

OK

SPONSOR

For buyers of broadcast advertising

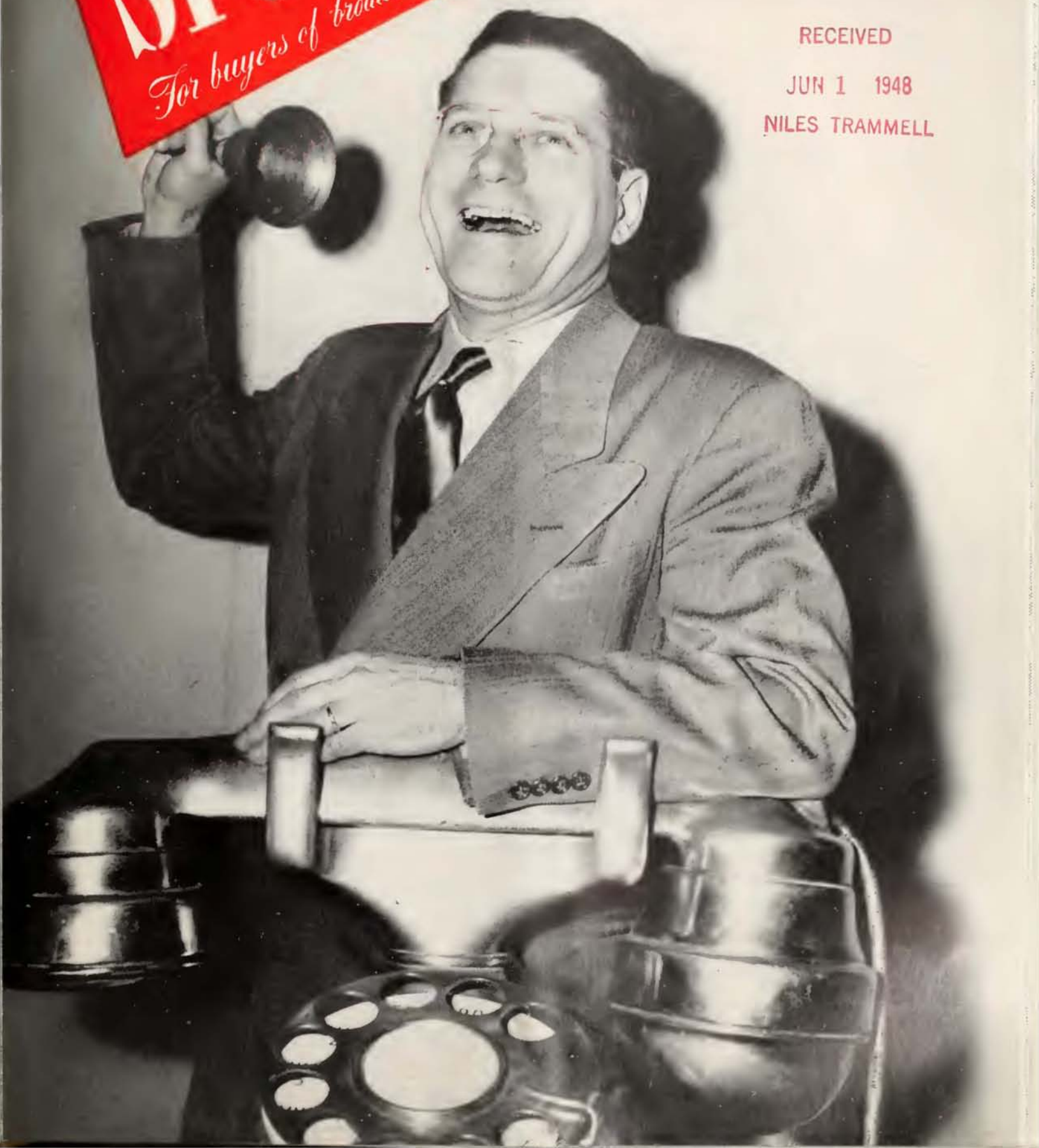
Timebuyers' lament—p. 32
Air-wick creates a habit—p. 36
Telephonitis—p. 38
Twelve capsuled TV results—p. 40

WHK's Bob Ledyard "phones" listeners to determine "Dinner Winners"

RECEIVED

JUN 1 1948

NILES TRAMMELL



"Peace Pipe"



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 Sta-

tion, 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. • WMMX, 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

*"You can bank on a
Fort Industry Station"*



TS... SPONSOR REPORTS...

... SPONSOR REPOR

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.

-SR-

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.

-SR-

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.

-SR-

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.

-SR-

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.

-SR-

\$35-\$75 MINI-
MUM 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.

S . . . S P O N S O R R E P O R T S . . . S P O N S O R R

TV TRAN-
SCRIPTIONS
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.

-SR-

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."

-SR-

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 of New York, 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.

-SR-

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.

-SR-

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.

-SR-

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

OKLAHOMA CITY

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)

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COVER PICTURE: Bob Ledyard's "Dancer-Winner" on WTK, Cleveland, is a typical mid-thru-listener broadcast.

40 West 52nd

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, that is, 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)

MORE!

MORE!

MORE!

You bet! . . . local and national* advertisers get more of everything when they buy **WWSW**.

SPORTS

More coverage than any other station in Pittsburgh: Baseball with the Pirates, Football with the Steelers, Basketball with the Duquesne Dukes . . . and we could go on and on.

MUSIC

More block programmed shows, around the clock, featuring Pittsburgh's ace disc jockeys. The 1500 Club, the Six to Eight Special, the Golden Hour . . . all spell top entertainment in Pittsburgh.

SPECIAL EVENTS

More coverage than any other station in Pittsburgh, with 20 permanent remote lines terminating at key city points. Yes sir! . . . WWSW listeners get on the spot coverage anytime anything happens on the local scene.

Of course, the score adds up to **MORE LISTENERS PER DOLLAR FOR YOU!** So why doubt, why hesitate, join the many local and national advertisers who **KNOW** that **WWSW IS A SURE SALES WINNER IN PITTSBURGH.**

*Just ask Forjoe

WWSW

PITTSBURGH'S 24 HOUR STATION



Map Corrected to Show Mail Response to 4/1/48



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**



KCMO

KANSAS CITY, MISSOURI
 Basic ABC Station for Mid-America
 Notional 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.

STATION B	5.11	STATION D	2.54
STATION C	3.85	STATION E	1.78

WFBL Leads

WFBL LEADS with an average Rating of 6.77 for all 20 Morning Quarter-Hour Periods.

STATION B	6.36	STATION D	2.07
STATION C	3.82	STATION E	1.16

WFBL Leads

WFBL LEADS with an average Rating of 6.27 for all 20 Afternoon Quarter-Hour Periods.

STATION B	3.86	STATION D	3.01
STATION C	3.88	STATION E	2.40

WFBL Leads

WFBL LEADS with 7 Quarter-Hour Daytime Periods with Ratings of 10 or better.

STATION B . . . 1; STATIONS C, D, & E . . . NONE

WFBL Leads

WFBL LEADS with 13 Quarter-Hour Daytime Periods with Ratings of 7.5 or better.

STATION B . . . 5; STATIONS C, D, & E . . . NONE

WFBL Leads

WFBL LEADS with 26 Quarter-Hour Daytime Periods with Ratings of 5 or better.

STATION B	16	STATION D	1
STATION C	11	STATION E	NONE

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. WOHRMEYER
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

(Please 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"

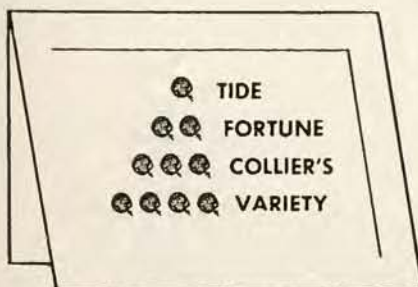
Bouquets for Us...

mean New York's No. 1 buy for You-

WINEU 1130

ON THE AIR 24 HOURS A DAY

**ON YOUR
DIAL**



Represented by John Blair & Co.



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 SPONSOR goes 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.

Florida's **FIRST**

50,000*
WATT
STATION



710 KC · CBS
WGBS
MIAMI · FLORIDA

||



* BY FALL 50 KW DAY · 10 KW NIGHT

ASK KATZ

the

FOURTH

SURVEY

and the one exception

FOSTER & DAVIES, INC. • PRESS DEPARTMENT
KEITH BUILDING • CLEVELAND, OHIO

May 7, 1948

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."

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 irritant 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 of the Air. 9:00 pm Tuesdays. Both **SOLD** issues in the news. Famous and a big ready-made audience of 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

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

ABC American Broadcasting Company

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...
neither warranted, nor claimed.

After all, Television must be its best teacher!...
at WPIX will try to par its field...

come worthy of its mission and market.

WPIX

Channel 11 • New York City

Owned and operated by News Syndicate Co., Inc.

General Manager Robert L. Coe, Commercial Manager B. O. Sullivan

Represented outside New York City by

W. J. & PETERS, 444 Madison Ave., New York 22, N. Y.



WPIX

THE NEWS TELEVISION STATION
220 East 42nd Street, New York City

Tulsa builds homes

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!

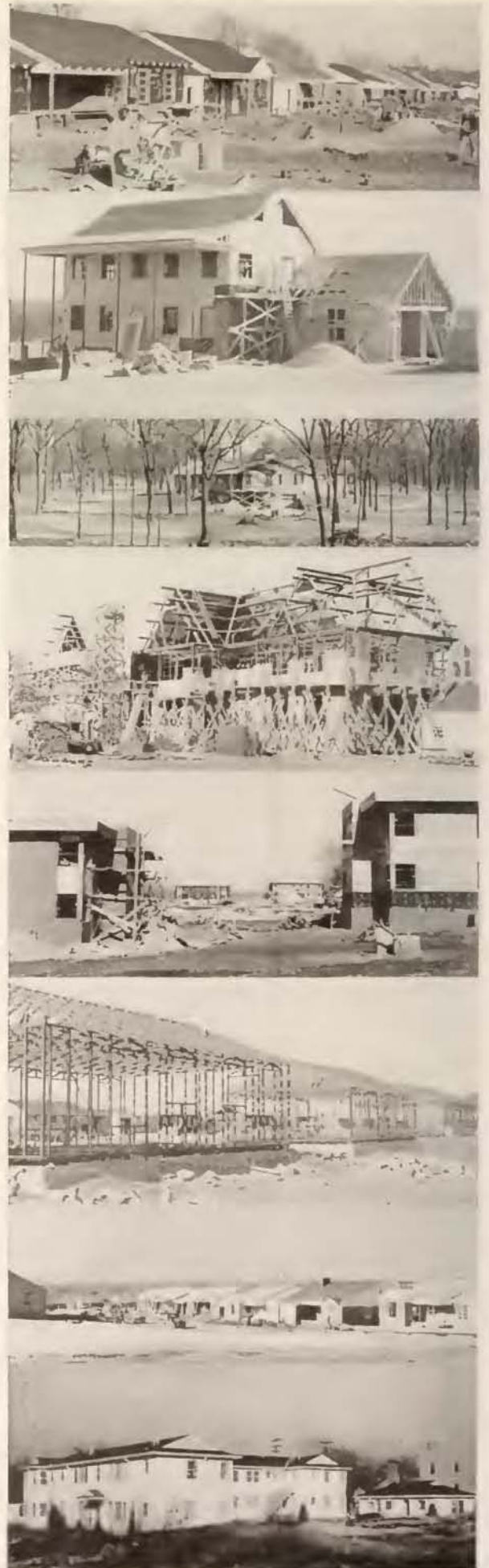
New housing means new markets! Furniture, appliances, radios, rugs, mops, soap, dishes . . . the list is limitless. New housing means new happiness, too, for thousands of new Tulsa citizens!

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!



EDWARD PETRY & COMPANY, INC.
National Representatives
NBC AFFILIATE UNLIMITED TIME



SPONSOR

Subscription

Order

Form

SPONSOR

Subscription

Order

Form

new and renew



New National Spot Business

SPONSOR	PRODUCT	AGENCY	STATIONS	CAMPAIGN, start, duration
Colgate-Palmolive-Peet Inc	Veto (deodorant)	Ted Bates	50-100 (daytime only)	E.t. spots; May 17; 16 wks
Coronet Magazine	Publication	Doherty, Clifford & Shenfield	10-25 ⁺ (short-term promotion)	E.t. spots; May-Jun; 5 days each
Delicia Chocolate & Candy Mfg Co	Candy	Calkins & Holden	6-7 ⁺ (test campaign Phila., N. Y.; may expand later)	Partic annemts; May-Jun; 13 wks
Ford Motor Co	Ford Cars	J. Walter Thompson	50-75 ⁺ (campaign to coincide with introduction of 1949 models)	E.t. spots, breaks; Jun 14; 1-2-3 wks
General Foods Corp	Swansdown Instant Cake Mix	Young & Rubicam	50-75 ⁺ (primarily in n. e. and n. centr mkts)	E.t. spots; Jun 7; 3 wks
International Silver Co (Canada)	Silverware	Young & Rubicam	5-6 (test campaign Canada)	E.t. spots; Jun 1; 13 wks
Lever Bros	Breeze (detergent)	Federal	10-20 ⁺ (West Coast mainly)	E.t. spots, breaks; May 15-Jun 15; 13 wks
Look Magazine	Publication	McCann-Erickson	10-20 ⁺	E.t. spots, breaks; Jun 1; 13 wks
Megowen-Educator Food Co	Crax	Duane Jones	30-50 ⁺	E.t. spots; Jun 1; 13 wks
Procter & Gamble Co	Tide	Benton & Bowles	10-15 ⁺ (California campaign, may expand)	E.t. spots, breaks; May 10-Jun 1; 13 wks
Reader's Digest	Publication	BBD&O	20-30 ⁺ (short-term monthly promotion)	E.t. spots, breaks; May-Jun; 5 days
James H. Rhodes Co (Chicago)	Glo (steel wool soap pads)	Gordon Best	10-15 ⁺	Partic annemts; May-Jun; 13 wks
Standard Brands Ltd (Montreal)	Magic Baking Powder	J. Walter Thompson	10-20 (Canadian only, will expand in Canada)	E.t. spots; May-Jun; 13 wks
Vick Chemical Co	VapoRub, Va-trol, etc.	Morse International	50 ⁺ (buying spots for fall in Canada)	E.t. spot, breaks; Sep 1; seasonal
Welch Grape Juice Co	Jellies, grape juice, etc.	Buchanan	10-20 (seasonal summer campaign tied in with space media)	Spots, breaks; May-Jun-Jul; seasonal
Wilbur-Suchard Chocolate Co	Suchard Chocolate Squares	Badger and Browning & Hersey	15-20 (primarily in Midwest, may expand)	Partic annemts; May-Jun; 13 wks

*Station list already set.



New and Renewed on Television

SPONSOR	AGENCY	STATION	PROGRAM, time, start, duration
American & Wakemann Watch Co (Breitling Watch Corp Div)	Sterling	WABD, N. Y.	Spots (preceding station sign-off); Apr 19; 52 wks (n)
American Tobacco Co Atlantic Brewing Co (Tavern Pale Beer)	N. W. Ayer Grant	WNBT, N. Y. WGN-TV, Chi.	Barney Blake, Police Reporter; Th 9:30-10 pm; Apr 22; 13 wks (n) Wrestling bouts from Madison Athletic Club; Th 8:30-10 pm; May 6; 22 wks (n)
Lou Block Co (Studebaker dealer)	Solis S. Cantor	WCAU-TV, Phila.	Show Business; Mon 7:15-7:30 pm; Apr 12; 13 wks (n)
Borden Co	Kenyon & Eckhardt	WNBT, N. Y.	Al Schacht (5-min warm-up telecast preceding Giants home games); Apr 20; season (n)
Breyer Ice Cream Co	McKee & Albright	WPTZ, Phila.	Spots (before and after Phillies and Athletics games); Apr 28; season (n)
Bulova Watch Co	Biow	WGN-TV, Chi.	Time breaks; May 6; 13-52 wks (n)
Canada Dry Ginger Ale, Inc	J. M. Mathies	WPTZ, Phila. WBKB, Chi.	Film spots (before and after Phillies and Athletics games); Apr 28; season (n) Film spots (alternate days, before and after Chicago Cubs home games); Apr 23; season (n)
Chevrolet Dealers (N. Y.)	Campbell-Ewald	WCBS-TV, N. Y.	Races from Belmont, Jamaica & Aqueduct; Sat afts as sched; May 1; season (n)
Cunningham Drug Stores	Simons-Michelson	WWJ-TV, Detr.	10-min baseball news (before Tigers home games); as sched; May 1; season (n)
John P. Daly Co (Ford dealer)	E. L. Brown	WCAU-TV, Phila.	Stump the Artist; Tu 7:45-8 pm; May 25; 13 wks (n)
Dushoff Distributing Co (building materials)	Packard	WCAU-TV, Phila.	Rhumba Rhapsody; Tu 8:30-9 pm; May 25; 13 wks (n)
Edgin National Watch Co Esslinger's, Inc	J. Walter Thompson Lamb, Smith & Keen	WGN-TV, Chi. WPTZ, Phila.	Time breaks (before sports); May 1; season (n) Wrestling matches from St. Nicholas Arena; Tu nights as sched; season (n)
Firestone Tire & Rubber Co	Sweeney & James	WNBT, N. Y. WNBW, Wash. WPTZ, Phila. WRGB, Schen. WBAL-TV, Balto. WNBW, Wash.	Americana (expanding to full NBC-TV net); Mon 8:30-9 pm; Apr 12; 13 wks (r)
George's Radio & TV Co (Philco Distrib.)	Robert J. Enders	WNBW, Wash.	Spots; Apr 13; 13 wks (r)



Gulf Oil Co	Young & Rubicam	WCBS-TV, N. Y. WCAU-TV, Phila. WMAZ, Balto. WCAU-TV, Phila.	We the People; Tu 9-9:30 pm; Jun 1; 52 wks (n)
Horn & Hardart Co (Arromats)	Clements		Children's Hour; Sun 11:30-12:30 am; May 23; 52 wks (n)
Leo J. Meyberg Co (RCA Distrib.)	J. Walter Thompson	KTLA, L. A.	20th Century-Fox TV Newswest; MTWTF 7:50-8 pm; Apr 12; 8 wks (n)
Philip Morris & Co, Ltd	Blow	WARD, N. Y. WTTG, Wash. WBKB, Chi. KTLA, L. A. WBKB, Chi. KTLA, L. A.	Film spots; May 23; 52 wks (n) Film spots; May 15; 26 wks (n) Film spots; May 1; 8 wks (n)
Nash-Kelvinator Corp (Kelvinator Div)	Geyer, Newell & Ganger	WTMJ-TV, Milw. WARD, N. Y.	Film spots; May 9; 13 wks (n) Film spots; May 13; 32 wks (n)
Robinson-Lloyds, Ltd	Wiley, Frazee & Davenport		
F. & M. Schaefer Brewing Co	IBD&O	WPX, N. Y.	New York Rangers Hockey Games; night games as sched; Nov- Mar; season (n)



New On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Campbell Soup Co	Ward Wheelock	NBC	163	*Double or Nothing; Mon 2-2:30 pm; May 31; 52 wks
Coca-Cola Co	D'Arcy	NBC	143	*Morton Downey; TTh 11:15-11:30 pm; Jun 8; 52 wks
			140	Morton Downey; Sat 11:15-11:30 pm; Jun 8; 52 wks
P. Lorillard Co	Lenner & Mitchell	ABC		Stop the Music; Sun 8-9 pm (last quarter); June; 52 wks
John Morrell & Co	Henri, Horst & McDonald	NBC	163	Lassie; Sat 5:15-5:30 pm; Jun 5; 52 wks
Revere Camera Co	Roche, Williams & Cleary	MBS	80	**All-Star Revue; Th 9:30-9:45 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 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

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	180	Betty Crocker Magazine of the Air; 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	140	Famous Jury Trials; Sat 7:30-8 pm CDT; Jun 5; 52 wks
		ABC	127	Groucho Marx; Wed 9:30-10 pm; Sep 29 or Oct 6; 52 wks
Illinois Watch Case Co (Elgin Amer div)	Knox Reeves			
Liggett & Myers Tobacco Co	Weiss & Geller			
Pure Oil Co	Newell-Emmett	CBS	162	Arthur Godfrey; MTWTF 11-11:30 am; Jun 1; 52 wks
	Leo Burnett	NBC	30	Harkness of Washington; TTh 7:45-8 pm; May 3; 52 wks
				H. V. Kallenborn; MWF 7:45-8 pm; May 3; 52 wks
U. S. Steel	BBD&O	ABC	242	Theatre Guild on the Air; Sun 9:30-10:30 pm; Sep 5; 52 wks

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Nathan Albert & Sons, N. Y.	Albert Fifth Avenue children's wear	Bliss & Marces, N. Y.
Aldrich Inc, Louisville	Ice cream	Schoenfeld, Huber & Green, Chi.
Allen Products Co, Allentown, Pa.	Al-Po dog food	MacKenney & Shontz, Phila.
American Beauty Macaroni, L. A.	Food products	Dan B. Miner, L. A.
American Chewing Products Corp, Newark	Chewing gum	Cole & Chason, N. Y.
Ask Pharmaceutical Co Inc, N. Y.	Askephedrine	Irving Rosen, N. Y.
Associated Hollywood and Beverly Hills Laundries, L. A.	Institutional Hotel	John Frelburg, L. A.
Bellevue Stratford Hotel, Phila.	Flowers, gifts	Benjamin Eshleman, Phila.
Biltmore Flowers & Gifts, H'wood.	Varnish	Makel, H'wood.
Boston Varnish Co, Boston	Perslan lamb furs	Bennett, Walther & Menadier, Boston
Brand & Silver Inc, N. Y.	Kool, Life cigarettes	Television, N. Y.
Brown & Williamson Corp, Louisville	Liver pills	Ted Bates, N. Y.
Carter Products Inc, Toronto	Extracts	J. Walter Thompson, Toronto
Certhied Extracts Inc, N. Y.	Fab Detergent (added)	Charles W. Hoyt, N. Y.
Colgate-Palmolive-Peet Co, Jersey City	Walco Tele-Vue Lens	William Esty, N. Y.
E. L. Courmand Co, N. Y.	Joy cake mixes	Dorland, N. Y.
Gram r Products Co, N. Y.	Dairy products	Peck, N. Y.
Dean Milk Co, Chi.	Petroleum products	Fuller, Smith & Ross, Chi.
Douglas Oil of California, Clearwater	Strongheart cat, dog food	Ernest N. George, L. A.
Doyle Packing Co Inc, Long Branch, N. J.	Venetian blinds	Calkins & Holden, N. Y.
Eikeles Co, L. A.	Gelatin products	John Frelburg, L. A.
Enzo Jel Co, Sheboygan, Wis.	Canners	Schoenfeld, Huber & Green, Chi.
Flotiff Products Inc, Stockton	Institutional	Roy S. Durstine, L. A.
Glass Container Mfg Institute Inc, N. Y.	Movies	Foote, Cone & Belding, N. Y.
Samuel Goldwyn Productions, H'wood.	Insurance	Foote, Cone & Belding, L. A.
Guardian Life Insurance Co of America	Pay Day, Milk Shake, Smooth Sallin' candy bars	Gardner, N. Y.
Hollywood Candy Co, Centralia, Ill.	Ice cream	D'Arcy, St. Louis
Jack & Jill Ice Cream Co, L. A.	Jaspers Cherry Cola	Madison, Beverly Hills
Jaspers Cola Co, L. A.	Pancake mixes	HKL Advertising, L. A.
Jolly Food Products Inc, N. Y.	Flower plants, shrubbery, fruit plants,	Mortimer Lowell, N. Y.
R. M. Kellogg Co, Three Rivers, Mich.	Jewelry	MacDonald-Cook, South Bend
Kramer Jewelry Co, N. Y.	Dancing school	A. W. Lewin, N. Y.
LeQuorne House of the Dance, N. Y.	Ni-Kote auto paint	Shaw, N. Y.
Lincoln Products Co, N. Y.	Railroad	Furman, N. Y.
Long Island Railroad, N. Y.	Lighting, automotive accessory div	Al Paul Lefton, N. Y.
Lumidor Co, L. A.	Thompson's Fireside Huslipuppy Mix	John Frelburg, L. A.
John R. Marple & Co, Westfield, N. J.	X-Pert Cake Mixes	Peter Hilton, N. Y.
Modern Foods Inc, Paterson, N. J.		Calkins & Holden, N. Y.

(Please turn to page 103)



**IT TAKES
MORE THAN
POWER**

(which we have!)

**to attract and hold
an audience!**

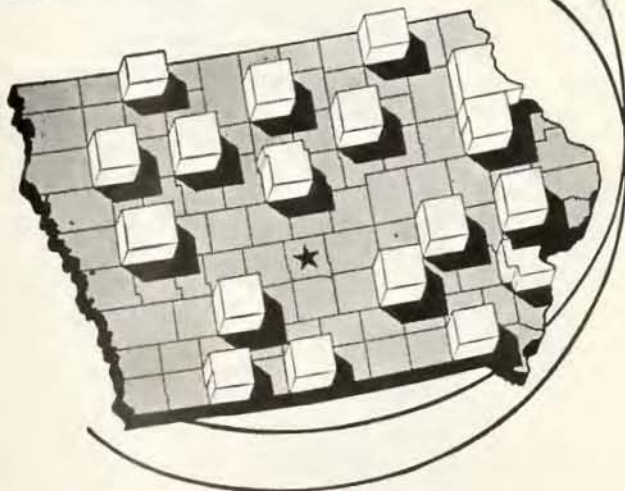
*JEFFERSON
MACLEANER*

TAKE THESE 18 IOWA COUNTIES, FOR INSTANCE

Power 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

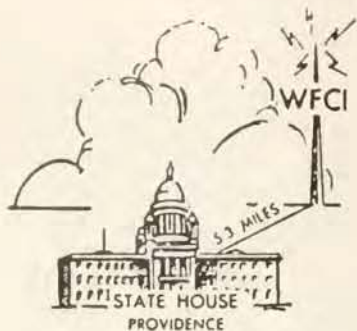
+ for Iowa PLUS +

DES MOINES . . . 50,000 WATTS

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager

FREE & PETERS, INC., National Representatives



WHERE A BOY-SIZE BUDGET CAN DO A MAN-SIZE JOB

IN RHODE ISLAND on WFCI you're smack-dab in the center of a rich, densely-packed industrial area that includes a generous slice of populous Massachusetts . . . a million-listener pool of buyers who have what it takes to buy with! And you'll reach their ears at lower cost on WFCI!

EXAMPLE:

Current rates of the three competing full-time 5000-watt stations show for a 5 times-a-week one-minute spot, 26-week schedule—

Station "A" 13% Higher
Station "B" 16% Higher
Station "C" 59% Higher



5000 WATTS
DAY & NIGHT

WALLACE A. WALKER, Gen. Mgr.
PROVIDENCE, The Sheraton-Biltmore
PAWTUCKET, 450 Main St.

Representatives:
THE KATZ AGENCY

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



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

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* home-like 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!

KW KH

SHREVEPORT

**Texas
LOUISIANA**

**Arkansas
Mississippi**

50,000 Watts • CBS •

The Branham Company
Representatives

Henry Clay, *General Manager*
Dean Upson, *Commercial Manager*



"It's a
50,000 watt boy,
Mr. Time Buyer!"

We're sure that this newcomer, Television Station WATV, will make a mighty valuable addition to your media family.

His new RCA 50,000-watt transmitter—the most powerful in the New York Area—will blanket America's Richest Market* with your sales message.

You can learn more about this high-powered newcomer by calling or writing Station WATV—(and don't forget to ask about the special Pioneer Rate Plan.)

*WATV Prospectus now available

WATV
CHANNEL 13
TELEVISION CENTER
NEWARK, NEW JERSEY

serving New Jersey and
Metropolitan New York

P.S. (Continued from page 20)

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.

p.s.

(See "Coffee on the Air," SPONSOR, December 1947, page 22.) Why did Standard Brands, Inc., quit plugging Chase & Sanborn Coffee on the Bergen-McCarthy show? Are they using broadcasting for it now? Have sales gone up or down?

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.

WAPO

CHATTANOOGA

1150 ON YOUR DIAL

MORE Chattanoogaans will tune in for new sparkling summer programs this month and the summer months to come. It's good listening, and good SELLING day and nite on

WAPO

Affiliated with
National Broadcasting Company

Represented by

HEADLEY-REED COMPANY



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



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

over-all 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



"Amos 'n' Andy" on NBC set a network sampling record for Pepsodent Antiseptic in 1932

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 tooth-

paste 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 most 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.

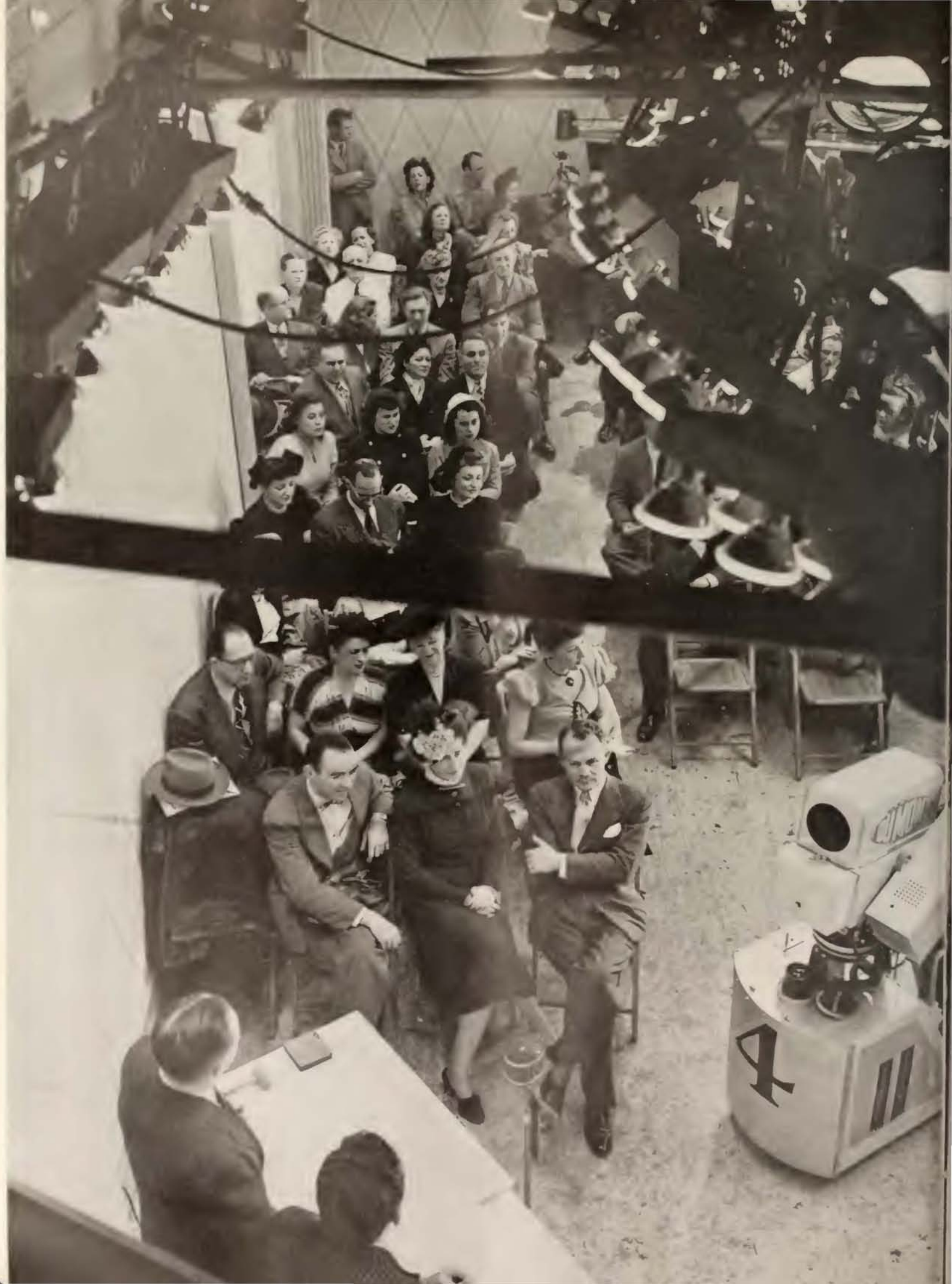
Jones' final rule that the premium cost the consumer not more than 25¢ differs from the belief of other users of premiums as sampling devices. Reuben H. Donnelley, handlers of direct mail and other forms of sampling for hundreds of firms, including Lever Bros., P&G, Borden, Standard Brands, Pepsi-Cola, 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.

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(Top) Reuben Donnelley checker works on Birdseye peach contest that sampled millions
(Second) Premium introduced cake flour
(Third) Solventol broadside sells sampling plans
(Bottom) "Double or Nothing" studio audience tastes Campbell Soup for mc Walter O'Keefe





TV participation programs

High in human interest,
low in cost.
champion sales producers



John Reed King plays jigsaw puzzle game via TV



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:

Talent	\$150-\$500
Time	\$200-\$250
Remote charge	\$100-\$800

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 programming.

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 night 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



Dennis James gives a TV contestant the acient flour treatment



"Happy" Felton takes his contestants to school with gag questions

duplicated calls this meant that at least 75% of the total video receivers in the city were tuned to *Visi-Quiz*.

An ingenious feature in the show added to its selling effectiveness. To display the prizes, which were all merchandise gifts from Sears, a large "mock-up" of the Sears catalog was placed in the center of the studio. Whenever a contestant won a prize he walked over to this outsize catalog, 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 *Visi-Quiz* 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 *Visi-Quiz* 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 radio 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)

"Charade Quiz" is typical of visual stump-the-experts programs



When the telephone figures in the program, operators are telegenic



People or homes?

SPONSOR for May promulgated the thesis that people, not homes, listen. To document this formula, facts based upon WRC's "personal diary study" and a host of other studies were presented. The pros and cons are presented below in this issue.

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 pre-occupation of radio advertisers with program ratings which are based on families has somewhat beclouded 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 is exemplified by the Schwerin 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 par-

(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 KATZ
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 incontrovertible 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-

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"-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.

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ANNOUNCEMENT AVAILABILITIES			
Station	Time	Day	Rate
WABC	12:00-12:30	MON-FRI	\$150.00
WABC	12:30-1:00	MON-FRI	\$150.00
WABC	1:00-1:30	MON-FRI	\$150.00
WABC	1:30-2:00	MON-FRI	\$150.00
WABC	2:00-2:30	MON-FRI	\$150.00
WABC	2:30-3:00	MON-FRI	\$150.00
WABC	3:00-3:30	MON-FRI	\$150.00
WABC	3:30-4:00	MON-FRI	\$150.00
WABC	4:00-4:30	MON-FRI	\$150.00
WABC	4:30-5:00	MON-FRI	\$150.00
WABC	5:00-5:30	MON-FRI	\$150.00
WABC	5:30-6:00	MON-FRI	\$150.00
WABC	6:00-6:30	MON-FRI	\$150.00
WABC	6:30-7:00	MON-FRI	\$150.00
WABC	7:00-7:30	MON-FRI	\$150.00
WABC	7:30-8:00	MON-FRI	\$150.00
WABC	8:00-8:30	MON-FRI	\$150.00
WABC	8:30-9:00	MON-FRI	\$150.00
WABC	9:00-9:30	MON-FRI	\$150.00
WABC	9:30-10:00	MON-FRI	\$150.00
WABC	10:00-10:30	MON-FRI	\$150.00
WABC	10:30-11:00	MON-FRI	\$150.00
WABC	11:00-11:30	MON-FRI	\$150.00
WABC	11:30-12:00	MON-FRI	\$150.00
WABC	12:00-12:30	SAT	\$150.00
WABC	12:30-1:00	SAT	\$150.00
WABC	1:00-1:30	SAT	\$150.00
WABC	1:30-2:00	SAT	\$150.00
WABC	2:00-2:30	SAT	\$150.00
WABC	2:30-3:00	SAT	\$150.00
WABC	3:00-3:30	SAT	\$150.00
WABC	3:30-4:00	SAT	\$150.00
WABC	4:00-4:30	SAT	\$150.00
WABC	4:30-5:00	SAT	\$150.00
WABC	5:00-5:30	SAT	\$150.00
WABC	5:30-6:00	SAT	\$150.00
WABC	6:00-6:30	SAT	\$150.00
WABC	6:30-7:00	SAT	\$150.00
WABC	7:00-7:30	SAT	\$150.00
WABC	7:30-8:00	SAT	\$150.00
WABC	8:00-8:30	SAT	\$150.00
WABC	8:30-9:00	SAT	\$150.00
WABC	9:00-9:30	SAT	\$150.00
WABC	9:30-10:00	SAT	\$150.00
WABC	10:00-10:30	SAT	\$150.00
WABC	10:30-11:00	SAT	\$150.00
WABC	11:00-11:30	SAT	\$150.00
WABC	11:30-12:00	SAT	\$150.00
WABC	12:00-12:30	SUN	\$150.00
WABC	12:30-1:00	SUN	\$150.00
WABC	1:00-1:30	SUN	\$150.00
WABC	1:30-2:00	SUN	\$150.00
WABC	2:00-2:30	SUN	\$150.00
WABC	2:30-3:00	SUN	\$150.00
WABC	3:00-3:30	SUN	\$150.00
WABC	3:30-4:00	SUN	\$150.00
WABC	4:00-4:30	SUN	\$150.00
WABC	4:30-5:00	SUN	\$150.00
WABC	5:00-5:30	SUN	\$150.00
WABC	5:30-6:00	SUN	\$150.00
WABC	6:00-6:30	SUN	\$150.00
WABC	6:30-7:00	SUN	\$150.00
WABC	7:00-7:30	SUN	\$150.00
WABC	7:30-8:00	SUN	\$150.00
WABC	8:00-8:30	SUN	\$150.00
WABC	8:30-9:00	SUN	\$150.00
WABC	9:00-9:30	SUN	\$150.00
WABC	9:30-10:00	SUN	\$150.00
WABC	10:00-10:30	SUN	\$150.00
WABC	10:30-11:00	SUN	\$150.00
WABC	11:00-11:30	SUN	\$150.00
WABC	11:30-12:00	SUN	\$150.00

TIMEBUYERS'

spot 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 as good a job as he has during the past ten years is a tribute 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), Elenore Scanlons (BBD&O), Betty Ruth Bruns (Bates), Penelope Simmons (Fed-

eral), and Henry Clochessys (Compton) 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 con-

tract 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

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

LAMENT

**they're enthusiastic about their
jobs, but the tools are lacking**

salesmanager 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 'sorrys'."

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. "Hadn't she made 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)

Problems with stations, representatives

1. Choice availabilities frequently not available for spot
2. Stations want immediate decisions on availabilities and national advertisers aren't geared that way
3. Stations want to sell spot programs but generally do not make information available on why they're good buys
4. Few stations compile market and marketing data
5. Most station merchandising looks good only on paper
6. Many station representatives do not keep their "current availabilities" file up to date
7. Station representatives do not usually present availabilities to show what is on competing stations at the same time
8. Stations and their representatives do not make their information available in a readily accessible form
9. Promotional luncheons are useful ONLY IF the station or its representative has something to say



KPRC's "Garden Club of the Air" is identified with dirt hobbyists throughout Houston. Local flower show audiences flock to sponsor's exhibit

GARDENING

America's top hobby

**Spot advertisers are discovering
that dirt-dobbers buy everything**

over-all 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 azaleas 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 seriousness with which the dwellers in the nation's towns and cities take their hobby. Even those whose only fling at horticulture 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. Stumpp and Walter Company (garden products) is the sponsor.

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

Gourd raising was top stunt for WTMJ



New York gardening enthusiasts get up early (6-7 a.m.) to weed and hear WNBC's Tom Page



Tom Williams, "Old Dirt Dobber," broadcasts direct from garden over WLAC, Nashville

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:

Hobbies	(% participating)
Gardening	51

Woodworking	27
Photography	22
Sports	(% participating)
Fishing	39
Baseball	32
Golf	29

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



Gaglines on nearly all big comedy programs help to spread the fame of Air-Wick. In majority of cases they also sell the odor remover

Eddie Cantor: *You a wrestler? Why when Gorgeous George enters the ring they spray the place with Chanel No. 5.*
Mad Russian: *For me they open Air-Wick.*

Fred Allen: *Why the muff with a skunk coat?*
Minerva Pious: *Inside the muff is an Air-Wick.*

Bob Hope: *Ronald Colman deserved his Oscar but don't you think my performance in "Road to Rio" deserved something?*
Georgia Gibbs: *Yes, Bob. A bottle of Air-Wick.*

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 beat, 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 "expen-

sive" 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.***



Cleveland Chevrolet dealer devotes window display to telling passers-by he sponsors WHK's popular "Dinner Winner" telephone program

Telephinitis

**Sponsors find that it pays to
take the participating audience
out of the studio into the home**

over-all 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's 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 buyers' 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'ing this one, which started May 20.

(Please turn to page 96)

How it's done on *Stop The Music*: (1) Visiting star picks phone book number (2) Phone calls placed as previous winner watches (3) Band plays and mc waits for phone call (4) The music stops and, via phone, contestant is asked name of song. Prizes exceed \$18,000 per song question



TV results

Television's early commercial

pattern is being established.

Sports take lead in selling

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 glamor 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 last 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

BEVERAGES

SPONSOR: Pabst Sales Co. PRODUCT: Beer

CAPSULE CASE HISTORY: Pabst sponsored nine games of the New York Giants Football team over W NBT during the fall of 1947. After the second game, they reported that they had their biggest week of Pabst history in the metropolitan New York area. The cost to the sponsor was approximately \$50,000. Taverns which had said "no" to Pabst salesmen for years called the Pabst distributor, and asked to be served. Agency: Warwick and Legler.

WNBT, New York PROGRAM: Pro Football

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 two offers each 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



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 talent 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"

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

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"

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 18th Street, correct. The address was shown visually on the program but was not emphasized.*

WABD, New York PROGRAM: Announcement

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"

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 offer brought 147 orders at \$1.00 each. Average thereafter was 85 orders.*

WABD, New York PROGRAM: "Small Fry Club"

Share-the-cost campaigns

**Salesmanagers are strong for dealer
co-ops because they pinpoint
impact in each market**

spot 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 SPONSOR's 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 division. 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.
H. N. Stovin & Co., Canadian Rep.*

.....
5,000 Watts Day and Night—800 kc.—Mutual Broadcasting System

fringe outlets capitalize on the
fact that all business is local

Suburban stations

spot 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 wealthy 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, WOV), and two 1,000-watt broadcasters (WHOM and WLIB). 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 sta-

tion, is a former newspaper man and political reporter. He believed that he had his finger on the pulse of suburbiana. 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.

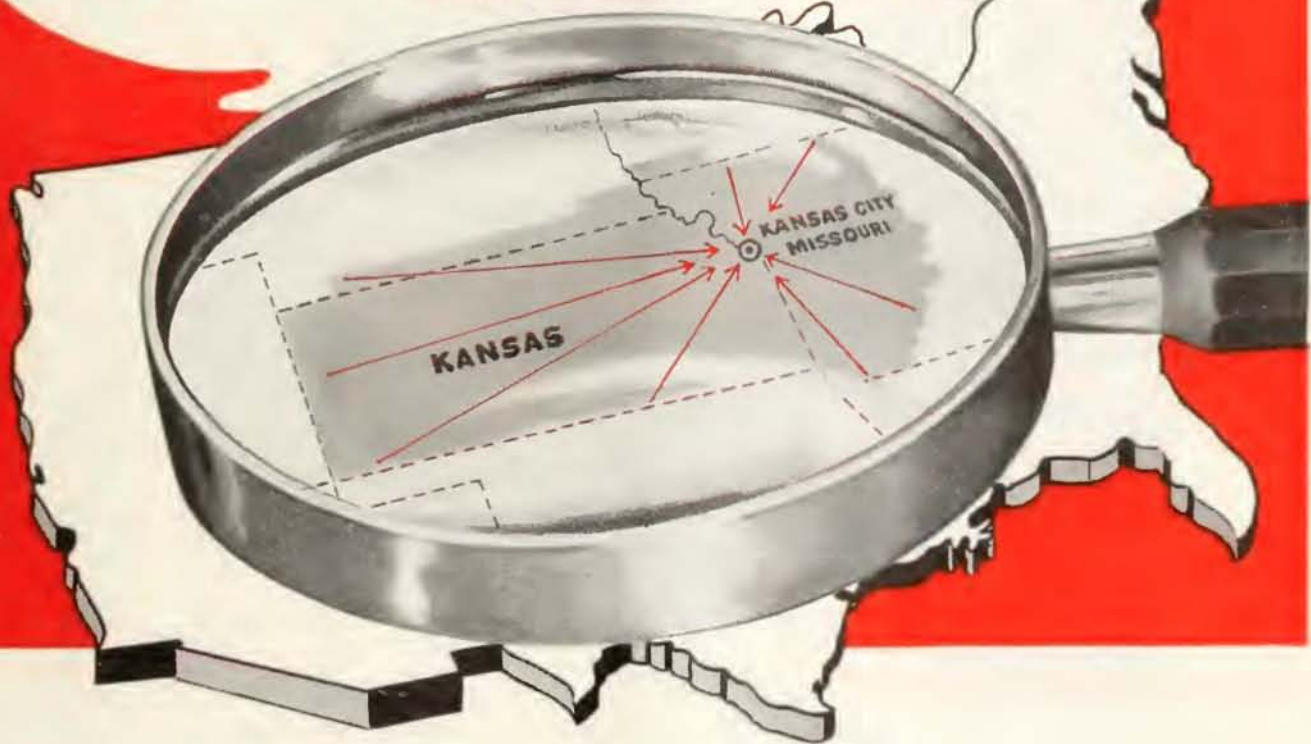
He stressed "familiar music and local news," as Godofsky felt Nassau residents wanted to hear them. The station was doing all right when an unusual opportunity knocked on its door. The Big Snow fell. The Long Island Railroad was asleep at the switch. No provision had been made for the heaviest snowfall 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)

Suburban stations produce because . . .

1. they serve the needs of men and women who labor in cities and live in country
2. they serve the needs of the merchants who have to compete with big city stores
3. they fight for the suburbs even at the expense of the metropolis that supports them
4. they operate as though they were independent stations miles away from the main stem

WHERE IS
KANSAS CITY'S
TRADING AREA?



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

KMBC

of KANSAS CITY
 5,000 on 980



7th Oldest CBS Affiliate
 Represented Nationally by
 FREE & PETERS, INC.

KFRM

for KANSAS FARM COVERAGE
 5,000 on 550

Owned by MIDLAND BROADCASTING COMPANY



Albuquerque	KOB	NBC
Beaumont	KFDM	ABC
Boise	KDSH	CBS
Buffalo	WGR	CBS
Charleston, S. C.	WCSC	CBS
Columbia, S. C.	WIS	NBC
Corpus Christi	KRIS	NBC
Davenport	WOC	NBC
Des Moines	WHO	NBC
Denver	KVOD	ABC
Duluth	WDSM	ABC
Fargo	WDAY	NBC
Ft. Worth-Dallas	WBAP	ABC-NBC
Honolulu-Hilo	KGMB-KHBC	CBS
Houston	KXYZ	ABC
Indianapolis	WISH	ABC
Kansas City	KMBC-KFRM	CBS
Louisville	WAVE	NBC
Milwaukee	WMAW	ABC
Minneapolis-St. Paul	WTCN	ABC
New York	WMCA	IND
Norfolk	WGH	ABC
Omaha	KFAB	CBS
Peoria-Tuscola	WMBD-WDZ	CBS
Portland, Ore.	KEX	ABC
Raleigh	WPTF	NBC
Roanoke	WDBJ	CBS
San Diego	KSDJ	CBS
St. Louis	KSD	NBC
Seattle	KIRO	CBS
Syracuse	WFBL	CBS
Terre Haute	WTHI	ABC

Television

Ft. Worth-Dallas	WBAP-TV
New York	WPIX
St. Louis	KSD-TV

"Eye Radio"

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—*Bull's-Eye Radio*. You can buy more audi-

ence-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

CHICAGO

ATLANTA

DETROIT

FT. WORTH

HOLLYWOOD

SAN FRANCISCO



"Through the listening glass"

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

40 West 52nd

continued from page 6

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

► Back Issues with the exception of March, April, and October 1947 and March 1948 are available. Only 144 copies of our handsomely bound edition of Volume I are still to be had by subscribers. at \$10.00.

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

(Please turn to page 72)

SPONSOR



★

By every measurement
WTIC
dominates the prosperous
Southern New England
Market

★

Paul W. Morency, Vice-Pres.—Gen. Mgr.

Walter Johnson, Assistant Gen. Mgr.—Sls. Mgr.

WTIC's 50,000 watts represented nationally by Weed & Co.



Here is a Trio

"Georgia Style"

"Big Jim" Waites—at a mike—means what he says. He's the bass part of the famous "LeFevre Trio," WCON feature attraction, beloved by all throughout the southeast.

Besides "Big Jim" the "LeFevre Trio" includes Urias LeFevre, Eva Mae LeFevre, Hovie Lister and Alphas LeFevre. These folks know what people want. They sing and play the fine old hymns and spirituals. But they do it differently. They have a way with 'em!

They make personal appearances all over the southeast, playing to thousands every week. They play to many thousands more, exclusively over WCON, twice daily 6:45 a. m. and 1:15 p. m. A. M. they're on for Standard Feed Stores. P. M. a non-feed client could SPONSOR them three or five days a week. Call Headley Reed now and get the best "5 man sales trio" anywhere.



ABC

IN ATLANTA IT'S
WCON
 5000 WATTS 550 KC

M. H. BEVILLE SAYS:

(Continued from page 31)

ticularly 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, playroom, portable, car, tavern, and maybe some day, walkie-talkie set.

If I differ with SPONSOR 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 to date on 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 supplement existing records of a more strictly "quantitative" nature (such as "Program" Hooperatings and "City" Hooperatings), 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 currently 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 organization or through others, conduct personal listening studies. We believe that it is inevitable 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 coincidental cannot. No other one method of record-keeping can move from place to place with the listener himself.

But as far as a broad scale, comparative, 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, just 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 invariably 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 general 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 knowledge, the underpricing of this hour has resulted 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 statistically. 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 number of FM-equipped vehicles will be increased. Perfect reception and public acceptance of this idea were established during the months of surveys which preceded 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 —**



**HOTEL ALMS
CINCINNATI (6) OHIO**

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. Its 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.

IT'S NEW



AFFILIATED WITH THE CINCINNATI TIMES • STAR

only to a family base. Assume two families: Family A with two members and Family B with three. If all three members in Family B listen to a given program, the program's rating on an individual basis is 3.5 or 60%. Its rating on a family basis is one out of two, or 50%. Obviously, these two ratings or percentages cannot be interchanged for purposes of projection.

The only way that a family rating can be converted to individuals is by first projecting the rating to total families, and then by multiplying the family audience thus obtained by the average number of

individual listeners per family.

In summary, it is my feeling that we are not faced with making a choice between family-based ratings and individuals-based ratings. Both are needed, and neither one is a satisfactory substitute for the other.

HANS ZEISEL SAYS

(Continued from page 31)

SPONSOR, very appropriately, tried to compare the individual diary ratings with Hooper ratings. But the method of com-

parison 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:

I. 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.

II. 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 "non-listening," 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.

EXPERT TELEVISION SERVICE ON THE **CUFF!**

and
we
do
mean . . .



SAM CUFF

Scoop! Top television consultant Sam Cuff is now teamed up with us. Know what that means? Right—advertisers, ad agencies and the stations we represent will get the benefit of some of the smartest, money-makingest know-how in the business.

Formerly general manager of the Du Mont Television Broadcast-

ing Stations, Sam Cuff knows his way around in this medium as few men do. His resourcefulness, his experience, his consultation—all are available to admen, as well as the stations we serve, without fee.

Anybody at all hobbled by doubts and qualms will find Sam Cuff's services a revelation and a boon—spelled h-o-o-m!



ADAM J. YOUNG, JR.

INCORPORATED

11 W. 42nd STREET

NEW YORK CITY

441 NORTH MICHIGAN AVENUE - CHICAGO 11 - ILLINOIS - TELEPHONE SUPERIOR D100



MIDWEST FM NETWORK, INC.
W-G-N-3

February 13, 1948

Mr. W. C. Hutchings
World Broadcasting System
22 West Hubbard Street
Chicago 19, Illinois

Dear Hutch:

We are just beginning our fourth year with your Audi-flex 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,

Buck Gunn
Buckingham W. Gunn
PROGRAM DIRECTOR

*a World Feature
that wins praise!*



THE HAMILTON QUARTET singing the favorite sacred and inspirational music of America. Featuring Charles Hamilton, Seth Bryant, Gail Young, Alan Cooper and George Broadbent at the organ.

Songs of Praise

... ACCLAIMED BY 113 STATIONS

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 sidelights. 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 Audi-Flex 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.

ASK US FOR INFORMATION, PRICES AND AUDITION DISCS OF THESE LEADING WORLD FEATURES
(Vertical or Lateral)

CASA CUGAT

The "Rumba King," Xavier Cugat, his full orchestra, chorus and vocalists in a sparkling musical show. 156 15-min. Audi-Flex programs.



IRENE WICKER—THE SINGING LADY

Telling 26 famous fairy tales, 13 stories of great musicians and 13 holiday stories. 52 15-min. open end programs.



FOOTPRINTS ON THE SANDS OF TIME

Art Baker recounts the exciting and often surprising stories of outstanding men and women. 260 5-min. open end programs.

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 gone to a turn is this few 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 damsel 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 ailer 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.

THE WINNER

Lonesome *Gal*

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.

A B C
WEED & CO.,
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.



results—but no greater miracles—than he expects from his other advertising.

There are a number of research measurements which can be used to clock results from radio: store checks or wholesaler inventories . . . "specials" advertised only on the broadcast . . . surveys of prod-

uct 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 influence: 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 period, 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.

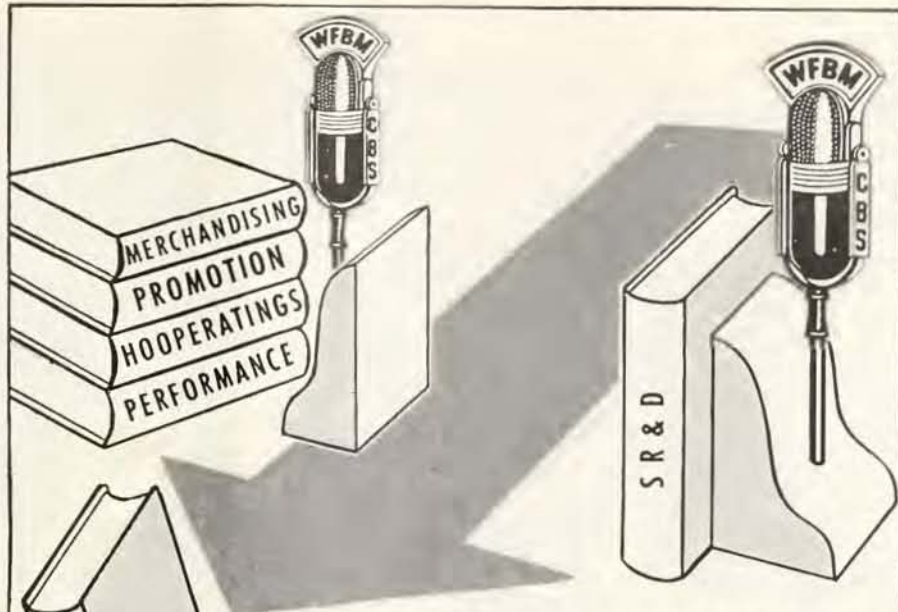
It is our conviction that limiting radio impact to sales alone is a short term and incomplete approach. Certainly, we want to know about the effect on sales. But we also want to know the impact on consumer habits, attitudes, and level of information. We feel that the more we know about what the program 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



BOOK OF THE MONTH IN - *Indianapolis*

"Broadcast Measurement Bureau"

• It is comforting (at the comparatively old age of twenty-four) to receive documentary proof of honesty! For years WFBM has claimed listeners within a 50-mile radius of Indianapolis . . . verifying our 400,000 radio-home potential with good old half-millivolt maps, heavy mail response areas, and personal contacts.

Now—in effect—BMB has put a notary seal on our published figures . . . for, the 10%-or-more counties in Indiana credited to WFBM fit our claims "hand in glove."

Skip the bonuses if you like . . . five-state mail on almost every contest offer; registered daily listeners in 82 of 92 Indiana counties (WFBM's membership "Quiz Club"); and actual, measured sales results *outside* our claimed listening area . . .

But credit WFBM with exclusive, basic CBS coverage in Indiana; top over-all Hoopers in Indianapolis 16 months in a row; and almost four million people in BMB counties. Let us show you that we *sell* by radio any product that can be sold!

WFBM is "First in Indiana" *any way you look at it!*



WFBM
INDIANAPOLIS

BASIC AFFILIATE: Columbia Broadcasting System

Represented Nationally by The Katz Agency

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

WHB

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 ARONS
Research director
William H. Weintraub & Co., Inc.
N. Y.



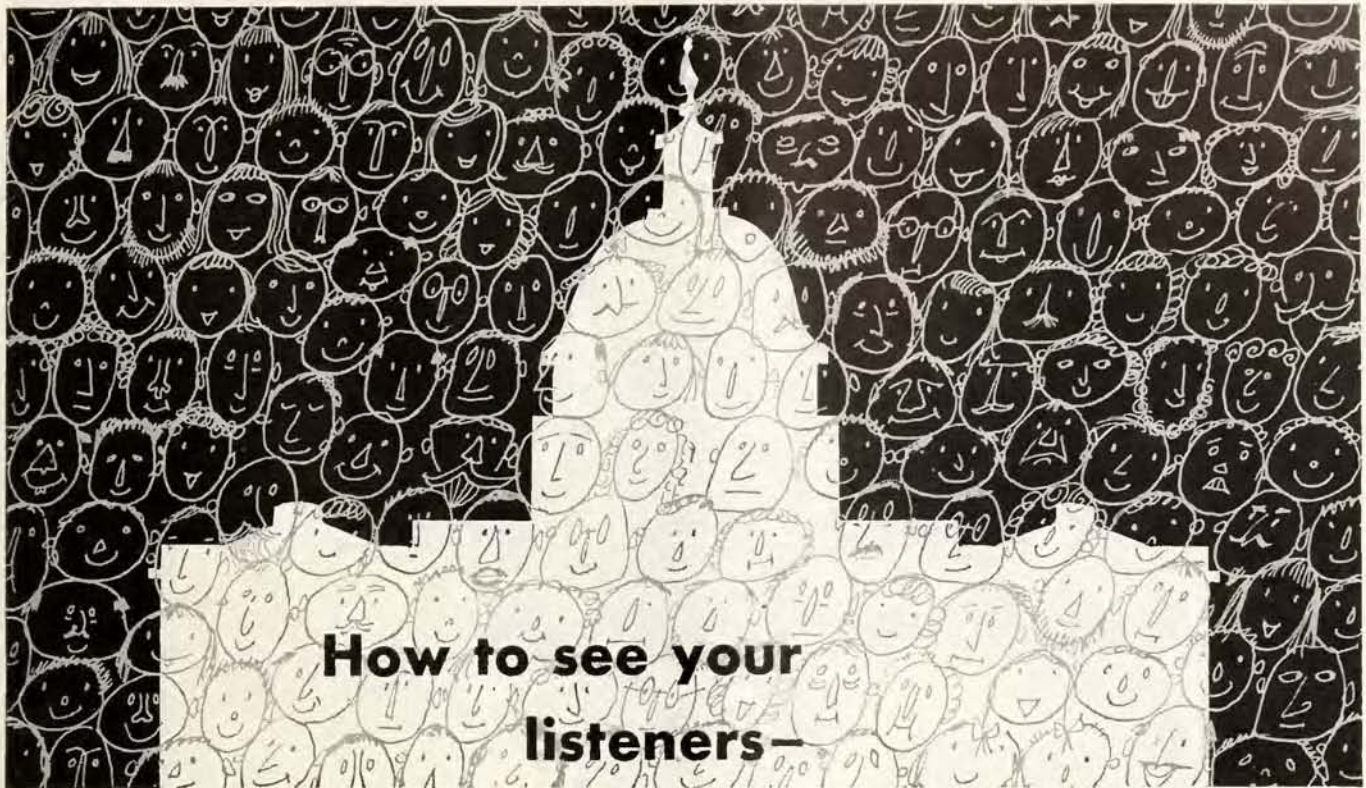
At the present state of our knowledge, the answer is—only under certain limited conditions. For any product which has some prior history of distribution and advertising, it is practically im-

possible 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 backdrop of consumer experience to influence sales. Even in this case, there is one impendable, 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.



**How to see your
listeners—
full face.**

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—158,417 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 Esso 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 1/4¢ each.

NATIONAL BROADCASTING COMPANY

TV PARTICIPATION

(Continued from page 30)

counterpart of such gags need not be as involved to get across. Walter Ware and John Reed King, producer and mc 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 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.



ARE YOU A MR. Why Buy?

Why Buy

SPOT RADIO ?

Spot radio lets you hand-pick the station which will do the best selling job for you - market - by - market.

Why Buy

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.

Why Buy

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



Only in America

**can
this
happen**



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.



50,000 WATTS

WJR

CBS
THE GOODWILL STATION, INC.
FISHER BLDG. DETROIT
Represented by Petry

MICHIGAN'S

GREATEST

ADVERTISING MEDIUM



G. A. RICHARDS
Pres.

HARRY WISMER
Asst. to the Pres.



"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." — P.M.

"... 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



NEW PROOF THAT
KPRC
 IS FIRST IN THE SOUTH'S
 FIRST MARKET!

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.

KPRC

Owned and operated by THE HOUSTON POST

HOUSTON 2, TEXAS

May 1, 1948

W. P. HOEFT, President
 OVEA CULP HOEFT,
 Executive Vice President

JACK HARRIS
 General Manager

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 Listening 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?

	1947	1948
KPRC	33.8	32.3
Station "B"	26.4	22.0
Station "C"	25.7	20.2
Station "D"	12.4	8.2

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:

	1947	1948
KPRC over Station "B"	28.03%	46.8%
KPRC over Station "C"	31.5 %	59.9%
KPRC over Station "D"	172.5 %	293.9%

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
 Jack Harris

JH/mm

Affiliated with: NATIONAL BROADCASTING COMPANY...TEXAS QUALITY NETWORK
ALSO OPERATING KPRC-TV

FIRST IN HOOPER RATING
FIRST IN BMB
FIRST IN THE SOUTH'S FIRST MARKET

KPRC

HOUSTON

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 nervewracking 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

WIP

Produces

Example #3

The Peter Paul Candy Company and its advertising agency, Platt-Forbes, are known for being smart time buyers. Back in November, 1910 they bought our 12:30 P. M. news across the board. That was almost eight years ago and the 12:30 news is still selling Peter Paul products. National sponsors and agencies—as well as local—buy WIP because they've *proven* that WIP produces.

WIP

Philadelphia

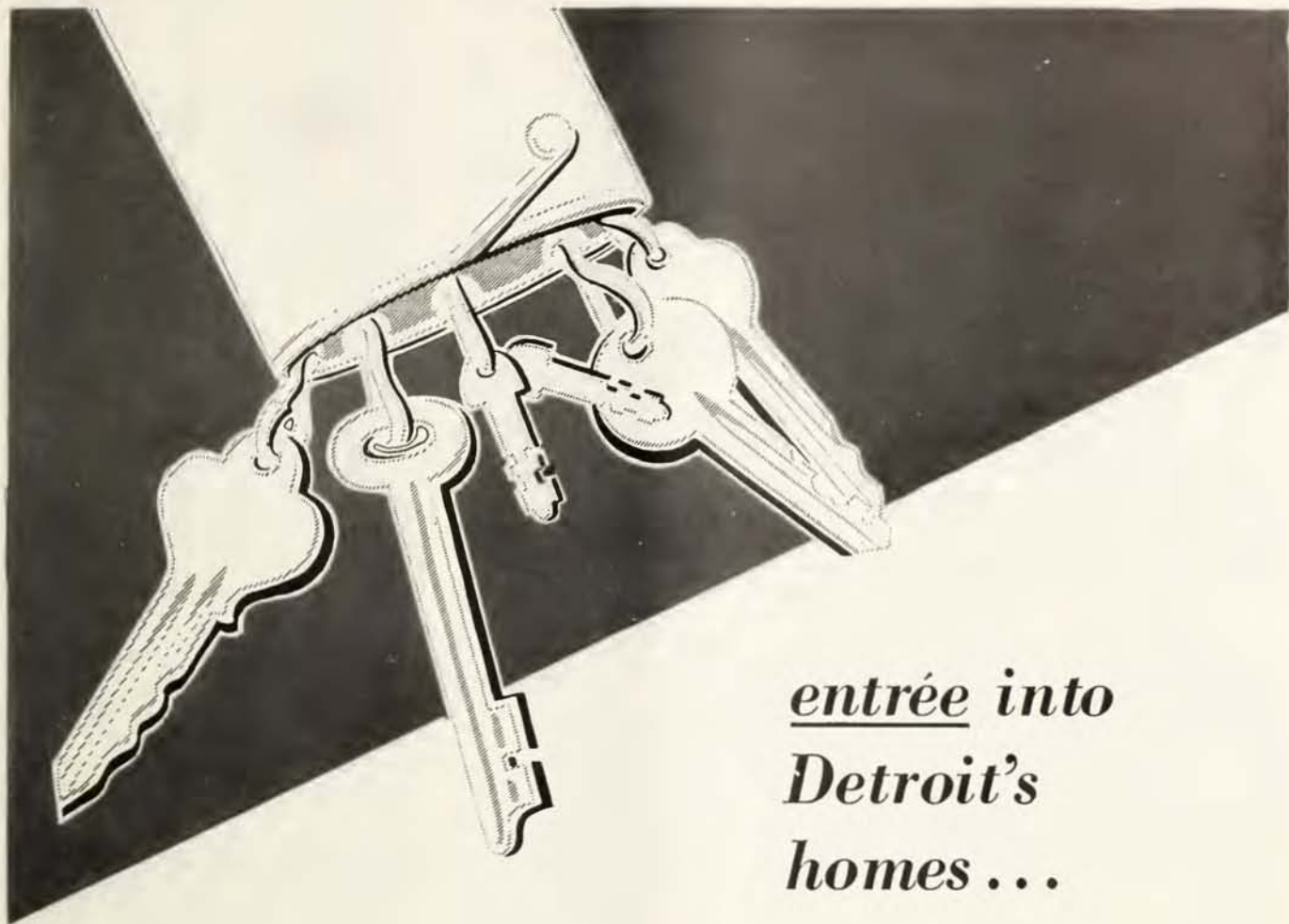
Basic Mutual

•

Represented Nationally

by

EDWARD PETRY & CO.



*entrée 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 entrée into the *most homes—all the time.*

FIRST IN DETROIT . . . Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY



Basic NBC Affiliate

AM—950 KILOCYCLES—5000 WATTS
FM—97.1 MEGACYCLES—10.5 K. W.

Associate Television Station WWJ-TV

WHIZ

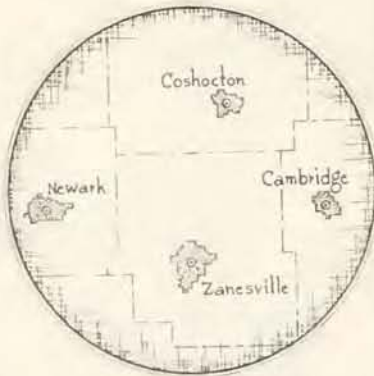
Zanesville, Ohio

A NEW MAJOR MARKET

with

112,600

urban population



FOUR CITIES in the WHIZ primary area (all within 25 air miles of Zanesville) have more than 112,000 Total Urban Population.

City	Population
Zanesville	42,000
Newark	38,000
Cambridge	19,100
Coshocton	13,500

Total Urban Population 112,600

ZANESVILLE is the *Ninth Largest Trading Area* in the State of Ohio with a total population of 260,000 and retail sales in excess of \$150,000,000.

AND WHIZ dominates in this rich industrial-agricultural trading area with a 60 per cent share of audience. (Conlan—November, 1947).

NBC AFFILIATE

WHIZ

John E. Pearson Co.

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 road-blocks 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. . . .

SELL

No. 1 Market

IN THE

South's

No. 1 State

- WINSTON-SALEM
- GREENSBORO
- HIGH POINT

All WITHIN OUR

PRIMARY + AREA

210,200 PERSONS

\$179,469,000
IN RETAIL SALES

\$283,685,000
IN BUYING INCOME

We Lead Day and Night in this Rich Tri-City Market

WRITE FOR OUR BMB DATA FOLDER

WSJS

AM WINSTON-SALEM FM

THE JOURNAL-SENTINEL STATIONS

NBC
AFFILIATE

Represented by
HEADLEY-REED COMPANY

REPORT ON TELEVISION

NO. 1



More than 350,000 American Families are enjoying television now, with about 45,000 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
DUMONT
NETWORK

Key Stations

WABD - Channel 5
New York, N. Y.

WTTG - Channel 5
Washington, D. C.

WDTV - Channel 3
Pittsburgh, Pa.

Ask Du Mont—

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.

DUMONT TELEVISION NETWORK
515 Madison Avenue, New York 22, N. Y.
The Nation's Window on the World

WBBM GETS



• Styles in modern melody are modeled by the WBBM 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 WBBM studio audience.

WBBM

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.

Chicago's *Showmanship Station* • 50,000 watts • Columbia Owned

WBBM

Represented by Radia Sales

Radia Stations Representative... CBS



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. **WQXR** and WQXR-FM *Radio Stations of The New York Times*

40 West 52nd

Continued from page 48

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. POPPEL
Vp
WOR, N. Y.



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 Hawk," "Mr. & Mrs. North," "Can You Top This?" "Kate Smith Hour," "Inner Sanctum," "Kay Kyser," "Town Meeting of the Air."

Send for
Free Audition
Discs!

CHARLES STARK PRODUCTIONS
366 MADISON AVE., NEW YORK 17, N. Y.

MR. GEORGE A. RICHARDS

Announces

the appointment of...



MR. FRANK E. MULLEN

AS PRESIDENT OF

W J R W G A R K M P C
DETROIT CLEVELAND LOS ANGELES

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 seascape. 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. Percentage-wise this is said to be around 30% of all consumers. The smart sampling offer shoots, 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-balled 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

WISCONSIN'S

Newest and

**MOST
POWERFUL
RADIO
STATION**

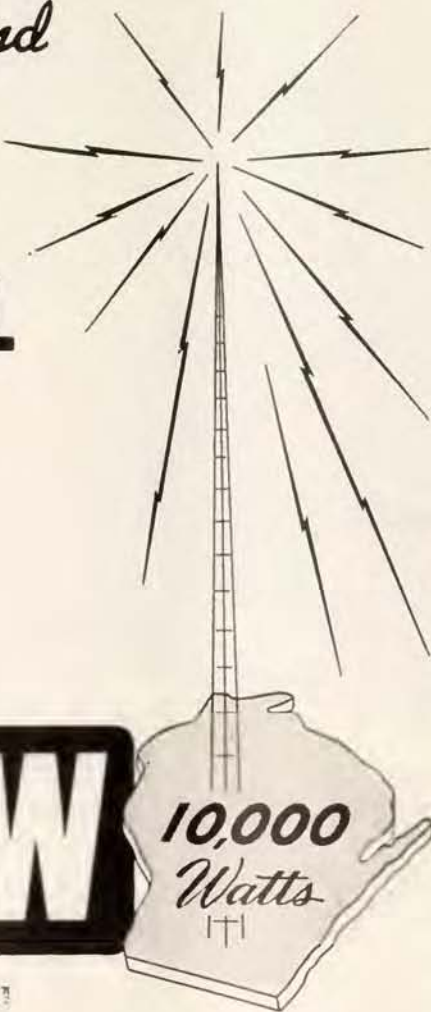
WKOW

AFFILIATED M. B. S.

1070 *On your dial*

MADISON 3, WISCONSIN

Represented by HEADLEY-REED COMPANY



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 Hooper 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 Heater 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 Hooper, 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



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 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.

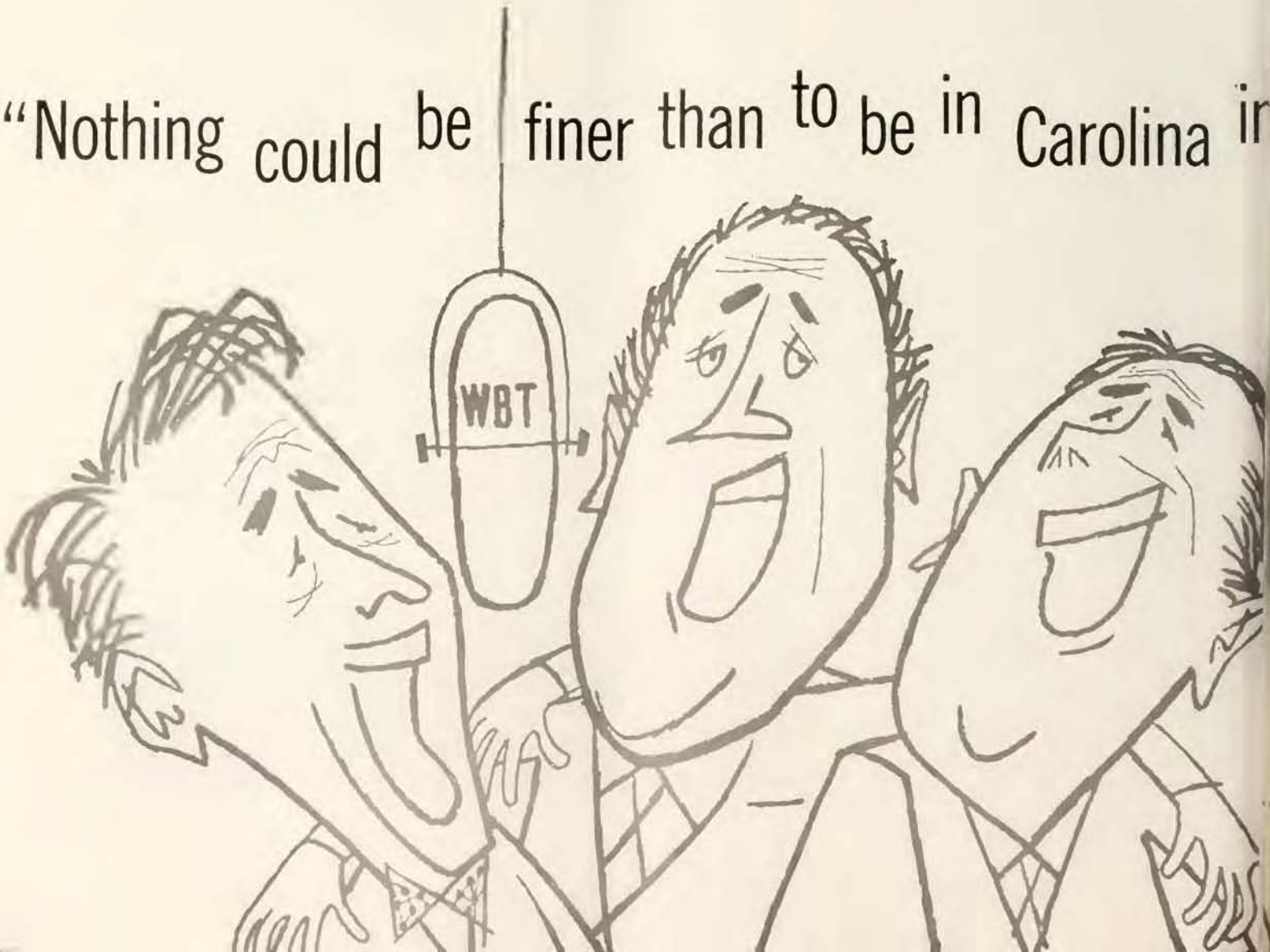
Special offers used to introduce a new product are frequently tied to the sale of a standard item. Thus when Campana wanted to introduce Dreskin it was offered free with one large size bottle of Campana Italian Balm. When B. T. Babbitt introduced Wet-Me-Wet it was part of the purchase of one can of Bab-O. 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-the-price-of-one 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 door-to-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 29c 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' "Vegtabath" 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

the morning"

...with an 11.4 rating!

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 Hooperating 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.

WBT

JEFFERSON STANDARD BROADCASTING COMPANY
CHARLOTTE, N. C. • 50,000 WATTS • Represented by RADIO SALES

*October 1947—February 1948
†50-100% BMB Daytime Audience Area

BMI Pin-up Sheet

Hit Tunes for June

(On Records)

A BED OF ROSES

(Johnstone-Monte)

Sammy Kaye—Vic. 20-2601 • Denny Dennis—Lon. 142

A FEW MORE KISSES

(Palmer)

Dennis Day—Vic. 20-2737

ALL DRESSED UP WITH A BROKEN HEART

(Marks)

Peggy Lee—Cap. 15022 • Buddy Clark—Col. 37985
Eddy Howard—Maj. 1236 • Russ Morgan—Dec. 24339
Bob Houston—MGM 10112 • Alan Gerard—Nat. 7019
John Laurent—Mercury 5093 • Alan Dale—Sig. 15174
The Flva Bars—Bullet 1009 • Jack Owens—Tower 1263
The Vanguards—Universal 34 • Jerry Cooper—Diamond 2090
Phil Reed—Dance-Tone 176 • Bill Johnson—Vic. 20-2749

DREAM PEDDLER, THE

(Peer)

Frankie Carle—Col. 38036 • Sammy Kaye—Vic. 20-2652
Hal Derwin—Cap. 481 • Snooky Lanson—Merc. 5124
Del Courtney—Vita. • Harry Roy—Lon. 225

FOOL THAT I AM

(Hill & Range—Mutual)

Dinah Shore—Col. 37952 • Sammy Kaye—Vic. 20-2601
Billy Eckstine—MGM 10097 • Erskine Hawkins—Vic. 20-2470
Dinah Washington—Merc. 8050 • Gladys Palmer—Miracle 104
Georgia Gibbs—Maj. 12013 • Brooks Brothers—Dec. 48049
The Ravens—Nat. 9040

I WANT TO CRY

(Excelsior)

Savannah Churchill—Men. 1129 • Chris Cross—Sterling 4004
Dinah Washington—Mar. 8082 • Phil Reed—Frank Picher—Dance-Tone 216

I WOULDN'T BE SURPRISED

(Republic)

Harry Cool—Merc. 5080 • Sammy Kaye—Vic. 20-2761

IT'S EASY WHEN YOU KNOW HOW

(Pemora)

Buddy Clark—Xavier Cugat—Col. 38135 • John Paris—Vic. 26-9027
Joan Edwards—Vita. 932 • Blue Baron—MGM 10185 • Eddie Ballantine—Tower*

LONG AFTER TONIGHT

(BMI)

Kate Smith—MGM 10157 • Snooky Lanson—Mar. 5095
Andy Russell—Cap. 15055 • Yvette—Vita. 919
Betty Rhodes—Vic. 20-2735 • Russ Titus—Musicana 14

LOVE IS FUN

(Encore)

Three Suns—Vic. 20-2599 • Mills Brothers—Dec. 24382

SERENADE

(Duchess)

Buddy Clark—Ray Noble—Col. 38091 • Jan Garber—Cap.*
Bob Eberly—Russ Morgan—Dec. 24376 • John Laurent—Mer.*
Jerry Wald—Com. 7503

SOMEONE CARES

(Campbell-Porgie)

Vaughn Monroe—Vic. 20-2671 • Mills Brothers—Dec. 24409
Art Lund—MGM 10170 • Eddy Howard—Maj.*
Frankie Carle—Col. 38130

TROUBLE IS A MAN

(Regent)

Sarah Vaughan—Music. 533 • Peggy Lee—Cap.*
Hall Sisters—Vic. 20-2386 • Martha Davis—Dec. 24383
Mary Ann McCall—Col. 38131 • Ginny Powell-Boyd Reeburn—Atlantic 860

WHO PUT THAT DREAM IN YOUR EYES

(Stuart)

Mark Warnow—Coast 8026 • Ray Carter—Rep. 122
Jack McLean—Coast 8015 • Chuck Foster—Mer. 5125

YOU'RE GONNA GET MY LETTER

(London)

Mary Osborne—Dec. 24308 • Adrian Rollini—Bullet 1023
Guy Lombardo—Dec. 24443

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 jobbers 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.

BROADCAST MUSIC INC.

580 FIFTH AVENUE • NEW YORK 19, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD

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



"JOAN BROOKS SHOW" - four
30-minute programs weekly



"WAKE UP TIME" - six 50-min-
ute shows weekly



"RHYME DOES PAY" - five 40-
minute shows weekly



"QUIZ OF TWO CITIES" - half-
hour program weekly



"SUNSHINE HOUR" - thirty min-
utes every Sunday A.M.



"JUGHEAD'S JUKEBOX" - six
105-minute programs weekly



"OLD DOMINION BARN DANCE"
- 12 times weekly

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)

"GIMME ONE LIKE THIS-UN, ONLY BIGGER!"



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 \$1493 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?



FARGO, N. D.

NBC • 970 KILOCYCLES

5000 WATTS



LOOKING FOR PROGRAMS?

Most Local Shows Beat Network Shows on High-Hooper

KOIL

SERVING

OMAHA & Council Bluffs

BASIC ABC • 5000 WATTS

Represented by

EDWARD PETRY CO., INC.

DIFFERENT
THE KID SHOW ALL THE
SOUTHWEST IS RAVING ABOUT!



"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

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.

Station **WFAA**
DALLAS, TEXAS

820 NBC 570 ABC

TEXAS QUALITY NETWORK

Radio Service of the Dallas Morning News

and
**WFAA
FM**

Represented Nationally by EDWARD PETRY and COMPANY

Contests and Offers

SPONSOR	PRODUCT	PROGRAM	TIME	OFFER	TERMS	OUTLET
CENTAUR CO	Molle Brush-less Shaving Cream	Mystery Theater	Friday 10-10:30 pm	\$3,500 variation, 1949-model Fords, TV and radio sets, other cash prizes	Send 200-word essay on "My Closest Shave" with two carton flaps to program, N. Y.	NBC
FERRY MORSE SEED CO	Ferry seeds	Garden Gate	Saturday 10-10:15 am	1) "Order of the Green Thumb" membership cards. 2) Certificate for Ferry Seeds, box of plants, garden book	(1) Recommend friend for award, with reasons. Both get prizes. 2) Send in original poetry	CBS
GENERAL FOODS SALES CORP	Gaines Dog Food	Juvenile Jury	Sunday 3:30-4 pm	Underwood portable typewriter	Send question for discussion by jury to program, N. Y.	MBS
HIRSCH CLOTHING CO	Clothing	Telephone Quiz	MTWTF 6:15-6:30 pm	TV set, movie projector, Bulova watch, vacation, clothing, etc. Cumulative jackpot of \$250 plus \$10 daily	Listeners called, identify "Mr. Question Mark" from air clues	WGN, Chi.
LEVER BROS	All soap products	Amos 'n Andy	Thursday 9-9:30 pm	Regal aluminumware	Send 75¢ \$1 and 2 boxtops from any Lever soap product to sponsor, N. Y., for each item	NBC
LOS ANGELES SOAP CO	Sierra Pine Toilet Soap, Scotch Cleanser	Frank Hemingway	MTWTF 7-7:15 am	3 Hollywood Star Carnation plants	Send 25¢ and two product wrappers to sponsor, H'wd.	Don Lee
MARS INC	Dr. I. Q., Mars, Snickers	Dr. I. Q. Jr.	Saturday 5-5:30 pm	(1) Various merchandise and cash prizes. (2) \$50 weekly plus whatever studio contestant fails to win	(1) Weekly word-building contests, based on new product phrase announced each week. (2) Send biographical sketch with Ping wrapper to program	NBC
METROPOLITAN LIFE INSURANCE CO	Institutional	Eric Sevareid	MTWTF 6-6:15 pm	Health booklets	Free on request to program, c/o local CBS station	CBS
MODERN BEER & WINE CO	Beverages	Sports Quiz	MTWTF 6:10-6:25 pm	Tickets to Red Sox or Boston Braves games	Mail in answers to four sports questions asked daily. Highest weekly score wins tickets	WIAV, Haverhill, Mass.
PARTICIPATING	Various	Carol Adams	MTWTF 1:15-1:30 pm	Weekly prize of \$10	Various letter-writing contests, changed weekly. Generally tied in with charity drives	WIBC, Canton, Ohio
PET MILK SALES CO	Pet Milk	Mary Lee Taylor	Saturday 10:30-11 pm	Recipe booklet; baby care booklet	Free on request to program, c/o local CBS station	CBS
PROCTER & GAMBLE	Duz	Truth or Consequences	Saturday 8:30-9 pm	Five weekly contests, totaling \$50,000 in cash prizes	Send product sentence completed in 25 words and ten true-false answers on official entry blank to sponsor	NBC
QUAKER OATS CO	Mother's Oats	Those Websters	Sunday 6-6:30 pm	\$1.55 package of Vaughn's Flower Seeds	Send 15¢ and trademark from box to program, N. Y.	MBS
RONSON ART METAL WORKS	Lighters	Twenty Questions	Saturday 8-8:30 pm	Lighter to sender of subject used; if studio contestants stumped, grand prize of silver table lighter, matching cigarette urn, tray	Send subject about which 20 questions may be asked, to program, N. Y.	MBS
STERLING DRUG	Various	Bride & Groom	Monday 2:30-3 pm	\$1,000 grand prize, various other cash prizes	Listeners send number times "bride" mentioned on program on certain days, with 25-word letter on program, to program, N. Y.	ABC
SWIFT	Swift products	Breakfast Club	MTWTF 8:15-8:45 am	Four prizes of \$500; 400 Canfield toasters	Listeners submit recipes containing Swift's Prem to program	ABC
UPTAIN'S FOOTWEAR CO	Shoes	"Mr. X"	MTWTFSS 3 times daily	Cumulative \$5 jackpot	Listeners called, identify "Mr. X" from air clues. Must write 25-word letter on official entry blank to be eligible for call	WIBS, Huntsville, Ala.
WANDER CO	Ovaltine	Captain Midnight	MTWTF 5:30-5:45 pm	Mirro-Magic Code-O-Graph	Send Ovaltine label to program, N. Y.	MBS
WILDRIFT CO	Wildroot Cream Oil	What's the Name of That Song	Wednesday 8-9:30 pm	\$5 cash prizes	Send list of any three songs to program for program use	Don Lee
WILLIAMSON CANDY CO	Oh Henry!	True Detective Mysteries	Sunday 4:30-5 pm	\$100 reward from True Detective Magazine	Awarded weekly if person correctly identifies wanted criminal described on show to FBI, then contacts magazine	MBS

Are Your Sales 10.7% Ahead?



John J. Larmer, president, Piedmont Adv. Agency

an Important Message for Drug Product Advertisers

adv. 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-



PETER DONALD SHOW is getting big audiences for Stanback. Center: Peter Donald, radio's Number 1 story-teller. Top left: Star Donald and Announcer Dennis James plan ad-lib switches. Top right: Donald and Three Flames "hamming around" to liven audience. Lower right: Pre-broadcast warm-up. Lower left: Awarding certificate to Charles Stark as "Outstanding Radio Producer of the Year"

"They sure are strong for WLS in this section"



... John Vissering, Jr.
Department Store Owner
Minonk, Illinois



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!

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

GARDENING

(Continued from page 80)

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.

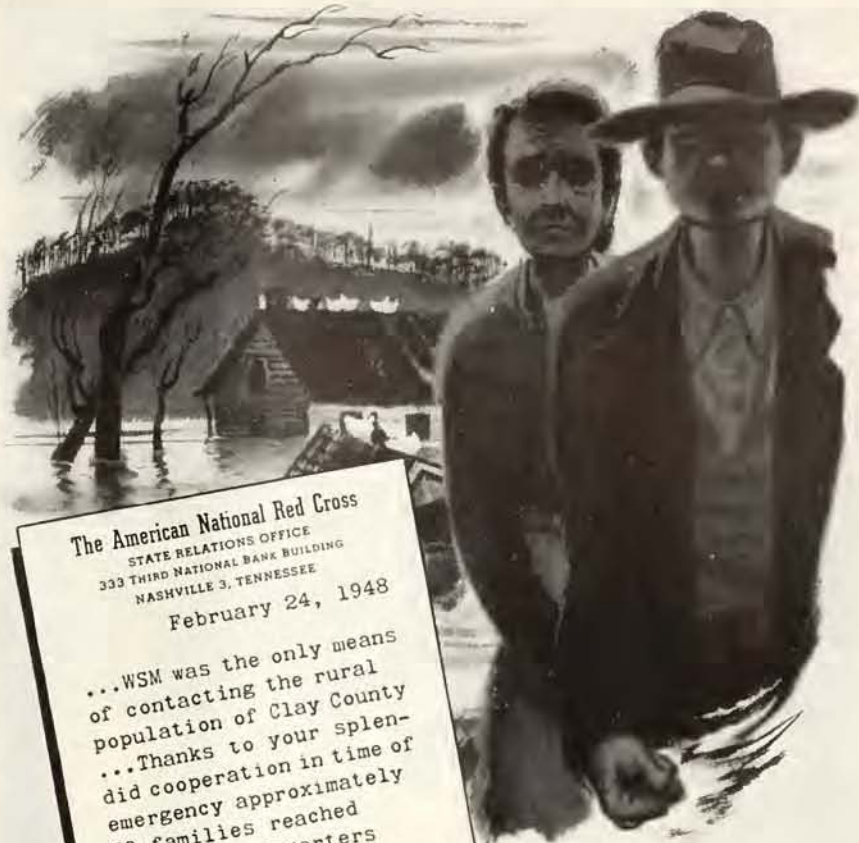
WTMJ announcer Gordon Thomas raises gourds. He had a theory that lots of listeners to his *Top of the Morning* program might enjoy trying their hands at it too. The station gave him the go-ahead and he began telling his listeners about the various kinds of gourds, how to plant, cultivate, and harvest 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.

WLS, Chicago, offered a Surprise Flower Garden packet of seeds three times a day for five weeks in April and May. Over 80,000 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-

CATASTROPHE IN CLAY COUNTY!!



The American National Red Cross
STATE RELATIONS OFFICE
333 THIRD NATIONAL BANK BUILDING
NASHVILLE 3, TENNESSEE
February 24, 1948

...WSM was the only means
of contacting the rural
population of Clay County
...Thanks to your splen-
did cooperation in time of
emergency approximately
30 families reached
chapter headquarters
for assistance...

JOHN J. BECK
State Relations Officer

Clay County, Tennessee
lay in the path of dev-
astating flood waters.

There was no news-
paper 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 confi-
dence of folks who look
upon WSM, not as just
another radio station, but
as a trusted friend.

WSM

NASHVILLE

HARRY STONE, Gen. Mgr., IRVING WAUGH, Com. Mgr. • EDWARD PETRY & 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

**OKLAHOMA CITY'S
ONLY....**

**50,000 WATT
STATION**

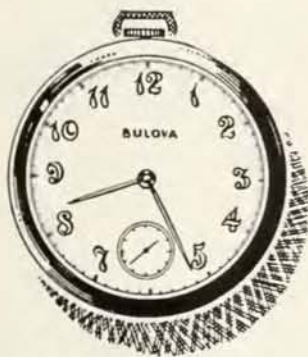
KOMA

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**

**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.



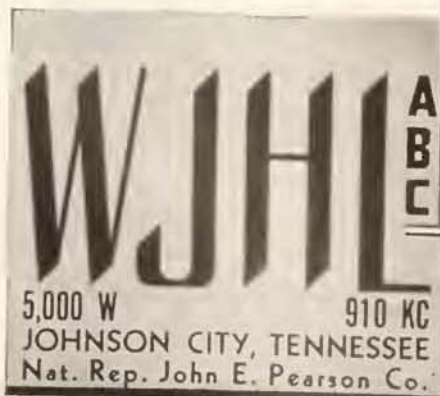
WESTINGHOUSE RADIO STATIONS Inc • KDKA • KYW • KEX • WBZ • WBZA • WOWO

NATIONAL REPRESENTATIVES, NBC SPOT SALES—EXCEPT FOR KEX • FOR KEX, FREE & PETERS

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 TEN-
NESSEE, SOUTH-WEST VIR-
GINIA AND WESTERN NORTH
CAROLINA MARKETS**



WJHL ABC
5,000 W 910 KC
JOHNSON CITY, TENNESSEE
Nat. Rep. John E. Pearson Co.

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. . . .

A 1 1/2 BILLION

DOLLAR MARKET

spread over two states

Take our BMB Audience Coverage Map, match it with the latest Sales Management "buying power" figures, and 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.

KWFT

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

for
HOT INFORMATION
ON
TOP STATIONS
in
TOP MARKETS...

ask your
JOHN BLAIR
man!

**JOHN
BLAIR**
& COMPANY

REPRESENTING LEADING RADIO STATIONS

Offices in Chicago • New York • Detroit

St. Louis • Los Angeles • San Francisco

**W\$AI
E
L
L
\$**

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!**



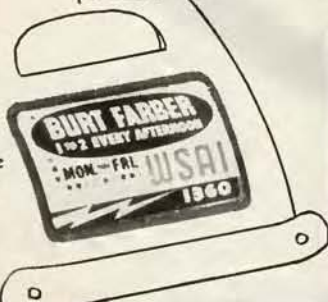
Colorful billboards on Cincinnati's main thoroughfares help build the "Farber legend" . . .



36¢

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·B·C

A MARSHALL FIELD STATION REPRESENTED BY AVERY-KNODEL



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

CBS



SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

ABC CBS MBS NBC ABC CBS MBS NBC ABC CBS MBS NBC ABC CBS MBS NBC ABC CBS MBS NBC ABC CBS MBS NBC

Main grid of program listings with columns for time slots (8:30, 9:15, 9:30, 9:45, 10:15, 10:30, 10:45, 11:15, 11:30, 11:45, 12:15, 12:30, 12:45, 1:15, 1:30, 1:45, 2:15, 2:30, 2:45, 3:15, 3:30, 3:45) and rows for various program titles and networks.

Vertical sidebar table listing station call letters (e.g., WABC, WISN, WISN-TV) and their corresponding frequencies (e.g., 102.5, 103.5).

DAY EST 8 AM 8:15 8:30 8:45 9 9:15 9:30 9:45 10 10:15 10:30 10:45 11 11:15 11:30 11:45 12 PM 12:15 12:30 12:45 1 1:15 1:30 1:45 2 2:15 2:30 2:45 3 3:15 3:30 3:45 4

Yes!

count me in as
a subscriber to

SPONSOR

Year \$5

Name

Years \$9

Company

Address.....

Home Office Please check

Years \$12

City.....Postal Zone.....State

And \$1 a year
for Canadian and
foreign postage.)

Your Position

No Money Now—Just Mail This Post-Free Card!


p

FIRST CLASS
PERMIT NO. 47613
(Sec. 510, P. L. & R.)
NEW YORK, N. Y.

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's this for a
Combination—
?



① ROCHESTER, N. Y.

"Best Test City in New York and the Middle Atlantic States," says the Sales Management Fall 1947 Test City Survey.

② STATION WHEC

"Best Listened To Station in Rochester" says Hooperatings — (and has been for past 4 years!)

Plus

③ Strong Program Promotion

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



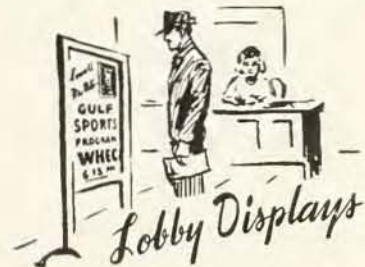
Bus Cards



Newspaper Advertisements



Direct Mail



Lobby Displays



Outdoor Displays



WHEC

of Rochester

N. Y.

5,000 WATTS

National Representatives: J. P. McKINNEY & SON, New York, Chicago, San Francisco

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 video.

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 (WXYZ), 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
December, 1947 - January, 1948

TIME	WSBT	STATION "E"	STATION "E"	STATION "E"	STATION "E"	STATION "E"	STATION "G"
MORNING MON. THRU FRI. 8:00 - 12:00	51.9	7.5	5.1	23.4	3.5	7.5	3.6
AFTERNOON MON. THRU FRI. 12:00 - 6:00	47.3	10.5	7.8	17.5	9.0	2.2	7.4
EVENING SUN. THRU SAT. 6:00 - 10:00	43.7	3.6	7.5	10.5	Signs Off at Local Sunset	5.8	23.9

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.



5000 WATTS
960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

SPONSOR

Top network-radio vehicle
of two great national advertisers...

Aunt Mary

... just being released
for local broadcast
at low syndicated rates



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	6.3
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



... Radio-Recording Division

A service of Radio Corporation of America

RCA Building, Radio City, New York • Chicago • Washington • Hollywood • San Francisco

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.

NBC Radio-Recording Div. (Syndicated Program Sales)
30 Rockefeller Plaza, New York 20, New York

Rush audition record, rates, brochure for AUNT MARY.

NAME TITLE

COMPANY

ADDRESS

CITY ZONE STATE

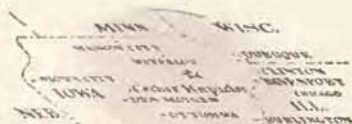
Get thar with the Mostest in your battle for Waterloo

(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 within 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)

Now . . . Sell 8 Times More People!



5000 ~~250~~ WATTS
620 ~~1430~~ KC

WDNC CBS
DURHAM, N. C.
REP. PAUL H. RAYMER

★ ★ ★ ALL-STAR WESTERN THEATRE



90 HALF-HOUR PROGRAMS
TRANSCRIBED

The Riders of the Purple Sage
Special Guest Stars

Stories of the Modern West
Authentic Cowboy Ballads

HARRY S. GOODMAN
19 E. 53rd Street
New York 22, N. Y.



broadcast merchandising

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-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.

Bea 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 timetables with Baruchs' 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-improved 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.

NOW!

You can sell . . .

THE RICH DOWNSTATE ILLINOIS MARKET

and with . . .

"Southern Illinois' Most Powerful
Radio Voice"

WMIX

and

WMIX FM

the only station covering all of this
rich downstate oil, coal, farming
and industrial wealth with both
AM and FM at a single low rate.

No. 2 Radio Center, Mt. Vernon, Ill.

940 AM

94.1 FM

National Representative
John E. Pearson Company

THIS IS THE NEW ALASKA



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.

Fairbanks — **KFAR** — 10,000 Watts 660 K.C.
 Anchorage — **KENI** — 5,000 Watts 550 K.C.

VOICES of the NEW ALASKA
 Sold separately... or in combination at 20% discount

MIDNIGHT SUN BROADCASTING CO.
 A. E. Lathrop, Pres. Alvin O. Bransford, Gen. Mgr.
 GILBERT A. WELLINGTON, Natl. Adv. Mgr.
 1014 American Building • Seattle 4, Washington

experience. AT&T doesn't particularly care for the use of the phone in air programs. Each time they set up a special bank for a game hundreds of men and women who have been waiting for phones for years write letters of protest to the Public Service Commission, the FCC, and to the phone company itself. In most cases these special banks of phones make use of facilities which are not in demand at the time the game is being played. For instance, a special bank of phones is usually established in exchanges with very little traffic at the time the program is on the air. Usually they are routed through a business district exchange, where most offices are closed down and the call upon equipment is at a low ebb. These phones are a special part-time set-up; they utilize circuits that are standing idle. But that explanation seldom satisfies an irate would-be telephone subscriber who is waiting for his phone.

Telephone rule number one for handling phone games is: "Never announce a special award for the first person to call in a quiz game. No matter how adequate the facilities, they can never handle the rush to be first."

Further rules are:
 2. Tell the audience there is no hurry on the call. Give them an hour or more after the program is off the air to make their calls.

3. Don't wait till the last minute to notify the phone company of a planned game. Every installation of this kind is custom built. It takes time.

4. The legal aspects of the game must be passed by the Telephone Company's own legal department.

5. Remember that two-way telephone conversations are not permitted on the air by the FCC.

6. Don't ask the phone company for trick telephone numbers or designations.

7. Remember that for every caller who thinks that he has the answer to the question there will be one who will call just for the sake of making the call and talking to a broadcast studio.

Even in a great telephone center like New York 25,000 telephone calls can entirely disrupt phone service if they are placed at the wrong time of day, or to or from the wrong service areas. Telephone games have been known to so tie up service that not even police or fire calls have been able to get through.

The telephone is the quickest way to discover if anyone is listening to a program. The main drawback is that it's not low-cost merchandising. It produces, but it requires a sizable investment, and follow-through.



is the station to best service your product's story in the rich North Jersey area.

the radio station of the **Newark News**



HOTEL STRAND

Atlantic City's Hotel of Distinction

The Ideal Hotel for Rest and Relaxation. Beautiful Rooms. Salt Water Baths. Glass enclosed Sun Porches. Open Sun Decks atop. Delightful Cuisine. Garage on premises.

Open All Year.

*Fiesta Grill and Cocktail Lounge
 Favorite Rendezvous of the Elite
 Famous for Fine Foods*

Exclusive Pennsylvania Avenue and Boardwalk

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.



570 KC
5,000
WATTS

A Cowles Station

WNAX

SIoux CITY - YANKTON AFFILIATED WITH THE AMERICAN BROADCASTING CO.

signed and unsigned

New Agency Appointments (Continued from page 18)

SPONSOR	PRODUCT (or service)	AGENCY
Morton Products Inc, Cleveland	Proprietary drugs	Wiley, Frazee & Davenport, N. Y.
Peck Corp, H'wood	Dietary supplements, lotions	Madison, Beverly Hills
Peller Brewing Co Ltd, Hamilton, Ont.	Beer	Grant, Toronto
Rexall Drug Co, L. A.	Drug stores	BBD&O, L. A., natl adv
Schubach Jewelry Co, Salt Lake City	Jewelry	Cooper & Crowe, Salt Lake City
Smithfield Ham & Products Co, Smithfield, Va.	Food products	Lindsey, Richmond
Standard Brewing Co, Scranton	Beer	A. Morse, Scranton
Stone Bros, St. Louis	Jewelry	Roman, St. Louis
Warsaw Brewing Corp	Old Tavern, Burgemeister Beer	J. Preston Moran, Davenport, Iowa
Yale & Towne Mfg Co (Elec Appliance div), N. Y.	Yale Tip Toe Electric Iron	Sullivan, Stauffer, Colwell & Bayles, N. Y.

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
F. W. Adams	Packard Motor Car Co, Detroit, adv superv	Same, adv mgr
Larry Bruff	Newell-Emmett, N. Y., in chge radio and TV, for Chesterfield Cigarettes	Liggett & Myers Tobacco Co, N. Y., in chge radio, TV
J. Howard Daugherty		Rockwood & Co, N. Y., vp, in chge branded mdse, sls, adv
Albert S. Dempewolff		Same, adv mgr
George Dittshelm	Celanese Corp of America, N. Y., asst adv mgr	Vulcan Watch Co Inc, N. Y., vp, in chge adv
John E. Hardy		Daggett & Ramsdell Inc, N. Y., vp, adv mgr
J. B. Scarliff	Firestone Tire & Rubber Co of Canada, Hamilton	Same, adv mgr
H. S. Wagoner	Joseph Schlitz Brewing Co, Milw., central sls dir	Blatz Brewing Co, Milw., sls dir
Paul H. Willis		Carnation Co. L. A., adv mgr

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
W. E. Benedict	Callaway Mills, N. Y.	Whitman & Benedict (new), N. Y., partner
George Bolas	Foote, Cone & Belding, Chi.	Tatham-Laird, Chi., radio dept head, acct exec
James A. Bromley	Saturday Night Press, Toronto, acct rep	R. C. Smith, Toronto, acct exec
Len Carey	BBD&O, L. A.	Same, N. Y., radio acct exec
E. Ric Clark	Morgan, L. A.	W. B. Geissinger, L. A., acct exec
Richard M. Compton	Quaker Oats, Chi., adv mgr	Needham, Louis & Brorby, Chi., acct exec
Richard H. Conner	Goodyear Tire & Rubber Co, Akron	Ketchum, MacLeod & Grove, Pittsburgh, acct exec
David J. Cowen	Deutsch & Shea, N. Y., acct exec	Cappel, McDonald, N. Y., acct exec
Roy F. Cratty	Greenlee Bros & Co, Rockford, Ill.	Cramer-Krasselt, Milw., acct exec
William H. Grace	Pan American Airways	Calvin D. Wood, S. F., acct exec
Norman J. Greene	Story Magazine, N. Y.	Layne, Leene & Greene (new), N. Y., partner
Niel Heard	Louis Milani Foods, L. A., adv mgr	Smith, Bull & McCreery, S. F., acct exec
Samuel E. Hunsaker	N. W. Ayer, N. Y.	Armstrong, Schleifer & Rippl, N. Y., radio, TV dir
R. D. Irving		Irving & Kirske (new), S. F., partner
Lester Jay		J. M. Straus, L. A., radio dir
Richard O. Jones	Princeton Film Center, sls, prom mgr	Arthur G. Rippey, Denver, acct exec
Robert S. Kampmann	McLain, Phila.	Charles A. White Jr, Phila., acct exec
W. S. Kimball Jr	W. J. Johnson, St. Louis, acct exec	Jim McMullen, Ft. Worth, acct exec
Fred W. Kirske		Irving & Kirske (new), S. F., partner
John Kucera		Blow, N. Y., radio timebuying head
H. Donald LaVine	Harry S. Goodman, N. Y.	Layne, Leene & Greene (new), N. Y., partner
Dan Layman	Dan B. Miner, L. A., vp	Young & Rubicam, H'wood., acct exec
Jack Layne	20th Century-Fox, H'wood., script writer	Layne, Leene & Greene (new), N. Y., partner
Robert Leder	Booth, Vickers & Schwinn, N. Y., acct exec	W. Wallace Orr (new), N. Y., acct exec
Evard Meade	Amer Tobacco Co, N. Y., asst to pres	Young & Rubicam, N. Y., vp, radio dept mgr
C. A. Monroe	Liebman Breweries Inc, N. Y., adv mgr	Brooke, Smith, French & Dorrance, N. Y., acct exec
Robert E. Moore	Makellm, Chi., gen mgr	C. C. Fogarty, Chi., vp
Walter K. Neill	Forest Lawn Memorial Park, L. A., vp, pub rel dir	Ruthrauff & Ryan, H'wood., acct exec
W. Wallace Orr	N. W. Ayer, Phila., vp, superv of service	W. Wallace Orr (new), Phila., head
T. Hamlin Reese		W. Wallace Orr (new), Balto., vp
Edward J. Rosenwald	Louis G. Cowan, N. Y., vp	Harry B. Cohen, N. Y., vp
Ad Rovin	Bozell & Jacobs, Chi., vp	Fremont, Chi., vp
Ruth Rowland	Foote, Cone & Belding, N. Y., radio prodn	Ketchum, MacLeod & Grove, Pittsburgh, asst radio dir
Bernard B. Schnitzer	Garfield & Guild, S. F., vp, acct exec	Elliott-Daly & Schnitzer (new), S. F., partner
Gerald T. Steck	Leo J. Meyberg, L. A.	H. Charles Sieck, L. A., acct exec
Frank H. Stewart Jr	Frank Stewart, Houston, head	Wallace Davis, Houston, radio dir
Edward C. Sucher	BBD&O, acct exec	Hevenor, Albany, acct exec
Kenneth D. Twyman	Liebmann Breweries Inc, N. Y., vp in chge sls	Lennen & Mitchell, N. Y., acct superv
Norman Vickery		W. Wallace Orr (new), Balto., vp
R. L. Whitman	Esmond Mills, N. Y.	Whitman & Benedict (new), N. Y., partner
Jefferson K. Wood		Paul Winans, L. A., acct exec

SPONSOR

**NORTH
CAROLINA
IS THE
SOUTH'S
NO. 1
STATE
AND
NORTH
CAROLINA'S**

No. 1
Salesman
is
WPTF
RALEIGH, N. C.
50,000 WATTS | NBC
680 Kc. | AFFILIATE
National Representative
FREE & PETERS, Inc.

SHARE THE COST

(Continued from page 42)

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

**FIRST
FIRST
FIRST
FIRST
FIRST
FIRST
FIRST
FIRST
FIRST
FIRST
FIRST
FIRST
FIRST
FIRST
FIRST
FIRST
FIRST
FIRST
FIRST**

WOKO
1460

**FIRST station in the
FIRST city in the
FIRST state with the
FIRST network (basic ABC)**

and FIRST with
HOOPER
March 1, 1948

WOKO Leads by as much as 4.8 points of a 22.9 total.

Local businessmen back this local station (soon 5000 watts) because they know the important Capital District market has the habit of leaving the dial tuned to Albany's Pioneer Station.

**GOVERNOR DONGAN
BROADCASTING CORP.
HOTEL WELLINGTON
ALBANY, N. Y.**

National Representatives
LORENZEN & THOMPSON, Inc.

THE KEY TO
Southern Minnesota



MINNESOTA'S TRIPLE MARKET

- ★ 350,000 INTERNATIONAL visitors
- ★ 34,000 METROPOLITAN residents
- ★ 87,200 RURAL consumers in the primary coverage area.

EVERYONE
DIALS TO **KROC** NBC
Minn. Network
N. W. Network
Southern Minnesota's Oldest Radio Station
Established 1935

IN ROCHESTER, MINNESOTA,

WLAW

AND WLAW-FM



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: PAUL H. RAYMER CO.

WMBD

dominates
PEORIA AREA



...with
**TREMENDOUS
HOOPERS**

IN EVERY CASE, WMBD gives CBS advertisers a bonus Hooper over the national ratings. Superior local programming plus affiliation with Peoria's favorite network show results such as these (from Hooper Peoria Ill. Fall-Winter Report—Oct., 1947 thru Feb., 1948):

Program	Peoria Hooper
Lux Radio Theatre.....	34.1
Arthur Godfrey*.....	31.2
My Friend Irma.....	30.7
Mr. and Mrs. North.....	29.1
Big Town.....	26.1
Fannie Brice.....	26.0
Inner Sanctum.....	25.6
Screen Guild.....	25.3
FBI in Peace and War.....	24.0
Blondie.....	22.5
Crime Photographer.....	20.1
*Monday Evening Show	

Remember WMBD has a larger share of the Peoria audience than all other Peoria stations combined! See Hooper Peoria Ill. Fall-Winter Report. Oct., 1947 thru Feb., 1948.

WMBD
PEORIA
CBS Affiliate • 5000 Watts |
Free & Peters, Inc., Nat'l. Reps.

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 \$80,000,000, 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.

WIBK KBIW

ANY WAY
YOU LOOK AT IT...

KNOXVILLE'S BEST BET
is

WIBK

Represented by Donald Cooke, Inc.

STEINMAN
STATIONS

build profitable sales

WDEL

Established 1922
WILMINGTON, DEL.

WGAL

Established 1922
LANCASTER, PA.

WKBO

Established 1922
HARRISBURG, PA.

WRWA

Established 1922
READING, PA.

WORK

Established 1932
YORK, PA.

WEST

Established 1936
EASTON, PA.

Represented by

**ROBERT MEEKER
ASSOCIATES**



Chicago
San Francisco

New York
Los Angeles

SUBURBAN STATIONS

(Continued from page 44)

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 Snafu*. 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 Snafu* 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 50-mile metropolitan trading area. Hempstead itself has an Arnold Constable,

KMLB

MONROE, LOUISIANA

HAS MORE

Listeners

THAN

ALL OTHER STATIONS COMBINED

IN NORTHEASTERN LOUISIANA

AND REACHES A

\$103,629,000 BUYING POWER

Year in and year out, every authenticated listening survey conclusively proves that KMLB has more listeners in Monroe and Northeastern Louisiana than all other stations combined!

KMLB is your time-tested advertising medium in this rich area!

AFFILIATED WITH
AMERICAN BROADCASTING CO.

TAYLOR-HOWE-MOWDEN Radio Sales

J. C. LINER, JR., Gen. Mgr.



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
Kansos City 6, Mo.

WOC

FIRST

in the

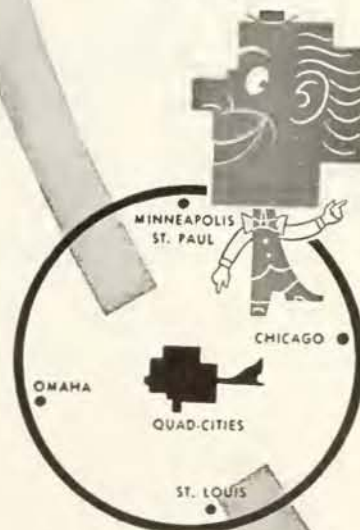
QUAD

Cities

The 40th retail market

DAVENPORT
ROCK ISLAND
M O L I N E
EAST MOLINE

"Third station in the country
to maintain regular daily
broadcasts."



WOC WOC-FM

5,000 Watts, 1420 Kc.

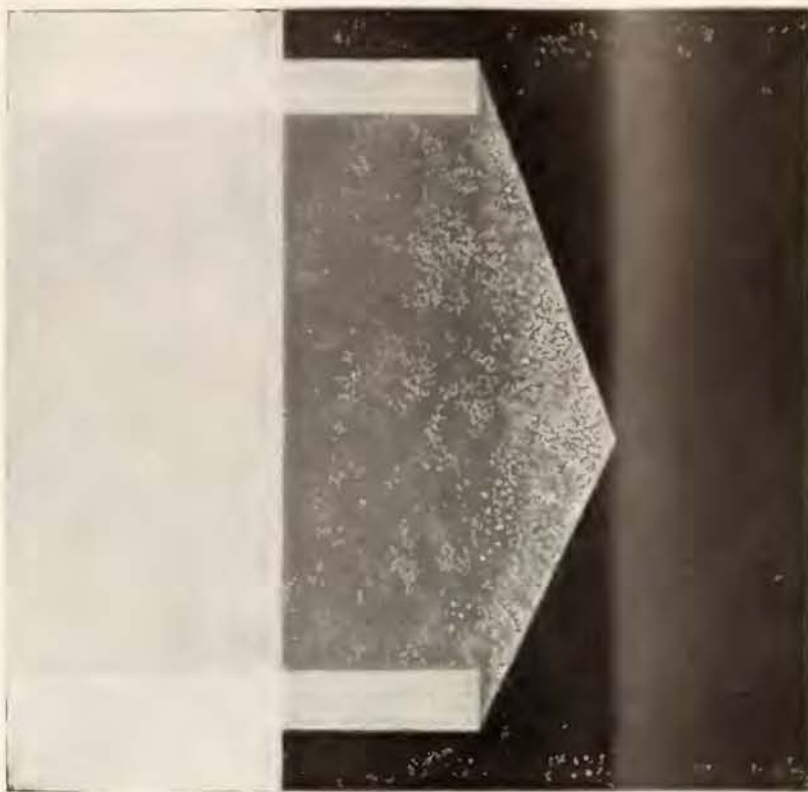
BASIC NBC Affiliate

Col. B. J. Palmer, Pres.

Beryl Laltridge, Mgr.

DAVENPORT, IOWA

National Representatives:
FREE & PETERS, Inc.



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

WGFM
Frequency Modulation

50,000 WATTS

SCHENECTADY, N. Y.

GENERAL  ELECTRIC

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 WHL1 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 programming on a local level suburban stations reach, serve, and sell their localities. . . .

Promise #4*

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

*It is SPONSOR's policy to call attention to extra-value issues in advance of publication. The 1948 FALL FACTS Edition (July) is the fourth so designated.

SPONSOR



SPEAKS

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.

Applause

CANADIAN "SPOT REMOVER"

In many ways Canadian broadcasting and advertising are more sensitive to change than their U. S. counterparts. Programwise the 48 states may set the pace, but businesswise they move quicker north of the border. They were first with a Broadcast Measurement Bureau form of operation (called Bureau of Broadcast Measurement). The CAB (Canadian Association of Broadcasters) operates as a tightly knit trade organization efficiently serving the needs of the independent Canadian broadcaster and the Canadian advertiser.

Recently the All-Canada Radio Facilities Limited decided that Paul H. Raymer had a good idea when he suggested that "selective radio" better described the operations commonly called "spot radio." All-Canada has been digesting what SPONSOR, too, has had to say on the subject, and like SPONSOR felt that a new name was in order. "Spot" means several different things and causes confusion nearly every time it's used.

All-Canada, being typically Canadian, goes in for direct

action. They wrote letters to every station and every agency in Canada asking for reactions to Raymer's "selective radio." Didn't Canada feel that it was time for a "spot remover?"

The returns are now in. Canada definitely likes "selective radio." Seventy-six per cent of all who answered the All-Canada letter voted for the term "selective." Another 14% felt there ought to be a change but were of the opinion that "selective" wasn't the word. Only 9% wanted to retain the name of spot. Some didn't like the word "radio" and wanted the word "broadcasting" to be substituted. They felt that "selective broadcasting" would include all the facets of broadcasting—standard radio, FM radio, TV, FAX. Radio, thought this group, restricted the nonnetwork field to sound broadcasting and would require another revision later on.

Canada, which has set the pace in so many industry matters, may be the first to discard "spot." All-Canada deserves credit for crystalizing broadcast opinion in the Dominion.

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 job you did in telling your listeners of the scissors offered by Robin Hood Flour for 25¢ and proof of purchase. I am sure you will be interested in knowing that your one program directed approximately 24% of all requests received from radio stations. When you consider that we plugged this promotion on about 50 stations in the northern section of the country and over 100 stations in the South carrying "Queen For A Day" radio show, it makes your response all the more outstanding.

I don't know to what we can attribute such success unless we say it is just smart programming and excellent 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,

INTERNATIONAL MILLING COMPANY

William King Jr.

By William King, Jr.
Advertising Manager

*K:emd

AN IMPROVED ALL-PURPOSE FLOUR FOR BREAD, CAKES AND PASTRY

Crosley Broadcasting Corporation

WLW

**"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 inimit-

able, 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



BASIC
ABC Network

WJW

CLEVELAND

850 KC
5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

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