest producers of automobiles in the world!
It took sales to build a record like that ... and Kaiser-Frazer gives Spot Radio a big share of the credit!
In the past twelve months alone, 63,000 announcements on 296 stations from coast to coast have been building Kaiser-Frazer sales.

Kaiser-Frazer has found Spot Radio gets results fast! It can be rushed to bolster weak points in some areas ... while giving extra support to strong markets. It can focus a lot of selling in a concentrated area, or make a limited budget cover a lot of territory. And, with Spot Radio, Kaiser-Frazer can buy the right times on the right stations in the right markets ... without wasting money or effort on unprofitable areas!

Spot Radio pays off for Kaiser-Frazer! Ask yourself whether this powerful, flexible medium will pay off for you. Then ask your John Blair man for complete information and advice.

*Spot Radio is radio advertising of any type (from brief announcements to full-hour programs) planned and placed on a flexible market-by-market basis.
"Mr. and Mrs." Shows

(Continued from page 70)

peting product which sufficiently sets it apart from the first one, they accept it. For example, they discovered that the Blackstone automatic washer did not require bolting down to the floor, as did the previous one they sold. They felt the advantages of this difference justified their selling the Blackstone on top of the previous washer. They always remind listeners they were recently selling "another washer"—or whatever it might be—"but we have discovered another one that . . .

etc." It seems to work—the Ben Gross Company, distributor, reports they've sold many Blackstones.

While it's the object in every instance of the Mr. & Mrs. formula to promote personalized salesmanship, the variety possible in handling the formula is as unlimited as the personalities involved. In every case, however, you will find the principals don't fit into one little pocket in the community—they are engaged in activities which, even lacking other resources, would set them apart from the mass of dialers.

This is true of David and Martha Brooks (Breakfast with the Brooks, WGY, Schenectady). Their audience is conscious of them as professional people and homemakers—close to themselves. Automatically looking to see what contributes to the formula in their case—since they are an outstanding success—it is discovered that in addition to being a mathematics teacher in a local high school, David is active in local amateur theatrical and musical productions, church activities, appears regularly with Martha on television, etc. Martha, as well as sharing her husband's varied interests, has appeared professionally in the Saratoga Spa Theater.

Some stations, finding themselves with a show and a personality lending themselves to the Mr. & Mrs. treatment, have revamped long standing successful formats to cash in on the extra potentialities of the husband, wife, mike set-up. When Cliff Johnson, star of numerous local and network shows, returned to Chicago and WBBM last year, he was assigned to revamp his old musical clock show.

He conceived the idea of moving the whole operation into the Johnson kitchen in Oak Park, where he now holds forth at breakfast with his wife Luella and their four little girls ranging from Vicki, 18 months, to Sandra, 7. As in all shows typical of the formula, the Johnson situations are unhearsed. On a big blackboard on the kitchen wall are printed a few "topics for the day" for their guidance. And it takes what Cliff is—an expert showman—to handle situations in the "anything can happen" atmosphere generated with four small children. Sometimes the kids read the plugs and the family discuss them, and vice versa. Breeze (Lever Bros.) and Broadcast Brand Products each underwrite 15-minute segments.

The Johnson lives are geared to feed the show. Trips to the beach, Museum of Science tours, picnic outings, and all other jaunts are wire recorded and portions played back the next day. This gives them new ideas for the program, as well as showing off the family to hundreds of potential new listeners. What's true of women's participating shows is equally true here—promotion through public appearances of various kinds is important in building the show. Of course the routine lives of many husband-wife teams perform this promotional function automatically.

The family formula boosted this WBBM time segment from just another show to a 5.6 (Pulse of Chicago) rating, fourth highest of all locally produced daytime programs.

(Please turn to page 116)

="The Payroll's Gittin Bigger, Susie!"

Throughout North Dakota, farming is BIG BUSINESS. 83.1% of North Dakota farms have tractors (against 31.2% for U.S.)—85.5% have automobiles (against 62.6% for U.S.)—average farm-products value is $5663 (against $3148 for U.S.). And Red River Valley farmers are definitely more prosperous than North Dakota farmers as a whole.

In the Red River Valley, everybody listens to WDAY. This shows up in our Fargo Howardratings (send for them)—also in our mail-pull. On one local program recently, for instance, we offered a photo of the cast. 15,000 requests came in. Write us—or phone Free & Peters—or ask your local representative!
A news feature page comes to life on the air!

A new fast-moving production that has every element of good radio . . .

FYI features a galaxy of renowned columnists who appear regularly in more than 700 daily newspapers. Peter Edson, prize-winning Washington columnist . . . Burton Heath, Pulitzer prize-winner . . . Erskine Johnson, top Hollywood reporter . . . Alicia Hart, well-known women’s expert . . . and Harry Grayson, ace sports writer . . . head the list. Three or four of these noted personalities are featured on each program.

FYI is produced in collaboration with the editors of NEA, the world’s greatest news feature service, and also includes reports from members of NEA’s famed foreign service.

FOR THE WHOLE FAMILY

Sponsors will grab for the family appeal of this fresh, vital new program. Three transcribed 15-minute programs a week. Both ends open and a middle commercial. Released the first week in September.

TRANSCRIBED 3 TIMES A WEEK
Wire For Audition

Ed Hart & Associates, Inc.
1737 H Street N.W.  Washington 6, D. C.  REpublic 4312

Producers of Admiral Zacharias’ “World Intelligence Report,” and Ed Hart’s “Is Congress Doing Its Job?”
TOBACCO ON THE AIR
(Continued from page 29)
sparked that accelerated the entry of
women as cigarette smokers.
Seldom has advertising been so
damned as Hill's. Seldom has advertis-
ing been so effective. It was always Hill's
boast that he spent less than any other
leading tobacco firm, and obtained greater
results. His advertising virtually built
Lucky Strike to the in-and-out position as
industry leader in cigarettes. It also
reduced his selling costs enormously. When
he became president of American To-
bacco, the firm had some 2,200 salesmen.
When he really got started with radio,
he found that they only needed 250.
During Hill's reign at American, the firm
tried a little of everything in its air
advertising in the way of programing.
The commercials, however, remained
very much the same. Programs ran the
gamut of entertainment from grand opera
to comedy. The American Tobacco Co.'s
network case history has included:

<table>
<thead>
<tr>
<th>Show</th>
<th>Product</th>
<th>Year</th>
<th>Network</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blue Horizon</td>
<td>L.S.</td>
<td>1929-30</td>
<td>CBS</td>
</tr>
<tr>
<td>Sophie Tucker</td>
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<td>1929-30</td>
<td>CBS</td>
</tr>
<tr>
<td>Kay Kayser</td>
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<td>Information Please</td>
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<td>All Time Hit Parade</td>
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<td>Jack Benny</td>
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<td>Wayne King</td>
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<td>Lye, Two-Face, Morgan</td>
<td>L.S.</td>
<td>1946-47</td>
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</tr>
<tr>
<td>Big Story</td>
<td>L.S.</td>
<td>1947-48</td>
<td>NBC</td>
</tr>
</tbody>
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Not all of the Hill-dominated air ad-
vertising was successful. But, the hits were
many, the errors few. Lucky Strike, and
the other air-sold American products
(Pall Mall, Cremo, Half-and-Half, etc.)
have shown a steady rise.
There have been changes in much of
the Lucky Strike and American Tobacco air
advertising since Vincent Riggio moved
in to replace the late Mr. Hill, and the
account moved to BBDO, after many
years at Foote, Cone & Belding. Princi-
pally, the irritant technique has been
toned down a lot.
American Tobacco is currently spend-
ing some $7–10,000,000 for advertising,
with more than half of it going into three
network shows, Jack Benny and Hit
Parade on NBC for Lucky Strike, and
Big Story, also on NBC, for American's
subsidiary product, Pall Mall. American
is also an extensive spot advertiser, both
in radio and TV. A six-week campaign
(costing over $1,000,000) in 1947 used
some 900 stations to blanket the nation.
There are Lucky Strike spot campaigns
periodically, but none so large. In TV,
the firm used some unusual film spots,
and recently a whodunit (live), Barney
Blake, on NBC-TV. This fall, at will
sponsor several TV sportscasts, including
ivy League games on WABD.
Close behind American Tobacco in
over-all sales rank is R. J. Reynolds,
whose last year's sales were $708,494,186.
Prince Albert tobacco, and Brown's Mule
chewing tobacco, both Reynolds products,
are leading saleswise in their respective
product fields, although Camels are the
firm's sales topper. Reynolds spends be-
tween $10–$12,000,000 for advertising
(it is the leading tobacco advertiser in
dollar volume), more than any other
member of the "Big Three." About one-
third of the Reynolds budget goes for
broadcast advertising. Currently, it
has three radio shows, Vaughn Monroe
(CBS), Bob Hawk Show (NBC) and
Grand Ole Opry (NBC).
Reynolds, like American, is something
of a believer in variety-musical shows.
Monroe has a large appeal to the younger
set, and Reynolds (like Liggett & Myers
and Philip Morris) promotes this show
widely among college campuses, with
publicity, stickers, and promotion pieces.
Since the first Reynolds air show (June
1930-May 1931. A one-hour musical on
Blue) it has had 27 shows. Of these, 11
have featured popular music. Monroe's
rating is nothing tremendous, since the
July 15–21 Hooper gives it 5.9. But,
Reynolds believes that the medium-priced
musical is creating sales among college-age
smokers.
Bob Hawk is a family-appeal audience
participation show, with a rating (in the
same July 15–21 report) of 5.6. Reynolds
believes Bob Hawk is a good balance to
Monroe, in that it attracts a different, and
older, audience. Both shows use the
Camel copy which runs along the lines of
"More doctors smoke Camels . . ." and
generally plugs the fact that Camels are
supposedly less irritating to the throat.

P. Lorillard has recently run a series of
Again in 1948, Rexall sponsors the complete schedule of L.A. Rams’ football games on KMPC. Last year on KMPC, Rexall with their Rams’ games averaged a whopping 20.3% of the radio audience for 63 hours of broadcasting. Average Hooperating for the 21 games was 5.3

**RAEXALL KNOWS BEST**

**KMPC**

710 KC — Los Angeles

Frank E. Mullen, President  •  R. O. Reynolds, V. P. & Gen. Mgr.

*Pays Consistently*
ads which do everything but refute Reynolds' claims. Even so, it is just another example of the never-ending hunt by tobacco firms for a new advertising hook on which to hang their selling approach.

Reynolds' Grand Ole Opry sells Prince Albert tobacco via Saturday night hillbilly music. Opry was a success from the start, particularly since both the appeal of the program and the sale of the product are greatest in non-metropolitan sections. Its rating of 5.1 is misleading, because the heaviest listening, in proportion to population, is in areas where ratings are not definitive. In terms of the sales results on Prince Albert, Opry does an excellent job.

Reynolds, like many of the leading tobacco firms, believes that TV will be increasingly important in its advertising plans. Some months ago, Reynolds signed a deal with NBC and Fox-Movietone News which resulted in Camel sponsorship of the 10-minute, Monday-through-Friday Camel Newsreel Theater on NBC-TV.

The last of the "Big Three" firms, Liggett & Myers, makes no snuff products but has a varied line of cigarettes (Fatima, Piedmont, Picayune, Home Run, and Spur) and several smoking tobaccos. Net sales for 1947 were $513,771,422, some 10% higher than the previous year. L&M concentrates its big selling push behind Chesterfield. The lesser brands receive, proportionately, very small advertising support.

The firm's radio advertising is not as varied as the other two members of the "Big Three" tobacco firms. It has had fewer programs, and had them longer. Its entry into radio, in 1932, was later than the others by a year or so. L&M's first show was the Chesterfield Program on CBS. It was an across-the-board, 15-minute musical show featuring Arthur Tracy, the Boswell Sisters, and Bing Crosby. In it, L&M found a formula that is still working for them today—the strip musical show.

Between 1933 and the present L&M has worked it in several forms, first with the Philadelphia Symphony, later with Fred Waring, and more recently (since 1944) with the Chesterfield Supper Club. There were other programs—Alexander Woollcott, Professor Quiz, Glenn Miller, Harry James, etc.—but the daily musical has proved itself as Chesterfield's best evening selling vehicle. Part of that reason lies in the fact that Chesterfield's best sales records are in large cities. Both program and copy are slanted somewhat in this direction, and Supper Club, with an average rating between 5.0 and 6.0 does a good job. Copy use does not harp on any particular theme, rather, concerns itself with stressing the tobacco qualities.

L&M took a leaf from Philip Morris' book and is now in daytime radio as well, using the across-the-board Arthur Godfrey (CBS) show on weekday mornings, plus a 4-station Alaska network a week later via air-expressed e.t.'s. Godfrey is a top-notch air salesman, and L&M has already charted increased usage of Chesterfields among women smokers.

Spotwise, L&M uses name disk-jockeys in New York, Chicago, Hollywood, and on the Texas State Network. Last year it tried a wider campaign with local disk-jockeys, but decided that it was not overly productive and rather hard to manage. L&M also uses televised sports (N. Y. Giants) on New York's WNBC and WP1X (as well as radio pickups on WMCA and WNBC). It uses radiocast baseball in Washington on WVEC.

Philip Morris & Co. uses more network radio time than any other leading firm advertising one product. Saleswise, it ranks behind the "Big Three" with 1947 net sales of $170,105,550. Prior to 1934, all PM's cigarette brands were manufactured to order for them by other firms.
GREATER BUYING POWER!

According to Sales Management’s 1948 Survey of Buying Power, Hartford has the highest Effective Buying Income per family of any city over 100,000 population. Advertising moneys invested on WDRC in spot schedules will pay dividends for a long time to come.

BONUS — $3,251 EXTRA IN EFFECTIVE BUYING INCOME!

GREATER CIRCULATION!

WDRC-FM broadcasts the full schedule of WDRC’s programs, at no increase in cost to the advertiser. WDRC-FM, operating from atop Meriden Mountain, also gives the advertiser a large additional Primary Area of coverage throughout Southern New England.

BONUS — 50,000 FM SETS*

*Estimate from distributors’ reports

Connecticut’s Pioneer Broadcaster

William F. Malo
Commercial Manager

Represented by Raymer

WDRC
HARTFORD 4 CONNECTICUT
AM • FM

CBS - 5000 Watts
1934 it bought a plant in Richmond, Virginia, and, since then (it has added other plants, including a $9,000,000 purchase of Axton-Fisher Tobacco Corp. facilities in 1944), has made all the cigarettes they sell.

After a postwar slump in sales (it flooded the market with non-cellophane-wrapped packs in 1946, took a terrific beating when other firms came out with cellophane wrappings) Philip Morris has made a strong showing. Its sales increase is running 6½% higher than the average increase (13½%) for the industry.

About two-thirds of the $8,000,000 Philip Morris ad-budget goes into radio. There are five shows now, although one, Heart's Desire, is due to bow out on September 20th. The others are Horace Heidi (a high-Hoopered talent quest on ABC's Sunday night line-up), Everybody Wins (CBS), Mid-Towne (NBC), and, the other daytime show, Queen for a Day (MBS). Copy on all shows stresses the reduced throat irritants of the blend.

Philip Morris, after several years of fooling around with various music and variety shows, now buys its shows carefully on the basis of the audience it can expect to get. The current crop of shows, all of which are doing fairly well, with the possible exception of Heart's Desire, were bought on that basis. It was the first cigarette company to go directly to women listeners in daytime radio with a cross-the-board programing.

Philip Morris checks at supermarkets show sizeable increases over the usual sales to women, and the firm intends to continue in daytime radio. Spot radio is sometimes, but not often, used, since the firm prefers network coverage. PM is currently running spot schedules in TV, and plans to do more.

P. Lorillard, oldest U.S. tobacco firm and maker of Old Gold (as well as an extensive line of cigars, tobaccos, and chewing tobaccos), is the smallest of the leading five domestic firms, with 1947 sales of $127,919,655. Like Philip Morris, its radio advertising has been of a particularly varied sort. Lorillard has sponsored everything from Old Gold Character Readings to the Texas Rangers since it first went on the air with Old Gold on Broadway, the original backstage candid-angle show, in 1927 on NBC. Currently, it is sponsoring a segment of the highly successful Stop the Music show on ABC, and is due to start soon with an hour-long revival of Original Amateur Hour on the same network. The same show will be seen on TV, where Lorillard is already sponsoring Dodger games (with Ford) on WCBS-TV. Lorillard also runs occasional spot campaigns in radio, is now using spot radio in city-by-city introductions of its newest product, Embassy cigarettes. Altogether, about two-thirds of a $3,000,000 budget goes into broadcast advertising.

Brown & Williamson, alone among the leading tobacco manufacturers, is currently out of network radio. It has dropped the Red Skelton show it had since 1939 on NBC, in the choice time slot following Bob Hope, and has not announced any further plans. The firm, a subsidiary of British-American Tobacco Co. and an affiliate of the Imperial Tobacco Co. Ltd., is using only occasional radio spot campaigns on Raleigh and the new Life cigarettes, and the Kool Sports Report, a weekly 5-min show on NBC-TV.

The sponsorship by U. S. Tobacco Co. on Mutual of a marginal-time quiz show, Take a Number, is an interesting example of how radio can be made flexible. From 1933 to 1944, U. S. Tobacco sponsored a series of variety-musical shows (Pick & Pat, Fields & Hall, Gay Nineties, etc.) on NBC, and later CBS. U.S.T. found that its network radio, which proved to be expensive, was producing limited results. A check-up showed that more women than men were listening to its shows . . . and the women didn't buy pipe tobaccos. U. S. Tobacco switched to posters, newspapers, and spot radio. Most of the emphasis in spot was changed to U.S.T.'s snuff products, where, below the Mason-Dixon line, U.S.T. was spending some $40,000 yearly to sell Rooster and Banjo snuff.

This year, the thinking of U.S.T. changed again to network radio, provided it could find the right show. It was no small order, U.S.T. needed an inexpensive show, with a male audience that could sell four brands of tobacco (Model, Dill's Best, Old Briar, and Tweed) with equal effectiveness.

The solution was found in a low-priced quiz package, Take a Number. Contestants pick numbers from four boards on stage, each now headed with the name of one of U.S.T.'s tobaccos. Thus, each product is mentioned frequently on the air. (Since most contestants start reading from left to right, the boards are rotated week-to-week.) U.S.T. also wanted to make dealers aware of their advertising, so dealers get prizes as well as listeners sending in usable quiz questions. They get extra money, plus certificates if the listener's question is used with the jackpot.

Since questions must come in with a package top (mail pull is several thousand a week) dealers often hear the name of the

(Please turn to page 106)
MULTIPLY BY 100,000

100,000 TICKET HOLDERS JAM-PACK WFBR’S MODERN STUDIOS YEARLY!

The ticket-taker at WFBR’s big Studio A is a busy fellow. He collects free admission tickets from over 100,000 loyal WFBR fans that throng the station every year.

What does this mean to you? Plenty! This big crowd is the only "plus" of its kind that you can get in Baltimore. It’s a home town listener loyalty that is just one of the reasons why WFBR is first in the nation’s sixth largest market.

This year over 100,000 Baltimoreans will visit WFBR, get their copy of “Let’s Listen” (WFBR’s program highlight guide), see great shows, look at interesting merchandise displays and generally have a swell time.

In planning your fall time buying, please remember this - in Baltimore it’s . . .

WFBR

THE BALTIMORE STATION WITH 100,000 PLUS

ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD. REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY
Yeah, but can he lift a sales curve?

CBS keeps pulling programs out of its hat which continue to amaze the critics.
Last winter Variety called CBS Package programs "the swiftest payoff in network annals."
The other day Newsweek said CBS had "the most successful show packaging operation in the industry." Shows that earn such praise can lift your sales curve.

The Columbia Broadcasting System
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Down to Earth
Facts on . . . .

HOW THEY LISTEN IN ROCHESTER

1. SETS IN USE? . . . . Far Exceed National Average!

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>National Average</th>
<th>Rochester Average</th>
<th>Rochester's Plus</th>
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<td>8 AM to 6 PM</td>
<td>19.2</td>
<td>24.4</td>
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<td>Mon. thru Fri.</td>
<td>6 PM to 10 PM</td>
<td>32.4</td>
<td>39.9</td>
<td>7.5</td>
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<td>12 AM to 6 PM</td>
<td>23.9</td>
<td>25.3</td>
<td>1.4</td>
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<td>6 PM to 10 PM</td>
<td>30.7</td>
<td>42.8</td>
<td>5.1</td>
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<td>6 PM to 10 PM</td>
<td>33.3</td>
<td>34.8</td>
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<td>6 PM to 10 PM</td>
<td>30.8</td>
<td>39.4</td>
<td>6.6</td>
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<td>6 PM to 10 PM</td>
<td>30.2</td>
<td>38.8</td>
<td>6.6</td>
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<td>31.6</td>
<td>37.8</td>
<td>6.2</td>
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<td>31.1</td>
<td>38.3</td>
<td>7.2</td>
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2. FAVORITE STATION? . . . . WHEC By A Wide Margin!

Combined morning, afternoon and evening Share-Of-Audience—WHEC-35.7—Station B-28.6—Station C-10.7—Station D-10.6—Station E-9.4—Station F (Dayline Only)

3. NETWORK PROGRAMS? . . . . Ratings Zoom In Rochester!

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<thead>
<tr>
<th>Program</th>
<th>National Rating</th>
<th>Rating on WHEC</th>
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<tbody>
<tr>
<td>Lux Theatre</td>
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<td>38.0</td>
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<tr>
<td>Godfrey Talent Scouts</td>
<td>19.1</td>
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<td>Big Town</td>
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<td>Blondie</td>
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<td>Inner Sanctum</td>
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<td>20.9</td>
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<td>Fannie Brice</td>
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<td>19.8</td>
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<td>Crime Photographer</td>
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<td>Old Gold Show</td>
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<tr>
<th>Program</th>
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<tr>
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<tr>
<td>Beulah</td>
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<td>16.8</td>
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<tr>
<td>Jack Smith</td>
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<td>Bob Crosby</td>
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<td>Edward Murrow</td>
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<td>Helen Trent</td>
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<td>18.0</td>
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<td>Wendy Warren</td>
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<tr>
<td>Grand Slam</td>
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<td>15.6</td>
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</table>

All Data From Winter-Spring 1948
Hooperatings Reports.

BUY WHERE THEY'RE LISTENING:

WHEC

Represents: J. P. McKinney & Son, New York, Chicago, Homer Griffith Co., Los Angeles, San Francisco
TOBACCO ON THE AIR
(Continued from page 98)
show from pipe-smokers.

The ad money used in spot to sell snuff is now part of the show’s $400,000 budget (time & talent), but 30-second local hitchhikes are used in many Southern markets to promote the sale of snuff.

Although the show is a family-appeal type, the listeners are predominantly male. U.S.T. chose its time carefully. Its time slot (Sat. 5-5:30 p.m.), according to Kudner, U.S.T. agency, has the highest percentage of male listeners in the audience composition of any hour during the week. Only 8-9 p.m. on Sunday is higher. Thus, U.S.T. buys its 470-station Mutual network at marginal-time costs and gets the audience it wants.

There are other tobacco firms who have discovered that broadcast advertising can do a good job for them. Bayuk Cigar Co. has used its across-the-board, quarter-hour sports review, Inside of Sports, successfully on Mutual since 1938. General Cigar Co. does well in New York with Yankee baseball games on WINS, splitting the costs by alternating with Ballantine. Mail Pouch Tobacco has built sales successes with Hunting and Fishing Club on Mutual since 1942. The old Penn Tobacco Co. (now owned by Block Brothers Co.) uses regional baseball broadcasts and newscasts, spending nearly $1,000,000 yearly in spot, to build a successful distribution and sales demand for Kentucky Club Tobacco.

Broadcast advertising works well for the large or small tobacco advertiser. It is just a matter of reaching the right audience at the right time with the right sales talk.

NOBODY TOPS SKIPPY
(Continued from page 39)
hour at which families wanted to stop everything to listen to drama. However, Skippy “had” to be in the New York market as a matter of prestige, since many food distributors throughout the country ask “How is it doing in New York?”

To make certain that New York knew Skippy Peanut Butter, Rosefield ignored his usual procedure and bought car cards and later Galen Drake (WJZ). One thing the entire Skippy organization is realistic. It knows that Skippy Hollywood Theater can do the entire job, if it is spotted at the right hour. If it is scheduled at a low-audience period, it isn’t important enough to increase listening to a station. In New York, dissatisfied with its Saturday evening spot, Rosefield shifted Skippy Hollywood Theater to WOR. After being heard on that station for a while, it was decided that the shift had cost too much listening and plans were made to return to WEAF. A conference was held with NBC production executives and suggestions were made for the improvement of the program. The station inferred that if the program were improved it would put extra promotion behind it and find a good spot for it.

The recommended changes were transmitted to MacGregor, who didn’t see eye to eye with NBC’s program thinking and by mutual agreement MacGregor resigned the handling of the production. As far as the listener was concerned there was at first little change in the program, since Les Mitchell, who had been directing it, took over its production. The trend under Mitchell has been less stress on the me, better-known name performers, and better scripting. Now that it’s on stations in over 34 markets there is more money to play with. An interesting sidelight on the MacGregor-Rosefield situa-

San Franciscans
Have More Spending Money
Than Almost Anybody*

*Of the nation’s 200 largest cities, San Francisco is first in per capita net effective buying income.

AND ONE COLUMBIA STATION
SERVES THEM ALL

KQW
San Francisco Studios
Palace Hotel

Represented Nationally by Edward Perry & Co Inc.
**WOW-Land is a BIG Market ...!**

Total Population ............... 3,445,100
Families ......................... 946,200

**WOW-Land is a Quality Market.**

1947 Retail Sales .............. $3,056,288,000
Grocery Sales ................... $ 700,524,000
Drug Sales ....................... $ 102,535,000
1947 Effective Buying Income .. $4,792,195,000
Average Net Effective Buying Income Per Family ....... $ 4,348

**WOW-Land is a Rich FARM Market!**

1947 Net Farm Income ........... $1,975,951,000
Average Per Farm ............... $ 6,213

*(All figures based on 1948 Sales Management Survey of Effective Buying Income, issued June 15, 1948)*

NO OTHER STATION SERVES THIS AREA

Write For WOW's 1948 Coverage Presentation—most complete brand-new fifty-page study.

TWOETY - FIFTH ANNIVERSARY YEAR

SEPTEMBER 1948
tion is that there never was a signed contract between the principals during the five years that C. P. produced and mc’d the program. J. M. Rosefield and C. P. MacGregor are still good friends. There was just an honest difference of opinion.

WNBC now schedules Skippy Hollywood Theater in its choice Tuesday night line-up, at 7:30 p.m. The last March-April City Hooperatings gave Skippy a 6.3 average. The competition, Bob Crosby-Ed Murrow (WCBS), a much higher budgeted duo, averaged only 6.5 for the same period.

While broadcasting has carried the story of Skippy Peanut Butter to market after market, its growth has been based upon the fact that it’s unlike any other peanut butter. Millions of adults couldn’t eat peanut butter as originally manufactured. The founder of the Rosefield Packing Company patented a process which makes it digestible for everyone. Skippy’s number one competition, Derby Food’s Peter Pan Peanut Butter, is processed under another patent which is also said to increase digestibility. Its easy-to-digest factor accounts for a large proportion of Skippy’s repeat sales. According to J. M. Rosefield, peanut butter is the cheapest food that can be purchased. Considering its high protein and vitamin content, Skippy’s high food value per dollar may be traced to the fact that Rosefield has kept down its price to the consumer. Despite processing cost increases since the war with the cost of peanuts, glass, caps, labor, and freight all up, Skippy is only 2.6% higher than it was in March 1943. Manufacturing costs have increased 35.41%. Ability to cut corners, which a one-product business and a rapidly-expanding volume make possible, has been a major factor in Rosefield’s holding the price line.

Like most foods, Skippy is handled by food brokers. In the other hand the Rosefields do their own merchandising. They are constantly in the field ringing doorbells to check consumer reaction to Skippy. That’s how Skippy Chunk-Style Peanut Butter came into being. In certain territories, Skippy didn’t seem to move as it should. The Rosefields, with a list of nonrepeat buyers, roamed the area and asked, “Why don’t you like Skippy Peanut Butter?” Virtually all the answers were the same—“too smooth.” To satisfy the consumers who wouldn’t go for creaminess, Rosefield took the regular Skippy and folded in peanut chunks. Chunky isn’t as digestible, but it’s the best that can be done for that part of the public which likes to crunch its peanut butter.

Skippy competes with from 50 to 125 peanut butters in a market and these differ in practically every territory.

Many consumer surveys conducted by newspapers point out how Skippy dominates many areas and how it has grown in a comparatively short time. Since Skippy does not use newspaper advertising, its standing in these surveys is the more amazing.

The 1947 Consumer Analysis of the Greater Omaha Market (where Skippy Hollywood Theater is heard over WOW) reported 44 brands of peanut butter in sue there. Among the users, brand preferences were indicated in the following rank order*:

<table>
<thead>
<tr>
<th>Product</th>
<th>1947</th>
<th>1945</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skippy</td>
<td>57.6%</td>
<td>46.2%</td>
</tr>
<tr>
<td>Peter Pan</td>
<td>18.5%</td>
<td>24.3%</td>
</tr>
<tr>
<td>F&amp;G</td>
<td>7.8%</td>
<td>7.1%</td>
</tr>
<tr>
<td>Heinz</td>
<td>3.1%</td>
<td>4.0%</td>
</tr>
<tr>
<td>Real Roast</td>
<td>2.7%</td>
<td>2.6%</td>
</tr>
<tr>
<td>Holsum</td>
<td>3.1%</td>
<td>3.3%</td>
</tr>
<tr>
<td>Beverly</td>
<td>8.1%</td>
<td>8.6%</td>
</tr>
<tr>
<td>Creamery Whip</td>
<td>1.3%</td>
<td>?</td>
</tr>
<tr>
<td>Planters</td>
<td>1.4%</td>
<td>?</td>
</tr>
<tr>
<td>Lunch-On</td>
<td>1.1%</td>
<td>2.0%</td>
</tr>
<tr>
<td>Misc</td>
<td>6.8%</td>
<td>7.7%</td>
</tr>
<tr>
<td>Don’t Know</td>
<td>1.0%</td>
<td>?</td>
</tr>
</tbody>
</table>

*Because some families report using more than one brand, the total is over 100%.

Less than 1% and therefore included under miscellaneous.

And speaking of corn—WIBW’s First Families of Agriculture raise a lot of it. Corn will put about $120,000,000 extra, spendable cash into the pockets of our five-state farm family audience . . . over and above the money they get for wheat, livestock, poultry, milk, eggs, and other year ’round crops.

Give us the opportunity and we’ll show you how to make ’em part with this cash to buy your product.

You’d probably call a lot of WIBW’s programs “corny.” But our listeners like ’em. They prove they do by buying the sponsor’s product.

“Corn in the Ear puts Cash in Your Pocket”
WCAO
Baltimore

BASIC CBS

5000 watts
600 kilocycles

PROMOTES YOUR SHOW*

*Just ask your Raymer representative
NOBODY TOPS SKIPPY
(Continued from page 108)

The growth of Skippy Peanut Butter is clearly outlined in The Milwaukee Journal's 1948 Consumer Analysis Findings. The Journal's consumer studies are 25 years old this year. They first surveyed peanut butter buying habits in Milwaukee in 1938. In that year 55.3% of the families reporting indicated that they used peanut butter. There were 109 brands in use. Beech-Nut was first with 10% of the panel. Ann Page and Sultana tied for second place with 9%; Roundy's was third with 8%. Skippy did not make its appearance in the Milwaukee study until 1944. During the four years that have passed since that study Skippy has risen to 52.4% and dominates the field. Second is Peter Pan, the Derby Foods product, with 19% of the users. It had only 1% consumer acceptance in 1938. Today it's a network advertised product.

The Greater Milwaukee Market Study, part of the Milwaukee Journal's consumer findings, indicated consumer preference in the following rank order*:

<table>
<thead>
<tr>
<th>Product</th>
<th>1948</th>
<th>1945</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skippy</td>
<td>52.4%</td>
<td>38.1%</td>
</tr>
<tr>
<td>Peter Pan</td>
<td>10.0%</td>
<td>24.2%</td>
</tr>
</tbody>
</table>

*Skippy Hollywood Theater" is heard over WTMJ in Milwaukee.

Even more remarkable are the consumer reports in California areas where Skippy has been on the air for a longer period than in most other sections of the country. In Fresno, where Skippy Hollywood Theater is heard over KMJ, Skippy is the choice of 82.7% of the 87.8% who buy peanut butter. The nearest peanut butter in consumer preference is a local product trademarked Laura Scudder, with 5.1% of the buyers. The 1947 survey which revealed these facts was the first one made by the McClatchy newspapers, one of which is the Fresno Sun.

In the two other areas surveyed by McClatchy, Sacramento and Modesto, Skippy was also voted first among peanut butters, with a rating of 64.6% and 66.5% respectively of the families using peanut butters.

The Rosefield Packing Company is not a spectacular operation. The Rosefields are simple, direct businessmen with a product they believe in, and a vehicle with which they have discovered they can sell it. They risk their own money all the way. On the other hand, they do not think of broadcast advertising as a risk. Having brought them from a "no business" level into 52.4% of the homes of all users of the product in four years, as it did in Milwaukee, it's an assured advertising tool.

Skippy Peanut Butter is one of national spot advertising's great proofs that it pays to use programs.

SURE, some Chicago stations can "reach" South Bend ... but the audience LISTENS to WSBT!

You want listeners, not merely signal strength, for your radio dollars. Listeners are what you get on WSBT. This station is the overwhelming choice of listeners in the South Bend market. No other station—Chicago, local, or elsewhere—even comes close in Share of Audience. Want proof? See Hooper.

SALTANA 6.4%  5.7%
Hobum Crunch 4.4%  12.4%
Beech-Nut  3.3%  4.2%
Ann Page  2.7%  4.2%
Hobum Creme  1.1%  ↓
Heinz  1.1%  ↓
Misc  7.7%  11.4%

*Because some families report using more than one brand the total is more than 100%.

GIVE-AWAY QUANDARY
(Continued from page 31)

This paragraph reads:
— if as a condition of winning such prize:
(4) such winner or winners are required to answer the phone or write a letter if the phone conversation or contents of the letter (or the substance thereof) are broadcast by the station.

If this is upheld at the hearings and should it be enforced literally, it would make it impossible to tell the radio audience that a telephone contestant had answered a question correctly. It is pointed out, however, that there is no prohibition on the broadcast of the studio end of a telephone game contest, as long as the mc does not repeat what the con-
Taking effect with its September first switch-over to a completely new 50,000-watt transmitter . . . Radio Station CFRB, Toronto, becomes the most powerful independently-owned station in the British Commonwealth!

Effective from the same moment, the frequency of this CBS affiliate becomes 1010 on-the-dial. CFRB’s huge advertising and publicity program shouts the news of this new frequency . . . in dailies, weeklies, magazines, car cards, posters, air announcements, mailing pieces, give-aways . . . guaranteeing full listener-recognition of CFRB’s new spot-on-the-dial!

So it’s truer than ever—you reach more radio homes on CFRB!

**50,000 WATTS**

*a new high in good listening!*

still your No.1 buy in Canada’s No.1 market!

**1010 ON YOUR DIAL**

Representatives:

*United States: Adam J. Young Jr. Incorporated*  
*Canada: All-Canada Radio Facilities Limited*
Another symbol of the NEW Alaska—a woman's world as well as a man's—is this smart, modern women's apparel shop at Anchorage. Whether it's the latest Dior styled gown, a cake of soap, or a new electric dishwasher, Alaskan women shop for it today in stores as up-to-date, and as fully stocked with the same brands and labels, as the stores that serve their "stateside" sisters.

Another brand of the NEW Alaska—"Request Matinee"—just won't stop snowballing! During the show's first 68 days, listeners sent us 2,479 paid request telegrams. And our audience rating, noon to 6 P.M., increased approximately 93% in June while all other Pittsburgh network stations lost audience to the independent station's baseball broadcasts. Latest tallies show that "Request Matinee" is now averaging better than 50 telegrams daily! There are still a few spots and quarter hours available, but wire pronto.

testant is saying or attempt to paraphrase what is being said. Most legal authorities are of the opinion that this definition will not be construed as "consideration," within meaning of previous rulings on what is a lottery, by the courts.

There are three elements required before any game can be classed a lottery. There must be:

1: prize
2: chance
3: consideration.

The first is present in all giveaway programs. There is also an element of chance in most of the air games, no matter how great or how small the skill required to play the game. Obviously the entire radio nation can't play a game at the same time, so the selection of the participants is bound to depend in part on chance. Reference is made to sponsor's report on the Program of the Year in the Fall Facts edition (July) on how Truth or Consequences was able to get around this participant-selection hurdle.

Since chance can, in most cases, be proved in the selection of the participants, element three (consideration) assumes paramount importance.

To avoid a long drawn-out legal battle on whether just being at home and answering the phone constitutes consideration, the FCC has added "if the phone conversation or contents of the letter (or the substance thereof) are broadcast by the station."

Washington attorneys and a number of lawyers on the staff of the Department of Justice (off the record) do not believe that any court will uphold this part of the FCC definition of "consideration," insofar as it applies to give-away programs.

This is the crux of the problem legally. Most other sections of the proposed ruling do not affect giveaway programs. For instance, participants must not be required to furnish money or anything else of value to play a game. They must not be required to have the sponsor's product at hand in order to play. They must not be required to have been listening to or viewing the program on which the call is a part. The answer to the question must not have been broadcast by the station prior to the question's being asked of the participant.

The last regulation is directed against stations that have, in order to increase listening, begun broadcasting both the question and the answer before telephoning to ask the question of the home audience. In this case, the participant is being "lured" into listening to the station in order to or on the answer to the question which seeks yes, no to be phoned.
ROUNDIN' UP HIGH HOOPERS IN CLEVELAND!

Pardner... there's a two-barreled rootin', tootin' (but not high fallutin') show that keeps the listeners corralled! It's the Montana Cowboys! Yep... they've just lassoed another high Hooper... 10.4! Fifteen minutes every evenin' when the folks are eatin'! Course it's on WHK... and that's a dog-gone good steer!

IN CLEVELAND IT'S WHK

The Paul M. Roemer Co., National Representative
The immediate effect of the entire proposal has been to give pause to prospective sponsors of give-away programs. The secondary result has been for the program producers to start eliminating the lottery-like qualities which many of the shows have. It has also given NBC a basis on which to refuse a number of programs which to its mind are questionable under the proposed regulations. It has definitely slowed down the amazing growth of this form of programming, some of which has little or no entertainment quality, and practically all of which appeals to the "something-for-nothing" yen.

Many policy executives at the networks think the give-away program is morally indefensible. At the same time they also state that the "craze" would shortly have been overdone and have killed itself. Although there is a clause in the National Association of Broadcasters' Standards of Practice which prohibits the "buying" of audiences, the networks themselves, in meeting with the NAB, were not able to define the meaning of "buy" and thus forced the FCC into proposing its new interpretation of lottery.

Generally the industry has greeted the FCC ruling with open arms. Even the NAB, which, to state it conservatively, dislikes governmental regulations originally, thought that it was in the public interest. In other quarters the proposed regulations' objectives were approved, but the fact that they had to be obtained via a governmental commission regulation of program content has caused more than a modicum of fear. This section of the broadcast industry is of a mind that the commission should have, if it felt certain programs were lotteries, proceeded under the Communications Acts to bar those programs from the air.

"There are ample decisions on the books of the Federal courts as to what constitutes a lottery," stated a network lawyer. "There is no need, as I see it, to redefine a game of chance. There are even state laws in many of the 48 states which prohibit lotteries. Why then should the FCC decide to define a new lottery?"

The giveaway spiral has been slowed down by the publicity given the FCC proposals. Future games on the air will have to be more fun and less chance.

**TV-AM Programs**

(Continued from page 37)

There is always a chance and write successfully for both at the same time. I doubt that the average radio listener, under the best circum-

stances, would get satisfactory listening out of it.” As another possibility, Cooley adds that the use of film, plus skillful editing, might keep a steady-enough flow of words to satisfy soap opera audiences in the two air mediums. But, it would be very, very expensive.

Mystery programs, which constitute at least a third of evening radio drama, would seem to be easier to do in TV as well because of their faster pace. Not so, say TV producers. Independent producer Charles Granzow, of Wynn Wright Associates, states: “In our recent Barney Blake TV whodunit for American Tobacco, we were trying to get the effects of movies, not radio. I doubt if we would have had as effective a show if we had had to make many concessions to radio. Even though the dialogue was fast, we would have lost the value of our stage business, a vital thing in visual mysteries where clues are often seen and not heard.” TV-man Granzow adds that he recently spent some time combing through his library of radio mystery scripts, read 75, found only two usable for TV.

Music programs, although few in number in radio, would stand a better-than-average chance in TV. Serious-music lovers are used to the absence of constant visual action in concerts, and will not feel the lack of it in a simultaneous TV-radio broadcast. TV’s audio carrier (FM) gives excellent music reproduction, and music authorities (see Mr. Sponsor Asks, page 72) have predicted that telecast music programs will build added acceptance for serious music.

Popular music shows are a different story. There, the competition is Hollywood musical comedies, where musical numbers are elaborately costumed and staged. Popular music programs, especially those featuring well-known movie talent, would have to be done with much greater staging effects than serious music to be successful.

With the several straws in the wind pointing to a widespread use of the simultaneous TV-radio presentation, many radio performers and stations have already started individual transitions from radio to the visual medium. John Reed King, who has been doing Mississ Go-Shoppin’ on radio for some time, now does a TV version (not simultaneously) as well. Sportscaster “Red” Barber (until his illness) has been making a mid-game transition from WHN’s radio miles, where he calls the turn on the Dodgers in rapid-fire manner, to a relaxed three inning commentary for the miles and miles (Please turn to page 116)
Mr. Martin Campbell  
Radio Station WFCA  
Dallas, Texas

August 12, 1948

Dear Mr. Campbell:

As you know, for the past three years, our client, the Armstrong Packing Company, has sponsored the 15-minute comedy program, "Hackberry Hotel," - broadcast Monday through Fridays over station WFCA-570, 12:30 - 12:45 P.M., and locally created and produced by your staff.

We are more than unhappy that a change in policy by our client makes it necessary to drop this program. We think there is no better program of its type on anybody's air, than Hackberry Hotel. It is just plain amazing what chuckles, and what suspense, two characters can keep in this compact little show. That it drew 23,585 requests for "Little Willie's Joke Book" is all the proof you would need.

We always hoped this show would wind up on a network; but changes in our client's distribution patterns have always stood in our way. And we have shed salt tears not to have another client ready to take the show over. Someone is missing a whale of a bet.

Cordially yours,

Albert Coughman  
Coughman Advertising Agency

Represented Nationally by  
Edward Petry and Company

Station  
WFCA  
Dallas  
820 NBC 570 ABC  
Texas Quality Network  
Radio Service of the Dallas Morning News  
By the Order of the F.C.C., WFCA Shares Time on Both Frequencies
W. H. Hetherington, the
Newark News-WJR corres-
dondent, is mak-
ing broadcasts from Mil-
nom, Rome, Tel Aviv and Cairo for WJR.
NOR. AVAILABLE: 6:45 PM Wed-
nesday 7:45 PM. 5000 WNM

Mr. C. Hetherington, the
Newark News-WJR corres-
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ing broadcasts from Mil-
nom, Rome, Tel Aviv and Cairo for WJR.

Newark, 91-93 Hetherington,
Constance G.

A BASIC broadcast

EDQARD PERRY CO., INC.

NOW AVAILABLE: 6:45 PM Wed-
nesday 7:45 PM. 5000 WNM

Mr. C. Hetherington, the
Newark News-WJR corres-
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NOW AVAILABLE: 6:45 PM Wed-
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MR. AND MRS. SHOWS

(Continued from Page 92)

BROADCASTS

Now Available: 6:45 PM Wednesday 7:45 PM 5000 WNM

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nom, Rome, Tel Aviv and Cairo for WJR.
Now WHDH the favorite of more listeners than any other Boston station!

WHDH is the Favorite Station of More Boston Listeners than Network Station A!

WHDH is the Favorite Station of More Boston Listeners than Network Station B!

WHDH is the Favorite Station of More Boston Listeners than Network Station C, Network Station D, and all other stations combined!

If you are placing your advertising dollars in Boston and New England, "the favorite" is available at the lowest cost per thousand (Compare rates in SRDS).

*Special survey made by The Pulse, Inc.

5000 watts

CP 50,000 watts

WHDH

BOSTON

Represented nationally by John Blair & Company
and Bill Reynolds. Numerous letters give away the secret of the Reynolds' popularity by asking, "Are you really married? You seem to have such a good time!" They’ve both had stage experience.

Logically enough, even a form of Mr. & Mrs. that is a variation of the formula pays dividends when carefully produced. WTAG, Worcester, Mass., without a bonafide husband and wife team, developed Julie 'n Johnny with writer-producer Julie Chase and announcer-actor Johnny Dowell in the Mr. & Mrs. roles. In addition to the typical conversational gimmick, the hour show (8:15, Monday through Friday) has a rotating schedule of standing features. Mondays, for example, is travel day. In the summer, actual places for vacations or week-ends are plotted and described. Shell Oil cooperates with complete travel information. Supplementing the rotating features are regular daily features, all tied together through the Julie and Johnny participation.

Tex McCrae’s technique in explaining the meaning of the news to Jinx is duplicated in a radically different format on KXOL, Fort Worth, Texas, as Joe Wills, news specialist, explains what’s behind the headlines to Paige Thompson, the "Mrs." of KXOL’s Mr. and Mrs. Entertainment. This 9–10 a.m. session serves up hillbilly music with Joe and Paige discussing what’s going on in Fort Worth, what to do, where to go, and so forth. Even dogs (one is given away each day) and advice to the lovelorn find a place in this format. But their eighteen current sponsors wouldn’t have it different.

WJIL, Niagara Falls, is trying an innovation with Budd (Stoopnagle and Budd) Hulick writing script in a Mr. & Mrs. disk jockey format for himself and his wife, which features interviews with honeymooners visiting Niagara Falls. This 10 a.m.–12 noon period is building a following, with more advertisers coming into the fold.

Each variation from the basic type of the Mr. & Mrs. breakfast program introduces new effects while retaining something of the original Mr. & Mrs. appeal. Each individual program, as a blend of the personalities of its stars and other program elements, will attract its own audience. But unquestionably the fundamental Mr. & Mrs. formula stands as one of the hottest routines in radio for building and selling an audience. The couples on the air do a great job but there’s still plenty to be learned on how to make Mr. and Mrs. always sure-fire.

** **
In 1922, John and Ferd Hengehold opened a tiny tire and battery shop on historic Mohawk Place in Cincinnati, a semi-suburban location far from the city's heavy shopping traffic. Over the years, their store became known as the Mohawk Furniture and Appliance Mart. Their new lines demanded more traffic than the location would normally produce. In 1937, they inaugurated a modest 15-minute Sunday afternoon show, "CANAL DAYS" over WSAI.

Since then, they have used no other medium...no other radio station...no other program. Now a half hour, this show began its 12th YEAR in March. Today, the Mohawk store draws patronage from all of the city's sprawling trading zone...has 10,000 square feet of selling space...inventories 1400 items. IN CINCINNATI, ONE STATION CAN DO IT...if it's WSAI!

A MARSHALL FIELD STATION REPRESENTED BY AVERY-KNODEL
Morals and Business

A significant number of executives of stations and networks feel that give-away programs are not good radio. Some feel that they are morally indefensible—that the giving of huge sums of money or goods for answering a phone call, if long continued, must weaken the moral fiber of the nation. They scoff at the element of "skill" required on most of the big give-away programs as mere legal gestures. The "skill," they claim, is added simply to avoid Federal laws which prohibit lotteries.

One network executive states, "Unlike many other countries of the world, national policy in the United States is opposed to gambling. There are states like Nevada where open gambling is permitted and New York where racetrack wagering is legalized, but these are the exceptions, not the rule. The something-for-nothing philosophy is not American. Give-away programs definitely appeal to, and nurture, a take-it-easy type of thinking. There is scarcely a limit to what we could give away on the air. Only recently a program was suggested to us in which $1,000,000 in cash would be placed in a safe, and clues to the combination broadcast. That will give you some idea of how far the give-away trend could go. I don't think that give-away programs are in the public interest, and broadcast stations are licensed to operate in the public interest only."

There is every reason to believe that give-away programs will run their course of popularity and that they will continue despite any rulings of the FCC, no matter how stringent. It is SPONSOR's opinion that they should be judged both on moral and entertainment grounds. If they "buy" audiences, they should be shunned. Just as bakers and dairy have found, premiums win new customers only to lose them to the next firm that offers bigger and better premiums, so will a "bought" audience shift to the next higher bidder. It just isn't profitable business.

The legal aspect of give-away programs is not a great problem. Every hurdle thus far proposed can be overcome. The legal departments of advertisers are well equipped to weigh programs in the light of existing laws and proposed regulations. Program producers can and will make the shows just as interesting under new regulations as they do without them. The sponsorship of give-away programs must be decided on business and moral bases.

... which, after all is the way broadcast advertising should be bought and judged at all times.

Applause

RADIO BEGINS TO TELL ITS STORY

The all-industry promotion plans for the broadcasting industry are developing rapidly. More and more stations are contributing their bit to the cost of making the campaign effective. The National Association of Radio Station Representatives' presentation on spot broadcasting will be ready in September and will start making the sponsor and agency rounds at that time. NBC's motion picture film on radio will be released this fall for showing throughout the nation. (Completed print will be delivered by 1 September.)

These are just three indications that broadcasting has at last started telling its story to sponsor management and to the public. It's a big story and one that has been taken for granted by the radio industry for too long. With over 90% of the homes in the U. S. radio-equipped and the multiple-set home the rule rather than the exception, it would be easy for broadcasters to sit back and do nothing. TV, storecasting, transiradio, FM, and FAX plus a number of great national advertisers cutting their radio budgets, so as not to have all their advertising in any one medium, have contributed to less sluggish promotion thinking. The media battle is going to be a great one this 1948-1949 season, and broadcasting is not going to lose it by default.
Crosley Broadcasting Corporation announces

the appointment of

TRACY MOORE

as

west coast representative

A veteran West Coast radio station representative, Tracy Moore is thoroughly familiar with the facilities and operation of the Crosley Broadcasting Corporation, having served as representative of The Nation's Station on the West Coast during 1945 and 1946.

TRACY MOORE

6381 Hollywood Blvd., Hollywood 28, California
Telephone Hollywood 5408
OVER 100,000 REQUESTS...

that's the mail record to date ... requests for Jimmy Dudley's Baseball Scoring and Reference Book. Proof that WJW listeners not only hear but respond.

BILL O'NEIL, President

WJW

BASIC ABC Network CLEVELAND 850 KC
5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY
In a blaze of glory, WAGA emerges from an era of independent operation. In nine short months this promotion-minded Georgia station catapulted to a top-most place among the Nation's independent stations.

Just to do it up right, WAGA took over first place in Atlanta mornings and second place afternoons.*

Now, to all this know-how comes Columbia Broadcasting System (where 99,000,000 people gather weekly).

Listeners and time-buyers, alike, are saying, "What a combination!" For availabilities call your local KATZ AGENCY representative.

*As June, July, CBS top.
Despite curtailment of schedules of many net advertisers total commercial time on webs by midseason will be about same as 1947-48. New advertisers and return of some not active last year have filled holes left by cuts.

- SR -

Total number of station representatives is being expanded by entrance into business of transit advertising (car cards) national reps. Car card reps of FM stations which serve transitradio, are handling radio business for them and considering representing regular broadcast advertising outlets also. Newest of regular station reps is Harry S. Goodman, program and transcription producer, who now heads Radio Representatives Inc.

- SR -

Canadian broadcast advertising regulations forbidding price mentions on air were relaxed starting 1 September for test period of months. Change in regulations will result in increase of price mentions on U.S. network programs heard in Canada.

- SR -

Although need for code governing research practices was recognized, American Association of Public Opinion Research declined to adopt self-regulatory standards of professional conduct at its annual meeting of 13 September. Better Business Bureau was asked to help fight use of research-type questions to open doors in door-to-door selling. Elmo Wilson, ex-CBS, is new president of AAPOR, to which leading survey firms belong.

- SR -

Problem of apartment house television antennas has been solved for new and old buildings via well-tested master-antenna system developed by Amy, Aceves & King. Queen (N.Y.) housing project of New York Life Insurance Company is first to have system built into every apartment. TV set owners plug receivers into built-in wall outlet.

- SR -

Starting 18 October Whitehall Pharmacal, through Dancer-Fitzgerald-Sample, will use 5-minute national spot program in place of announcements. Campaign set for 52 weeks in over 50 major markets for Anacin. Bisodol, and Heet and will carry commercials for 2 products.
per broadcast. Costs per product ad are figured 1/3 lower via programs than one-minute commercials.

-NR-

NETWORK ELECTION RETURNS SPONSORED No longer concerned due to changed complexion of Commission that FCC might frown on sponsorship of major public service programing, nets went all out this year to sell election-night news coverage. MBS was first to sign underwriter (Curtis Publishing) and CBS followed shortly (Nash Motors). NBC expected to have sponsor or sponsors signed as you read this, and Kaiser-Frazer is possibility for ABC.

-NR-

SPONSORS GET CITY-BY-CITY HOOPER RATINGS Hooper's latest service breaks down national program ratings and indicates listening town-by-town on each net. Initial report covering winter-spring (December-April) '47-'48 covers 68 cities. Fall '48 report will include over 90 cities. Via this service sponsors will be able to find holes in their broadcast advertising coverage.

-NR-

WMPS REPORTER OPENS EXCLUSIVE SPORTS TO RADIO NEWSMEN Matty Brescia (WMPS, Memphis) brought to head barring of broadcast reporters from sports events exclusively contracted for on-the-spot coverage by net or station. Brescia appealed ruling of U. S. Golf Association executive secretary Joe Dey that since NBC had exclusive on National Amateur Golf Tourney, reporters from other nets and non-net stations could not have access to Memphis Country Club where matches were held. NAB public relations chief Bob Richards and Syd Eiges, NBC vp in charge of press and public relations, cleared up situation and radio pressmen were extended full reportorial status.

-NR-

CBS' TWO OWNED PROGRAMS CBS purchase of "Amos 'n Andy" for reported $2,000,000 is network's second big money excursion into program ownership field. First purchase was Housewives' Protective League. Network, to all intents and purposes, also owns Art Godfrey but in his case ownership is in form of long-term contract rather than "eternity" deal. Like purchases are said to be in plans of CBS Chairman of Board Bill Paley.

-NR-

BIG DRAMA INCREASE THIS FALL Dramatic programs will occupy far more airtime this fall than during past few years. Prudential's shift from music to drama, Electric Companies' sponsorship of Helen Hayes (both on CBS), and La Rosa's sponsorship of "Hollywood Theatre of Stars" on national spot basis (WOR, N. Y., WCAU, Philadelphia, WBZ, Boston, etc.) are straws in wind.
By trustworthy measurement, the impressive fact has been established that WKY delivers 2.4 times as many listeners per dollar during an average afternoon quarter-hour as its nearest competitor; nearly three times as many as the third station; and 12 times as many as the sixth.

And at the same time, WKY delivers four, eight and 36 times the total number of listeners!

Morning, afternoon, or night, the story is relatively the same. WKY, with more listeners — and more listeners per dollar, is the best buy in Oklahoma City.

You can control the cost of your radio advertising in Oklahoma, or anywhere, by your choice of stations. WKY reaches more listeners in central and western Oklahoma at lower unit cost than any other station. WKY, day or night, is your best buy.
SPONSOR REPORTS

40 WEST 52ND

MR. SPONSOR: J. P. SPANG, JR.

ON THE HILL

NEW AND RENEW

P.S.

5:30 A.M. ON THE FARM

SPOLOG BLANKETS OMAHA

BOSTON BANK BUYS TV FILM

JUDGES WEIGH 1931 SPOT ENTRIES

ACCOUNT EXECUTIVES' LAMENT

INTERNATIONAL BROADCASTING

MUSIC LIBRARIES

TV RATE CARDS

HOW TO TEST A COMMERCIAL

GIVE-AWAY QUANDARY

TV TRENDS

MR. SPONSOR ASKS

TV RESULTS

SPOT TRENDS

SIGNED AND UNSIGNED

CONTESTS AND OFFERS

RADOX LISTENS IN

4-NETWORK COMPARI

PETRILLO PLANS BAN LIFTING

BROADCAST MERCHANDISING

SPONSOR SPEAKS

APPLAUSE


COVER PICTURE: Market information is vital in an age where strawberry cakes are flown to retailers. KALO covered the flight of the first case of the season.

SPONSOR

40 West 52nd

TV LISTENER FIGURES

We’ve noticed a discrepancy in audience ascribed to television set installations.

How many people do you say view a private home set?

How many viewers to a tavern or restaurant installation?

I’d appreciate any enlightenment you can give us—we all would here.

ANN WHITE
WBZ, Boston

TV viewers to TV home sets average 5.2 during the first year of station operation in a city, 4.5 during the second year, and 4.3 thereafter. Tavern and restaurant viewers average 28. These figures are derived from a combination of sources—Roper, Pulse, Gallup, etc.

COINCIDENCE

On September 2nd I sent you a copy of my leaflet, “Now Is the Time to Start Selling Radio.”

I thought it a real coincidence that the September issue of sponsor should carry an article called “Radio Begins to Tell Its Story.”

MURRAY CARPENTER
President WPOR
Portland, Me.

There’s an additional coincidence, Mr. Carpenter. Your hard-hitting campaign urging the industry to go all-out on the promotion of broadcast advertising is right in tune with SPONSOR’s-year old plea on the same subject.

TV RESULTS

Permission is requested to reprint extracts from your “TV Results” as printed on pages 30 and 31, in your July 1948 issue of sponsor. Credit will be given to your publication and date of issue.

ROGER COURTLAND
TV Director
Seberhagen Advertising
Philadelphia

Permission has been granted to Seberhagen as well as a number of other advertising agencies to reprint SPONSOR’s TV Results section.

MOGUL STORY

Some time ago you ran an article about the Mogul Agency and their work for National Shoes, Baim’s Clothes, etc.

We would like to have a copy of this article.

M. EVANS RICHMOND
M. Evans Richmond Advertising Agency
Philadelphia

The article was published in SPONSOR of February 1948. An index of the past 18 months of SPONSOR is available upon request.

Fall is Rich and Green

in Dollar Rich Pittsburgh

Leaves turn brown and the ground loses its summer green carpet. Corn stalks curl and grow dry in the crisp fall air. BUT Pittsburgh will remain a rich, green market for sponsors who advertise on WWSW, the favorite station of sports-loving Pittsburgh listeners.

During the summer, Pirate baseball—plus top-notch programming of news, music and special events—earned record-breaking Hooper ratings for WWSW. Sunday afternoons—all afternoon—in July the Hooper high was 59.2, meaning more than half the entire listening audience was tuned to WWSW. Ratings for other periods were equally impressive.

Now that fall is here, Steeler Football and Hornet Hockey promises to draw another powerful audience to Pittsburgh’s outstanding sports station.

That’s why it pays to use WWSW—on the air 24 hours a day through every season, delivering more listeners per dollar... more sales per listener!

WWSW
PITTSBURGH’S
Major Independent
WWSW, Inc.
Sheraton Hotel, Pittsburgh, Pa.

*Ask Forjoe
Yes, farmers in the 213-county Mid-America area covered by KCMO produce nearly 10% of the net farm income of the whole United States!

Mid-America is truly a farming center. And—Mid-America's farmers had an average net income of $4139 in 1947 ... over $1000 higher than the national farm average.

Farming is "big business" in Mid-America and because it is, Mid-America's farmers have to keep up-to-the-minute on new farm methods and latest market reports. That's why so many of Mid-America's farmers rely on KCMO's farm service programs. To sell your product to Mid-America's wheat-and-corn-rich farmers, center your selling on KCMO.

50,000 WATTS DAYTIME—Non-Directional

10,000 WATTS NIGHT—810 kc.

National Representative: JOHN E. PEARSON COMPANY

50,000 watts of power...day and night...to bring the listeners in the heart of Virginia new thrills in radio entertainment through Frequency Modulation. Static - free, crystal - clear reception for them means better reception by them for your products. Results for you: more and greater sales in the South's great, rich, depression-proof industrial and tobaccoland.

Simultaneous programing on WRNL and WRNL-FM means increased coverage at no extra cost!

WRNL-FM
102.1 megacycles
RICHMOND, VA.

MR. & MRS.

We never did come through with an opinion on the original “Mr. & Mrs.” type show, did we?

I had very favorable reaction, but thought I would check with Julie, my wife (the Julie of “Julie’n’ Johnny”) and she was pleased as punch. Partly because the story recognized many of the fine points that went into the making of a show like her’s. Sales points and bits of smart programing.

Also, since this was a distillate of many many shows of the type, she found the material of deep interest in comparing her show with what is being successful in other parts of the country.

If we could sum the story up in a short phrase, I’d say “it was authoritative.” No froth, no frills, no unfounded editorial opinion from an ivory tower. It seemed like hard goods.

While I’m on your ear, that was a nice sylub about the Julie’n’ Johnny show and WTAG in the latest issue.

Andrew C. Fuller
Publicity-Promotion Director
WTAG

On looking through the September issue of sponsor we were delighted with your treatment of the Mr. and Mrs. Shows. We were especially interested in the comment you made on “Dorothy & Dick” and one of their sponsors, Colonial House Candy Stores, whom we number among our clients.

Sheldon F. Berlow
Account Executive
A. W. Lewin, Newark

MUST READING

We believe your publication sponsor is the “most-read” of any magazine by our Commercial Department. Rather than have our executives tear their hair, go around with accusing looks for the other executives, and generally get in a bad humor when sponsor arrives and cannot be found, we are asking you to kindly send us three 1-year subscriptions, two to home addresses, the other to our Manager at the studio.

Sheila Hassell
Publicity Director
CKNW
New Westminster, B. C.

We publish this as a gentle hint to station managers generally on how to keep your salesmen happy.
With a Single Contract

PACIFIC NORTHWEST BROADCASTERS

P.O. BOX 1956
BUTTE, MONTANA

SYMONS BUILDING
SPOKANE, WASHINGTON

ORPHEUM BUILDING
PORTLAND, OREGON

6381 HOLLYWOOD BOULEVARD
HOLLYWOOD, CALIFORNIA

SMITH TOWER
SEATTLE, WASHINGTON

THE WALKER CO.—551 FIFTH AVENUE, NEW YORK CITY—360 NORTH MICHIGAN AVENUE, CHICAGO, ILLINOIS

330 HENNEPEN AVENUE, MINNEAPOLIS, MINNESOTA—15 WEST 10TH STREET, KANSAS CITY, MISSOURI

OCTOBER 1948
"TOAST OF THE TOWN," only three months old, has the largest audience in all television today, with an average quarter-hour rating of 35 and a high of 37.

CBS-TV NEWS has the largest audience for any regular news program in television, and the largest audience in its time-period, with a rating of 12.4.

"TO THE QUEEN'S TASTE" has the largest audience of any cooking show in television, and the largest audience in its time-period, with a rating of 15.5.

"PLACES, PLEASE!" has the largest audience for any "strip" variety show in television, and the largest audience in its time-period, with a rating of 14.6.

"FACE THE MUSIC" now has the second largest audience in its time-period, with a rating of 11.0 (a 25% gain over its July rating).
One fact emerges as Television continues to gain momentum:

**CBS-TV is pulling ahead of the entire field in audience preference.**

This leadership is evidenced not only by the biggest-audience show in all Television today (it's on CBS-TV)...not only by the biggest News show in Television (it's on CBS-TV)...not only by the best “cooking” show in Television (it's also on CBS-TV)...but by programs of many other types as well, as you can see from the audience figures* on the opposite page.

The consistent audience-winning power of the CBS-TV schedule is measured by the fact that:

**WCBS-TV leads all other New York Television stations in size of audience, seven days a week, in the average quarter-hour between 8 and 11 p.m. — 27% ahead of the second station!**

CBS' skill and zest in programming...long-acknowledged “tops” in Radio...is now setting the pace in Television too, to the satisfaction of audience and advertisers and critics alike.

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*Latest Pulse rating report (August, 1948)
You'd think John Milton had us in mind when he wrote "such sweet compulsion doth in music lie." For in their constant programming of the music people love is the sweet compulsion that keeps more than half a million New York families pretty constantly tuned to WQXR and WQXR-FM. No other station reaches them so compellingly. And because they are families that love good things as they love good music and can afford them . . . advertisers find them a most inviting segment of this biggest and richest of all markets. Can we help you to something sweet in the way of more sales compulsion?

Mr. Sponsor

J. P. Spang, Jr.
President,

Gillette's Joe Spang is a vigorous, sports-loving Harvard man in his fifties. Most firms have a favorite public relations routine which starts: "The office door to our company president is never closed . . ." Spang goes the trite old aphorism one better. There is no door to his modest Boston office, and for 50 weeks a year (Spang shoots Maryland ducks the other two) a steady stream of Gillette (and now Toni) key executives passes in and out, without formality. As a result, very little happens at Gillette about which Spang doesn't know. And his closeness to the firm's advertising and sales efforts has paid off.

When Spang arrived at Gillette for an executive vp's job in July, 1938, leaving a job as sales vice president at Swift & Co., Gillette sales were sagging. Total 1937 operating income for Gillette had been about $5,000,000, down sharply from the 1927 level of $17,000,000. Competition was cutting in. Before the end of 1938 Spang, now the firm's president, began to reorganize selling, particularly in broadcast advertising.

Gillette's first show, Gillette Blades (Oct.-Dec., 1929, NBC-Blue), had been followed by an unproductive series of musical and variety shows. Spang switched Gillette's radio programming to masculine-appeal sports, both network and spot. Heavy promotion of sports broadcast advertising was directed at Gillette's 4,500 jobbers and thousands of dealers. Sales showed this was the correct approach. Last year Gillette's operating income was $21,346,091; net sales $59,559,985.

Already the country's leading manufacturer of men's shaving equipment, Gillette made a full-scale invasion of the women's beauty preparation field in January of this year when Spang master-minded a $20,000,000 purchase of the fast-growing Toni Company. Their Toni subsidiary's home permanent waves have continued to be merchandised apart from the other Gillette products. Toni spends some $6,000,000 a year for advertising (through Foote, Cone & Belding), some 70% going for radio with four shows on three networks. Gillette (agency—Maxon) spends $4,000,000, about half of which goes into sports (World Series, boxing, Bowl football, etc.) in radio and TV. Spang keeps an eye on the whole works, often attends the sports broadcasts, listens to the others at home. One of the earliest major TV advertisers, Spang feels that the ad-dollars he puts into the visual medium is money well spent.

*Presenting Joe Louis with a Gillette razor
WANTED!

NEW FIELDS TO CONQUER

This here feller ain't no varmit... He's Kennishaw Samuel Jessy Boone (KSJB for short)... And he's the best gol dang prospector in all these parts. Now, if'n you don't believe that just check these figgers, Markiten folks say they're mighty fine.

The folks that KSJB knows best and talks to ever' day spend $180,569,600 for vittles. Fer medicine, tooth paste and the like they lay down $22,223,100... that's a lot a money, even down in Washington where they print the stuff.

Now, if'n you're interested in gettin' your fair share of these important digguns put KSJB on your schedule now. You'll get a whale of a lot of folks ears and a heap of pick and shovel work fer your money.

Fer availabilities and some of the best dad burn success stories you ever heard see your Geo. Hollingberry man. He knows KSJB and'll be pleased and proud to tell ye what he can do.

KSJB WITH STUDIOS IN FARGO and JAMESTOWN

Covering major North Dakota market of Fargo, Bismarck and Jamestown
Mayfair
TRANSCRIPTION COMPANY
proudly presents

THE DAMON RUNYON THEATRE

THE GREATEST RADIO ENTERTAINMENT OF ALL TIME!

Fifty-two of the immortal Runyon's greatest short stories — adapted for radio with superlative production — offer alert stations and sponsors a program which will attain ratings equal to the top network shows! Runyon, one of the best known and best loved authors of our time, spun warm, whimsical tales, avidly devoured by people in all walks of life. Runyon short stories have been read by untold millions in COLLIER'S, and COSMOPOLITAN — and Runyon invariably received cover credit! Twenty of the famous Damon Runyon yarns have been made into motion pictures. And these big box office hits are in Mayfair's series!

In BOOKS — Four "Pocket Books" collections of Runyan stories alone have sold nearly 3,000,000 — plus the steady regular edition sales.

In NEWSPAPERS — Syndicated for years by INS in 150 newspapers with a daily circulation of 25,000,000 ... reprinted and syndicated since his death by King Features to 100 newspapers with a Sunday circulation of 8,000,000.
And here’s a few of the titles of the first fifty-two Runyon shows:

- LITTLE MISS MARKER
- PRINCESS O’HARA
- LEMON DROP KID
- IT COMES UP MUD
- HOLD ‘EM, YALE!
- DANCING DAN’S CHRISTMAS
- ROMANCE IN THE ROARING FORTIES
- TOBIAS THE TERRIBLE
- BROADWAY COMPLEX
- BROADWAY FINANCIER
- DARK DOLORES
- DREAM STREET ROSE
- FOR A PAL
- IDYLL OF MISS SARAH BROWN
- LILY OF ST. PIERS
- MADAME LA GIMP
- MONEY FROM HOME
- NEAT STRIP
- NICE PRICE
- PICK THE WINNER
- SENSE OF HUMOR
- SOCIAL ERROR
- THAT EVER-LOVING WIFE OF HYMIE’S UNDERTAKER’S SONG

Here are the guys and dolls who bring you the DAMON RUNYON THEATRE:

Mayfair Transcription Company’s Richard Sanville, a great character with direction; Vern Carstensen makes with the production; and Russell Hughes, a literary gent in charge of scripts. And these are the team that produced the Alan Ladd “BOX 13” show now heard on 230 stations! You’ll admit this is very fine talent indeed. But, wait! John Brown, “A!” of “My Friend Irma” (CBS) or “Digger O’Dell” of “Life of Riley” (NBC), a very fast guy with the lines, will be “Broadway,” a good and knowing gent who tells the fabulous Runyon stories. Remember, the tales about Louie the Lug, Harry the Horse, Miss Lovey Lou,—the inmates of Mindy’s restaurant who have delighted America for the past two decades.

The whole package adds up to what is remarkably fine radio indeed. It has the ever-present Runyon humor to guarantee comedy aplenty. Pathos is surely there, for Runyon’s characters have human foilings, make human mistakes. Excitement, too, for the problems and fateful contacts with thugs and pugs present situations of high good adventure. And romance—where Runyon’s sensitive hold on the Broadway pulse shows much of real sentiment— but not sentimentality.

“THE DAMON RUNYON THEATRE” —is syndicated by Mayfair Transcription Co., and that means it’s offered on a cost-sharing plan—where each advertiser pays only a fraction of the series’ actual production costs.

These recorded programs are designed for exclusive sponsorship within each market by regional and spot advertisers. There are 52 episodes (each a complete story)—enough for a full year’s schedule, plus an option for an additional 52 episodes.
Meat Suit to Force Increased Public Relations Activity

Increased attention to public relations by all meat packers is foreseen as a result of the U. S. suit against the “big four”—Armour, Cudahy, Swift, and Wilson. The first three are on the air now, and the last is considering a new campaign. Attorney General Tom C. Clark is trying to force break-up of the four into 14 concerns and the dropping of what he terms “monopolistic” practices.

NLRB Expected to Nol-Pros Petrillo Case

As a result of James C. Petrillo’s willingness to lift the recording ban, the National Labor Relations Board is expected to peg-hole the request of three transcription companies for an injunction to prevent continuance of the ban. It’s known that the suit had no bearing upon Petrillo’s decision to lift the ban.

Farmers Seek Continued Subsidies

Although a break in farm prices within the next six months is fully expected (by March at the latest), the National Grange, American Farm Bureau Federation, and National Council of Cooperatives are considering a broadcast campaign to supplement their newsletters in support of continuance of governmental price support program. This month will see farm organizations meeting to consider future strategy.

Some Retail Sales Down

Retail sales of a number of products are sharply down. They are mostly items like fruit, nuts, jewelry, sporting goods, magazines, men’s clothing, shoes, furs, women’s accessories, and some other items which consumers apparently feel they can stretch or do without. There will be some cooperative broadcast advertising schedules placed to move fruit and nuts and there are indications of an increased use of broadcasting by magazines—Saturday Evening Post, Life, and others.

Fourth Wage Increase to Be Fought on Air

Although the next round of wage increases won’t generally be asked before election, advertising plans are already being formulated to prepare the public for increases in the prices of steel, automobiles, and major appliances. Unions are aware that they will have to counter big business advertising which will place the blame for price increases on labor and plan to take their case to the consumer via the air.

The Lanham Act and “Talent” Trade-Marks

Problem of whether the “service” offered by an owner of a football or baseball team, musical aggregation, or dance act can have a registered trade name under the Lanham Trade Mark Act is still not settled by Patent Office authorities. Walter J. Derenberg, Trade Mark Counsel of the U. S. Patent Office, says that “house marks” of broadcasting stations do qualify for registration.

Some Encyclopedia Selling Practices Banned

Selling practices of smaller encyclopedias which include selling ten-volume sets in advance of publication for “a nominal price,” have been forbidden by the Federal Trade Commission. First decision was against the Americana Corporation (Encyclopedia Americana) in July of this year. The decision in September went against Standard Distributors, Inc. (Chicago), which sells the New Standard Encyclopaedia. Both have used a limited amount of broadcast advertising and planned more.

Tennessee Republicans Wow ‘Em for Votes

Roy Acuff (star of WSM’s Grand Ole Opry) is really going after the governorship of Tennessee and as a dual attraction nonperformer Carroll Reece, candidate for Senator from Tennessee, is traveling around the country doing a political jig to Acuff’s fluent vocalizing. Radio has put a number of performers in political seats. The question is whether or not it can do it in Tennessee for Republicans, which Acuff and Reece are.

Air Campaign to Combat Tax Load

A broadcast campaign “is being researched” on the possibilities of fighting the steadily increasing tax burden placed upon the American consumer. In 1940 per capita impost was $109.18 (Federal $43.28, State $31.50, local $34.40). In 1948 it will be $376.92 (Federal $278.22, State $53.67, local $45.03). Figures are estimates based upon unofficial Census Bureau sources.

Retail Sales to Hit All-Time High in Dollar Volume

Despite lower number of unit sales in the retail field, Alexander Hamilton Institute estimates that total retail sales in U. S. for 1948 will reach 130 billion dollars. This will be up 12 billion dollars from 1947. There will be little increase in the standard of living for any segment of the population.
NEW BABIES

MAYBE YOU KNOW HOW IT IS

Sometimes things don’t come off on schedule.

Take our 50,000 watt transmitter. We were expecting that lusty new voice of ours to be on the air by now.

But you know how it is. You get everything ready, building completed, equipment in place, all set to throw that switch, except for last-minute testing and adjustment by the consulting engineers.

Well, that’s how matters stand. Any day now, listeners will be hearing the great new voice of Florida’s first and only 50,000 watt station.*

WGBS / CBS
MIAMI • FLORIDA

*50,000 DAY, 10,000 NIGHT
Growth and progress are not synonymous.

When they do develop together, however, they produce wonderful results! The history of KVOO is an inspiring story of growth and progress... growth in power and service to an ever widening circle of faithful listeners... progress in bringing the newest and best in programming to listeners in advance of competition.

These are the reasons KVOO is Oklahoma's Greatest Station.

These are the reasons KVOO continues to grow and progress from year to year.

These are the reasons advertising dollars on KVOO bring greater returns to advertisers, year after year.
New National Spot 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>American Home Foods Inc</td>
<td>Chef Boy-Ar-Dee Quality Foods</td>
<td>Young &amp; Rubicam</td>
<td>Indef (Limited nati campaign)</td>
<td>E. t. anncmts; Sep-Oct; 13 wks</td>
</tr>
<tr>
<td>Arnold &amp; Aborn Inc</td>
<td>Ahorn's Coffee</td>
<td>French &amp; Preston</td>
<td>20-30* (Mainly New Eng. mkt)</td>
<td>Anncmts, partic; Sep-Oct; 13 wks</td>
</tr>
<tr>
<td>B. T. Rabbitt Inc</td>
<td>Gilm Detergent</td>
<td>Botsford, Constan- tine &amp; Gardner</td>
<td>5* (Pac test campaign)</td>
<td>Partic; Sep 15-Oct 15; 13 wks</td>
</tr>
<tr>
<td>Block Drug Co</td>
<td>Allenu, Omega Oil</td>
<td>Redfield-Johnstone</td>
<td>12-15* (New campaign)</td>
<td>E. t. anncmts; Oct 4; 26 wks</td>
</tr>
<tr>
<td>Fleming-Hall Tobacco Co</td>
<td>Sano tobacco</td>
<td>Deutsch &amp; Shea</td>
<td>50-100 (Natl campaign, major mkt)</td>
<td>E. t. anncmts; Oct-Nov; 13 wks</td>
</tr>
<tr>
<td>General Foods Corp</td>
<td>Birds Eye frosted foods</td>
<td>Young &amp; Rubicam</td>
<td>15-20* (Expanding current campaign)</td>
<td>E. t. anncmts; Oct 15; 13 wks</td>
</tr>
<tr>
<td>Marine Electrolysis Eliminator Co</td>
<td>Red Devil Soot Remover</td>
<td>Gerth-Pacific</td>
<td>(Testing in Rockies, Pac; may expand)</td>
<td>Annเหนต</td>
</tr>
<tr>
<td>Perfex Co</td>
<td>Super Cleaner, Glass/Tex Starch, Shima Dish</td>
<td>Buchanan-Thomas</td>
<td>(Midwest campaign; will expand later)</td>
<td>15-min &quot;Kitchen Club&quot; shows; Sep 1; 52 wks</td>
</tr>
<tr>
<td>Pharmaco, Inc</td>
<td>Feen-A-Mint</td>
<td>Duane Jones</td>
<td>(Testing copy; major mkt)</td>
<td>E. t. anncmts; Oct 1; 13 wks</td>
</tr>
<tr>
<td>Republican National Committee</td>
<td>Political</td>
<td>BBDO</td>
<td>Indef (Heavy pre-election campaign)</td>
<td>E. t. anncmts, breaks; Oct-Nov; 4-5-6 wks</td>
</tr>
<tr>
<td>R. J. Reynolds Tobacco Co</td>
<td>Camels</td>
<td>E. t. anncmts, breaks; Oct thru 1948</td>
<td></td>
<td></td>
</tr>
<tr>
<td>S. O. S, Co</td>
<td>SOS Scouring Pads</td>
<td>McCann-Erickson</td>
<td>(Expanding current campaign)</td>
<td>E. t. anncmts; Oct-Nov; 13 wks</td>
</tr>
<tr>
<td>Ward Baking Co</td>
<td>Homespun Bread</td>
<td>J. Walter Thompson</td>
<td>(Testing In New Eng; will expand line)</td>
<td>Partic; Sep-Oct; 8 wks</td>
</tr>
<tr>
<td>Whitehall Pharmacal Co</td>
<td>Anacin, Bloodol, etc</td>
<td>Dancer-Fitzgerald-Sample</td>
<td>(Natl campaign, major mkt)</td>
<td>5-min &quot;Bill Colston&quot; e. t.'s; Oct 18; 52 wks</td>
</tr>
</tbody>
</table>

*Station list set to preset, although more may be added later.

(1) Up to two weeks generally means a 13-week contract with options for a successive 13-week renewal. It's subject to cancellation at the end of any 13-week period.

New and Renewed on Television

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATION</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alexander's Dept Store</td>
<td>William Warren</td>
<td>WJZ-TV, N. Y.</td>
<td>Quidzoom Glass; Sat 6:30-7 pm (with AM on WJZ); Sep 18; wks (n)</td>
</tr>
<tr>
<td>American Tobacco Co</td>
<td>N. W. Ayer</td>
<td>KTLA, L.A.; WBKB, Chi.; WARD, N. Y.; WRKB, Chi.</td>
<td>Film spots; Sep 27; 13 wks (r)</td>
</tr>
<tr>
<td>Analograph Assoc (Life insurance)</td>
<td>Berlingenham, Castleman &amp; Pierce</td>
<td>WBPI, N. Y.; WARD, N. Y.; WBKB, Chi.</td>
<td>Film spots; Sep 8; 8 wks (n)</td>
</tr>
<tr>
<td>Beacon Camera Co</td>
<td>Direct</td>
<td>WJBX-TV, Buff.</td>
<td>Knackerbocker Show (remote amateur hour); Sun 7-8 pm; Aug 1; 13 wks (n)</td>
</tr>
<tr>
<td>Better Homes Exposition Bigelow-Sanford Carpet Co</td>
<td>Finley Greene</td>
<td>WNJN-TV, Net</td>
<td>Film spots; Sep 1; 5 wks (n)</td>
</tr>
<tr>
<td>Borden Co (cheeses)</td>
<td>Young &amp; Rubicam</td>
<td>WARD, N. Y.; WPX, N. Y.; WARD, N. Y.; WBKB, Chi.</td>
<td>Dunmeme-Paul Winchell Show; Th 9:30-10 pm; Oct 14; 13 wks (n)</td>
</tr>
<tr>
<td>Botany Worst Mills</td>
<td>Silverstein-Goldsmith</td>
<td>ABC-TV net; other sta</td>
<td>Film spots; Sep 30; 13 wks (n)</td>
</tr>
<tr>
<td>Brentwood Sportswear, Co</td>
<td>J. R. Kupick</td>
<td>WGN-TV, Chi.; WGN-TV, Chi.</td>
<td>Film spots after spots; Oct 4; 13 wks (n)</td>
</tr>
<tr>
<td>Bristol-Myers Co</td>
<td>Doberty, Clifford &amp; Shenfield</td>
<td>WARG, N. Y.; WBKB, Chi.</td>
<td>Weather spots; Sep 12; 13 wks (r)</td>
</tr>
<tr>
<td>Bulova Watch Co</td>
<td>Bief</td>
<td>ABC-TV net; other sta</td>
<td>Spots before after Notre Dame football games; season (n)</td>
</tr>
<tr>
<td>BVD Corp</td>
<td>Grey</td>
<td>WGN-TV, Chi.; WGN-TV, Chi.</td>
<td>Break the Bank; Fri 9-9:30 pm (with AM on ABC); Oct 22; 52 wks (n)</td>
</tr>
<tr>
<td>Chevrolet Dealers Assoc</td>
<td>Campbell-Ewald (N. Y.)</td>
<td>WAGA-TC, Phila.</td>
<td>Time spots; Aug 22; 13 wks (n)</td>
</tr>
<tr>
<td>Eclipse Sleep Products Co (mattresses)</td>
<td>Henry J. Kaufman</td>
<td>WARD, N. Y.; CBS-TV net</td>
<td>Weather spots; Sep 4; 4 wks (q)</td>
</tr>
<tr>
<td>Emerson Radio &amp; Phon Co</td>
<td>Ed Shapino</td>
<td>WCAU-TV, Phila.</td>
<td>Yankee football games; Aug 27; 8-game season (n)</td>
</tr>
<tr>
<td>Mort Farr (elec appl)</td>
<td>Kenyon &amp; Eckhardt</td>
<td>WARD, N. Y.; CBS-TV net</td>
<td>Film spots at sta sign-off; Sep 12; 13 wks (n)</td>
</tr>
<tr>
<td>Ford Motor Co</td>
<td>Ruckrauff &amp; Ryan</td>
<td>WCAU-TV, Phila.</td>
<td>Film spots; Sep 21; 26 wks (n)</td>
</tr>
<tr>
<td>Garrett &amp; Co (Virginia Dare wines)</td>
<td>Young &amp; Rubicam</td>
<td>CBS-TV net</td>
<td>Toast of the Town; Sun 9-10 pm; Sep 19; 13 wks (n)</td>
</tr>
<tr>
<td>International Silver Co</td>
<td>Newmark's</td>
<td>WARD, N. Y.</td>
<td>Mort Farr Program; Sun 12:30-1 pm; Sep 19; 26 wks (n)</td>
</tr>
<tr>
<td>Laker Realty Co (Edgeworth Tobacco)</td>
<td>Warwick &amp; Legler</td>
<td>WCHS-TV, N. Y.; WARD, N. Y.; CBS-TV net</td>
<td>Ford TV Theater; Sun 7:30-8:30 pm mon-half; Oct 17; 1 mos (n)</td>
</tr>
<tr>
<td>Frank H. Lee Co (Disney &amp; Co div)</td>
<td>Grey</td>
<td>KTLA, L.A.; WBKB, Chi.</td>
<td>Film spots; Sep 27; 52 wks (n)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Film spots; Sep 14; 13 wks (n)</td>
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<tr>
<td></td>
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<td></td>
<td>Sports; Sep 18; 4 wks (n)</td>
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<td>Sportsman's Quiz; Fri 8-8:45 pm; Sep 15; 13 wks (n)</td>
</tr>
<tr>
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<td></td>
<td></td>
<td>10-min NBC Newsreel; Sun nights; Sep 5; 14 wks (n)</td>
</tr>
</tbody>
</table>

OCTOBER, 1948
Elkhart & Myers
(C. M. Myers & Sons)
Merrick Lyon, Pierce, Fenn & Beebe
Mauchline, Beneke, Galbreath, & Johnson
Mullin
R. H. Macy & Co
Merrill Lynch, Pierce, Fenner & Beane
Middleton, Grass, and Company
Morton Inc
Narrows Inc (Wednesday cards)
Pat Patterson
Philo Corp
Pierce-Peilco, Inc
Pittsburgh 
Procter 
Sherman Williams 
Sylvania Electric Products
Jacob Reed Co
R. J. Reynolds Co
Richardson Clothing
Richmond 
S. V. Schaefer Co (beer)
George Stein Beverage
Sterling Drug Co
(Tonka-Caldwell div. 
Moek Brushless Shoe
Straw Stores
Unigate Art 
Ward Baking Co
(Trip Top Bread)
S. F. Whitman & Son Inc

Newell-Emmett
Manning
Newell-Emmett
H. M. Birnbaum
Gouldin-Cobb
Adaleo Klimball
Joseph Lowenthal
Hutchins
Robert J. Enders
Newell-Emmett
E. L. Brown
William Esty
Bobley
BBDO
J. H. Well
Young & Rubicam
William Warren
Grant
J. Walter Thompson
Ward Wheelock

CBS-TV net
WCBS-TV, N. Y.
WBKB, Chi.
KTLA, L. A.
WGNC-TV, Chi.
WPHI, N. Y.
WBTN, Chi.
WGN-TV, N. Y.
WGN-TV, N. Y.
GBS-TV, Chi.
WCAI-TV, Chi.
WAGB-TV, Phila.
WBNF-TV, Buffalo.
WCAI-TV, Phila.
WBCN, N. Y.
WCRN, Chi.
WCRN-TV, N. Y.

Columbia U. home football games; Sep 25; season (a)
8:00 sec film spots; Aug 29-Sep 7; 20-52 wks (a)
Tots 'Tween & Teens; Th 7:30-9:30 pm; Sep 2; 7 wks (n)
Film spots; Sep 6-30 wks (n)
Film spots; Sep 25; 13 wks (n)
America Speaks; Sun (Mon-Th)—WBKB. KTLA reper 10-10:15 pm; Sep 4, 9 wks (n)
Morkie Grindleham Club; Sat 7-8:30 pm; Oct 1; 13 wks (n)
Nature of Things; Th 8:15-9:30 pm; Sep 25; 13 wks (r)
Spots; Aug 25; 6 wks (n)
Four Leaf Clover; Wed 8:30 min as sched; Sep 25; 13 wks (n)
Phile TV Playhouse; Sun 9-10 pm; Oct 1; 52 wks (n)
Cinderella Weekend, Man on the Street; MTWF 30 min each as sched; Oct 15; 26 wks (r)
Mary Margaret McBride; Tu 9-9:50 pm; Sep 21; 13 wks (n)

GBS-TV net
WGNC-TV, N. Y.
WBKB, Chi.
KTLA, L. A.
WBNF-TV, Buffalo.
WCRN, Chi.
WCRN-TV, N. Y.

Spots; Aug 20-21 wks (r)
Navy, and Penn football games; Sep 25; season (n)
Wrestling from Ridgewood Grove; Sep 16; 59 wks (n)
Time signals; Sep 15; 26 wks (r)
Film spots in 'Bob Burns Show'; Fri betw 7-7:15 pm; Aug 13; 13 wks (n)
Football films; Wed 8:40-9:25 pm; Sep 2; 14 wks (n)
Film spots; Sep 21; 15 wks (n)
Film spots before football; Sep 25; season (n)
Film spots before sports; Sep 20; 13 wks (n)
Film spots before, after sports; Sep 14; 13 wks (n)
Howdy Doody; Fri 5:45-6 pm; Oct 1; 13 wks (n)
Film spots; Aug 18; 13 wks (n)
Film spots before, after sports; Sep 26; 13 wks (n)
Film spots; Oct 1; 13 wks (n)

MTWTF
SMTWTF
MTWTF
SMTWTF
MTWTF

American Bird Warblers; Sun 1:30-1:45 pm; Oct 31; 26 wks
Stars Over Hollywood; Sat 2-2:30 pm; Sep 18; 52 wks
Railroad Hour; Mon 8-8:45 pm; Oct 4; 52 wks
Jimmy DiStefano; Sun 9:30-9:45 pm; Sep 26; 17 wks
Leave It to the Girls; Fri 8:30-8:55 pm; Sep 10; 52 wks
Selection Returns; Tu 9:15-end
Sun 2-2:30 pm; Sep 26; 52 wks
Original Amateur Hour; Wed 8-9 pm; Sep 29; 52 wks
Smiling Ed McDowell; Fri 4:15-4:30 pm; Oct 1; 52 wks
Illinois House; MTWF 11:15-1:30 pm; Sep 20; 52 wks
Kay Krier; MTWF 11:15-1:30 am (7 hr); Oct 4; 52 wks
What Makes You Tick; MTWF 11:45-12 am; Sep 20; 52 wks
Reverie All Star Revue; Th 9:30-9:55 pm (expanded time); Aug 12-26 wks
Richfield Reporter: MTWF 10-10:15 pm; Aug 29; 52 wks
Football Game of the Week; Sat 2 pm-end; Sep 18; 8 wks
Mel Allen; Sat 7:45-8 pm; Sep 8; 13 wks

27 Pac
3:00 min following Gillette fights; Oct 9; 39 wks

MTWTF
SMTWTF
MTWTF
SMTWTF
MTWTF

Miss-Chalmers Mfg Co
American Cigarette & Cigar Co
American Home Products Corp
Armstrong Cork Co
Ray W. Cigars Inc

W. G. Gittins
Folco, Cote & Belding
Dancer-Fitzgerald-Sample
IBHI &O
IBHI &O
Neal D. Tiley

NBC
NBC
CBS
NBC
NBC

National Farm & Home Hour; Sat 1-1:30 pm; Sep 11; 52 wks
Big Story; Wed 10-10:30 pm; Sep 29; 52 wks
Helen Trent; MTWF 10-10:15 pm; Sep 20; 52 wks
Our Gal Sunday; MTWF 12-12:45 pm; Sep 20; 52 wks
Theater of Today; Sat 12-12:30 pm; Sep 25; 52 wks
Inside of Sports; MTWF 7:45-8 pm; Sep 6; 52 wks

Please turn to page 91)
IOWA FARMERS DO
“LISTEN WHILE THEY WORK!”

The 1948 Iowa Radio Audience Survey shows that 11.3% of all Iowa farm families “listen regularly” to non-auto radios outside their homes.

54.6% of these Iowa radios are located in the barn! Thus radio advertisers in Iowa get a substantial bonus of listenership from farm families, during their working hours outside the home...

Each year since 1938, the Survey has been aimed at two objectives: (1) to furnish up-to-date basic information on Iowa radio listening habits, set ownership, and station and program preferences; (2) to provide new information not previously gathered. “Extent of regular listening to non-auto sets outside the home,” for instance, is one of the 1948 Edition’s several new research achievements.

The 1948 Iowa Radio Audience Survey is replete with facts that you should know about radio listening in Iowa. Write us—or ask Free & Peters—for your copy, now!

*The 1948 Iowa Radio Audience Survey is a “must” for every advertising, 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 9,221 Iowa families, scientifically selected from the city, town, village and farm audience. As a service to the sales, advertising and research professions, WHO will gladly send a copy of the 1948 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

OCTOBER 1948
New developments on SPONSOR stories

(See "FM's Point of Sale Audience," SPONSOR, August 1948, page 30.) What new locality is being serviced with storecasting? What company is piping music and commercials to Jewel Food Stores in greater Chicago? What is the programming like?

Storecasting has come to Iowa. Thriftway Stores in Boone, Des Moines, Newton, Perry, West Des Moines, and Winterset, Iowa have been receiving music and commercials through station KS0-FM, Des Moines, since 30 August. Super Market Advertising Company, Inc., of Des Moines, is selling the service to food manufacturers.

In Illinois, Consumers Aid, Inc., is piping music and commercials into 117 Jewel Food Stores in the greater Chicago area by means of leased wire. The company hopes to go into FM transmission in the near future.

Consumers Aid programs 10 hours a day, nine hours during store hours and a half hour for employees before and after shopping hours. The music during store hours is light, popular, and orchestral (no vocals); the music for the employees, at their request, is all vocal. Commercials are 20 seconds long, and are played a minimum of four times a day per sponsor. All commercials are played after music and are followed by a soaking-in period—one minute of silence.

Consumers Aid, like Storecast Corporation of America, also maintains a merchandising service for sponsors in which inventory and adequate display of sponsors' products are checked in each store every week.

(See "Hottest trend in radio—Block Programing," SPONSOR, October 1947, page 15.) How is block programing doing? Are there any new trends? Has baseball helped?

Block-programed stations are holding their share of the audience in most cities and rural areas where they operate. Where the stations are aided by baseball, this current diamond season has built new records for them. With both Boston teams strong contenders for the pennants in their respective leagues, WHDH achieved a new high in share of audience (26.3%) during July-August, according to the Pulse of Boston. This is higher than any other of the seven stations in the Hub area had during the past 20 months and covers the entire period from 6 a.m. to midnight.

WHDH continues to make sports the keystone of its block programing all year round.

In Cincinnati, WCPO with the aid of the broadcast of the Reds' games was first morning, afternoon, and evening in the July Hooperatings for Cincinnati. The Cincinnati Pulse rating also gave WCPO 30% of the early a.m. audience (6 to 9:30 a.m.) for a disk jockey, Malcolm Richards. WCPO, strongly block-programed, was rated in recent Hooper reports as the top Mutual network station. One of the secrets of WCPO's success is the fact that the station management keeps the program structure flexible. When it finds a weakness in the program structure of the other stations in town it fills the void.

This alertness to programing opportunity has been one of the main-stays of the WHHM (Memphis) operation. From the beginning, Patt McDonald, manager of the station, has not taken anything for granted. He has followed the block program formulas developed by WNWE, WHN, WAICA in New York but has watched audience reaction carefully. He soon discovered that practically every time a newscast interrupted a musical block he lost his audience and it took some time to bring it back. As a result, he tried dropping some new periods. Now he has just five in 24 hours. McDonald doesn't question the fact that the listening audience wants news—but they don't want it on WHHM.

Block-programed stations usually use Bing Crosby as a special feature, many of them having at least three sessions of Bing per day. McDonald doesn't dislike the Crooner but felt that he was being overdone.

(Please turn to page 22)
It's easy to build a top-quality live-talent radio show, if you know how!

KWKH's new "Louisiana Hayride" (inaugurated last April) is one of the Nation's best "Saturday night barn-dance" attractions. It has a cast of fifty proven characters (35 of whom are recording artists). All this hot summer, it pulled an average of nearly 2,000 paid admissions each Saturday night, and will undoubtedly double that figure this Fall. More important still, Louisiana Hayride pulls mail from enthusiastic listeners in 45 States!

Several segments of this spectacular new three-hour show are now available for sponsorship. Write for all the facts, or ask The Branham Company.

KWKH

50,000 Watts  •  CBS  •

Texas  •  LOUISIANA
Arkansas  •  Mississippi

Henry Clay, General Manager
P.S. (Continued from page 20)

so Crosby has never been heard over WHHM. In May and June among the six stations Hooperated for Memphis, WHHM tied for second place with 21% share of the audience. It's first on Sunday afternoon, Saturday daytime, and there are also a number of 15-minute periods during weekday mornings and afternoons when it leads all other stations in town.

One form of music with which network stations seldom favor their listeners is range melody. When McDonald scheduled several sessions of western compositions, many station managers laughed at his program ideas. WHHM's scheduled blocks of cowboy songs rank high among its rated periods. McDonald stresses that he doesn't schedule "jug and washboard" musical units and makes certain that all disks that are spun are recorded by "legitimate" musical groups.

One of the reasons that Armand Terl at WSID, a 1,000-watt block-programed daytime station in Baltimore, is gathering an increasing share of that city's radio audience is the station's extended blocks of western music. Its folk music fills a theater at one p.m. daily and has sold amazing quantities of merchandise for sponsors who are frequently hidden in out-of-the-way places. (One was actually out in the woods.)

Block programing is the independent station's sure guide to audiences. In itself it doesn't guarantee listeners, but used intelligently by station and program managers who have the know-how, block programing builds an audience and holds it.

(See "Dialing Habits Are Changing," SPONSOR, March 1948, page 23.) Have there been any unusual investigations into listening? Is there proof that local stations are dialed more often than those out-of-town? Has there been any independent research to confirm Nielsen trend reports?

No more interesting example of how listeners tune their hometown stations at the expense of more distant transmitters can be presented than the case of WSAU of Wausau, Wisconsin (CBS). Located 150 airmiles from Milwaukee, the station competes with the latter's 50,000-watt WCCO, which carries many of the same programs. During most of the day and evening WSAU reaches over 80% of the sets in use in Wausau. Listening drops below 60% only when the station presents one of the drier public service broadcasts such as Your Wisconsin Taxes. This program rated 58.8% of the sets in use at the time it was heard.

Radio set owners in Wausau are reached by two other CBS outlets, WCCO and WBMB in Chicago—but not very often. The NBC outlets tuned were WEAU, Eau Claire, Wisconsin; WMAG, Chicago; and WTMJ, Milwaukee, the station that owns WSAU. One MBS outlet—WGN, Chicago—and three nonnet outside broadcasters—WDLB, Marshfield, WIGM, Medford, and WLBL, Stevens Point, all in Wisconsin—are heard in Wausau. The last is a daytime state-operated farm station.

The survey which revealed these figures was made by the Milwaukee Journal research department operating as the Radio Research Bureau. Every residential telephone subscriber in Wausau was called during the period from 25 to 31 January. There were 15,626 calls attempted and 11,265 completed. This is one of the few cases where a coincidental telephone survey has covered every telephone home in a town.

Several hours a day 100% of the listeners were tuned to WSAU. Typical was the 8 8:15 a.m. news, a 3:30-4 p.m. disk jockey session (1400 Club), CBS' Let's Pretend, and a Basketball Resumé at 10:15-10:30 p.m. Friday evening.

Towns like Wausau never show up in a national survey. They might rate out audiometer in a National Nielsen Index and a few diaries in a U. S. Hooperating. It's typical of listening which never shows up in any national listening index. An advertising agency in a metropolitan center finds it hard to realize how a station like WSAU dominates its tight little area, when in New York over 20 stations share the audience. Dialing habits are shifting to the local station.
and proud of it!

...a market of 1,125,000 busy people. In Eastern North Carolina, we're proud of that.

...a part of the South’s fastest growing state. In Eastern North Carolina, we’re proud of that.

...$400 million in yearly retail sales. In Eastern North Carolina, we’re proud of that.

and now...

5000 watts

of fulltime radiated power

...for Eastern North Carolina’s favorite radio station.

WE'RE MIGHTY PROUD OF THAT!

Wilson, North Carolina  •  Mutual
5000 Watts fulltime  •  590 Kilocycles

National Representatives: Weed
and Company
Announcing...

NATIONAL Nielsen

... made possible by the development of the new Mailable-Tape Audimeter*, expansion of radio home representation to practically 100% of the United States, and new NRI sales policies affording agencies and advertisers wide choice of service, equitably priced.

NATIONAL NRI Offers These Advantages:

1. NATIONAL COVERAGE
   representing areas containing 97% of total U. S. Radio homes.

2. PROJECTABLE RATINGS
   based on thoroughly representative data continuously and unquestionably projectable to all radio families.

3. LARGER SAMPLE
   advantageous for purposes of market breakdowns.

4. FASTER DELIVERY
   for Ratings as well as Complete Network Reports.

5. RATINGS 4 WEEKS EACH MONTH
   Present twice-a-month Ratings Reports supplemented by extra-week ratings.

6. AM, FM AND TELEVISION
   simultaneously measured in the same home.

7. USE OF UP TO 4 RECEIVERS
   simultaneously measured on a single tape in the same home.

8. COMPLETE NETWORK REPORTS
   including Program Ratings... Homes per Dollar... Total Audience... Average Audience including market breakdowns... Audience Share with breakdowns by market divisions... Commercial Audience Analysis... Analysis of "Commercial Pressure" (in behalf of your own products; your competitors')... Minute-by-Minute Audience... Homes Reached Cumulatively... Turnover... Duplication and Frequency of Listening... Audience Flow... etc., etc.

*Trademark of A. C. Nielsen Company
Radio Index Service

9. A SINGLE RESEARCH TECHNIQUE
   obviously superior to any combination of
two or more basically dissimilar measure-
ments.

10. TELEVISION REPORTS
    N. Y. Area—initially.

11. RATINGS-ONLY
    to provide a minimum service where obvi-
osly only such service is needed.

12. STATION AREA DATA
    available to agency and advertiser subscrib-
ers.

13. PACIFIC NETWORK RATINGS
    available to agencies and advertisers.

14. NON-NETWORK PROGRAMS
    measured on a Ratings or on a Complete
    basis.

15. SPOT ANNOUNCEMENTS
    measured on a Ratings or on a Complete
    basis.

16. SPECIAL NRI RESEARCH
    Surveys especially tailored to Client’s needs,
    conducted in one of several supplemental
    panels.

17. NIELSEN CONSUMER INDEX
    based on NRI-home food, drug and other
    household inventories and available to ad-
    vertisers.

18. NEW SERVICE TO AGENCIES
    Service on maximum basis offers broad,
    unrestricted use in agency operation.

19. NEW SERVICE TO ADVERTISERS
    keyed to their needs.

20. COMPLETE FREEDOM
    of selection as to types of data to meet your
    requirements.

21. REASONABLE PRICES
    commensurate with values repeatedly demon-
    strated even before National NRI.

Full Information Available
We want you to have complete information
about the advantages of the new NATIONAL
NRI, the service which the industry has ex-
pected us to provide and which A. C. Nielsen
Company offers as the result of unremitting
effort to produce the “ideal” in broadcast
audience measurement.

Inquiries Invited
Presentations of the new NATIONAL NRI
Service are now being made to executives
of advertising agencies with radio (and tele-
vision) billings and to companies sponsor-
ing national network, non-network programs
and spot broadcasts. We shall appreciate
the opportunity of presenting this new serv-
ice to your organization. An expression from
you, of your interest in such a meeting, will
be welcome.

A. C. NIELSEN COMPANY
2101 HOWARD STREET, CHICAGO 45, HOrlycourt 5-4400 500 FIFTH AVENUE, NEW YORK 18, PEnnsylvania 6-2850
There's a lot more to it than this...

In any kind of business these days you certainly have to get around. But in the highly complex advertising field of Spot Radio there's a lot more to it than this.

To cash in on Spot's tremendous sales-making potential—to give advertisers the kind of expert service they need and want, a number of qualities are required. Weed and Company representatives have them all.

First there's training and experience; you can't even get started without them. Then there are the intangibles of timing, associations, persistence—and maybe even a little luck. But, most important of all—are expert knowledge and plain hard work. For these are the two factors that produce most of the results most of the time...the two factors that make Weed and Company service so valuable to any advertiser.

**Weed and Company**

*Radio station representatives*

*New York • Boston • Chicago • Detroit*

*San Francisco • Atlanta • Hollywood*

**SPONSOR**
You have to get up early—earlier than your station manager or your sponsor’s ad manager—to talk to radio’s newest market. That would be around 3:30 a.m., in order to get to the station and prepare for the program at 5:30 in time that’s getting less and less “marginal.” Less marginal because the people who constitute this market have money to spend and are spending it—for everything that will improve their homelife.

These well-heeled, early-rising people are the farm families of America, and they are being reached by early morning farm programs throughout the country. They are ready-made prospects for things that will make living easier and more pleasant.

Manufacturers of farm implements, feeds, fertilizers, etc. have long talked to the farmer via these programs which have built faithful listening through the years. The fact that the farmer’s wife and frequently his whole family listened too was something that was accepted as in the nature of things—like urbanites who listened in, but who weren’t prospects.

But only in the last few years has the farm market come of age in the minds of retailers who sell things other than farm supplies. This is true to a great extent even of great corporations whose farm product divisions have reached their markets through radio for many years.

The old concept was that the farmer didn’t have money to buy things most sponsors advertised on the air. Retailers of farm supplies and equipment regarded him virtually as a manufacturer of food supplies who used their products—and
aimed what was virtually trade advertising at him!

Today, radio-wise ad managers are calculating budgets with the knowledge that last July set an all-time high in farm income, and the trend is still up. Within the last ten years annual farm income has better than doubled. This year farm families are spending more per capita than last year. They’re spending it for practically everything being sold on the air.

Why do early morning farm programs earn such substantial listening in farm homes, build almost fantastic loyalty to favorite broadcasters?

The answer is simple. Farm programs provide regular, fast, accurate market, weather, and other data on which farmers act to harvest or not harvest, store, transport, sell, etc., their produce. Lack of such information may—and has—cost farmers a fortune. Farm service programs help the farmer (and his wife) to conduct their business day by day more easily and more profitably. This is because so much of the business of agriculture— unlike other enterprises—depends for its success upon a coordinated and continuing flow of instruction and information from numerous sources. Early morning and other farm broadcasts are planned to provide certain essential farm business information fully and to make the farmer aware of other available information important to his welfare and where and how to get it.

It’s no secret, of course, that the famous Blue Book* of the FCC engineered an emphasis on farm program public service by many stations. Despite FCC inspiration many of these programs have won and are holding listenership.

Roughly half the farm directors of the nation’s stations feel entertainment is part of their job. The rest strongly regard their problem as “service” and nothing else but. This difference in philosophy makes for considerable difference in programming, but there’s much experience to indicate that both styles are desirable and that each has won its audience.

Some stations like KVOO (Tulsa), WLS (Chicago), WNAX (Yankton), WHO (Des Moines), WMT (Cedar Rapids), to name but a few, have won dominance in farm programming by a consistent leadership over the years in working with farmers and with governmental and educational agencies to promote progressive farming methods. It is true, nevertheless, that stations which do not place major emphasis on farm service have developed early morning farm broadcasts with highly responsive followings.

The KVOO, Tulsa, farm department headed by Sam Schneider sees its job as strictly service. Giving the farmer all the information (adaptable to radio) he wants or needs is only half the job as KVOO sees it.

The farm staff reasons that in addition to selling progressive methods to the farmer himself, it’s necessary to sell both the farmer and what he’s doing to business men and the public. A great many decisions affecting farm prices originate in factors outside the farmer’s control. Other great farm stations also run and promote their farm departments as a “cause.” When this is done successfully, farmers do more than swear by their farm broadcasters—they buy by them.

When the Thurston Chemical Company built an Oklahoma plant they sent representatives out to promote a movement among state farmers to build soil fertility. Wherever

(Please turn to page 80)

*Popular title of a report issued as “Public Service Responsibility of Broadcast Licensees” by the Federal Communications Commission in March 1953.
HUMAN interest of growing old used by Sid Grieb (WCBC, Anderson, Ind.)

FARM IMPLEMENT usage reports builds many a program for WGR (Buffalo)

LIVESTOCK competitions set standards and WBBM (Chicago) is in judges' ring

COUNTY AGENTS are top guests. WLAP (Lexington) interviews reach farmers

MC'ING MEETINGS takes hours of agriculture directors' time. Typical meet above

TEST FARMS aren't usual. WLW (Cincinnati) Farm is cultivated by Earl Neal
It's still possible to dominate the programming of important broadcasting stations. Dominance is also possible in TV. In fact it's easier in the new medium for very few TV stations are on the air as yet more than 28 hours a week. (See Boston Bank Buys TV Film, page 32.)

One sponsor in Omaha, Nebraska—Webber Motors, Plymouth and Dodge merchant, one of the Midwest's largest car distributors—decided that it wanted to keep itself in the public ear day in and day out. It wanted to reach as many adults as possible, though it had very little to sell and wouldn't have much to sell for a number of years to come.

E. E. Webber, president of the organization, had considered using his advertising budget in a number of media and thus reach a maximum number of Nebraska residents. However, by the time his budget had been cut up in many pieces the dominance that Webber hoped for wouldn't have been attained.

So auto-man Webber decided to spend his money in radio only. Even in the single medium there was the danger of spreading himself thin. It was a temptation to use many varieties of programs in order to reach many types of customers. Again he found that his budget wouldn't cover such a field. He had $42,000, a big annual budget for a local advertiser, but he couldn't achieve the outstanding effect...
he was reaching for by buying a little of this and a little of that. The budget wouldn’t stretch far enough, and he’d have to compete with national advertisers spending $20,000 on a single broadcast.

KOIL came up with the answer—and sold a $42,000 package. KOIL suggested to Webber that he sponsor all its sportcasts. The station couldn’t deliver every sport at once, but at the expiration of the contracts current at the signing of the Webber contract, all KOIL sports, including ones never previously broadcast by the station, would be the air-property of Webber Motors. The combined sports schedule would be called Webber Motors’ Sportlog. From the contract signing time, Bob Steelman, station sports director, would conduct the Sportlog and would be identified by a shoulder patch which featured the Webber Motors’ name and the program title Sportlog.

Webber believes that practically everyone is interested in one sport or another. If he doesn’t reach his prospects with the home games of Omaha Knights hockey team, local high school and university athletic events may intrigue them. Golf, tennis, boat races, midget auto races, boxing, hunting and fishing, skeet championships, AAU swim meets, and the home games of the Omaha Cardinals (Western League baseball) are all Webber Motors’ Sportlog events. The Sportlog not only covered the local eliminations in model plane contests but Steelman flew to Detroit to cover the finals of the Second International Model Plane Competition. Sportlog was the only broadcast program covering the event.

Typical of what KOIL is trying to do (Please turn to page 60)

Bob Steelman, KOIL sports director, wears uniform with Sportlog shoulder patch whether covering midget auto race or any other Omaha sport
The fact that the National Shawmut Bank of Boston is the Hub City's number one TV sponsor is no accident. The bank has pioneered new practices for financial institutions ever since, 30 years ago, it inaugurated installment purchase of automobiles. It operates an airport bank and nine of its 27 branches have drive-in banking facilities. Direct returns are expected in part from the financing of TV home-receiver sales.

Its vice president in charge of advertising and publicity, John J. Barry, presents a thrice-weekly Shawmut newscast over WBZ, WBZA (booster station for Springfield), and WBZ-FM. It has won du Pont and Peabody awards. Walter S. Bucklin, president of the bank, personally took charge of research and experimentation with the TV medium and arranged to go on the air the very day that television was introduced to Boston by WBZ-TV (9 June 1948).

Bostonians can't view TV without seeing at least one Shawmut presentation on Sundays. It sponsors a newsreel at 5:50 p.m., a Korda picture at 6-7:30 p.m., and later in the evening a news-of-the-week scanning. It also sponsors a newsreel four other days weekly. The Shawmut Bank thinks its TV schedule is in tune with its reputation for progressive banking.
1 - art is planned by producer Iven Berlow and staff artist Bob Galligan which will turn newsreel into Shawmut's Newsteller

2 - musical bridges are important in a newsreel. Charlotte Sy and producer Paul Burggraf audition for it.

3 - news bulletins inserted into nightly Shawmut Newsteller edited by newsmen Whitmarsh (left) and Self (right) just before dress rehearsal commences.

TV FILM

5 - film is edited so that every shot is timely and complete. Producer Tom Sawyer cuts and splices as Norah Adamson checks.

6 - clearance of the film, cuts, and script changes are made by supervisor Self (left) just before dress rehearsal commences.

PLEASE TURN
dress rehearsal is the final pre-telecast program production detail. Run-through is complete in each and every respect. Announcer Arch Macdonald handles continuity, producer Paul Burggraf the musical bridges, and producer Tom Sawyer times the show and runs the projector.

setting projector is the last detail before Shawmut Newsteller goes on the air. Two technicians handle this.

9 - viewers' acceptance of program is checked by Masse, agency exec Morse, promotion man Dale Wyant.
New names for "spot" entered in sponsor's competition to discover a word that will mean both spot announcements and spot programs run the alphabetical gamut from "abbreviated broadcasts" to "zonex." They come from 645 men and women who either use or make their living from broadcast advertising. A total of 1,931 different names were entered in the competition. These names are, as sponsor goes to press, still in the hands of the judges.

Making a decision to change the nomenclature of a major phase of an industry is a serious matter and the 15 industry figures who are selecting the name which is to mean national broadcasting on market-by-market basis are making their decisions with this thought in mind. They are looking over the 1,931 names to find a name which will help one of the most important segments of broadcast advertising find its true place in the sun.

As long as an industry's conception of a name is small, the business it represents is thought of as small. Despite the fact that national advertising placed upon an individual market basis is, from a basis both of advertising results and importance to the industry, more vital than any other segment of radio, it continues to be thought supplementary. Spot is a good word but since it has grown to mean only announcements it's a misnomer for the entire field. Spot must be renamed to permit it to be recognized for what it is.

The choice of a name, as indicated in previous reports on sponsor's "New Name for Spot" contest, is only the beginning. Once the judges have selected a winner, the industry will have to be sold on using the new name. It won't be easy. The men who want a new name in use know that it won't be easy. The full force of the radio and advertising trade press will have to be placed behind the campaign. Station representatives will have to use it when working both with stations and with advertisers. Timebuyers will have to be persuaded that the new name is the answer to the misunderstanding of what national broadcast advertising placed market by market is. Advertisers will have to be made acquainted with the new term.

It's a longterm operation, this new name for spot, but sponsor is committed to making broadcast advertising an easier and better-understood medium with which to do business. Finding an acceptable new name is a vital link in attaining that objective.

The winning name will be announced in our November issue.

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**THE JUDGES IN SPONSOR'S "NEW NAME FOR SPOT" COMPETITION**

- **J. D. BOWNEN**
  Radio Time Buyer, Montgomery Ward & Co., Chicago

- **LEE MACK MARSHALL**
  Advertising Manager
  Continental Baking Co., New York

- **CLIFFORD SPILLER**
  Sales & Advertising Manager
  Franklin Baker Inc., General Foods, New York

- **CARLOS FRANCO**
  Manager, Radio Time Buying
  Young & Rubicam, New York

- **JACK LARMAR**
  Account Executive, Foods, Cone & Belding, Chicago

- **LINNEA NELSON**
  Head of Radio & Television Time Buying
  J. Walter Thompson, New York

- **JACK HARRIS**
  General Manager, KPRC, Houston

- **CLAIR R. McCOLLUGH**
  President, Sherman Stations, Lancaster, Pa

- **HUGH TERRY**
  General Manager, KLZ, Denver

- **JOSEPH BLOOM**
  President, Porper & Co., New York

- **H. PRESTON PETERS**
  President, Premiere, New York

- **PAUL H. RAYMER**
  President, Paul H. Raymer Co., New York

- **GUY HERBERT**
  General Manager
  All-Canada Radio Facilities, Ltd., Toronto

- **JOHN PATTISON WILLIAMS**
  President, Transcription Sales, Inc., Springfield, Ohio

- **FREDERIC W. ZIV**
  President, Frederick W. Ziv Co., Cincinnati
ACCOUNT EXECUTIVES' LAMENT

Liaison men stress lack of selling data on broadcast advertising, and on spot in particular

Problems within own agency

1. There's too little coordination between showmanship and salesmanship
2. Research seldom produces the information required by an account executive
3. Proper balance between long-term and short-term thinking is seldom achieved
4. "Big" network productions are favored over intensive spot campaigns
5. Publicity is seldom recognized as account protection
6. Plans boards are generally the greatest plans disrupters
7. There's too little pretesting of programs and commercials

Problems with clients

1. Few corporations look upon advertising as a long-term investment
2. Prestige advertising is being forced to do retail selling
3. The broadcast advertising budget is the first to be cut
4. Broadcast advertising is difficult to sell since it can't be seen or held
5. Radio is evaluated by clients on a personal rather than an advertising basis
6. Clients turn to spot broadcasting only when there's an emergency
7. Few advertising forms pander to the vanity of clients as much as a network nighttime broadcast
time I go into a session on a campaign. I’ve had tough meetings on magazine, newspaper, and billboard copy, but they’ve been piddling compared to the sweating I’ve done on radio programs,” is the way one account executive who controls $5,000,000 in advertising expresses himself.

“There are,” he says, “definite reasons for this. Prebroadcast testing of programs is at a minimum, and since listening is generally a developed habit, it’s practically impossible to obtain intensive enough testing to convince an advertiser that a specific program is ideal for him. When he is told by an organization such as A. C. Nielsen that the average program on the air delivers an audience which differs little from that of the program that is supposed to deliver his special prospects, he wonders, frequently, if he isn’t wasting his money. Moreover he can hear himself, as he puts it, wasting that money.

“Broadcasting is so mass-addressed that it’s very difficult for me, and I think for anyone, to try to convince an advertiser that he isn’t buying waste circulation. The fact that he is frequently buying listeners for his message cheaper than he can buy advertising readers in other media is lost in the tremendous quantity of listening his program obtains. Too many clients desire mass-appeal shows which will reach only prospective buyers of their products. Obviously that’s not possible.

“Some time ago sponsor published an article headed ‘People Not Homes Listen.’ It would be a great help to a number of account executives if you were to pursue this thought further. Give us definite figures on who listens to our broadcasts and the laments of account executives will be reduced amazingly,” was this a.e.’s parting remark.

Another agency executive who “controls” the accounts he services bemoans the expanding media field. “I pride myself,” he says, “on boning up on every new advertising form that’s developed. I ride herd on a number of food products, and only 60 days ago I was asked to check and make recommendations on giant-market broadcasting. I had our radio department check on the medium, and they reported that it wasn’t a national operation and that there was very little chance of its being national for many years to come. When I made this report to the food sales managers of my client, they laughed, called me a huckster, and pulled out a tear sheet of a report on storecasting which had appeared in SPONSOR. It gave figures on what the medium was doing for one of their competitors. I can’t blame my radio department too severely, since storecasting wasn’t a radio device until very recently. I can’t blame myself, because intensive evaluation of any new or expanding advertising medium isn’t done overnight. At one moment you think that something like storecasting is a whim, the next moment you discover that it’s a powerful selling tool.

“It may sound amusing to many businessmen, but an account executive must spend some of his time playing golf or motorboating or participating in a number of other sports which give him a non-business point of contact with client executives. He has to be fairly good at whatever sport he elects to play. That takes time. There just aren’t enough hours in a day to keep in form for sports and to keep up to the minute in all current advertising media as well. Frankly, my golf has gone to the devil recently and clients have been commenting about it. They think I’m having trouble at home, when all that’s been happening is that I’ve been trying to keep abreast of current events in the advertising business.”

Even account executives who claim to have “put the president of the advertiser in his chair,” have to worry about the corporation’s annual profit and loss figures. That goes even for one account executive whose wife’s family has voting control of the great corporation whose client it is.

“The fact that an executive ‘controls’ an account doesn’t make his life any easier than that of a run-of-the-mill contact man,” states the president of a relatively new advertising agency. He still carries airline talks and advertising visuals personally to his clients. “No single corporation in the United States today has a product that is without the threat of topflight competition. Even du Pont nylon is expected to face the competition of a yarn with a new chemical base within the next two years. Plastics are being used to replace steel. As a result, no business can sit back in smug complacency.

“Though an agency executive may not have to worry about holding an account, he must worry about developing advertising which produces outstanding sales for the client. It doesn’t matter how big an agency or an advertiser is. Size has no corner on brains. One advertising man may develop a more productive campaign than the biggest plans board in the business. A responsibility is entailed in the acceptance of an executive by a client as his advertising agency representative. I feel that the account executive who ‘controls’ an account must be even more alert than the account man who services it.

“One of my biggest gripes is that media salesmen fight for every dollar being spent by an advertiser regardless of the problems raised by the product. Some sales promotional operations are best handled by newspapers, for others magazines seem best suited, and still others cry for radio treatment. Despite this I have yet to find an advertising space or time salesman who wasn’t prepared to swear on the Bible that his

Please turn to page 122

Problems with the medium

1. Radio ignores account executives except when it wants to override radio department recommendations

2. No one in the industry has sold spot broadcasting as a medium

3. Direct selling is frowned upon

4. There’s little attempt to integrate TV into the broadcast picture

5. Rates continue to increase

6. There’s too much use of research to sell radio and too little use of research to help radio sell

7. Consistent publicity is the exception, not the rule
OVER-ALL The international market must be something besides a territory in which to sell merchandise. That fact, after many years of laissez faire, has penetrated the heads of most top managements of big and little business. Missing in this nation’s intercourse with the peoples of the world is an intelligent public relations campaign by individual business firms to sell American free enterprise.

Export advertising generally is the shoddiest of all American sales promotion. Very little of it is done on a long-term basis. Less than 5% of it has any continuing impact. Even labeling and packaging are frequently inept. Despite America’s great polyglot population, very little of its foreign language advertising copy is checked by nationals of the country in which the copy is to be used.

Advertising in North Africa for an international air transport line right after the war featured the fact that the air line was operating out of the red ink. Since red ink is an expression that was not idiomatically translatable in the languages of the countries where the advertising was being placed, the Madison Avenue advertising geniuses used the expression “pink stain” in place of red ink. It was only after the fact that the advertiser found out that “pink stain” meant communist tinge throughout the Mediterranean countries.

In South America billboards were spread with posters for a canned milk with headlines—“Milk without Cows.” What that meant to the Latin Americans is obvious. It made the product hilarious in the wealthy homes that were not prospects for canned milk and unmentionable in the homes where the product was trying to open doors.

Coca-Cola’s summer international shows featured Cuban tenor, Oscar Lopez (top left), Argentine’s Amanda Ledesma (top right), Brazil’s Anjos do Inferno quintet (bottom left) and Havana’s Martha Perez (bottom right).
Not only with the printed word has American international advertising been clumsy. Export broadcast advertising has been notoriously uninspired. There are exceptions, but by and large what has been and is being aired throughout the world to advertise American merchandise isn't good business.

American business is just beginning to recognize this. It is weighing the fact that most advertising agencies operate their international divisions at a loss. This doesn't mean that foreign offices of American advertising agencies lose money but that the export advertising departments in U. S. agencies do. McCann-Erickson, for example, was seriously thinking, not long ago, of disbanding its international division. Advertising rates on most commercial stations throughout the world are so low that the normal 15% commission doesn't begin to pay handling costs for programs and spots. Space rates in many publications are also so low that handling charges themselves exceed the agency discounts.

There is only one way to overcome this hurdle. That is to have export advertising handled by agencies on a fee basis, rather than on the regular 15% media discounts. If the fee is adequate the agencies will be able not only to hire more compe-

(Please turn to page 94)
Music libraries stress commercial programming

Name talent and quality scripting combine to build top listener fare

This chart is indicative of extent to which stations are now selling scripted musical e.t. shows

LANG-WORTH CONTINUITY SCRIPT SURVEY

You can help yourself by helping us. We are revamping our entire continuity script service — immediately. Some programs will be retained — some eliminated. We aim to make this service more useful and profitable to YOU but in order to accomplish this YOU must cooperate.

Please answer every question as accurately and completely as possible. In the space here for remarks, speak up. If you have the time and your opinions and ideas warrant a special letter — attach it by all means. Every suggestion you volunteer for improving the script service will be given our most serious consideration — believe me.

INSTRUCTIONS: Listed below are the titles of the Lang-Worth continuity script programs. Please check your answers. Yes or No in the right hand columns. Please be accurate — and thorough.

<table>
<thead>
<tr>
<th>PROGRAMS</th>
<th>DO YOU USE IT</th>
<th>COMMERCIAL YES</th>
<th>COMMERCIAL NO</th>
<th>SUSTAINING YES</th>
<th>SUSTAINING NO</th>
<th>HOW MANY TIMES WEEKLY</th>
<th>DO YOU WISH IT CONTINUED</th>
<th>YES</th>
<th>NO</th>
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<td>Y</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>3</td>
<td>X</td>
<td>X</td>
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<tr>
<td>BLUE BARRON PRESENTS: 15 min. (3 weekly)</td>
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<td>N</td>
<td>Y</td>
<td>N</td>
<td>3</td>
<td>X</td>
<td>X</td>
<td></td>
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<td>BURNOS AMIGOS: 15 min. (1 weekly)</td>
<td>X</td>
<td>Y</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>1</td>
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<td>CAVALCADE OF MUSIC: 25 min. (1 weekly)</td>
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<td>N</td>
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<td>N</td>
<td>1</td>
<td>X</td>
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<td></td>
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<td>CLUB RENDEZVOUS: 15 min. (1 weekly)</td>
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<td>N</td>
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<td>N</td>
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<td>CONCERT HOUR: 30 min. (1 weekly)</td>
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<td>DRIPTING ON A CLOUD: 15 min. (3 weekly)</td>
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<td>N</td>
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<td>THE 4 KNIGHTS: 15 min. (3 weekly)</td>
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<tr>
<td>KEYNOTES BY CARLE: 5 min. (1 weekly)</td>
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<td>MEET THE BAND: 15 min. (5 weekly)</td>
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<td>5</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>ORGAN INTERLUDES WITH HUGH WADDILL: 5 min. (1 weekly)</td>
<td>X</td>
<td>Y</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>2-3</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>PIPES OF MELODY: 15 min. (2 weekly)</td>
<td>X</td>
<td>Y</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>2</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>RIDERS OF THE PURPLE SAGE: 15 min. (3 weekly)</td>
<td>X</td>
<td>Y</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>5</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>RHYTHM DOODLERS: 15 min. (2 weekly)</td>
<td>X</td>
<td>Y</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>2</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>SALON SERENADE: 15 min. (5 weekly)</td>
<td>X</td>
<td>Y</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>1-2-3</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>STITCHIN' TIME: 15 min. (5 weekly)</td>
<td>X</td>
<td>Y</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>5</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>THROUGH THE LISTENING GLASS: 15 min. (1 weekly)</td>
<td>X</td>
<td>Y</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>1</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>TIME TO DANCE: 15 min. (5 weekly)</td>
<td>X</td>
<td>Y</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>5</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>TIME FOR 45 TIME: 15 min. (1 weekly)</td>
<td>X</td>
<td>Y</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>6</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>YOUR COMMUNITY CHAPEL: 15 min. (1 weekly)</td>
<td>X</td>
<td>Y</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>3</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
</tbody>
</table>

- How do you feel about 5 Minute or 10 Minute programs, five (5) times weekly? Would you use them? YES X NO:
- If you do NOT use Lang-Worth continuity scripts, please tell us why:

We Sure Use Them

STATION: WITL
CITY: KANNAPOLIS, N.C.

National advertisers are planning to spend more money in individual station broadcasting this season (1948-1949) than ever before in the history of advertising. Radio's greatest need now is local programs. Advertising managers dream of finding top-quality audience-gathering shows in all markets. They also have hopes of finding these programs without budget-busting talent fees. They want to use spot broadcasting without facing the program cost factors which have made using network time such a financial headache.

One factor which is helping to make this dream come true is the evolution of a 16-year-old idea which is coming into its own from the standpoint of commercial programming — the transcribed music library.

There are a number of reasons why regional and national advertisers generally have been slow to discover the possibilities in programs of transcribed music

Vaughn Monroe transcribes for Lang-Worth
libraries. But those who have discovered some of the special ways in which such libraries can be used have reaped a handsome return.

Hundreds of local sponsors have been quicker to see the advantages of the music library than national and regional advertisers. Yet the almost unlimited possibilities for commercial use of this service have hardly been scratched.

Today a national advertiser can buy music library programs—not just a series of selections, but expertly programmed music of network production caliber—in practically any market. These programs will cost the sponsor in most cases only a little more than the charges for station time—sometimes no more. They have all the elements of network programming except comedians and star mc’s. A sponsor can buy virtually any type of musical program from opera to hillbilly (within limits of individual station program policy) on almost any station. This is especially important because music by and large still gathers the greatest listening audiences (out of 806 program directors replying to a recent [fall 1948] survey made by Radio Daily, 754 cited music as their top audience gatherer). Music comprises 30–35% of all network programming and an even higher percentage of station programming.

The typical modern transcribed music library service is organized to give a sponsor six elements:

1. Name talent.
2. Variety of talent.
3. Quantity of talent (provides for programming same talent indefinitely, often as desired).
4. Network caliber scripting of programs based on library talent.
5. Flexibility and control.
6. High production standards.

Before WRCS, Ahoskie, North Carolina, went on the air a few months ago, station manager P. G. Sewell sold five

Please turn to page 112

Some name talent available via libraries

Spike Jones is featured on Standard Radio

King Cole Trio is Capitol Library star

Allen Roth (right) conducts for Thesaurus

Charlie Spivak blows hot trumpet for World

The Top Hands record standard range music for the SESAC library

Lovely Evelyn Knight lends glamor to the transcription library of Associated
The greater part of visual air advertising today is handled as a spot operation. Network TV, in terms of the facilities, coverage, and circulation of network radio, is several years away. The preparation of a national campaign in the visual medium today is a slow, often frustrating, process of checking and double-checking, TV station rate cards. Television has added a score of new time-buying factors, all of them vitally important to advertiser and agency. There are new terms, new services, and new headaches for the man who pays the bills.

Most advertisers leave the routine of media buying to their agencies. Estimates on TV campaigns are sometimes days in the making and even then budgets often must be revised at the last minute. Accustomed to fast answers to radio campaign problems, advertisers ask why it takes so much longer to deliver an estimate for a spot campaign in television.

The answer lies with the medium itself.

The cost of a radio program is a combination of time charges and talent costs. This isn’t true in television. Advertisers in TV are in somewhat the same position as Broadway “angels.” They are in show business, and many of show business’ problems are now their direct concern.

There are problems of rehearsals on-and off-camera, set costs, make-up costs, costumes, film charges of all kinds, special production effects, set-up and strike charges, and a growing list of other TV services. The only way to obtain a real cost figure is to start with a set of TV rate cards. For many, TV rate cards are an Alice in Wonderland experience.

Tom McDermott, of N. W. Ayer, who has placed both spots and programs in TV, summarizes his problem thus: “After the campaign is decided, you take a copy of Standard Rate and Data and prepare a preliminary estimate. Then, you look in your files for the latest rate card from the stations you’re going to use. You figure out your costs all over again. If they check, and very often they won’t, you confirm the rate with the station rep or station itself. Even then, you still have to get it in writing before you’re certain your estimate is right!” Another timebuyer, a veteran of many years of agency radio work, adds, “Even with 15 years’ experience in radio timebuying, I still don’t know in all cases whether or not I have correct figures in television. Sometimes nobody knows what the costs are going to be until the campaign is over.”

Many leading advertisers will be using film programing of various types in TV campaigns this fall. It is a quick, if not the least expensive, answer to the problem of getting a start in national TV advertising. It is comparable in many ways to the use of e.t. programs in radio. But there are problems in the use of film that no user of e.t.’s ever faced.

First, he can expect to pay a facilities charge, in many cases, for the airing of his film. Radio stations, almost without exception, no longer charge any special rates for handling transcribed shows. Film programs, however, require special handling by experienced engineers and projectionists. He will, in all probability, have to decide between 16mm and 35mm prints. The larger size gives him better quality, but is more expensive and not all stations have 35mm equipment. The smaller-sized prints can be handled by the equipment and personnel of all TV stations with film facilities, although this isn’t so indicated on all station rate cards.

For example, let’s say a sponsor plans to use a 20-minute program film, once weekly, on ten TV stations in as many markets. He has chosen a 20-minute period because of the growing popularity of the 10-20-40-minute segments in the visual medium, and the 20-minute time period’s ability to fit well into a station’s program structure. Here are other problems he might face.

How a film will look on a TV receiver depends a lot on what kind of equipment a station uses in its telecasting of film programs. Some stations use the relatively-new image orthicon cameras (which work fairly well under adverse light conditions but with a loss of picture quality) connected with a film projector. Others use the older iconoscopes (which give good quality pictures, but require more light) and a projector. For a film to be scanned with equally good results in all markets, both advertiser and agency should know in advance the type of equipment that will be used. The adjustments in film light value can be made in the film pro-

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*As nationwide as TV coverage can be at this stage in its development.
†Film is received by a projector being focused on the lens of a special TV camera.
Toss out 90% of your radio rate lore and start anew. TV buying is full of hurdles

cessing laboratory. This factor can sometimes be determined from the listing of station facilities on a rate card. Many more stations don’t make clear which type of equipment they use for film work and this has to be determined by contacting the station or the rep.

With these questions settled, the sponsor’s campaign moves into the buying phase. The ten markets which the sponsor wishes to use are, let us say, Los Angeles, Washington, Philadelphia, Baltimore, Detroit, St. Louis, New York, Cincinnati, Richmond, and Chicago. In each market he wishes to do considerable point-of-sale promotion. The considerations which the agency’s timebuyer must keep in mind will thus include availabilities, costs, facilities, and discount structures.

In Los Angeles, the first market on his list, the advertiser has a choice of two TV stations, KTLA (Paramount) and KTSL (Don Lee). KTLA quotes time classifications of A, B, and C-class time. KTSL, however, has a blanket rate for all hours. KTSL lists a 13-week film rate of

(Please turn to page 123)

1. Sometimes rehearsals are mandatory
2. It’s seldom allowed on all charges
3. There are a lot of "specials" in TV
4. Service charges must be checked
5. Commercial time is still flexible
6. Time charges change as often as monthly
7. Few stations contract for a year
8. Rate protection varies with outlets

WABD NEW YORK KEY STATION
DU MONT TELEVISION NETWORK

TIME RATES FOR STUDIO OR REMOTE PROGRAMS

<table>
<thead>
<tr>
<th>Class A</th>
<th>7-11 PM-Mon.-Sat. 6-11 Sun.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>800 480 360 320 240 160 120 100</td>
</tr>
</tbody>
</table>

Class B
6-7 PM-Mon.-Sat. 12 noon-6 PM Sun.
650 390 292 260 195 130 97.5 80

Class C
12 noon-6 PM
30 mins. 20 mins. 15 mins. 10 mins. 5 mins. 1 min. 30 sec.
500 300 225 200 150 100 75 62.50

20% less when film only is used on periods of five minutes or more.

(REHEARSAL CHARGES

$75 for first hour.
$37.50 for each succeeding half hour or any portion thereof for live studio shows. Minimum rehearsal fee for live commercial spot announcements—$37.50.

Six-to-one ratio in studio rehearsal time is required except where the nature of the program is such that, in our opinion, a lesser rehearsal period will suffice.

Use of any available studio and existing camera facilities.

Film show rehearsal at 10% of daytime rate.

AGENCY COMMISSION

Commissions of 15% on time and rehearsal charges will be allowed to recognized advertising agencies.

No other discounts. Bills due and payable when rendered.

SPECIAL FACILITIES

Rates for network stations, remote pick-ups, package programs, participations, and for production services such as talent, sets, costumes, film cutting and editing, are available upon request.

Additional charges will be made for the production of the commercial message. They will be determined by the type of commercial treatment agreed upon and the amount of preparation involved.

SERVICE FACILITIES

In arranging and presenting programs, the services of the station’s program department, a staff director, and the complete studio and technical staffs necessary to the presentation of a program will be supplied without charge. Additional charges for programs requiring special production or originating outside of station studios.

Charges for the services of staff announcers upon request.

REGULATIONS

A. The rates quoted herein are subject to change without notice.
B. This card is for informative purposes only, and does not constitute an offer on the part of the station.
C. All classifications of accounts enjoy the same rates.
D. Spot announcements and participation features may be moved to other periods if available, and as arranged by station manager upon 24 hours notice. Starting time of announcements determines rate classification.
E. All programs and advertising copy are subject to the approval of the station. Program material must be submitted 48 hours in advance, not counting Saturdays, Sundays, and holidays, to 515 Madison Avenue.
F. Maximum length of contract one year.
G. Advertisers are protected on rates for 13 weeks beyond the effective date of the next rate increase.

WABD
Transmitter and business offices at 515 Madison Avenue, New York 22, N. Y.
Telephone: Plaza 3-9000
Studio facilities at John Wanamaker Store, 9th Street at Broadway, New York, N. Y.
A DIVISION OF THE ALLEN & DU MONT LABS, INC

Note: A new WABD rate card is effective 1 October.
Don’t guess about your commercials

Arousal system gives sponsor scientific test

Millions of broadcast advertising dollars are wasted because spot and program commercials are used without testing. The advertiser who uses a pat slide rule is operating about as much in the dark as is the producer who uses no guide at all. These are among the conclusions reached by Walter Wesley during his first 50 research studies of broadcast advertising for advertising agencies and clients. Wesley, who is President of Gilliland, Ranseen, Wesley and Ragan, reports that the only sure method of testing response of listeners or viewers to broadcast advertising is by charting the automatic responses rather than by subjective research. “Once a person is asked for his or her reaction the response is reasoned, not instinctive,” says Wesley. “We have any number of examples where the subjective response was completely contradicted by the respondent’s galvanometer* tape.”

One woman with a high business and personal I.Q. reported that she thought the Gene Autry program was “lowbrow” and that she wouldn’t be caught listening to the Wrigley-sponsored western program. Her instinctive reaction, as recorded by the galvanometer, indicated an amazingly high response every time Autry was introduced or sang. Faced with her own graph she admitted that she thought that Autry was one of the greatest singers of range music she had ever heard. She added, “Gene Autry can sell me anything.” Had this woman been on a panel of any research study which did not use an electronic recorder of emotional response, she would have been reported a nonlistener to Autry.

Wesley calls his measurement of response to advertising the Arousal Method. Recording of people’s emotions through measuring nervous response is not new. When a person is stimulated there is a spurt of sweat in the palms of his hands. This sweat changes the electrical resistance of the skin and the galvanometer measures this changing resistance. The greater the emotional response the greater the swing of the stylus on the tape which records the respondent’s emotional reaction.

The galvanometer was first used in 1890 and first employed in advertising research.
in 1927. Wesley got his idea of measuring objective advertising response while he was a student at Northwestern University. After leaving the Navy early in 1946, he persuaded his professor at Northwestern, A. B. Gilliland, to supervise the building of a supersensitive galvanometer. The machine was designed by Emil Ranseen, another Gilliland student at Northwestern. The three were joined by Arch B. Ragan, another psychology major (Yale), and the firm of Gilliland, Ranseen, Wesley and Ragan, Inc., copy and commercial broadcast advertising testers, was born.

Acceptance of the Arousal form of research has not been rapid. There have been some articles in the trade press about the "palm-sweat measuring" research but advertising generally has looked upon the device as a fad. The fact that Sherman P. Lawton, Coordinator of Radio of the University of Oklahoma, has a number of graduate students working with a like device, seems to emphasize the industry’s skeptical approach to "measuring emotions," as some called it, and "radio’s lie detector," as others labeled the device.

Despite the slow start, facts have begun to raise their heads. Commercials which have high Arousals produce top sales response time and time again. Printed ads were tested by the Wesley method and then keyed and used in split runs of magazines and newspapers only to prove that the better the Arousal the more effectual the ad.

An Arousal test was made of a Hudnut face powder advertisement headlining "Don’t look older than you are.” Most advertising authorities have set 30 as the age level when women become conscious of a “youth” appeal. The Arousal report indicated that women start worrying

With electrodes attached to palm and forearm, listener hears commercial and has emotions recorded on graph
about looking older at 25. This was a key as to where the advertisement should be placed. Information like this saves thousands of dollars and increases advertising response as much as 50%.

Arousal research is research into the emotions of the individual. Wesley says it is impossible to do emotion measuring on a collective basis. (University of Oklahoma has been measuring the emotional responses of 25 people at a time.) Each person responds to stimuli at a different rate of speed. Since Wesley's system is aimed specifically at measuring individual variations in response, bulk measurement would clearly be impossible for him.

Measurement of commercial impact is of greatly reduced usefulness unless there can be pinpoint correlation between the emotional response and its specific stimulus. Another vital reason why each person is tested individually is that the Arousal Method of research calls for person interviews—conferences which uncover what caused each reaction, as far as the psychologist and the subject can discover. (Since emotional response cannot always be traced without hours of delving into an individual's past a certain area of Arousal response is frequently left uncharted.) If an attempt had been made to test a panel of women of various ages on the Hudnut powder question the under-25 part of the panel would have

(Please turn to page 102)
SELLING
is Toby David's
HOBBY

... in the
Detroit Market!

TobyDavid... the
disc jockey with a thousand voices, and his
cast of fun-makers! A great disc show head-
lining music and Toby's big list of wacky
dialects goes on CKLW each weekday morning
6 to 9 a.m. Toby handles a commercial cleverly
... while he tells his listeners what to buy, and where. He's set sales records on
big-name network shows with nationally marketed products. No matter what your
product... for men, women, or the home, Toby can do a real selling job! Available-
abilities are being rapidly taken up. Write, wire, or telephone at once!

★

50,000 WATTS... SOON! To keep ahead of the expanding
needs of this market... to encourage a greater loyalty to public service, and to
strengthen our already enviable position with listeners and advertisers, CKLW
will soon broadcast with 50,000 watts. The Detroit Area's best radio buy will
then pack a new selling wallop beyond duplication in this region!

Guardian Building
Detroit 26
J. E. Campeau
President

Adam J. Young, Jr., Inc.
National Representative
H. N. Stovin & Co.
Canadian Representative

CKLW

5,000 Watts Day and Night—800 kc—Mutual Broadcasting System

OCTOBER 1948
Give-away quandary

Buy-an-audience trend is currently being restricted by intra-industry action

The Mutual Broadcasting System has led the trend away from programs that are designed purely to buy audiences. The huge jackpot type of program, with little entertainment but a great appeal for those looking for something for nothing, will be no more on MBS stations starting 1 January. At that time the National Association of Broadcasters Standards of Practice become effective for the four networks. Even before the effective date of the code, MBS’s “big money” program, Three for the Money, was taken off the air. The elimination of this give-away show was decided on by Edgar Kobak, president of the network, despite the fact that a number of advertisers were interested in sponsoring it.

The forthcoming decision on what constitutes a lottery on the air by the Federal Communications Commission, which was expected some time in October, will not be reached much before December. The hearings originally scheduled for 10 September have been set back to some time in October. The NAB has been vacillating, first praising the FCC move to eliminate give-away programs and then denouncing it as an invasion of the program rights of stations. It will no doubt present a brief attacking the Commission’s attempt to regulate this type of programming. Although much of the industry feels that giant give-away programs are bad for broadcasting, the Association feels that the FCC rules on the door to further program regulation and this the Association must fight.

Both ABC and CBS are expected to present briefs on the subject to the Commission. The former has over $2,000,000 in business hinging upon an FCC decision concerning the use of telephones in contest programs. Stop the Music is the first hour-long program to make ABC an audience contender with NBC on Sundays and it is to be expected that ABC will not surrender this program without a battle. CBS would not be as hard hit by an FCC order barring telephone games, but considers that the right of networks to program in what they see as the public interest would be hit by an adverse FCC program ruling. The CBS Hit the Jackpot, sponsored by DeSoto-Plymouth dealers, has been very successful, though most program producers think it has less of the lottery slant than most of the big give-away productions.

NBC, as already stated, is awaiting the Commission’s decision before making plans. It has used the pending action as a reason for rejecting further programs of the lottery type. NBC’s Truth or Consequences, whose Miss Hush and Walking Man actually started the trend, will have another giant promotion this season. Every legal precaution was taken, however, before the first “mystery voice” was used by Ralph Edwards, the program’s owner and producer, and there is little chance that the TOC 1948 game will be construed as a lottery by the FCC or anyone else.

Independent stations which have been worried about their local games have taken heart with the Post Office decision that Tello-Test is educational and not a game of chance. Literally hundreds of versions of this game are current on stations all over the U. S. A. and a decision barring it would have affected hundreds of sponsors. It is expected that the FCC will not rule a game a lottery if it has been.

(Please turn to page 64)
The KMBC-KFRM Team IS DOING THE JOB!

Cook Chemical Co.
935 North Wabash
KANSAS CITY, MO.

Radio Stations KMBC & KFRM
Pickwick Hotel
Kansas City, Missouri

ATTENTION: Arthur Church, Please ...

The Agricultural Chemical field is a new field which, in our opinion, in the near future will be one of the basic industries in the Middle West. In view of the fact that it is new, it will necessitate educating farmers to the proper use of Agricultural Chemicals. For the above reason, we have been sponsoring at 6:55 A.M., Monday, Wednesday and Friday, Ken Parsons on his "Better Farming Program" on KMBC and KFRM.

Results to date prove the farmer and dealer alike are interested in this new field, from the many inquiries we have received from this program. Thanks to The KMBC-KFRM Team for its complete coverage of this rich farming area.

COOK CHEMICAL COMPANY
Jim Groebe

Here's an advertiser who is interested in coverage. And, he is one of a number who are using The KMBC-KFRM Team! The KMBC-KFRM Team is the only single broadcaster to completely cover the actual Kansas City trade area. This comprehensive coverage is specifically designed to give the advertiser an economical means of reaching those millions of consumers who look to Kansas City as their trade capital.

With programming from Kansas City, The Team has a potential audience within the proved 0.5 mv/m contour, as illustrated, of 3,659,828 people...all important consumers in this rich Heart of America market.

The KMBC-KFRM Team provides, too, for the first time, valuable service to the listeners in this territory. Market broadcasts come direct from the Kansas City Stockyards, grain, poultry and produce quotations are right up to the minute, and practical programs on agricultural problems are daily features direct from The KMBC-KFRM Service Farms.

The KMBC-KFRM Team Serves 3,659,828* People

* 1940 Census

7th Oldest CBS Affiliate

KMBC OF KANSAS CITY
5000 on 980

Owned and Operated by MIDLAND BROADCASTING COMPANY

OCTOBER 1948
Back in 1931, Stan Boynton coined the name "Spot" for Scott Howe Bowen, Inc., as a means to identify concentrated broadcasting in selected markets, "via transcription," as opposed to the general plan of network broadcasting. Back in 1931, C. O. Langlois, President of Lang-Worth Feature Programs, Inc., was general manager of the transcription division of Scott Howe Bowen, Inc., which produced the vehicle that made "Spot" (1) a highly successful form of broadcasting for the national advertiser, and (2) provided a lucrative income to radio stations.

Through the intervening years, however, the brainchild of Boynton and Bowen lost its original meaning—and now the industry heralds a second christening. But though the old name changeth, the vehicle, "via transcription," still carries on as the best means to promote sales in individually desired markets. Today Lang-Worth is foremost in the sincere drive to revitalize this method of national advertising. Therein lies the phenomenal success of the Lang-Worth plan: "Network Calibre Programs at Local Station Cost."
Broadcasters are welcoming a revival of full-scale national and regional campaigns on selected stations via transcription. This powerful method of broadcast advertising grew to maturity in the early '30's but withered on the vine through lack of leadership. Recently, modern Argonauts of Advertising "rediscovered" this direct line to consumer sales— and the revival is in full swing!

Two years ago Lang-Worth read the "signs" and began preparations to assist the Industry in a revival that was inevitable. April 1, 1948 it emphasized its position of leadership by announcing a special commercial program service for advertisers and agencies.

Today, after 6 months, Lang-Worth affiliates are servicing 618 individual advertisers with tested programs of network calibre...at local station cost.

Sales have been phenomenal—automobiles, groceries, dry goods, tires, drugs, insurance, jewelry, paint, shoes and radios are being advertised and sold by Lang-Worth programs...and paid for with money that was formerly spent in other media!

Foremost in the series of special production shows offered by all Lang-Worth stations are:

THE CAVALCADE OF MUSIC:  Big-time entertainment, written and produced with tailor-made precision. Features 35-piece pop-concert orchestra and 16-voice chorus under the direction of D'Artega. Spotlights a galaxy of all-star guest acts, such as Tommy Dorsey, Anita Ellis, Vaughn Monroe, the Modernaires, Tito Guizar, Riders of the Purple Sage, Frankie Carle and many others. Acclaimed by advertisers as the most dynamic musical show on transcription. 30 minutes, once weekly.

THROUGH THE LISTENING GLASS:  "Adventures in the Wonderland of Music!" Another brilliant Lang-Worth production starring the radiant voices of the "Silver Strings" under the direction of Jack Shaindlin. Features weekly appearances of the renowned Lang-Worth Choristers and a carousel of guest vocalists...Dick Brown, Joan Brooks, Johnny Thompson and others. Program is a kaleidoscope of your favorite music...written and performed with dignity, grace and glamour. 30 minutes, once weekly.

THE EMILE COTE GLEE CLUB:  One of the most commercial units in radio today, based on the consistently highest Hoopers of any transcribed feature. This celebrated all-male Glee Club of 16 voices—with soloists Floyd Sherman, Stanley McClellan and Percy Dove—boasts a completely different and arresting "sound"...in a repertoire of more than 200 well-known standards, pop-tunes and memory melodies. Program has "class-appeal" to the solid buying class and meets the demand for "across the board" programming. 15 minute shows, 5 times weekly.

For full listing of Lang-Worth affiliated stations, contact:

LANG-WORTH feature programs, inc.

Network Calibre Programs
at Local Station Cost

STEINWAY HALL, 113 WEST 57th ST., NEW YORK 19, N.Y.
Local TV broadcast advertising is setting the pace for the industry. Taking the business placed in July as overall base, August business rose 19.1%. June was 18.7% under July. There were 20 stations reporting in June, 26 stations in July, and 29 in August. Not only was more advertising placed in more cities but in sponsor's constant base of 19 stations in 10 cities there also was a steady increase locally. June index was 47.6, July (the base) 58.3, August 64.6. Network TV business was off in August, down to 98 from the July base of 100. It was also off (from 58 to 51) in the 10-city sample. National and regional spot slid down in August from July to 94.5—off 5.5. The fixed national and regional spot sample showed a greater decrease, from 77.5 to 66.4. Food spent over 25% of the money invested in network TV, with automotive dealers spending almost as much locally.
In its endeavor to bring Detroiters a diversity of entertainment, WWJ-TV, Michigan's first television station, has added weekly televised broadcasts of the Detroit Symphony Orchestra to its ever-growing list of program features. Compliments received from the thousands of television set owners in Detroit attest to WWJ-TV's perfection in technique during the first broadcasts of the Symphony. It marks another milestone in the progress of WWJ-TV, which, in its second year of operation, has already become an effective advertising medium in this multi-billion dollar market.
The Canadian Listener Speaks

Recent surveys among Canadian listeners by educational and radio groups, reveal a pattern of thinking which in part parallels their intellectual U. S. counterparts. In their aggressive backing of privately owned broadcasting stations versus the Canadian Broadcast Corporation, they differ from dialers in the 48 states because there is no similar condition with which the latter could take issue.

In a survey conducted by I. O. D. E. (Imperial Order of the Daughters of the Empire), 97% of the respondents stated that the independent stations perform a very necessary public service that could not be given by the CBC. Replies stated that the place of the local station is as important as that of the local newspaper.

In the same survey a question was asked if the license (and all Canadian listeners pay a license fee) were in favor of the Canadian Broadcasting Corporation assuming complete control over all broadcasting. The response was a definite “No.” Ninety-six per cent were of the opinion that the Corporation, as it is referred to, exercises too much control now. The majority stated that they feel that competition between independent stations and the government controlled operation keeps both systems on their toes.

Despite their desire for the independent station operation, 75% of those who answered the I. O. D. E. survey considered that the CBC maintained a better balanced program structure than the privately owned stations. They felt there was too much entertainment on the privately owned stations and not enough service-type of airings.

Sixty-five per cent of the respondents to this survey stated that while they approved of advertising on independent stations they did not approve of the amount of time devoted to commercials. The other 35% approved of the allotment of commercial time “since it is the station’s only source of revenue.”

How far anti-advertising sentiment has gained in Canada is seen in a recent report before the Royal Ontario Commission on education. This report stated, “Scientific experts have found that only 6.36% of the radio commercials examined are true.” The report did not state how many commercials had been examined and what type of product claims were tested. Since in Canada it is necessary to submit all commercials on food and drugs to the Department of Pensions and National Health in Ottawa, the report before the Commission seems to have been slightly exaggerated. The I. O. D. E. survey reported a good portion of the respondents felt annoyed at “pressure advertising” on the part of personal hygiene, patent medicine, and soap advertisers. Their negatives on these commercials must be weighed by the fact that one of America’s most accepted service-type of commercial, Bulova Watch Time, was voted “becoming an irritation.”

The five U. S. programs liked most by the I. O. D. E. respondents were The Metropolitan Opera, Lux Theatre, The Album of Familiar Music, Charlie McCarthy, and Fibber McGee and Molly. Their Canadian-produced favorites were Singing Stars of Tomorrow, The Toronto Symphony, hockey broadcasts, The Happy Gang, Week End Review, and Capital Report.

Many children’s programs were disliked. Three programs that parents wanted dropped were Green Hornet, Superman, and Boston Blackie. All three are deeply beloved by the Canadian juvenile audience.

An I. O. D. E. summary of the suggestions and recommendations for improving Canadian radio service included:
1. Commercial time be cut 50%.
2. Crime and mystery stories be reserved for the late evening.
3. News and news commentary be divorced from commercial sponsorship.
4. Soap serials be discontinued and that there be fewer serials with a “triangle” aspect.
5. Good music programs be expanded to 30 minutes.
6. Fewer Western hill-billy programs be broadcast.

Most of their other suggestions were of an education programing nature.

While there has been a great deal of anti-advertising propaganda in the States, it is far less than there has been in Canada, where government ownership is a real threat to private enterprise. To such a degree is this true that there is a continuing public opinion poll to determine Canadian consumer feeling about many of the great corporations operating in the provinces. When the report indicates that an individual corporation is sinking in public esteem, there is immediate public relations action in Canada. The respondents’ favorable reaction to privately owned radio stations in Canada, despite the fact that they have to pay a
Mr. Martin Campbell
Radio Station WFAA
Dallas, Texas

Dear Mr. Campbell:

Can a manufacturer of building blocks toss a few bouquets to the Early Birds and to other members of your staff for their fine cooperation these past two years? As you know, November marks the beginning of our third year as a sponsor of the Early Birds.

When we first decided to try reaching architects, contractors and home owners by radio, there were those who shook their heads... particularly since our product is sold under two names. Our budget called for a 15-minute spot (7:30 to 7:45 a.m.) just once a week. We elected to tell an institutional story built around case histories or specific jobs utilizing our product.

We are pleased with results. We have succeeded in building an acceptance for our two brand names -- Worthcrete and Imcrete, especially named building products for the two markets of Fort Worth and Dallas. This program enables us to tell a comprehensive selling story on both our products and our service in these two markets. We have been congratulated by the National Concrete Masonry Association as the first member in the United States to have used a full time radio program.

Radio now takes our major advertising expenditure. Since last year the Early Birds are heard twice a week under our sponsorship. Since the Early Birds are heard twice a week under our sponsorship. Since the Early Birds are heard twice a week under our sponsorship.

Sincerely yours,

CHASE BUILDING PRODUCTS

Represented Nationally by
EDWARD PETRY and COMPANY

October 1, 1948
"HOMETOWN REUNION" brings a new half-hour of fast comedy and gay folk music to Radio—featuring Eddy Arnold, "America's No. 1 Folk Singer," as emcee of the nation's top troupe of hillbilly entertainers. ("Billboard" reports Eddy Arnold first on juke box records in 1948!)

Backing up Arnold is the sparkling, salty humor of Whitey Ford, the Duke of Paducah, together with the Willis Brothers Trio, the novelty songs of Annie Lou and Danny, vocalist Donna Jean, and the famous Hometown Band and Choir.

But these aren't all the elements that make "Hometown Reunion" a potent package for the advertiser who wishes to reach and please multi-millions of customers at low cost. Traveling and originating in major cities across the country, the program also delivers superb local mer-
"HOMETOWN REUNION"...
the new network hillbilly program
...coast-to-coast on CBS
...available for half-hour,
or quarter-hour sponsorship.

chandising opportunities for its sponsor and his dealers.

"Hometown Reunion" is available for sponsorship
10 to 10:30 p.m. Saturday night, as a half-hour program
or in quarter-hour segments. It is a "natural" for
the advertiser who wants to "make hay" after the
sun shines. For full information, see CBS.

A CBS PACKAGE PROGRAM

Mighty close harmony features
each program as three local
barbershop quartets
also compete each
week to qualify in
a national contest.
Mr. Sponsor Asks

"Since checking national sales figures can be a slow process, how can an advertiser determine quickly the selling efficacy of his network spot, or television commercials?"

John Feinstein
Advertising Manager
Schutter Candy

The Picked Panel answers

Mr. Feinstein

The determination of the effectiveness of commercials is sometimes difficult when an advertiser is using several media. But primarily, effective commercials are the result of considerable agency-client experience in broadcast advertising. Before starting on the actual production of commercials, it is also necessary to know general business conditions for the particular goods, services, or ideas being sold, as well as consumer buying habits and the advertising done by competitors.

Once past this stage, there are several research methods that can aid an advertiser greatly in determining commercial efficacy:

1. Sales Area Testing—This involves the use of test markets. Factory shipments or dealer sales are closely checked; commercials are tried out. Since the competitive advertising picture may change before market tests are completed, this method is not always accurate.

2. Awareness Tests—These measure the degree of remembrance for a commercial. Dcor-to-dcor surveys are made, using portable record players and spot recordings (with sponsor's name deleted). They also provide an index to the degree of product usage among listeners and nonlisteners.

3. Opinion Studies—These are similar to dcor-to-dcor surveys, but generally without the use of recordings. They can be used as a pretesting index to institutional or product advertising.

4. Other Methods—There are various consumer jury testing methods, some using special equipment, which measure preferences in listening and the degree of "like" or "dislike" toward a commercial.

With regard to the last, I have found, in several years of agency research, that selling effectiveness is generally higher among people who say they dislike a given commercial than among similar groups who say they like it. This doesn't mean that advertising must be irritating to be effective. But much of the dislike is based on repetition factors, and not on a question, primarily, of good taste.

There is no general rule for determining commercial effectiveness. However, I believe that the closer the research is to "actual cash register sales," the greater the degree of reliability it has in proving, in a relatively short space of time, the potential effectiveness of commercials.

Wilson J. Main
Vp and Research Director
Ruthraff & Ryan, N. Y.

Here at the Wade Advertising Agency we have several ways of checking our radio commercials. One that we have used successfully from time to time has been a free mail or premium offer.

From this we determine the relative pulling power of the station and the effectiveness of the period in which we are putting these announcements. Network commercials are carefully evaluated in two continuous research figures which we watch periodically: (1) Minute-by-minute listening charts from the Nielsen Radio Index; and (2) the Scherwin Research Corporation which evaluates listeners' likes and dislikes in programs and commercials.

There is no substitute for sales insofar as judging the effectiveness of radio commercials is concerned. This is the only true yardstick in the final analysis; thus, we also try to determine from past sales experiences those commercials which are effective in selling our customers' products.

Louis J. Nelson
Media Director
Wade Advertising Agency
Chicago

In completely nontechnical and nonresearch language, the question posed by Mr. Sponsor seems to me to be a "doozy." This is the blue plate special in research. The question is really three questions—network, spot, and television—and we would have to use three separate approaches to answer them. The word "quickly" bothers me a little, too. Therefore, I will confine my remarks to one of the questions—the determination of the "efficacy" of a network commercial operation.

Given a network program with a reasonably coherent commercial policy and sufficient time to establish an audience, I think we can work out a means of determining the effect of the radio advertising on the consumer by means of comparative behavior studies (with respect to buying or brand preference) between matched samples of listeners and non-
listeners. How quickly? About six to eight weeks.

If proved listeners to the program have absorbed the sponsor's message and are prone to buy the product to a greater extent than a similar sample of nonlisteners, the indications are that the program is doing a job for the sponsor. If this becomes a trend, as evidenced by successive checks, he should be a happy man. If this does not prove to be the case, either the program is not a suitable advertising vehicle, or there's something wrong with the commercials. Programs are selective by nature, and the program might select listeners who are not prospects.

The matching of samples is extremely important. Listeners and nonlisteners must have the same proportionate characteristics with respect to age, sex, buying power (income level), size of community, and exposure to at least one other advertising medium in which the sponsor has invested money. These requirements, of course, might vary greatly according to products. The controls, for example, for soapless detergents would be different from those established for a survey of cigar buyers.

Because research, so far, is still an inexact science, subject to many variables and conditions, those of us in the business have to make sure the limb is sound before we crawl out on it. I'm not trying to dodge the issue, it has me completely surrounded. If Mr. Feinstein wants a final and definitive answer to his all-inclusive question, he should consult the oracle at Delphi. However, if he recognizes the limitations— theoretical and practical—under which market research must operate, he can obtain very sound indications of the effectiveness of his commercial radio efforts while a campaign is still on.

We have made considerable progress in solving this problem through our radio impact studies—a careful personal interview and inventory approach involving buying habits and brand preferences correlated with radio listening. Through the use of matched sample techniques on a truly national scale we have been able to arrive at some extremely helpful answers to Mr. Sponsor's question about network radio. Our experience in this field leads us to two important conclusions:

1. Each research job must be custom tailored to the individual problem and

2. How such research is to be implemented and the final interpretation of its results is still up to Mr. Sponsor. Re-

Looking for "Blue Chips" in Blue Jeans?

A third of a BILLION DOLLARS ain't alfalfa!

Here's a farm audience with the wherewithal to buy what it wants.

We have two good reasons for saying "WFBM covers this plush farm market effectively." Programming— and Harry Martin. Harry is our full time Farm Editor — and he's a genuine farmer's Farm Editor, because he is a farmer. Harry's on the air six days weekly, early morning and midday. (His "Hoosier Farm Circle" is 12 years old.)

Programming? Lots of farm news—prices, trends, local events and personalities. Music—the kind our farm audience likes. Complete weather coverage (WFBM was first in this area with hourly revised weather information!).

Thirty-seven Central Indiana counties produce in the neighborhood of a third of a BILLION DOLLARS of farm income. These counties are the ones in which WFBM is credited with coverage of 10% or higher.

(WFDM was first in this area with hourly revised weather information!).

WF&M is "First in Indiana" any way you look at it!

Associated with: WDFD Flint — WOOD Grand Rapids — WEOA Evansville
search is no substitute for advertising judgment.

Sam H. Northcross
Vp, Audience Research, Inc.
New York

If this question had been asked me a year ago, I could not have offered a satisfactory answer. But, currently with doing a very large volume of program testing, the Schwerin System has been working experimentally on measurements of commercial effectiveness; and we now have useful and highly usable techniques that we have applied successfully for some of our clients.

There is no way of directly studying the sales effectiveness of commercials. But there are certain desirable attributes of commercials that we have every reason to believe, are related to sales.

For example, many of our clients are interested mainly in having their commercial content remembered by as many people as possible. Others are especially concerned with achieving a high percentage of belief for their claims.

What we have been developing, over a considerable period of time, is a group of accurate yardsticks for measuring recall, believability, and various other attributes of commercial effectiveness. This has been feasible because of large and representative samples gathered at our panel sessions, and the length of these sessions (one and a half hours or more) which can intervene between the audience’s hearing a commercial and their attempts to recall it.

Some of the results have proved to be of great benefit to advertisers. One advertiser discovered a formula where he could get 50% more of the people to remember the claims an hour and a half after they were made. Since this advertiser is spending $4,000,000 annually in radio advertising, it is apparent that a 50% increase in initial remembrance of his message is worth quite a bit to him.

The questions which we are answering for clients include:

1. How does a 30-second spot announcement compare with a 60-second spot announcement for remembrance?
2. What sound effects are best?
3. How does dialogue compare with straight?
4. Musical vs. straight?
5. Is a message better remembered with a single sales idea or a number of sales ideas?
6. Under what conditions are specific claims believed if certified to by authorities? By "typical housewives"? Etc.?

The list of questions on which we are working for individual clients is practically endless. We don’t hold that we have all the answers, but we do feel that real strides are being made in measuring commercial effectiveness—the "pay-off" reason for the sponsor’s being on the air.

Horace S. Schwerin
President
Schwerin Research Corp.
New York

WEBBER SPORTLOG
(Continued from page 31)

for Webber Motors and Sportlog, the sectional 1948 American Legion Baseball Tournament held in Lewiston, Idaho, was broadcast from 7:30 p.m. to 10:15 p.m. Omaha’s entry in the Tournament was playing the Yakima (Washington) entry at Lewiston. Omaha won the sectional game and Sportlog followed the team to cover the “Little World Series” at Indianapolis.

Webber has very little but service to sell currently but there’s hardly a family in Omaha that isn’t already conscious of the Sportlog although it’s been on the air only since 22 April. On that date a half-hour program was broadcast from a banquet held at the Omaha Athletic Club in celebration of the birth of Sportlog. Congratulatory wires from sports authorities as well as coaches and athletic directors came to Webber from all over the Nebraska area, and far beyond it.

Wherever there’s sports, the Webber Sportlog is found. That means not only Bob Steelman with his now-famous Webber Motors’ Sportlogs shoulder patch, but the KOIL special event station wagon which is plainly labeled Webber Motors’ Sportlog. Often special banners are used to proclaim to all and sundry that Sportlog is covering the event. Naturally the station wagon is a Plymouth.

KOIL feels that the impact of the campaign is only beginning to be felt. When station manager William J. Newens, working with sales manager Forrest H. Blair and production manager Virgil Sharpe, sold the package, he stressed the fact that the full advertising value would not be realized until the public had had (Please turn to page 64)
5000 WATT VIEW OF KHMO

(full coverage of the Hannibal-Quincy tri-state market)

IMPORTANT TO TIMEBUYERS:
KHMO sells in 42 counties in Iowa, Illinois and Missouri.

KHMO sells 6 counties in Iowa, 12 in Illinois and 24 in Missouri . . . and advertisers get audiences like this:

<table>
<thead>
<tr>
<th></th>
<th>Retail Sales*</th>
<th>Radio Families**</th>
</tr>
</thead>
<tbody>
<tr>
<td>Iowa</td>
<td>$106,721,000</td>
<td>39,770</td>
</tr>
<tr>
<td>Illinois</td>
<td>190,035,000</td>
<td>81,470</td>
</tr>
<tr>
<td>Missouri</td>
<td>256,126,000</td>
<td>118,720</td>
</tr>
<tr>
<td>Total</td>
<td>$552,882,000</td>
<td>239,960</td>
</tr>
</tbody>
</table>

* Source: Sales Management 1947 Survey of Buying Power
** BMR 1948 Radio Families.

KHMO, the only station in prosperous Hannibal, is an unusual sales-tool . . . located 120 miles from St. Louis, it serves an area that is "independent" sales-wise, yet rich enough to produce volume buying in 3 states.

KHMO's power reaches every segment of this tri-state market clearly, especially during the daytime buying hours, and completely blankets Hannibal, Missouri and Quincy, Illinois day and night.

National advertisers find that when they sell in the Mid-West KHMO
(1) delivers 42 counties in 3 states
(2) delivers a market worth $552,882,000
(3) delivers results at reasonable rates
(4) delivers listeners NO other station can

National advertisers find that KHMO's loyal audiences coupled with KHMO's merchandising program and expert showmanship mean sales!

National Representative—John E. Pearson Co.

Mutual Network

KHMO Now on—

5000 WATTS

SERVING THE RICH TRI-STATE AREA

1000 WATTS at NITE

OCTOBER 1948
Singin' Sam
the man behind over 200 Successful sales curves

For the sponsor interested in sales, Singin' Sam presents a unique opportunity. For never in radio's history has there been a personality like Sam . . . never before a program series with such an outstanding record of major sales successes unbroken by a single failure.

These are strong statements that carry tremendous weight with prospective program purchasers . . . if supported by facts. And facts we have in abundance . . . high Hoopers, congratulatory letters, expressions of real appreciation by advertisers themselves, actual before and after stories backed with the concrete figures.

This 15-minute transcribed program series is the show you need to produce results. Write, wire, or telephone TSI for full details. Despite Singin' Sam's tremendous popularity and pull, the show is reasonably priced.
Singin' Sam—America's greatest radio salesman. Assisted by Charlie Magnante and his orchestra and the justly famous Mullen Sisters.

Write for information on these TSI shows

- Immortal Love Songs
- Westward Ho!
- Your Hymn for the Day
- Wings of Song
TROUBLES, MISTER?

With sales problems, you don't need a sympathy chit—you need WHB!

Reach and sell the golden Kansas City Marketland at rock-bottom rates which include expert assistance in merchandising and promotion.

Powerful WHB dominates the incredibly wealthy Midwest, puts an end to advertising worries.

Send for complete coverage data and join other smart media men in the Swing to WHB!

WEBBER SPORTLOG
(Continued from page 60)

ample time to get the full impact of the program frequency and the over-all coverage. "The success of the package," declared Newens, "will depend on the faith and cooperation of sponsor and broadcaster in striving to reach an objective together."

Thus far sponsor and station have worked together as a team. The agreement is as much a joint promotion as it is a broadcast contract. Whenever a promotion possibility has suggested itself Sportlog has been on the job. For example, when the Omaha Cardinals presented bicycles to six winners of a KOIL Wheaties contest, Sportlog broaded the event from the ballpark.

Some of the events aired might raise a professional sportsman's eyebrows—but they all have audiences and they all reach men and women who may some day want to buy a car. On 20 June Sportlog with Bob Steelman covered Omaha's public park fishing contest for boys and girls under 16. The junior fishermen's form might not have won the plaudits of adult anglers, but the human interest was out of this world. The sideshow feature, The Jimmy Lynch Death Dodgers, may not have been strictly a sports event, but it made great air copy—and after all, Lynch's drivers were using Dodges.

E. E. Webber feels that he's already on the way to reaching his objective, i.e., that whenever Omaha thinks of sports they'll think of Webber Motors. Few sponsors would be willing to back a contract like this to the tune of $42,000 and few stations would be willing to sell all their sports to one firm. On both sides it's putting all the eggs in one basket, and there has to be a great deal of mutual trust. In Omaha it's working. * * *

GIVE AWAY QUANDARY
(Continued from page 48)

given a clean bill of health by the Post Office.

While over 30 new give-away programs are being offered to sponsors at present, there is comparatively little advertiser interest in any program which hasn't been broadcast previously.

Give-aways on the air at present are not lotteries as most Washington attorneys see them. The moral considerations and the possibility that the FCC will view the matter differently from said attorneys have combined to make fall 1948 a season in which entertainment rather than gambling has the edge. * * *
WHN IS NOW...

WMGM

********** "CALL LETTERS OF THE STARS" **********

NEW MILLION DOLLAR STUDIOS at 711 FIFTH AVENUE

LEO IS PROUD of Metro-Goldwyn-Mayer's own station in New York...of its magnificent new studios—the most beautiful in America...of its sensational new programming plans that will bring WMGM audiences Hollywood's most glamorous stars! For the best in music, sports and news...for great entertainment, the call letters are now WMGM!

WMGM — FM 100.3 MEGACYCLES

50,000 WATTS 1050 KILOCYCLES

OCTOBER 1948
Generally, acceptable Canada. leave hear time January Here’s 26-car-old you No cross-indexed is 970 facts! UDA^ advertiser entertainment CANADA. Majestic "hoppiii, "campaign Musi at perform. "alley out a variety of programs in Canada. Problems of unions, etc., can be worked out, they say—if there’s a willingness to make U.S. radio in Canada a two-way rather than a one-way operation.

You betcha, we-uns in the Red River Valley do everything big scale! Shoppin’, farmin’—spendin’ for all kinds of things.

Must be we “listen big,” too—and to WDAY. Here’s proof: This Spring an advertiser on WDAY ran a test campaign using 30 top-notch radio stations in eleven states in Mid-America. It was a “box-top-premium” offer, and at the end, WDAY headed the list with a $.027 average cost-per-order! The average for all the other 30 stations was $.125—about 18 times more than WDAY’s cost!

If you want to hear more about WDAY’s 26-year-old ability to get buying action from folks in these parts, just ask Free & Peters for the facts!

status report

**NBC’s Code**

NBC’s latest code is the nearest thing to a Radio Program Good Taste Dictionary yet formulated. It is cross-indexed so that any continuity clearance department of an agency or advertiser can find out for itself just what is acceptable on most stations and networks.

While it is not effective until 1 January 1949, many of its rules and regulations have been in effect for many years at the senior network. There are others which are new and important to advertisers. These include:

1. No programs will be faded off the air without an explanation. NBC will explain why, if it’s forced to edit a program while it’s being broadcast.
2. There will be no middle commercials in any NBC news programs.
3. If the tag-line of a gag is a commercial product the entire gag is advertising.
4. All mention of product names on a give-away or quiz show will be charged against the commercial time of the program. (This it is felt will materially cut down sponsor desire for a great jackpot of give-aways.)
5. “Warm-up” material used to entertain studio audiences before a program goes on the air, must be as clean as broadcast continuity.
6. Cowcatcher and hitchhike announcements are not prohibited but they must be within the framework of the program and not appear to be outside of the show itself. On this point Niles Trammell, president of NBC made a special point. Said Trammell, “even though the commercials do not exceed the commercial time allotted, the mere multiplicity of product mentions serves to leave the listener with the feeling that more than a reasonable amount of time has been consumed by advertising. That’s neither to the advantage of broadcasting nor the sponsor of the program."
7. What applies to radio will apply to TV also. (This is with limitations since no one knows what can be classed as a visual commercial at this time.) Said Trammell on this point, “I don’t think the Texaco Star Theater would be any less entertaining if it were performed before a backdrop of a Texaco Service Station, yet that might be classed as an hour long commercial under present radio standards.”

The NBC manual is available from the network for the asking. It’s a good book (Please turn to page 70)
USE YOUR SLIDE RULE IN VIRGINIA

ASK FOR WRVA DIARY FIGURES

- How many homes listening?
- How many people?
- Are they Men, Women, Adolescents or Children?
- Do they read daily papers? Sunday papers? All these and many other data are developed by the WRVA Diary Study for the WRVA seventy-six county 50-100% area.

Buy time in Virginia on a factual basis . . . use the WRVA Diary, Hooper Reports, BMB. Apply any measurement you like and the answer will be WRVA.

WRVA

RICHMOND AND NORFOLK IN VIRGINIA

OCTOBER 1948
SPORT CLOTHES
SPONSOR: Eastern Columbia
AGENCY: Placed direct
CAPSULE CASE HISTORY: This Los Angeles department store used a single one-minute spot, costing $50, on a Sunday evening telecast (8:30 p.m.) over KTLA to sell Levi's and western jackets. Phones were set up to take orders immediately after the telecast. Following the announcement, 90 units, at $3.95 each, were ordered by telephone. The next day, enough additional purchases were made in person traceable directly to the telecast to bring the sales gross to $1200.
KTLA, Los Angeles
PROGRAM: 1-minute spot

MAPS
SPONSOR: Sustaining
AGENCY: WARD, New York
PROGRAM: Spot demonstration

TIRES
SPONSOR: Firestone Tire
AGENCY: Sweeney & James
CAPSULE CASE HISTORY: During one telecast of "Americana," which Firestone sponsors on TV at the same time that it broadcasts "The Voice of Firestone" on ABC, a plastic coat hook which fits over the rear window of a car was offered free. Viewers had to go to their local Firestone dealer to obtain the hook. In Richmond, Virginia, where the program is seen over WTVR, the Firestone dealer ordered the give-away in large quantities three times last week, was able to fill the demand.
WTVR, Richmond, Va.
PROGRAM: "Americana Quiz"

FLORIST SUPPLIES
SPONSOR: Frank's
AGENCY: Placed direct
CAPSULE CASE HISTORY: Frank's, a florist and nursery supply store, has been using a weekly three-minute spot on KTLA's "Shopping at Home" to demonstrate flower arranging and to sell plants. To test listener sales response, a marine globe flower holder, costing $3.95, was offered to phone customers only. Though the store closed a half-hour after the broadcast, 30 orders were received before closing, an average of one per minute.
KTLA, Los Angeles
PROGRAM: "Shopping at Home"

CAMERAS
SPONSOR: Beacon Camera Co.
AGENCY: Placed direct
CAPSULE CASE HISTORY: On Sunday, August 1, at 7:32 p.m., Russ Davis, NBC Chicago's first amateur hour, offered a flash-equipped camera, bulb, and gadget bag, a $29.36 value, at $15.95. In two minutes he was swamped with phone calls and by 8 p.m., when the program left the air, phone orders had delivered a profit that covered the show's entire cost. Mail orders delivered further profit that justified Beacon's sponsoring the telecast.
WBKB, Chicago
PROGRAM: "The Knickerbocker Show"

APPLIANCES
SPONSOR: Mort Farr
CAPSULE CASE HISTORY: When WFTL-TV went on the air, Mort Farr was one of the first sponsors using spot announcements. Later he added programs, until now he has a show on television practically every day of the week. Farr has used a straight selling commercial from the very beginning and says TV is costing him less per sale than any other medium used in the past. Every presentation on the air can be checked against sales as in newspaper advertising.
WFTL-TV, Philadelphia
PROGRAM: Various

DRESSES
SPONSOR: Virginia Driskill
AGENCY: Placed direct
CAPSULE CASE HISTORY: In an effort to add a touch of exclusiveness, Virginia Driskill sponsored a one-time teletext of a ten-minute fashion film. Within ten minutes after the presentation, 20 phone calls were received at the studio commenting on the program and Miss Driskill had ten calls at home within a half hour. No attempt was made at direct selling but Miss Driskill continues to have new customers who mention that they saw "her" show.
WMAR, Baltimore, c
PROGRAM: Fashion film
Video Was There

To a startled and unprepared New York television audience, WPIX on Aug. 12 presented the biggest scoop on national news yet scored by video. At 7:30 p.m., just three hours and ten minutes after Mrs. Oksana Kosenkina jumped from a window at the Soviet consulate (see National Affairs), The New York Daily News television station showed a complete newscast of the events from almost the minute of the Russian teacher's plunge to her departure for the hospital. No other New York station put on a similar film until a full 24 hours later.

One of five newsreel photographers assigned by WPIX to spend Thursday outside the consulate with scores of other news and camera men waiting for a break in the case, Lester Mannix at the cry of alarm dashed inside the adjoining building to press his camera between pickets of the iron fence. He caught pictures of the woman as she lay alone on the paved court, of the Soviet aides who moments later came to the back door, strained to open it, and clumsily bundled her off inside, and of the policeman who then finally sealed the fence and lumbered across the court to follow the group into the consulate.

The scoop was all the more remarkable since WPIX photographers almost 5 to take the an

Two hours later, their film developed, printed, and on commentary was being written unrehearsed, this was aired at the regular evening news as WPIXers jubilantly peered, their movies also set off their own beat over the stills in the tabloid which didn't hit the streets almost 3 to take the action.

Three hours and ten minutes after

Schoolteacher Oksana Stepanovna Kosenkina plunged from the Soviet consulate in Manhattan last week (see National Affairs), television station WPIX was on the air with a newscast of the shocking incident. Thousands of viewers saw Mrs. Kosenkina lying against an iron grille door in the consulate's paved backyard.

They saw consulate staff members push at the heavy door (rolling the broken-boned woman roughly on her side) and, in a clumsy panic, try to lift her. They saw two New York policemen, who had scaled the high iron fence around the courtyard, crowd in after the Russians as they carried her into the building.

Other cameramen besides WPIX's Lester Mannix had caught the scene in their lenses. What made television news was the speed shown by WPIX in bringing the drama to its audience. The film was ready in the cutting room by 6; part of it went on the air at 7; the whole film was shown over the regular 7:30 newscast.

WPIX, having scored a clear news beat over all other television and newspapers, and vocally promising to score a clear news beat on the tabloid New York, did not hit the streets 50 minutes later. And the story of its beat is silent.

The Daily News August 23, 1963
From one store to five since 1935... the gratifying record of Adams Clothes of Philadelphia.

During these 13 years— the biggest advertising effort of Adams Clothes— has been WIP's hour-long “C'mon 'n' Dance” program of popular music from 11 to 12 six nights weekly.

Traceable sales for men's clothing... an eminently satisfied client!

### NBC's CODE
(Continued from page 66)

for every advertising manager to have available when thinking about broadcast advertising. True in many sections, like those devoted to product acceptability, give-away (buy-an-audience) programs, etc., it is stricter than other networks. If a program can pass the NBC book, it can be safely said to be acceptable on any station or network anywhere.

### status report

#### Classical Music Survey

While there are many continuing surveys of popular tunes, there is very little done to rate the classical music tastes of listeners. In part this is due to the limited number of stations on the air in the United States that cater to dialers who are articulate about liking good music.

With the growth of frequency modulation stations, it was expected that more broadcasters would program the classics. However, the several attempts thus far to do so, notably in Washington and Boston, haven't produced any great indications of audience responsiveness to block-programed good music.

The one station which has made a notable record of reaching an audience desired by advertisers through the three B's of great music (Beethoven-Brahms-Bach) and others is WQXR, New York, the New York Times station. Its secret lies in its founder, John V. L. Hogan, having been willing to wait years until listening to WQXR, had become a habit with hundreds of thousands. It was a slow process but one that has paid off for Hogan and the New York Times that purchased the station and its FM affiliate from him. Listening habits are not established quickly. It is perhaps more difficult also to create a listening habit among a select few, any select few, than it is among the great mass of listeners.

One of the comments made by musical authorities, in a recent “Mr. Sponsor Asks’ forum on music, was that listeners to good music don't write letters. That isn't true with WQXR today. It not only has a plenitude of mail but it has an advisory board of listeners, 4,600, who report to the station on trends in symphonic music. There can be changes in listening desires even for the classics.

( Please turn to page 74)
Do you have a new product, a new sales-appeal, a new merchandising idea you’d like to test? National spot radio can do it for you—more quickly and economically.

Do you have a product that sells more readily in rural areas than in cities, or vice versa? National spot radio can give you more concentration where you need it, with less waste.

Do you want most to reach men, women or children? Church people or night owls? Housekeepers or career girls? By a wise choice of stations, programs and time of broadcast, national spot radio can give you more of what you want, at lower costs!

After sixteen years of pioneering in Bull’s-Eye Radio, Free & Peters knows practically everything there is to know about the adaptability of “national spot.” And anything we know is yours for the asking. What can we dig out for you, now?

FREE & PETERS, INC.
Pioneer Radio and Television Station Representatives
Since May, 1932

NEW YORK  CHICAGO
ATLANTA  DETROIT  FT. WORTH  HOLLYWOOD  SAN FRANCISCO
CLASSICAL MUSIC SURVEY
(Continued from page 70)

There were eight years between WQXR's last survey and its 1948 study on classical music desires of its audiences, yet all of the symphonies with the exception of one (Sibelius' First) which appeared in the 1940 list of favorites also appeared in the 1948. The first two held the same position this year that they did in 1940, Beethoven's Fifth and Ninth, which were first and second both times.

Among the 25 symphonies were eight by Beethoven, four by Brahms, three each by Tchaikowsky, Schubert and Mozart. All other composers had one selection each.

In the concert music field, Beethoven also ranked first in 1948, while eight years ago it was Tchaikowsky, now ranked sixth, who led the concert hit parade. Beethoven had five selections rated in the first 25, but numerically he was led by Bach who had six mentions. Brahms had four mentions and the balance of the 25 were for individual selections. Only Tchaikowsky, Rachmaninoff, Chopin, and Mozart had two mentions each.

WQXR fans rated eight selections as worthy of being in the concert hit parade class this year that weren't mentioned among the first 25 in 1940. In the symphonic class there were six that didn't make the top ranking eight years ago.

WQXR has proved that there's an audience in New York for good music. Music authorities are certain that there's an audience in any compact metropolitan area for the classics. They don't believe that it has to be brought to any metropolitan area by a station which is 100% programed for lovers of music. It is possible, they believe, to select certain hours which are not top listening hours and to program them with something besides popular tunes. Listeners to good music eventually will seek it out, it is claimed. Even Ted Gott of WNEW, New York, discovered that this popular music station could find itself a special audience by programing concert music at an hour when other stations were programed for the great mass of listeners.

Sponsors are waiting to see what will happen to disk jockeys who spin serious music, like Deems Taylor and his newly transcribed series. Taylor has a popular following, he has acted as commentator on a number of popular musical programs and has a fine reputation as a composer of opera. He was for years a musical critic on the old New York World and seldom becomes esoteric. His success or failure as a classical disk jockey must depend on listeners to good music.

***
The greatest love story in Radio Diary Surveys, Inc., in their 1948 LISTENER DIARY STUDY of WPTF's 62 county, 50% or more day and night BMB coverage.

Here's the tale of listener devotion in brief:

Listeners prefer WPTF over all competition at all times. WPTF ranks first in audience in every single broadcasting quarter-hour from sign-on to sign-off, seven days a week!

In the daytime, WPTF is a 9 to 1 choice over its nearest competitor, and a 13 to 1 over its second closest competitor.

For the entire week (day and night) WPTF is first station by 8 to 1.

Complete details on 1948 LISTENER DIARY STUDY available from WPTF or FREE & PETERS, Inc. Findings include sets-in-use, station ratings, share-of-audience, net weekly audience, audience flow and composition by quarter-hours.

MORE PROOF THAT . . .
The Number One Salesman
In North Carolina, The South's
Number One State, Is . . .

MORE PROOF THAT . . .
The Number One Salesman
In North Carolina, The South's
Number One State, Is . . .

WPTF
Raleigh, North Carolina
50,000 WATTS NBC AFFILIATE

NATIONAL REPRESENTATIVES: FREE & PETERS, INC.

OCTOBER 1948
This report deals briefly with the amazing acceptance accorded one trade magazine during its first two years. It presents facts. Frankly, it is designed to help you evaluate SPONSOR's place in your 1949 trade-paper promotion.

Cold facts: SPONSOR, in its first two years, published 1057 editorial pages geared 100% to sponsors, prospective sponsors, and their advertising agencies. Advertising pages totaled 985 (706 of them during the second year). Full-time personnel increased 100%. A Chicago branch office was added. Sales representatives were appointed for Los Angeles and San Francisco. Paid circulation (at $5 a year) was achieved in thousands of nationally-important firms.

Editorially: SPONSOR stayed glued to its policy of designing and writing every word of editorial content for buyers of broadcast advertising. With a single exception, every article was staff-researched and staff-written. No puff-stuff was permitted. The average issue contained more than 30 subjects, ranging from "Block Programing" to "Skippy—a remarkable spot story," from "Are Timebuyers Appreciated?" to "How Esso Uses News Spots," from "TV Diary" to "Station Representative Study." Content on the air, radio by industry categories, business and personnel changes relating to radio, Network COMPARAGRAPHS were researched and charted month after month. The emphasis was on solid usable facts, on giving advertisers and agencies an appreciation and working knowledge of spot, network, TV, FM, FAX.


Unique format: Hitting the bullseye editorially was the big reason, we felt, for this overwhelming acceptance. But we weren't forgetting the importance of our unique, attractive format. We'd designed
SPONSOR to be the pictorial standout of the advertising trade paper field. All through our first two years we stressed pictures, pictures, and more pictures. We kept text-matter brief and meaningful. SPONSOR, edited for busy radio buyers, was pleasant, important reading.

Was SPONSOR merchandised? YES! Each month we mailed 10,000 "headline" cards merchandising the contents of the forthcoming issue. Other direct mail efforts amplified this effort. We refused to sell the front cover at a fancy figure. News and trend items (fast-reading material) were allocated to pages one and two just inside the front cover. This induced readership when SPONSOR landed on a busy desk. All this was based on a major concept. Every advertising office has its pile of trade magazines, but of these the average man only reads, two or three. Periodically, the pile is discarded. We wanted to be sure that SPONSOR was one of the favored few. So, in addition to attracting readers by bright format and bullseye appeal, we merchandised our pages.

What about circulation? SPONSOR’s monthly guaranteed circulation was 8,000. During the past two years three out of every four copies went to national sponsors and to national and regional advertising agencies. Some sponsor and agency firms purchased as many as 10 to 25 separate subscriptions ($5 a year). Much of SPONSOR’s circulation is still on a controlled basis, but the conversion to paid subscribers proceeds faster than expected. The latest breakdown showed:

- national sponsors and prospective sponsors: 3362, 41.0%
- timebuyers, account executives, radio directors: 2487, 30.5
- radio station executives: 1621, 20.0
- miscellaneous: 654, 8.5
- Total: 8124, 100.0%

Paid-Subscriber Position Analysis

<table>
<thead>
<tr>
<th>Sponsor firms</th>
<th>Advertising agencies</th>
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<tr>
<td>presidents</td>
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<tr>
<td>vice presidents</td>
<td>8.0%</td>
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<tr>
<td>advertising</td>
<td>72.0%</td>
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<tr>
<td>managers, radio directors</td>
<td>11.0%</td>
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<tr>
<td>others</td>
<td>100.0%</td>
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<tr>
<td>presidents</td>
<td>17.5%</td>
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<tr>
<td>vice presidents and account men</td>
<td>27.0</td>
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<tr>
<td>timebuyers, media men, radio directors</td>
<td>42.0</td>
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<tr>
<td>others</td>
<td>13.5%</td>
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<tr>
<td><strong>Total</strong></td>
<td>100.0%</td>
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Surveys: Only four studies made by impartial organizations came to our attention during the past two years. In each SPONSOR showed progressively better. KMBC made the first in December 1946 when SPONSOR was one issue old. SPONSOR was fourth out of eight radio publications. In January 1947, when SPONSOR was two issues old, Free & Peters completed a study. SPONSOR polled 1198 points, the top radio publication 3531. WJW made a king-size survey in March 1947 when SPONSOR was five issues old. Of nine advertising trade magazines SPONSOR was second. Nearly 2000 agency and sponsor executives participated. In January 1948 WJW made its 2nd annual survey and reported, "SPONOR showed a 300% gain over 1947."

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WROW, ALBANY
WSAI, CINCINNATI
WSBT, SOUTH BEND
WSJS, WINSTON-SALEM
WSM, NASHVILLE
WSPD, TOLEDO
WTAG, WORCESTER
WTAR, NORFOLK
WTIC, HARTFORD
WTOP, WASHINGTON
WVET, ROCHESTER
WVNJ, NEWARK
WWJ, DETROIT
WWDC, WASHINGTON
WWSW, PITTSBURGH
WWWA, WHEELING
AMERICAN BROADCASTING CO.
COLUMBIA BROADCASTING SYSTEM
IOWA TALL CORN NETWORK

MUTUAL BROADCASTING SYSTEM
NATIONAL BROADCASTING CO.
YANKEE NETWORK
JOHN BLAIR & CO.
FREE & PETERS, INC.
WEED & CO.
BROADCAST MUSIC, INC.
HARRY S. GOODMAN, INC.
LANG-WORTH FEATURE PROGRAMS, INC.
CHARLES STARK
THE TEXAS RANGERS
TRANSCRIPTION SALES, INC.
FREDERIC W. ZIV CO.
FORT INDUSTRY CO.
GEORGIA TRIO
FULTON LEWIS, JR.
PACIFIC NORTHWEST BROADCASTERS
STEINMAN STATIONS
WESTINGHOUSE RADIO STATIONS

**SPONSOR**

For Buyers of Broadcast Advertising
Based upon the number of programs and announcements placed by sponsors with stations and indexed by Rorbaugh Report on Spot Radio Advertising. Spots reported August '47-July '48 are averaged as a base of 100.

The Spot Trends index, having reported a year's national broadcast advertising placed on a market-by-market basis, changes its base from one month (September 1947) to an average month effective with this issue. The period averaged is August '47 through July '48. National business placed during the month of August 1948 (low month of each year) was 77% of the past year's monthly average. Midwest ran ahead of the national average 3% and the South fell behind 8%. In the industry classification, food leads, being only 12% lower than the average month.

In shifting from a one-month to an annual average base, sponsor's index becomes even more indicative of trends than it was during its first year. Predictions are that 1948-1949 will set a new record for spot business. If it does, Spot Trends will chronicle the fact.

Based upon reports from 217 sponsors.

Per cent

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<th>Per cent</th>
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Trends by Geographical Areas 1947-1948

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<tr>
<th>Areas</th>
<th>Per cent</th>
<th>AUG</th>
<th>SEP</th>
<th>OCT</th>
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<tr>
<td>New England</td>
<td>72</td>
<td>2,280,000 radio families</td>
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<td>Middle Atlantic</td>
<td>77</td>
<td>9,166,000 radio families</td>
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<td>Mid-Western</td>
<td>72</td>
<td>11,387,000 radio families</td>
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<tr>
<td>Southern</td>
<td>72</td>
<td>6,399,000 radio families</td>
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<td>Pacific and Rocky Mountain</td>
<td>77</td>
<td>4,766,000 radio families</td>
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Trends by Industry Classifications 1947-1948

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<th>Industry</th>
<th>Per cent</th>
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<td>Food</td>
<td>72</td>
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<td>Beverages and Confectionary</td>
<td>66</td>
<td>750</td>
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<td>Soaps, Cleansers and Toilettries</td>
<td>17</td>
<td>725</td>
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<td>49</td>
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<td>Drugs</td>
<td>70</td>
<td>750</td>
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<td>Miscellaneous</td>
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KTSA
proudly announces
THREE NEW FIFTEEN MINUTE SHOWS,
MONDAY THROUGH FRIDAY, SPONSORED BY
JOSKE'S OF TEXAS

This great Texas Department Store believes in beaming programs to selective audiences. These three fine programs, plus KTSA's coverage of the South Texas market, are bringing the Joske story into thousands of San Antonio... and South Texas homes regularly.


"JOSKE'S FARM AND RANCH NEWS" 12:45 P.M. DAILY. Featuring Hugh Muney, nationally known Farm and Ranch Reporter.

"GOOD MORNING SHOW" 7:45 A.M. DAILY, Featuring Bob Holleron and Peggy Wilson.

Represented Nationally by TAYLOR, BORROFF & CO.
5:30 A.M. ON THE FARM
(Continued from page 29)

they went they were greeted with suggestions like, “Why don’t you check with the KVOO Farm Department? Those fellows are already doing more about that than we can keep up with...” Thurston started its Sooner State campaign and built its promotion around KVOO farm programs, and is continuing the combination successfully.

Five years ago Dr. LeGear Stock Remedies looked askance at the strictly businesslike format of KVOO morning shows and sought sponsorship on condition that certain changes in format be made. The station insisted their listeners liked the programs as they were and would buy the product if it justified the advertising claims. LeGear began sponsorship with the shows unchanged. Now KVOO is one of the half dozen out of 120 stations used during the winter that LeGear continues to use in the summer also.

Loyal audiences make loyal dealers, too. The Arkansas City Milling Company supported their Oklahoma dealers with a KVOO farm show, but failed to check results closely. The Sooner dealers raised such a ruckus when the company recently cancelled their farm program and announced plans to use other media that the company made a careful survey. Result: cancellation revoked.

What goes into the ideal farm program? What specific program elements make dealers come back morning after morning? Who hears the early-morning broadcasts, the farmer, or his wife, or both?

Both the farmer and his wife in the majority of cases hear the early broadcasts. If he doesn’t, however, station mail shows that his wife listens and reports to her husband about it. It is usually she who writes the station, frequently, however, saying her husband asked her to do so.

To the listener, of course, the ideal program is one that satisfies his desires at a given time for what the radio can give him. The best information available indicates that a substantial portion of farm listeners—the proportion varies drastically from station to station—want some entertainment, principally music and news (other than farm), in addition to farm news and “how to” information.

The Sunrise Music Hour of KOWH, Omaha, is designed primarily to entertain, although the hour-long show (6-7 a.m., Monday through Saturday) contains other typical farm program ingredients.

(Please turn to page 82)
SPOT RADIO*
builds HOT sales in "cold" weather for VICKS!

When the cough-and-sneezing season starts, Vicks uses fast acting Spot Radio to sell the fast acting relief of Vicks VapoRub, Vicks V-a-tro-nol and Vicks Medicated Cough Drops . . . and to boost sales of the newest Vick product, Sofskin Hand Cream.

With Spot Radio, Vicks covers the country ... market by market. Short announcements back up the basic campaign of 5, 10 or 15 minute local programs. Schedules are elastic ... quickly changeable to meet sudden "cold" waves ... concentrating on a single sickly city or rushing strong sales support fast to many simultaneously.

Year after year, flexible, powerful Spot Radio pays off in big, profitable sales for Vick Chemical Company. Your John Blair man knows Spot Radio . . . and his valuable knowledge is yours for the asking. Ask him!

JOHN BLAIR & COMPANY
NATIONAL REPRESENTATIVES OF LEADING RADIO AND TELEVISION STATIONS

Vick Chemical Company advertising is handled by Morse International, Inc., New York.

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

OCTOBER 1948
5:30 A.M. ON THE FARM
(Continued from page 80)

elements. It's an example of a program which specializes in an appeal it feels is not used equally by competitors for farm audiences.

Adam Reinemund, farm director, ads the commercials in an informal style—but before an account is accepted Adam has acquired a thorough knowledge of the product or institution about which he talks. He attributes the fact that commercial time on the program is continuously sold out to the faith his listeners place in his enthusiastic and authoritative endorsement of the sponsors' products. Several advertisers have used Sunrise Music Hour for more than ten years and one for 17 years.

The overwhelming majority of farm broadcasters, in fact, handle their own commercials and do it with more or less informality. Like the principals of the Mr. & Mrs. and women's participating programs, they find that their personal recommendations of a product carry much more weight than commercials read by an announcer.

There are instances, however, when good results come from just the opposite treatment. For example, Sam Schneider of KVOO found that when he voiced the commercial his listeners tended to identify him with the sponsor, thus discounting the status of the station's farm counselor. An announcer now does all commercials. They are closely tied in with the program, however, and the authority built up for the KVOO farm department seems to carry over to the announcer's work.

Harvey Dinkins, WJSJ, Winston-Salem, farm director, and Howard Keddie, KSDJ, San Diego, are two of a number of others whose experiences agree with Schneider's. This is true even in the case of sponsorship of KSDJ's Home on the Ranch by the San Diego Gas and Electric Company—a type of sponsor which ordinarily prefers the more personal and informal approach of a program's star personality.

A possible answer is that there are less likely to be complications when the commercial is handled by one who is more of a farm announcer than an authoritative leader of agricultural activities in his area and many station farm directors are the latter.

WBBM, Chicago, combines music (Columbia Records artist Bob Atcher singing folk songs and familiar favorite tunes) with the work of Gladys Blair, farm home advisor, and farm director Harry Campbell. Their show, The Country Hour (5-6 a.m. Monday through Saturday) was on the air for a year before it was offered for sponsorship.

The average mail pull while sustaining was something under 500 letters per month. Early a.m. farm programs, it should be pointed out, are notably light mail pullers compared with other "personality" shows.) Within the first three months after the program went commercial the monthly average rose to nearly 3,500 (not counting several thousand letters mailed to individual sponsors) and has continued to climb.

The Country Hour, just now in its second year, already has an interesting record of sales of nonfarm supplies. Gaylark Products sold 705 orders of automobile seat covers at $3.95 each with ten announcements in one week.

The Plas-Ti-Fibre Company sold a new product, Plasti-Pad, to 721 people (9,708 pads) with six one-minute announcements.

Klein's Sporting Goods Company used five announcements to sell rubber Jungle Boots at $2.25 per pair and got 550 orders.

The typical early morning broadcast, with or without music, usually has a brief

(TOPs IN TEXAS... RADIO BEST

Meet
BUD WHALEY
"Toscanini of the Turntables"

Texas' most outstanding Disc Jockey, according to RADIO BEST Magazine!

Bud is just one reason for the tremendous popularity of KMAC, soon going to 5,000 watts unlimited, at 630, with an audience of one and one-quarter million! Investigate! Ask Pearson!

SAN ANTONIO'S MUTUAL STATIONS

KMAC-KISS

Howard W. Davis, Owner
Represented Nationally by JOHN E. PEARSON CO.

(Please turn to page 86)
Merchants in towns throughout Midwest America know WLS—and know the impact WLS has on their customers. Chris Heck, owner of Heck's Rexall Pharmacy, Princeton, Illinois, is typical.

"In our territory," he says, "tops of all stations year after year is WLS. It, with Prairie Farmer, is our best booster of sales."

Several years ago, when DDT was first introduced, Mr. Heck put in a window display with big signs "As advertised on WLS"... and, according to the distributor, sold more than any other single outlet in the Midwest! Last winter, after losing several sales for a $1.50 liniment which his wholesalers did not carry, Heck wrote the manufacturer to buy direct, asked why the sudden demand; he was not at all surprised at the answer: "Using WLS."

Princeton, (population 5,224) is the major shopping center for Bureau County, 73% rural. This one county, only a small part of the total WLS market, has an annual buying income of 47½ million dollars... retail sales of 25½ million with 53½ million dollars in food sales alone. WLS is the sure way to cover this market: daytime BMB is 82%, nighttime 84%. Last year, its 10,200 radio families sent WLS 8,553 letters—84% response!

Your John Blair man can give you the full picture of the WLS market—2½ million listening families in 567 counties (daytime BMB). They listen because they like the friendliness of WLS, the interest we take in providing just the right service and entertainment for Midwest America.

It is this friendliness that has built listener confidence in WLS—the kind of confidence that leads to advertising results.
OF Auntie's Pattern

She's a loveable old party—to her listeners, her sponsor and to Pacific Coast radio.

"Aunt Mary" has been on the air since 1944, stitching together the lives of assorted characters who figure in the serial about youth, age, love, devotion and other successful components of daytime drama.

She's been selling a lot of Albers Flap Jack Mix, Albers Quick Oats and Carnation Corn Flakes this year; the program now has been sponsored on 26 NBC Western Network stations since February by the Albers Milling Company. And product sales have soared—naturally, since "Aunt Mary" rates an average 5.1, with a 32.8 share-of-audience.

"Aunt Mary's" rating is spectacular—for when the seventh most popular of all national and regional daytime shows in the West began, it broke the industry conviction that no serial program could be done successfully from the Pacific Coast. But "Aunt Mary" on NBC was an immediate hit, the result of a proved pattern: a good program, aired over the West's No. 1 Network to NBC's responsive audience. Other advertisers—White King Soap, Planters Nut and Chocolate, Wesson Oil and Snowdrift, among them—value that pattern, a sure formula for sales.

SAN FRANCISCO NBC WESTERN NETWORK
A Service of Radio Corporation of America

OCTOBER 1948
A WSM Label on Cosmetics?

Products advertised on WSM— from cold cream to cream shampoo— bear a unique family resemblance. Because all WSM advertised goods carry a special seal of approval—an invisible label that our listeners have learned to use as their buying guide.

If they hear about it on WSM they know it merits their confidence. That’s why WSM in this $71/2 million market is a powerful sales factor that can move mountains of cosmetics and other products.

5:30 A.M. ON THE FARM
(Continued from page 82)

round-up of national and world news as well as news of particular interest to farmers.

Life blood of most morning shows is interviews with farmers, county agents, officials of College and University extension departments, etc. Talks at their best are informal. When it isn’t convenient for a farmer or an official to be in the studio in the morning (for a farmer it almost never is) the interview is wire- or tape-recorded ahead of time. Field recording equipment is just about as important to farm programming as equipment for remote pick-ups.

WLW, Cincinnati, with about half its audience in rural areas, has a bank of programs from 4:45-8:30 a.m. (some of them once a week) devoted primarily to rural listeners and including music, news, weather, market reports, and farm service features. On the other hand, KVOO holds farm dialers through four daily morning programs none of which use either music or other features not bearing directly on farm problems.

Farm programs, like other radio programs, are not suited for giving very involved technical information, or data requiring much detailed explanation—listeners can’t follow quickly or clearly enough. The best technique in keeping the farmer abreast of developments which affect his operations and planning is to give him just enough of the story to get its meaning and importance over to him.

Selling the farmer on what new developments can mean to him in dollars and cents as well as in more satisfaction in his job is important too. His interest excited, the farmer is inspired to write (usually to a governmental or educational source, as the county agent or a college extension department) for the bulletin containing the full meat of the story.

Despite the utilitarian aspect of farm broadcasting, it’s still show business. And that means, as farm directors and announcers unanimously admit, that to do a job the farm director must have a reasonably good radio personality. His voice must convey qualities of ease and friendliness while at the same time carrying a sense of authority and conviction. “He should be the kind of man the farmer and his wife would invite to stay for dinner if the wife had just come in from the field and he was unexpected,” is the way one farm director put the personality qualifications.

Most station farm heads agree, too.

(Please turn to page 88)
As a player and coach for more than 25 years, Les Davis knows sports and how to report them. Les was an Iowa All-State football player in college . . . coached state high school champions in football, basketball and track . . . served as Director of Athletics, Morningside College, Sioux City, Iowa. Best known of the Davis proteges is Howie Odell, former Pitt star, now head coach at Washington University. Les' son, Harlan "Hoss" Davis, as a quarterback on the Yale eleven, is demonstrating the football technique learned from his dad.

Tremendously popular with sports fans in this area, Les Davis is reporting the top Midwest football games each week over WNAX. In this major market, Saturday afternoon listening is reserved for Les Davis and his exciting play-by-play broadcasts.

Sports fans in Big Aggie Land are enthusiastic about the news that Les Davis, former Director of Athletics at Morningside College, Sioux City, is heading up the WNAX sports staff. With Les Davis on the job, football, basketball, baseball, rodeos and the Midwest's top sports events will be reported by a well-known, experienced sports authority. WNAX is proud and fortunate to add Les to Big Aggie's family of "hired hands who have the know-how!"

Represented by Katz Agency

570 KC 5,000 WATTS
A Cowles Station
WNAX
SIOUX CITY - YANKTON AFFILIATED WITH THE AMERICAN BROADCASTING CO.

OCTOBER 1948
that a man should have both practical farming experience and some college training, preferably a degree, in agriculture, in order to perform the kind of service job called for by conditions of modern farming. Nevertheless, if it's a choice between having information and knowing where to get it, the latter is more important. The complexity and speed of developments in the various branches of agriculture make it impossible for one to be anything like an expert in all branches.

A part of the necessary informal touch in handling farm programs is the ability to handle the show without a formal script. Practically all farm broadcasters do so, except for statistical material and the like.

Ed W. Mitchell and Charles John Stevenson of Chanticleer—WGY, Schenectady, are on at 6:15–7 a.m. Ed and Charley, who alternate mornings on the show, weave music, humor, homey philosophy, poetry into a format which also includes the usual weather and market reports. They work loosely from their own scripts and insist that the announcer, who does the commercials, be given some leeway in order not to spoil the offhand effect of the show with anything that sounds cut-and-dried.

WGY is one of the nation's pioneers in farm programming. The American Association of Agricultural College Editors recently awarded General Manager G. Emerson Markham the Reuben H. Bringham annual award for outstanding service to the nation's agriculture.

Many shows like Chanticleer are listened to by a good proportion of urbanites who like the music (music on farm programs ranks, in order of popularity: folk, light concert, marches, religious, popular) and the personality of the broadcasters. They're interested, too, in features like Tom Page's recent Rural Reporter series on atomic farming (WNBC, New York, 6–6:30 a.m.).

5.30 A.M. ON THE FARM

(CONTINUED FROM PAGE 86)

Mile High Farmer of KOA, Denver, a show addressed to both rural and urban listeners, had the experience of so impressing a listener in Montana that he wrote the sponsor, Ranch-Way Feeds, and proposed that they let him handle their product in Montana. Subsequent negotiations actually resulted in his setting up an exclusive dealer organization for Ranch-Way in his state. Ranch-Way, a division of Colorado Milling and Elevator Company, is spending practically its en-
tire advertising budget on *Mile High Farmer*.

Current reports indicate that between 30% and 50% of the programs addressed either primarily to farmers or to both farmers and urbanites are sponsored. While the majority of sponsors are still in the category of farm supplies and equipment, more and more sellers of general consumer goods and services are finding the booming farm market. Farm shows have already been underwritten by a wide variety of advertisers.

The Universal C. I. T. Credit Corporation, KREL, Baytown, Texas, credits *Reveille Round-up* with helping it gather the largest financing business in Harris County (which includes Houston). Reynolds Metals Company sponsored *Farm News* (WHAS, Louisville) until shortage of materials last year forced cancellation. The Tennessee Coal, Iron and Railroad Company underwrites the WWL, New Orleans, *Farm Front Reporter*.

The most valuable single promotion the farm activity of a station can have is the field work done by the farm representative. Despite the fact that well over 50% of farm directors do all on-the-air work themselves, you'll seldom find one at his desk. He takes it as part of his job, too, to address as many meetings and groups of farmers as he can. He does it as the station's representative and is one of its most potent public relations experts (without portfolio). An active farm director may think nothing of traveling two or three thousand miles a month in his contacts with farmers. His influence with them isn't based on hearsay.

So important is this contact with the farmer that a great many farm directors have a big hand in the commercial servicing of accounts. This doesn't always set well with station commercial departments, but it's often the best kind of insurance for sponsors.

Last year Sears, Roebuck decided to use Joe Bier's *News of the Farm* (WOR, N. Y., 5:45-6:30 a.m.) to distribute their new catalogue. Sears figured an announcement a day for ten days ought to take care of the 15,000 copies scheduled for the area. Joe's listeners mopped up the catalogues in three days.

What a Pennsylvania farmer wrote to Joe sums up in a couple of sentences the power to get action from a farm audience who believe in a farm broadcaster and his program: "I certainly owe a lot to you and your program, Mr. Bier. Well, got to get out and clean the barn..."
By every measurement
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.
### Renewals on Networks

(Continued from page 18)

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<th>SPONSOR</th>
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<td>Christian Science Monitor</td>
<td>H. B. Humphrey</td>
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<td>Chrysler Corp</td>
<td>BBD&amp;O</td>
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<td>Coca-Cola Co</td>
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<td>CBS 163</td>
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<td>Cream of Wheat Corp</td>
<td>BBD&amp;O</td>
<td>CBS 152</td>
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<td>Cadbury Packing Co</td>
<td>Grant</td>
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<td>Drackett Co</td>
<td>Young &amp; Rublanc</td>
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<td>Electric Auto-Life Co</td>
<td>Newell Emmett</td>
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<td>First National Stores Inc</td>
<td>John C. Dow</td>
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<td>Maxon</td>
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<td>Hall Hube Co</td>
<td>Foote, Cone &amp; Belding</td>
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<td>Lever Bros Co</td>
<td>J. Walter Thompson</td>
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<td>Miles Laboratories Inc</td>
<td>Wade</td>
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<td>Pacific Coast Borax Co</td>
<td>McCann-Erickson</td>
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<td>Philco Corp</td>
<td>Hutchins</td>
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<td>Presidential Insurance Co</td>
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<td>Quaker Oats Co</td>
<td>Sherman &amp; Marquette</td>
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<td>Standard Oil Co of Calif</td>
<td>Gardner</td>
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<td>Sterling Drug Inc</td>
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<td>Teen-Timers Inc</td>
<td>Buchanan</td>
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<td>Voice of Prophecy Inc</td>
<td>Western</td>
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<td>Wander Co</td>
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### New Agency Appointments

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<td>Arnold &amp; Aborn Inc, N. Y.</td>
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<td>Atlantic Brewing Co, Chi.</td>
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<td>B. T. Rabbitz Inc, N. Y.</td>
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<td>Blisciglia Bros Wines Corp, N. Y.</td>
<td>Paradise Wine</td>
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<td>Bowman Gum Co, Phila.</td>
<td>Cheering Gum</td>
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<td>Brown &amp; Williamson Tobacco Corp, Louisville</td>
<td>Raleigh cigarettes</td>
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<td>Burdine’s Inc, Mami.</td>
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<td>Canada Life Assurance Co, Toronto</td>
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<td>Cherry Vitreous Enamel Co, Chi.</td>
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<td>Chase Candy Co, St. Louis.</td>
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<td>Continental Soap Corp, Chi.</td>
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<td>Crescent Nut &amp; Chocolate Co, Phila.</td>
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<td>Cresco &amp; Blackwell Co, Balto.</td>
<td>Chemco Household Cleaner</td>
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<td>Debby-Lou Sportswear Inc, Boston</td>
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<td>Dole-E-Leg Food Products Inc, Alexandria Va.,</td>
<td>Hot Roll Mix, Layer Cake Mix</td>
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<td>Eastern Wine Corp. N. Y.</td>
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<td>Peter Fox Brewing Co, Okla.</td>
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<td>H.N. Heatter &amp; Son, Hanover Pa.</td>
<td>Shoes</td>
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<td>James Hanley Co, Prov. R. I.</td>
<td>“Enchantment” (movie)</td>
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<td>John C. Hires Co, Phila.</td>
<td>Bronze Quinine Gold Tablets</td>
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<td>Honey Butter Products Corp, Ithaca N. Y.</td>
<td>Ale, Lager Beer</td>
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<td>Ivanhoe Foods Inc, Auburn N. Y.</td>
<td>City Club cigars.</td>
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<td>Downey Honey Butter, Honey Food</td>
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French & Preston, N. Y.       |                      |              |
| W. B. Doner, Chi.            |                      |              |
| Duane Jones, N. Y., except for Pac | St. George & Keyes, N. Y. |        |
| Franklin Bruck, N. Y.        |                      |              |
| Roper, Seeds, Chi.           |                      |              |
| Grant, Miami                 |                      |              |
| Harold F. Stanfield, Toronto |                      |              |
| Bennett, Peters & O’Connor, Chi. |                      |              |
| Maple, Chi.                  |                      |              |
| Philip Klein, Phila.         |                      |              |
| Erwin, Wasey, N. Y.          |                      |              |
| William J. Small, Boston     |                      |              |
| Courland B. Ferguson, Wash.  |                      |              |
| Bliss & Marces, N. Y.        |                      |              |
| Erwin, Wasey, Okla.          |                      |              |
| Howard H. Monk, Rockford Ill. |                      |              |
| Monroe Greenthal, Il,wood    |                      |              |
| Gardner, St. L.              |                      |              |
| Chambers & Wiswell, Boston   |                      |              |
| Jasper, Lynch & Fishel, N. Y. |                      |              |
| Hutchins, Rochester N. Y.    |                      |              |
Sponsor Personnel Changes

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<th>NAME</th>
<th>FORMER AFFILIATION</th>
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<tr>
<td>Robert F. Anthony</td>
<td>WJIK, Detroit, adv mgr</td>
<td>Lumber Fabricators, Detroit, adv dir</td>
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<td>Richard Boulton</td>
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<td>Chen Yu Inc, adv, dir</td>
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<td>Stump &amp; Walter Co., adv mgr</td>
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<td>B. H. Cox</td>
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<td>Dr. J. Avery Dunn</td>
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Advertising Agency Personnel Changes

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<td>Morris F. Swaney, 12 Woodrow, adv dir</td>
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<td>F. W. Prellie, Hartford Conn., radio, dir</td>
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<tr>
<td>Joan Klein</td>
<td></td>
<td>Dwarhorn Motors Corp (Ford Motor Tractor div),</td>
</tr>
<tr>
<td>Lew Kabetche</td>
<td></td>
<td>Detroit, adv dir</td>
</tr>
<tr>
<td>Frank Leavitt</td>
<td></td>
<td>Same, adv, vp</td>
</tr>
<tr>
<td>A. T. V. Leberman</td>
<td></td>
<td>Fashion Adv, N. Y., TV dir</td>
</tr>
<tr>
<td>Horace Mallinson</td>
<td></td>
<td>Lew Kushak, adv, dir</td>
</tr>
<tr>
<td>James Morgan</td>
<td></td>
<td>Same, vp</td>
</tr>
<tr>
<td>Cyrus H. Nathan</td>
<td></td>
<td>Same, adv, dir</td>
</tr>
<tr>
<td>George Pamentok</td>
<td></td>
<td>Same, adv, dir</td>
</tr>
<tr>
<td>A. L. Paul, L. A., head</td>
<td></td>
<td>Same, adv, timebuyer</td>
</tr>
<tr>
<td>John Picken</td>
<td></td>
<td>Same, adv, dir</td>
</tr>
<tr>
<td>Nancy Porcine</td>
<td></td>
<td>Same, adv, dir</td>
</tr>
<tr>
<td>Donald Reed</td>
<td></td>
<td>Patch &amp; Cortis, Long Beach, adv dir</td>
</tr>
<tr>
<td>Marjorie Reiss</td>
<td></td>
<td>J. Walter Thompson, N. Y., adv, acc dir</td>
</tr>
<tr>
<td>Dan Rublin</td>
<td></td>
<td>Greenfield-Lippman, Buffalo, adv dir</td>
</tr>
<tr>
<td>Milton H. Schwartz</td>
<td></td>
<td>Stans &amp; Maury, N. Y., TV, radio dir</td>
</tr>
<tr>
<td>N. J. Schwierz</td>
<td></td>
<td>Same, vp</td>
</tr>
<tr>
<td>William R. Seth</td>
<td></td>
<td>Rushruff &amp; Ryan, N. Y., vp</td>
</tr>
<tr>
<td>John J. Tormey</td>
<td></td>
<td>Korula, N. Y., adv</td>
</tr>
<tr>
<td>H. D. Walsh</td>
<td></td>
<td>Same, adv, dir</td>
</tr>
<tr>
<td>Harry J. Wendland</td>
<td></td>
<td>Same, adv, dir</td>
</tr>
<tr>
<td>Park &amp; Davis</td>
<td></td>
<td>Rushruff &amp; Ryan, 12 Woodrow, bus dir</td>
</tr>
<tr>
<td>Trell Yocom</td>
<td></td>
<td>Rushruff &amp; Ryan, adv dir</td>
</tr>
<tr>
<td>Marvin Young</td>
<td></td>
<td>Rushruff &amp; Ryan, blk dir</td>
</tr>
<tr>
<td>William H. Ziegfeld</td>
<td></td>
<td>Rushruff &amp; Ryan, adv</td>
</tr>
</tbody>
</table>

SPONSOR

PRODUCT (or service)

AGENCY

Kendall Mfg Co, Lawrence Mass.
Los Angeles Nut House, L. A.
John H. Marple & Co, Westfield N. J.
Mel-O-Wax Products Co, Phila.
Louis Milioni Foods Inc, L. A.
Military Personnel Procurement Service, Wash.
Modgil Co, L. A.
Morton Mfg Co (Snow White Products Co div), Lynchburg Va.
Peterson Bros Mfg Co, Cleve.
Penn-Jersey Auto Stores
Personal Products Corp, Milltown N. J.
Pierce's Proprietaries Inc, Buffalo.
Post Watch Co, N. Y.
Power Trailer Corp, Chi.
Rahr Matting Co, Manitowoc Wis.
C. P. Regan & Sons, Burlington Cal.
Reddon Products Corp, L. A.
Robbins Wines, N. Y.
Standard Lumber & Telephone Co, St. L.
Standard Labs Inc (Proprietaries div), N. Y.
Street's Baking Co, N. Y.
Swift Cleaning-Laundry Co, Cleve.
Tilly's Southern Delight Fruit cake Co, Balto.
United Artists, 12 Woodrow
Vacuum Foods Corp, N. Y.
Van Raalte Co Inc, N. Y.
Wagner Aning & Mfg Co, Cleve.
Zip Pressure Plunger Co, Chi.
Soapline
Penn Rain detergent
Penni Rain detergent
Rusty Gaylord Pie Mix
Leather dressing
U. S. Army recruiting
Dura-Broom, Perma-Broom
Toilet preparations
Meat packer
Automobile accessories
Yes Tissues
Drugs
Trailers
Mult, Cepito Roasted Malt Cereal Bever.
Mg.
Harmonicas
Cosmetics
Wine
Telephones
Sloans Liniment, Balm
Matzaths
Cleaning-laundering
Fruit cake
"Pitfall" (movie)
Dance-Laundry Concentrate
Housey, underwear, gloves
Awnings
Pressure plunger, lights

SPONSOR

PRODUCT (or service)

AGENCY

Kaat, Farrell, Chesley & Clifford, N. Y.
Day, Dike & Tarleton, N. Y.
Bodine & Melness, L. A.
French & Preston, N. Y.
W. Wallace Orr, Phila.
C. J. LaRoche, L. A.
Gardner, Wash.
W. Earl Bothwell, L. A.
Franklin Bruck, N. Y.
C. Wendel Muench, Chi.
Philip Klein, Phila.
BIDO, N. Y.
Joseph Katz, N. Y.
Hofland-Lawrence, N. Y.
bennett, Pete & O'Connor, Chi.
Thomas & Delehanty, N. Y.
Roy S. Durstine, N. Y.
Woolf & L. H. Weinfraut, N. Y.
Alvin Epstein, N. Y.
Gardner, St. L.
Kiesewetter, Wetterau & Baker, N. Y.
Alvin Epstein, N. Y.
Allied, Cleve.
Haye, Lewis & Greene, N. Y.
Malloy, 12 Woodrow
Doherty, Clifford & Shenfield, N. Y.
Foote, Cone & Belding, N. Y.
Gregory & House, Cleve.
bennett, Pete & O'Connor, Chi.
geyer, Newell & Ganger, N. Y.
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.

SPONSOR
For Buyers of Broadcast Advertising
In Europe is hardly bright. The constant rumor that Great Britain will permit limited advertising on her air is still only rumor. Until the Labor Party became dominant in England, the amazing political power of England's press had been able to keep competition off the air. The Labor Party, it was thought, was realistic and therefore would permit advertising in order to increase government income. Its antipathy to private business added to continued pressure from publishers forced the continuance of status quo.

France will have commercial broadcasting shortly. There are rumors also that Germany will have a commercial broadcasting system whenever she again assumes the position of a free nation. Advertising in any of the Russian dominated countries cannot be expected. Neither is it expected in any of the Baltic states, which for years have had government operated radio.

To reach Europe it is not enough to shortwave programs in native languages. Only a comparatively small segment of the population have wireless receivers which receive the international shortwave band. Under present economic conditions it is not expected that this number will be increased. Most of the Continent listens to what is known as the medium-wave band. Thus the Voice of America, the U.S.-sponsored program, reaches only a small portion of any country to which it is beamed. Moreover, it is never sufficient to have the policy of a nation aired by that nation itself. The population of Europe is so accustomed to slanted news and broadcasts that they do not believe that government sponsored radio programs are necessarily truthful. Thus the ideal way to sell free enterprise is by having that free enterprise speak for itself in advertising.

The problem of European broadcasting will be overcome in part when a number of giant transmitters are erected in North Africa and beamed to Europe. There are plans for such transmitters now in the making, but neither the nations which are permitting their erection nor their lessees are willing to discuss their plans. Commercial broadcasting in France will also help to spread the American way of life.

The awakening of the American advertiser has not come too late, although a number of executives of the former international divisions of the senior networks understandably feel that it has. For years before the Second World War, both NBC and CBS poured millions into their international operations. Bill Paley, then president of CBS and now chairman of the board, toured South America lining up affiliates. A number of NBC vps covered Latin America; and David Sarnoff, president of RCA, surveyed Europe.

Business, however, wasn't interested in selling the American way nor vitally concerned with establishing a good reputation for its individual trade-marks. The great corporations with consciences were lumped in foreign minds with the international holdings of others which were regarded as pirates...and nothing was done about it. Neither NBC nor CBS could sell the idea of broadcasting via their shortwave international facilities. This was due in part to the fact that the

**WHO IS HE?**

- **He's a dead "ringer" for GODFREY!**
- **He's SEATTLE'S unofficial MAYOR!**

**HE'S DICK KEPLINGER**

... for 15 years the "NAME" with Seattle listeners...

**AND**

- **He's a superb air SALESMAN**
- Particularly on ROOM SERVICE, the "wake-up" program that features EVERYTHING BUT BREAKFAST IN BED. (Direct from "Kep's" Garden Studio)
- ROOM SERVICE is your entrée to the rich Seattle, King County major market (over $250 MILLION retail sales annually).

7:45-8:45 A. M. Daily

**KXA - 770 - SEATTLE**

For spot participation or partial sponsorship call the FORJOE office nearest you.
The Georgia Trio

The C.B.S. Affiliates in Georgia's First 3 Markets

The Trio Offers Advertisers at One Low Cost:

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

—in Georgia's First Three Markets

The Georgia Trio

Represented, individually and as a group, by

The Katz Agency, Inc.

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

OCTOBER 1948
shortwave broadcasts did not consistently deliver signals in the countries to which they were beamed. It was and still is difficult to sell broadcast advertising on an "if" basis. To be certain that international broadcasting can be heard in any country (where commercial broadcasting is acceptable) it is necessary to have stand-by transcriptions ready to be aired. This is protection if the station which is to pick up the shortwave signal and rebroadcast it is unable, because of atmospheric conditions, to do so. Undoubtedly the immediacy of the rebroadcast shortwave program makes it better listening but if the static is so bad that the program can't be heard, immediacy has no value. Many sponsors may wonder what, if any, value a program beamed from the U. S. has as advertising. Its big value lies in the ability to control its contents. Most authorities feel that it's of questionable value to broadcast in a country unless the advertiser has a representative located in that country. And by representative is meant, not a wholesaler or supply dealer owned by nationals of the country in which the program is being aired, but an actual representative employed by and directly paid by the advertiser. This representative must have the power to direct the advertising in the country or section of a country under his jurisdiction. It isn't that the foreign broadcaster generally isn't to be trusted. The fringe stations in many areas aren't too considerate of the interests of the advertisers of any country but their own.

A great international drug company with headquarters in New York has representatives in all South and Central American countries. The reps ride herd on advertising and promotion in their areas under such pressure that resignations, after a year or two with the company, are the rule. It's estimated that well over 1,000 advertising men throughout Latin America have been trained by the drug company. This isn't good for the company or for export advertising and promotion in these countries. The drug company trains their men in New York and sends them forth with a 100-page book of instructions. It tells them what to do in great detail—and they do it—or else. Or else they find another job. The booklet is more than educational. It gives minute instructions on how to purchase two or more spot announcements for the price of one. And pity the poor export advertising man who pays card rate for an announcement series for this drug firm. He might do it once, but he'd never do it twice and hold his job.

There's no question but that this pharmaceutical house makes every broadcast penny return dollars in profits. There's no question either but that this firm leaves behind it an amazing amount of broadcasting industry ill-will and a host of men who quit rather than continue to operate via the book. It pushes to an extreme the supervision of promotion and advertising. Guidance is required but it mustn't handcuff media, copy, and placement.

The networks are, as of this month, not interested in international commercial broadcasting. To reanimate their interest will take intensive persuasion by advertisers. In the meantime there will be pressure from the policy heights of great corporations on their international divisions to do something besides sell products in the export field. Leaders among advertisers in South America may shortly start replanting their straight selling with a touch of American ideology. It isn't known who, among the firms in these markets, will point the way. Coca-Cola has been shifting, as they have in the States, to better inter-American program thinking. They have recorded 26 fifteen-minute programs in four Latin American countries and 26 in the U. S.
Your Advertising over CFRB now broadcast on 50,000 watts!

On September 1st Radio Station CFRB, Toronto, increased its power fivefold—bringing a new high in good listening to CFRB's vast audience—presenting a new high in potential radio homes to CFRB's advertisers.

CFRB, broadcasting over its completely new high powered 50,000 watt transmitter, is now the most powerful independently owned station in the British Commonwealth.

Now, more than ever before, CFRB is your No. 1 buy in Canada's No. 1 market.

Representatives:

UNITED STATES: Adam J. Young Jr., Incorporated
CANADA: All-Canada Radio Facilities Limited
Stake your claim to Homestead (IOWA)

In the heart of WMTland, 20 miles from Cedar Rapids, lies Homestead, one of seven small communities comprising the Amana colonies. Interesting politically and socially, the colony is a business corporation, with most of its 1500 stockholders working and living in the colony. They operate 26,000 acres of good Iowa farmland. Their woolens, hams, and deep freeze units are sold throughout the nation.

WMT's advertisers regularly reach Homestead—and hundreds of other equally prosperous farm and factory areas in Iowa. Stake your claim to these important twin markets via WMT—Eastern Iowa's only CBS outlet. Ask the Katz man for details.

WMT
CEDAR RAPIDS
5000 Watts 600 K.C. Day & Night
BASIC COLUMBIA NETWORK

for a daily series which they are running (and are expected to continue running) throughout South America. The idea is to present the national music of Argentina, Mexico, Costa Rica, Brazil, and the U. S. as they are played in the countries of their origin. The broadcasts are handled as though the music was being broadcast direct from the country of its origin—as it really is, via transcription. The idea has caught hold in a big way throughout the countries south of the border. In reverse, it caught hold in the U. S. when Coca-Cola broadcast, for eight weeks, the music of South America with stars from Mexico, Cuba, Brazil, Argentina, and Uruguay. France sneaked in a session in this eight week series. This summer replacement pulled many times the fan mail that an "ordinary" summer program produces.

To make the appeal more binding between the Americas, the programs were sent by shortwave on Thursdays and Saturdays to Brazil, to all of Latin America, and to Europe and Germany as well. For each airing, the announcements were handled in the language of the area to which they were beamed with the exception of the European-beamed programs and one broadcast to Latin America, which were in English.

The problems of international broadcasting are not solely a matter of intent and money. Each country presents different hurdles. In some South American nations recordings can't be used because actors have to be licensed. In others the exchange factor is such that U. S. products can't be sold with any profit, and even if they could, no cash can be taken out of the countries. In other areas, stations, despite apparent private ownership, are actually government-owned, and commercial copy is so blue-penciled that what goes on the air isn't worth paying for. There's no point in an American advertiser being annoyed by local restrictions on foreign broadcast advertising. Every nation has its own rules and regulations and U. S. firms must operate under those restrictions. A European or Latin American firm using broadcast advertising is frequently annoyed by U. S. radio's code of practices too. Nevertheless he must abide by them to do business.

American business' international advertising problems are very great. Like the nation's political relations with the governments of the world, it doesn't matter how difficult they are—if they're not overcome export business may eventually have to be crosed off the books of U. S. manufacturers as a profit item. ***
Largest nighttime total audience of any Chicago station is yours on WENR

The biggest buy in the nation's next-to-the-biggest market—that's what you get on WENR. BMB figures* show that WENR leads all other Chicago stations in total nighttime audience. The count for this one single station is 3,411,890 radio families—10% of the radio homes in the whole nation! And what an audience! Last year the counties where these people live accounted for 22% of all the goods sold at retail in the United States. Those are exciting figures for any advertiser.

But delivering big, bountiful audiences is only one of the services WENR performs for its advertisers. Ask your local ABC representative to show you all that WENR can do for you and your product.

These two shows, now available, offer large, alert audiences. They're both co-ops—you can sponsor either of them for only WENR's share of the network cost.

America's Town Meeting of the Air... 7:30 p.m. Tuesday. What prestige, what good will! This distinguished full-hour forum gives listeners both sides of the vital issues in the news. Famous speakers, exciting debate...and a huge, loyal ready-made audience.

Mr. President...1:30 p.m. Sunday. Direct from Hollywood—with MGM's popular Edward Arnold as its star—comes this stirring program of behind-the-scenes dramas in the White House! History, patriotism, suspense, mystery, thrills for every member of the family.

*Survey No. 1—March 1946. Retail sales figures are from Sales Management. Note: report from WENR is combined with WLS. Stations share time with same power and frequency.

Call the ABC spot sales office nearest you for information about any or all of these stations:

WENR — Chicago 50,000 watts 890 kc
KECA — Los Angeles 5,000 watts 790 kc
KGO — San Francisco 50,000 watts 810 kc
WMAL — Washington 5,000 watts 630 kc
WXYZ — Detroit 5,000 watts 1270 kc
WJZ — New York 50,000 watts 770 kc

ABC — Pacific Network
## 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>ARMOUR &amp; CO</td>
<td>Clifton Soup Flakes</td>
<td>Hunt Hunt</td>
<td>MTWF 4:45 pm</td>
<td>Various merchandise prizes awarded daily</td>
<td>Send favorite household hint and Clifton face-to-top to program, Chi. If hint used on air, prizes awarded</td>
<td>CBS</td>
</tr>
<tr>
<td>BRACH CANDY CO</td>
<td>Beach Bars</td>
<td>Superman</td>
<td>MTWF 5:15-5:30 pm</td>
<td>Radio Quizmaster booklet, plus chance to compete in &quot;Superman's Treasure Chest&quot; contest, $500 prizes (sporting goods/etc.) awarded in contest</td>
<td>Send life and Beach wrapper to program, N.Y. Official entry blank and rules sent with premiums</td>
<td>MBS</td>
</tr>
<tr>
<td>BRAUN BAKING CO</td>
<td>Town Talk Bread</td>
<td>Town Talk Quiz</td>
<td>MTWF 8:30-8:45 am</td>
<td>$1 per question, plus chance at cumulative $1 jackpot</td>
<td>Listeners must be able to answer easy, first question, then give correctly sponsor's current slogan</td>
<td>KQV, Pittsburgh</td>
</tr>
<tr>
<td>CHRYSLER CORP DE SOTO DIV.</td>
<td>Cars</td>
<td>Hit the Jackpot</td>
<td>Tuesday 9:30-10 pm</td>
<td>Cumulative stockpile of high-priced merchandise prizes</td>
<td>Listeners called, compete with studio contestants in national quiz</td>
<td>CBS</td>
</tr>
<tr>
<td>CONTINENTAL BAKING CO</td>
<td>Wonder Head, Hostess Cakes</td>
<td>Grand Slam</td>
<td>MTWF 11:30-11:45 am</td>
<td>Various merchandise prizes, chance at Grand Slam bonus</td>
<td>Send list of 5 musical questions to program, N.Y. Entry must have product names written at top to qualify</td>
<td>CBS</td>
</tr>
<tr>
<td>EYERHARD, INC P. LORILLARD CO</td>
<td>Pen, razors Old Gold Ciggs, Cougar drops Watch bands</td>
<td>Stop the Music</td>
<td>Sunday 8-9 pm, 15 min ea</td>
<td>$15,000 minimum $1,000 in various cash, merchandise prizes</td>
<td>Listeners called, must define tune placed plus &quot;Mystery Melody.&quot;</td>
<td>ABC</td>
</tr>
<tr>
<td>GENERAL MOTORS CORP</td>
<td>Institutional</td>
<td>Henry J. Taylor</td>
<td>Mon-Fri 7:30-7:45 pm</td>
<td>Copy of evening's talk</td>
<td>Free on request to program, N.Y.</td>
<td>MBS</td>
</tr>
<tr>
<td>JOHNS-MANVILLE CORP</td>
<td>Various</td>
<td>Bill Henry</td>
<td>MTWF 9:55-10 pm</td>
<td>Full-color election map, with data on presidential race, tally sheet etc</td>
<td>Send name and 15- to sponsor, Chi.</td>
<td>MBS</td>
</tr>
<tr>
<td>MALE POUCH TOBACCO CO</td>
<td>Mail Pouch Tobacco</td>
<td>Fishing &amp; Hunting Club of the Air</td>
<td>Monday 10-10:30 pm</td>
<td>Several prizes of hard-to-get fishing and hunting equipment</td>
<td>Listeners send in unusual fishing, hunting vana Best items used on air win prizes</td>
<td>MBS</td>
</tr>
<tr>
<td>MERRIS CARD CO</td>
<td>Merit Greeting cards</td>
<td>Rehal Karney</td>
<td>Tuesday 4:45-5 pm</td>
<td>Information and samples for Merit's &quot;sell-in-your-spare-time&quot; plan</td>
<td>Free on request to program, Chi.</td>
<td>WENR, Chicago</td>
</tr>
<tr>
<td>PHILIP MORRIS &amp; CO</td>
<td>Cigarettes</td>
<td>Everybody Wins</td>
<td>Friday 10-10:30 pm</td>
<td>$20 $100 in cash prizes</td>
<td>Send list of 5 questions with P&amp;G package wrapper to program. Cash for use, more if contestant misses</td>
<td>CBS</td>
</tr>
<tr>
<td>PIONEER SCIENTIFIC CORP</td>
<td>Polaris Old TV Lens</td>
<td>Howdy Doody</td>
<td>Thursday 5:45-6 pm</td>
<td>Booklet: &quot;Polaris Old TV Lens&quot; autographed by new Bob Smith, plus &quot;magie&quot; picture of Smith and Howdy</td>
<td>Viewers send in dealer-obtained booklet to program. Smith autographs, returns with photo</td>
<td>NBC-TV</td>
</tr>
<tr>
<td>PROCTER &amp; GAMELE</td>
<td>Duz</td>
<td>Road of Life</td>
<td>MTWF 10:30-10:45 am</td>
<td>$1000 yearly for life, or $20,000 cash. Other cash prizes.</td>
<td>Complete 3-word sentence &quot;I vote for the New Duz because...&quot; and send with Duz box-top to program, Cinci.</td>
<td>NBC</td>
</tr>
<tr>
<td>RALSTON CO</td>
<td>Farm feeds, cereals</td>
<td>Eddy Arnold Show</td>
<td>MTWF 1:15-1:30 pm</td>
<td>Jeep station wagon, RCA radio-TV set, home freezer, etc. Smaller merchandise prizes for individual state contests</td>
<td>Listeners write to program, receive official entry blank and rules. Must write 100-word letter as part of contest</td>
<td>MBS</td>
</tr>
<tr>
<td>RONSON ART METAL WORKS</td>
<td>Lighters</td>
<td>Twenty Questions</td>
<td>Saturday 8-9 pm</td>
<td>Lighter to sender of subject used; if studio contestants stumped, grand prize of silver table lighter, matching cigarette urn, tray</td>
<td>Send subject about which 20 questions may be asked to program, N.Y.</td>
<td>MBS</td>
</tr>
<tr>
<td>S T TOBACCO CO</td>
<td>Model, Dill's 2 Best, Tweed tobaccos</td>
<td>Take a Number</td>
<td>Saturday 5-5:30 pm</td>
<td>$5 for questions used; contests of $500 if missed, $50 for correctly answered jackpot questions.</td>
<td>Listeners send quiz and jackpot questions to program, N.Y.</td>
<td>MBS</td>
</tr>
<tr>
<td>WILROOD CO</td>
<td>Wildroot Creams On!</td>
<td>What's the Name of That Song</td>
<td>Wednesday 9:30-9:30 pm</td>
<td>$5 cash prizes</td>
<td>Send list of any three songs to program for program use</td>
<td>Don Lee</td>
</tr>
<tr>
<td>WILLIAMSON CANDY CO</td>
<td>0th Hour!</td>
<td>True Detective Mysteries</td>
<td>Sunday 4:30-5 pm</td>
<td>$500 reward from True Detective Magazine</td>
<td>Awarded weekly if person correctly identifies wanted criminal described on show to FBI, then contest magazine</td>
<td>MBS</td>
</tr>
</tbody>
</table>
IN BALTIMORE

WBAL

and only WBAL

OFFERS BOTH!

The Greatest Shows in Radio
are on WBAL
1090 Kilocycles • 50,000 Watts
NBC Affiliate

The Greatest Shows in Television
are on WBAL-TV
32,600 Watts (Effective Radiated Power)
Channel 11 • NBC Affiliate

WBAL and WBAL-TV • 2610 North Charles Street • Baltimore 18, Md.

OCTOBER 1948
AROUSAL RESEARCH

(Continued from page 46)
cancelled out the Arousal of the over-25-year-olds. Result? No age-group information.
There are four factors which Arousal has proved must be right for a successful commercial:
1. The appeal.
2. The writing.
3. The programming.
4. The delivery.
If any one of these four is wrong the Arousal will be less satisfactory, the selling less effective. In checking the Arousal response it is essential that the impact of each of these four be evaluated. Just to know that a commercial stirred the emotions isn't enough, although the fact that a commercial has a high Arousal is proof that the advertisement will produce results.
Recently a University of Oklahoma graduate student, Tom Fenton, who was doing a graduate study on Placement of Commercials in the Radio Program, arrived at the conclusion that the first commercial in a 15-minute program was the most effective, the closing commercial second in effectiveness. Much publicity was given Fenton's study, which used the galvanometer and which was based upon a test of two commercials by group reaction. These conclusions have, however, been contradicted by studies made by Wesley which in some cases have found that middle commercials created top Arousals. In at least one case, the hitchhike advertising spot attained the outstanding emotional response.
The problem of where to place commercials in a broadcast, according to reports thus far made by the Arousal Method, cannot be solved by placement. It's a matter of programing. Some commercials should be placed in the middle, others produce their greatest Arousal by opening a program, and so forth. The placing of each specific commercial does however have a direct bearing on the results produced.
Words have a great deal to do with the effectiveness of commercials. Certain words are passive, others have an amazing disturbance factor. Still other words in combination stimulate the emotions, increase listener attentiveness and recall. The word "baby" does startling things to listening parents, but has little or no effect on those without children. Action words hit the juvenile audience. Most copy writers feel that advertising reaches a low ebb in broadcast commercials. Arousal's emphasis on writing appeals to them. Report after report spotlights the fact that no matter how perfectly a commercial is programed, how well conceived its appeal, and how effectively it's delivered, unless the writing is of a high commercial calibre the Arousal will be low.
The importance of the delivery of the commercial on the air must not be underestimated either. The same commercial handled by two outstanding network announcers can have very dissimilar Arousals. In one case that of a beauty preparation— one man's voice did something to women listeners; another, although interesting, did not. An "undisturbed" listener is seldom a buying listener.
How much the announcer's handling of a commercial contributes to the success of a broadcast advertisement was checked recently by an Arousal study of a commercial heard on two different programs sponsored by the same client. The same announcer did both commercials yet one broadcast produced a good Arousal and the other a passive one. The sponsor became suspicious of the Arousal Method at once. Agency and account executives went into an immediate huddle. They listened to recorded checks of both broadcasts and ceased to be suspicious. On the program with the favorable response the announcer was on his toes. What he was saying was important to him and the listeners. On the second broadcast, aired the following day, the announcer was tired, listless, and the commercial washed

Radox researches Philadelphia

With speed the radio research essence, Albert E. Sindlinger has developed the fastest coincidental program-rating service in the history of broadcasting. Radox, as Sindlinger calls his service, literally enables its clients to follow the vagaries of listeners' dialing as they actually take place. By teletype direct to the client, whether sponsor, agency, or station, Radox reports at present on 60 homes in Philadelphia. It covers these 60 homes at least once every three minutes. Thus station WFIL, a subscriber, knows the listening habits of the 60 homes presently reported upon weeks before any other research organization reports Philadelphia listening habits. NBC and Young and Rubicam are also among its subscribers. The agency may want the teletyped information only when it has programs on the air. The network and station want the information continuously.

Radox functions very simply. An operator in a centrally-located listening post, presently in Philadelphia's Lewis Tower Building, is connected with one ear phone to the radio sets in 60 homes. He switches from one home to another until he hears a radio receiver in operation. A second earphone is connected to a radio set in the researcher's office. The operator dials his receiver until he's tuned to the program to which this home is listening. He notes the station directly on a teletype which transmits the information to all clients desiring it. He then continues switching from one home to another. There is no time lag between checking a home and reporting what it is hearing.
The 60 homes were selected to be a cross-section sample of the area covered and Sindlinger hopes eventually to have 600 homes connected with his Radox reporting service. A second 60 homes are being connected now in the same area.
The coincidental Radox is only the beginning of the service. Knowing how the homes listen, Sindlinger is able to send research men into the home to find why. He is able to supply both quantitative and qualitative information. He also has a pretesting and a new objective type of research in the plans stage.
Leading Station in the QUAD-CITIES
(Rock Island - Moline - E. Moline, Ill. - Davenport, la.)

Here's the Latest Quad-City Hooper

DECEMBER - APRIL
(Share of Audience)

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<thead>
<tr>
<th>(Weekdays)</th>
<th>WHBF</th>
<th>Station &quot;B&quot;</th>
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Located 180 miles from Chicago
250 miles from St. Louis
325 miles from Omaha
345 miles from Minneapolis. No
outside station adequately cov-
ers the Quad-Cities.

Les Johnson, V. P. and Gen. Mgr.
Affiliate of Rock Island Argus

Basic ABC
5 KW-1270 KC
out. Everything was the same except the delivery.

Result?

The advertiser notified the agency that it was holding it responsible for the conduct of all future broadcasts. An agency executive now covers every airing from the control room. Client executive's themselves are now frequent studio visitors. The program can be the best in the world, yet if the commercial isn't handled correctly the advertising investment in the program is largely lost.

Not only does the announcer's handling of his stint contribute to the effectiveness of the commercial copy, but if he arouses his audience the program itself is awaited with extra anticipation. The chart in this report on the comparative Arousals of the two announcers is an indication of this. The musical number which followed each announcer was the same, but listener interest wasn't. The entire program profited from good delivery.

Research men and psychologists feel that the galvanometer, despite over 50 years of experimental use, is still too unstable to deliver information that is unquestionable. They declare that the methodology hasn't been developed far enough, that electronically there are still bugs in the equipment, and that the human systems whose reactions it is supposed to measure vary so greatly with the individual that psycho-galvanometer studies (as they are called) must be read with caution. The fact that one man produces perspiration on his palms at the first phrase that rouses him so profusely that the skin resistance continues to be high all through a commercial might entirely destroy the validity of his Arousal profile, they claim.

The Wesley group believe that they have overcome most of the objections of research men and women. Their three instruments were built for them. Their studies are done with individuals so that adjustments can be made for the individual nervous systems of the respondents. Should the Arousal line run off the tape, as research men claim it will do now and then due to electronic and other reasons not yet understood, it's possible to run the test over.

With one thing practically every research man in radio is in agreement. Objective research is better than subjective. They question whether or not Arousal is the perfect answer to objective research, but the advertisers and agencies which have thus far used the Arousal facilities consider they have the evidence Commercials with high Arousals sell...
STANDS FOR ARTHUR
THAT ZANIEST GUY,
THE APPLE OF
MANY A SPONSOR'S EYE!

STANDS FOR THE RECORD
HE'LL OCCASIONALLY SPIN
BUT NEVER WITHOUT
MAKING YOU GRIN!

STANDS FOR TERRIFIC
THE WAY HE PULLS MAIL
THE POSTMASTER THINKS
HE SHOULD BE IN JAIL*

STANDS FOR "hubba"
THAT'S WHAT THE GALS SAY
THEY'D RATHER HAVE HIM
THAN BE "QUEEN FOR A DAY"

STANDS FOR USEFUL
AND HE CERTAINLY IS
AT SELLING THE GOODS
THIS BOY IS A WHIZ!

STANDS FOR RADIO
(THE RHYMING IS MURDER)
THE ETHER'S HIS RACKET
(WE CAN'T GO NO "FURDER")

IN CINCINNATI, IT'S WISE TO
STRING ALONG WITH THE
JON ARTHUR SHOW
WEEKDAY MORNINGS 6 TO 9
PARTICIPATIONS AVAILABLE

CINCINNATI
WSAI
A·B·C
A MARSHALL FIELD STATION
REPRESENTED BY AVERY-KNODEL

OCTOBER 1948
Yeah, but can he lift a sales curve?

CBS can't float a female figure in the air, but many advertisers know that CBS can help a sales figure climb up a piece of graph paper. For the second year in a row, CBS sponsored programs have again averaged the lowest cost per thousand families in all network radio.

The Columbia Broadcasting System
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...OF THE SIX (YES, THERE ARE ONLY SIX) STATIONS TO APPEAR ON ALL THREE — MORNING, AFTERNOON and EVENING — TOP 20 STATIONS Lists,—

WHEC No. 13 in the U.S. in the MORNING
WHEC No. 8 in the U.S. in the AFTERNOON
WHEC No. 20 in the U.S. in the EVENING

To be listed at all among the Top 20 Stations on this Hooper report (latest before press time) is a great honor. To be listed in all three time segments is indeed just cause for pride! Once again Hooper Share-of-Audience statistics have proved that WHEC is far-and-away Rochester's best-listened-to radio station,—in fact, one of the nation's best-listened-to stations.

NOTE TO TIME-BUYERS:

It's just what we've been telling you for years. You don't have to be choosy about the time you buy on WHEC—

IT'S ALL GOOD!

BUY WHERE THEY'RE LISTENING:—

WHEC

of Rochester

N.Y.

5,000 WATTS

Representatives: J. P. McKinney & Son, New York, Chicago, Homer Griffith Co., Los Angeles, San Francisco

OCTOBER 1948
Petrillo plans transcription ban lifting

Transcriptions of new popular tunes will shortly again be a part of radio’s music libraries. James C. Petrillo, president of the American Federation of Musicians, on 15 September presented a proposal to the leading recording companies and the attorney representing the transcription organizations which is expected to end the Union’s ban on recording. Although there will be negotiations on the exact terms of the Petrillo-suggested settlement, to make certain that it is not in violation of the Taft-Hartley Act, most recording executives feel that it’s a matter of weeks at the most before both Union and recorders sign an agreement.

The broadcast industry was surprised that the proposal was initiated by Petrillo, expectations having been that Decca would front the reopening of discussions. Increase in musicians’ unemployment since the ban and the bootlegging of recording are said to have been major considerations in the AFM president’s change of heart on musical recordings. Petrillo took the initiative at the suggestion of his new press relations advisor. The latter has been working for a better public-relations acceptance to replace the “czar” picture of Petrillo formerly current.

Petrillo’s proposals will not materially increase the cost to sponsors of transcriptions, library or custom-built. The use of the royalty payments paid the Union for each disk sold or leased is to be administered by an employer-Union committee rather than by the Union alone, the policy under previous contract.

Recording firms have not pressed for a relaxation of the ban due to the tremendous fortunes plowed into a backlog of master disks (from which records are pressed) just prior to the effective date of the ban, 1 January 1948. They wanted to release as many of the disks as possible before pushing for the abatement of the edict. Despite the fact that Petrillo had stated last year that AFM members were “forever” through with making records, most realists in the music business never for a moment really took him literally.

It is expected that the date for resumption of recording will be announced as soon as the wording of the settlement is determined. national advertisers is that transcription libraries have only recently come of age. They have grown from an assortment of musical transcriptions used mostly as fillers to a wide variety of well-integrated programs designed specifically for sponsors.

Percy L. Deutsch formed World Broadcasting System, Inc., back about 1932. He almost certainly didn’t foresee then that by 1948 transcribed library services would be a keystone in the basic programming facilities o some 75% of the nation’s radio stations.

In 1932 the motion picture companies were switching from sound on disk to sound on film and somebody in the Western Electric Company got the idea of renting their movie theater turntables for $900 a year to radio stations instead of permitting them to gather dust in warehouses.

An associate of Deutsch’s, Raymond Soat, coined the term “electrical transcription” in an effort to avoid repeating “records” and “recordings” in sales letters he was writing to stations. The term caught on, and today the familiar term “e.t.” helps distinguish the transcription from the phonograph record.

The important differences in playing qualities of the phonograph record and the transcription are due in part to the recording of transcriptions with higher frequency ranges than are desirable or necessary for records designed for home equipment or juke boxes. Columbia Recording Company’s new long playing home disks are very similar to e.t.’s. Advances in recording techniques, vinylite plastics, and electronic equipment for reproduction enable transcribed programs to come through loud speakers undetectable from “live” broadcasts to the ears of most listeners.

Another difference in music on phonograph records and on transcriptions arises from the fact that the familiar 10-inch record designed to play at 78 r.p.m. is limited to about three minutes playing time. Popular tunes are frequently arranged for 3.4-4 minutes. The extra minute or fraction of a minute per arrangement is enough to enable a conductor to put extra qualities into a musical number. E.t.’s are 16-inch records and revolve at 33 1/3 r.p.m., and have room for 15 minutes of music or talk.

Music libraries are no longer sold to radio stations as in earlier years, but are leased. The usual minimum term is two years, since it may cost up to $1200 to deliver the library with its equipment, such as cabinet, catalogues, indices, etc.

( Please turn to page 114)
ATTENTION!

for

YOUR PRODUCT

With Personalities that Reach and Sell MILLIONS

DICK TRACY
In All Key Cities

ORPHAN ANNIE
In All Key Cities

EXCLUSIVE—For Your Type Product!

Enlist one or more of these "Famous Artists" personalities to focus ATTENTION on your product and MULTIPLY SALES! These famous characters reach MILLIONS of families in all key cities through leading newspapers. Children and adults follow them eagerly. Choose a star. Let that star bring and present your product to this vast, receptive market. Their royalty costs are surprisingly small for the profitable service rendered.

STARS IN NEWSPAPERS
MOVIES • RADIO • COMICS
MAGAZINES

Dick Tracy
Smokey Stover
Little Orphan Annie
Smitty and Herby
Gasoline Alley
Tiny Tim
Don Winslow
Little Joe
Smilin' Jack
The Gumps
Captain Midnight
Harold Teen
Brenda Starr
Clyde Beatty
Winnie Winkle
Sweeney & Son

Invisible Scarlet O'Neil!

HITCH YOUR PRODUCT TO A STAR!

FOR: Toys
Candy
Package Goods
and
Many Other Products

FOR FULL INFORMATION
Phone . . . Wire . . . Write . . .

ALFRED M. LOEWENTHAL
President
FAMOUS ARTISTS SYNDICATE
State 2-6813 • 35 E. Wacker Drive, CHICAGO 1, ILL.
**Radio Hymnal**

A Great Show... in true American tradition

A striking 15-minute recorded, open-end production... featuring “Inter Faith” choir, conducted by Joseph Markel. Hymns of all churches and all religions with the stories of their creators.

A program dedicated to the true spirit of tolerance and good will to all men.

Ideal for a wide variety of sponsors with a moderate budget. Tremendous appeal to extensive audience. Station breaks and one-minute spots publicizing “Radio Hymnal” are available free.

*18 years of association with top radio shows: “Bob Hope,” “Mr. & Mrs. North,” “Can You Top That?” “Kate Smith Hour,” “Inner Sanctum,” “Kay Kyser,” “Town Meeting of the Air.”*

Send for Free Audition Discs!

**Charlie Stark Productions**

36 Madison Ave., New York 17, N.Y.

---

**If your SALES MESSAGES are on**

**WAPO**

**CHATTANOOGA**

You are enjoying the PLUS of **WAPO fm**

Affiliated with NBC

National Representatives HEADLEY-REED CO.

---

**MUSIC LIBRARIES**

(Continued from page 112)

A basic library consists of a number of musical units (individual musical selections are recorded six to eight to a transcription). It includes a dozen or more categories of music, such as concert, salon, dance, organ, hillbilly, sacred, etc. The base units range from Capitol Transcriptions’ 3,300 to Lang-Worth’s 5,500. Most libraries deliver four to five thousand units.

The basic body of transcriptions are supplemented each month with new releases. Standard Radio Transcription Services, Inc., for example, issues 80 new units per month. Thirty are new popular tunes, while 50 go to refurbish and expand other portions of the library. The major firms issue from about 50 up to 80 new releases per month. At the end of each year dated material is deleted and the over-all number of units remain approximately the same from year to year.

While each company has its own method of calculating the cost of its service to a station, generally it’s on a sliding scale based on the market and rate structure of the individual station. A station in Laconia, N.H., or Brunswick, Ga., might pay from $95 to $125 a month, while the fee for New York might be as high as $750 a month—in each case for the entire library.

Limited editions of the basic library, and special libraries, such as instrumental only or vocal only, are available from some firms. While these special libraries add to the musical resources of a station they are not the major factor in programing as are the full libraries.

The musical resources of the typical library include leading performers of each category of music covered by the library with arrangements made specially for the service and not available on phonograph records or elsewhere. Libraries are also enriched with choice selections of new foreign music played and sung by foreign stars. Standard is pioneering in making such recordings on the spot with the latest magnetic tape equipment. The units are edited and transferred to regular disks in this country.

Early music libraries were not planned as to quantity and variety of talent with an eye to building individual program series. Today, a station can offer a sponsor top-notch talent and sufficient recordings of the more popular performers to allow programing across the board indefinitely without repeating tunes more frequently than good programing permits.
KYW, Philadelphia, recently made a presentation to an advertiser on a library program featuring Ted Dale. Transcribed talent was something new to this prospect, and he hesitated. Was Ted Dale good enough to give him not only the audience but the prestige he wanted for his show?

Shortly after the station's presentation, the advertiser called KYW on his own initiative. He'd heard Ted Dale on CBS' Cavalcation Hour—he would be proud to sponsor Dale in Philadelphia!

Generally a station can buy a library service on an exclusive basis in its market. There are certain exceptions where size of market, size of station, station program policies, etc., make exclusiveness unfeasible, or undesirable. The tremendous resources of a major library remove any necessity for duplication even where the same library is used by two (or even more) stations in the same area.

Many stations which program a lot of music may subscribe to two or even three libraries.

It's frequently possible for a sponsor to present a musical star exclusively in his e.t. version. Among the 60-odd sponsors of Standard's Freddy Martin's Swing Street are several advertisers who have the right to all Freddy Martin music played on the station.

Even news, ranked by program managers next to music as an audience builder, hasn't the diversity of sponsors that music has. Sextette from Hunger, a C. P. MacGregor library show, has been sold by over 230 stations to such varied enterprises as a steel fabricating plant, ladies' ready-to-wear shop, laundry, hotel, candy shop, lumber company.

The small-market station with a limited staff may have an audience educated to balanced programing of the best in all types of musical fare. This audience has an ear tuned, if unconsciously, to first-class continuity. Most library services have not only experts in charge of production, but seasoned writers who build and script continuity for tailor-made programs based on the music available from the individual library. These library program people are generally men and women with years of successful station experience.

Spearheaded by Lang-Worth, the transcription industry two or three years ago began to put vigorous emphasis on building more programs of music designed particularly for sponsorship. Continuity, which up to then had been largely on the indifferent side, got a thorough overhauling and is now on a par with network scripting.

Transcription program departments script up to 20 or more programs per week. As many as half of these shows are designed to be sponsorable. This doesn't mean, of course, that station program managers don't build their own programs from the transcription library or libraries.

An outstanding example of a show built by a station to meet specifications of a prospective sponsor is WNBC's Serenade to America. Benson & Hedges' sponsors it for Parliament Cigarettes. The Kudner Agency, Inc., Benson & Hedges agency, wanted a program of light instrumental and vocal dinner music. They specified that it include semiclassical and familiar popular tunes. The show, as finally auditioned and approved by Kudner and the client, is built for each session around the music of a single outstanding performer in the Associated Library, with occasional selections from NBC Thesaurus. (WNBC subscribes to both Associated and NBC Thesaurus.)

Producer Clay Daniel artfully utilizes an echo chamber in the studio to add the slight effect of resonance produced by live performances. Musical bridges to back up announcers and to modulate, where necessary are

(SOUTHWEST VIRGINIA'S PIONEER RADIO STATION)

WDBJ has more listeners in Roanoke and Southwestern Virginia than any other station.

Results Count!

That's why so many WDBJ advertisers continue with the station year after year. They have found per-sale advertising costs low. And WDBJ’s Promotion Department is an added help, increasing results you would normally get from sending your message to our loyal listeners in 38 counties.

With WDBJ alone you can reach Roanoke and most of Southwest Virginia where effective buying income exceeds a Billion Dollars.

Ask FREE & PETERS!

WDBJ

CBS - 5000 WATTS - 960 KC
Owned and Operated by the TIMES-WORLD CORPORATION
ROANOKE, VA

FREE & PETERS, INC., National Representatives
Housewives who do their own laundry are serviced with a special Wash Day (weather) Forecast on Monday mornings by Russell Naughton, WDRC, Hartford.

Hollywood is to be put on the map. Truth or Consequences (NBC) contestant Billy Snyder obtained a million signatures on a petition addressed to the Post Office Department and to Rand McNally, map-makers. He received $2,500 from Ralph Edwards, ms of the show, for his petition which will secure a designation for Hollywood with the Post Office Department, and a spot on Rand McNally road maps, both of which are missing at present.

"Bennie's Album," containing several RCA Victor record favorites, is a give-away item used by Franklin Brewing Company to promote its weekly musical quiz show over WHKC, Columbus. The album cover features "Bennie," the program's trade-mark astride a musical note. The first two listeners with correct answers to quiz questions on Melody Time each get an album.

A personal letter from Dorothy Lamour announced her new Sealtest-sponsored variety show (NBC, 9:30-10 p.m. E.D.S.T.), which began 9 September, to trade paper editors. Editors were briefed on the program, and told that big show business names would guest the program at token rates. Bulk of the money for the series will go to establish a health fund for members of the American Federation of Radio Artists.

A parachute was dropped over Arthur Godfrey's Virginia farm from a Benton & Bowles-owned Beechcraft on Godfrey's birthday, last 31 August. Pilot John Masson and account executive Wells Hobler watched as the chute cleared a small grove of trees and landed in an open field where kids rushed to retrieve it. Inside the container was a Best Foods recipe for chocolate cake, and all the ingredients needed for baking the cake, including a cake pan and candles—a gift from one of Godfrey's sponsors, Best Foods, Inc.

WTVR (Richmond, Va.) played host, Thursday evening, 2 September, to local Swift & Company sales personnel and main distributors who gathered in the studios to view Swift's television program The Lanny Ross Show. After the program V. O. Riefer, Promotion Director of Swift's Table Ready Meats Department, demonstrated promotional ideas designed to sell Swift Premium Franks which will be featured on the show during the first fall 13 weeks of the series.

"Your Land and Mine," Henry J. Taylor's General Motors series on how free enterprise met the challenge of the atom bomb, is available in pamphlet form to listeners requesting it. The pamphlet is an ideal promotional piece for the type of institutional, "American-way" program that Taylor conducts.

"The greatest junior amateur racing event in the world," Chevrolet's eleventh All-American Soap Box Derby, was covered by a national radio network, six local radio stations, and two television chains on "derby day" last 15 August. Besides radio and TV representatives, 75,000 spectators and 300 newspaper reporters, 148 of whom were representatives of co-sponsoring American newspapers, viewed the event.

Giant 11"x6½" postcards, usually printed in color, announce new radio and TV spot schedules both locally and nationally for Benrus Watch Company. Cards are also used to herald installations of clocks in ball parks and prominent highway locations. This merchandising wins dealer cooperation and promotes sales where jewelers tie in with the announcements by displaying Benrus watches and by advertising.

1200 empty flour sacks were taking up room at Roecker's Bakery in Marion, Ohio. Mr. Roecker thought that maybe housewives could use them for dish towels, dust cloths, and aprons. He bought six announcements on WMRN's Over the Coffee Cups, conducted by Madge Cooper, and the 1200 sacks were snapped up. Orders for more are coming in.

Samples of sponsors' products mailed by KMPC (Los Angeles) to ad agencies to boost its summer business. Using the theme, "Take a Tip . . . ," the gimmicks varied from cans of Sherwin-Williams paint to Sears-Roebuck polishing cloths. PC's standing promotion—sending birthday cakes to agency executives on their natal days—has paid off with 400 enthusiastic "thank you" notes.
WE'VE GROWN!

JUST LIKE TOPSY,

WE'VE GOT PROOF, TOO

It's no deep dark secret that we're proud of our record. And after all why shouldn't we be . . . our Des Moines Hooper jumped 96% between the April and July reports (5.8 to 11.4) . . . What's more it shows every indication of continued raise. Too, when you use KIOA you're tying in with important local merchants*, for Iowa's largest stores now use KIOA.

Ask any Paul Raymer representative about Iowa's largest independent clear channel station.

KIOA

10,000 WATTS DAYTIME, 5,000 WATTS NIGHTTIME, 940 KC.

OCTOBER 1948
MUSIC LIBRARIES

(Continued from page 115)

necessary, into a number in a new key; are additional production tricks which help the widespread illusion among listeners that the performance is live.

Despite the numerous library-made programs available to supplement the original continuities of station program departments, several hundred stations (the number is rapidly growing) also use the script services of Broadcast Music, Inc., the radio industry-owned music licensing organization. This BM1 program service is designed to utilize BM1 music in a transcription library at a royalty saving to the station. It makes available, nevertheless, an additional number and variety of sponsorable shows.

A transcription library catalogue ordinarily will contain a heavy percentage of ASCAP (the country’s biggest music licensing organization) music, since ASCAP controls by far the greater number of titles, having dominated the field for many years before BM1 was organized. It’s natural therefore that over-all transcription-library programming will show a preponderance of ASCAP numbers. For some categories, nevertheless (hillbilly music, for instance), it’s possible for programs to use mostly BM1 tunes.

An exception to the normal ASCAP dominance of library catalogues is the transcription library of SESAC Inc., a music licensing organization whose library includes only SESAC music. The SESAC basic library consists of some 1,500 units of so-called “standard” music. The service doesn’t include “popular” tunes, but releases about 28 new standard units each month. SESAC, which entered the library field in June 1945, now services around 300 stations. Other libraries service up to 650 stations and over. SESAC charges range from $40-$50 per month. No program continuity is furnished, but program notes on which a program department can base its own continuity are provided.

Stations generally do not charge local, national, or regional advertisers talent fees for a library program. In the case of a local sponsor this usually means he pays for station time only.

But there may be an added charge—not likely to be an important factor in many cases—to regional and national sponsors. This charge is a royalty (not applicable to local sponsors) collected from the sponsor (through his agency) under terms of music licensing agreements with such organizations as the Music Publishers Protective Association (the principal one). The royalty is 25 cents for a “regular” tune, 50 cents for a “show” tune (a production number featured in a stage show or motion picture), for each time used on each station.

It’s possible to construct certain types of programs with little or no music requiring payment of such a royalty. More often, however, a 15-minute program including four selections might cost a national or regional advertiser between $1 and $2 per program per station used.

The experience of Celanese Corpora-
tion of America a few years ago is an illustration of the flexibility of the transcribed library service.

Celanese wanted to supplement coverage of its network musical show with stations in other markets. They wanted to duplicate the live network show in both format and quality. Their agency, Young & Rubicam, New York, selected a group of stations all of which had the World library (recently bought from Decca Records Inc. by the Frederic W. Ziv Company).

After clearing time on these stations, Young & Rubicam had their man sit down with World program people in New (Please turn to page 120)
Millions of New Englanders within a 50-mile radius of Boston may well add to their roster of memorable dates that of July 24, 1948. For that date marks two important events in the 7½-year growth of WBZ-FM:

1. Shifting of the WBZ-FM transmitter and antenna site from Hull to the new Radio & Television Center on Soldier's Field Road, Boston. A brand-new Westinghouse Type FM-10 transmitter now directs the WBZ-FM signal from atop a 656-foot tower.

2. Simultaneously, WBZ-FM strengthened its voice to 20 kw. effective radiated power. Thus it became the first Boston station to achieve this lusty criterion of coverage.

And since June 13, 1948, WBZ-FM has been duplicating all NBC network and local programs between the hours of 8:30 AM and 10 PM at no additional cost to advertisers.
MUSIC

It printed. televised C. {jnitviued SPONSOR

25-word V a was * the present local uol 180

from WNJR station Another Council 91

LOOKING the Newark PROGRAMS?

Newark of radio exclusive ABC the News.

Newark Station, 3-2700

program. And evening on/y station

of WATTS Jersey /«c on News.

Yarbrough finished popu/aity York and aged. Southern

Wyres libraries Kay Kyser, 24 puzzle correctly prizes

KSD-TV {Continued

MERCHANDISING

(Continued from page 116)

BROADCAST

KSD-TV (St. Louis) quiz program, "It's a Hit," hit the front page of the St. Louis Post Dis-
patch when Mrs. Veronica Hoffer won prizes valued at more than $3,000. Con-
testants had to write a 25-word letter giving reasons why contributions should be
made to the community chest, and also correctly identify a televised picture
puzzle of Michael Faraday, British physicist.

It's unusual for a local recording to be local
best seller as "Deck of Cards" is, but given a
personality with a block-program follow-
ing—the unusual can happen. Recorded
for King Records Cincinnati, by Nelson
King, m.c. on the WCKY Jamboree,
Deck of Cards sold 17,693 copies during
the first quarter of this year.

Thirteen civic and business leaders, among
them, Thad Eure, North Carolina's Secretary of
State, pinch hit for Fred Fletcher, m.c. on
WRAL's (Raleigh) disk jockey show Tempis Fugit, while he was on vacation.
Fred Fletcher, WRAL manager whose
popularity as an early morning disk
jockey got him elected to the city council,
had each substitute read commercials,
spin records, and tell a fairy tale—a regu-
lar feature which Fletcher began over
three years ago for his young listeners.

A folder containing leaflets describing KOA's
(Denver) top programs is presented as a
souvenir to each person touring the
studios. A short sketch of the station
is printed on the inside cover of the
folder.
HOW FAR CAN JARO HESS GO?

He's gone too far already, say some. There's the station manager in North Carolina who wrote that he got so steamed up looking at the representation of the "Station Manager" that the print burst into flame. And the New York radio director who locked his copy of the "Account Executive" in his desk because one of the agency account big-wigs "was kind of sensitive." So it's wise to calculate the risk before decorating your office with these five provocative, radio-ribbing, Jaro Hess drawings. They're 12" x 15", reproduced on top-quality enamel stock, ideal for framing.

FREE, with your subscription to SPONSOR
($5.00 per year)
(extra sets sold to subscribers at $2.50 each)

Sounds like Jaro Hess will wow 'em at the office—so send me all five pictures and enter my subscription to SPONSOR

Name....................................................
Firm........................................................
City......................................................... Zone.... Sta'e...

"I am 100% satisfied with our excellent caricature titled Sponsor never satisfied."
Don P. Nathanson
The Toni Company

"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

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. Just use the coupon below or write to SPONSOR, 40 W. 55 St., New York 19
ACCOUNT EXEC'S LAMENT

(Continued from page 37)

network, magazine, billboards, car cards, or whatever he was peddling could best accomplish what we were trying to do. Someone ought to tell advertising salesmen when and where to stop selling.

One complaint voiced repeatedly is radio's lack of promotional activity at the manufacturer's sales-staff level. An account executive with a candy client recently found it impossible to convince the client's sales manager that a network show should be renewed. The program had a fair rating. The sponsor identification figures were better than average. The sales increase for the year was higher than for 75% of the rest of the sweets industry. Yet in spite of all of this the sales manager said "no".

His reason?

"The men on the road don't think the program is good advertising."

The account executive couldn't budge the sales head. As the former phrased it, "Every other medium we are using has representatives at clients' national and district sales meetings, except radio. No one tells our men in the field what radio means except the firm's advertising manager, and his responsibilities don't include being radio's spokesman."

This account executive went further. He said that when his client was spending over $1,000,000 a year in spot broadcasting not once did anyone—station, station representative, or the NAB—suggest that radio should tell its story to the sponsor's sales staff. "I know," he lamented, "that no one station had a big enough schedule from us to justify its spending a great deal of money promotionwise at one of our client's sales meetings. Still, we were spending a solid slice of our budget in broadcasting and no one was available to tell the medium's story to the men on the firing line. If the salesmen aren't sold on a form of advertising, it isn't long before the medium is dropped from the schedule."

While account executives dislike pressure being brought to bear on them to over-ride the recommendations of their media departments, they bemoan the fact that broadcasting's contact men don't visit them often enough with information about the medium. "I'd like," pointed out one account man, "to see one radio salesman who wasn't trying to sell me but who was trying to service me. A half hour with a well-informed salesman has paid off, for me and ultimately for him, in thousands of dollars of advertising. I don't mean," he continued, "that I have

(End of Excerpt)
**TV RATE CARD**
*(Continued from page 43)*

$146.25 per week for 20 minutes in class A time. This price includes film projection, but no rate is mentioned for run-through (rehearsal) on films. The rate card doesn’t show the size of film print that KSFL can handle. KSFL offers a frequency discount of about 2 1/2%, figured into the time rate.

KTLA quotes no 20-minute rates for film or live. The 13-week rate for 20 minutes would lie somewhere between the $213.75 for 30 minutes and the $142.50 for 15 minutes shown on the card. It would have to be worked out with the station or the station rep. Film studio rehearsal time at KTLA is quoted at $15 per half hour, and the equipment is listed as 16mm. A frequency discount of 5% is figured by KTLA into the time charge for 13 weeks.

In order for the client to plan point-of-sale promotion effectively, both stations would also have to be queried for their coverage data, since the exact areas may vary considerably, just as they do in FM. This holds true for virtually all TV stations.

To reach viewers in the nation’s capital, advertisers have a choice of three Washington stations — WMAL-TV (ABC), WNBW (NBC), and WTTG (DuMont). On WMAL-TV, program rates include 16 and 35mm film facilities. There are A-B-C time brackets, and a sliding scale of frequency discounts. The 13-week film rate for the sponsor’s 20-minute program in class A time would be $142.50. A rehearsal ratio of two units of rehearsal time without extra charge for one of air time is listed, but not defined to cover film run-through. It might, and it might not.

WNBW has recently announced its official rates, and prices no longer have to be requested. Film facilities at WNBW cover 16 and 35mm.

WTTG lists class A and B time brackets. Prices are net. A six-to-one ratio of rehearsal time to air time is quoted as required, unless the station considers that a program needs less rehearsal. “Studio rehearsal” is charged for at $25 for the first hour, $15 for the succeeding hours.

Again, checking is necessary on several points before any real time buying for Washington can be done. Time is consumed in wiring, writing, or phoning the stations.

Philadelphia is next. The Quaker City has three TV stations, WCAU-TV(CBS), WFIL-TV (ABC and DuMont), and WPTZ (NBC). WCAU-TV has an unusually good film staff and equipment for both 16 and 35mm. The charge for running a 20-minute film is $106.88 net. For rehearsal, only live studio rates are shown by WCAU-TV. Time is divided into classes A, B and C.

Like WCAU-TV, WFIL-TV divides its card into live and film rates, but all time is considered class A. Discounts are given on live programs, but not on film, and are guaranteed for 26 weeks. The 20-minute per-week film rate on WFIL-TV is $25. Camera rehearsal on both film and live is at the rate of $25 per half hour minimum. The station’s facilities are for 16mm only.

WPTZ gives rates for both live and film. Prices are net. The per-week cost for 13 weeks on a 20-minute film program would be $75. No rehearsal rate on film is quoted, although a live rate of $50 per hour is shown. WPTZ can handle either 16 or 35mm.

Since several variables exist, no immediate buying could be contemplated for Philadelphia.

The situation repeats itself again and again in other markets as the schedule is slowly worked out. Rehearsal costs are often vague or not shown. Rate protections also are often not shown. Rate cards fail to define the minimum and maximum length of contracts. The ratio of commercial to program time is not always clear, nor is it the same on any two stations. Commercial acceptabilities are governed loosely by AM standards, or the NAB code, or not at all. Other variables, such as live announcements integrated into film programs, have to be arranged individually. Special discounts, which apply to only part of the over-all cost of a program operation, must be watched for. (Example: WTMJ-TV, Milwaukee, gives a 10% bonus discount after 52 weeks. This can, however, be applied only to the "transmitter" charge in the lowest weekly net billing, and not to the extra charges for film studio use and program facilities charges.) Live programing brings additional problems of rehearsal, set costs, art work, titles, special video effects (trick optics, stock-shot film clips, etc.), and so forth. Remote telecasts, such as sports or special events, must be worked out financially as well, since TV remotes are so far many times more difficult to set up than radio remotes.

TV rate cards will in all probability be standardized, much as they have been in AM, with uniform definitions for station services. Until that time, TV buying will have to be done with the aid of sweat and black coffee. It is physically impossible for an agency to give short-order estimates in television. For better or for worse, TV rate cards are as yet only signposts on the road to TV time buying. • • •
to see these salesmen after business hours and talk about my favorite sport. I'm perfectly happy to see them between 10 and 4, as long as I know they won't struggle to sell me for every second of the interview. Information sells too."

Account executives who don't control accounts have, say they, an unhappy life. They are constantly worried lest their accounts be cut out from beneath them by new-business men of other agencies. Frequently the account executive goes to the client armed with instructions from his agency's plans board, but when he arrives he finds that to follow instructions would be suicide for him — and the agency. He's required to be more than a diplomat. He must, say most of them, be a magician besides.

"It would be fine," says a young account executive, "if I had only to keep my client happy. That isn't the case. I walk a tightrope. I have to keep my client happy and still satisfy the copy man, the art director, the radio vp, and the research executive of my agency that I'm carrying the banner for good old XYZ. Seldom do our copy vp and radio director see eye to eye. There have been times when I've left to see a client with instructions that I couldn't follow even if I had four shoulders on which to carry water."

These contact executives seem to have a general lament, in so far as radio is concerned. They just don't know what it's all about. No matter how much information they're supplied, they have discovered, countless times, they don't have the answers the client desires.

For years account men have been told that radio is a "new" advertising medium. They've used that approach countless times, when cornered on a problem for which they've had no answer. Suddenly they're finding that it's wearing thin.

"For years," says one of these contact men, "I've been told that broadcasting is an infant advertising medium. How young can you be? How long does an industry wear three-cornered pants?"

They feel it's time that broadcasting delivered to them something to replace its "youth" as an answer. They realize of course that advertising itself is very young. Far less than a century ago advertising was a never-never land without a guide, without a sales curve. They don't expect any advertising medium to have all the answers, but they do expect that there will be answers available to them on standard questions.

One contact executive expresses himself directly. He says, "I know that there have been a number of great broadcast advertising successes. I also know that there are many advertisers who have used network radio and dropped it. What I would like to know is the reasons for both the successes and the failures. Trade publications endeavor to supply me with the information I need to do a creditable job, but it's the job of the medium to deliver facts not fancies to me. I want them all in one package when I'm about to justify our agency's selection of radio as part of a campaign. Not a single network or station has been able to supply me with what I require at the Board of Directors' table."

"Sometimes I bring along our radio head to a client meeting, but although he has an amazing record of successful programs and commercials behind him, he fumbles when he attempts to justify the use of his medium to sell. Our media men can spout all sorts of figures on the use of the other media — even come forth with information on sales increases through the repackaging of products — but when it comes to information on effectiveness of broadcasting, they're stopped. Even our agency's research department becomes confused when presenting case histories on broadcast advertising. They have information available from Nielsen, Hooper, Industrial Surveys, Pulse, Schwerin, and a number of less-known survey sources, but when they put them all together they spell 'zero.' They don't enable me to justify our use of broadcasting. It's a great advertising medium — don't misunderstand me. I'm not anti-radio. I just don't want to look like a nincompoop when I sit in on budget meetings with my clients' Board of Directors."

More than any other group at an advertising agency, account executives need constructive help from media. Since broadcasting is a personal advertising medium which comes into the home of practically everyone concerned with advertising, the a.e. requires more assistance from radio than he has to have from other media. And if the account executives to whose complaints sponsor listened are an adequate cross-section (and sponsor believes that they are, since agency men from New York, Boston, Chicago, Pittsburgh, Detroit, Philadelphia and a number of nonmetropolitan areas were sampled), broadcasting gives them less than any other national media.

Account executives know that they are in the middle, and that no matter what they do they can't satisfy everyone. There are few jovial account executives and broadcasting, as a medium, hasn't helped sweeten their temperaments.
United States Steel Corporation presents
The Theatre Guild on the Air
Sept. 26, 1948

"THAT'S GRATITUDE"

starring
JAMES STEWART

United States Steel
now in its 4th gala season

Theatrical's famous stars...in celebrated plays...bringing to the nation the theatre's best!

SUNDAY NIGHTS—American Broadcasting Company

United States Steel
on a fixed panel basis of ten cities (15 stations for the network report, 19 stations—some non-net—for the national and regional spot as well as local-retail reports).

Why No "Sponsor of the Year!"

After intensive fact-finding, SPONSOR has decided not to select a "Sponsor of the Year" for 1948. No advertiser during the season just past brought to the air a program or commercial technique which in our opinion would justify his nomination. We do not imply that creative broadcast advertising dropped to a new low during the 1947-1948 season. We mean rather that no advertiser attained new heights—that no user of the medium found a new way to sell through the air.

Last year, SPONSOR honored Paul Weeks Litchfield, head of Goodyear Tire and Rubber Company, for proving with The Greatest Story Ever Told (ABC) that a sponsored program without a single word of commercial could do an outstanding selling job. Later in the year, other organizations acknowledged the rightness of sponsor's choice by heaping further honors on Mr. Litchfield and his company. We know of no disagreement with SPONSOR's tribute.

This year the industry is in agreement again—no sponsor made a major contribution to broadcast advertising, ergo no sponsor deserved the accolade "Sponsor of the Year."

SPONSOR hopes sincerely that next year (1948-1949) it may again pay homage to a sponsor for pioneering in commercial broadcasting.

Required — Eternal Vigilance

Niles Trammell, when he introduced the new NBC code to the press 17 September, stressed the fact that even a great network like NBC is composed of humans and makes mistakes. As though to underline human frailty, Jack Gould, head of the New York Times radio department, pointed out in his Sunday column on 19 September that despite the strict regulations against crime and mystery-type programs before juvenile bedtime, NBC was producing and airing Frank Merriwell each Saturday a.m., with an abundance of murder and mayhem.

The violation of its code might be explained as just carelessness, if Merriwell were just another NBC sustaining show. It isn't. NBC has spent important sums of money promoting it. The fact that it was permitted on the NBC air is indicative of the need of hard-hitting reporters like Jack Gould and an energetic trade press to serve as watchdogs.

NBC's new code is one of the most effective instruments of its kind which has come forth from any network or association. As Niles Trammell stressed, the most beautifully-conceived set of regulations will mean very little unless it is used. NBC has policed its nighttime air carefully while permitting crime to invade the daylight hours. Now that the finger has been pointed at Merriwell, it's certain that crime will exit from NBC's Saturday a.m., just as it has from all other segments of NBC's before-late-evening hours. The price of the right kind of broadcasting continues, like that of freedom, to be eternal vigilance.

Applause

THE MAN WHO WOULDN'T BE FOOL

This is a story on SPONSOR, and on its estimable contemporary, Sales Management. But more than that it's the story about a man who refused to let figures befog his judgment.

A couple of months ago Sales Management in association with the Grocery Manufacturers of America completed a study revealing how field salesmen for large food manufacturers rated the several advertising media used by their firms. The survey showed network radio first, various black and white media following, and spot radio last. SPONSOR was generously notified of the results in advance of publication and pointed them up in its August issue as an indication of the lack of appreciation of the spot medium by sponsors, and a subsequent lack of appreciation by their employees.

Sales Management published the survey in detail.

Among the people who read the report was T. J. Flanagan, newly-appointed managing director of the National Association of Radio Station Representatives and previously president of the Penn Tobacco Company.

Mr. Flanagan read it . . . but he couldn't believe it. Over a many-year period on the buying side of the business he had learned that key men among advertisers lacked high regard for spot. He accepted that. But he knew that out in the field salesmen were greatly impressed by what spot accomplishes in opening outlets and stimulating sales. Something was wrong, and he decided to make a check. Before long Mr. Flanagan solved the puzzle. It was strictly mathematical. But you had to look for it to find it. It lifted spot from the cellar to a commendable place (4th) in the rankings.

We understand that Sales Management is rectifying its official tabulations and this is our apology.

We think that the National Association of Radio Station Representatives has found a good man.
If You REALLY Want to Know...

**IF** you really want to know whether an advertising campaign will work, there's one sure way to find out... **TRY IT.** If you really want to know if a product or package is right, a selling theme strong... **TRY IT.** And you can try it in WLW-land in a manner not possible elsewhere. For WLW-land is a true cross-section of America—an ideal proving ground for new products, new ideas, new techniques.

In WLW's Merchandise-Able Area live thirteen and a half million people. Here are rich folks and poor. Here are farming hamlets and mighty industrial cities. Here are parts of the east, the mid-west, the north and the south. Here is a true mirror of America in all of its varied aspects.

And here is a great radio station, covering the area as a network covers the nation—dominant in some cities, less dominant in others—reaching millions of people every day, but like any other medium or combination of media, not reaching all the people all the time. The conditions your selling effort will face in WLW-land are those it will face elsewhere. Truly, as WLW-land goes, so will go the nation.

But that's only half the story.

Not only does WLW's Merchandise-Able Area provide an ideal proving ground; WLW also offers facilities and services not equalled by any other radio station. Selling "time-on-the-air" is not the beginning and end of its service to advertisers. Rather, WLW believes it is a duty to help advertisers know their problems and solve them... whether these problems relate to distribution, packaging, product, dealer and consumer attitude, or what. And with "know how" peculiar to the area, plus manpower to do the job, The Nation's Station is in a position to give service that is truly unique.

---

**AMONG WLW'S SERVICE FACILITIES...**

- People's Advisory Council to determine program preferences and for general consumer market studies.
- Consumer's Foundation to determine consumer reaction to products and packaging.
- Merchandising Departments to stimulate dealer cooperation, check distribution, report attitudes, etc.
- Test Stores to check potential buying responses, effectiveness of new packaging, displays, etc.
- Buy Way monthly merchandising newspaper for retailers and wholesalers.
- Specialty Sales senior drug sales force to help secure basic distribution or supplement current sales or distribution.

---

*WLW*

THE NATION'S MOST MERCHANDISE-ABLE STATION

Crosley Broadcasting Corporation
No matter how you look at it—
WJW leads in all 5 categories
across the board

Current Station standings

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<td>24.5</td>
<td>20.1</td>
<td>22.7</td>
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<td>Evenings</td>
<td>35.3</td>
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<td>Sunday Afternoon</td>
<td>68.6</td>
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- Look at it anyway you wish, here's exciting news from Cleveland, news important enough to make anybody sit up and take notice: WJW is delivering more listeners at all times than any other Cleveland radio station. Above you see this startling news told in figures, figures that mean WJW gives you more listeners at a lower dollar cost than any other radio station in Cleveland. Look at the record and make up your mind to get more for your advertising dollar with WJW.

Bill O'Neill, President

WJW

Basic
ABC Network

Cleveland
850 KC
5000 Watts

Represented nationally by Headley-Reed Company