

OK

SPONSOR

For buyers of broadcast advertising

RECEIVED

SEP 27 1948

GENERAL LIBRARY

Account executives' lament—p. 36

Don't overlook the music library—p. 40

5:30 a.m. on the farm—p. 27

How to read a TV rate card—p. 42

Farm reporter gets latest prices from shipper—p. 27



Now
WAGA • CBS

In
Atlanta

In a blaze of glory, WAGA emerges from an era of independent operation. In nine short months this promotion-minded Georgia station catapulted to a top-most place among the Nation's independent stations.

Just to do it up right, WAGA took over first place in Atlanta mornings and second place afternoons.*

Now, to all this know-how comes Columbia Broadcasting System (where 99,000,000 people gather weekly).

Listeners and time-buyers, alike, are saying, "What a combination!" For availabilities call your local KATZ AGENCY representative.

NOTE: Time buyers
Add Arthur Godfrey to
WAGA's top morning Hooper...
Add The Perkins, Aunt
Jenny, Helen Trent, Big Sister and
the complete CBS round up of
dramatic shows to WAGA's top
rated locally produced afternoon
shows and you can't miss!
* see June, July
C.E. Hooper report



waga
Atlanta • 590 Kilocycles • 5,000 Watts

CBS



National Representatives—THE KATZ AGENCY, INC.



TS... SPONSOR REPORTS...

... SPONSOR REPORTS

October 1948

NETWORK BUSINESS
CONTINUES SAME
AS 1947-48

Despite curtailment of schedules of many net advertisers total commercial time on webs by midseason will be about same as 1947-48. New advertisers and return of some not active last year have filled holes left by cuts.

-SR-

STATION REP
RANKS EXPAND

Total number of station representatives is being expanded by entrance into business of transit advertising (car cards) national reps. Car card reps of FM stations which serve transiradio, are handling radio business for them and considering representing regular broadcast advertising outlets also. Newest of regular station reps is Harry S. Goodman, program and transcription producer, who now heads Radio Representatives Inc.

-SR-

PRICE MENTIONS
VIA RADIO OKAYED
FOR CANADIAN TEST

Canadian broadcast advertising regulations forbidding price mentions on air were relaxed starting 1 September for test period of 6 months. Change in regulations will result in increase of price mentions on U. S. network programs heard in Canada.

RECEIVED
SEP 27 1948

-SR-

RESEARCHERS FAIL
TO ADOPT CODE

Although need for code governing research practices was recognized, American Association of Public Opinion Research declined to adopt self-regulatory standards of professional conduct at its annual meet week of 13 September. Better Business Bureau was asked to help fight use of research-type questions to open doors in door-to-door selling. Elmo Wilson, ex-CBS, is new president of AAPOR, to which leading survey firms belong.

NBC GENERAL LIBRARY

-SR-

APARTMENT HOUSE
TV ANTENNA
PROBLEM SOLVED

Problem of apartment house television antennas has been solved for new and old buildings via well-tested master-antenna system developed by Amy, Aceves & King. Queens (N. Y.) housing project of New York Life Insurance Company is first to have system built into every apartment. TV set owners plug receivers into built-in wall outlet.

-SR-

WHITEHALL USING
FIVE-MINUTE SHOW
TO CUT AD COSTS

Starting 18 October Whitehall Pharmacal, through Dancer-Fitzgerald-Sample, will use 5-minute national spot program in place of announcements. Campaign set for 52 weeks in over 50 major markets for Anacin, Bisodol, and Heet and will carry commercials for 2 products

SPONSOR, Vol. 2, No. 12, October 1948. Published monthly by Sponsor Publications Inc. Publication offices: 5800 N. Marine St., Philadelphia 41, Pa. Advertising, Editorial, and Circulation offices, 40 W. 52 St., New York 19, N. Y. Acceptance under the act of June 5, 1934 at Philadelphia, Pennsylvania, authorized December 2, 1947

per broadcast. Costs per product ad are figured 1/3 lower via programs than one-minute commercials.

-SR-

NETWORK ELECTION RETURNS SPONSORED No longer concerned due to changed complexion of Commission that FCC might frown on sponsorship of major public service programming, nets went all out this year to sell election-night news coverage. MBS was first to sign underwriter (Curtis Publishing) and CBS followed shortly (Nash Motors). NBC expected to have sponsor or sponsors signed as you read this, and Kaiser-Frazer is possibility for ABC.

-SR-

SPONSORS GET CITY-BY-CITY HOOPERATINGS Hooper's latest service breaks down national program ratings and indicates listening town-by-town on each net. Initial report covering winter-spring (December-April) '47-'48 covers 68 cities. Fall '48 report will include over 90 cities. Via this service sponsors will be able to find holes in their broadcast advertising coverage.

-SR-

WMPS REPORTER OPENS EXCLUSIVE SPORTS TO RADIO NEWSMEN Matty Brescia (WMPS, Memphis) brought to head barring of broadcast reporters from sports events exclusively contracted for on-the-spot coverage by net or station. Brescia appealed ruling of U. S. Golf Association executive secretary Joe Dey that since NBC had exclusive on National Amateur Golf Tourney, reporters from other nets and non-net stations could not have access to Memphis Country Club where matches were held. NAB public relations chief Bob Richards and Syd Eiges, NBC vp in charge of press and public relations, cleared up situation and radio pressmen were extended full reportorial status.

-SR-

CBS' TWO OWNED PROGRAMS CBS purchase of "Amos 'n Andy" for reported \$2,000,000 is network's second big money excursion into program ownership field. First purchase was Housewives' Protective League. Network, to all intents and purposes, also owns Art Godfrey but in his case ownership is in form of long-term contract rather than "eternity" deal. Like purchases are said to be in plans of CBS Chairman of Board Bill Paley.

-SR-

BIG DRAMA INCREASE THIS FALL Dramatic programs will occupy far more airtime this fall than during past few years. Prudential's shift from music to drama, Electric Companies' sponsorship of Helen Hayes (both on CBS), and La Rosa's sponsorship of "Hollywood Theatre of Stars" on national spot basis (WOR, N. Y., WCAU, Philadelphia, WBZ, Boston, etc.) are straws in wind.



Twice as many

....LISTENERS PER \$1



and up to 12 times as many!



***1948 LISTENER DIARY STUDY**, conducted by Audience Surveys, Inc., provides detailed, reliable data by quarter-hours on sets-in-use, station ratings, audience flow and audience composition in the 41 Oklahoma counties in which WKY has 50%-or-more BMB coverage day and night. Complete information is available from either WKY or Katz Agency representatives

By trustworthy measurement*, the impressive fact has been established that WKY delivers 2.4 times as many listeners per dollar during an average afternoon quarter-hour as its nearest competitor; nearly three times as many as the third station; and 12 times as many as the sixth.

And at the same time, WKY delivers four, eight and 36 times the *total* number of listeners!

Morning, afternoon, or night, the story is relatively the same. WKY, with more listeners—and more listeners per dollar, is the best buy in Oklahoma City.

You can control the cost of your radio advertising in Oklahoma, or anywhere, by your choice of stations. WKY reaches more listeners in central and western Oklahoma at lower unit cost than any other station. WKY, day or night, is your best buy.

BEST BUY - WKY OKLAHOMA CITY

THE OKLAHOMA PUBLISHING COMPANY: THE DAILY OKLAHOMAN — OKLAHOMA CITY TIMES — THE FARMER-STOCKMAN
KVOR, COLORADO SPRINGS — KLZ, DENVER (Affiliated Management) — REPRESENTED BY THE KATZ AGENCY, INC.

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COVER PICTURE: Market information is vital in an age where strawberries ripple an blown torridness. RUCO covered the flight of the fresh crate of this season.

40 West 52nd

TV LISTENER FIGURES

We've noticed a discrepancy in audience ascribed to television set installations.

How many people do you say view a private home set?

How many viewers to a tavern or restaurant installation?

I'd appreciate any enlightenment you can give us—we all would here.

ANN WHITE
WBZ, Boston

► Viewers to TV home sets average 5.2 during the first year of station operation in a city, 4.5 during the second year, and 4.3 thereafter. Tavern and restaurant viewers average 28. These figures are derived from a combination of sources—Hooper, Pulse, Gallup, etc.

COINCIDENCE

On September 2nd I sent you a copy of my leaflet, "Now Is the Time to Start Selling Radio."

I thought it a real coincidence that the September issue of SPONSOR should carry an article called "Radio Begins to Tell Its Story."

MURRAY CARPENTER
President WPOR
Portland, Me.

► There's an additional coincidence, Mr. Carpenter. Your hard-hitting campaign urging the industry to go all-out on the promotion of broadcast advertising is right in tune with SPONSOR's year-old plea on the same subject.

TV RESULTS

Permission is requested to reprint extracts from your "TV Results" as printed on pages 30 and 31, in your July 1948 issue of SPONSOR. Credit will be given to your publication and date of issue.

ROGER COURTLAND
TV Director
Seberhagen Advertising
Philadelphia

► Permission has been granted to Seberhagen as well as a number of other advertising agencies to reprint SPONSOR's TV Results section.

MOGUL STORY

Some time ago you ran an article about the Mogul Agency and their work for National Shoes, Barney's Clothes, etc.

We would like to have a copy of this article.

M. EVANS RICHMOND
M. Evans Richmond Advertising Agency
Philadelphia

► The article was published in SPONSOR in February 1948. An index of the past 18 months of SPONSOR is available upon request.

Fall is Rich and Green

...in Dollar Rich Pittsburgh

Leaves turn brown and the ground loses its summer green carpet. Corn stalks curl and grow dry in the crisp fall air... BUT Pittsburgh will remain a rich, green market for sponsors who advertise on WWSW, the favorite station of sports-loving Pittsburgh listeners.

During the summer, Pirate baseball—plus top-notch programming of news, music and special events—earned record-breaking Hooper ratings for WWSW, Sunday afternoons—all afternoon—in July the Hooper high was 59.2, meaning more than half the entire listening audience was tuned to WWSW. Ratings for other periods were equally impressive.

Now that fall is here, Steeler Football and Harnet Hockey promises to draw another powerful audience to Pittsburgh's outstanding sports station.

That's why it pays to use WWSW*—on the air 24 hours a day through every season, delivering more listeners per dollar... more sales per listener!

WWSW

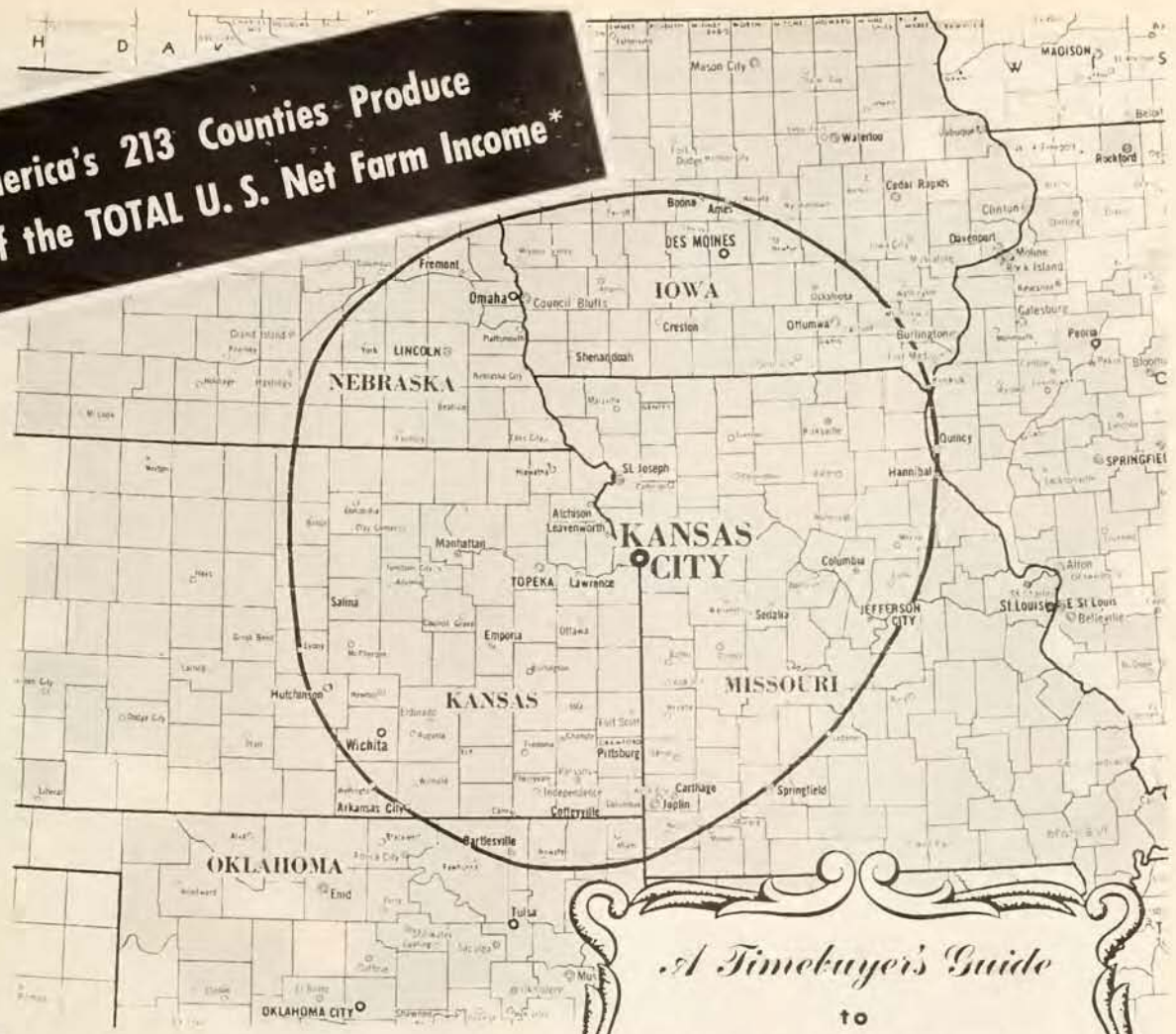
PITTSBURGH'S

Major Independent

WWSW, Inc.
Sheraton Hotel, Pittsburgh, Pa.

*Ask Forjoe

**Mid-America's 213 Counties Produce
9.3% of the TOTAL U. S. Net Farm Income***



Yes, farmers in the 213-county Mid-America area covered by KCMO produce nearly 10% of the net farm income of the whole United States!

Mid-America is truly a farming center. And—Mid-America's farmers had an average net income of \$4139 in 1947 . . . over \$1000 higher than the national farm average.

Farming is "big business" in Mid-America and because it is, Mid-America's farmers have to keep up-to-the-minute on new farm methods and latest market reports. That's why so many of Mid-America's farmers rely on KCMO's farm service programs. To sell your product to Mid-America's wheat-and-corn-rich farmers, center your selling on KCMO.

50,000 WATTS DAYTIME—Non-Directional

10,000 WATTS NIGHT—810 kc.

National Representative: JOHN E. PEARSON COMPANY

* Net after business expenses—personal taxes not included. Statistics from 1947 Sales Management Survey of Buying Power.

FACTS FOR STATISTICIANS

Re: Mid-America

- Population: 5,435,091
- Area: 213 counties inside measured 1/2 millivolt area.
Mail response from 466 counties (shaded on map) in six states and 22 other states not tabulated.
- Population Distribution: Farm, 48%; City, suburban, and small towns, 52%.
- Farms: 422,380
- Net Farm Income: \$1,747,147,000*
- Average Mid-America Net Farm Income: \$4139*
- Average US Net Farm Income: \$3084*



KCMO

and KCFM...94.9 Megacycles
KANSAS CITY, MISSOURI
Basic ABC for Mid-America

One Does It in Mid-America!

**ONE station • ONE set of call letters
ONE rate card • ONE spot on the dial**

*Announcing
another service to the
Old Dominion!*

WRNL-FM

50,000 watts of power...day and night...to bring the listeners in the heart of Virginia new thrills in radio entertainment through Frequency Modulation. Static - free, crystal - clear reception **for** them means better reception **by** them for your products. Results for you: more and greater sales in the South's great, rich, **depression-proof** industrial and tobaccoland.

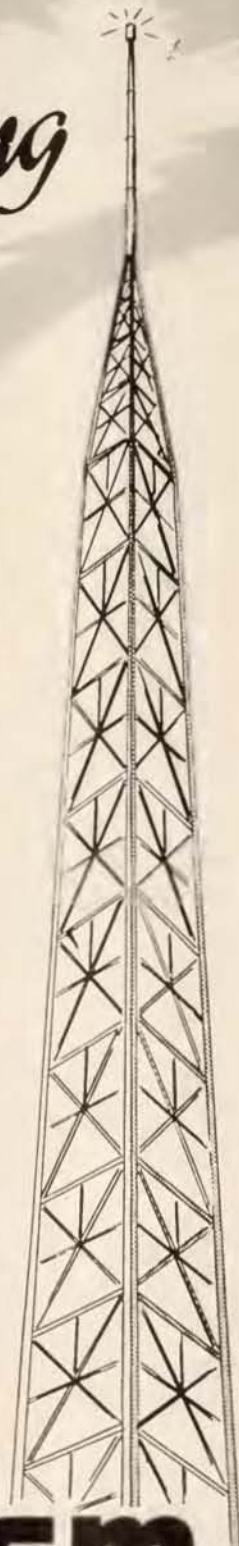
Simultaneous programing on WRNL and WRNL-FM means increased coverage at no extra cost!

WRNL-FM

102.1 megacycles

RICHMOND, VA.

EDWARD PETRY & CO., INC.,
NATIONAL REPRESENTATIVES



40 West 52nd

continued from page 4

MR. & MRS.

We never did come through with an opinion on the original "Mr. & Mrs." type show, did we?

I had very favorable reaction, but thought I would check with Julie, my wife (the Julie of "Julie'n' Johnny") and she was pleased as punch. Partly because the story recognized many of the fine points that went into the making of a show like her's. Sales points and bits of smart programing.

Also, since this was a distillate of many many shows of the type, she found the material of deep interest in comparing her show with what is being successful in other parts of the country.

If we could sum the story up in a short phrase, I'd say "it was authoritative." No froth, no frills, no unfounded editorial opinion from an ivory tower. It seemed like hard goods.

While I'm on your ear, that was a nice squib about the *Julie'n' Johnny* show and WTAG in the latest issue.

ANDREW C. FULLER
Publicity-Promotion Director
WTAG
Worcester, Mass.

On looking through the September issue of SPONSOR we were delighted with your treatment of the Mr. and Mrs. Shows. We were especially interested in the comment you made on "Dorothy & Dick" and one of their sponsors, Colonial House Candy Stores, whom we number among our clients.

SHELDON F. BERLOW
Account Executive
A. W. Lewin, Newark

MUST READING

We believe your publication SPONSOR is the "most-read" of any magazine by our Commercial Department. Rather than have our executives tear their hair, go around with accusing looks for the other executives, and generally get in a bad humor when SPONSOR arrives and cannot be found, we are asking you to kindly send us three 1-year subscriptions, two to home addresses, the other to our Manager at the studio.

SHEILA HASSELL
Publicity Director
CKNW
New Westminster, B. C.

► We publish this as a gentle hint to station managers generally on how to keep your salesmen happy.

With a Single Contract



PACIFIC NORTHWEST BROADCASTERS

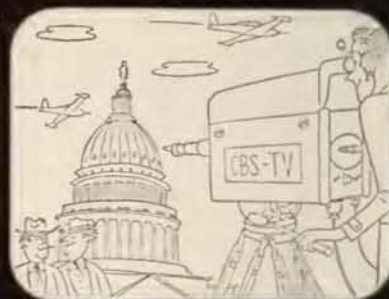
P. O. BOX 1956 SYMONS BUILDING ORPHEUM BUILDING 6381 HOLLYWOOD BOULEVARD SMITH TOWER
BUTTE, MONTANA SPOKANE, WASHINGTON PORTLAND, OREGON HOLLYWOOD, CALIFORNIA SEATTLE, WASHINGTON

THE WALKER CO.—551 FIFTH AVENUE, NEW YORK CITY—360 NORTH MICHIGAN AVENUE, CHICAGO, ILLINOIS
330 HENNEPEN AVENUE, MINNEAPOLIS, MINNESOTA—15 WEST 10TH STREET, KANSAS CITY, MISSOURI

"TOAST OF THE TOWN," only three months old, has the largest audience in all television today, with an average quarter-hour rating of 35 and a high of 37.



CBS-TV NEWS has the largest audience for any regular news program in television, and the largest audience in its time-period, with a rating of 12.4.



"TO THE QUEEN'S TASTE" has the largest audience of any cooking show in television, and the largest audience in its time-period, with a rating of 15.5.



"PLACES, PLEASE!" has the largest audience for any "strip" variety show in television, and the largest audience in its time-period, with a rating of 14.6.



"FACE THE MUSIC" now has the second largest audience in its time-period, with a rating of 11.0 (a 25% gain over its July rating).



ST

IN AUDIENCE

One fact emerges as Television continues to gain momentum:

CBS-TV is pulling ahead of the entire field in audience preference.

This leadership is evidenced not only by the biggest-audience show in *all* Television today (it's on CBS-TV)...not only by the biggest News show in Television (it's on CBS-TV)...not only by the best "cooking" show in Television (it's also on CBS-TV)...but by programs of many other types as well, as you can see from the audience figures* on the opposite page.

The consistent audience-winning power of the CBS-TV schedule is measured by the fact that:

WCBS-TV leads *all* other New York Television stations in size of audience, seven days a week, in the average quarter-hour between 8 and 11 p.m.—27% ahead of the second station!

CBS' skill and zest in programming...long-acknowledged "tops" in Radio...is now setting the pace in Television too, to the satisfaction of audience and advertisers and critics alike.

*Latest Pulse rating report (August, 1948)

CBS-TV

—first in audience!



You'd think John Milton had us in mind when he wrote "such sweet compulsion doth in music lie." For in their constant programming of the music people love is the sweet compulsion that keeps more than half a million New York families pretty constantly tuned to WQXR and WQXR-FM. No other station reaches them so compellingly. And because they are families that love good things as they love good music and can afford them . . . advertisers find them a most inviting segment of this biggest and richest of all markets. Can we help you to something sweet in the way of more sales compulsion?

WQXR

AND WQXR-FM

RADIO STATIONS OF THE NEW YORK TIMES



J. P. Spang, Jr.*

President,
Gillette Safety Razor Co., Boston, Mass.

Mr. Sponsor

Gillette's Joe Spang is a vigorous, sports-loving Harvard man in his fifties. Most firms have a favorite public relations routine which starts: "The office door to our company president is never closed . . ." Spang goes the trite old aphorism one better. There is no door to his modest Boston office, and for 50 weeks a year (Spang shoots Maryland ducks the other two) a steady stream of Gillette (and now Toni) key executives passes in and out, without formality. As a result, very little happens at Gillette about which Spang doesn't know. And his closeness to the firm's advertising and sales efforts has paid off.

When Spang arrived at Gillette for an executive vp's job in July, 1938, leaving a job as sales vice president at Swift & Co., Gillette sales were sagging. Total 1937 operating income for Gillette had been about \$5,000,000, down sharply from the 1927 level of \$17,000,000. Competition was cutting in. Before the end of 1938 Spang, now the firm's president, began to reorganize selling, particularly in broadcast advertising.

Gillette's first show, *Gillette Blades* (Oct.-Dec. 1929, NBC-Blue), had been followed by an unproductive series of musical and variety shows. Spang switched Gillette's radio programming to masculine-appeal sports, both network and spot. Heavy promotion of sports broadcast advertising was directed at Gillette's 4,500 jobbers and thousands of dealers. Sales showed this was the correct approach. Last year Gillette's operating income was \$21,346,091; net sales \$59,559,985.

Already the country's leading manufacturer of men's shaving equipment, Gillette made a full-scale invasion of the women's beauty preparation field in January of this year when Spang master-minded a \$20,000,000 purchase of the fast-growing Toni Company. Their Toni subsidiary's home permanent waves have continued to be merchandised apart from the other Gillette products. Toni spends some \$6,000,000 a year for advertising (through Foote, Cone & Belding), some 70% going for radio with four shows on three networks. Gillette (agency—Maxon) spends \$4,000,000, about half of which goes into sports (World Series, boxing, Bowl football, etc.) in radio and TV. Spang keeps an eye on the whole works, often attends the sports broadcasts, listens to the others at home. One of the earliest major TV advertisers, Spang feels that the ad-dollars he puts into the visual medium is money well spent.

*Presenting Joe Louis with a Gillette razor

WANTED!



NEW FIELDS TO CONQUER

This here feller ain't no varmit . . . He's Kennishaw Samual Jessy Boone (KSJB for short) . . . And he's the best gol dang prospector in all these parts. Now, if'n you don't believe that just check these figgers, Markiten folks say they're mighty fine.

The folks that KSJB knows best and talks to ever' day spend \$180,369,600 for vittles. Fer medicine, tooth paste and the like they lay down \$22,223,100 . . . thats a lot a money, even down in Washington where they print the stuff.

Now, if'n you're interested in gettin' your fair share of these important digguns put KSJB on

your schedule now. You'll get a whale of a lot of folks ears and a heap of pick and shovel work fer your money.

Fer availabilities and some of the best dad burn success stories you ever heard see your Geo. Hollingberry man. He knows KSJB and'll be pleased and proud to tell ye what he can do.

KSJB

WITH STUDIOS
IN
FARGO and
JAMESTOWN

Covering major North Dakota market of Fargo, Bismarck and Jamestown

Mayfair

TRANSCRIPTION COMPANY

proudly presents

THE DAMON RUNYON THEATRE

THE GREATEST RADIO ENTERTAINMENT OF ALL TIME!

Fifty-two of the immortal Runyon's greatest short stories — adapted for radio with superlative production — offer alert stations and sponsors a program which will attain ratings equal to the top network shows! Runyon, one of the best known and best loved authors of our time, spun warm, whimsical tales, avidly devoured by people in all walks of life. Runyon short stories have been read by untold millions in COLIER'S, and COSMOPOLITAN — and Runyon invariably received cover credit! Twenty of the famous Damon Runyon yarns have been made into motion pictures. And these big box office hits are in Mayfair's series!

In BOOKS — Four "Pocket Books" collections of Runyan stories alone have sold nearly 3,000,000 — plus the steady regular edition sales.

In NEWSPAPERS — Syndicated for years by INS in 150 newspapers with a daily circulation of 25,000,000 . . . reprinted and syndicated since his death by King Features to 100 newspapers with a Sunday circulation of 8,000,000.



And here's a few of
the titles of the first
fifty-two Runyon shows:

LITTLE MISS MARKER
PRINCESS O'HARA
LEMON DROP KID
IT COMES UP MUD
HOLD 'EM, YALE!
DANCING DAN'S CHRISTMAS
ROMANCE IN THE ROARING FORTIES
TOBIAS THE TERRIBLE
BROADWAY COMPLEX
BROADWAY FINANCIER
DARK DOLORES
DREAM STREET ROSE
FOR A PAL
IDYLL OF MISS SARAH BROWN
LILY OF ST. PIERRE
MADAME LA GIMP
MONEY FROM HOME
NEAT STRIP
NICE PRICE
PICK THE WINNER
SENSE OF HUMOR
SOCIAL ERROR
THAT EVER-LOVING WIFE OF HYMIE'S
UNDERTAKER'S SONG



ANGIE THE OX



LITTLE MISS MARKER



PRINCESS O'HARA



TOBIAS TWEENEY

HERE ARE THE GUYS AND DOLLS who bring you the **DAMON RUNYON THEATRE:**

Mayfair Transcription Company's Richard Sonville, a great character with direction; Vern Corstensen makes with the production; and Russell Hughes, a literary gent in charge of scripts. And these three are the team that produced the Alan Ladd "BOX 13" show now heard on 230 stations! You'll admit this is very fine talent indeed. But, wait! John Brown, "Al" of "My Friend Irma" (CBS) or "Digger O'Dell" of "Life of Riley" (NBC), a very fast guy with the lines, will be "Broodwoy," a good and knowing gent who tells the fabulous Runyon stories. Remember the tales about Louie the Lug, Harry the Horse, Miss Lovey Lou,—the inmates of Mindy's restaurant who have delighted America for the past two decades.

The whole package adds up to what is remarkably fine radio indeed. It has the ever-present Runyon humor to guarantee comedy aplenty. Pathos is surely there, for Runyon's characters have human foibles, make human mistakes. Excitement, too, for the problems and fateful contacts with thugs and pugs present situations of high good adventure. And romance — where Runyon's sensitive hold on the Broadway pulse shows much of real sentiment — but not sentimentality.

"THE DAMON RUNYON THEATRE"

— is syndicated by Mayfair Transcription Co., and that means it's offered on a cost-sharing plan — where each advertiser pays only a fraction of the series' actual production costs.

These recorded programs are designed for exclusive sponsorship within each market by regional and spot advertisers. There are 52 episodes (each a complete story) — enough for a full year's schedule, plus an option for an additional 52 episodes.

Audition samples, prices for individual markets and a list of the first 52 story titles are now available from

Mayfair TRANSCRIPTION CO.

8511 Sunset Boulevard, Dept. 5
Hollywood 46, California
Crestview 1-8151



Meat Suit to Force Increased Public Relations Activity

Increased attention to public relations by all meat packers is foreseen as a result of the U. S. suit against the "big four"—Armour, Cudahy, Swift, and Wilson. The first three are on the air now, and the last is considering a new campaign. Attorney General Tom C. Clark is trying to force break-up of the four into 14 concerns and the dropping of what he terms "monopolistic" practices.

NLRB Expected to Nol-Pros Petrillo Case

As a result of James C. Petrillo's willingness to lift the recording ban, the National Labor Relations Board is expected to pigeon-hole the request of three transcription companies for an injunction to prevent continuance of the ban. It's known that the suit had no bearing upon Petrillo's decision to lift the ban.

Farmers Seek Continued Subsidies

Although a break in farm prices within the next six months is fully expected (by March at the latest), the National Grange, American Farm Bureau Federation, and National Council of Cooperatives are considering a broadcast campaign to supplement their newsletters in support of continuance of governmental price support program. This month will see farm organizations meeting to consider future strategy.

Some Retail Sales Down

Retail sales of a number of products are sharply down. They are mostly items like fruit, nuts, jewelry, sporting goods, magazines, men's clothing, shoes, furs, women's accessories, and some other items which consumers apparently feel they can stretch or do without. There will be some cooperative broadcast advertising schedules placed to move fruit and nuts and there are indications of an increased use of broadcasting by magazines—*Saturday Evening Post*, *Life*, and others.

Fourth Wage Increase to Be Fought on Air

Although the next round of wage increases won't generally be asked before election, advertising plans are already being formulated to prepare the public for increases in the prices of steel, automobiles, and major appliances. Unions are aware that they will have to counter big business advertising which will place the blame for price increases on labor and plan to take their case to the consumer via the air.

The Lanham Act and "Talent" Trade-Marks

Problem of whether the "service" offered by an owner of a football or baseball team, musical aggregation, or dance act can have a registered trade name under the Lanham Trade Mark Act is still not settled by Patent Office authorities. Walter J. Derenberg, Trade Mark Counsel of the U. S. Patent Office, says that "house marks" of broadcasting stations do qualify for registration.

Some Encyclopedia Selling Practices Banned

Selling practices of smaller encyclopedias which include selling ten-volume sets in advance of publication for "a nominal price," have been forbidden by the Federal Trade Commission. First decision was against the Americana Corporation (*Encyclopedia Americana*) in July of this year. The decision in September went against Standard Distributors, Inc. (Chicago), which sells the *New Standard Encyclopedia*. Both have used a limited amount of broadcast advertising and planned more.

Tennessee Republicans Wow 'Em for Votes

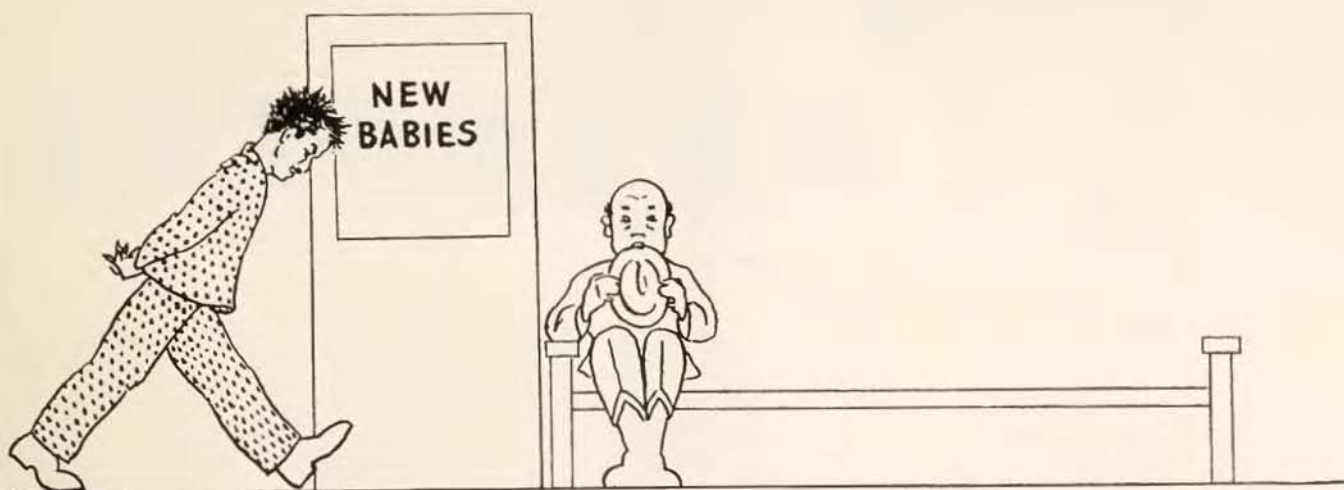
Roy Acuff (star of WSM's *Grand Ole Opry*) is really going after the governorship of Tennessee and as a dual attraction nonperformer Carroll Reece, candidate for Senator from Tennessee, is traveling around the country doing a political jig to Acuff's fluent vocalizing. Radio has put a number of performers in political seats. The question is whether or not it can do it in Tennessee for Republicans, which Acuff and Reece are.

Air Campaign to Combat Tax Load

A broadcast campaign "is being researched" on the possibilities of fighting the steadily increasing tax burden placed upon the American consumer. In 1940 per capita impost was \$109.18 (Federal \$43.28, State \$31.50, local \$34.40). In 1948 it will be \$376.92 (Federal \$278.22, State \$53.67, local \$45.03). Figures are estimates based upon unofficial Census Bureau sources.

Retail Sales to Hit All-Time High in Dollar Volume

Despite lower number of unit sales in the retail field, Alexander Hamilton Institute estimates that total retail sales in U. S. for 1948 will reach 130 billion dollars. This will be up 12 billion dollars from 1947. There will be little increase in the standard of living for any segment of the population.



MAYBE YOU KNOW HOW IT IS

Sometimes things don't come off on schedule.

Take our 50,000 watt transmitter. We were expecting that lusty new voice of ours to be on the air by now.

But you know how it is. You get everything ready, building completed, equipment in place, all set to throw that switch, except for last-minute testing and adjustment by the consulting engineers.

Well, that's how matters stand. Any day now, listeners will be hearing the great new voice of Florida's first and only 50,000 watt station.*



WGBS

CBS
SEE KATZ

MIAMI • FLORIDA

*50,000 DAY, 10,000 NIGHT

GROWTH *and* **PROGRESS**

Growth and progress are not synonymous.

When they do develop together, however, they produce wonderful results! The history of KVOO is an inspiring story of growth and progress . . . *growth* in power and service to an ever widening circle of faithful listeners . . . *progress* in bringing the newest and best in programming to listeners in advance of competition.

These are the reasons KVOO is Oklahoma's Greatest Station.

These are the reasons KVOO continues to grow and progress from year to year.

These are the reasons advertising dollars on KVOO bring greater returns to advertisers, year after year.



EDWARD PETRY & COMPANY INC., NATIONAL REPRESENTATIVES
NBC AFFILIATE UNLIMITED TIME

new and renew



New National Spot Business

SPONSOR	PRODUCT	AGENCY	STATIONS	CAMPAIGN, start, duration
American Home Foods Inc	Chef Boy-Ar-Dee Quality Foods	Young & Rubicam	Indef (Limited natl campaign)	E.t. annemts; Sep-Oct; 13 wks
Arnold & Aborn Inc	Aborn's Coffee	French & Preston	20-30* (Mainly New Eng. mkts)	Annemts, partic; Sep-Oct; 13 wks
B. T. Babbitt Inc	Glim Detergent	Botsford, Constan-tine & Gardner	3* (Pac test campaign)	Partic; Sep 15-Oct 15; 13 wks
Block Drug Co	Alienru, Omega Oil	Redfield-Johnstone	12-15* (Sectl campaign)	E.t. annemts; Oct 4; 26 wks
Fleming-Hall Tobacco Co	Sano tobacco products	Deutsch & Shea	50-100 (Natl campaign, major mkts)	E.t. annemts; Oct-Nov; 13 wks
General Foods Corp	Birds Eye frosted foods	Young & Rubicam	15-20* (Expanding current campaign)	E.t. annemts; Sep 13; 16 wks
Marine Electrolysis Eliminator Co	Red Devil Soot Remover	Gerth-Pacific	15* (Testing in Rockies, Pac; may expand)	Annemts; Oct 15; 13 wks
Perfex Co	Super Cleaner, GlossTex Starch, Shina Dish	Buchanan-Thomas	13* (Midwest campaign; will expand later)	15-min "Kitchen Club" shows; Sep 1; 52 wks
Pharmaco, Inc	Feen-A-Mint	Duane Jones	6-12* (Testing copy; major mkts)	E.t. annemts; Oct 1; 13 wks
Republican National Committee	Political	BBD&O	Indef (Heavy pre-election campaign)	E.t. annemts, breaks; Oct-Nov; 4-5-6 wks
R. J. Reynolds Tobacco Co	Camels	Esty	30* (Expanding current campaign)	E.t. annemts, breaks; Oct; thru 1948
S. O. S. Co	SOS Scouring Pads	McCann-Erickson	20-50* (Natl campaign, major mkts)	E.t. annemts; Oct-Nov; 13 wks
Ward Baking Co	Homespun Bread	J. Walter Thompson	3* (Testing in New Eng.; will expand sectly)	Partic; Sep-Oct; 8 wks
Whitehall Pharamcal Co	Anacin, Blsodol, Heet	Dancer-Fitzgerald-Sample	50 (Natl campaign, major mkts)	5-min "Bill Cullen" e.t.'s; Oct 18; 52 wks

*Station list set at present, although more may be added later.

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



New and Renewed on Television

SPONSOR	AGENCY	STATION	PROGRAM, time, start, duration
Alexander's Dept Store	William Warren	WJZ-TV, N. Y.	Quizdom Class; Sat 6:30-7 pm (with AM on WJZ); Sep 18; wks (n)
American Tobacco Co	N. W. Ayer	KTLA, L. A. WBKB, Chi. WABD, N. Y.	Film spots; Sep 27; 13 wks (r)
Anagraph Assoc (life insurance)	Birmingham, Castleman & Pierce	WBKB, Chi.	Film spots; Sep 8; 8 wks (n)
Beacon Camera Co	Direct	WBKB, Chi.	Knickerbocker Show (remote amateur hour); Sun 7-8 pm; Aug 1; 13 wks (n)
Better Homes Exposition	Finley Greene	WBEN-TV, Buff.	Film spots; Sep 1; 5 wks (n)
Bigelow-Sanford Carpet Co	Young & Rubicam	NBC-TV net	Dunninger-Paul Winchell Show; Th 9:30-10 pm; Oct 14; 13 wks (n)
Borden Co (cheeses)	Young & Rubicam	WABD, N. Y. WPIX, N. Y.	Film spots; Sep 30; 13 wks (n) Film spots after sports; Oct 4; 13 wks (n)
Botany Worsted Mills	Silberstein-Goldsmith	WABD, N. Y.	Weather spots; Sep 12; 13 wks (r)
Brentwood Sportswear Co	J. R. Kupst	WBKB, Chi.	Spots before, after Notre Dame football games; season (n)
Bristol-Myers Co	Doherty, Clifford & Shenfield	ABC-TV net; other stas	Break the Bank; Fri 9-9:30 pm (with AM on ABC); Oct 22; 52 wks (n)
Bulova Watch Co	Bjow	WGN-TV, Chi.	Time spots; Aug 22; 13 wks (n)
BVD Corp	Grey	WGN-TV, Chi.	Weather spots; Sep 4; 4 wks (n)
Chevrolet Dealers Assoc	Campbell-Ewald (N. Y.)	WABD, N. Y.	Yankee football games; Aug 27; 8-game season (n)
Eclipse Sheep Products Co (mattresses)	Henry J. Kaufman	WCAU-TV, Phila. WABD, N. Y.	Film spots at sta sign-off; Sep 12; 13 wks (n) Film spots; Sep 21; 26 wks (n)
Emerson Radio & Phono Co	Bjow	CBS-TV net	Toast of the Town; Sun 9-10 pm; Sep 19; 13 wks (n)
Mort Farr (elec appl)	Ed Shapiro	WCAU-TV, Phila.	Mort Farr Program; Sun 12:30-1 pm; Sep 19; 26 wks (n)
Ford Motor Co	Kenyon & Eckhardt	CBS-TV net	Ford TV Theater; Sun 7:30-8:30 pm monthly; Oct 17; 3 mos (n)
Garrett & Co (Virginia Dare wines)	Rutbrauff & Ryan	WABD, N. Y.	Film spots; Sep 27; 52 wks (n)
International Silver Co	Young & Rubicam	WCBS-TV, N. Y.	Film spots; Sep 14; 13 wks (n)
Lane Realty Co	Newmark's	WABD, N. Y.	Spots; Sep 10; 4 wks (n)
Larus & Brother Co Inc (Edgeworth Tobacco)	Warwick & Legler	CBS-TV net	Sportsman's Quiz; Fri 8-8:05 pm; Sep 15; 13 wks (n)
Frank H. Lee Co (Disney & Co div)	Grey	KTLA, L. A. WBKB, Chi.	10-min NBC Newsreel; Sun nights; Sep 5; 13 wks (n)



Liggett & Myers (C. Besterfields)	Newell-Emmett	CBS-TV net WCBS-TV, N. Y. WBKB, Chl. KTLA, L. A. WGS-TV, Chl. WPIX, N. Y. WABD, N. Y.	Columbia U. home football games; Sep 25; season (n) 80-sec film spots; Aug 29-Sep 7; 26-52 wks (n)
R. H. Macy & Co	Manning Grey	WABD, N. Y. WPIX, N. Y. WCBS-TV, N. Y. WCBS-TV, N. Y. WBKB, Chl. KTLA, L. A.	Tots, "Twins & Teens"; Th 7-7:30 pm; Sep 2; 7 wks (n) Film spots; Sep 6; 30 wks (n) Film spots; Sep 25; 13 wks (n) America Speaks; Sun (Mon, Tu—WBKB, KTLA respect) 10-10:15 pm; Sep 4; 9 wks (n)
Merrill Lynch, Pierce, Fenner & Beane	Newell-Emmett	WCAU-TV, Phila. NBC-TV net WBEN-TV, Buff. WCAU-TV, Phila.	Morbille Gridiron Club; Sat 7:45-8 pm; Oct 1; 13 wks (n) Nature of Things; Th 8:15-8:30 pm; Sep 23; 13 wks (r) Spots; Aug 25; 6 wks (n) Four Leaf Clover; Wed 30-min as sched; Sep 23; 13 wks (n)
Morbille Clothes Motorola Inc Narcross Inc (greening yards) Pat O'Brien (Strobeaker dealer) Philea Corp Pierces-Phelps Inc (Admiral TV dealer) Int'l Silver Co (Edwards div) Procter Electric Co Sherwin-Williams Co Somshine Biscuit Co Sylvania Electric Products Jacob Reed Co (Men's clothing) R. J. Reynolds Co (Camel Cigarettes) Ripley Clothes Rinson Art Metal Works Inc	H. M. Blattman Gourfain-Cobb Abbott Kimball Joseph Lowenthal Hutchins Robert J. Enders Newell-Emmett E. L. Brown William Esty	NBC-TV net WCAU-TV, Phila. WPIX, N. Y. WBKB, Chl. KTLA, L. A. WCBS-TV, N. Y.	Philea TV Playhouse; Sun 9-10 pm; Oct 3; 52 wks (n) Cinderella Weekend, Man on the Street; MTWTF 30 min each as sched; Oct 15; 26 wks (n) Mary Margaret McBride; Tu 9-9:50 pm; Sep 21; 13 wks (n)
F. & M. Schaefer Co (beer)	BBD&O	WCAU-TV, Phila.	Spots; Aug 20; 13 wks (r)
George Stein Brewery Sterling Drug Inc (Centaur-Caldwell div— Molle Brushless Shave) Strauss Stores Unique Art Mfg Co (toys)	H. J. Weil Young & Rubicam William Warren Grant	WBEN-TV, Buff. WABD, N. Y. WPIX, N. Y. WCBS-TV, N. Y. WCBS-TV, N. Y. NBC-TV net WBKB, Chl. WCBS-TV, N. Y.	Navy, and Penn football games; Sep 25; season (n) Wrestling from Ridgewood Grove; Sep 16; 39 wks (n) Time signals; Sep 13; 26 wks (r) Film spots in "Bob Burns Show"; Fri betw 7-7:15 pm; Aug 13; 13 wks (n) Football films; Wed 8:40-9:25 pm; Sep 2; 14 wks (n) Film spots; Sep 21; 15 wks (n) Film spots before football; Sep 25; season (n) Film spots before sports; Sep 20; 13 wks (n) Film spots before, after sports; Sep 14; 13 wks (n) Howdy Doody; Fri 5:45-6 pm; Oct 1; 13 wks (n) Spots; Oct 3; 13 wks (n) Film spots; Aug 18; 13 wks (n)
Ward Baking Co (Tip Top Bread) Stephen F. Whitman & Son Inc	J. Walter Thompson Ward Wheelock	WCBS-TV, N. Y. WTVR, Richmond	Film spots before, after sports; Sep 26; 13 wks (n) Film spots; Oct 1; 13 wks (n)

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New On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Amerleann Bird Products Inc	Weston-Barnett	MBS	12	American Bird Warblers; Sun 1:30-1:45 pm; Oct 31; 26 wks
Armour & Co	Foote, Cone & Belding	CBS	28	Stars Over Hollywood; Sat 2-2:30 pm; Sep 18; 52 wks
Association of American Rail- roads	Benton & Bowles	ABC	259	Railroad Hour; Mon 8-8:45 pm; Oct 4; 52 wks
Carter Products Inc	Sullivan, Stauffer, Colwell & Bayles	MBS	204	Jimmy Fidler; Sun 9:30-9:45 pm; Sep 26; 17 wks
Continental Pharmaceutical Co	Arthur Meyerhoff	MBS	31	Leave It to the Girls; Fri 8:30-8:55 pm; Sep 10; 52 wks
Curtis Publishing Co		MBS	480	Election Returns; Tu 2 Nov, 9:15-end
Longines-Wittnauer Watch Co Inc	Victor Bennett	CBS	161	Sun 2-2:30 pm; Sep 26; 52 wks
P. Lorillard Co	Lennen & Mitchell	ABC	173	Original Amateur Hour; Wed 8-9 pm; Sep 29; 52 wks
Mantle Lamp Co of America	William Hart Adler	ABC	145	Smiling Ed McConnell; Fri 4:15-4:30 pm; Oct 1; 52 wks
Miles Laboratories Inc	Wade	CBS	133	Hilltop House; MTWTF 3:15-3:30 pm; Sep 20; 52 wks
Pillsbury Mills Inc	McCann-Erickson	ABC		Kay Kyser; MTWTF 11-11:30 am (1 hr); Oct 4; 52 wks
Procter & Gamble Co	Compton	ABC		What Makes You Tick; MTWTF 11:45-12 am; Sep 20; 52 wks
Revere Camera Co	Roche, Williams & Cleary	MBS	49	Revere All Star Revue; Th 9:30-9:55 pm (expanded time); Aug 12; 26 wks
Richfield Oil Corp	Hixson-O'Donnell	ABC	21	Richfield Reporter; SATWTF 10-10:15 pm; Aug 29; 52 wks
U. S. Army & Air Force Recruiting Service	Gardner	ABC		Football Game of the Week; Sat 2 pm-end; Sep 18; 8 wks
U. S. Army Recruiting Service	Gardner	MBS	264	Mel Allen; Sat 7:45-8 pm; Sep 18; 13 wks
U. S. 6th Army Command	Russell, Harris & Wood	ABC	27 Pac	Fri 5 min following Gillette lights; Oct 1; 49 wks

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



Renewals On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Mills-Chalmers Mfg Co	Bert S. Gittins	NBC	163	National Farm & Home Hour; Sat 1-1:30 pm; Sep 11; 52 wks
American Cigarette & Cigar Co	Foote, Cone & Belding	NBC	162	Big Story; Wed 10-10:30 pm; Sep 29; 52 wks
American Home Products Corp	Dancer-Fitzgerald-Sample	CBS	90	Helen Trent; MTWTF 12:30-12:45 pm; Sep 20; 52 wks
			88	Our Gal Sunday; MTWTF 12:45-1 pm; Sep 20; 52 wks
American Tobacco Co	BBD&O	NBC	163	Jack Benny; Sun 7-7:30 pm; Oct 29; 52 wks
Armstrong Cork Co	BBD&O	CBS	162	Theater of Today; Sat 12-12:30 pm; Sep 25; 52 wks
Baytek Cigars Inc	Neal D. Ivey	MBS	90	Inside of Sports; MTWTF 7:45-8 pm; Sep 6; 52 wks

(Please turn to page 91)

YES! — IOWA FARMERS DO “LISTEN WHILE THEY WORK!”



The 1948 Iowa Radio Audience Survey* shows that 11.3% of all Iowa farm families “listen regularly” to non-auto radios *outside their homes*.

54.6% of these Iowa radios are located in the barn! Thus radio advertisers in Iowa get a substantial bonus of listenership from farm families, during their working hours outside the home. . . .

Each year since 1938, the Survey has been aimed at two objectives: (1) to furnish up-to-date basic information on Iowa radio listening habits, set ownership, and station and program preferences; (2) to provide new information not previously gathered. “Extent of regular listening to non-auto sets *outside the home*,” for instance, is one of the 1948 Edition’s several new research achievements.

The 1948 Iowa Radio Audience Survey is replete with facts that *you should know* about radio listening in Iowa. Write us — or ask Free & Peters — for your copy, now!

*The 1948 Iowa Radio Audience Survey is a “must” for every advertising, sales, or marketing man who is interested in the Iowa sales-potential.

The 1948 Edition is the *eleventh* annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff, is based on personal interview of 9,224 Iowa families, scientifically selected from the city, town, village and farm audience. As a service to the sales, advertising and research professions, WHIO will gladly send a copy of the 1948 Survey to anyone interested in the subjects covered.

WHIO

✦ **for Iowa PLUS** ✦

Des Moines . . . 50,000 Watts

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

FREE & PETERS, INC., National Representatives



Crime Pays . . .
When You Sponsor
**GANG-
BUSTERS!**

THE BIG, loyal Gangbusters audience is diversified enough to offer any product an immediate opportunity to go places in Rhode Island and adjacent Massachusetts. Due to unusual circumstances it's open for local sponsorship as this goes to press. On the air Saturdays at 9.00 P.M.

NOW AVAILABLE!

IT'S A BUY
ON



ABC

5000 WATTS
DAY & NIGHT

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

Representatives:
AVERY-KNODEL, INC.

New developments on SPONSOR stories

p.s.

(See "FM's Point of Sale Audience," SPONSOR, August 1948, page 30.) What new locality is being serviced with storecasting? What company is piping music and commercials to Jewel Food Stores in greater Chicago? What is the programing like?

Storecasting has come to Iowa. Thriftway Stores in Boone, Des Moines, Newton, Perry, West Des Moines, and Winterset, Iowa have been receiving music and commercials through station KSO-FM, Des Moines, since 30 August. Super Market Advertising Company, Inc., of Des Moines, is selling the service to food manufacturers.

In Illinois, Consumers Aid, Inc., is piping music and commercials into 117 Jewel Food Stores in the greater Chicago area by means of leased wire. The company hopes to go into FM transmission in the near future. Consumers Aid programs 10 hours a day, nine hours during store hours and a half hour for employees before and after shopping hours. The music during store hours is light, popular, and orchestral (no vocals); the music for the employees, at their request, is all vocal. Commercials are 20 seconds long, and are played a minimum of four times a day per sponsor. All commercials are played after music and are followed by a soaking-in period—one minute of silence.

Consumers Aid, like Storecast Corporation of America, also maintains a merchandising service for sponsors in which inventory and adequate display of sponsors' products are checked in each store every week.

p.s.

(See "Hottest trend in radio—Block Programing," SPONSOR, October 1947, page 15.) How is block programing doing? Are there any new trends? Has baseball helped?

Block-programed stations are holding their share of the audience in most cities and rural areas where they operate. Where the stations are aided by baseball, this current diamond season has built new records for them. With both Boston teams strong contenders for the pennants in their respective leagues, WHDH achieved a new high in share of audience (26%) during July-August, according to the Pulse of Boston. This is higher than any other of the seven stations in the Hub area had during the past 20 months and covers the entire period from 6 a.m. to midnight. WHDH continues to make sports the keystone of its block programing all year 'round.

In Cincinnati, WCPO with the aid of the broadcast of the Reds' games was first morning, afternoon, and evening in the July Hooperatings for Cincinnati. The Cincinnati Pulse rating also gave WCPO 30% of the early a.m. audience (6 to 9:30 a.m.) for a disk jockey, Malcolm Richards. WCPO, strongly block-programed, was rated in recent Hooper reports as the top Mutual network station. One of the secrets of WCPO's success is the fact that the station management keeps the program structure flexible. When it finds a weakness in the program structure of the other stations in town it fills the void.

This alertness to programing opportunity has been one of the mainstays of the WHHM (Memphis) operation. From the beginning, Patt McDonald, manager of the station, has not taken anything for granted. He has followed the block program formulas developed by WNEW, WHN, WMCA in New York but has watched audience reaction carefully. He soon discovered that practically every time a newscast interrupted a musical block he lost his audience and it took some time to bring it back. As a result, he tried dropping some news periods. Now he has just five in 24 hours. McDonald doesn't question the fact that the listening audience wants news—but they don't want it on WHHM.

Block-programed stations usually use Bing Crosby as a special feature, many of them having at least three sessions of Bing per day. McDonald doesn't dislike the Groaner but felt that he was being overdone,

(Please turn to page 22)

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



It's easy to build a top-quality live-talent radio show, if you know how!

KWKH's new "Louisiana Hayride" (inaugurated last April) is one of the Nation's best "Saturday night barn-dance" attractions. It has a cast of fifty proven characters (35 of whom are recording artists). All this hot summer, it pulled an average of nearly 2,000 paid admissions each Saturday night, and will undoubtedly double that figure this Fall. *More important still, Louisiana Hayride pulls mail from enthusiastic listeners in 45 States!*

Several segments of this spectacular new three-hour show are now available for sponsorship. Write for all the facts, or ask The Branham Company.

KWKH

SHREVEPORT **Texas**
LOUISIANA
Arkansas
Mississippi

The Branham Company
Representatives

50,000 Watts • CBS •

Henry Clay, General Manager

Make a date with Maggie!



TO REACH ATLANTA HOUSEWIVES

The Maggie Davis show 2:00 to 2:30 Monday through Friday features our Maggie with Les Henrickson as relief. The gal features local and national news with the woman's slant, has a wide knowledge of home economics, meal planning, nutrition, child care; also, fashions "with the light touch." Les handles roving mike interviews with studio audience, supplies the male angle on food, fashions, general topics.

This is the only established woman's participation program available in Atlanta for national advertisers.

Maggie is now keeping company with such famous names as: Celonese Corporation, Chase & Sonborn, Conodo Dry, Fleischmann's Yeast, Welch's Grape Juice, Modern Ice, Yodaro, Ladies Home Journal and others.

For further information call Headley-Reed Company today.



Drawing by permission of H. Appleton-Century Co.

ABC

IN ATLANTA IT'S WCON
THE ATLANTA CONSTITUTION STATION
5000 WATTS 550 KC

P.S. (Continued from page 20)

so Crosby has never been heard over WHHM. In May and June among the six stations Hooperated for Memphis, WHHM tied for second place with 21% share of the audience. It's first on Sunday afternoon, Saturday daytime, and there are also a number of 15-minute periods during weekday mornings and afternoons when it leads all other stations in town.

One form of music with which network stations seldom favor their listeners is range melody. When McDonald scheduled several sessions of western compositions, many station managers laughed at his program ideas. WHHM's scheduled blocks of cowboy songs rank high among its rated periods. McDonald stresses that he doesn't schedule "jug and washboard" musical units and makes certain that all disks that are spun are recorded by "legitimate" musical groups.

One of the reasons that Armand Terl at WSID, a 1,000-watt block-programmed daytime station in Baltimore, is gathering an increasing share of that city's radio audience is the station's extended blocks of western music. Its folk music fills a theater at one p.m. daily and has sold amazing quantities of merchandise for sponsors who are frequently hidden in out-of-the-way places. (One was actually out in the woods.)

Block programming is the independent station's sure guide to audiences. In itself it doesn't guarantee listeners, but used intelligently by station and program managers who have the know-how, block programming builds an audience and holds it.

(See "Dialing Habits Are Changing," SPONSOR, March 1948, page 23.) Have there been any unusual investigations into listening? Is there proof that local stations are dialed more often than those out-of-town? Has there been any independent research to confirm Nielsen trend reports?

p.s.

No more interesting example of how listeners tune their hometown stations at the expense of more distant transmitters can be presented than the case of WSAU of Wausau, Wisconsin (CBS). Located 150 airmiles from Milwaukee, the station competes with the latter's 50,000-watt WCCO, which carries many of the same programs. During most of the day and evening WSAU reaches over 80% of the sets in use in Wausau. Listening drops below 60% only when the station presents one of the drier public service broadcasts such as *Your Wisconsin Taxes*. This program rated 58.8% of the sets in use at the time it was heard.

Radio set owners in Wausau are reached by two other CBS outlets, WCCO and WBBM in Chicago—but not very often. The NBC outlets tuned were WEAU, Eau Claire, Wisconsin; WMAQ, Chicago; and WTMJ, Milwaukee, the station that owns WSAU. One MBS outlet—WGN, Chicago—and three nonnet outside broadcasters—WDLB, Marshfield, WIGM, Medford, and WLBL, Stevens Point, all in Wisconsin—are heard in Wausau. The last is a daytime state-operated farm station.

The survey which revealed these figures was made by the *Milwaukee Journal* research department operating as the Radio Research Bureau. Every residential telephone subscriber in Wausau was called during the period from 25 to 31 January. There were 15,626 calls attempted and 11,265 completed. This is one of the few cases where a coincidental telephone survey has covered every telephone home in a town.

Several hours a day 100% of the listeners were tuned to WSAU. Typical was the 8-8:15 a.m. news, a 3:30-4 p.m. disk jockey session (*1400 Club*), CBS' *Let's Pretend*, and a *Basketball Resume* at 10:15-10:30 p.m. Friday evening.

Towns like Wausau never show up in a national survey. They might rate one audimeter in a National Nielsen Index and a few diaries in a U. S. Hooperating. It's typical of listening which never shows up in any national listening index. An advertising agency in a metropolitan center finds it hard to realize how a station like WSAU dominates its tight little area, when in New York over 20 stations share the audience. Dialing habits are shifting to the local station.

and proud of it!



...a market of 1,125,000 busy people. In Eastern North Carolina, we're proud of that.

...a part of the South's fastest growing state. In Eastern North Carolina, we're proud of that.

...\$400 million in yearly retail sales. In Eastern North Carolina, we're proud of that.

and now...

5000 watts

of fulltime radiated power

...for Eastern North Carolina's favorite radio station.

WE'RE MIGHTY PROUD OF THAT!



Wilson, North Carolina • Mutual
5000 Watts fulltime • 590 Kilocycles
National Representatives: **Weed**
and Company

Announcing . . .

NATIONAL Nielsen

. . . made possible by the development of the new Mailable-Tape Audimeter*, expansion of radio home representation to practically 100% of the United States, and new NRI sales policies affording agencies and advertisers wide choice of service, equitably priced.

NATIONAL NRI Offers These Advantages:

- 1. NATIONAL COVERAGE**
representing areas containing 97% of total U. S. Radio homes.
- 2. PROJECTABLE RATINGS**
based on thoroughly representative data *continuously* and *unquestionably* projectable to all radio families.
- 3. LARGER SAMPLE**
advantageous for purposes of market breakdowns.
- 4. FASTER DELIVERY**
for Ratings as well as Complete Network Reports.
- 5. RATINGS 4 WEEKS EACH MONTH**
Present twice-a-month Ratings Reports supplemented by extra-week ratings.
- 6. AM, FM AND TELEVISION**
simultaneously measured in the same home.
- 7. USE OF UP TO 4 RECEIVERS**
simultaneously measured on a single tape in the same home.
- 8. COMPLETE NETWORK REPORTS**
including Program Ratings . . . *Homes per Dollar* . . . *Total Audience* . . . *Average Audience including market breakdowns* . . . *Audience Share with breakdowns by market divisions* . . . *Commercial Audience Analysis* . . . Analysis of "Commercial Pressure" (in behalf of your own products; your competitors') . . . *Minute-by-Minute Audience* . . . *Homes Reached Cumulatively* . . . *Turnover* . . . *Duplication and Frequency of Listening* . . . *Audience Flow* . . . etc., etc.

*Trademark of A. C. Nielsen Company

Radio Index Service

9. **A SINGLE RESEARCH TECHNIQUE**
obviously superior to any combination of two or more basically dissimilar measurements.
10. **TELEVISION REPORTS**
N. Y. Area—initially.
11. **RATINGS-ONLY**
to provide a *minimum* service where obviously only such service is needed.
12. **STATION AREA DATA**
available to agency and advertiser subscribers.
13. **PACIFIC NETWORK RATINGS**
available to agencies and advertisers.
14. **NON-NETWORK PROGRAMS**
measured on a Ratings or on a Complete basis.
15. **SPOT ANNOUNCEMENTS**
measured on a Ratings or on a Complete basis.
16. **SPECIAL NRI RESEARCH**
Surveys especially tailored to Client's needs, conducted in one of several *supplemental* panels.
17. **NIELSEN CONSUMER INDEX**
based on NRI-home food, drug and other household inventories and available to *advertisers*.
18. **NEW SERVICE TO AGENCIES**
Service on maximum basis offers broad, *unrestricted* use in agency operation.
19. **NEW SERVICE TO ADVERTISERS**
keyed to *their* needs.
20. **COMPLETE FREEDOM**
of selection as to types of data to meet your requirements.
21. **REASONABLE PRICES**
commensurate with values repeatedly demonstrated *even before National NRI*.

Full Information Available

We want you to have complete information about the advantages of the new NATIONAL NRI, the service which the industry has expected us to provide and which A. C. Nielsen Company offers as the result of unremitting effort to produce the "ideal" in broadcast audience measurement.

Inquiries Invited

Presentations of the new NATIONAL NRI Service are now being made to executives of advertising agencies with radio (and television) billings and to companies sponsoring national network, non-network programs and spot broadcasts. We shall appreciate the opportunity of presenting this new service to your organization. An expression from you, of your interest in such a meeting, will be welcome.

A. C. NIELSEN COMPANY

2101 HOWARD STREET, CHICAGO 45, HOLLYcourt 5-4400

500 FIFTH AVENUE, NEW YORK 18, PENNSYLVANIA 6-2850



There's a lot more to it than this...

In any kind of business these days you certainly have to get around. But in the highly complex advertising field of Spot Radio there's a lot more to it than this.

To cash in on Spot's tremendous sales-making potential—to give advertisers the kind of expert service they need and want, a number of qualities are required.

Weed and Company representatives have them all.

First there's training and experience; you can't even get started without them. Then there are the intangibles of timing, associations, persistence—and maybe even a little luck. But, most important of all—are expert *knowledge* and plain *hard work*. For these are the two factors that produce most of the results most of the time... the two factors that make Weed and Company service so valuable to any advertiser.

Weed
and company

radio station representatives

new york • boston • chicago • detroit
san francisco • atlanta • hollywood

SPONSOR



Edward Mitchell (left) and Charles John Stevenson alternate in traveling 50 miles each morning to serve Schenectady via their "Chanticleer" show

5:30 a. m. on the farm

There's no better time to reach rural listeners

You have to get up early—earlier than your station manager or your sponsor's ad manager—to talk to radio's newest market. That would be around 3:30 a.m., in order to get to the station and prepare for the program at 5:30 in time that's getting less and less "marginal." Less marginal because the people who constitute this market have money to spend and are spending it—for everything that will improve their homelife.

These well-heeled, early-rising people are the farm families of America, and they

are being reached by early morning farm programs throughout the country. They are ready-made prospects for things that will make living easier and more pleasant.

Manufacturers of farm implements, feeds, fertilizers, etc. have long talked to the farmer via these programs which have built faithful listening through the years. The fact that the farmer's wife and frequently his whole family listened too was something that was accepted as in the nature of things—like urbanites who listened in, but who weren't prospects.

But only in the last few years has the farm market come of age in the minds of retailers who sell things other than farm supplies. This is true to a great extent even of great corporations whose farm product divisions have reached their markets through radio for many years.

The old concept was that the farmer didn't have money to buy things most sponsors advertised on the air. Retailers of farm supplies and equipment regarded him virtually as a manufacturer of food supplies who used their products—and

typical farm programing ▶

aimed what was virtually trade advertising at him!

Today, radio-wise ad managers are calculating budgets with the knowledge that last July set an all-time high in farm income, and the trend is still up. Within the last ten years annual farm income has better than doubled. This year farm families are spending more per capita than last year. They're spending it for practically everything being sold on the air.

Why do early morning farm programs earn such substantial listening in farm homes, build almost fantastic loyalty to favorite broadcasters?

The answer is simple. Farm programs provide regular, fast, accurate market, weather, and other data on which farmers act to harvest or not harvest, store, transport, sell, etc., their produce. Lack of such information may—and has—cost farmers a fortune. Farm service programs help the farmer (and his wife) to conduct their business day by day more easily and more profitably. This is because so much of the business of agriculture—unlike other enterprises—depends for its success upon a coordinated and continuing flow of instruction and information from numerous sources. Early morning and other farm broadcasts are planned to provide certain essential farm business information fully and to make the farmer aware of other available information important to his welfare and where and how to get it.

It's no secret, of course, that the famous *Blue Book** of the FCC engineered an emphasis on farm program public service by many stations. Despite FCC inspiration many of these programs have won and are holding listenership.

Roughly half the farm directors of the nation's stations feel entertainment is part of their job. The rest strongly regard their problem as "service" and nothing else but. This difference in philosophy makes for considerable difference in programing, but there's much experience to indicate that both styles are desirable and that each has won its audience.

Some stations like KVOO (Tulsa), WLS (Chicago), WNAX (Yankton), WHO (Des Moines), WMT (Cedar Rapids), to name but a few, have won dominance in farm programing by a consistent leadership over the years in working with farmers and with governmental and educational agencies to promote progressive farming methods. It is true, nevertheless, that stations which do not place major emphasis on farm service have developed early-morning farm broadcasts with highly responsive followings.

The KVCO, Tulsa, farm department headed by Sam Schneider sees its job as strictly service. Giving the farmer all the information (adaptable to radio) he wants or needs is only half the job as KVOO sees it.

The farm staff reasons that in addition to selling progressive methods to the farmer himself, it's necessary to sell both the farmer and what he's doing to business men and the public. A great many decisions affecting farm prices originate in factors outside the farmer's control. Other great farm stations also run and promote their farm departments as a "cause." When this is done successfully, farmers do more than swear by their farm broadcasters—they buy by them.

When the Thurston Chemical Company built an Oklahoma plant they sent representatives out to promote a movement among State farmers to build soil fertility. Wherever

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*Popular title of a report issued as "Public Service Responsibility of Broadcast Licensees" by the Federal Communications Commission in March 1946.

the chores go on and on ▶



COUNTY FAIR reports are featured each fall. KSDJ covers San Diego events



MARKET reports are "musts". Harding (KELO, Sioux Falls) interviews breeders



JUDGING is farm directors' stint. Stookey (KXOK, St. Louis) inspects chicks



HUMAN interest of growing old used by Sid Grieb (WCBC, Anderson, Ind.)



FARM IMPLEMENT usage reports builds many a program for WGR (Buffalo)



LIVESTOCK competitions set standards and WBBM (Chicago) is in judges' ring



COUNTY AGENTS are top guests. WLAP (Lexington) interviews reach farmers



MC'ING MEETINGS takes hours of agriculture directors' time. Typical meet above



TEST FARMS aren't usual. WLW (Cincinnati) Farm is cultivated by Earl Neal

Webber Motors'



KOIL's station wagon is labeled Webber Motors' Sportlog and travels to all sportscasts in Omaha



It's still possible to dominate the programing of important broadcasting stations. Dominance is also possible in TV. In fact it's easier in the new medium for very few TV stations are on the air as yet more than 28 hours a week. (See *Boston Bank Buys TV Film*, page 32.)

One sponsor in Omaha, Nebraska—Webber Motors, Plymouth and Dodge merchant, one of the Midwest's largest car distributors—decided that it wanted to keep itself in the public ear day in and day out. It wanted to reach as many adults as possible, though it had very little to sell and wouldn't have much to sell for a number of years to come.

E. E. Webber, president of the organization, had considered using his advertising budget in a number of media and thus reach a maximum number of Nebraska residents. However, by the time his budget had been cut up in many pieces the dominance that Webber hoped for wouldn't have been attained.

So auto-man Webber decided to spend his money in radio only. Even in the single medium there was the danger of spreading himself thin. It was a temptation to use many varieties of programs in order to reach many types of customers. Again he found that his budget wouldn't cover such a field. He had \$42,000, a big annual budget for a local advertiser, but he couldn't achieve the outstanding effect



(top) Sportlog bows to sportsmen at introductory banquet

(center) Cardinals games in summer Sportlog schedule too

(bottom) Such juvenile sports as model plane meets are covered



Sportlog blankets Omaha

KOIL contract gives dealer sponsorship of all sports on station

he was reaching for by buying a little of this and a little of that. The budget wouldn't stretch far enough, and he'd have to compete with national advertisers spending \$20,000 on a single broadcast.

KOIL came up with the answer—and sold a \$42,000 package. KOIL suggested to Webber that he sponsor all its sportcasts. The station couldn't deliver every sport at once, but at the expiration of the contracts current at the signing of the Webber contract, all KOIL sports, including ones never previously broadcast by the station, would be the air-property

of Webber Motors. The combined sports schedule would be called *Webber Motors' Sportlog*. From the contract signing time, Bob Steelman, station sports director, would conduct the *Sportlog* and would be identified by a shoulder patch which featured the Webber Motors' name and the program title *Sportlog*.

Webber believes that practically everyone is interested in one sport or another. If he doesn't reach his prospects with the home games of Omaha Knights hockey team, local high school and university athletic events may intrigue them. Golf,

tennis, boat races, midget auto races, boxing, hunting and fishing, skeet championships, AAU swim meets, and the home games of the Omaha Cardinals (Western League baseball) are all *Webber Motors' Sportlog* events. The *Sportlog* not only covered the local eliminations in model plane contests but Steelman flew to Detroit to cover the finals of the Second International Model Plane Competition. *Sportlog* was the only broadcast program covering the event.

Typical of what KOIL is trying to do
(Please turn to page 60)

Bob Steelman, KOIL sports director, wears uniform with Sportlog shoulder patch whether covering midget auto race or any other Omaha sport





film newsreel is sold by WBZ sales manager C. Herbert Masse (right) to Shawmut Bank's agency (Doremus) executive Charles Morse. Sitting in are (left to right) W. Gordon Swan, program manager, Lucien Self, program supervisor, and station manager W. C. Swartley

BOSTON BANK BUYS

PICTURE STORY OF THE MONTH



The fact that the National Shawmut Bank of Boston is the Hub City's number one TV sponsor is no accident. The bank has pioneered new practices for financial institutions ever since, 30 years ago, it inaugurated installment purchase of automobiles. It operates an airport bank and nine of its 27 branches have drive-in banking facilities. Direct returns are expected in part from the financing of TV home-receiver sales.

Its vice president in charge of advertising and publicity, John J. Barry, presents a thrice-weekly Shawmut newscast over WBZ, WBZA (booster station for Springfield), and WBZ-FM. It has won du Pont and Peabody awards. Walter S. Bucklin, president of the bank, personally took charge of research and experimentation with the TV medium and arranged to go on the air the very day that television was introduced to Boston by WBZ-TV (9 June 1948).

Bostonians can't view TV without seeing at least one Shawmut presentation on Sundays. It sponsors a newsreel at 5:50 p.m., a Korda picture at 6-7:30 p.m., and later in the evening a news-of-the-week scanning. It also sponsors a newsreel four other days weekly. The Shawmut Bank thinks its TV schedule is in tune with its reputation for progressive banking.



4 • time checks of filmed news spots are made by film librarian' Noreh Adamson and program's announcer, Arch Macdonald



1 • art is planned by producer Ivan Berlow and staff artist Bob Galligan which will turn newsreel into Shawmut's Newsteller



2 • musical bridges are important in a newsreel. Charlotte Sp... and producer Paul Burggraf audition r...



3 • news bulletins inserted into nightly Shawmut Newsteller edited by newsmen Whitmarsh (left) and /

TV FILM



5 • film is edited so that every shot is timely and complete. Producer Tom Sawyer cuts and splices as Norah Adamson checks



6 • clearance of the film, cuts, and script changes are made by supervisor Self (left) just before dress rehearsal commence



• **dress rehearsal**

is the final pre-telecast program production detail. Run-through is complete in each and every respect. Announcer Arch Macdonald handles continuity, producer Paul Burggraf the musical bridges, and producer Tom Sawyer times the show and runs the projector

• **setting projector**

is the last detail before Shawmut Newsteller goes on the air. Two technicians handle this

9 • **viewers' acceptance**

of program is checked by Masse, agency exec Morse, promotion man Dale Wyant





Judges weigh 1,931 entries in "New Name for Spot" Contest

Winners to be announced in November issue

New names for "spot" entered in SPONSOR's competition to discover a word that will mean both spot announcements and spot programs run the alphabetical gamut from "abbreviated broadcasts" to "zonex." They come from 645 men and women who either use or make their living from broadcast advertising. A total of 1,931 different names were entered in the competition. These names are, as SPONSOR goes to press, still in the hands of the judges.

Making a decision to change the nomenclature of a major phase of an industry is a serious matter and the 15 industry figures who are selecting the name which is to mean national broadcasting on a market-by-market basis are making their decisions with this thought in mind. They are looking over the 1,931 names to find a name which will help one of the most important segments of broad-

cast advertising find its true place in the sun.

As long as an industry's conception of a name is small, the business it represents is thought of as small. Despite the fact that national advertising placed upon an individual market basis is, from a basis both of advertising results and importance to the industry, more vital than any other segment of radio, it continues to be thought supplementary. Spot is a good word but since it has grown to mean only announcements it's a misnomer for the entire field. Spot must be renamed to permit it to be recognized for what it is.

The choice of a name, as indicated in previous reports on SPONSOR's "New Name for Spot" contest, is only the beginning. Once the judges have selected a winner, the industry will have to be sold on using the new name. It won't be easy. The men who want a new name in use

know that it won't be easy. The full force of the radio and advertising trade press will have to be placed behind the campaign. Station representatives will have to use it when working both with stations and with advertisers. Time-buyers will have to be persuaded that the new name is the answer to the misunderstanding of what national broadcast advertising placed market by market is. Advertisers will have to be made acquainted with the new term.

It's a longterm operation, this new name for spot, but SPONSOR is committed to making broadcast advertising an easier and better-understood medium with which to do business. Finding an acceptable new name is a vital link in attaining that objective.

The winning name will be announced in our November issue.

THE JUDGES IN SPONSOR'S "NEW NAME FOR SPOT" COMPETITION

J. D. BOWDEN

Radio Time Buyer, Montgomery Ward & Co., Chicago

LEE MACK MARSHALL

Advertising Manager
Continental Baking Co., New York

CLIFFORD SPILLER

Sales & Advertising Manager
Franklin Baker div. General Foods, New York

CARLOS FRANCO

Manager, Radio Time Buying
Young & Rubicam, New York

JACK LAEMMAR

Account Executive, Foote, Cone & Belding, Chicago

LINNEA NELSON

Head of Radio & Television Time Buying
J. Waller Thompson, New York

JACK HARRIS

General Manager, KPRC, Houston

CLAIR R. McCOLLOUGH

President, Steinman Stations, Lancaster, Pa

HUGH TERRY

General Manager, KLZ, Denver

JOSEPH BLOOM

President, Forjoe & Co., New York

H. PRESTON PETERS

President, Free & Peters, New York

PAUL H. RAYMER

President, Paul H. Raymer Co., New York

GUY HERBERT

General Manager
All-Canada Radio Facilities, Ltd., Toronto

JOHN PATTISON WILLIAMS

President, Transcription Sales, Inc., Springfield, Ohio

FREDERIC W. ZIV

President, Frederic W. Ziv Co., Cincinnati



ACCOUNT EXECUTIVES' LAMENT

PART FOUR
1 OF A SERIES

Liaison men stress lack of selling data on broadcast advertising, and on spot in particular

over-all There is no over-all account executives' lament. That's because there are two general classes of account men—the executives who "control" the advertising business of the clients they service, and "service" executives who contact house accounts or accounts of major executives of the agency.

The former group are close-mouthed and are loath to voice complaints about any form of advertising. They are generally policy men and they have, for the most part, come up through the ranks of one of the advertising media. Some have worked for newspapers, some with magazines, and some with broadcasting. Their former media interests are well known. They also feel that advertiser-agency relations should be on much the same ethical basis as doctor-patient or lawyer-client. For these and other reasons, top-flight account executives tend to be reticent about media relations.

Hedged around with "off the record," "I never said this," and "if you ever quote me, I'll deny I said it," these agency executives wish that agencies were free to do a straightforward, honest, devil-take-the-hindmost advertising job for their clients. Agency problem accounts are those whose presidents are former advertising executives or who "have a relative in the advertising business." Big or small these account executives feel that they have to be balance wheels between the agency and its creative personnel and the advertiser and its sales executives.

Broadcast advertising is one of their greatest "burdens." "In no medium but broadcasting do I face the executives of my accounts with a sinking feeling every

Problems within own agency

1. There's too little coordination between showmanship and salesmanship
2. Research seldom produces the information required by an account executive
3. Proper balance between long-term and short-term thinking is seldom achieved
4. "Big" network productions are favored over intensive spot campaigns
5. Publicity is seldom recognized as account protection
6. Plans boards are generally the greatest plans disrupters
7. There's too little pretesting of programs and commercials

Problems with clients

1. Few corporations look upon advertising as a long-term investment
2. Prestige advertising is being forced to do retail selling
3. The broadcast advertising budget is the first to be cut
4. Broadcast advertising is difficult to sell since it can't be seen or held
5. Radio is evaluated by clients on a personal rather than an advertising basis
6. Clients turn to spot broadcasting only when there's an emergency
7. Few advertising forms pander to the vanity of clients as much as a network nighttime broadcast

time I go into a session on a campaign. I've had tough meetings on magazine, newspaper, and billboard copy, but they've been piddling compared to the sweating I've done on radio programs," is the way one account executive who controls \$5,000,000 in advertising expresses himself.

"There are," he says, "definite reasons for this. Prebroadcast testing of programs is at a minimum, and since listening is generally a developed habit, it's practically impossible to obtain intensive enough testing to convince an advertiser that a specific program is ideal for him. When he is told by an organization such as A. C. Nielsen that the average program on the air delivers an audience which differs little from that of the program that is supposed to deliver his special prospects, he wonders, frequently, if he isn't wasting his money. Moreover he can hear himself, as he puts it, wasting that money.

"Broadcasting is so mass-addressed that it's very difficult for me, and I think for anyone, to try to convince an advertiser that he isn't buying waste circulation. The fact that he is frequently buying listeners for his message cheaper than he can buy advertising readers in other media is lost in the tremendous quantity of listening his program obtains. Too many clients desire mass-appeal shows which will reach only prospective buyers of their products. Obviously that's not possible.

"Some time ago SPONSOR published an article headed 'People Not Homes Listen.' It would be a great help to a number of account executives if you were to pursue

this thought further. Give us definite figures on who listens to our broadcasts and the laments of account executives will be reduced amazingly," was this a.e.'s parting remark.

Another agency executive who "controls" the accounts he services bemoans the expanding media field. "I pride myself," he says, "on boning up on every new advertising form that's developed. I ride herd on a number of food products, and only 60 days ago I was asked to check and make recommendations on giant-market broadcasting. I had our radio department check on the medium, and they reported that it wasn't a national operation and that there was very little chance of its being national for many years to come. When I made this report to the food sales managers of my client, they laughed, called me a huckster, and pulled out a tear sheet of a report on storecasting which had appeared in SPONSOR. It gave figures on what the medium was doing for one of their competitors. I can't blame my radio department too severely, since storecasting wasn't a radio device until very recently. I can't blame myself, because intensive evaluation of any new or expanding advertising medium isn't done overnight. At one moment you think that something like storecasting is a whim, the next moment you discover that it's a powerful selling tool.

"It may sound amusing to many businessmen, but an account executive must spend some of his time playing golf or motorboating or participating in a number of other sports which give him a non-business point of contact with client

executives. He has to be fairly good at whatever sport he elects to play. That takes time. There just aren't enough hours in a day to keep in form for sports and to keep up to the minute in all current advertising media as well. Frankly, my golf has gone to the devil recently and clients have been commenting about it. They think I'm having trouble at home, when all that's been happening is that I've been trying to keep abreast of current events in the advertising business."

Even account executives who claim to have "put the president of the advertiser in his chair," have to worry about the corporation's annual profit and loss figures. That goes even for one account executive whose wife's family has voting control of the great corporation which is his client.

"The fact that an executive 'controls' an account doesn't make his life any easier than that of a run-of-the-mill contact man," states the president of a relatively new advertising agency. He still carries rubber tacks and advertising visuals personally to his clients. "No single corporation in the United States today has a product that is without the threat of topflight competition. Even du Pont nylon is expected to face the competition of a yarn with a new chemical base within the next two years. Plastics are being used to replace steel. As a result, no business can sit back in smug complacency.

"Though an agency executive may not have to worry about holding an account, he must worry about developing advertising which produces outstanding sales for the client. It doesn't matter how big an agency or an advertiser is. Size has no corner on brains. One advertising man may develop a more productive campaign than the biggest plans board in the business. A responsibility is entailed in the acceptance of an executive by a client as his advertising agency representative. I feel that the account executive who 'controls' an account must be even more alert than the account man who services it.

"One of my biggest gripes is that media salesmen fight for every dollar being spent by an advertiser regardless of the problems raised by the product. Some sales promotional operations are best handled by newspapers, for others magazines seem best suited, and still others cry for radio treatment. Despite this I have yet to find an advertising space or time salesman who wasn't prepared to swear on the Bible that his

(Please turn to page 122)

Problems with the medium

1. Radio ignores account executives except when it wants to override radio department recommendations
2. No one in the industry has sold spot broadcasting as a medium
3. Direct selling is frowned upon
4. There's little attempt to integrate TV into the broadcast picture
5. Rates continue to increase
6. There's too much use of research to sell radio and too little use of research to help radio sell
7. Consistent publicity is the exception, not the rule

Inter



Lines of fans several blocks long awaited opportunity of seeing Havana's new radio center



Studios are jammed with guests during gala debut of Gear Mestre's Cuban network headquarters



Santiago's amateur choral group added to the festivities at opening of Cuba's CMQ headquarters

over-all The international market must be something besides a territory in which to sell merchandise. That fact, after many years of laissez faire, has penetrated the heads of most top managements of big and little business. Missing in this nation's intercourse with the peoples of the world is an intelligent public relations campaign by individual business firms to sell American free enterprise.

Export advertising generally is the shoddiest of all American sales promotion. Very little of it is done on a long-term basis. Less than 5% of it has any continuing impact. Even labeling and packaging are frequently inept. Despite America's great polyglot population, very little of its foreign language advertising copy is checked by nationals of the country in which the copy is to be used.

Advertising in North Africa for an international air transport line right after the war featured the fact that the air line was operating out of the red ink. Since red ink is an expression that was not idiomatically translatable in the languages of the countries where the advertising was being placed, the Madison Avenue advertising geniuses used the expression "pink stain" in place of red ink. It was only after the fact that the advertiser found out that "pink stain" meant communist tinge throughout the Mediterranean countries.

In South America billboards were spread with posters for a canned milk with headlines—"Milk without Cows." What that meant to the Latin Americans is obvious. It made the product hilarious in the wealthy homes that were not prospects for canned milk and unmentionable in the homes where the product was trying to open doors.

Coca-Cola's summer international shows featured Cuban tenor, Oscar Lopez (top left), Argentine's Amanda Ledesma (top right), Brazil's Anjos do Inferno quintet (bottom left) and Havana's Martha Perez (bottom right)

national Broadcasting

with network withdrawal
from foreign fields
burden of presenting U. S.
story is now sponsors'

Not only with the printed word has American international advertising been clumsy. Export broadcast advertising has been notoriously uninspired. There are exceptions, but by and large what has been and is being aired throughout the world to advertise American merchandise isn't good business.

American business is just beginning to recognize this. It is weighing the fact that most advertising agencies operate

their international divisions at a loss. This doesn't mean that foreign offices of American advertising agencies lose money but that the export advertising departments in U. S. agencies do. McCann-Erickson, for example, was seriously thinking, not long ago, of disbanding its international division. Advertising rates on most commercial stations throughout the world are so low that the normal 15% commission doesn't begin to pay handling

costs for programs and spots. Space rates in many publications are also so low that handling charges themselves exceed the agency discounts.

There is only one way to overcome this hurdle. That is to have export advertising handled by agencies on a fee basis, rather than on the regular 15% media discounts. If the fee is adequate the agencies will be able not only to hire more compe-

(Please turn to page 94)



Music libraries stress commercial programming

Name talent and quality scripting combine to build top listener fare

This chart is indicative of extent to which stations are now selling scripted musical e.t. shows

LANG-WORTH CONTINUITY SCRIPT SURVEY

You can help yourself by helping us. We are revamping our entire continuity script service — immediately. Some programs will be retained — some eliminated. We aim to make this service more useful and profitable to YOU but in order to accomplish this YOU must cooperate.

Please answer every question as accurately and completely as possible. In the open space for remarks, speak up. If you have the time and your opinions

and ideas warrant a special letter — attach it by all means. Every suggestion you volunteer for improving the script service will be given our most serious consideration — believe me.

W. Langworth
PRESIDENT

INSTRUCTIONS: Listed below are the titles of the Lang-Worth continuity script programs. Please check your answers Yes or No in the right hand column. Please be accurate — and thorough.

PROGRAMS	DO YOU USE IT?				HOW MANY TIMES WEEKLY?	DO YOU WISH IT CONTINUED?	
	COMMERCIAL YES	COMMERCIAL NO	SUSTAINING YES	SUSTAINING NO		YES	NO
AIRLANE MELODIES: 15 min. (3 weekly).....	X				3	X	
BLUE BARRON PRESENTS: 15 min. (3 weekly).....	X				1	X	
BUENOS AMIGOS: 15 min. (1 weekly).....	X				1	X	
CAVALCADE OF MUSIC: 25 min. (1 weekly).....		X		X			
CLUB RENDEZVOUS: 15 min. (1 weekly).....		X		X			
CONCERT HOUR: 30 min. (1 weekly).....		X			6	X	
DRIFTING ON A CLOUD: 15 min. (3 weekly).....	X				6	X	
THE 4 KNIGHTS: 15 min. (3 weekly).....	X				6	X	
KEYNOTES BY CARLE: 5 min. (1 weekly).....	X				5	X	
MEET THE BAND: 15 min. (5 weekly).....	X				5	X	
ORGAN INTERLUDES WITH HUGH WADDILL: 5 min. (1 weekly).....			X		2-3	X	
PIPES OF MELODY: 15 min. (2 weekly).....			X		2	X	
RIDERS OF THE PURPLE SAGE: 15 min. (3 weekly).....	X				5	X	
RHYTHM DOODLERS: 15 min. (2 weekly).....			X		2	X	
SALON SERENADE: 15 min. (5 weekly).....			X		1-2-3	X	
STITCHIN' TIME: 15 min. (5 weekly).....	X				5	X	
THROUGH THE LISTENING GLASS: 25 min. (1 weekly).....	X				1	X	
TIME TO DANCE: 15 min. (5 weekly).....	X				5	X	
TIME FOR 3/4 TIME: 15 min. (1 weekly).....	X				6	X	
YOUR COMMUNITY CHAPEL: 15 min. (1 weekly).....	X				3	X	

• How do you feel about 5 Minute or 10 Minute programs, five (5) times weekly? Would you use them? YES: NO:

• If you do NOT use Lang-Worth continuity scripts, please tell us why:

WE SURE USE THEM

spot National advertisers are planning to spend more money in individual station broadcasting this season (1948-1949) than ever before in the history of advertising. Radio's greatest need now is local programs. Advertising managers dream of finding top-quality audience-gathering shows in all markets. They also have hopes of finding these programs without budget-busting talent fees. They want to use spot broadcasting without facing the program cost factors which have made using network time such a financial headache.

One factor which is helping to make this dream come true is the evolution of a 16-year-old idea which is coming into its own from the standpoint of commercial programming — the transcribed music library.

There are a number of reasons why regional and national advertisers generally have been slow to discover the possibilities in programs of transcribed music

Vaughn Monroe transcribes for Lang-Worth



STATION: WGTL CITY: KANNAPOLIS, N.C. BY: Devill

libraries. But those who have discovered some of the special ways in which such libraries can be used have reaped a handsome return.

Hundreds of local sponsors have been quicker to see the advantages of the music library than national and regional advertisers. Yet the almost unlimited possibilities for commercial use of this service have hardly been scratched.

Today a national advertiser can buy music library programs—not just a series of selections, but expertly programmed music of network production caliber—in practically any market. These programs will cost the sponsor in most cases only a little more than the charges for station time—sometimes no more. They have all the elements of network programming except comedians and star mc's. A sponsor can buy virtually any type of musical program from opera to hillbilly (within limits of individual station program policy) on almost any station. This is especially important because music by and large still gathers the greatest listening audiences (out of 806 program directors replying to a recent [fall 1948] survey made by *Radio Daily*, 754 cited music as their top audience gatherer). Music comprises 30-35% of all network programming and an even higher percentage of station programming.

The typical modern transcribed music library service is organized to give a sponsor six elements:

1. Name talent.
2. Variety of talent.
3. Quantity of talent (provides for programming same talent indefinitely, often as desired).
4. Network caliber scripting of programs based on library talent.
5. Flexibility and control.
6. High production standards.

Before WRCS, Ahoskie, North Carolina, went on the air a few months ago, station manager P. G. Sewell sold five
(Please turn to page 112)

Some name talent available via libraries



Spike Jones is featured on Standard Radio



Charlie Spivak blows hot trumpet for World

King Cole Trio is Capitol Library star



Allen Roth (right) conducts for Thesaurus



...lovely Evelyn Knight lends glamor to the transcription library of Associated




The Top Hands record standard range music for the SESAC library





How to read a TV rate card

 The greater part of visual air advertising today is handled as a spot operation. Network TV, in terms of the facilities, coverage, and circulation of network radio, is several years away. The preparation of a national* campaign in the visual medium today is a slow, often frustrating, process of checking and double-checking, TV station rate cards. Television has added a score of new time-buying factors, all of them vitally important to advertiser and agency. There are new terms, new services, and new headaches for the man who pays the bills.

Most advertisers leave the routine of media buying to their agencies. Estimates on TV campaigns are sometimes days in the making and even then budgets often must be revised at the last minute. Accustomed to fast answers to radio campaign problems, advertisers ask why it takes so much longer to deliver an estimate for a spot campaign in television.

The answer lies with the medium itself.

The cost of a radio program is a combination of time charges and talent costs. This isn't true in television. Advertisers in TV are in somewhat the same position as Broadway "angels." They are in show business, and many of show business' problems are now their direct concern.

There are problems of rehearsals on-and off-camera, set costs, make-up costs, costumes, film charges of all kinds, special production effects, set-up and strike charges, and a growing list of other TV services. The only way to obtain a real

cost figure is to start with a set of TV rate cards. For many, TV rate cards are an Alice in Wonderland experience.

Tom McDermott, of N. W. Ayer, who has placed both spots and programs in TV, summarizes his problem thus: "After the campaign is decided, you take a copy of *Standard Rate and Data* and prepare a preliminary estimate. Then, you look in your files for the latest rate card from the stations you're going to use. You figure out your costs all over again. If they check, and very often they won't, you confirm the rate with the station rep or station itself. Even then, you still have to get it in writing before you're certain your estimate is right!" Another timebuyer, a veteran of many years of agency radio work, adds, "Even with 15 years' experience in radio timebuying, I still don't know in all cases whether or not I have correct figures in television. Sometimes nobody knows what the costs are going to be until the campaign is over."

Many leading advertisers will be using film programming of various types in TV campaigns this fall. It is a quick, if not the least expensive, answer to the problem of getting a start in national TV advertising. It is comparable in many ways to the use of e.t. programs in radio. But there are problems in the use of film that no user of e.t.'s ever faced.

First, he can expect to pay a facilities charge, in many cases, for the airing of his film. Radio stations, almost without exception, no longer charge any special rates for handling transcribed shows. Film programs, however, require special

handling by experienced engineers and projectionists. He will, in all probability, have to decide between 16mm and 35mm prints. The larger size gives him better quality, but is more expensive and not all stations have 35mm equipment. The smaller-sized prints can be handled by the equipment and personnel of all TV stations with film facilities, although this isn't so indicated on all station rate cards.

For example, let's say a sponsor plans to use a 20-minute program film, once weekly, on ten TV stations in as many markets. He has chosen a 20-minute period because of the growing popularity of the 10- 20- 40-minute segments in the visual medium, and the 20-minute time period's ability to fit well into a station's program structure. Here are other problems he might face.

How a film will look on a TV receiver depends a lot on what kind of equipment a station uses in its telecasting of film programs. Some stations use the relatively-new image orthicon cameras (which work fairly well under adverse light conditions but with a loss of picture quality) connected with a film projector.† Others use the older iconoscopes (which give good quality pictures, but require more light) and a projector. For a film to be scanned with equally good results in all markets, both advertiser and agency should know in advance the type of equipment that will be used. The adjustments in film light value can be made in the film pro-

*As nationwide as TV coverage can be at this stage in its development.
†Film is scanned by a projector being focused on the lens of a special TV camera.

DU MONT TELEVISION NETWORK

TIME RATES FOR STUDIO OR REMOTE PROGRAMS

	60 mins.	30 mins.	20 mins.	15 mins.	10 mins.	5 mins.	1 min.	30 sec.
Class A 7-11 PM-Mon.- Sat. 6-11 Sun.	800	480	360	320	240	160	120	100
Class B 6-7 PM-Mon.- Sat. 12 noon- 6 PM Sun.	650	390	292	260	195	130	97.50	80
Class C 12 noon-6 PM 11 PM-Sign-off Mon. thru Sat.	500	300	225	200	150	100	75	62.50

20% less when film only is used on periods of five minutes or more.

(These rates are effective on all new business ordered after March 14, 1948)

Toss out 90% of your radio rate lore and start anew. TV buying is full of hurdles

cessing laboratory. This factor can sometimes be determined from the listing of station facilities on a rate card. Many more stations don't make clear which type of equipment they use for film work and this has to be determined by contacting the station or the rep.

With these questions settled, the sponsor's campaign moves into the buying phase. The ten markets which the sponsor wishes to use are, let us say, Los Angeles, Washington, Philadelphia, Baltimore, Detroit, St. Louis, New York, Cincinnati, Richmond, and Chicago. In each market he wishes to do considerable point-of-sale promotion. The considerations which the agency's timebuyer must keep in mind will thus include availabilities, costs, facilities, and discount structures.

In Los Angeles, the first market on his list, the advertiser has a choice of two TV stations, KTLA (Paramount) and KTSL (Don Lee). KTSL quotes time classifications of A, B, and C-class time. KTLA, however, has a blanket rate for all hours.

KTSL lists a 13-week film rate of

(Please turn to page 123)

1. Sometimes rehearsals are mandatory
2. It's seldom allowed on all charges
3. There are a lot of "specials" in TV
4. Service charges must be checked
5. Commercial time is still flexible
6. Time charges change as often as monthly
7. Few stations contract for a year
8. Rate protection varies with outlets

REHEARSAL CHARGES

\$75 for first hour.

\$37.50 for each succeeding consecutive half hour or any portion thereof for live studio shows. Minimum rehearsal fee for live commercial spot announcements—\$37.50

Six-to-one ratio in studio rehearsal time is required except where the nature of the program is such that, in our opinion, a lesser rehearsal period will suffice.

Use of any available studio and existing camera facilities

Film show rehearsal at 10% of daytime rate

AGENCY COMMISSION

Commissions of 15% on time and rehearsal charges will be allowed to recognized advertising agencies.

No other discounts. Bills due and payable when rendered

SPECIAL FACILITIES

Rates for network stations, remote pickups, package programs, participations, and for production services such as talent, sets, costumes, film cutting and editing, are available upon request. Additional charges will be made for the production of the commercial message. They will be determined by the type of commercial treatment agreed upon and the amount of preparation involved.

SERVICE FACILITIES

In arranging and presenting programs, the services of the station's program department, a stall director, and the complete studio and technical staffs necessary to the presentation of a program will be supplied without charge. Additional charges for programs requiring special production or originating outside of station studios.

Charges for the services of stall announcers upon request

REGULATIONS

- A. The rates quoted herein are subject to change without notice.
- B. This card is for informative purposes only, and does not constitute an offer on the part of the station.
- C. All classifications of accounts enjoy the same rates.
- D. Spot announcements and participation features may be moved to other periods if available and as arranged by station manager upon 24 hours notice. Starting time of announcements determines rate classification.
- E. All programs and advertising copy are subject to the approval of the station. Program material must be submitted 48 hours in advance, not counting Saturdays, Sundays, and holidays, to 515 Madison Avenue.
- F. Maximum length of contract one year.
- G. Advertisers are protected on rates for 13 weeks beyond the effective date of the next rate increase.

H. The ratio of commercial time to program time is determined largely on the interest value of the commercial for the majority of viewers. The standard times, from which we may depart on occasions, are as follows:

	Daytime	Nighttime
5 Minutes	1.30	1.15
5 Minutes News	1.00	1.00
10 Minutes	2.30	2.00
10 Minutes News	2.15	2.00
15 Minutes	3.15	2.30
15 Minutes News	3.00	2.30
20 Minutes	4.15	2.45
30 Minutes	4.30	3.00
60 Minutes	9.00	6.00

WABD

Transmitter and business office at
515 Madison Avenue, New York 22, N. Y.
Telephone: Plaza 3-9800
Studio facilities at John Wanamaker Store,
9th Street at Broadway,
New York, N. Y.

A DIVISION OF THE ALLEN B. DU MONT LABS. INC.

Note: A new WABD rate card is effective 1 October

Don't guess about your commercials



Listener Arousal is charted by stylus on graph

Arousal system gives sponsor scientific test

over-all Millions of broadcast advertising dollars are wasted because spot and program commercials are used without testing. The advertiser who uses a pat slide rule is operating about as much in the dark as is the producer who uses no guide at all. These are among the conclusions reached by Walter Wesley during his first 50 research studies of broadcast advertising for advertising agencies and clients. Wesley, who is President of Gilliland, Ranseen, Wesley and Ragan, reports that the only sure method of testing response of listeners or viewers to broadcast advertising is by charting the automatic responses rather than by subjective research. "Once a person is asked for his or her reaction the response is reasoned, not instinctive,"

says Wesley. "We have any number of examples where the subjective response was completely contradicted by the respondent's galvanometer* tape."

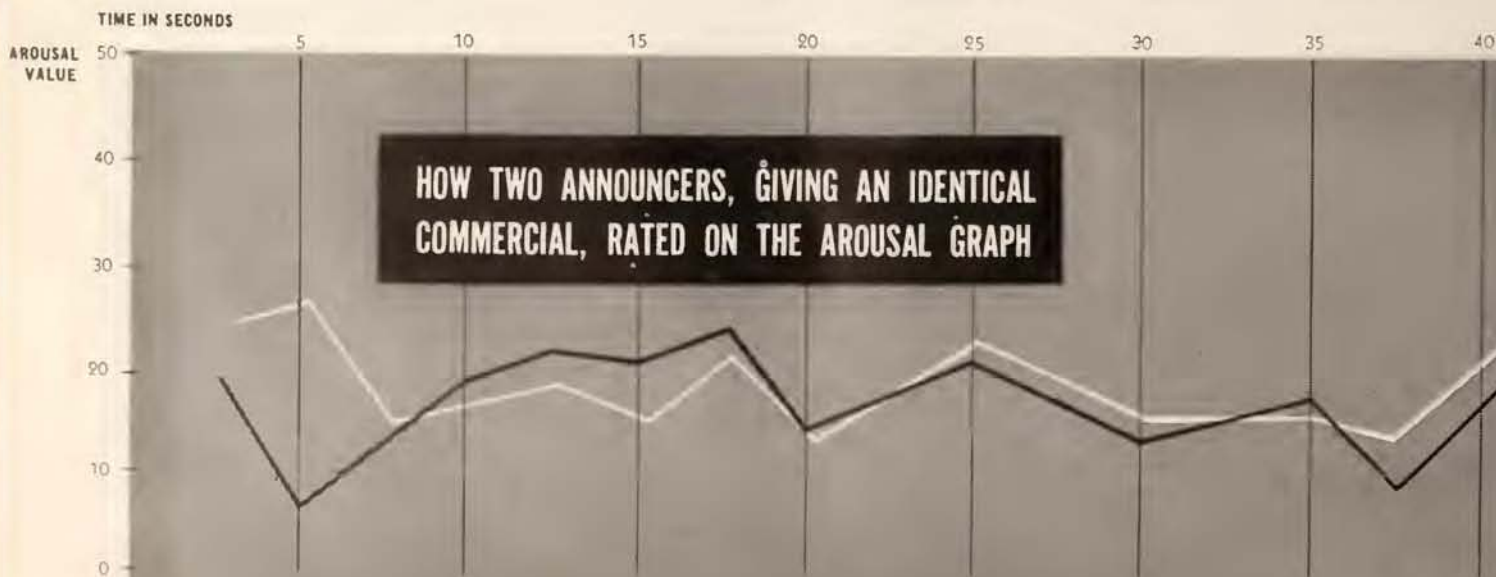
One woman with a high business and personal I.Q. reported that she thought the Gene Autry program was "lowbrow" and that she wouldn't be caught listening to the Wrigley-sponsored western program. Her instinctive reaction, as recorded by the galvanometer, indicated an amazingly high response every time Autry was introduced or sang. Faced with her own graph she admitted that she thought that Autry was one of the greatest singers of range music she had ever heard. She added, "Gene Autry can sell me anything." Had this woman been on a panel

*An electrical device which measures involuntary emotional response.

of any research study which did not use an electronic recorder of emotional response, she would have been reported a nonlistener to Autry.

Wesley calls his measurement of response to advertising the Arousal Method. Recording of people's emotions through measuring nervous response is not new. When a person is stimulated there is a spurt of sweat in the palms of his hands. This sweat changes the electrical resistance of the skin and the galvanometer measures this changing resistance. The greater the emotional response the greater the swing of the stylus on the tape which records the respondent's emotional reaction.

The galvanometer was first used in 1890 and first employed in advertising research



in 1927. Wesley got his idea of measuring objective advertising response while he was a student at Northwestern University. After leaving the Navy early in 1946, he persuaded his professor at Northwestern, A. B. Gilliland, to supervise the building of a supersensitive galvanometer. The machine was designed by Emil Ranssen, another Gilliland student at Northwestern. The three were joined by Arch B. Ragan, another psychology major (Yale), and the firm of Gilliland, Ranssen, Wesley and Ragan, Inc., copy and commercial broadcast advertising testers, was born.

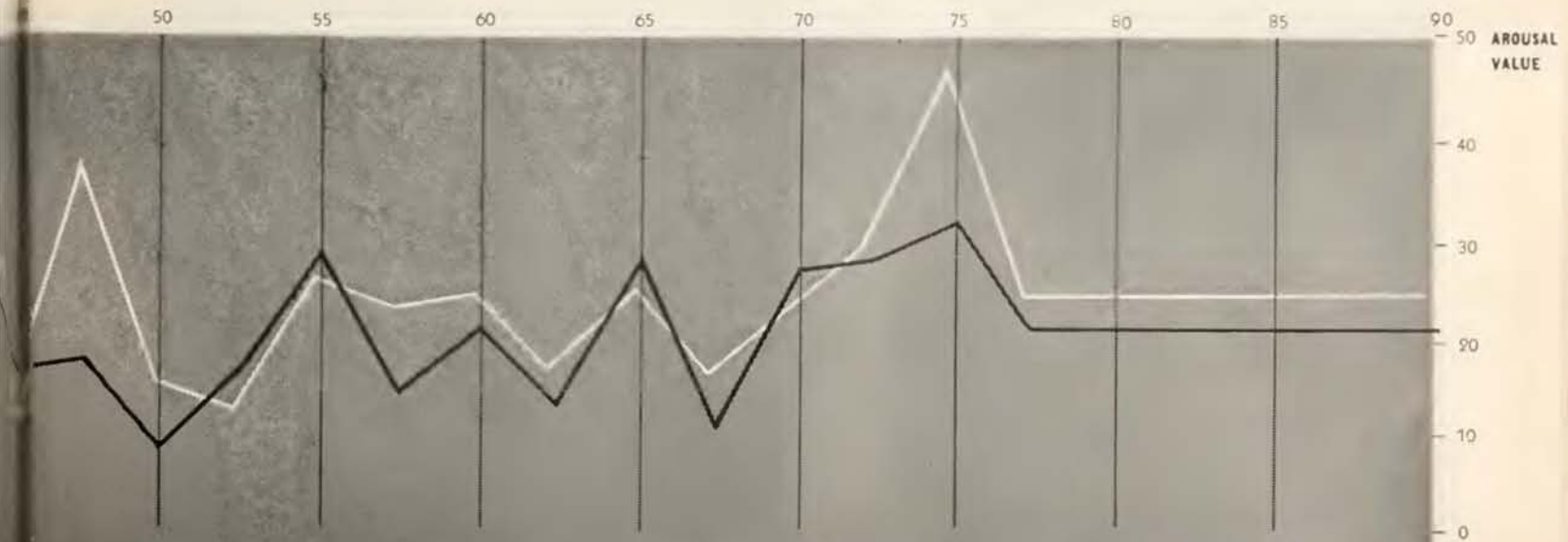
Acceptance of the Arousal form of research has not been rapid. There have been some articles in the trade press about the "palm-sweat measuring" research but advertising generally has looked upon the device as a fad. The fact that Sherman P. Lawton, Coordinator of Radio of the University of Oklahoma, has a number of graduate students working with a like device, seems to emphasize the industry's skeptical approach to "measuring emotions," as some called it, and "radio's lie detector," as others labeled the device.

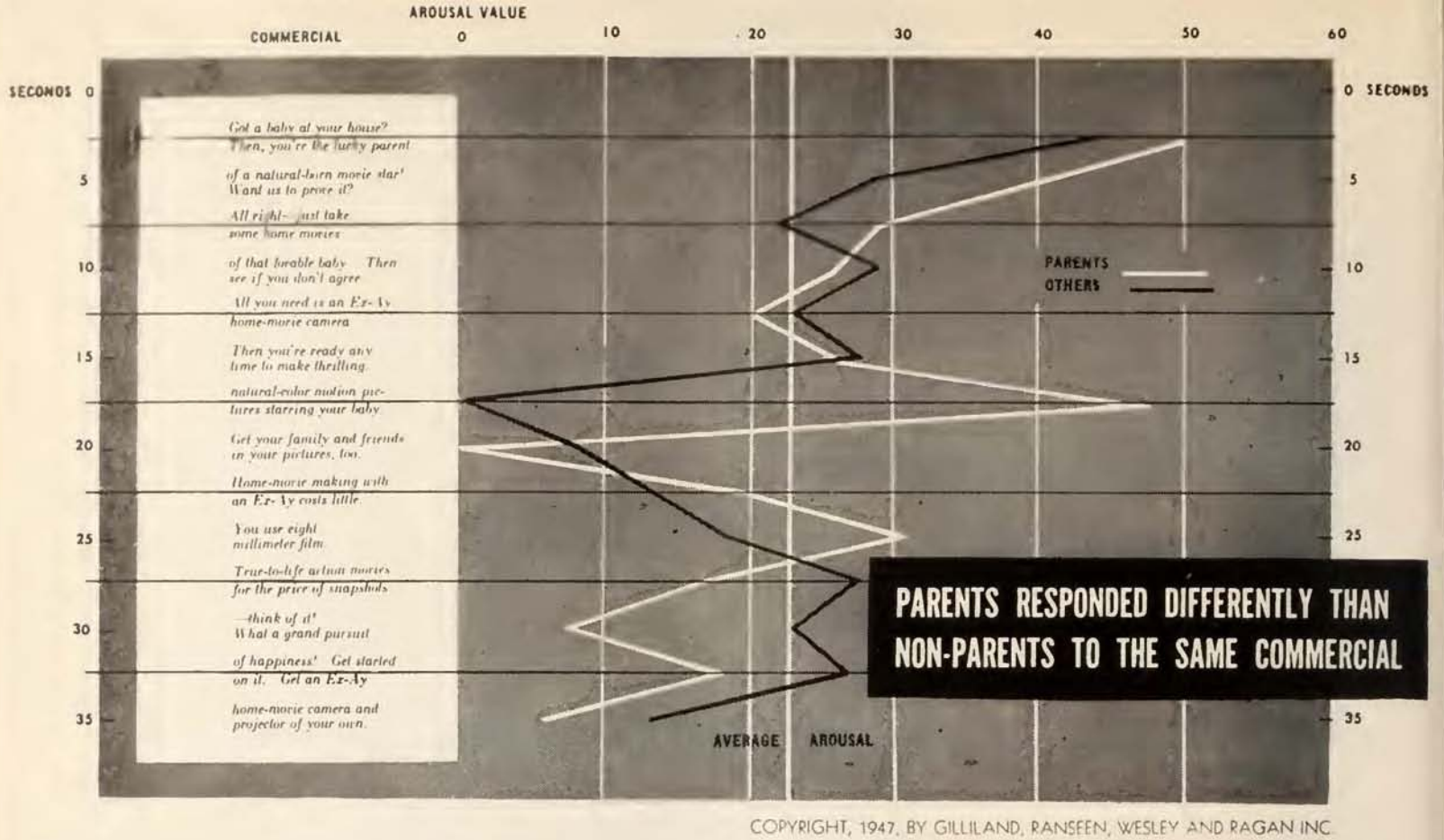
Despite the slow start, facts have begun to raise their heads. Commercials which have high Arousal produce top sales response time and time again. Printed ads were tested by the Wesley method and then keyed and used in split runs of magazines and newspapers only to prove that the better the Arousal the more effectual the ad.

An Arousal test was made of a Hudnut face powder advertisement headlining "Don't look older than you are." Most advertising authorities have set 30 as the age level when women become conscious of a "youth" appeal. The Arousal report indicated that women start worrying



With electrodes attached to palm and forearm, listener hears commercial and has emotions recorded on graph





COPYRIGHT, 1947, BY GILLILAND, RANSEEN, WESLEY AND RAGAN INC.

about looking older at 25. This was a key as to where the advertisement should be placed. Information like this saves thousands of dollars and increases advertising response as much as 50%.

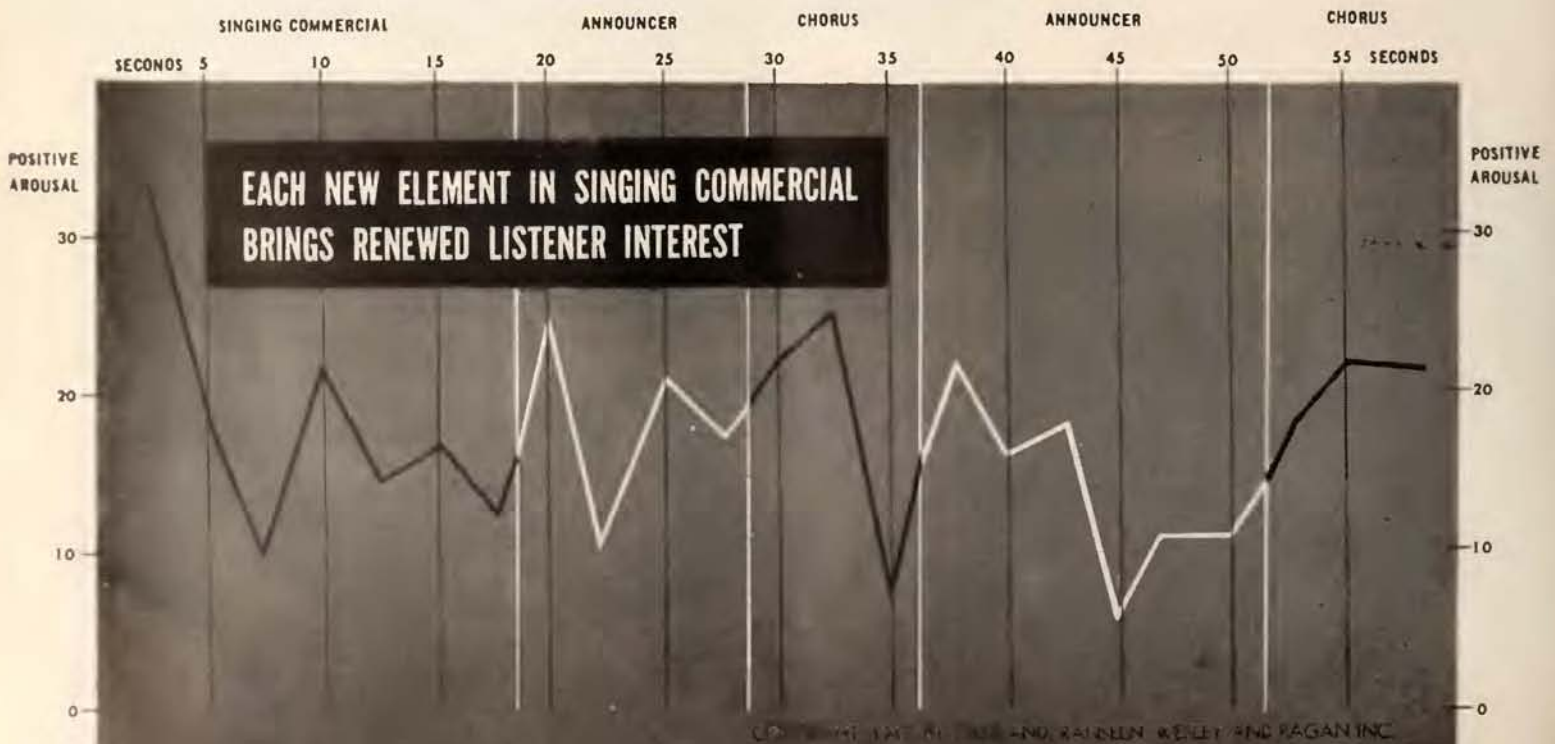
Arousal research is research into the emotions of the individual. Wesley says it is impossible to do emotion measuring on a collective basis. (University of Oklahoma has been measuring the emotional responses of 25 people at a time.) Each person responds to stimuli at a

different rate of speed. Since Wesley's system is aimed specifically at measuring individual variations in response, bulk measurement would clearly be impossible for him.

Measurement of commercial impact is of greatly reduced usefulness unless there can be pinpoint correlation between the emotional response and its specific stimulus. Another vital reason why each person is tested individually is that the Arousal Method of research calls for per-

sonal interviews—conferences which uncover what caused each reaction, as far as the psychologist and the subject can discover. (Since emotional response cannot always be traced without hours of delving into an individual's past a certain area of Arousal response is frequently left uncharted.) If an attempt had been made to test a panel of women of various ages on the Hudnut powder question the under-25 part of the panel would have

(Please turn to page 102)



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SELLING

is Toby David's

HOBBY

*... in the
Detroit Market!*



TOBY DAVID . . . the disc jockey with a thousand voices, and his cast of fun-makers! A great disc show headlining music and Toby's big list of wacky dialects goes on CKLW each weekday morning 6 to 9 a.m. Toby handles a commercial cleverly . . . while he tells his listeners what to buy, and where. He's set sales records on big-name network shows with nationally marketed products. No matter what your product . . . for men, women, or the home, Toby can do a real selling job! Availabilities are being rapidly taken up. Write, wire, or telephone at once!



50,000 WATTS . . . SOON! *To keep ahead of the expanding needs of this market . . . to encourage a greater loyalty to public service, and to strengthen our already enviable position with listeners and advertisers, CKLW will soon broadcast with 50,000 watts. The Detroit Area's best radio buy will then pack a new selling wallop beyond duplication in this region!*

Guardian Building
Detroit 26

J. E. CAMPEAU
President

CKLW

ADAM J. YOUNG, JR., INC.,
National Representative

H. N. STOVIN & CO.,
Canadian Representative

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



Give-away quandary

Give-aways appeal to the gambling instinct. The public is served best when attracted by the quality of entertainment rather than by the lure of gain.

JAMES LAWRENCE FLY
Attorney, Ex-Chairman, FCC

We don't need the FCC to tell us what is right or wrong with programming. What we need is clarification of the word "buy" in the NAB code.

EDGAR KOBAK
President, MBS

Until the FCC has had an opportunity to clarify the situation, NBC will accept no additional give-away programs. Programs which depend primarily upon elements other than entertainment, educational and news value for their acceptability are a detriment to the industry.

NILE TRAMMELL
President, NBC

We believe give-away shows are part of the American tradition of playing games. Proof of their entertainment value is the size of the audience which they gather and hold.

CHARLES HARRELL
Eastern Program Manager, ABC

What's needed is a saner attitude toward the size of jackpots, rather than industry regulation. The public doesn't have to listen.

WILLIAM G. MURPHY
President, V. I. P., Inc.

Shows earn rating because they're entertaining. *Stop the Music* gets high ratings in Canada where we don't make give-away phone calls.

MARK GOODSON
Producer, "Stop the Music"

Buy-an-audience trend is currently being restricted by intra-industry action

over-all The Mutual Broadcasting System has led the trend away from programs that are designed purely to buy audiences. The huge jackpot type of program, with little entertainment but a great appeal for those looking for something for nothing, will be no more on MBS stations starting 1 January. At that time the National Association of Broadcasters Standards of Practice become effective for the four networks. Even before the effective date of the code, MBS's "big money" program, *Three for the Money*, was taken off the air: The elimination of this give-away show was decided on by Edgar Kobak, president of the network, despite the fact that a number of advertisers were interested in sponsoring it.

The forthcoming decision on what constitutes a lottery on the air by the Federal Communications Commission, which was expected some time in October, will not be reached much before December. The hearings originally scheduled for 10 September have been set back to some time in October. The NAB has been vacillating, first praising the FCC move to eliminate give-away programs and then denouncing it as an invasion of the program rights of stations. It will no doubt present a brief attacking the Commission's attempt to regulate this type of programming. Although much of the industry feels that giant give-away programs are bad for broadcasting, the Association feels that the FCC rule opens the door to further program regulation and this the Association must fight.

Both ABC and CBS are expected to present briefs on the subject to the Commission. The former has over \$2,000,000 in business hinging upon an FCC decision

concerning the use of telephones in contest programs. *Stop the Music* is the first hour-long program to make ABC an audience contender with NBC on Sundays and it is to be expected that ABC will not surrender this program without a battle. CBS would not be as hard hit by an FCC order barring telephone games, but considers that the right of networks to program in what they see as the public interest would be hit by an adverse FCC program ruling. The CBS *Hit the Jackpot*, sponsored by DeSoto-Plymouth dealers, has been very successful, though most program producers think it has less of the lottery slant than most of the big give-away productions.

NBC, as already stated, is awaiting the Commission's decision before making plans. It has used the pending action as a reason for rejecting further programs of the lottery type. NBC's *Truth or Consequences*, whose Miss Hush and Walking Man actually started the trend, will have another giant promotion this season. Every legal precaution was taken, however, before the first "mystery voice" was used by Ralph Edwards, the program's owner and producer, and there is little chance that the TOC 1948 game will be construed as a lottery by the FCC or anyone else.

Independent stations which have been worried about their local games have taken heart with the Post Office decision that *Tello-Test* is educational and not a game of chance. Literally hundreds of versions of this game are current on stations all over the U. S. A. and a decision barring it would have affected hundreds of sponsors. It is expected that the FCC will not rule a game a lottery if it has been

(Please turn to page 64)

The **KMBC-KFRM** Team IS DOING THE JOB!

Cook Chemical Co.

935 North Wabash
KANSAS CITY 1, MO.
EXPORT DIVISION: 504 International Bldg., New Orleans, La.

August 6, 1948

Radio Stations KMBC & KFRM
Pickwick Hotel
Kansas City, Missouri

ATTENTION: Arthur Church, Please

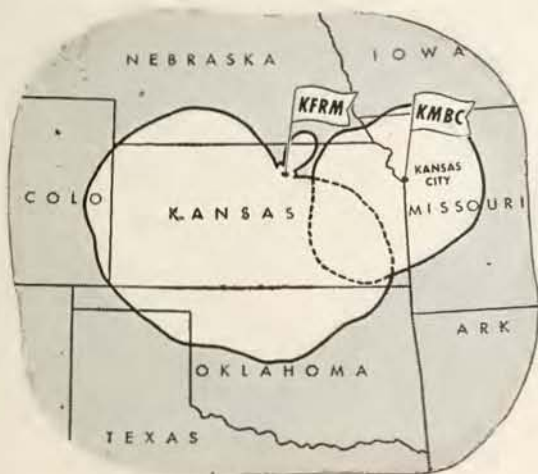
The Agricultural Chemical field is a new field which, in our opinion, in the near future will be one of the basic industries in the Middle West. In view of the fact that it is new, it will necessitate educating farmers to the proper use of Agricultural Chemicals.

For the above reason, we have been sponsoring at 6:55 A.M., Monday, Wednesday and Friday, Ken Parsons on his "Better Farming Program" on KMBC and KFRM.

Results to date prove the farmer and dealer alike are interested in this new field, from the many inquiries we have received from this program. Thanks to The KMBC-KFRM Team for its complete coverage of this rich farming area.

COOK CHEMICAL COMPANY

Jim Groebe
Jim Groebe



Here's an advertiser who is interested in coverage. And, he is one of a number who are using The KMBC-KFRM Team! The KMBC-KFRM Team is the only single broadcaster to completely cover the actual Kansas City trade area. This comprehensive coverage is specifically designed to give the advertiser an economical means of reaching those millions of consumers who look to Kansas City as their trade capital.

With programming from Kansas City, The Team has a potential audience *within* the proved 0.5 mv/m contour, as illustrated, of 3,659,828 people...all important consumers in this rich Heart of America market.

The KMBC-KFRM Team provides, too, for the first time, valuable service to the listeners in this territory. Market broadcasts come direct from the Kansas City Stockyards, grain, poultry and produce quotations are right up to the minute, and practical programs on agricultural problems are daily features direct from The KMBC-KFRM Service Farms.

The KMBC-KFRM Team Serves 3,659,828* People

* 1940 Census

7th Oldest CBS Affiliate

KMBC

OF KANSAS CITY
5000 on 980



Represented Nationally by
FREE & PETERS, INC.

Programmed from Kansas City

KFRM

For Kansas Farm Coverage
5000 on 550

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY

NETWORK CALIBRE PROGRAMS

...at local station cost



The old name changeth... but the vehicle carries on!

Back in 1931, Stan Boynton coined the name "Spot" for Scott Howe Bowen, Inc., as a means to identify concentrated broadcasting in selected markets, "via transcription" as opposed to the general plan of network broadcasting. Back in 1931, C. O. Langlois, President of Lang-Worth Feature Programs, Inc., was general manager of the transcription division of Scott Howe Bowen, Inc., which produced the vehicle that made "Spot" (1) a highly successful form of broadcasting for the national advertiser, and (2) provided a lucrative income to radio stations.

Through the intervening years, however, the brain-child of Boynton and Bowen lost its original meaning—and now the industry heralds a second christening. But—though the old name changeth, the vehicle, "via transcription," still carries on as the best means to promote sales in individually desired markets. Today Lang-Worth is foremost in the sincere drive to revitalize this method of national advertising. Therein lies the phenomenal success of the Lang-Worth plan: "Network Calibre Programs at Local Station Cost."

**More than 600 advertisers
do buy Lang-Worth shows**

**"THE CAVALCADE
OF MUSIC"**

D'Artega

conducting

Broadcasters are welcoming a revival of full-scale national and regional campaigns on selected stations via transcription. This powerful method of broadcast advertising grew to maturity in the early '30's but withered on the vine through lack of leadership. Recently, modern Argonauts of Advertising "rediscovered" this direct line to consumer sales—and the revival is in full swing!

Two years ago Lang-Worth read the "signs" and began preparations to assist the Industry in a revival that was inevitable. April 1, 1948 it emphasized its position of leader-

ship by announcing a special commercial program service for advertisers and agencies.

Today, after 6 months, Lang-Worth affiliates are servicing 618 individual advertisers with tested programs of network calibre . . . at local station cost.

Sales have been phenomenal—automobiles, groceries, dry goods, tires, drugs, insurance, jewelry, paint, shoes and radios are being advertised and sold by Lang-Worth programs . . . and *paid for with money that was formerly spent in other media!*

Foremost in the series of special production shows offered by all Lang-Worth stations are:

THE CAVALCADE OF MUSIC: Big-time entertainment, written and produced with tailor-made precision. Features 35-piece pop-concert orchestra and 16-voice chorus under the direction of D'Artega. Spotlights a galaxy of all-star guest acts, such as Tommy Dorsey, Anita Ellis, Vaughn Monroe, the Modernaires, Tito Guizar, Riders of the Purple Sage, Frankie Carle and many others. Acclaimed by advertisers as the most dynamic musical show on transcription. *30 minutes, once weekly.*

THROUGH THE LISTENING GLASS: "Adventures in the Wonderland of Music!" Another brilliant Lang-Worth production starring the radiant voices of the "Silver Strings" under the direction of Jack Shaindlin. Features weekly appearances of the renowned Lang-Worth Choristers and a carousel of guest vocalists . . . Dick Brown, Joan Brooks, Johnny Thompson and others. Program is a kaleidoscope of your favorite music . . . written and performed with dignity, grace and glamour. *30 minutes, once weekly.*

THE EMILE COTE GLEE CLUB: One of the most commercial units in radio today, based on the consistently highest Hoopers of any transcribed feature. This celebrated all-male Glee Club of 16 voices—with soloists Floyd Sherman, Stanley McClellan and Percy Dove—boasts a completely different and arresting "sound" . . . in a repertoire of more than 200 well-known standards, pop-tunes and memory melodies. Program has "class-appeal" to the solid buying class and meets the demand for "across the board" programming. *15 minute shows, 5 times weekly.*

For full listing of Lang-Worth affiliated stations, contact:

LANG-WORTH feature programs, inc.
*Network Calibre Programs
at Local Station Cost*

STEINWAY HALL, 113 WEST 57th ST., NEW YORK 19, N. Y.

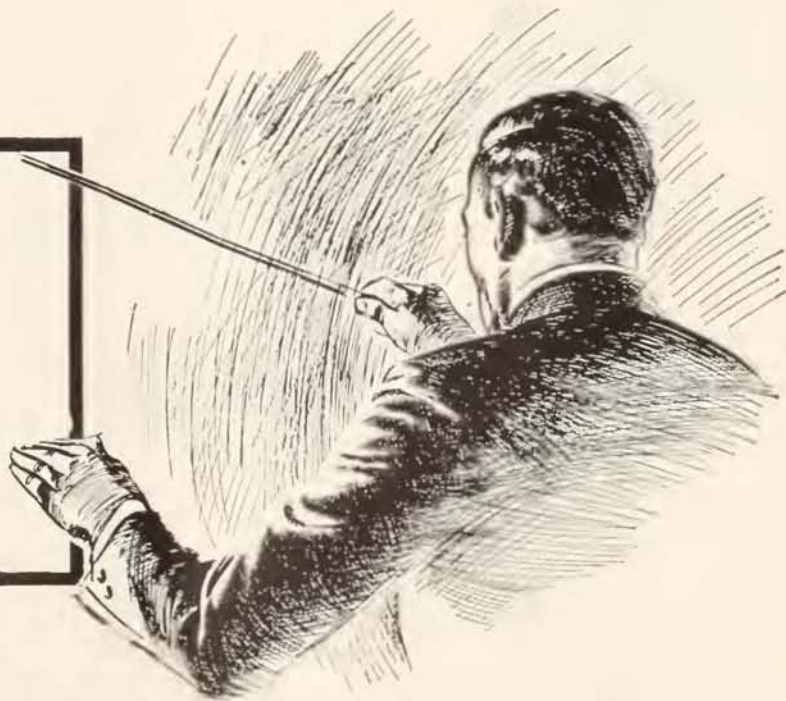




In its endeavor to bring Detroiters a diversity of entertainment, WWJ-TV, Michigan's first television station, has added weekly televised broadcasts of the Detroit Symphony Orchestra to its ever-growing list of program features. Compliments received from the thousands of television set owners in Detroit attest to WWJ-TV's perfection in technique during the first broadcasts of the Symphony. It marks another milestone in the progress of WWJ-TV, which, in its second year of operation, has already become an effective advertising medium in this multi-billion dollar market.

**ADDED
ATTRACTION**

THE SYMPHONY



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

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

ASSOCIATE AM-FM STATION WWJ

WWJ-TV

NBC Television Network

KMLB

KEY TO RICH NORTHEASTERN LOUISIANA MARKET



FACTS —

KMLB serves a 100 million dollar market loaded with high-powered buying incomes per capita . . . wide range of industry and diversified farming. KMLB has more listeners in northeastern Louisiana than all other stations combined.

5,000 WATTS DAY
1,000 WATTS NIGHT

●
AFFILIATED WITH
American Broadcasting Company

●
Represented by
Taylor-Boroff & Company, Inc.

The Canadian Listener Speaks

Recent surveys among Canadian listeners by educational and radio groups, reveal a pattern of thinking which in part parallels their intellectual U. S. counterparts. In their aggressive backing of privately owned broadcasting stations versus the Canadian Broadcast Corporation, they differ from dialers in the 48 states because there is no similar condition with which the latter could take issue.

In a survey conducted by I. O. D. E. (Imperial Order of the Daughters of the Empire), 97% of the respondents stated that the independent stations perform a very necessary public service that could not be given by the CBC. Replies stated that the place of the local station is as important as that of the local newspaper.

In the same survey a question was asked if the licensee (and all Canadian listeners pay a license fee) were in favor of the Canadian Broadcasting Corporation assuming complete control over all broadcasting. The response was a definite "No." Ninety-six per cent were of the opinion that the Corporation, as it is referred to, exercises too much control now. The majority stated that they feel that competition between independent stations and the government controlled operation keeps both systems on their toes.

Despite their desire for the independent station operation, 75% of those who answered the I. O. D. E. survey considered that the CBC maintained a better balanced program structure than the privately owned stations. They felt there was too much entertainment on the privately owned stations and not enough service-type of airings.

Sixty-five per cent of the respondents to this survey stated that while they approved of advertising on independent stations they did not approve of the amount of time devoted to commercials. The other 35% approved of the allotment of commercial time "since it is the station's only source of revenue."

How far anti-advertising sentiment has gained in Canada is seen in a recent report before the Royal Ontario Commission on education. This report stated, "Scientific experts have found that only 6.36% of the radio commercials examined are true." The report did not state how many commercials had been examined and what type of product claims were tested. Since in Canada it is necessary to submit all

commercials on food and drugs to the Department of Pensions and National Health in Ottawa, the report before the Commission seems to have been slightly exaggerated. The I. O. D. E. survey reported a good portion of the respondents felt annoyed at "pressure advertising" on the part of personal hygiene, patent medicine, and soap advertisers. Their negatives on these commercials must be weighed by the fact that one of America's most accepted service-type of commercial, Bulova Watch Time, was voted "becoming an irritation."

The five U. S. programs liked most by the I. O. D. E. respondents were *The Metropolitan Opera*, *Lux Theatre*, *The Album of Familiar Music*, *Charlie McCarthy*, and *Fibber McGee and Molly*. Their Canadian-produced favorites were *Singing Stars of Tomorrow*, *The Toronto Symphony*, hockey broadcasts, *The Happy Gang*, *Week End Review*, and *Capital Report*.

Many children's programs were disliked. Three programs that parents wanted dropped were *Green Hornet*, *Superman*, and *Boston Blackie*. All three are deeply beloved by the Canadian juvenile audience.

An I. O. D. E. summary of the suggestions and recommendations for improving Canadian radio service included:

1. Commercial time be cut 50%.
2. Crime and mystery stories be reserved for the late evening.
3. News and news commentary be divorced from commercial sponsorship.
4. Soap serials be discontinued and that there be fewer serials with a "triangle" aspect.
5. Good music programs be expanded to 30 minutes.
6. Fewer Western hill-billy programs be broadcast.

Most of their other suggestions were of an education programing nature.

While there has been a great deal of anti-advertising propaganda in the States, it is far less than there has been in Canada, where government ownership is a real threat to private enterprise. To such a degree is this true that there is a continuing public opinion poll to determine Canadian consumer feeling about many of the great corporations operating in the provinces. When the report indicates that an individual corporation is sinking in public esteem, there is immediate public relations action in Canada. The respondents' favorable reaction to privately owned radio stations in Canada, despite the fact that they have to pay a

(Please turn to page 66)

"Early Birds" Sell Building Blocks!

CHASE BUILDING PRODUCTS



DALLAS - FORT WORTH
TEXAS

JOHN S. CHASE, PRESIDENT

October 1, 1948

Mr. Martin Campbell
Radio Station WFAA
Dallas, Texas

Dear Mr. Campbell:

Can a manufacturer of building blocks toss a few bouquets to the Early Birds and to other members of your staff for their fine cooperation these past two years? As you know, November marks the beginning of our third year as a sponsor of the Early Birds.

When we first decided to try reaching architects, contractors and home owners by radio, there were those who shook their heads ... particularly since our product is sold under two names. Our budget called for a 15-minute spot (7:30 to 7:45 a.m.) just once a week. We elected to tell an institutional story built around case histories or specific jobs utilizing our product.

We are pleased with results. We have succeeded in building an acceptance for our two brand names -- Worthcrete and Dalcrete, especially named building products for the two markets of Fort Worth and Dallas. This program enables us to tell a comprehensive selling story on both our products and our service in these two markets. We have been congratulated by the National Concrete Masonry Association as the first member in the United States to have used a full time radio program.

Radio now takes our major advertising expenditure. Since last year the Early Birds are heard twice a week under our sponsorship. We can't prize too highly the cooperation of your staff or the sales results of this program. Since the Early Birds can and do sell concrete building blocks, it would seem they can sell any product with equal effectiveness.

Sincerely yours,

CHASE BUILDING PRODUCTS

John S. Chase
JSC:am

Thanks,
Mr. Chase

There is little to add to your story except that the WFAA staff has worked hard to make WFAA the leading station in the Dallas-Fort Worth area. It has regional coverage, top talent, programming "know-how" and a loyal audience... We're proud of the WFAA Early Birds... the Southwest's oldest breakfast-type show now in its 18th year. And the Birds is only one of the many fine shows custom-built by WFAA to sell for their sponsors.

Station **WFAA**

DALLAS

820 NBC 570 ABC
TEXAS QUALITY NETWORK
Radio Service of the Dallas Morning News

and
WFAA FM

Represented Nationally by
EDWARD PETRY and COMPANY

By the Order of the F.C.C., WFAA Shares Time on Both Frequencies

A REAL HAY



"HOMETOWN REUNION" brings a new half-hour of fast comedy and gay folk music to Radio—featuring Eddy Arnold, "America's No. 1 Folk Singer," as emcee of the nation's top troupe of hillbilly entertainers. ("Billboard" reports Eddy Arnold *first* on juke box records in 1943!)

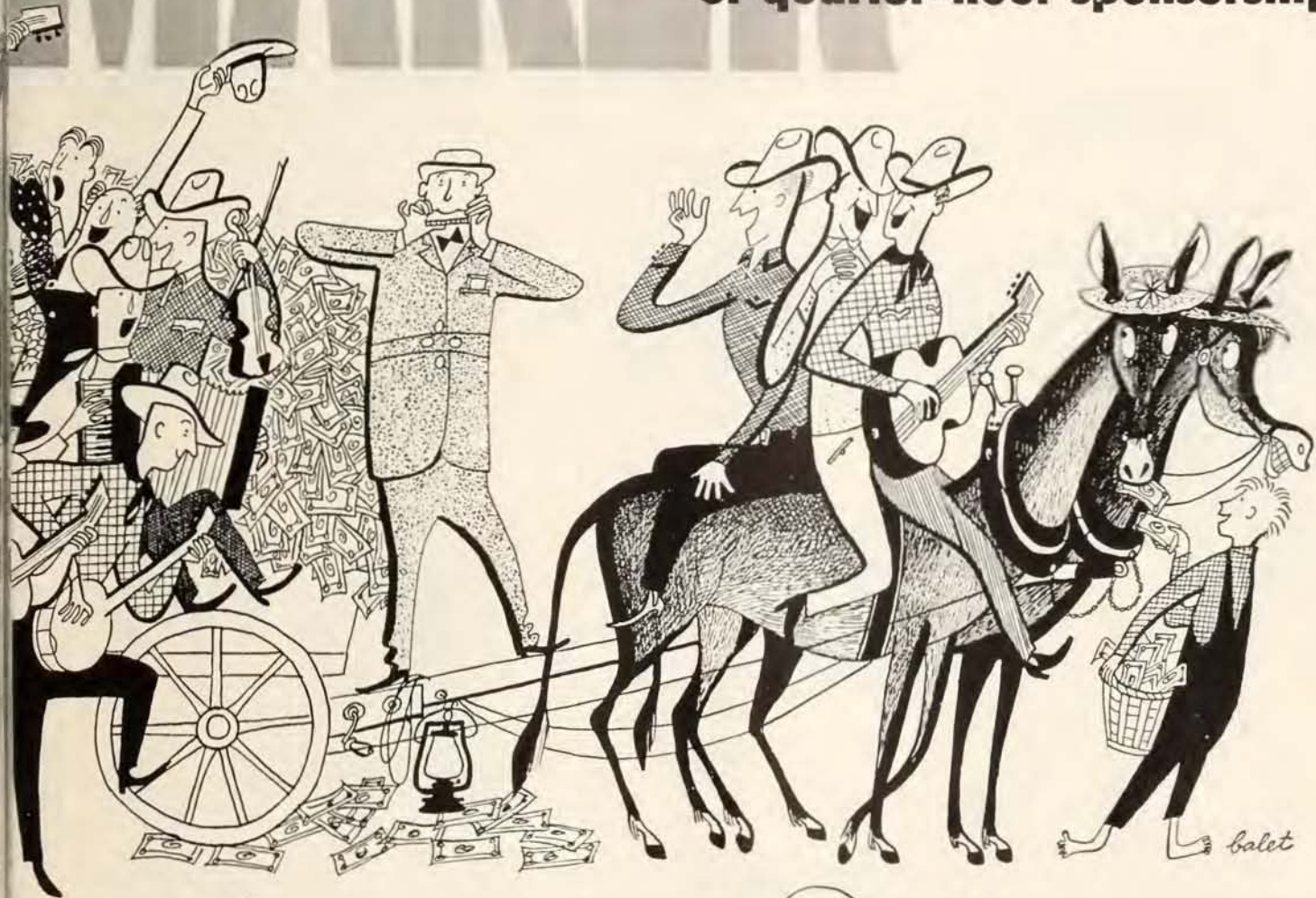
Backing up Arnold is the sparkling, salty humor of Whitey Ford, the Duke of Paducah, together with the

Willis Brothers Trio, the novelty songs of Annie Lou and Danny, vocalist Donna Jean, and the famous Hometown Band and Choir.

But these aren't all the elements that make "Hometown Reunion" a potent package for the advertiser who wishes to reach and please multi-millions of customers at low cost. *Traveling and originating in major cities across the country*, the program also delivers superb local mer-

MAKER

"HOMETOWN REUNION"...
the new network hillbilly program
...coast-to-coast on CBS
...available for half-hour,
or quarter-hour sponsorship.



chandising opportunities for its sponsor and his dealers.

"Hometown Reunion" is available for sponsorship 10 to 10:30 p.m. Saturday night, as a half-hour program or in quarter-hour segments. It is a "natural" for the advertiser who wants to "make hay" after the sun shines. For full information, see CBS.

A CBS PACKAGE PROGRAM



Mighty close harmony features each program as three local barbershop quartets also compete each week to qualify in a national contest.



Mr. Sponsor Asks

"Since checking national sales figures can be a slow process, how can an advertiser determine quickly the selling efficacy of his network spot, or television commercials?"

John Feinstein | Advertising Manager
Schutter Candy

The Picked Panel answers Mr. Feinstein



The determination of the effectiveness of commercials is sometimes difficult when an advertiser is using several media. But primarily, effective commercials are the result of

considerable agency-client experience in broadcast advertising. Before starting on the actual production of commercials, it is also necessary to know general business conditions for the particular goods, services, or ideas being sold, as well as consumer buying habits and the advertising done by competitors.

Once past this stage, there are several research methods that can aid an advertiser greatly in determining commercial efficacy:

(1) Sales Area Testing—This involves the use of test markets. Factory shipments or dealer sales are closely checked; commercials are tried out. Since the competitive advertising picture may change before market tests are completed, this method is not always accurate.

(2) Awareness Tests—These measure the degree of remembrance for a commercial. Door-to-door surveys are made, using portable record players and spot recordings (with sponsor's name deleted). They also provide an index to the degree of product usage among listeners and non-listeners.

(3) Opinion Studies—These are similar

to door-to-door surveys, but generally without the use of recordings. They can be used as a pretesting index to institutional or product advertising.

(4) Other Methods—There are various consumer jury testing methods, some using special equipment, which measure preferences in listening and the degree of "like" or "dislike" toward a commercial.

With regard to the last, I have found, in several years of agency research, that selling effectiveness is generally higher among people who say they dislike a given commercial than among similar groups who say they like it. This doesn't mean that advertising must be irritating to be effective. But much of the dislike is based on repetition factors, and not on a question, primarily, of good taste.

There is no general rule for determining commercial effectiveness. However, I believe that the closer the research is to "actual cash register sales," the greater the degree of reliability it has in proving, in a relatively short space of time, the potential effectiveness of commercials.

WILSON J. MAIN
Vp and Research Director
Ruthrauff & Ryan, N. Y.



Here at the Wade Advertising Agency we have several ways of checking our radio commercials. One that we have used successfully from time to time has been a free mail or premium offer.

From this we determine the relative pulling power of the station and the effectiveness of the period in which we are putting these announcements. Network commercials are carefully evaluated in two con-

tinuous research figures which we watch periodically: (1) Minute-by-minute listening charts from the Nielsen Radio Index; and (2) the Schwerin Research Corporation which evaluates listeners' likes and dislikes in programs and commercials.

There is no substitute for sales insofar as judging the effectiveness of radio commercials is concerned. This is the only true yardstick in the final analysis; thus, we also try to determine from past sales experiences those commercials which are effective in selling our customers' products.

LOUIS J. NELSON
Media Director
Wade Advertising Agency
Chicago



In completely nontechnical and nonresearch language, the question posed by Mr. Sponsor seems to me to be a "doozy." This is the blue plate special in research.

The question is really three questions—network, spot, and television—and we would have to use three separate approaches to answer them. The word "quickly" bothers me a little, too. Therefore, I will confine my remarks to one of the questions—the determination of the "efficacy" of a network commercial operation.

Given a network program with a reasonably coherent commercial policy and sufficient time to establish an audience, I think we can work out a means of determining the effect of the radio advertising on the consumer by means of comparative behavior studies (with respect to buying or brand preference) between matched samples of listeners and non-

listeners. How quickly? About six to eight weeks.

If proved listeners to the program have absorbed the sponsor's message and are prone to buy the product to a greater extent than a similar sample of nonlisteners, the indications are that the program is doing a job for the sponsor. If this becomes a trend, as evidenced by successive checks, he should be a happy man. If this does not prove to be the case, either the program is *not* a suitable advertising vehicle, or there's something wrong with the commercials. Programs are selective by nature, and the program might select listeners who are not prospects.

The matching of samples is extremely important. Listeners and nonlisteners must have the same proportionate characteristics with respect to age, sex, buying power (income level), size of community, and exposure to at least one other advertising medium in which the sponsor has invested money. These requirements, of course, might vary greatly according to products. The controls, for example, for soapless detergents would be different from those established for a survey of cigar buyers.

Because research, so far, is still an inexact science, subject to many variables and conditions, those of us in the business have to make sure the limb is sound before we crawl out on it. I'm not trying to dodge the issue, it has me completely surrounded. If Mr. Feinstein wants a final and definitive answer to his all-inclusive question, he should consult the oracle at Delphi. However, if he recognizes the limitations—theoretical and practical—under which market research must operate, he can obtain very sound indications of the effectiveness of his commercial radio efforts while a campaign is still on.

We have made considerable progress in solving this problem through our radio impact studies—a careful personal interview and inventory approach involving buying habits and brand preferences correlated with radio listening. Through the use of matched sample techniques on a truly national scale we have been able to arrive at some extremely helpful answers to Mr. Sponsor's question about network radio. Our experience in this field leads us to two important conclusions:

1. Each research job must be custom tailored to the individual problem and

2. How such research is to be implemented and the final interpretation of its results is still up to Mr. Sponsor. Re-



LOOKING FOR
"Blue Chips" in Blue Jeans?

A third of a BILLION DOLLARS
ain't alfalfa!

● Here's a farm audience with the wherewithal to buy what it wants.

We have two good reasons for saying "WFBM covers this plush farm market effectively." Programming—and Harry Martin. Harry is our *full time* Farm Editor—and he's a genuine *farmer's* Farm Editor, because he is a farmer. Harry's on the air six days weekly, early morning and midday. (His "Hoosier Farm Circle" is 12 years old.)



HARRY MARTIN
Farm Editor

Programming? Lots of farm news—prices, trends, local events and personalities. Music—the kind *our* farm audience likes. Complete weather coverage (WFBM was first in this area with *hourly revised* weather information!).

Thirty-seven Central Indiana counties produce in the neighborhood of a *third of a BILLION DOLLARS* of farm income. These counties are the ones in which WFBM is credited with coverage of 10% or higher. (In 13 of these WFBM registered 50% or higher.)



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

WFBM
INDIANAPOLIS

BASIC AFFILIATE: Columbia Broadcasting System

Represented Nationally by The Katz Agency

Associated with: WFDF Flint — WOOD Grand Rapids — WEOA Evansville

WHIZ
saturates
Zanesville



A NEW
HIGH-WATER
MARK
IN SOUTHEASTERN OHIO!

Yes—WHIZ floods Southeastern Ohio with an average evening share-of-audience of 64.6% (Conlan Survey week of May 23, 1948).

Here's a new high-water mark of audience domination—a "plus value" for all WHIZ advertisers.

Morning, afternoon and evening WHIZ averages 62.2% share-of-audience . . . proof of the results of top local production and popular NBC programs.

Buy the station with the BONUS audience.

Established
1924
WHIZ
NBC IN ZANESVILLE
represented by
John E. Pearson Co.

search is no substitute for advertising judgment.

SAM H. NORTHCROSS
Vp, Audience Research, Inc.
New York



If this question had been asked me a year ago, I could not have offered a satisfactory answer. But, concurrently with doing a very large volume of program testing, the Schwerin System

has been working experimentally on measurements of commercial effectiveness; and we now have useful and highly usable techniques that we have applied successfully for some of our clients.

There is no way of directly studying the sales effectiveness of commercials. But there are certain desirable attributes of commercials that, we have every reason to believe, are related to sales.

For example, many of our clients are interested mainly in having their commercial content remembered by as many people as possible. Others are especially concerned with achieving a high percentage of belief for their claims.

What we have been developing, over a considerable period of time, is a group of accurate yardsticks for measuring recall, believability, and various other attributes of commercial effectiveness. This has been feasible because of large and representative samples gathered at our panel sessions, and the length of these sessions (one and a half hours or more) which can intervene between the audience's hearing a commercial and their attempts to recall it.

Some of the results have proved to be of great benefit to advertisers. One advertiser discovered a formula where he could get 50% more of the people to remember the claims an hour and a half after they were made. Since this advertiser is spending \$4,000,000 annually in radio advertising, it is apparent that a 50% increase in initial remembrance of his message is worth quite a bit to him.

The questions which we are answering for clients include:

1. How does a 30-second spot announcement compare with a 60-second spot announcement for remembrance?
2. What sound effects are best?
3. How does dialogue compare with straight?

4. Musical vs. straight?

5. Is a message better remembered with a single sales idea or a number of sales ideas?

6. Under what conditions are specific claims believed if certified to by authorities? By "typical housewives"? Etc.?

The list of questions on which we are working for individual clients is practically endless. We don't hold that we have all the answers, but we do feel that real strides are being made in measuring commercial effectiveness—the "pay-off" reason for the sponsor's being on the air.

HORACE S. SCHWERIN
President
Schwerin Research Corp.
New York

WEBBER SPORTLOG

(Continued from page 31)

for Webber Motors and *Sportlog*, the sectional 1948 American Legion Baseball Tournament held in Lewiston, Idaho, was broadcast from 7:30 p.m. to 10:15 p.m. Omaha's entry in the Tournament was playing the Yakima (Washington) entry at Lewiston. Omaha won the sectional game and *Sportlog* followed the team to cover the "Little World Series" at Indianapolis.

Webber has very little but service to sell currently but there's hardly a family in Omaha that isn't already conscious of the *Sportlog* although it's been on the air only since 22 April. On that date a half-hour program was broadcast from a banquet held at the Omaha Athletic Club in celebration of the birth of *Sportlog*. Congratulatory wires from sports authorities as well as coaches and athletic directors came to Webber from all over the Nebraska area, and far beyond it.

Wherever there's sports, the *Webber Sportlog* is found. That means not only Bob Steelman with his now-famous *Webber Motors' Sportlogs* houlder patch, but the KOIL special event station wagon which is plainly labeled *Webber Motors' Sportlog*. Often special banners are used to proclaim to all and sundry that *Sportlog* is covering the event. Naturally the station wagon is a Plymouth.

KOIL feels that the impact of the campaign is only beginning to be felt. When station manager William J. Newens, working with sales manager Forrest H. Blair and production manager Virgil Sharpe, sold the package, he stressed the fact that the full advertising value would not be realized until the public had had

(Please turn to page 64)

5000 WATT VIEW OF KHMO

(full coverage of the
Hannibal-Quincy tri-state market)

IMPORTANT TO TIMEBUYERS:
KHMO sells in 42 counties in Iowa,
Illinois and Missouri.

KHMO sells 6 counties in Iowa, 12 in Illinois and 24 in
Missouri . . . and advertisers get audiences like this:

	Retail Sales*	Radio Families**
Iowa	\$106,721,000	39,770
Illinois	190,035,000	81,470
Missouri	256,126,000	118,720
Total	\$552,882,000	239,960

* Source: Sales Management 1947 Survey of Buying Power
** BMB 1948 Radio Families.



KHMO, the only station in prosperous Hannibal, is an unusual
sales-tool . . . located 120 miles from St. Louis, it serves an area that is
"independent" sales-wise, yet rich enough to produce volume buying in 3 states.

KHMO's power reaches every segment of this tri-state market clearly,
especially during the daytime buying hours, and completely blankets
Hannibal, Missouri and Quincy, Illinois day and night.

National advertisers find that when they sell in the Mid-West KHMO

- (1) delivers 42 counties in 3 states
- (2) delivers a market worth \$552,882,000
- (3) delivers results at reasonable rates
- (4) delivers listeners NO other station can

National advertisers find that KHMO's loyal audiences coupled with
KHMO's merchandising program and expert showmanship mean sales!

National Representative—John E. Pearson Co.

KHMO

*Now
on -*

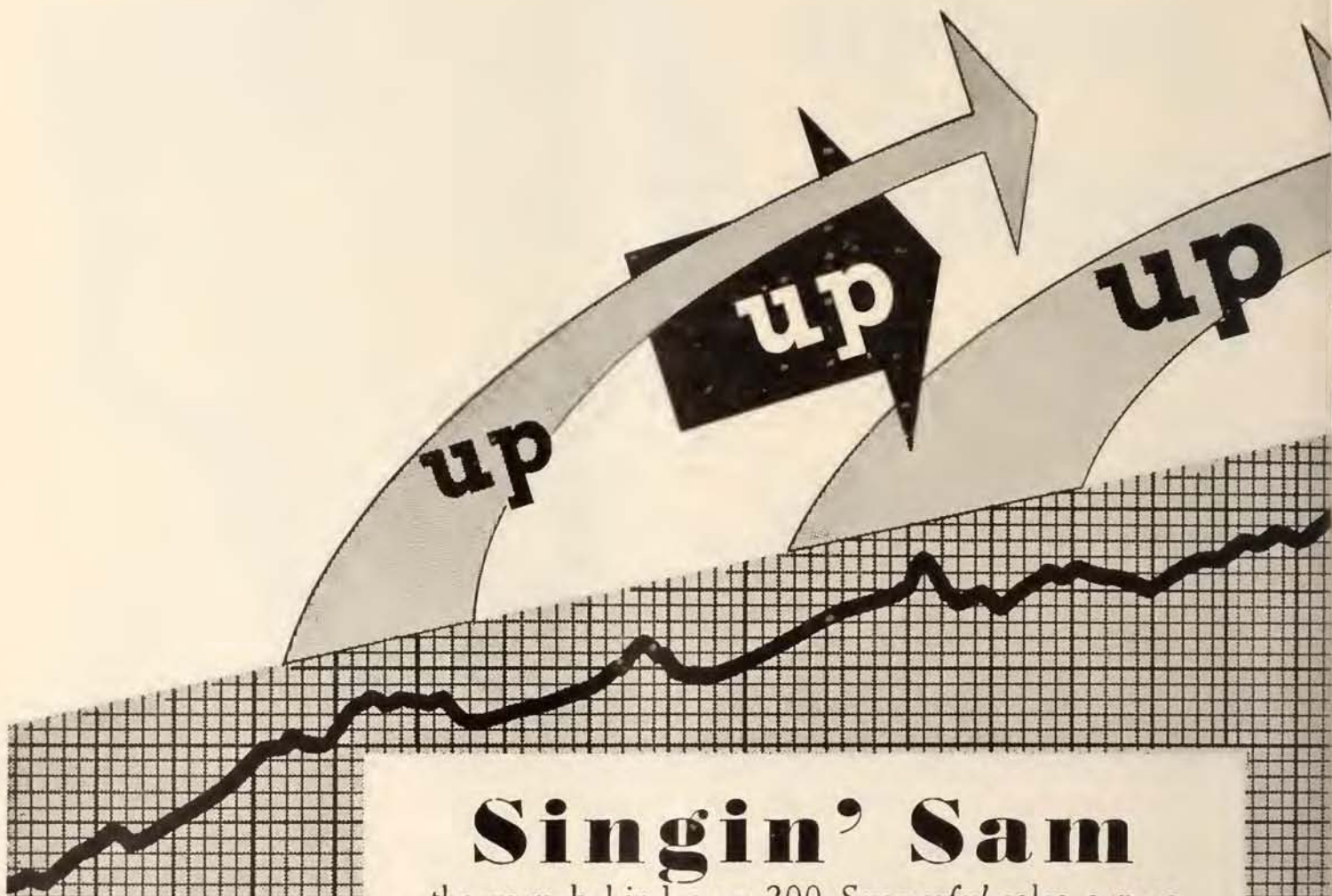
Mutual Network

1070 KC

SERVING THE RICH
TRI-STATE AREA

5000 WATTS

1000 WATTS *at NITE*



Singin' Sam

the man behind over 200 *Successful* sales curves

For the sponsor interested in *sales*, Singin' Sam presents a unique opportunity. For never in radio's history has there been a personality like Sam . . . never before a program series with such an outstanding record of *major* sales successes unbroken by a single failure.

These are strong statements that carry tremendous weight with prospective program purchasers . . . if supported by facts. And facts we have in abundance . . . high Hoopers, congratulatory letters, expressions of real appreciation by advertisers themselves, actual before and after stories backed with the concrete figures.

This 15-minute transcribed program series is the show you need to produce results. Write, wire, or telephone TSI for full details. Despite Singin' Sam's tremendous popularity and pull, the show is reasonably priced.





Singin' Sam—America's greatest radio salesman. Assisted by Charlie Magnante and his orchestra and the justly famous Mullen Sisters. Write for information on these TSI shows

- Immortal Love Songs
- Westward Ho!
- Your Hymn for the Day
- Wings of Song

TRANSCRIPTION SALES, INC., 117 West High St.
Springfield, Ohio
Telephone 2-4974

New York—47 West 56th St., Co. 5-1-544

Chicago—612 N. Michigan Ave., Superior 3053

Hollywood—6381 Hollywood Blvd., Hollywood 5600

The Swing is to WHB in Kansas City



TROUBLES, MISTER?

With sales problems, you don't need a sympathy chit—you need WHB!

Reach *and sell* the golden Kansas City Marketland at rock-bottom rates which include expert assistance in merchandising and promotion.

Powerful WHB dominates the incredibly wealthy Midwest, puts an end to advertising worries.

Send for complete coverage data and join other smart media men in the Swing to WHB!

10,000 WATTS IN KANSAS CITY

WHB **AM**

DON DAVIS
PRESIDENT

JOHN T. SCHILLING
GENERAL MANAGER

Represented by
JOHN BLAIR & CO.

MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

WEBBER SPORTLOG

(Continued from page 60)

ample time to get the full impact of the program frequency and the over-all coverage. "The success of the package," declared Newens, "will depend on the faith and cooperation of sponsor and broadcaster in striving to reach an objective together."

Thus far sponsor and station have worked together as a team. The agreement is as much a joint promotion as it is a broadcast contract. Whenever a promotion possibility has suggested itself *Sportlog* has been on the job. For example, when the Omaha Cardinals presented bicycles to six winners of a KOIL Wheaties contest, *Sportlog* broadcast the event from the ballpark.

Some of the events aired might raise a professional sportsman's eyebrows—but they all have audiences and they all reach men and women who may some day want to buy a car. On 20 June *Sportlog* with Bob Steelman covered Omaha's public park fishing contest for boys and girls under 16. The junior fishermen's form might not have won the plaudits of adult anglers, but the human interest was out of this world. The sideshow feature, *The Jimmy Lynch Death Dodgers*, may not have been strictly a sports event, but it made great air copy—and after all, Lynch's drivers were using Dodges.

E. E. Webber feels that he's already on the way to reaching his objective, i.e., that whenever Omaha thinks of sports they'll think of Webber Motors. Few sponsors would be willing to back a contract like this to the tune of \$42,000 and few stations would be willing to sell all their sports to one firm. On both sides it's putting all the eggs in one basket, and there has to be a great deal of mutual trust. In Omaha it's working. * * *

GIVE AWAY QUANDARY

(Continued from page 48)

given a clean bill of health by the Post Office.

While over 30 new give-away programs are being offered to sponsors at present, there is comparatively little advertiser interest in any program which hasn't been broadcast previously.

Give-aways on the air at present are not lotteries as most Washington attorneys see them. The moral considerations and the possibility that the FCC will view the matter differently from said attorneys have combined to make fall 1948 a season in which entertainment rather than gambling has the edge. * * *



WHN IS NOW...

WMGM

***** "CALL LETTERS OF THE STARS" *****
 NEW MILLION DOLLAR STUDIOS at 711 FIFTH AVENUE



LEO IS PROUD of Metro-Goldwyn-Mayer's own station in New York... of its magnificent new studios — the most beautiful in America... of its sensational new programming plans that will bring WMGM audiences Hollywood's most glamorous stars! For the best in music, sports and news... for great entertainment, the call letters are now WMGM!

WMGM — FM 100.3 MEGACYCLES

50,000 WATTS
 1050 KILOCYCLES

OCTOBER 1948

65

CANADA SPEAKS

(Continued from page 54)

licensee fee which is supposed to cover the entertainment and education which they receive on the air, is a tribute to the promotional job which the independent stations of Canada have done with their listeners. It is, however, a constant fight. Generally, despite their fervent nationalism, Canadians listen to the top U. S. programs in preference to local broadcasts. They realize that local talent can't be paid very much and they are resigned to losing their top men like Percy Faith

and Alan Young, as soon as their talent is recognized. They would like very much to have a number of top Canadian programs fed to U. S. networks so that the boys at home could be paid a big enough salary to keep them in Canada. A campaign is being planned for next Spring to bring pressure upon a number of U. S. corporations which have big Canadian subsidiaries to originate at least one of their programs in Canada. Problems of unions, etc., can be worked out, they say—if there's a willingness to make U. S. radio in Canada a two-way rather than a one-way operation.

status report

NBC's Code

NBC's latest code is the nearest thing to a *Radio Program Good Taste Dictionary* yet formulated. It is cross-indexed so that any continuity clearance department of an agency or advertiser can find out for itself just what is acceptable on most stations and networks.

While it is not effective until 1 January 1949, many of its rules and regulations have been in effect for many years at the senior network. There are others which are new and important to advertisers. These include:

1. No programs will be faded off the air without an explanation. NBC will explain why, if it's forced to edit a program while it's being broadcast.

2. There will be no middle commercials in any NBC news programs.

3. If the tag-line of a gag is a commercial product the entire gag is advertising.

4. All mention of product names on a give-away or quiz show will be charged against the commercial time of the program. (This it is felt will materially cut down sponsor desire for a great jackpot of give-aways.)

5. "Warm-up" material, used to entertain studio audiences before a program goes on the air, must be as clean as broadcast continuity.

6. Cowcatcher and hitchhike announcements are not prohibited but they must be within the framework of the program and not appear to be outside of the show itself. On this point Niles Trammell, president of NBC made a special point. Said Trammell, "even though the commercials do not exceed the commercial time allotted, the mere multiplicity of product mentions serves to leave the listener with the feeling that more than a reasonable amount of time has been consumed by advertising. That's neither to the advantage of broadcasting nor the sponsor of the program."

7. What applies to radio will apply to TV also. (This is with limitations since no one knows what can be classed as a visual commercial at this time.) Said Trammell on this point, "I don't think the *Texaco Star Theater* would be any less entertaining if it were performed before a backdrop of a Texaco Service Station, yet that might be classed as an hour long commercial under present radio standards."

The NBC manual is available from the network for the asking. It's a good book (Please turn to page 70)

"MORE WALL PAPER, SUSIE, FOR THE SHOPPIN' LIST!"



You betcha, we-uns in the Red River Valley do everything *big scale!* Shoppin', farmin'—spendin' for all kinds of things.

Must be we "listen big," too—and to *WDAY*. Here's proof: This Spring an advertiser on *WDAY* ran a test campaign using 30 top-notch radio stations in eleven states in Mid-America. It was a "boxtop-premium" offer, and at the end, *WDAY* headed the list with a \$.027 *average cost-per-order!* The average for all the other 30 stations was \$1.85—*about 18 times more than WDAY's cost!*

If you want to hear more about *WDAY's* 26-year-old ability to get *buying action* from folks in these parts, just ask Free & Peters for the facts!



FARGO, N. D.

NBC • 970 KILOCYCLES

5000 WATTS



**USE
YOUR
SLIDE
RULE
IN
VIRGINIA**

**ASK FOR WRVA
DIARY FIGURES**

- How many homes listening?
- How many people?
- Are they Men, Women, Adolescents or Children?
- Do they read daily papers? Sunday papers? All these and many other data are developed by the WRVA Diary Study for the WRVA seventy-six county 50-100% area.

Buy time in Virginia on a factual basis . . . use the WRVA Diary, Hooper Reports, BMB. Apply any measurement you like and the answer will be WRVA.

WRVA

**RICHMOND AND NORFOLK
IN VIRGINIA**

SPORT CLOTHES

SPONSOR: Eastern Columbia AGENCY: Placed direct

CAPSULE CASE HISTORY: *This Los Angeles department store used a single one-minute spot, costing \$50, on a Sunday evening telecast (8:30 p.m.) over KTLA to sell Levi's and western jackets. Phones were set up to take orders immediately after the telecast. Following the announcement, 90 units, at \$3.95 each, were ordered by telephone. The next day, enough additional purchases were made in person traceable directly to the telecast to bring the sales gross to \$1200.*

KTLA, Los Angeles PROGRAM: 1-minute spot



FLORIST SUPPLIES

SPONSOR: Frank's AGENCY: Placed direct

CAPSULE CASE HISTORY: *Frank's, a florist and nursery supply store, has been using a weekly three-minute spot on KTLA's "Shopping at Home" to demonstrate flower arranging and to sell plants. To test listener sales response, a marine globe flower holder, costing \$3.95, was offered to phone customers only. Though the store closed a half-hour after the broadcast, 30 orders were received before closing, an average of one per minute.*

KTLA, Los Angeles PROGRAM: "Shopping at Home"

APPLIANCES

SPONSOR: Mori Farr

CAPSULE CASE HISTORY: *When WFIL-TV went on the air, Mori Farr was one of the first sponsors using spot announcements. Later he added programs, until now he has a show on television practically every day of the week. Farr has used a straight selling commercial from the very beginning and says that TV is costing him less per sale than any other medium used in the past. Every presentation on the air can be checked against sales as in newspaper advertising.*

WFIL-TV, Philadelphia PROGRAM: Various

MAPS

SPONSOR: Sustaining

CAPSULE CASE HISTORY: *While there were still fewer than 5,000 television receivers in New York, a Yale professor appeared as a guest on a program and demonstrated a folding globe of the world. It wasn't a commercial as such but the Ivy League inventor gave the price (\$1) and told his viewers how they could obtain his globe. The demonstration drew 213 traceable orders, or one order for every 23 TV homes.*

WABD, New York PROGRAM: Spot demonstration

TIRES

SPONSOR: Firestone Tire AGENCY: Sweeney & James

CAPSULE CASE HISTORY: *During one telecast of "Americana," which Firestone sponsors on TV at the same time that it broadcasts "The Voice of Firestone" on ABC, a plastic coat hook which fits over the rear window of a car was offered free. Viewers had to go to their local Firestone dealer to obtain the hook. In Richmond, Virginia, where the program is seen over WTVR, the Firestone dealer ordered the give-away in large quantities three times but was never able to fill the demand.*

WTVR, Richmond, Va. PROGRAM: "Americana Quiz"

CAMERAS

SPONSOR: Beacon Camera Co. AGENCY: Placed direct

CAPSULE CASE HISTORY: *On Sunday 1 August at 7:32 p.m. Russ Davis, mc on Chicago's first amateur hour, offered a flash-equipped camera, bulb, and gadget bag, a \$29.86 value, at \$15.95. In two minutes he was swamped with phone calls and by 8 p.m. when the program left the air phone orders had delivered a profit that covered the show's entire cost. Mail orders delivered further profit that justified Beacon's sponsoring the telecast.*

WBKB, Chicago PROGRAM: "The Knickerbocker Show"

DRESSES

SPONSOR: Virginia Driskill AGENCY: Placed direct

CAPSULE CASE HISTORY: *In an effort to add a touch of exclusiveness, Virginia Driskill sponsored a one-time telecast of a ten-minute fashion film. Within ten minutes after the presentation, 20 phone calls were received at the studio commenting on the program and Miss Driskill had ten calls at home within a half hour. No attempt was made at direct selling but Miss Driskill continues to have new customers who mention that they saw "her" show.*

WMAR, Baltimore PROGRAM: Fashion film

Video Was There

To a startled and unprepared New York television audience, WPIX on Aug. 12 presented the biggest scoop on national news yet scored by video. At 7:30 p.m., just three hours and ten minutes after Mrs. Oksana Kosenkina jumped from a window at the Soviet consulate (see National Affairs), The New York Daily News television station showed a complete newsreel of the events from almost the minute of the Russian teacher's plunge to her departure for the hospital. No other New York station put on a similar film until a full 24 hours later.

One of five newsreel photographers assigned by WPIX to spend Thursday outside the consulate with scores of other news and camera men waiting for a break in the case, Lester Mannix at the cry of alarm dashed inside the adjoining building to press his camera between pickets of the iron fence. He caught pictures of the woman as she still lay alone on the paved court, of the Soviet aides who moments later came to the back door, strained to open it, and clumsily bundled her off inside, and of the policeman who then finally scaled the fence and lumbered across the court to follow the group into the consulate.

The scoop was all the more remarkable since WPIX photographed almost 5 to take the an

Two hours later, their film developed, printed, and on commentary was being written unrehearsed, this was aired at the regular evening new as WPIXers jubilantly proclaimed, their movies also secured beat over the stills in the which didn't hit the street

Newsweek, August 23, 1948

Beat

Three hours and ten minutes after Schoolteacher Oksana Stepanovna Kosenkina plunged from the Soviet consulate in Manhattan last week (see NATIONAL AFFAIRS), television station WPIX was on the air with a newsreel of the shocking incident. Thousands of viewers saw Mrs. Kosenkina lying against an iron grille door in the consulate's paved backyard. They saw consulate staff members push at the heavy door (rolling the broken-boned woman roughly on her side) and, in a clumsy panic, try to lift her. They saw two New York policemen, who had scaled the high iron fence around the courtyard, crowd in after the Russians as they carried her into the building.

Other cameramen besides WPIX's Lester Mannix had caught the scene in their lenses. What made television news was the speed shown by WPIX in bringing the drama to its audience. The film was ready in the cutting room by 6; part of it went on the air at 7; the whole film was shown over the regular 7:30 newscast.

WPIX, having scored a clear news beat over all other television stations, not only and vocally proclaimed its victory but also scored a clear news beat over the tabloid New York Daily News, which did not hit the street until 7:50, 50 minutes later. A silent phase of its beat, however, was silent.

Time Magazine, August 23, 1948



WPIX

NEW YORK CITY • CHANNEL 11

WIP

Produces

Example

#7

From one store to five since 1935 . . . the gratifying record of Adams Clothes of Philadelphia.

During these 13 years the biggest advertising effort of Adams Clothes has been WIP's hour-long "C'mon 'n' Dance" program of popular music from 11 to 12 six nights weekly.

Traceable sales for men's clothing . . . an eminently satisfied client!

WIP

Philadelphia

Basic Mutual

Represented Nationally

by

EDWARD PETRY & CO.

NBC's CODE

(Continued from page 66)

for every advertising manager to have available when thinking about broadcast advertising. True in many sections, like those devoted to product acceptability, give-away (buy-an-audience) programs, etc., it is stricter than other networks. If a program can pass the NBC book, it can be safely said to be acceptable on any station or network anywhere.

status report

Classical Music Survey

While there are many continuing surveys of popular tunes, there is very little done to rate the classical music tastes of listeners. In part this is due to the limited number of stations on the air in the United States that cater to dialers who are articulate about liking good music.

With the growth of frequency modulation stations, it was expected that more broadcasters would program the classics. However, the several attempts thus far to do so, notably in Washington and Boston, haven't produced any great indications of audience responsiveness to block-programmed good music.

The one station which has made a notable record of reaching an audience desired by advertisers through the three B's of great music (Beethoven-Brahms-Bach) and others is WQXR, New York, the *New York Times* station. Its secret lies in its founder, John V. L. Hogan, having been willing to wait years until listening to WQXR had become a habit with hundreds of thousands. It was a slow process but one that has paid off for Hogan and the *New York Times* that purchased the station and its FM affiliate from him. Listening habits are not established quickly. It is perhaps more difficult also to create a listening habit among a select few, any select few, than it is among the great mass of listeners.

One of the comments made by musical authorities, in a recent "Mr. Sponsor Asks" forum on music, was that listeners to good music don't write letters. That isn't true with WQXR today. It not only has a plenitude of mail but it has an advisory board of listeners, 4,600 strong, who report to the station on trends in symphonic music. There can be changes in listening desires even for the classics.

(Please turn to page 74)

THE FINEST NAME IN TRANSCRIPTIONS...

TELEWAYS



HOLLYWOOD

Moon Dreams

156 DELIGHTFUL 15 MINUTE MUSICAL PROGRAMS

Music, song, poetry... programs refreshingly different. Featuring stars from our greatest networks. Marvin Miller, John Holbrook, Ivan Epinoff, Warren White, and Lloyd del Castillo.



Sons of the Pioneers

260 BRAND NEW 15 MINUTE MUSICAL PROGRAMS

Victor Recording Artists. Republic Motion Picture Stars... Network Programs for Camels, Goodyear, Alka-Seltzer... America's favorite Western Singers.



BARNYARD JAMBOREE

52 CORN-FILLED 1/2 HOUR VARIETY SHOWS

Starring Jimmie ("Round Boy") Jefferies, the Milk Maid Quartet "Peg leg" Moreland, Harmonica Hank, and scores of others... a real barn dance variety show



Strange Wills*

26 MAGNIFICENT 1/2 HOUR DRAMATIC PROGRAMS

The powerful, weirdly fascinating, unusual stories behind strange wills written by strange people. Registered a 9.8 coast rating. Starring Warren William, distinguished Hollywood actor



FRANK PARKER SHOW

156 BRILLIANT 15 MINUTE MUSICAL PROGRAMS

Starring Frank Parker (Jack Benny) with The Modernaires... (Glenn Miller), Paul Baron's Orchestra (Hildegard), Bea Wain, and Kay Lorraine (Hit Parade) Andre Baruch announcing



WRITE, PHONE, OR WIRE FOR

FREE

AUDITION PLATTERS

AND LOW COSTS

INQUIRE ABOUT OUR COST-PLUS ROYALTY PLAN FOR CUSTOM BUILT SPOT ANNOUNCEMENTS

DANGER, DR. DANFIELD

26 FASCINATING 1/2 HOUR MYSTERY SHOWS

Starring Michael (Steven) Dunn... Twentieth-Century Fox & Columbia Star, as Dr. Danfield, Crime Psychologist. Brilliantly conceived and written by Richard Hill Wilkinson



A FEW OF THE NATIONAL CLIENTS USING TELEWAYS SERVICES...

HOT POINT INC.
GOODRICH TIRE & RUBBER CO.
BROWN & WILLIAMSON TOBACCO CO.
SINCLAIR OIL CO.
QUAKER OATS
LEVER BROS.
SEARS, ROEBUCK & CO.
ATLANTIC BREWING CO.
NUTRENA FEEDS
KATZ DRUG STORES

SERVING 576 STATIONS, AGENCIES, AND SPONSORS THROUGHOUT THE WORLD

Also...

5 MINUTE TRANSCRIBED PROGRAMS
3 DIFFERENT SERIES... 633 EPISODES



TELEWAYS



HOLLYWOOD

8949 SUNSET BLVD. • HOLLYWOOD 46, CALIF. • TELEPHONES: CRESTVIEW 6-7238 • BRADSHAW 2-1636-2-1447



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-KERM	CBS
Louisville	WAVE	NBC
Milwaukee	WMAW	ABC
Minneapolis-St. Paul	ATCN	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
Louisville	WAVE-TV
New York	WPIX
St. Louis	KSD-TV

"Eye Radio"

ADAPTABLE

RADIO

Do you have a new product, a new sales-appeal, a new merchandising idea you'd like to test? *National spot radio can do it for you—more quickly and economically.*

Do you have a product that sells more readily in rural areas than in cities, or vice versa? *National spot radio can give you more concentration where you need it, with less waste.*

Do you want most to reach men, women or children? Church people or

night owls? Housekeepers or career girls? By a wise choice of stations, programs and time of broadcast, *national spot radio can give you more of what you want, at lower costs!*

After sixteen years of pioneering in Bull's-Eye Radio, Free & Peters knows practically everything there is to know about the adaptability of "national spot." And anything we know is yours for the asking. What can we dig out for you, *now?*

FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives

Since May, 1932

NEW YORK

CHICAGO

ATLANTA

DETROIT

FT. WORTH

HOLLYWOOD

SAN FRANCISCO

WCPO

1st MORNING
 1st AFTERNOON
 1st EVENING
 1st SUN. AFTERNOON
 1st SAT. DAYTIME

1st.

ACCORDING TO JULY C. E. HOOPER REPORT



Represented by the BRANHAM COMPANY

Affiliated with the
CINCINNATI POST

a Scripps-Howard
station

WCPO
CINCINNATI'S NEWS STATION

5000
WATTS

WVNT

DAY and
NIGHT



NEWARK, N. J.

LOOK AT OUR DIAL POSITION!

WVNT reaches people in North Jersey and New York City right smack in the middle of their 25-year-old listening habit.

No fishing around—no hooking the wrong kilocycle by mistake.



You just look up our thrifty rates in SR & DS—or better still make sure you have our rate card—and you'll be amazed how little of your money it takes to buy 5,000 watts day and night.

NEWARK BROADCASTING CORPORATION

IVON B. NEWMAN, General Manager

45 CENTRAL AVENUE • NEWARK 2, N. J.

Mitchell 3-7600

CLASSICAL MUSIC SURVEY

(Continued from page 70)

There were eight years between WQXR's last survey and its 1948 study on classical music desires of its audiences, yet all of the symphonies with the exception of one (Sibelius' First) which appeared in the 1940 list of favorites also appeared in the 1948. The first two held the same position this year that they did in 1940, Beethoven's Fifth and Ninth, which were first and second both times.

Among the 25 symphonies were eight by Beethoven, four by Brahms, three each by Tchaikowsky, Schubert and Mozart. All other composers had one selection each.

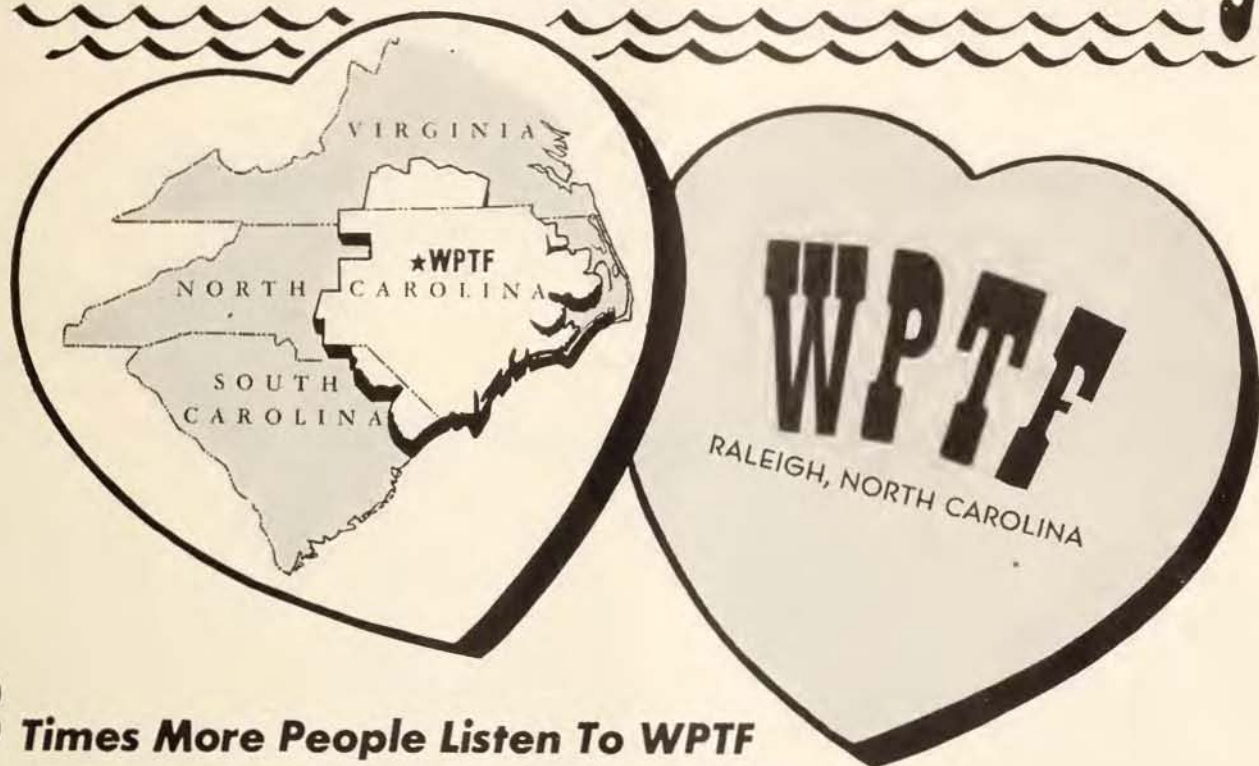
In the concert music field, Beethoven also ranked first in 1948, while eight years ago it was Tchaikowsky, now ranked sixth, who led the concert hit parade. Beethoven had five selections rated in the first 25, but numerically he was led by Bach who had six mentions. Brahms had four mentions and the balance of the 25 were for individual selections. Only Tchaikowsky, Rachmaninoff, Chopin, and Mozart had two mentions each.

WQXR fans rated eight selections as worthy of being in the concert hit parade class this year that weren't mentioned among the first 25 in 1940. In the symphonic class there were six that didn't make the top ranking eight years ago.

WQXR has proved that there's an audience in New York for good music. Music authorities are certain that there's an audience in any compact metropolitan area for the classics. They don't believe that it has to be brought to any metropolitan area by a station which is 100% programmed for lovers of music. It is possible, they believe, to select certain hours which are not top listening hours and to program them with something besides popular tunes. Listeners to good music eventually will seek it out, it is claimed. Even Ted Cott of WNEW, New York, discovered that this popular music station could find itself a special audience by programming concert music at an hour when other stations were programmed for the great mass of listeners.

Sponsors are waiting to see what will happen to disk jockeys who spin serious music, like Deems Taylor and his newly transcribed series. Taylor has a popular following, he has acted as commentator on a number of popular musical programs and has a fine reputation as a composer of opera. He was for years a musical critic on the old *New York World* and seldom becomes esoteric. His success or failure as a classical disk jockey must depend to on listeners to good music. * * *

The Greatest Love Story



8 Times More People Listen To WPTF In This Market Area Than Nearest Competitor

The greatest love story in Radio Diary history was uncovered by Audience Surveys, Inc., in their 1948 LISTENER DIARY STUDY of WPTF's 62 county, 50% or more day and night BMB coverage.

Here's the tale of listener devotion in brief:

Listeners prefer WPTF over all competition at all times. WPTF ranks first in audience in every single broadcasting quarter-hour from sign-on to sign-off, seven days a week!

In the evening, WPTF is a 7 to 1 choice over its nearest competitor, and a 13 to 1 over its second closest competitor.

In the daytime, WPTF is a 9 to 1 choice over its nearest competitor, and a 13 to 1 over its second closest competitor.

For the entire week (day and night) WPTF is first station by 8 to 1.

Complete details on 1948 LISTENER DIARY STUDY available from WPTF or FREE & PETERS, Inc. Findings include sets-in-use, station ratings, share-of-audience, net weekly audience, audience flow and composition by quarter-hours.

MORE PROOF THAT . . .
The Number One Salesman
In North Carolina, The South's
Number One State, Is . . .

WPTF

Raleigh, North Carolina

50,000 WATTS NBC AFFILIATE

NATIONAL REPRESENTATIVES: FREE & PETERS, INC.

BRIEFLY... two years in

This report deals briefly with the amazing acceptance accorded one trade magazine during its first two years. It presents facts. Frankly, it is designed to help you evaluate SPONSOR's place in your 1949 trade-paper promotion.

Cold facts: SPONSOR, in its first two years, published 1057 editorial pages geared 100% to sponsors, prospective sponsors, and their advertising agencies. Advertising pages totaled 985 (706 of them during the second year). Full-time personnel increased 100%. A Chicago branch office was added. Sales representatives were appointed for Los Angeles and San Francisco. Paid circulation (at \$5 a year) was achieved in thousands of nationally-important firms.



Editorially: SPONSOR stayed glued to its policy of designing and writing every word of editorial content for buyers of broadcast advertising. With a single exception, every article was staff-researched and staff-written. No puff-stuff was permitted. The average issue contained more than 30 subjects, ranging from "Block Programing" to "Skippy—a remarkable spot story," from "Are Timebuyers Appreciated" to "How Esso Uses News Spots," from "TV Diary" to "Station Representative Study." Contests on the air, radio by industry categories, business and personnel changes relating to radio, Network

COMPARAGRAPH were researched and charted month after month. The emphasis was on solid usable facts, on giving advertisers and agencies an appreciation and working knowledge of spot, network, TV, FM, FAX.

The payoff came in the form of reader response too good to believe. But before long station representatives noted the same phenomena. Unexpectedly, reports of agency-advertiser enthusiasm came to us from Lew Avery of Avery-Knodel, Gene Katz of the Katz Agency, Bill Randa of Weed & Company, Ed Shurick of Free & Peters, Wells Barnett of John Blair & Company, Don Cooke of Donald Cooke Inc., John Pearson of John E. Pearson Co., Fred Brokaw of Paul H. Raymer Co., John Cowden of Radio Sales. Said one, "They're calling SPONSOR 'the trade paper click of 1948.'"



Unique format: Hitting the bullseye editorially was the big reason, we felt, for this overwhelming acceptance. But we weren't forgetting the importance of our unique, attractive format. We'd designed

In SPONSOR advertisers have discovered the ideal medium for bringing their messages to the attention of timebuyers, account executives, radio directors, advertising managers, heads of sponsor firms, and top station executives. Following are some who are regular contract advertisers:

CFRB, TORONTO
CKLW, DETROIT
KCMO, KANSAS CITY
KDKA, PITTSBURGH
KEX, PORTLAND
KFB, FAIRBANKS
KFI, LOS ANGELES
KHMO, HANNIBAL
KING, SEATTLE
KIOA, DES MOINES
KMAC, SAN ANTONIO

KMBC, KANSAS CITY
KMLB, MONROE
KOIL, OMAHA
KOMA, OKLAHOMA CITY
KQV, PITTSBURGH
KQW, SAN FRANCISCO
KROC, ROCHESTER
KSJB, JAMESTOWN
KTUL, TULSA
KVOO, TULSA
KWFT, WICHITA FALLS

KWKH, SHREVEPORT
KXOK, ST. LOUIS
KYW, PHILADELPHIA
WAAT, NEWARK
WABD, NEW YORK
WAGA, ATLANTA
WAPO, CHATTANOOGA
WBBM, CHICAGO
WBT, CHARLOTTE
WBZ, BOSTON
WCAO, BALTIMORE

WCCO, MINNEAPOLIS
WCOR, ATLANTA
WCPO, CINCINNATI
WDAY, FARGO
WDBJ, ROANOKE
WDNC, DURHAM
WDRG, HARTFORD
WDSU, NEW ORLEANS
WEEI, BOSTON
WFAA, DALLAS
WFBL, SYRACUSE
WFBM, INDIANAPOLIS
WFBR, BALTIMORE
WFCI, PROVIDENCE
WGAN, PORTLAND
WGAR, CLEVELAND
WGBS, MIAMI
WGTM, WILSON
WGY, SCHENECTADY

WHB, KANSAS CITY
WHEC, ROCHESTER
WHHM, MEMPHIS
WHIZ, ZANESVILLE
WHK, CLEVELAND
WHO, DES MOINES
WIBC, INDIANAPOLIS
WIBK, KNOXVILLE
WIBW, TOPEKA
WIND, CHICAGO
WIP, PHILADELPHIA
WJBK, DETROIT
WJR, DETROIT
WJW, CLEVELAND
WKDA, NASHVILLE
WKY, OKLAHOMA CITY
WKZO, KALAMAZOO
WLAW, LAWRENCE

WLS, CHICAGO
WLW, CINCINNATI
WMAR, BALTIMORE
WMBD, PEORIA
WMBR, JACKSONVILLE
WMIN, MINNEAPOLIS
WMPS, MEMPHIS
WMT, CEDAR RAPIDS
WNAX, YANKTON
WNJR, NEWARK
WOAI, SAN ANTONIO
WOC, DAVENPORT
WOW, OMAHA
WOWO, FORT WAYNE
WPXI, NEW YORK
WIBW, TOPEKA
WRNL, RICHMOND
WQXR, NEW YORK
WPTF, RALEIGH

the life of SPONSOR

SPONSOR to be the pictorial standout of the advertising trade paper field. All through our first two years we stressed pictures, pictures, and more pictures. We kept text-matter brief and meaningful. SPONSOR, edited for busy radio buyers, was pleasant, important reading.



Was SPONSOR merchandised? YES! Each month we mailed 10,000 "headline" cards merchandising the contents of the forthcoming issue. Other direct mail efforts amplified this effort. We refused to sell the front cover at a fancy figure. News and trend items (fast-reading material) were allocated to pages one and two just inside the front cover. This induced readership when SPONSOR landed on a busy desk. All this was based on a major concept. Every advertising office has its pile of trade magazines, but of these the average man only reads, two or three. Periodically, the pile is discarded. We wanted to be sure that SPONSOR was one of the favored few. So, in addition to attracting readers by bright format and bullseye appeal, we merchandised our pages.



What about circulation? SPONSOR's monthly guaranteed circulation was 8,000. During the past two years three out of every four copies went to national sponsors and to national and regional advertising agencies. Some sponsor and agency firms purchased as many as 10 to 25 separate subscriptions (\$5 a year). Much of SPONSOR's circulation is still on a controlled basis, but the conversion to paid subscribers proceeds faster than expected. The latest breakdown showed:

national sponsors and prospective sponsors	3362	41.0%
timebuyers, account executives, radio directors	2487	30.5
radio station executives	1621	20.0
miscellaneous	654	8.5
	<u>8124</u>	<u>100.0%</u>

Paid-Subscriber Position Analysis

<i>Sponsor firms</i>		<i>Advertising agencies</i>	
presidents	9.0%	presidents	17.5%
vice presidents	8.0	vice presidents and	27.0
advertising managers, radio directors	72.0	account men	
others	11.0	timebuyers, media men, radio directors	42.0
	<u>100.0%</u>	others	13.5
			<u>100.0%</u>



Surveys: Only four studies made by impartial organizations came to our attention during the past two years. In each SPONSOR showed progressively better. KMBC made the first in December 1946 when SPONSOR was one issue old. SPONSOR was fourth out of eight radio publications. In January 1947, when SPONSOR was two issues old, Free & Peters completed a study. SPONSOR polled 1198 points, the top radio publication 3531. WJW made a king-size survey in March 1947 when SPONSOR was five issues old. Of nine advertising trade magazines SPONSOR was second. Nearly 2000 agency and sponsor executives participated. In January 1948 WJW made its 2nd annual survey and reported, "SPONSOR showed a 300% gain over 1947."

WROW, ALBANY
 WSAI, CINCINNATI
 WSBT, SOUTH BEND
 WSJS, WINSTON-SALEM
 WSM, NASHVILLE
 WSPD, TOLEDO
 WTAG, WORCESTER
 WTAR, NORFOLK
 WTIC, HARTFORD
 WTOP, WASHINGTON
 WVET, ROCHESTER
 WVNJ, NEWARK
 WWJ, DETROIT
 WWDC, WASHINGTON
 WWSW, PITTSBURGH
 WWVA, WHEELING
 AMERICAN BROADCASTING CO.
 COLUMBIA BROADCASTING SYSTEM
 IOWA TALL CORN NETWORK

MUTUAL BROADCASTING SYSTEM
 NATIONAL BROADCASTING CO.
 YANKEE NETWORK
 JOHN BLAIR & CO.
 FREE & PETERS, INC.
 WEED & CO.
 BROADCAST MUSIC, INC.
 HARRY S. GOODMAN, INC.
 LANG-WORTH FEATURE PROGRAMS, INC.
 CHARLES STARK
 THE TEXAS RANGERS
 TRANSCRIPTION SALES, INC.
 FREDERIC W. ZIV CO.
 FORT INDUSTRY CO.
 GEORGIA TRIO
 FULTON LEWIS, JR.
 PACIFIC NORTHWEST BROADCASTERS
 STEINMAN STATIONS
 WESTINGHOUSE RADIO STATIONS

SPONSOR

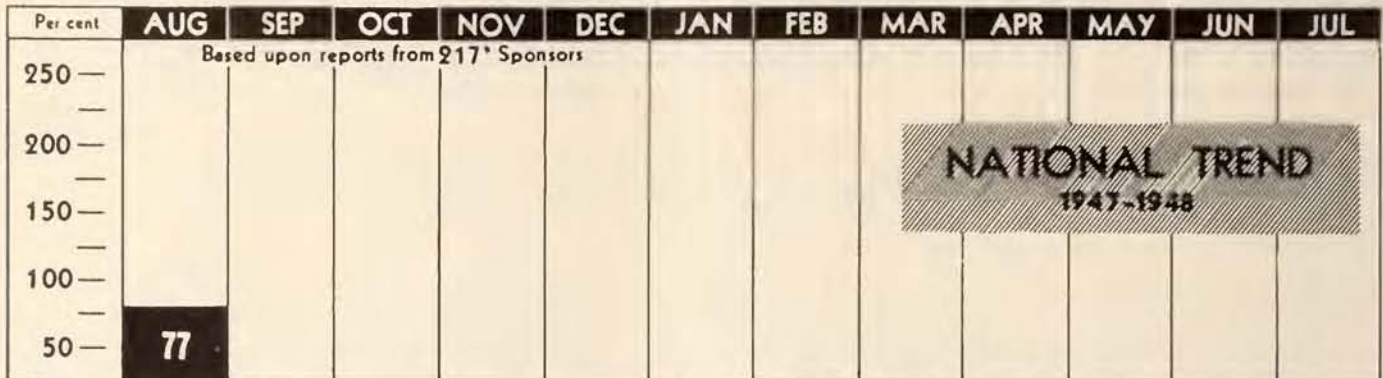
For Buyers of Broadcast Advertising

spot trends

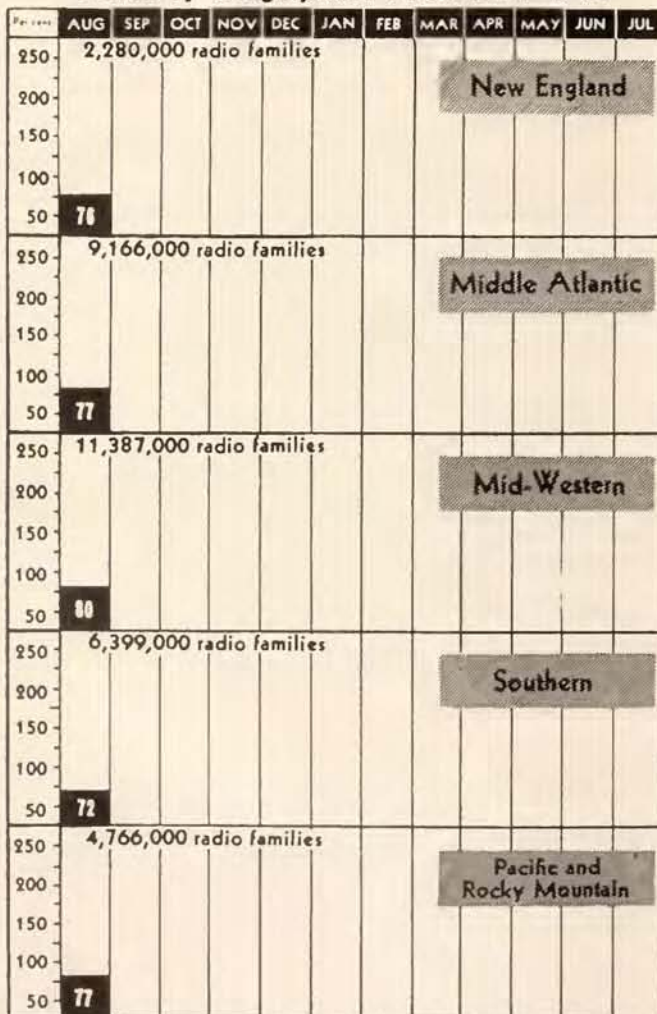
Based upon the number of programs and announcements placed by sponsors with stations and indexed by Rorabaugh Report on Spot Radio Advertising. Spots reported August '47-July '48 are averaged as a base of 100

The *Spot Trends* index, having reported a year's national broadcast advertising placed on a market-by-market basis, changes its base from one month (September 1947) to an average month effective with this issue. The period averaged is August '47 through July '48. National business placed during the month of August 1948 (low month of each year) was 77% of the past year's monthly average. Midwest ran ahead of the national average 3% and the South fell behind 8%. In the industry classification, food leads, being only 12% lower than the average month.

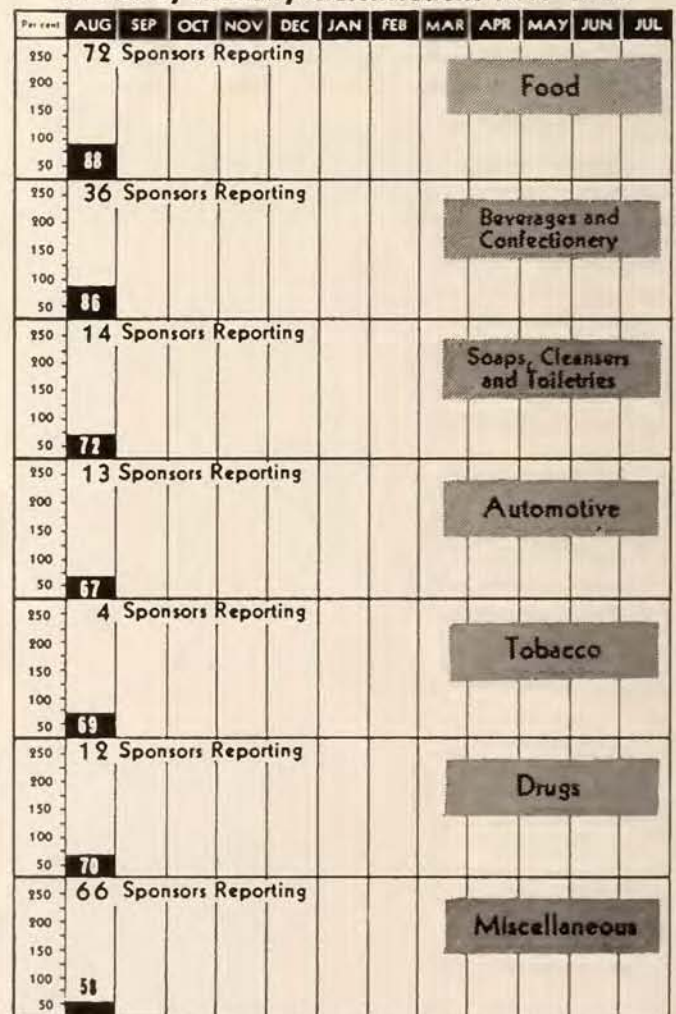
In shifting from a one-month to an annual average base, SPONSOR's index becomes even more indicative of trends than it was during its first year. Predictions are that 1948-1949 will set a new record for spot business. If it does, *Spot Trends* will chronicle the fact.



Trends by Geographical Areas 1947-1948



Trends by Industry Classifications 1947-1948



*For this total a sponsor is regarded as a single corporate entity no matter how many diverse divisions it may include. In the industry reports, however, the same sponsor may be reported under a number of classifications.

KTSA

proudly announces

THREE NEW FIFTEEN MINUTE SHOWS,
MONDAY THROUGH FRIDAY, SPONSORED BY

JOSKE'S OF TEXAS

This great Texas Department Store believes in beaming programs to selective audiences. These three fine programs, plus KTSA's coverage of the South Texas market, are bringing the Joske story into thousands of San Antonio . . . and South Texas homes regularly.



"FOR THE LADIES",
9:15 A. M. DAILY, Feat-
uring Miss Phyllis Webb
Soehl as Peggy Wilson.



"JOSKE'S FARM AND
RANCH NEWS", 12:45
P. M. DAILY, Featuring
Hugh Muncy, Nationally
Known Farm and Ranch
Reporter.



"GOOD MORNING
SHOW", 7:45 A. M. Daily,
Featuring Bob Holleran
and Peggy Wilson.

5,000 - W.

KTSA

550 KC.

CBS FOR 19 YEARS IN SAN ANTONIO

Represented Nationally by TAYLOR, BORROFF & CO.

TOP 20 STATIONS

JUNE-JULY 1948

Share-of-Audience

by C. E. HOOPER, INC.



WFBL

Ranks

9th (Morning)

13th (Afternoon)

BUT...
in SYRACUSE, N. Y.

WFBL
Ranks 1st
MORNING • AFTERNOON
AND EVENING



Ask FREE & PETERS about...

WFBL • WFBL-FM

BASIC CBS
IN SYRACUSE... THE NO. 1 STATION

5:30 A. M. ON THE FARM

(Continued from page 29)

they went they were greeted with suggestions like, "Why don't you check with the KVOO Farm Department? Those fellows are already doing more about that than we can keep up with..." Thuiston started its Sooner State campaign and built its promotion around KVOO farm programs, and is continuing the combination successfully.

Five years ago Dr. LeGear Stock Remedies looked askance at the strictly businesslike format of KVOO morning shows and sought sponsorship on condition that certain changes in format be made. The station insisted their listeners liked the programs as they were and would buy the product if it justified the advertising claims. LeGear began sponsorship with the shows unchanged. Now KVOO is one of the half dozen out of 120 stations used during the winter that LeGear continues to use in the summer also.

Loyal audiences make loyal dealers, too. The Arkansas City Milling Company supported their Oklahoma dealers with a KVOO farm show, but failed to check results closely. The Sooner dealers raised such a ruckus when the company recently cancelled their farm program and announced plans to use other media that the company made a careful survey. Result: cancellation revoked.

What goes into the ideal farm program? What specific program elements make dialers come back morning after morning? Who hears the early-morning broadcasts, the farmer, or his wife, or both?

Both the farmer and his wife in the majority of cases hear the early broadcasts. If he doesn't, however, station mail shows that his wife listens and reports to her husband about it. It is usually she who writes the station, frequently, however, saying her husband asked her to do so.

To the listener, of course, the ideal program is one that satisfies his desires at a given time for what the radio can give him. The best information available indicates that a substantial portion of farm listeners—the proportion varies drastically from station to station—want some entertainment, principally music and news (other than farm), in addition to farm news and "how to" information.

The Sunrise Music Hour of KOWH, Omaha, is designed primarily to entertain, although the hour-long show (6-7 a.m., Monday through Saturday) contains other typical farm program ingredi-

(Please turn to page 82)

SPONSOR

SPOT RADIO*

builds

HOT sales
in "cold" weather
for
VICKS!



Vick Chemical
Company
advertising
is handled by
Morse Inter-
national, Inc.,
New York.

*Spot Broadcasting is
radio advertising of
any type (from brief
announcements to
full-hour programs)
planned and placed
on a flexible market-
by-market basis.

When the cough-and-sneezing season starts, Vicks uses *fast acting* Spot Radio to sell the *fast acting* relief of Vicks VapoRub, Vicks Va-tro-nol and Vicks Medicated Cough Drops . . . and to boost sales of the newest Vick product, Sofskin Hand Cream.

With Spot Radio, Vicks covers the country . . . *market by market*. Short announcements back up the basic campaign of 5, 10 or 15 minute *local* programs. Schedules are elastic . . . quickly changeable to meet sudden "cold" waves . . . concentrating on a single sickly city or rushing strong sales support *fast* to many simultaneously.

Year after year, flexible, powerful Spot Radio pays off in big, profitable sales for Vick Chemical Company. Your John Blair man knows Spot Radio . . . and his valuable knowledge is yours for the asking. *Ask him!*

SPOT RADIO
SELLS
THE MILLIONS
THAT BUY

**JOHN
BLAIR
& COMPANY**

NATIONAL REPRESENTATIVES OF LEADING
RADIO AND TELEVISION STATIONS

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

5.30 A. M. ON THE FARM

(Continued from page 80)

ents. It's an example of a program which specializes in an appeal it feels is not used equally by competitors for farm audiences.

Adam Reinemund, farm director, ad libs the commercials in an informal style but before an account is accepted Adam has acquired a thorough knowledge of the product or institution about which he talks. He attributes the fact that commercial time on the program is continuously sold out to the faith his listeners place in his enthusiastic and authoritative

endorsement of the sponsors' products. Several advertisers have used *Sunrise Music Hour* for more than ten years and one for 17 years.

The overwhelming majority of farm broadcasters, in fact, handle their own commercials and do it with more or less informality. Like the principals of the Mr. & Mrs. and women's participating programs, they find that their personal recommendations of a product carry much more weight than commercials read by an announcer.

There are instances, however, when good results come from just the opposite

treatment. For example, Sam Schneider of KVOO found that when he voiced the commercial his listeners tended to identify him with the sponsor, thus discounting his stature as the station's farm counselor. An announcer now does all commercials. They are closely tied in with the program, however, and the authority built up for the KVOO farm department seems to carry over to the announcer's work.

Harvey Dinkins, WSJS, Winston-Salem, farm director, and Howard Keddie, KSDJ, San Diego, are two of a number of others whose experiences agree with Schneider's. This is true even in the case of sponsorship of KSDJ's *Home on the Ranch* by the San Diego Gas and Electric Company—a type of sponsor which ordinarily prefers the more personal and informal approach of a program's star personality.

A possible answer is that there are less likely to be complications when the commercial is handled by one who is more of a farm announcer than an authoritative leader of agricultural activities in his area and many station farm directors are the latter.

WBBM, Chicago, combines music (Columbia Records artist Bob Atcher singing folk songs and familiar favorite tunes) with the work of Gladys Blair, farm home advisor, and farm director Harry Campbell. Their show, *The Country Hour* (5-6 a.m. Monday through Saturday) was on the air for a year before it was offered for sponsorship.

The average mail pull while sustaining was something under 500 letters per month. Early a.m. farm programs, it should be pointed out, are notably light mail pullers compared with other "personality" shows.) Within the first three months after the program went commercial the monthly average rose to nearly 3,500 (not counting several thousand letters mailed to individual sponsors) and has continued to climb.

The Country Hour, just now in its second year, already has an interesting record of sales of nonfarm supplies. Gaylark Products sold 705 orders of automobile seat covers at \$3.98 each with ten announcements in one week.

The Plas-Ti-Fibre Company sold a new product, Plasti-Pad, to 721 people (9,708 pads) with six one-minute announcements.

Klein's Sporting Goods Company used five announcements to sell rubber Jungle Boots at \$2.25 per pair and got 550 orders.

The typical early morning broadcast, with or without music, usually has a brief

(Please turn to page 86)

TOPS IN TEXAS... RADIO BEST

Meet

BUD WHALEY

"Toscanini of the Turntables"



Texas' most outstanding Disc Jockey, according to RADIO BEST Magazine!

Bud is just *one* reason for the tremendous popularity, in the San Antonio area, of KMAC, soon going to 5,000 watts, unlimited, at 630, with an audience of one and one-quarter million! Investigate! Ask Pearson!

SAN ANTONIO'S MUTUAL STATIONS

MS KMAC-KISS TS N

Howard W. Davis, OWNER

Represented Nationally by JOHN E. PEARSON CO.

C. G. HECK
Druggist
Princeton, Ill., says . . .



"WLS is our best booster of sales"

Merchants in towns throughout Midwest America know WLS—and know the impact WLS has on their customers. Chris Heck, owner of Heck's Rexall Pharmacy, Princeton, Illinois, is typical.

"In our territory," he says, "tops of all stations year after year is WLS. It, with Prairie Farmer, is our best booster of sales."

Several years ago, when DDT was first introduced, Mr. Heck put in a window display with big signs "As advertised on WLS" . . . and, according to the distributor, sold more than any other single outlet in the Midwest! Last winter, after losing several sales for a \$1.50 liniment which his wholesalers did not carry, Heck wrote the manufacturer to buy direct, asked why the sudden demand; he was not at all surprised at the answer: "Using WLS."

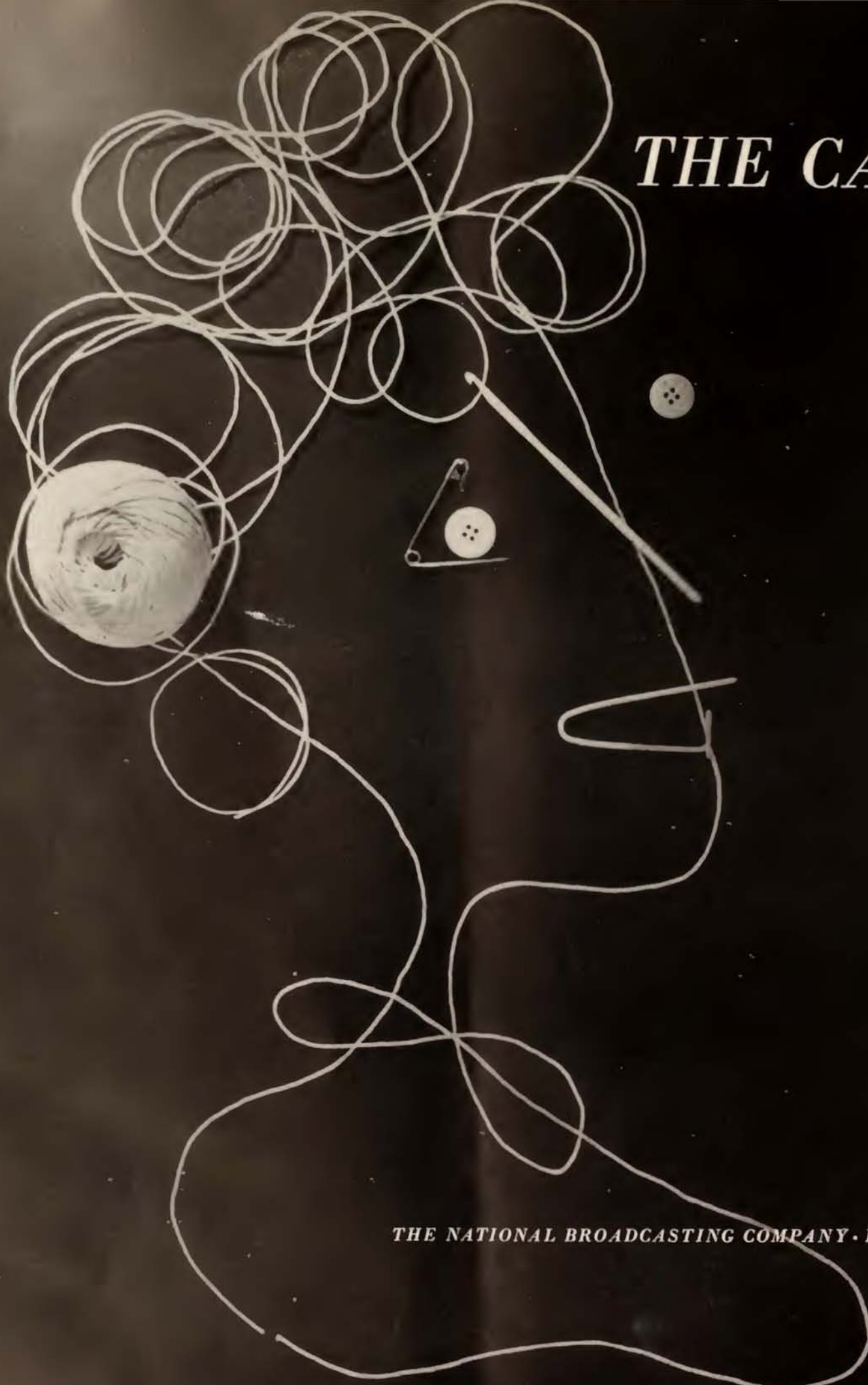
Princeton, (population 5,224) is the major shopping center for Bureau County, 73% rural. This one county, only a small part of the total WLS market, has an annual buying income of 47½ million dollars . . . retail sales of 25½ million with 5¾ million dollars in food sales alone. WLS is the sure way to cover this market: daytime BMB is 82%, nighttime 84%. Last year, its 10,200 radio families sent WLS 8,553 letters—84% response!

Your John Blair man can give you the full picture of the WLS market—2½ million listening families in 567 counties (daytime BMB). They listen because they like the friendliness of WLS, the interest we take in providing just the right service and entertainment for Midwest America.

It is this friendliness that has built listener confidence in WLS—the kind of confidence that leads to advertising results.



THE CASE



THE NATIONAL BROADCASTING COMPANY · HOLLYWOOD

OF Auntie's Pattern

She's a loveable old party—to her listeners, her sponsor and to Pacific Coast radio.

"Aunt Mary" has been on the air since 1944, stitching together the lives of assorted characters who figure in the serial about youth, age, love, devotion and other successful components of daytime drama.

She's been selling a lot of Albers Flap Jack Mix, Albers Quick Oats and Carnation Corn Flakes this year; the program now has been sponsored on 26 NBC Western Network stations since February by the Albers Milling Company. And product sales have soared—naturally, since "Aunt Mary" rates an average 5.1, with a 32.8 share-of-audience.

"Aunt Mary's" rating is spectacular—for when the seventh most popular of all national and regional daytime shows in the West began, it broke the industry conviction that no serial program could be done successfully from the Pacific Coast. But "Aunt Mary" on NBC was an immediate hit, the result of a proved pattern: a good program, aired over the West's No. 1 Network to NBC's responsive audience. Other advertisers—White King Soap, Planters Nut and Chocolate, Wesson Oil and Snowdrift, among them—value that pattern, a sure formula for sales.

• SAN FRANCISCO

NBC WESTERN NETWORK

A Service of Radio Corporation of America





A WSM Label on Cosmetics?

Products advertised on WSM — from cold cream to cream shampoo — bear a unique family resemblance. Because all WSM advertised goods carry a special seal of approval — an invisible label that our listeners have learned to use as their buying guide.

If they hear about it on WSM they know it merits their confidence. That's why WSM in this 7½ million market is a powerful sales factor that can move mountains of cosmetics and other products.

WSM
NASHVILLE



HARRY STONE, Gen. Mgr. • IRVING WAUGH, Com. Mgr. • EDWARD PETRY & CO., National Rep.
50,000 WATTS • CLEAR CHANNEL • 650 KILOCYCLES • NBC AFFILIATE

5:30 A. M. ON THE FARM

(Continued from page 82)

round-up of national and world news as well as news of particular interest to farmers.

Life blood of most morning shows is interviews with farmers, county agents, officials of College and University extension departments, etc. Talks at their best are informal. When it isn't convenient for a farmer or an official to be in the studio in the morning (for a farmer it almost never is) the interview is wire- or tape-recorded ahead of time. Field recording equipment is just about as important to farm programming as equipment for remote pick-ups.

WLW, Cincinnati, with about half its audience in rural areas, has a bank of programs from 4:45-8:30 a.m. (some of them once a week) devoted primarily to rural listeners and including music, news, weather, market reports, and farm service features. On the other hand, KVOO holds farm dialers through four daily morning programs none of which use either music or other features not bearing directly on farm problems.

Farm programs, like other radio programs, are not suited for giving very involved technical information, or data requiring much detailed explanation—listeners can't follow quickly or clearly enough. The best technique in keeping the farmer abreast of developments which affect his operations and planning is to give him just enough of the story to get its meaning and importance over to him. Selling the farmer on what new developments can mean to him in dollars and cents as well as in more satisfaction in his job is important too. His interest excited, the farmer is inspired to write (usually to a governmental or educational source, as the county agent or a college extension department) for the bulletin containing the full meat of the story.

Despite the utilitarian aspect of farm broadcasting, it's still show business. And that means, as farm directors and announcers unanimously admit, that to do a job the farm director must have a reasonably good radio personality. His voice must convey qualities of ease and friendliness while at the same time carrying a sense of authority and conviction. "He should be the kind of a man the farmer and his wife would invite to stay for dinner if the wife had just come in from the field and he was unexpected," is the way one farm director put the personality qualifications.

Most station farm heads agree, too,

(Please turn to page 88)

SPONSOR

Big Aggie Welcomes

HER NEW SPORTS DIRECTOR

Les Davis!



As a player and coach for more than 25 years, Les Davis knows sports and how to report them. Les was an Iowa All-State football player in college . . . coached state high school champions in football, basketball and track . . . served as Director of Athletics, Morningside College, Sioux City, Iowa. Best known of the Davis proteges is Howie Odell, former Pitt star, now head coach at Washington University. Les' son, Harlan "Hoss" Davis, as a quarterback on the Yale eleven, is demonstrating the football technique learned from his dad.

Tremendously popular with sports fans in this area, Les Davis is reporting the top Midwest football games each week over WNAX. In this major market, Saturday afternoon listening is reserved for Les Davis and his exciting play-by-play broadcasts.

Represented by Katz Agency

**570 KC
5,000
WATTS**

A Cowles Station

WNAX

SIoux CITY - YANKTON

AFFILIATED WITH THE AMERICAN BROADCASTING CO.

Sports fans in Big Aggie Land are enthusiastic about the news that Les Davis, former Director of Athletics at Morningside College, Sioux City, is heading up the WNAX sports staff. With Les Davis on the job, football, basketball, baseball, rodeos and the Midwest's top sports events will be reported by a well-known, experienced sports authority. WNAX is proud and fortunate to add Les to Big Aggie's family of "hired hands who have the know-how!"



BMI *Run-up Sheet*

Hit Tunes for October

COOL WATER

(American)
Vaughn Monroe—Vic. 20-2923 • Nellie Lutcher—Cap. 15148
Kate Smith—MGM 30059 • Tex Ritter-Dinning Sisters—Cap. 48026
Sons of the Pioneers—Dec. 46027, Vic. 20-1724, Vic. 20-2076
Foy Willing—Maj. 6000 • Derry Falligant—MGM 10256

CUANTO LE GUSTA

(Peor)
Andrews Sisters-Carmen Miranda—Dec. 24479 • Xavier Cugat—Col. 38239
Eve Young—Vic. 20-3077

FOR HEAVEN'S SAKE

(Duchess)
Adele Clark—Dec. 24444 • Claude Thornhill—Col. 38224
Jan Garber—Cap. 15115 • Ray McKinley—Vic. 20-2913

HAIR OF GOLD

(Mellin)
Harmonicals—Universal 121 • John Laurenz—Mercury 5172
Jack Emerson—Metrotone 2018 • Art Lund—MGM 10258
Gordon MacRae—Cap. 15178 • Jack Lathrop—Vic. 20-3109
Jim Smith—Varsity 109 • Bob Eberly—Dec. 24491
Cyril Shane—Col. 38315 • Smokey Rogers—Cap. 15217

I WANT TO CRY

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

LONESOME

(Republic)
Sammy Kaye—Vic. 20-3025

PLAY THE PLAYER

(Marks)
Xavier Cugat—Col. 38288 • Snooky Lanson—Merc. 5188 • Pedro Vargas—Vic.*
Tito Coral—Vic. 83172 • Edmundo Ros—London* • Enoch Light—MGM*

RENDEZVOUS WITH A ROSE

(Jay-Dee)
Buddy Clark—Col. 38341 • Bob Eberly—Dec. 24491
Pepper Neely—Bullet 1056 • Pied Pipers—Cap. 15216
Dick Wong—D & D 45-1903 • Snooky Lanson—Merc. 5188
Don Rodney—MGM 10272 • Bob Stewart—Me-Ro 7469
Westonians—Sig. 1042 • Bobby Worth—Castle 1258

TAKE IT AWAY

(Pemora)
Eric Madriguera—Dec. 24446 • Edmundo Ros—Lon. 230
Xavier Cugat—Col. 38239 • Emil Coleman—DeLuxe 1010

THINGS I LOVE, THE

(Campbell)
Tommy Dorsey—Vic. 20-2871 • Delta Rhythm Boys—Dec. 8554
Raymond Scott—Col. 36083 • Jan Savitt—Vic. 27403

TIME AND TIME AGAIN

(London)
Wayne King-Buddy Clark—Vic. 27516 • Eddy Duchin—Col. 36089
Bob Chester—Bluebird 11172 • Tommy Tucker—Okeh 6177

TUNE ON THE TIP OF MY HEART, THE

(Encore)
Sammy Kaye—Vic. 20-2746

WALKIN' WITH MY SHADOW

(Johnstone-Montel)
Four Knights—Dec. 48014 • Jack McLean-Wayne Gregg—Coast 8001
Monica Lewis—Sig. 15229 • Jimmie Valentine Quartet—Varsity 107

WHEN YOU LEFT ME

(Porgie)
Larry Green—Vic. 20-2049 • Russ Morgan—Dec. 24503

WITH A TWIST OF THE WRIST

(Patmar)
Tony Pastor—Bl. 11022 • Kay Kyser—Col. 36075

YOU STARTED SOMETHING

(BMI)
Tony Pastor—Col. 38297 • Peggy Mann-Russ Case—Vic. 20-3080
Mildred Bailey—Maj.* • Korn Kobblers—MGM* • Jack Edwards—MGM*

YOU WALK BY

(Cavalier)
Jerry Wayne-Bobby Byrne—Dec. 3613 • Eddy Duchin—Col. 35903
Charioteers—Col. 36027 • Wayne King—Vic. 27206

YOU WERE ONLY FOOLIN'

(Barron-Shapiro-Bernstein)
Blue Barron—MGM 10185 • Ink Spots—Dec. 24507
Kay Starr—Cap. 15226 • Eric Whitely—Col. 38323

*Soon to be released

BROADCAST MUSIC INC.

580 FIFTH AVENUE • NEW YORK 19, N. Y.
NEW YORK • CHICAGO • HOLLYWOOD

5.30 A. M. ON THE FARM

(Continued from page 86)

that a man should have both practical farming experience and some college training, preferably a degree, in agriculture, in order to perform the kind of service job called for by conditions of modern farming. Nevertheless, if it's a choice between having information and knowing where to get it, the latter is more important. The complexity and speed of developments in the various branches of agriculture make it impossible for one to be anything like an expert in all branches.

A part of the necessary informal touch in handling farm programs is the ability to handle the show without a formal script. Practically all farm broadcasters do so, except for statistical material and the like.

Ed W. Mitchell and Charles John Stevenson of *Chanticleer*—WGY, Schenectady, are on at 6:15-7 a.m. Ed and Charley, who alternate mornings on the show, weave music, humor, homey philosophy, poetry into a format which also includes the usual weather and market reports. They work loosely from their own script and insist that the announcer, who does the commercials, be given some leeway in order not to spoil the offhand effect of the show with anything that sounds cut-and-dried.

WGY is one of the nation's pioneers in farm programing. The American Association of Agricultural College Editors recently awarded General Manager G. Emerson Markham the Reuben Brigham annual award for outstanding service to the nation's agriculture.

Many shows like *Chanticleer* are listened to by a good proportion of urbanites who like the music (music on farm programs ranks, in order of popularity: folk, light concert, marches, religious, popular) and the personality of the broadcasters. They're interested, too, in features like Tom Page's recent *Rural Reporter* series on atomic farming (WNBC, New York, 6-6:30 a.m.).

Mile High Farmer of KOA, Denver, a show addressed to both rural and urban listeners, had the experience of so impressing a listener in Montana that he wrote the sponsor, Ranch-Way Feeds, and proposed that they let him handle their product in Montana. Subsequent negotiations actually resulted in his setting up an exclusive dealer organization for a Ranch-Way in his state. Ranch-Way, a division of Colorado Milling and Elevator Company, is spending practically its en-

SPONSOR

tire advertising budget on *Mile High Farmer*.

Current reports indicate that between 30% and 50% of the programs addressed either primarily to farmers or to both farmers and urbanites are sponsored. While the majority of sponsors are still in the category of farm supplies and equipment, more and more sellers of general consumer goods and services are finding the booming farm market. Farm shows have already been underwritten by a wide variety of advertisers.

The Universal C. I. T. Credit Corporation, KREL, Baytown, Texas, credits *Reveille Round-up* with helping it gather the largest financing business in Harris County (which includes Houston). Reynolds Metals Company sponsored *Farm News* (WHAS, Louisville) until shortage of materials last year forced cancellation. The Tennessee Coal, Iron and Railroad Company underwrites the WWL, New Orleans, *Farm Front Reporter*.

The most valuable single promotion the farm activity of a station can have is the field work done by the farm representative. Despite the fact that well over 50% of farm directors do all on-the-air work themselves, you'll seldom find one at his desk. He takes it as part of his job, too, to address as many meetings and groups of farmers as he can. He does it as the station's representative and is one of its most potent public relations experts (without portfolio). An active farm director may think nothing of traveling two or three thousand miles a month in his contacts with farmers. His influence with them isn't based on hearsay.

So important is this contact with the farmer that a great many farm directors have a big hand in the commercial servicing of accounts. This doesn't always set well with station commercial departments, but it's often the best kind of insurance for sponsors.

Last year Sears, Roebuck decided to use Joe Bier's *News of the Farm* (WOR, N. Y., 5:45-6:30 a.m.) to distribute their new catalogue. Sears figured an announcement a day for ten days ought to take care of the 15,000 copies scheduled for the area. Joe's listeners mopped up the catalogues in three days.

What a Pennsylvania farmer wrote to Joe sums up in a couple of sentences the power to get action from a farm audience who believe in a farm broadcaster and his program: "I certainly owe a lot to you and your program, Mr. Bier. Well, got to get out and clean the barn. . ."

ONE way to Increase your Audience...



KXOK

does it with programming!

And that program measuring man, Mr. Hooper, continues with reports of bigger and bigger audience gains over last year for KXOK!

Following up First Quarter and the May-June index gains KXOK's audience increases reach new highs in the June-July report. Here they are: KXOK's audience increase in the mornings, 42% . . . afternoons, 16.8% . . . evenings, 20.5%. And in Total Rated Time Periods KXOK gained 22% over the previous year's report. KXOK advertisers are getting more of Big St. Louis and surrounding territory . . . and more KXOK advertisers are getting more for their money.

**KXOK
AGAIN WAS THE
ONLY ST. LOUIS
NETWORK STATION
SHOWING AUDIENCE
INCREASES IN HOOPER
TOTAL RATED TIME
PERIODS OVER THE
CORRESPONDING
REPORTS OF LAST
YEAR.**

**(June-July 1948
Hooper Index)**

ST. LOUIS 1, MO., Chestnut 3700 **KXOK** 630 KC, 5000 WATTS, FULL TIME

Represented by John Blair & Co.
Owned and Operated by the St. Louis Star-Times.



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.

signed and unsigned



Renewals on Networks (Continued from page 18)

SPONSOR	PRODUCT (or service)	AGENCY
Campana Sales Co	Wallace-Ferry-Hanley	CBS 58
Christian Science Monitor	H. B. Humphrey	ABC 75
Chrysler Corp	BBD&O	CBS 166
Coca-Cola Co	BBD&O	CBS 163
Cream of Wheat Corp	BBD&O	CBS 152
Cudahy Packing Co	Grant	MBS 459
Drackett Co	Young & Rubicam	ABC 167
Electric Auto-Lite Co	Newell Emmett	CBS 160
First National Stores Inc	John C. Dowd	ABC 19
General Electric Co	BBD&O	ABC 167
General Foods Corp	Benton & Bowles	CBS 148
		MBS 138
		470
	Young & Rubicam	CBS 150
Gillette Safety Razor Co	Maxon	ABC 251
Hall Bros Inc	Foote, Cone & Belding	CBS 157
Lever Bros Co	J. Walter Thompson	CBS 151
Miles Laboratories Inc	Wade	CBS 133
		NBC 148
Pacific Coast Borax Co	McCann-Erickson	ABC 171
Philco Corp	Hutchins	ABC 261
Prudential Insurance Co of America	Benton & Bowles	NBC 137
Quaker Oats Co	Sherman & Marquette	ABC 236
Ralston Purina Co	Brown & Bowers	MBS 190
		470
	Gardner	MBS 23 Pac
	BBD&O	NBC 145
	Dancer-Fitzgerald-Sample	NBC 145
Standard Oil Co of Calif		
Sterling Drug Inc		
Teen-Timers Inc	Buchanan	MBS 108
Voice of Prophecy Inc	Western	MBS 272
Wander Co	Hill Blackett	MBS 120
Whitehall Pharmacal Co	Dancer-Fitzgerald-Sample	NBC 58
		57
Wildroot Co	BBD&O	CBS 161

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Arnold & Aborn Inc, N. Y.	Aborn's Coffee	French & Preston, N. Y.
Atlantic Brewing Co, Chi.	Beer	W. B. Doner, Chi.
B. T. Babbitt Inc, N. Y.	Glim	Duane Jones, N. Y., except for Pac
Bisceglia Bros Wines Corp, N. Y.	Paradise Wine	St. Georges & Keyes, N. Y.
Bowman Gum Co, Phila.	Chewing Gum	Franklin Bruck, N. Y.
Brown & Williamson Tobacco Corp, Louisville	Raleigh cigarettes	Russel M. Seeds, Chi.
Burdine's Inc, Miami	Dept store	Grant, Miami
Canada Life Assurance Co, Toronto	Insurance	Harold F. Stanfield, Toronto
Century Vitreous Enamel Co, Chi.	Enamel	Bennett, Petesch & O'Connor, Chi.
Chase Candy Co, St. Louis	Candy	McCann-Erickson, Chi.
Continental Soap Corp, Chi.	Soap	Maple, Chi.
Crescent Nut & Chocolate Co, Phila.	Candy	Philip Klein, Phila.
Crosse & Blackwell Co, Balto.	Chemco Household Cleaner	Erwin, Wasey, N. Y.
Debby-Lou Sportswear Inc, Boston	Sportswear	William J. Small, Boston
Dix-E-Lea Food Products Inc, Alexandria Va.	Hot Roll Mix, Layer Cake Mix	Courtland D. Ferguson, Wash.
Eastern Wine Corp, N. Y.	Wine	Bliss & Marces, N. Y.
Peter Fox Brewing Co, Okla. City	Beer	Erwin, Wasey, Okla. City
Freeman Shoe Corp, Beloit Wis.	Shoes	Howard H. Monk, Rockford Ill.
Samuel Goldwyn Prods, H'wood	"Enchantment" (movie)	Monroe Greenthal, H'wood.
Grove Labs, St. L.	Bromo Quinine Gold Tablets	Gardner, St. L.
James Hanley Co, Prov. R. I.	Ale, Lager Beer	Chambers & Wiswell, Boston
H. N. Heusner & Son, Hanover Pa.	City Club cigars	Kronstadt, Wash.
Charles E. Hires Co, Phila.	Root Beer, Purock Water	N. W. Ayer, Phila.
Honey Butter Products Corp, Ithaca N. Y.	Downey Honey Butter, Honey Food	Jasper, Lynch & Fishel, N. Y.
	Spread, Peanut Butter	Hutchins, Rochester N. Y.
Ivanhoe Foods Inc, Auburn N. Y.	Foods	

SPONSOR	PRODUCT (or service)	AGENCY
Kendall Mfg Co, Lawrence Mass.	Soapine	Kastor, Farrell, Chesley & Clifford, N. Y.
Lever Bros Co, Cambridge Mass.	Surf detergent	Day, Duke & Tarleton, N. Y.
Los Angeles Nut House, L. A.	Peanut butter	Bodine & Meissner, L. A.
John R. Marple & Co, Westfield N. J.	Betty Gaylord Pie Mix	French & Preston, N. Y.
Mel-O-Wax Products Co, Phila.	Leather dressing	W. Wallace Orr, Phila.
Louis Miami Foods Inc, L. A.	Food products	C. J. LaRoche, L. A.
Military Personnel Procurement Service, Wash.	U. S. Army recruiting	Gardner, Wash.
Modglin Co, L. A.	Dura-Broom, Perma-Broom	W. Earl Bothwell, L. A.
Morton Mfg Co (Snow White Products Co div), Lynchburg Va.	Toilet preparations	Franklin Bruck, N. Y.
Pavelka Bros Co, Cleve.	Meat packer	C. Wendel Muench, Chi.
Penn-Jersey Auto Stores	Automobile accessories	Philip Klein, Phila.
Personal Products Corp, Milltown N. J.	Yes Tissues	BBD&O, N. Y.
Pierce's Proprietaries Inc, Buffalo	Drugs	Joseph Katz, N. Y.
Post Watch Co, N. Y.	Watches	Hayes-Lawrence, N. Y.
Power Trailer Corp, Chi.	Trailers	Bennett, Petesch & O'Connor, Chi.
Rahr Malting Co, Manitowac Wis.	Malt, Cepiro Roasted Malt Cereal Beverage	Thomas & Delehanty, N. Y.
G. P. Regan & Sons, Burlingame Calif.	Harmonicas	Roy S. Durtine, S. F.
Revlon Products Corp, N. Y.	Gosmetics	William H. Weintraub, N. Y.
Robbins Wines, N. Y.	Wine	Alvin Epstein, N. Y.
Southwestern Bell Telephone Co, St. L.	Telephone	Gardner, St. L.
Standard Labs Inc (Proprietaries div), N. Y.	Sloans Liniment, Balm	Kiesewetter, Wetterau & Baker, N. Y.
Sirelt's Baking Co, N. Y.	Matzoths	Alvin Epstein, N. Y.
Swift Cleaning-Laundry Co, Cleve.	Cleaning-laundry	Allied, Cleve.
TIFF's Southern Delight Fruit cake Co, Balto	Fruit cake	Layne, Leene & Greene, N. Y.
United Artists, H'wood.	"Pitfall" (movie)	Mai Boyd, H'wood.
Vacuum Foods Corp, N. Y.	Orange Juice Concentrate	Doherty, Clifford & Shenfield, N. Y.
Van Raalte Co Inc, N. Y.	Hosiery, underwear, gloves	Foot, Cone & Belding, N. Y.
Wagner Awning & Mfg Co, Cleve.	Awnings	Gregory & House, Cleve.
Zip Pressure Plunger Co, Chi.	Pressure plungers	Bennett, Petesch & O'Connor, Chi.
Zippo Mfg Co, Bradford Pa.	Lighters	Geyer, Newell & Ganger, N. Y.

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Robert F. Anthony	WJBK, Detroit, adv mgr	Lumber Fabricators, Detroit, adv dir
R. A. Bixby	—	Wagner Awning & Mfg Co, Cleve., adv mgr
Richard Bouton	—	Chen Yu Inc, Chi., adv mgr
James P. Brady	—	Stump & Walter Co, N. Y., adv mgr
Raymond W. Carlson	S. C. Johnson & Son, Racine Wis., sls mgr	Same, gen sls mgr
B. H. Cox	General Motors Corp (Frigidaire div), sls prom mgr	Same, Chi., adv, sls prom mgr
Dr. J. Avery Dunn	General Foods Corp (Diamond Crystal-Colonial div), St. Clair Mich., tech sls dir	General Foods Corp (Atlantic Gelatin div), N. Y., sls mgr
A. M. Hudson	—	Colonial Airlines Inc, N. Y., vp in chge publ, adv, prom
Robert T. Kesner	American Home Foods, N. Y., adv dir	Coca-Cola Co, N. Y., asst to vp, adv dir
Margot Mallary	J. Walter Thompson, L. A., fashion dir, acct exec	Cole of California, L. A., adv mgr
Robert H. Merriott	—	Climalene Co, Canton O., vp in chge adv
James F. Pedder	—	Dearborn Motors Corp (Ford Motor Tractor div), Detroit, adv mgr
Norman B. Smith	Sunshine Biscuits Inc, N. Y.	Same, adv mgr
Henry Volle	—	A. E. Staley Mfg Co, Decatur Ill., adv mgr
Willis White	Swift & Co, Chi., asst adv mgr	General Foods Corp (Gaines div), assoc adv mgr

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Charles Aslup	Buchanan, S. F., acct exec	Morris F. Swaney, H'wood., mgr
Howard G. Barnes	CBS, N. Y., producer, dir	Dorland, N. Y., radio, TV dir
Eugene L. Bresson	LaRoche & Ellis, N. Y.	F. W. Prella, Hartford Conn., radio dir, member of plans bd, acct exec
Walter Bunker	Young & Rubicam, H'wood., radio, TV dir	Same, vp
Leonard Davis	WPJB, Prov. R. I., comml mgr	Leonard Davis Advertising (new), Worcester Mass.
John Donaldson Jr.	—	Harry B. Cohen, N. Y., timebuyer
Aubrey Escoe	KLIF, Dallas, mgr	Madden-Barrett, Dallas, vp, radio dir
Gene Franke	McCarty, L. A., acct exec	Advertising & Sales Consultants (new), L. A., head
Jean Guild	—	Bennett, Petesch & O'Connor, Chi., media dir
Clemmens F. Hathaway	J. Walter Thompson, N. Y.	Sullivan, Stauffer, Colwell & Bayles, N. Y., acct exec
Jerome F. Horwitz Jr	I. T. Cohen, Wash.	Paul Lynn Heller, Wash., in chge radio, TV accs
Frederick Ingalls	General Petroleum Corp, L. A., asst adv mgr	Ratcliffe, Dallas, acct exec
Theodore M. Kaufman	Wallachs Inc, N. Y., adv, sls prom mgr	Grey, N. Y., acct exec
Barbara Keane	Alley & Richards, Boston, asst radio dir	Same, radio dir
Frances Keith	Abbott Kimball, S. F.	Same, vp
Joan Klein	Ruth Malar Public Relations Counsel, N. Y.	Fashion Adv, N. Y., TV dir
Lew Kutcher	Henry Modell, N. Y.	Lew Kashuk, N. Y., acct exec
Frank Leiss	Foot, Cone & Belding, Chi., media dir	Peck, N. Y., media dir
A. L. Lieberman	Peck, N. Y., media dir, acct exec	Grey, N. Y., acct exec
Horton Mullinson	Badger, Browning & Hersey, N. Y., vp	Harry B. Cohen, N. Y., media dir
James Morgan	Raymond R. Morgan, L. A., radio dir	Same, vp
Cyrus H. Nathan	Foot, Cone & Belding, N. Y.	Same, vp
George Parental	Fletcher D. Richards, N. Y.	Same, TV timebuyer
A. L. Paul	A. L. Paul, L. A., head	Paul & Baum (new), L. A., partner
John Pikala	Fadell, Mpls., radio writer	Same, radio dir
Nancy Purcine	Buffums Dept Store, Long Beach Calif., asst adv mgr	Patch & Curtis, Long Beach, acct exec
Donald Reed	Gearon & Reed, partner	J. Walter Thompson, N. Y., acct exec
Marjorie Relss	Consolidated Laundries Corp, N. Y., adv mgr	Greenfield-Lippman, Buffalo, acct exec
Dan Rubin	Television Guild, N. Y., produ dir	Slans & Maury, N. Y., TV, radio dir
Milton H. Schwartz	Foot, Cone & Belding, Chi., radio copy dir	Same, vp
S. J. Schwinn	Booth, Vickery & Schwinn, Balto., pres, treas	Ruthrauff & Ryan, N. Y., vp
William R. Seth	NBC Spot Sales, N. Y., adv, prom mgr	Kotula, N. Y., radio dir
John J. Tormey	Foot, Cone & Belding, N. Y., vp, acct exec	Geyer, Newell & Ganger, N. Y., acct exec
H. D. Walsh	Hixson & Jorgensen, L. A., vp	Same, TV dir
Harry J. Wendland	Harry J. Wendland, L. A., head	Edward S. Kellogg, L. A., acct exec
Pirk A. Woods	—	Edward S. Kellogg, L. A., acct exec
Trell Yocum	Champlain-Valley Broadcasting Co, Albany N. Y., vp, dir	Fletcher D. Richards, N. Y., vp
Marvin Young	Ruthrauff & Ryan, H'wood., bus mgr	Same, radio dir
William K. Ziegfeld	Foot, Cone & Belding, Chi., printed copy head for group of Chi. accs	Same, vp

Ask your national representative

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

It's no problem to kiss off, for
your choice can have a
telling effect on your national
spot income. But where to get
the facts? The answer is, simple.

Ask your national representative.

He knows. His salesmen get around.

They learn which trade papers are appreciated, read
and discussed by buyers of broadcast time.

His is an expert opinion.

Don't overlook your national representative.

SPONSOR

For Buyers of Broadcast Advertising

INTERNATIONAL

(Continued from page 39)

tent help but to do better research on their copy appeals and actual wording.

American advertising on European stations isn't important quantitatively, at present, due to the limited number of stations permitted commercial programs on the air. What there is of it is vitally important, however, not only to the future continental business of the current advertisers but to the acceptance which the U. S. must build throughout the world.

The commercial broadcasting picture

in Europe is hardly bright. The constant rumor that Great Britain will permit limited advertising on her air is still only rumor. Until the Labor Party became dominant in England, the amazing political power of England's press had been able to keep competition off the air. The Labor Party, it was thought, was realistic and therefore would permit advertising in order to increase government income. Its antipathy to private business added to continued pressure from publishers forced the continuance of status quo.

France will have commercial broadcasting shortly. There are rumors also

that Germany will have a commercial broadcasting system whenever she again assumes the position of a free nation. Advertising in any of the Russian dominated countries cannot be expected. Neither is it expected in any of the Baltic states, which for years have had government operated radio.

To reach Europe it is not enough to shortwave programs in native languages. Only a comparatively small segment of the population have wireless receivers which receive the international shortwave band. Under present economic conditions it is not expected that this number will be increased. Most of the Continent listens on what is known as the medium-wave band. Thus the *Voice of America*, the U. S.-sponsored program, reaches only a small portion of any country to which it is beamed. Moreover, it is never sufficient to have the policy of a nation aired by that nation itself. The population of Europe is so accustomed to slanted news and broadcasts that they do not believe that government sponsored radio programs are necessarily truthful. Thus the ideal way to sell free enterprise is by having that free enterprise speak for itself in advertising.

The problem of European broadcasting will be overcome in part when a number of giant transmitters are erected in North Africa and beamed to Europe. There are plans for such transmitters now in the making, but neither the nations which are permitting their erection nor their lessees are willing to discuss their plans. Commercial broadcasting in France will also help to spread the American way of life.

The awakening of the American advertiser has not come too late, although a number of executives of the former international divisions of the senior networks understandably feel that it has. For years before the Second World War, both NBC and CBS poured millions into their international operations. Bill Paley, then president of CBS and now chairman of the board, toured South America lining up affiliates. A number of NBC vps covered Latin America; and David Sarnoff, president of RCA, surveyed Europe.

Business, however, wasn't interested in selling the American way nor vitally concerned with establishing a good reputation for its individual trade-marks. The great corporations with consciences were lumped in foreign minds with the international holdings of others which were regarded as pirates . . . and nothing was done about it. Neither NBC nor CBS could sell the idea of broadcasting via their shortwave international facilities. This was due in part to the fact that the

WHO IS HE?

● He's a dead "ringer" for GOD-FREY!

● He's SEATTLE'S unofficial MAYOR!

HE'S DICK KEPLINGER

. . . for 15 years the "NAME" with Seattle listeners . . .

AND

● He's a superb air SALESMAN

● Particularly on ROOM SERVICE, the "wake-up" program that features EVERYTHING BUT BREAKFAST IN BED. (Direct from "Kep's" Garden Studio)

● ROOM SERVICE is your entrée to the rich Seattle, King County major market (over \$250 MILLION retail sales annually).

7:15-8:15 A. M. Daily

KXA - 770 - SEATTLE

For spot participation or partial sponsorship call the FORJOE office nearest you.

ONLY A COMBINATION OF STATIONS CAN COVER GEORGIA'S FIRST THREE MARKETS



The Georgia Trio



The C.B.S. Affiliates in Georgia's First 3 Markets



THE TRIO OFFERS ADVERTISERS AT ONE LOW COST:

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

— IN GEORGIA'S FIRST THREE MARKETS

The Georgia Trio



Represented, individually and as a group, by

THE KATZ AGENCY, INC.

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

shortwave broadcasts did not consistently deliver signals in the countries to which they were beamed. It was and still is difficult to sell broadcast advertising on an "if" basis. To be certain that international broadcasting can be heard in any country (where commercial broadcasting is acceptable) it is necessary to have stand-by transcriptions ready to be aired. This is protection if the station which is to pick up the shortwave signal and rebroadcast it is unable, because of atmospheric conditions, to do so. Undoubtedly the immediacy of the rebroadcast shortwave program makes it better listening

but if the static is so bad that the program can't be heard, immediacy has no value.

Many sponsors may wonder what, if any, value a program beamed from the U. S. has as advertising. Its big value lies in the ability to control its contents. Most authorities feel that it's of questionable value to broadcast in a country unless the advertiser has a representative located in that country. And by representative is meant, not a wholesaler or supply dealer owned by nationals of the country in which the program is being aired, but an actual representative employed by and directly paid by the advertiser. This

representative must have the power to direct the advertising in the country or section of a country under his jurisdiction. It isn't that the foreign broadcaster generally isn't to be trusted. The fringe stations in many areas aren't too considerate of the interests of the advertisers of any country but their own.

A great international drug company with headquarters in New York has representatives in all South and Central American countries. The reps ride herd on advertising and promotion in their areas under such pressure that resignations, after a year or two with the company, are the rule. It's estimated that well over 1,000 advertising men throughout Latin America have been trained by the drug company. This isn't good for the company or for export advertising and promotion in these countries. The drug company trains their men in New York and sends them forth with a 100-page book of instructions. It tells them what to do in great detail—and they do it—or else. Or else they find another job. The booklet is more than educational. It gives minute instructions on how to purchase two or more spot announcements for the price of one. And pity the poor export advertising man who pays card rate for an announcement series for this drug firm. He might do it once, but he'd never do it twice and hold his job.

There's no question but that this pharmaceutical house makes every broadcast penny return dollars in profits. There's no question either but that this firm leaves behind it an amazing amount of broadcasting industry ill-will and a host of men who quit rather than continue to operate via the book. It pushes to an extreme the supervision of promotion and advertising. Guidance is required but it mustn't handcuff media, copy, and placement.

The networks are, as of this month, not interested in international commercial broadcasting. To reactivate their interest will take intensive persuasion by advertisers. In the meantime there will be pressure from the policy heights of great corporations on their international divisions to do something besides sell products in the export field. Leaders among advertisers in South America may shortly start reslating their straight selling with a touch of American ideology. It isn't known who, among the firms in these markets, will point the way. Coca-Cola has been shifting, as they have in the States, to better inter-American program thinking. They have recorded 26 fifteen-minute programs in four Latin American countries and 26 in the U. S.

**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**

Your Advertising over CFRB now broadcast on 50,000 watts!



CFRB's new 50,000 watt directional antenna transmitter at Clarkson, Ont. Built at an estimated cost of \$500,000, this transmitter is completely up-to-date, from the 250,000 volt-amperes generator in the power room, to the top of its four 250 feet high transmission towers.

On September 1st Radio Station CFRB, Toronto, increased its power fivefold—bringing a new high in good listening to CFRB's vast audience—presenting a new high in potential radio homes to CFRB's advertisers.

CFRB, broadcasting over its completely new high powered 50,000 watt transmitter, is now the most powerful independently owned station in the British Commonwealth.

Now, more than ever before, CFRB is your No. 1 buy in Canada's No. 1 market.

CFRB

1010 ON YOUR DIAL

Representatives:

UNITED STATES: Adam J. Young Jr., Incorporated

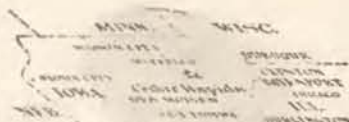
CANADA: All-Canada Radio Facilities Limited

**Stake
your claim
to
Homestead**
(IOWA)



IN THE HEART OF WMTland, 20 miles from Cedar Rapids, lies Homestead, one of seven small communities comprising the Amana colonies. Interesting politically and socially, the colony is a business corporation, with most of its 1500 stockholders working and living in the colony. They operate 26,000 acres of good Iowa farm land. Their woolens, hams, and deep freeze units are sold throughout the nation.

WMT's advertisers regularly reach Homestead—and hundreds of other equally prosperous farm and factory areas in Iowa. Stake your claim to these important twin markets via WMT—Eastern Iowa's only CBS outlet. Ask the Katz man for details.



WMT
CEDAR RAPIDS
5000 Watts 600 K.C. Day & Night
BASIC COLUMBIA NETWORK

for a daily series which they are running (and are expected to continue running) throughout South America. The idea is to present the national music of Argentina, Mexico, Costa Rico, Brazil, and the U. S. as they are played in the countries of their origin. The broadcasts are handled as though the music was being broadcast direct from the country of its origin—as it really is, via transcription. The idea has caught hold in a big way throughout the countries south of the border. In reverse, it caught hold in the U. S. when Coca-Cola broadcast, for eight weeks, the music of South America with stars from Mexico, Cuba, Brazil, Argentina, and Uruguay. France sneaked in a session in this eight week series. This summer replacement pulled many times the fan mail that an "ordinary" summer program produces.

To make the appeal more binding between the Americas, the programs were sent by shortwave on Thursdays and Saturdays to Brazil, to all of Latin America, and to Europe and Germany as well. For each airing, the announcements were handled in the language of the area to which they were beamed with the exception of the European-beamed programs and one broadcast to Latin America, which were in English.

The problems of international broadcasting are not solely a matter of intent and money. Each country presents different hurdles. In some South American nations recordings can't be used because actors have to be licensed. In others the exchange factor is such that U. S. products can't be sold with any profit, and even if they could, no cash can be taken out of the countries. In other areas, stations, despite apparent private ownership, are actually government-owned, and commercial copy is so blue-penciled that what goes on the air isn't worth paying for. There's no point in an American advertiser being annoyed by local restrictions on foreign broadcast advertising. Every nation has its own rules and regulations and U. S. firms must operate under those restrictions. A European or Latin American firm using broadcast advertising is frequently annoyed by U. S. radio's code of practices too. Nevertheless he must abide by them to do business.

American business' international advertising problems are very great. Like the nation's political relations with the governments of the world, it doesn't matter how difficult they are—if they're not overcome export business may eventually have to be crossed off the books of U. S. manufacturers as a profit item.

W. H. Beecue says:

Get Your Kicks
with Results
on



MUTUAL in Memphis
—a mighty market—

Represented by
WALKER COMPANY

**THE MAINE
COMBINATION
FOR SALES**



**GUY
ANNETT**
BROADCASTING SERVICES
WGUY-FM WGAN-FM

National Representative
PAUL H. RAYMER

*Largest nighttime total audience
of any Chicago station is yours on*

WENR

The biggest buy in the nation's next-to-the-biggest market—that's what you get on WENR. BMB figures* show that WENR leads all other Chicago stations in total nighttime audience. The count for this one single station is 3,411,890 radio families—10% of the radio homes in the whole nation! And what an audience! Last year the counties where these

people live accounted for 22% of all the goods sold at retail in the United States. Those are exciting figures for any advertiser.

But delivering big, bountiful audiences is only *one* of the services WENR performs for its advertisers. Ask your local ABC representative to show you *all* that WENR can do for you and your product.

These two shows, now available, offer large, alert audiences. They're both co-ops—you can sponsor either of them for only WENR's share of the network cost.

America's Town Meeting of the Air . . . 7:30 p.m. Tuesday. What prestige, what good will! This distinguished full-hour forum gives listeners both sides of the vital issues in the news. Famous speakers, exciting debate . . . and a huge, loyal, ready-made audience.

Mr. President . . . 1:30 p.m. Sunday. Direct from Hollywood—with MGM's popular Edward Arnold as its star—comes this stirring program of behind-the-scenes dramas in the White House! History, patriotism, suspense, mystery, thrills for every member of the family.

**Survey No. 1—March 1946. Retail sales figures are from Sales Management. Note: report from WENR is combined with WLS. Stations share time with same power and frequency.*

Call the ABC spot sales office nearest you for information about any or all of these stations:

WENR—Chicago 50,000 watts 890 kc

WMAL—Washington 5,000 watts 630 kc

KECA—Los Angeles 5,000 watts 790 kc

WXYZ—Detroit 5,000 watts 1270 kc

KGO—San Francisco 50,000 watts 810 kc

WJZ—New York 50,000 watts 770 kc

ABC—Pacific Network

ABC

American Broadcasting Company

Contests and Offers

SPONSOR	PRODUCT	PROGRAM	TIME	OFFER	TERMS	OUTLET
ARMOUR & CO	Clifton Soap Flakes	Hunt Hunt	MTWTF 4-4:25 pm	Various merchandise prizes awarded daily	Send favorite household hunt and Clifton box-top to program, Chi. If hunt used on air, prizes awarded	CBS
BRACH CANDY CO	Brach Bars	Superman	MTWTF 5:15-5:30 pm	Radio Quizmaster booklet, plus chance to compete in "Superman's Treasure Chest" contest. 500 prizes (sporting goods etc.) awarded in contest	Send 10c and Brach wrapper to program, N. Y. Official entry blank and rules sent with premium	MBS
BRAUN BAKING CO	Town Talk Bread	Town Talk Quiz	MTWTF 8:30-8:45 am	\$1 per question, plus chance at cumulative \$5 jackpot	Listeners must be able to answer easy first question, then give correctly sponsor's current slogan	KQV, Pittsburgh
CHRYSLER CORP DE SOTO DIV.	Cars	Hit the Jackpot	Tuesday 9:30-10 pm	Cumulative stockpile of high-priced merchandise prizes	Listeners called, compete with studio contestants in musical quiz	CBS
CONTINENTAL BAKING CO	Wonder Bread, Hostess Cakes	Grand Slam	MTWTF 11:30-11:45 am	Various merchandise prizes, chance at Grand Slam bonus	Send list of 5 musical questions to program, N. Y. Entry must have product names written at top to qualify	CBS
EVERSHARP, INC P. LORILLARD CO SMITH BROS CO SPEIDEL CORP	Pens, razors, Old Gold Cigs, Cough drops, Watch bands	Stop the Music	Sunday 8-9 pm 15 min ea.	\$18,000 minimum \$1,000 in various cash, merchandise prizes	Listeners called, must identify tune played plus "Mystery Melody"	ABC
GENERAL MOTORS CORP	Institutional	Henry J. Taylor	Mon-Fri 7:30-7:45 pm	Copy of evening's talk	Free on request to program, N. Y.	MBS
JOHNS-MANVILLE CORP	Various	Bill Henry	MTWTF 9:55-10 pm	Full-color election map, with data on presidential race, tally sheet etc.	Send name and 15c to sponsor, Chi.	MBS
MAIL POUCH TOBACCO CO	Mail Pouch Tobacco	Fishing & Hunting Club of the Air	Monday 10-10:30 pm	Several prizes of hard-to-get fishing and hunting equipment	Listeners send in unusual fishing, hunting yarns. Best items used on air win prizes	MBS
MERIT CARD CO	Merit Greeting cards	Beulah Karney	Tuesday 4:45-5 pm	Information and samples for Merit's "sell-in-your-spare-time" plan	Free on request to program, Chi.	WENR, Chicago
PHILIP MORRIS & CO	Cigarettes	Everybody Wins	Friday 10-10:30 pm	\$20-\$100 in cash prizes	Send list of 5 questions with P-M package wrapper to program. Cash for use, more if contestant misses	CBS
PIONEER SCIENTIFIC CORP	Polaroid TV Lens	Howdy Doody	Thursday 5:45-6 pm	Booklet: "Parlor Tricks with Polaroid" autographed by me Bob Smith, plus "magic" picture of Smith and Howdy	Viewers send in dealer-obtained booklet to program. Smith autographs, returns with photo	NBC-TV
PROCTER & GAMBLE	Duz	Road of Life Truth or Consequences	MTWTF 10:30-10:45 am Saturday 8:30-9 pm	\$1000 yearly for life, or \$20,000 cash. Other cash prizes.	Complete 25-word sentence "I vote for the New Duz because..." and send with Duz box-top to program, Cincinnati	NBC
RALSTON CO	Farm feeds, cereals	Eddy Arnold Show	MTWTF 1:15-1:30 pm	Jeep station wagon, RCA radio-TV set, home freezer, etc. Smaller merchandise prizes for individual state contests	Listeners write to program, receive official entry blank and rules. Must write 100-word letter as part of contest	MBS
ROBINSON 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
U. S. TOBACCO CO	Model, Dill's Best, Tweed tobaccos	Take a Number	Saturday 5-5:30 pm	\$5 for questions used; contents of jackpot if missed. \$50 for correctly-answered jackpot questions.	Listeners send quiz and jackpot questions to program, N. Y.	MBS
WILDRODT 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	Dou Lev
WILLIAMSON CANDY CO	Oh Henry's	True Detective Mysteries	Sunday 4:30-5 pm	\$500 reward from True Detective Magazine	Awarded weekly if person correctly identifies wanted criminal described on show to FBI, then contacts magazine	MBS

IN BALTIMORE

WBAL

and only WBAL

OFFERS BOTH!

The Greatest Shows
in Radio

are on *WBAL*

1090 Kilocycles • 50,000 Watts

NBC Affiliate

The Greatest Shows
in Television

are on *WBAL-TV*

32,600 Watts (Effective Radiated Power)

Channel 11 • NBC Affiliate

WBAL and WBAL-TV • 2610 North Charles Street • Baltimore 18, Md.

AROUSAL RESEARCH

(Continued from page 46)

cancelled out the Arousal of the over-25-year-olds. Result? No age-group information.

There are four factors which Arousal has proved must be right for a successful commercial:

1. The appeal.
2. The writing.
3. The programing.
4. The delivery.

If any one of these four is wrong the Arousal will be less satisfactory, the selling less effectual. In checking the Arousal response it is essential that the impact of each of these four be evaluated. Just to know that a commercial stirred the

emotions isn't enough, although the fact that a commercial has a high Arousal is proof that the advertisement will produce results.

Recently a University of Oklahoma graduate student, Tom Fenton, who was doing a graduate study on *Placement of Commercials in the Radio Program*, arrived at the conclusion that the first commercial in a 15-minute program was the most effective, the closing commercial second in effectiveness. Much publicity was given Fenton's study, which used the galvanometer and which was based upon a test of two commercials by group reaction. These conclusions have, however, been contradicted by studies made by Wesley which in some cases have found that middle commercial created top

Arousals. In at least one case, the hitchhike advertising spot attained the outstanding emotional response.

The problem of where to place commercials in a broadcast, according to reports thus far made by the Arousal Method, cannot be solved by placement. It's a matter of programing. Some commercials should be placed in the middle, others produce their greatest Arousal by opening a program, and so forth. The placing of each specific commercial does however have a direct bearing on the results produced.

Words have a great deal to do with the effectiveness of commercials. Certain words are passive, others have an amazing disturbance factor. Still other words in combination stimulate the emotions, increase listener attentiveness and recall. The word "baby" does startling things to listening parents, but has little or no effect on those without children. Action words hit the juvenile audience. Most copy writers feel that advertising reaches a low ebb in broadcast commercials. Arousal's emphasis on writing appeals to them. Report after report spotlights the fact that no matter how perfectly a commercial is programed, how well conceived its appeal, and how effectively it's delivered, unless the writing is of a high commercial calibre the Arousal will be low.

The importance of the delivery of the commercial on the air must not be underestimated either. The same commercial handled by two outstanding network announcers can have very dissimilar Arousals. In one case—that of a beauty preparation—one man's voice did something to women listeners; another, although interesting, did not. An "undisturbed" listener is seldom a buying listener.

How much the announcer's handling of a commercial contributes to the success of a broadcast advertisement was checked recently by an Arousal study of a commercial heard on two different programs sponsored by the same client. The same announcer did both commercials yet one broadcast produced a good Arousal and the other a passive one. The sponsor became suspicious of the Arousal Method at once. Agency and account executives went into an immediate huddle. They listened to recorded checks of both broadcasts and ceased to be suspicious. On the program with the favorable response the announcer was on his toes. What he was saying was important to him and the listeners. On the second broadcast, aired the following day, the announcer was tired, listless, and the commercial washed

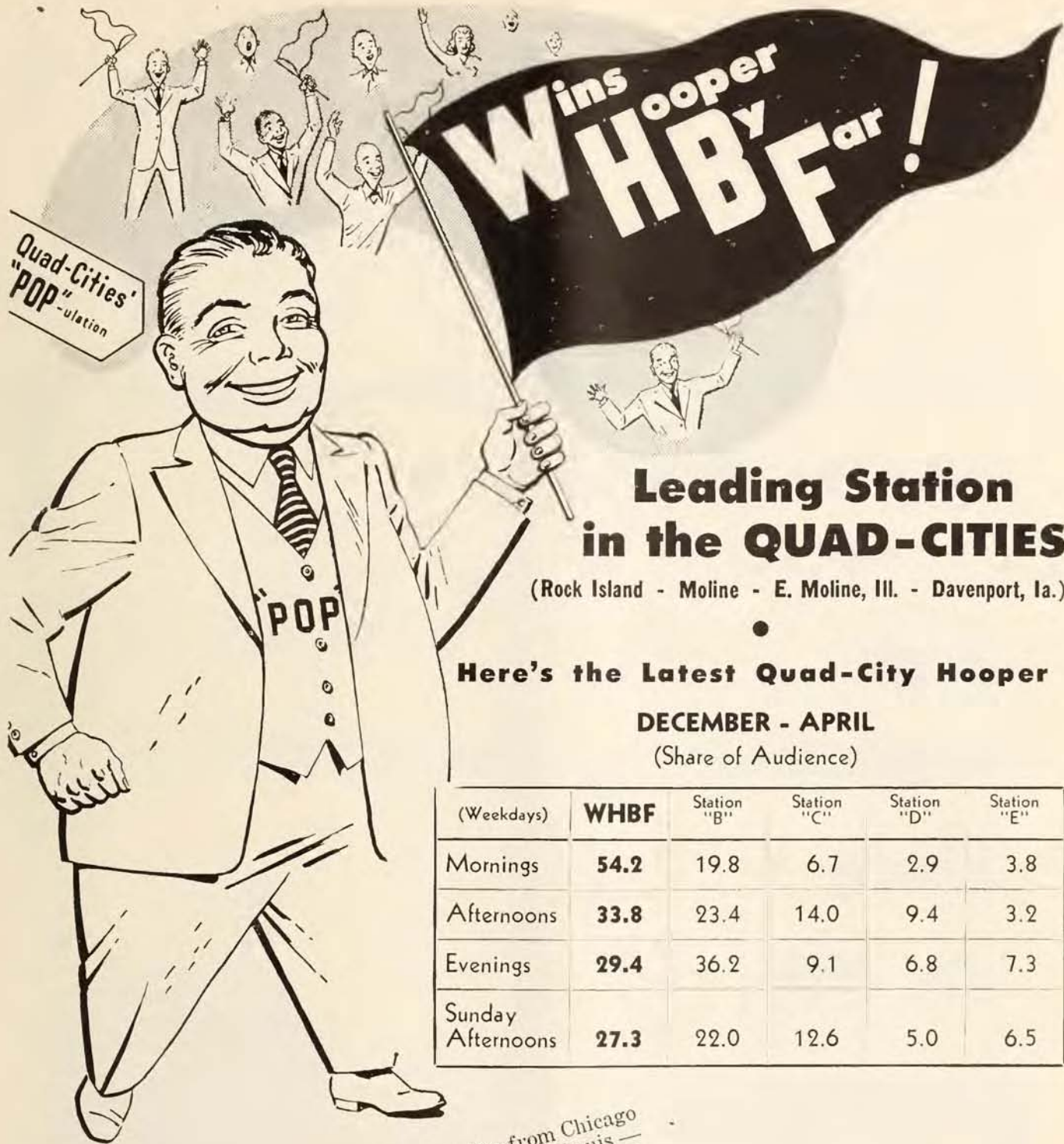
Radox researches Philadelphia

With speed the radio research essence, Albert E. Sindlinger has developed the fastest coincidental program-rating service in the history of broadcasting. Radox, as Sindlinger calls his service, literally enables its clients to follow the vagaries of listeners' dialing as they actually take place. By teletype direct to the client, whether sponsor, agency, or station, Radox reports at present on 60 homes in Philadelphia. It covers these 60 homes in rotation at least once every three minutes. Thus station WFIL, a subscriber, knows the listening habits of the 60 homes presently reported upon weeks before any other research organization reports Philadelphia listening habits. NBC and Young and Rubicam are also among its subscribers. The agency may want the teletyped information only when it has programs on the air. The network and station want the information continuously.

Radox functions very simply. An operator in a centrally-located listening post, presently in Philadelphia's Lewis Tower Building, is connected with one ear phone to the radio sets in 60 homes. He switches from one home to another until he hears a radio receiver in operation. A second earphone is connected to a radio set in the researcher's office. The operator dials his receiver until he's tuned to the program to which this home is listening. He notes the station directly on a teletype which transmits the information to all clients desiring it. He then continues switching from one home to another. There is no time lag between checking a home and reporting what it is hearing.

The 60 homes were selected to be a cross-section sample of the area covered and Sindlinger hopes eventually to have 600 homes connected with his Radox reporting service. A second 60 homes are being connected now in the same area.

The coincidental Radox is only the beginning of the service. Knowing how the homes listen, Sindlinger is able to send research men into the home to find why. He is able to supply both quantitative and qualitative information. He also has a pretesting and a new objective type of research in the plans stage.



Leading Station in the QUAD-CITIES

(Rock Island - Moline - E. Moline, Ill. - Davenport, Ia.)

Here's the Latest Quad-City Hooper

DECEMBER - APRIL

(Share of Audience)

(Weekdays)	WHBF	Station "B"	Station "C"	Station "D"	Station "E"
Mornings	54.2	19.8	6.7	2.9	3.8
Afternoons	33.8	23.4	14.0	9.4	3.2
Evenings	29.4	36.2	9.1	6.8	7.3
Sunday Afternoons	27.3	22.0	12.6	5.0	6.5

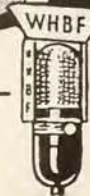
Located 180 miles from Chicago
— 250 miles from St. Louis —
325 miles from Omaha — 345
miles from Minneapolis. No
outside station adequately cov-
ers the Quad-Cities.



AM WHBF FM

Basic ABC
5 KW-1270 KC

Les Johnson, V. P. and Gen. Mgr.
Affiliate of Rock Island Argus



Avery-Knodel, INC.

RADIO STATION REPRESENTATIVE

out. Everything was the same except the delivery.

Result?

The advertiser notified the agency that it was holding it responsible for the conduct of all future broadcasts. An agency executive now covers every airing from the control room. Client executives themselves are now frequent studio visitors. The program can be the best in the world, yet if the commercial isn't handled correctly the advertising investment in the program is largely lost.

Not only does the announcer's handling of his stint contribute to the effectiveness of the commercial copy, but if he arouses

his audience the program itself is awaited with extra anticipation. The chart in this report on the comparative Arousal of the two announcers is an indication of this. The musical number which followed each announcer was the same, but listener interest wasn't. The entire program profited from good delivery.

Research men and psychologists feel that the galvanometer, despite over 50 years of experimental use, is still too unstable to deliver information that is unquestionable. They declare that the methodology hasn't been developed far enough, that electronically there are still bugs in the equipment, and that the

human systems whose reactions it is supposed to measure vary so greatly with the individual that psycho-galvanometer studies (as they are called) must be read with caution. The fact that one man produces perspiration on his palms at the first phrase that rouses him so profusely that the skin resistance continues to be high all through a commercial might entirely destroy the validity of his Arousal profile, they claim.

The Wesley group believe that they have overcome most of the objections of research men and women. Their three instruments were built for them. Their studies are done with individuals so that adjustments can be made for the individual nervous systems of the respondents. Should the Arousal line run off the tape, as research men claim it will do now and then due to electronic and other reasons not yet understood, it's possible to run the test over.

With one thing practically every research man in radio is in agreement. Objective research is better than subjective. They question whether or not Arousal is the perfect answer to objective research, but the advertisers and agencies which have thus far used the Arousal facilities consider they have the evidence. Commercials with high Arousal sell. . . .

WISCONSIN'S

Newest and

**MOST
POWERFUL
RADIO
STATION**

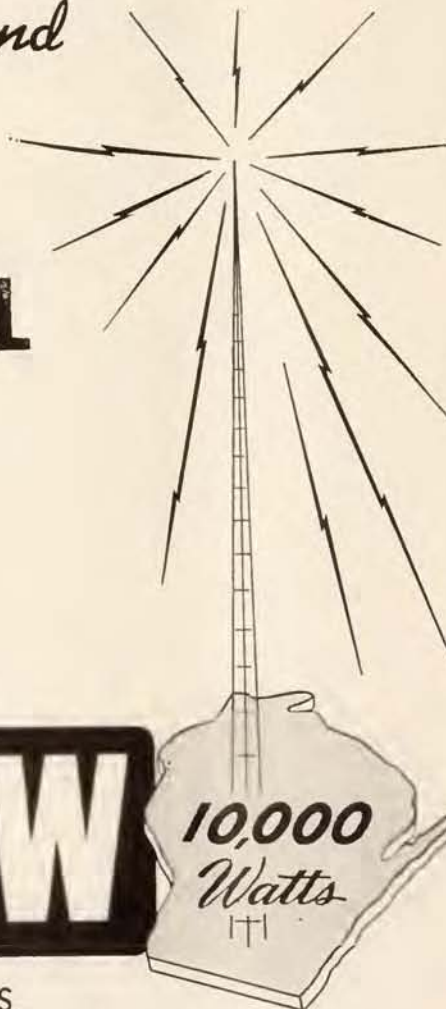
WKOW

AFFILIATED M. B. S.

1070 *On your dial*

MADISON 3, WISCONSIN

Represented by HEADLEY-REED COMPANY



IF YOUR
RADIO
DRAMATIZATION
NEEDS
SOUND
EFFECTS

USE
**MAJOR
SOUND EFFECT
RECORDS**

- All 10-inch Double-face, Lateral Cut, 78 R.P.M.
- Recorded from Life on Film, then Waxed
- Quick-Cued Wherever Advantageous
- Playable on any Phonograph or Turntable

SEND
FOR
FREE

CATALOGUE TODAY

DISTRIBUTED BY **Thomas J.
VALENTINO, Inc.**

DEPT. 5-5
1600 BROADWAY
NEW YORK, N. Y.

CANADIAN
DISTRIBUTOR
Instantaneous
Recording Service
56-58 Wellington St., E
Toronto, Ont., Can.

a...

STANDS FOR arthur
THAT ZANIEST GUY,
THE APPLE OF
MANY A SPONSOR'S EYE!



r...

STANDS FOR THE RECORD
HE'LL OCCASIONALLY SPIN
BUT NEVER WITHOUT
MAKING YOU GRIN!



t....

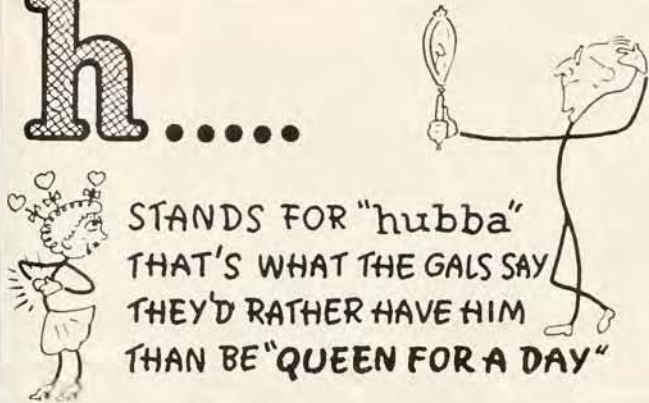
STANDS FOR TERRIFIC
THE WAY HE PULLS MAIL
THE POSTMASTER THINKS
HE SHOULD BE IN JAIL*



* HOLDER OF MAIL RECORDS AT WLW, CINCINNATI
WIBC, INDIANAPOLIS AND WMMN, FAIRMONT, W.VA.

h....

STANDS FOR "hubba"
THAT'S WHAT THE GALS SAY
THEY'D RATHER HAVE HIM
THAN BE "QUEEN FOR A DAY"



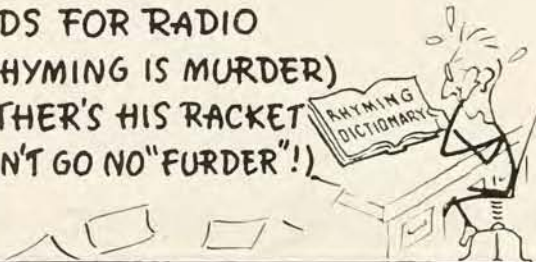
u.....

STANDS FOR USEFUL
AND HE CERTAINLY IS
AT SELLING THE GOODS
THIS BOY IS A WHIZ!



r.....

STANDS FOR RADIO
(THIS RHYMING IS MURDER)
THE ETHER'S HIS RACKET
(WE CAN'T GO NO "FURDER"!)



IN CINCINNATI, IT'S WISE TO
STRING ALONG WITH THE

**JON
arthur
SHOW**

WEEKDAY MORNINGS 6 TO 9
PARTICIPATIONS AVAILABLE

A decorative rope graphic that frames the text and forms a shape resembling the state of Ohio.

CINCINNATI
WSAI

A • B • C

A MARSHALL FIELD STATION
REPRESENTED BY AVERY-KNODL



Yeah, but can he lift a sales curve?

CBS can't float a female figure in the air, but many advertisers know that CBS can help a sales figure climb up a piece of graph paper. For the second year in a row, CBS sponsored programs have again averaged the lowest cost per thousand families in all network radio.

The Columbia Broadcasting System

CBS

Main grid of the TV schedule with columns for days of the week and time slots, and rows for various TV programs and channels.



Vertical list of station call letters and their corresponding broadcast times, such as WJZ, WABC, WISN, etc.

Vertical list of station call letters and their corresponding broadcast times, continuing from the left side.

HOOPER REPORTS ON TWENTY TOP STATIONS
SHARE-OF-AUDIENCE BASIS.....WHEC IS ON
THIS SELECT LIST.....CONGRATULATIONS

...OF THE SIX (YES, THERE ARE ONLY SIX) STATIONS TO APPEAR ON ALL THREE — MORNING, AFTERNOON and EVENING — TOP 20 STATIONS LISTS, —

WHEC No. 13 in the U.S. in the MORNING
WHEC No. 8 in the U.S. in the AFTERNOON
WHEC No. 20 in the U.S. in the EVENING

To be listed at all among the Top 20 Stations on this Hooper report (latest before press time) is a great honor. To be listed in all three time segments is indeed just cause for pride! Once again Hooper Share-of-Audience statistics have proved that WHEC is far-and-away Rochester's best-listened-to radio station,—in fact, one of the nation's best-listened-to stations.

NOTE TO TIME-BUYERS!

It's just what we've been telling you for years. You don't have to be choosy about the time you buy on WHEC—

IT'S ALL GOOD!

BUY WHERE THEY'RE LISTENING:—



WHEC

of Rochester

N. Y.

5,000 WATTS

Representatives: J. P. McKINNEY & SON, New York, Chicago, HOMER GRIFFITH CO., Los Angeles, San Francisco

MUSIC LIBRARIES

(Continued from page 41)

15-minute music library programs across the board. WRCS subscribes to the Associated Program Service, Inc. Sewell picked his prospects, studied their markets, selected his shows, cut audition platters, made presentations, signed the contracts. One of the programs he sold, *Candlelight and Silver* (instrumental dinner music), is furnished in script form by Associated and is sponsored on over 100 stations throughout the country.

WRCS is one of numerous stations, old and new, which have been aggressive in showing local sponsors the advantages of music library programs. Practically all

library program services have from one to several musical shows which are widely sponsored by local advertisers.

It's a different story with regional and national advertisers. One reason for this is that there's no central source of information as yet on the types and amount of musical programming available from the several library firms serving broadcasting.

A joint presentation to advertising agencies by members of the industry has been under consideration for some time, but it hasn't gone beyond the talking stage. One major station representative recently began to collect and analyze data on all musical transcription libraries.

A second and perhaps equally potent reason for their lack of acceptance by

national advertisers is that transcription libraries have only recently come of age. They have grown from an assortment of musical transcriptions used mostly as fillers to a wide variety of well-integrated programs designed specifically for sponsors.

Percy L. Deutsch formed World Broadcasting System, Inc., back about 1932. He almost certainly didn't foresee then that by 1948 transcribed library services would be a keystone in the basic programming facilities of some 75% of the nation's radio stations.

In 1932 the motion picture companies were switching from sound on disk to sound on film and somebody in the Western Electric Company got the idea of renting their movie theater turntables for \$900 a year to radio stations instead of permitting them to gather dust in warehouses.

An associate of Deutsch's, Raymond Soat, coined the term "electrical transcription" in an effort to avoid repeating "records" and "recordings" in sales letters he was writing to stations. The term caught on, and today the familiar term "e.t." helps distinguish the transcriber from the phonograph record.

The important differences in playing qualities of the phonograph record and the transcription are due in part to the recording of transcriptions with higher frequency ranges than are desirable or necessary for records designed for home equipment or juke boxes. Columbia Recording Company's new long playing home disks are very similar to e.t.'s. Advances in recording techniques, vinylite plastics, and electronic equipment for reproduction enable transcribed programs to come through loud speakers undetectable from "live" broadcasts to the ears of most listeners.

Another difference in music on phonograph records and on transcriptions arises from the fact that the familiar 10-inch record designed to play at 78 r.p.m. is limited to about three minutes playing time. Popular tunes are frequently arranged for 3.4-4 minutes. The extra minute or fraction of a minute per arrangement is enough to enable a conductor to put extra qualities into a musical number. E.t.'s are 16-inch records and revolve at $33\frac{1}{3}$ r.p.m., and have room for 15 minutes of music or talk.

Music libraries are no longer sold to radio stations as in earlier years, but are leased. The usual minimum term is two years, since it may cost up to \$1200 to deliver the library with its equipment, such as cabinet, catalogues, indices, etc.

(Please turn to page 114)

Petrillo plans transcription ban lifting

Transcriptions of new popular tunes will shortly again be a part of radio's music libraries. James C. Petrillo, president of the American Federation of Musicians, on 15 September presented a proposal to the leading recording companies and the attorney representing the transcription organizations which is expected to end the Union's ban on recording. Although there will be negotiations on the exact terms of the Petrillo-suggested settlement, to make certain that it is not in violation of the Taft-Hartley Act, most recording executives feel that it's a matter of weeks at the most before both Union and recorders sign an agreement.

The broadcast industry was surprised that the proposal was initiated by Petrillo, expectations having been that Decca would front the reopening of discussions. Increase in musicians' unemployment since the ban and the bootlegging of recording are said to have been major considerations in the AFM president's change of heart on musical recordings. Petrillo took the initiative at the suggestion of his new press relations advisor. The latter has been working for a better public-relations acceptance to replace the "czar" picture of Petrillo formerly current.

Petrillo's proposals will not materially increase the cost to sponsors of transcriptions, library or custom-built. The use of the royalty payments paid the Union for each disk sold or leased is to be administered by an employer-Union committee rather than by the Union alone, the policy under previous contract.

Recording firms have not pressed for a relaxation of the ban due to the tremendous fortunes plowed into a backlog of master disks (from which records are pressed) just prior to the effective date of the ban, 1 January 1948. They wanted to release as many of the disks as possible before pushing for the abatement of the edict. Despite the fact that Petrillo had stated last year that AFM members were "forever" through with making records, most realists in the music business never for a moment really took him literally.

It is expected that the date for resumption of recording will be announced as soon as the wording of the settlement is determined.



ATTENTION!



for

YOUR PRODUCT

With Personalities that Reach and Sell MILLIONS



DICK TRACY
In All Key Cities



ORPHAN ANNIE
In All Key Cities

EXCLUSIVE—For Your Type Product!

Enlist one or more of these "Famous Artists" personalities to focus ATTENTION on your product and MULTIPLY SALES! These famous characters reach MILLIONS of families in all key cities through leading newspapers. Children and adults follow them eagerly. Choose a star. Let that star bring and present your product to this vast, receptive market. Their royalty costs are surprisingly small for the profitable service rendered.

**STARS IN NEWSPAPERS
MOVIES • RADIO • COMICS
MAGAZINES**

Dick Tracy	Smokey Stover
Little Orphan Annie	Smitty and Herby
Gasoline Alley	Tiny Tim
Don Winslow	Little Joe
Smilin' Jack	The Gumps
Captain Midnight	Harold Teen
Brenda Starr	Clyde Beatty
Winnie Winkle	Sweeney & Son
	Invisible Scarlet O'Neill

HITCH YOUR PRODUCT TO A STAR!

FOR FULL INFORMATION
Phone... Wire... Write...

ALFRED M. LOEWENTHAL

President

FAMOUS ARTISTS SYNDICATE

STate 2-6813 • 35 E. Wacker Drive, CHICAGO 1, ILL.

FOR: Toys
Candy
Package Goods
and
Many Other Products



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.

Now . . .
Sell 8 Times More People!



5000 ~~250~~ WATTS

620 ~~1400~~ KC



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

MUSIC LIBRARIES
(Continued from page 112)

A basic library consists of a number of musical units (individual musical selections are recorded six to eight to a transcription). It includes a dozen or more categories of music, such as concert, salon, dance, organ, hillbilly, sacred, etc. The base units range from Capitol Transcriptions' 3,300 to Lang-Worth's 5,500. Most libraries deliver four to five thousand units.

The basic body of transcriptions are supplemented each month with new releases. Standard Radio Transcription Services, Inc., for example, issues 80 new units per month. Thirty are new popular tunes, while 50 go to refurbish and expand other portions of the library. The major firms issue from about 50 up to 80 new releases per month. At the end of each year dated material is deleted and the over-all number of units remain approximately the same from year to year.

While each company has its own method of calculating the cost of its service to a station, generally it's on a sliding scale based on the market and rate structure of the individual station. A station in Laconia, N. H., or Brunswick, Ga., might pay from \$95 to \$125 a month, while the fee for New York might be as high as \$750 a month—in each case for the entire library.

Limited editions of the basic library, and special libraries, such as instrumental only or vocal only, are available from some firms. While these special libraries add to the musical resources of a station they are not the major factor in programing as are the full libraries.

The musical resources of the typical library include leading performers of each category of music covered by the library with arrangements made specially for the service and not available on phonograph records or elsewhere. Libraries are also enriched with choice selections of new foreign music played and sung by foreign stars. Standard is pioneering in making such recordings on the spot with the latest magnetic tape equipment. The units are edited and transferred to regular disks in this country.

Early music libraries were not planned as to quantity and variety of talent with an eye to building individual program series. Today, a station can offer a sponsor top-notch talent and sufficient recordings of the more popular performers to allow programing across the board indefinitely without repeating tunes more frequently than good programing permits.

If your SALES MESSAGES are on

WAPO

CHATTANOOGA

You are enjoying the PLUS of

WAPO fm

Affiliated with
NBC

National Representatives
HEADLEY-REED CO.

KYW, Philadelphia, recently made a presentation to an advertiser on a library program featuring Ted Dale. Transcribed talent was something new to this prospect, and he hesitated. Was Ted Dale good enough to give him not only the audience but the prestige he wanted for his show?

Shortly after the station's presentation, the advertiser called KYW on his own initiative. He'd heard Ted Dale on CBS' *Carnation Hour*—he would be proud to sponsor Dale in Philadelphia!

Generally a station can buy a library service on an exclusive basis in its market. There are certain exceptions where size of market, size of station, station program policies, etc., make exclusiveness unfeasible, or undesirable. The tremendous resources of a major library remove any necessity for duplication even where the same library is used by two (or even more) stations in the same area.

Many stations which program a lot of music may subscribe to two or even three libraries.

It's frequently possible for a sponsor to present a musical star exclusively in his e.t. version. Among the 60-odd sponsors of Standard's *Freddy Martin's Swing Street* are several advertisers who have the right to all Freddy Martin music played on the station.

Even news, ranked by program managers next to music as an audience builder, hasn't the diversity of sponsors that music has. *Sextette from Hunger*, a C. P. MacGregor library show, has been sold by over 230 stations to such varied enterprises as a steel fabricating plant, ladies' ready-to-wear shop, laundry, hotel, candy shop, lumber company.

The small-market station with a limited staff may have an audience educated to balanced programing of the best in all types of musical fare. This audience has an ear tuned, if unconsciously, to first-class continuity. Most library services have not only experts in charge of production, but seasoned writers who build and script continuity for tailor-made programs based on the music available from the individual library. These library program people are generally men and women with years of successful station experience.

Spearheaded by Lang-Worth, the transcription industry two or three years ago began to put vigorous emphasis on building more programs of music designed particularly for sponsorship. Continuity, which up to then had been largely on the indifferent side, got a thorough overhauling and is now on a par with network scripting.

Transcription program departments script up to 20 or more programs per week. As many as half of these shows are designed to be sponsorable. This doesn't mean, of course, that station program managers don't build their own programs from the transcription library or libraries.

An outstanding example of a show built by a station to meet specifications of a prospective sponsor is WNBC's *Serenade to America*. Benson & Hedges' sponsors it for Parliament Cigarettes. The Kudner Agency, Inc., Benson & Hedges agency, wanted a program of light instrumental and vocal dinner music. They specified

that it include semiclassical and familiar popular tunes. The show, as finally auditioned and approved by Kudner and the client, is built for each session around the music of a single outstanding performer in the Associated library, with occasional selections from NBC Thesaurus. (WNBC subscribes to both Associated and NBC Thesaurus.)

Producer Clay Daniel artfully utilizes an echo chamber in the studio to add the slight effect of resonance produced by live performances. Musical bridges to back up announcers and to modulate, where

(Please turn to page 118)

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION



WDBJ has more
listeners in Roanoke
and
Southwestern Virginia
THAN ANY OTHER STATION

**Results
Count!**

That's why so many WDBJ advertisers continue with the station year after year. They have found per-sale advertising costs low. And WDBJ'S Promotion Department is an added help, increasing results you would normally get from sending your message to our loyal listeners in 38 counties.

With WDBJ alone you can reach Roanoke and most of Southwest Virginia where effective buying income exceeds a Billion Dollars.

Ask FREE & PETERS!

WDBJ

CBS • 5000 WATTS • 960 KC

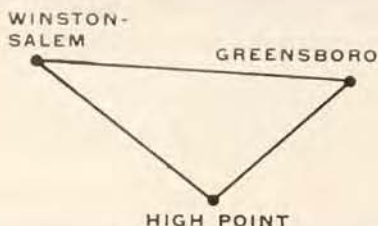
Owned and Operated by the
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives



NORTH CAROLINA'S GOLDEN TRIANGLE



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

288,700 People*

\$271,683,000. Retail Sales

\$410,987,000. Buying Income

* Copr. 1948,
Sales Management Survey of Buying Power;
further reproduction not licensed.

Saturated by
**THE STATIONS
MOST PEOPLE
LISTEN TO
MOST!**

WSJS

AM WINSTON-SALEM FM
THE JOURNAL-SENTINEL STATIONS

NBC
AFFILIATE
Represented by
HEADLEY-REED COMPANY

broadcast merchandising

Housewives who do their own laundry are serviced with a special *Wash Day* (weather) *Forecast* on Monday mornings by Russell Naughton (WDRG, Hartford).

Hollywood is to be put on the map. *Truth or Consequences* (NBC) contestant Billy Snyder obtained a million signatures on a petition addressed to the Post Office Department and to Rand McNally, map-makers. He received \$2,500 from Ralph Edwards, mc of the show, for his petition which will secure a designation for Hollywood with the Post Office Department, and a spot on Rand McNally road maps, both of which are missing at present.

"Bennie's Album," containing several RCA Victor record favorites, is a give-away item used by Franklin Brewing Company to promote its weekly musical quiz show over WHKC, Columbus. The album cover features "Bennie," the program's trade-mark astride a musical note. The first two listeners with correct answers to quiz questions on *Melody Time* each get an album.

A personal letter from Dorothy Lamour announced her new Sealtest-sponsored variety show (NBC, 9:30-10 p.m. E.D.S.T.), which began 9 September, to trade paper editors. Editors were briefed on the program, and told that big show-business names would guest the program, at token rates. Bulk of the money for the series will go to establish a health fund for members of the American Federation of Radio Artists.

A parachute was dropped over Arthur Godfrey's Virginia farm from a Benton & Bowles-owned Beechcraft on Godfrey's birthday, last 31 August. Pilot John Masson and account executive Wells Hobler watched as the chute cleared a small grove of trees and landed in an open field where kids rushed to retrieve it. Inside the container was a Best Foods recipe for chocolate cake, and all the ingredients needed for baking the cake, including a cake pan and candles—a gift from one of Godfrey's sponsors, Best Foods, Inc.

WTVR (Richmond, Va.) played host, Thursday evening, 2 September, to local Swift & Company sales personnel and main distributors who gathered in the studios to view Swift's television program *The Lanny Ross Show*. After the program

V. O. Rieffer, Promotion Director of Swift's Table Ready Meats Department, demonstrated promotional ideas designed to sell Swift Premium Franks which will be featured on the show during the first fall 13 weeks of the series.

"Your Land and Mine," Henry J. Taylor's General Motors series on how free enterprise met the challenge of the atom bomb, is available in pamphlet form to listeners requesting it. The pamphlet is an ideal promotional piece for the type of institutional, "American-way" program that Taylor conducts.

"The greatest junior amateur racing event in the world," Chevrolet's eleventh *All-American Soap Box Derby*, was covered by a national radio network, six local radio stations, and two television chains on "derby day" last 15 August. Besides radio and TV representatives, 75,000 spectators and 300 newspaper reporters, 148 of whom were representatives of co-sponsoring American newspapers, viewed the event.

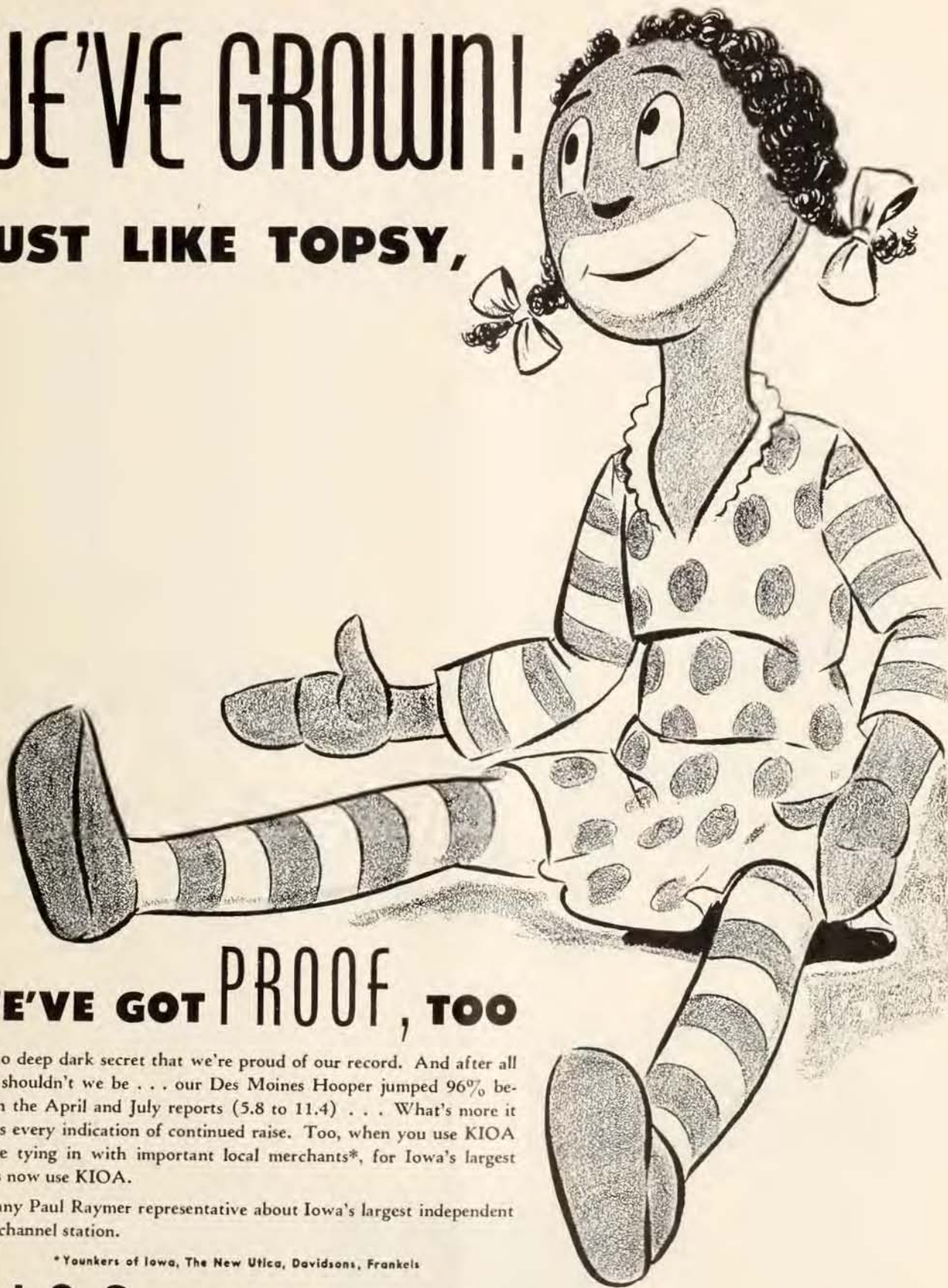
Giant 11" x 6½" postcards, usually printed in color, announce new radio and TV spot schedules both locally and nationally for Benrus Watch Company. Cards are also used to herald installations of clocks in ball parks and prominent highway locations. This merchandising wins dealer cooperation and promotes sales where jewelers tie in with the announcements by displaying Benrus watches and by advertising.

1200 empty flour sacks were taking up room at Roecker's Bakery in Marion, Ohio. Mr. Roecker thought that maybe housewives could use them for dish towels, dust cloths, and aprons. He bought six announcements on WMRN's *Over the Coffee Cups*, conducted by Madge Cooper, and the 1200 sacks were snapped up. Orders for more are coming in.

Samples of sponsors' products mailed by KMPC (Los Angeles) to ad agencies to boost its summer business. Using the theme, "Take a Tip . . .," the gimmicks varied from cans of Sherwin-Williams paint to Sears-Roebuck polishing cloths. PC's standing promotion—sending birthday cakes to agency executives on their natal days—has paid off with 400 enthusiastic "thank you" notes.

WE'VE GROWN!

JUST LIKE TOPSY,



WE'VE GOT PROOF, TOO

It's no deep dark secret that we're proud of our record. And after all why shouldn't we be . . . our Des Moines Hooper jumped 96% between the April and July reports (5.8 to 11.4) . . . What's more it shows every indication of continued raise. Too, when you use KIOA you're tying in with important local merchants*, for Iowa's largest stores now use KIOA.

Ask any Paul Raymer representative about Iowa's largest independent clear channel station.

* Younkers of Iowa, The New Utica, Davidsons, Frankels

KIOA

10,000 WATTS DAYTIME, 5,000 WATTS NIGHTTIME, 940 KC.

MUSIC LIBRARIES

(Continued from page 115)

necessary, into a number in a new key are additional production tricks which help the widespread illusion among listeners that the performance is live.

Despite the numerous library-made programs available to supplement the original continuities of station program departments, several hundred stations (the number is rapidly growing) also use the script services of Broadcast Music, Inc., the radio industry-owned music licensing organization. This BMI pro-

gram service is designed to utilize BMI music in a transcription library at a royalty saving to the station. It makes available, nevertheless, an additional number and variety of sponsorable shows.

A transcription library catalogue ordinarily will contain a heavy percentage of ASCAP (the country's biggest music licensing organization) music, since ASCAP controls by far the greater number of titles, having dominated the field for many years before BMI was organized. It's natural therefore that over-all transcription-library programming will show a preponderance of ASCAP numbers. For

some categories, nevertheless (hillbilly music, for instance), it's possible for programs to use mostly BMI tunes.

An exception to the normal ASCAP dominance of library catalogues is the transcription library of SESAC Inc., a music licensing organization whose library includes only SESAC music. The SESAC basic library consists of some 1,500 units of so-called "standard" music. The service doesn't include "popular" tunes, but releases about 28 new standard units each month. SESAC, which entered the library field in June 1945, now services around 300 stations. Other libraries service up to 650 stations and over. SESAC charges range from \$40-\$50 per month. No program continuity is furnished, but program notes on which a program department can base its own continuity are provided.

Stations generally do not charge local, national, or regional advertisers talent fees for a library program. In the case of a local sponsor this usually means he pays for station time only.

But there may be an added charge—not likely to be an important factor in many cases—to regional and national sponsors. This charge is a royalty (not applicable to local sponsors) collected from the sponsor (through his agency) under terms of music licensing agreements with such organizations as the Music Publishers Protective Association (the principal one). The royalty is 25 cents for a "regular" tune, 50 cents for a "show" tune (a production number featured in a stage show or motion picture), for each time used on each station.

It's possible to construct certain types of programs with little or no music requiring payment of such a royalty. More often, however, a 15-minute program including four selections might cost a national or regional advertiser between \$1 and \$2 per program per station used.

The experience of Celanese Corporation of America a few years ago is an illustration of the flexibility of the transcribed library service.

Celanese wanted to supplement coverage of its network musical show with stations in other markets. They wanted to duplicate the live network show in both format and quality. Their agency, Young & Rubicam, New York, selected a group of stations all of which had the World library (recently bought from Decca Records Inc. by the Frederic W. Ziv Company).

After clearing time on these stations, Young & Rubicam had their man sit down with World program people in New

(Please turn to page 120)

No other station—
Chicago or elsewhere—
COVERS
South Bend . . .
only WSBT does that!

Sure, other stations *can* be heard in South Bend—but the audience *listens* to WSBT! This station always has been, and still is, the overwhelming choice of listeners in the South Bend market. No other station even comes close in Share of Audience. Look at any South Bend Hooper for convincing proof.



5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE



A New Date for New Englanders to Remember

Millions of New Englanders within a 50-mile radius of Boston may well add to their roster of memorable dates that of July 24, 1948. For that date marks two important events in the 7½-year growth of WBZ-FM:

1. Shifting of the WBZ-FM transmitter and antenna site from Hull to the new Radio & Television Center on Soldier's Field Road, Boston. A brand-new Westinghouse Type FM-10 transmitter now directs the WBZ-FM signal from atop a 656-foot tower.
2. Simultaneously, WBZ-FM strengthened its voice to 20 kw. effective radiated power. Thus it became the first Boston station to achieve this lusty criterion of coverage.

And since June 13, 1948, WBZ-FM has been duplicating all NBC network and local programs between the hours of 8:30 AM and 10 PM *at no additional cost to advertisers.*



WESTINGHOUSE RADIO STATIONS Inc

WBZ • WBZA • WBZ-TV • KYW • KDKA • WOWO • KEX

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

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.

we've
got
news
for
you

18

times a day direct from our studio in the City Room of The Newark News. WNJR is the only New Jersey station offering complete national and local news coverage.

Another exclusive availability on . . .
the radio station of the
Newark Evening News

WNJR

91 Halsey St., Newark
Market 3-2700



MUSIC LIBRARIES

(Continued from page 118)

York and work out the program. The finished script with commercials went to the outlets selected, and it was a simple matter for the local program manager to pull out the necessary records and rehearse the show for timing.

The people who manage transcription libraries keep abreast of the relative popularity of their artists through surveys in different parts of the country and frequent station correspondence. Kay Kyser, it turns out—genuine Southerner though he is, having got his start on WBT, Charlotte, N. C.—isn't very popular now in many parts of the South.

A Southern station manager gave his own explanation why. It isn't because Kay plays Yankee music, Suh. "It's that Southern accent," complained the manager. "He's overdoin' it!" * * *

BROADCAST MERCHANDISING

(Continued from page 116)

KSD-TV (St. Louis) quiz program, "It's a Hit," hit the front page of the St. Louis *Post Dispatch* when Mrs. Veronica Hoffer won prizes valued at more than \$3,000. Contestants had to write a 25-word letter giving reasons why contributions should be made to the community chest, and also correctly identify a televised picture puzzle of Michael Faraday, British physicist.

It's unusual for a local recording to be local best seller as "Deck of Cards" is, but given a personality with a block-program following—the unusual can happen. Recorded for King Records, Cincinnati, by Nelson King, m.c. on the WCKY *Jamboree*, *Deck of Cards* sold 17,693 copies during the first quarter of this year.

Thirteen civic and business leaders, among them, Thad Eure, North Carolina's Secretary of State, pinch hit for Fred Fletcher, m.c. on WRAL's (Raleigh) disk jockey show *Tempis Fugit*, while he was on vacation. Fred Fletcher, WRAL manager whose popularity as an early morning disk jockey got him elected to the city council, had each substitute read commercials, spin records, and tell a fairy tale—a regular feature which Fletcher began over three years ago for his young listeners.

A folder containing leaflets describing KOA's (Denver) top programs is presented as a souvenir to each person touring the studios. A short sketch of the station is printed on the inside cover of the folder.

FIRST IN THE

QUAD Cities

DAVENPORT
ROCK ISLAND
MOLINE
EAST
MOLINE

The 40th
Retail
Market



WOC AM 5,000 W., 1420 Kc.
FM 47 Kw., 103.7 Mc.
TV C.P. 22.9 Kw. visual and aural, Channel 5

BASIC NBC Affiliate
DAVENPORT, IOWA

National Representatives
Free & Peters, 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

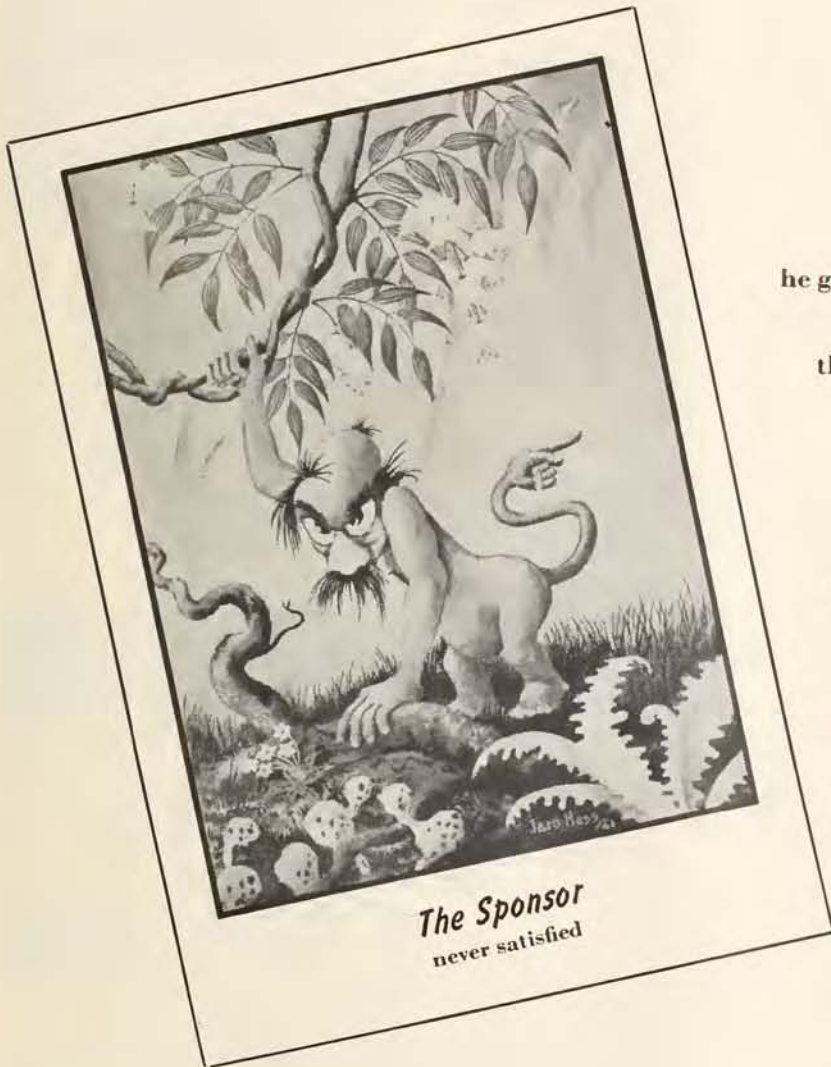


**ROBERT MEEKER
ASSOCIATES**

Chicago
San Francisco

New York
Los Angeles

HOW FAR CAN JARO HESS GO?



He's gone too far already, say some. There's the station manager in North Carolina who wrote that he got so steamed up looking at the representation of the "Station Manager" that the print burst into flame. And the New York radio director who locked his copy of the "Account Executive" in his desk because one of the agency account big-wigs "was kind of sensitive." So it's wise to calculate the risk before decorating your office with these five provocative, radio-ribbing, Jaro Hess drawings. They're 12" x 15", reproduced on top-quality enamel stock, ideal for framing.

Besides the Sponsor there's the Timebuyer, the Station Manager, the Account Executive, the Radio Director. While our supply lasts the set is yours—free—with your subscription to SPONSOR. Just use the coupon below or write to SPONSOR, 40 W. 52 St., New York 19

FREE, with your subscription to SPONSOR

(\$5.00 per year)

(extra sets sold to subscribers at \$2.50 each)

Sounds like Jaro Hess will wow 'em at the office—so send me all five pictures and enter my subscription to SPONSOR

Name

Firm

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

"I am 100% satisfied with our excellent caricature titled 'Sponsor never satisfied'."
Don P. Nathanson
The Toni Company

"It's a good thing advertising men don't bruise easily because these Jaro Hess satires really rib the business."
Louis C. Pedlar, Jr.
Cahn-Miller, Inc.

"The pictures by Jaro Hess are splendid and I'm delighted to have them."
Niles Trammell
NBC

"During each busy day I make it a point to look at them just once. They always bring a smile and relieve tension."
Dick Gilbert
KRUX

WMBD

dominates
PEORIA AREA



with clear
high Fidelity
static-less

20,000 WATT FM BROADCASTING

WMBD advertisers can now reach more homes with FM sets in rich, prosperous Peoria area than ever before. WMBD now gives the EXTRA coverage of full power full time FM . . . full duplication of all AM programming. A bonus to advertisers at no added cost and a PLUS service to the many thousands in Peoria area with FM sets.

New Facilities

For AM and FM. New power new transmitter . . . new location! Result: 20% more daytime AM coverage; 100% more nighttime coverage. To be announced soon.

Advertiser Bonuses

REMEMBER — WMBD in all cases gives network advertisers a bigger Hooper than the national ratings . . . gives a bigger share of the audience than all other Peoria stations combined.

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

ACCOUNT EXECS' LAMENT

(Continued from page 37)

network, magazine, billboards, car cards, or whatever he was peddling could best accomplish what we were trying to do. Someone ought to tell advertising salesmen when and where to stop selling.

One complaint voiced repeatedly is radio's lack of promotional activity at the manufacturer's sales-staff level. An account executive with a candy client recently found it impossible to convince the client's sales manager that a network show should be renewed. The program had a fair rating. The sponsor identification figures were better than average. The sales increase for the year was higher than for 75% of the rest of the sweets industry. Yet in spite of all of this the sales manager said "no".

His reason?

"The men on the road don't think the program is good advertising."

The account executive couldn't budge the sales head. As the former phrased it, "Every other medium we are using has representatives at clients' national and district sales meetings, except radio. No one tells our men in the field what radio means except the firm's advertising manager, and his responsibilities don't include being radio's spokesman."

This account executive went further. He said that when his client was spending over \$1,000,000 a year in spot broadcasting not once did anyone—station, station representative, or the NAB—suggest that radio should tell its story to the sponsor's sales staff. "I know," he lamented, "that no one station had a big enough schedule from us to justify its spending a great deal of money promotionwise at one of our client's sales meetings. Still, we were spending a solid slice of our budget in broadcasting and no one was available to tell the medium's story to the men on the firing line. If the salesmen aren't sold on a form of advertising, it isn't long before the medium is dropped from the schedule."

While account executives dislike pressure being brought to bear on them to override the recommendations of their media departments, they bemoan the fact that broadcasting's contact men don't visit them often enough with information about the medium. "I'd like," pointed out one account man, "to see one radio salesman who wasn't trying to sell me but who was trying to service me. A half hour with a well-informed salesman has paid off, for me and ultimately for him, in thousands of dollars of advertising. I don't mean," he continued, "that I have

(Please turn to page 124)

LET FORJOE
PROVE
WMIN SELLS
MINNESOTA'S BETTER HALF
AT
LOWEST COST

That's what you want, isn't it? listeners at lowest cost? That's what WMIN gives you in the Metropolitan Minneapolis-Saint Paul Market which accounts for nearly half Minnesota's retail sales. What's more, WMIN gives you high-power FM coverage at no extra cost. Give Forjoe the opportunity to prove WMIN's effectiveness in this important market.

WMIN
ST. PAUL • MINNEAPOLIS
REPRESENTED BY FORJOE & COMPANY

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

TV RATE CARD

(Continued from page 43)

\$146.25 per week for 20 minutes in class A time. This price includes film projection, but no rate is mentioned for run-through (rehearsal) on films. The rate card doesn't show the size of film print that KTSL can handle. KTSL offers a frequency discount of about 2½%, figured into the time rate.

KTLA quotes no 20-minute rates for film or live. The 13-week rate for 20 minutes would lie somewhere between the \$213.75 for 30 minutes and the \$142.50 for 15 minutes shown on the card. It would have to be worked out with the station or the station rep. Film studio rehearsal time at KTLA is quoted at \$15 per half hour, and the equipment is listed as 16mm. A frequency discount of 5% is figured by KTLA into the time charge for 13 weeks.

In order for the client to plan point-of-sale promotion effectively, both stations would also have to be queried for their coverage data, since the exact areas may vary considerably, just as they do in FM. This holds true for virtually all TV stations.

To reach viewers in the nation's capital, advertisers have a choice of three Washington stations—WMAL-TV (ABC), WNBW (NBC), and WTTG (DuMont). On WMAL-TV, program rates include 16 and 35mm film facilities. There are A-B-C time brackets, and a sliding scale of frequency discounts. The 13-week film rate for the sponsor's 20-minute program in class A time would be \$142.50. A rehearsal ratio of two units of rehearsal time without extra charge for one of air time is listed, but not defined to cover film run-through. It might, and it might not.

WNBW has recently announced its official rates, and prices no longer have to be requested. Film facilities at WNBW cover 16 and 35mm.

WTTG lists class A and B time brackets. Prices are net. A six-to-one ratio of rehearsal time to air time is quoted as required, unless the station considers that a program needs less rehearsal. "Studio rehearsal" is charged for at \$25 for the first hour, \$15 for the succeeding hours.

Again, checking is necessary on several points before any real timebuying for Washington can be done. Time is consumed in wiring, writing, or phoning the stations.

Philadelphia is next. The Quaker City has three TV stations, WCAU-TV (CBS), WFIL-TV (ABC and DuMont), and WPTZ (NBC). WCAU-TV has an unusually good film staff and equipment for both 16 and 35mm. The charge for run-

ning a 20-minute film is \$106.88 net. For rehearsal, only live studio rates are shown by WCAU-TV. Time is divided into classes A, B and C.

Like WCAU-TV, WFIL-TV divides its card into live and film rates, but all time is considered class A. Discounts are given on live programs, but not on film, and are guaranteed for 26 weeks. The 20-minute-per-week film rate on WFIL-TV is \$75. Camera rehearsal on both film and live is at the rate of \$25 per half hour minimum. The station's facilities are for 16mm only.

WPTZ gives rates for both live and film. Prices are net. The per-week cost for 13 weeks on a 20-minute film program would be \$75. No rehearsal rate on film is quoted, although a live rate of \$50 per hour is shown. WPTZ can handle either 16 or 35mm.

Since several variables exist, no immediate buying could be contemplated for Philadelphia.

The situation repeats itself again and again in other markets as the schedule is slowly worked out. Rehearsal costs are often vague or not shown. Rate protections also are often not shown. Rate cards fail to define the minimum and maximum length of contracts. The ratio of commercial to program time is not always clear, nor is it the same on any two stations. Commercial acceptabilities are governed loosely by AM standards, or the NAB code, or not at all. Other variables, such as live announcements integrated into film programs, have to be arranged individually. Special discounts, which apply to only part of the over-all cost of a program operation, must be watched for. (Example: WTMJ-TV, Milwaukee, gives a 10% bonus discount after 52 weeks. This can, however, be applied only to the "transmitter" charge in the lowest weekly net billing, and not to the extra charges for film studio use and program facilities charges.) Live programming brings additional problems of rehearsal, set costs, art work, titles, special video effects (trick opticals, stock-shot film clips, etc.), and so forth. Remote telecasts, such as sports or special events, must be worked out financially as well, since TV remotes are so far many times more difficult to set up than radio remotes.

TV rate cards will in all probability be standardized, much as they have been in AM, with uniform definitions for station services. Until that time, TV buying will have to be done with the aid of sweat and black coffee. It is physically impossible for an agency to give short-order estimates in television. For better or for worse, TV rate cards are as yet only signposts on the road to TV timebuying. * * *

WKDA

*Delivers
the
Audience*

HOOPER STATION LISTENING INDEX

CITY: NASHVILLE, TENN. City Zone MONTHS: JULY-AUG., 1948

Total Coincidental Calls—This Period 15,481

SHARE OF AUDIENCE

INDEX	SETS- IN-USE	WKDA	B	C	D	E
TOTAL* RATED TIME PERIODS	20.4	30.5	23.6	19.1	18.2	8.1

REPRESENTED BY—FORJUE & COMPANY

Write for availabilities

WKDA

1240 KC

NASHVILLE

**FEATURE
FOR
FALL!**



Here's a Feature For Fall that can do a real job for you!

The Texas Rangers, stars of stage, screen, and radio, are America's largest and finest group, playing and singing Western tunes. The Texas Rangers have just released a new Bibletone "Cowboy Hymn" album—first of its kind.

The Texas Rangers music is anseribed vertically for high fidelity—America's only vertical cut transcriptions of western music.

You'll find them ideal for either FM or AM. They are priced right for your market and your station:

**Wire, Write or Phone for
Complete Details**

**THE
Texas Rangers**
AN
ARTHUR B. CHURCH PRODUCTION
KANSAS CITY 6, MO.

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
Nationally represented by the John E. Pearson Co.

to see these salesmen after business hours and talk about my favorite sport. I'm perfectly happy to see them between 10 and 4, as long as I know they won't struggle to sell me for every second of the interview. Information sells too."

Account executives who don't control accounts have, say they, an unhappy life. They are constantly worried lest their accounts be cut out from beneath them by new-business men of other agencies. Frequently the account executive goes to the client armed with instructions from his agency's plans board, but when he arrives he finds that to follow instructions would be suicide for him—and the agency. He's required to be more than a diplomat. He must, say most of them, be a magician besides.

"It would be fine," says a young account executive, "if I had only to keep my client happy. That isn't the case. I walk a tight rope. I have to keep my client happy and still satisfy the copy man, the art director, the radio vp, and the research executive of my agency that I'm carrying the banner for good old XYZ. Seldom do our copy vp and radio director see eye to eye. There have been times when I've left to see a client with instructions that I couldn't follow even if I had four shoulders on which to carry water."

These contact executives seem to have a general lament, in so far as radio is concerned. They just don't know what it's all about. No matter how much information they're supplied, they have discovered, countless times, they don't have the answers the client desires.

For years account men have been told that radio is a "new" advertising medium. They've used that approach countless times, when cornered on a problem for which they've had no answer. Suddenly they're finding that it's wearing thin.

"For years," says one of these contact men, "I've been told that broadcasting is an infant advertising medium. How young can you be? How long does an industry wear three-cornered pants?"

They feel it's time that broadcasting delivered to them something to replace its "youth" as an answer. They realize of course that advertising itself is very young. Far less than a century ago advertising was a never-never land without a guide, without a sales curve. They don't expect any advertising medium to have all the answers, but they do expect that there will be answers available to them on standard questions.

One contact executive expresses himself directly. He says, "I know that there have been a number of great broad-

cast advertising successes. I also know that there are many advertisers who have used network radio and dropped it. What I would like to know is the reasons for both the successes and the failures. Trade publications endeavor to supply me with the information I need to do a creditable job, but it's the job of the medium to deliver facts not fancies to me. I want them all in one package when I'm about to justify our agency's selection of radio as part of a campaign. Not a single network or station has been able to supply me with what I require at the Board of Directors' table.

"Sometimes I bring along our radio head to a client meeting, but although he has an amazing record of successful programs and commercials behind him, he fumbles when he attempts to justify the use of his medium to sell. Our media men can spout all sorts of figures on the use of the other media—even come forth with information on sales increases through the repackaging of products—but when it comes to information on effectiveness of broadcasting, they're stopped. Even our agency's research department becomes confused when presenting case histories on broadcast advertising. They have information available from Nielsen, Hooper, Industrial Surveys, Pulse, Schwerin, and a number of less-known survey sources, but when they put them all together they spell 'zero.' They don't enable me to justify our use of broadcasting. It's a great advertising medium—don't misunderstand me. I'm not anti-radio. I just don't want to look like a nincompoop when I sit in on budget meetings with my clients' Board of Directors."

More than any other group at an advertising agency, account executives need constructive help from media. Since broadcasting is a personal advertising medium which comes into the home of practically everyone concerned with advertising, the a.e. requires more assistance from radio than he has to have from other media. And if the account executives to whose complaints SPONSOR listened are an adequate cross-section (and SPONSOR believes that they are, since agency men from New York, Boston, Chicago, Pittsburgh, Detroit, Philadelphia and a number of nonmetropolitan areas were sampled), broadcasting gives them less than any other national media.

Account executives know that they are in the middle, and that no matter what they do they can't satisfy everyone. There are few jovial account executives and broadcasting, as a medium, hasn't helped sweeten their temperaments. * * *


United States Steel Corporation
presents
The Theatre Guild on the Air

Sept. 26, 1948

"THAT'S GRATITUDE"

starring
JAMES STEWART

THE BEST IN RADIO



THE BEST STARS

THE BEST PLAYS

Theatre Guild on the Air

now in its 4th gala season

TO OFFER radio listeners the best in dramatic entertainment... that was the objective when United States Steel first sponsored *Theatre Guild on the Air* in 1945.

Since the very first performance listeners and critics alike

have acclaimed this full-hour Sunday night show. Now the curtain is up on another gala season of *Theatre Guild on the Air*. There'll be more of the theatre's famous stars... in celebrated plays... bringing to the nation the theatre's best!

SUNDAY NIGHTS — American Broadcasting Company



UNITED STATES STEEL

SPONSOR



SPEAKS

TV Trends

With this issue SPONSOR publishes the first of a series of monthly *TV Trends*. Television has now reached the commercial status which justifies a detailed status report. Since *TV Trends*, based upon *Rorabaugh TV Advertising Report*, starts with the virtual birth of visual broadcasting as an established advertising medium, SPONSOR has been able to devise a form of charting which reports to advertisers and the advertising industry on the growth of all three of its phases: network, national and regional spot, local-retail.

In order to most accurately gauge TV's growth, *TV Trends* not only chronicles the upward spiral of nationwide sponsorship of television but also measures its growth

on a fixed panel basis of ten cities (15 stations for the network report, 19 stations—some nonnet—for the national and regional spot as well as local-retail reports).

Why No "Sponsor of the Year!"

After intensive fact-finding, SPONSOR has decided not to select a "Sponsor of the Year" for 1948. No advertiser during the season just past brought to the air a program or commercial technique which in our opinion would justify his nomination. We do not imply that creative broadcast advertising dropped to a new low during the 1947-1948 season. We mean rather that no advertiser attained new heights—that no user of the medium found a new way to sell through the air.

Last year, SPONSOR honored Paul Weeks Litchfield, head of Goodyear Tire and Rubber Company, for proving with *The Greatest Story Ever Told* (ABC) that a sponsored program without a single word of commercial could do an outstanding selling job. Later in the year, other organizations acknowledged the rightness of SPONSOR's choice by heaping further honors on Mr. Litchfield and his company. We know of no disagreement with SPONSOR's tribute.

This year the industry is in agreement again—no sponsor made a major contribution to broadcast advertising, ergo no sponsor deserved the accolade "Sponsor of the Year."

SPONSOR hopes sincerely that next year (1948-1949) it may again pay homage to a sponsor for pioneering in commercial broadcasting.

Required — Eternal Vigilance

Niles Trammell, when he introduced the new NBC code to the press 17 September, stressed the fact that even a great network like NBC is composed of humans and makes mistakes. As though to underline human frailty, Jack Gould, head of the *New York Times* radio department, pointed out in his Sunday column on 19 September that despite the strict regulations against crime and mystery-type programs before juvenile bedtime, NBC was producing and airing *Frank Merriwell* each Saturday a.m., with an abundance of murder and mayhem.

The violation of its code might be explained as just carelessness, if *Merriwell* were just another NBC sustaining show.

It isn't. NBC has spent important sums of money promoting it. The fact that it was permitted on the NBC air is indicative of the need of hard-hitting reporters like Jack Gould and an energetic trade press to serve as watchdogs.

NBC's new code is one of the most effective instruments of its kind which has come forth from any network or association. As Niles Trammell stressed, the most beautifully-conceived set of regulations will mean very little unless it is used. NBC has policed its nighttime air carefully while permitting crime to invade the daylight hours. Now that the finger has been pointed at *Merriwell*, it's certain that crime will exit from NBC's Saturday a.m., just as it has from all other segments of NBC's before-late-evening hours. The price of the right kind of broadcasting continues, like that of freedom, to be eternal vigilance.

Applause

THE MAN WHO WOULDN'T BE FOOLED

This is a story on SPONSOR, and on its estimable contemporary, *Sales Management*. But more than that it's the story about a man who refused to let figures be fog his judgment.

A couple of months ago *Sales Management* in association with the Grocery Manufacturers of America completed a study revealing how field salesmen for large food manufacturers rated the several advertising media used by their firms. The survey showed network radio first, various black and white media following, and spot radio last. SPONSOR was generously notified of the results in advance of publication and pointed them up in its August issue as an indication of the lack of appreciation of the spot medium by sponsors, and a subsequent lack of appreciation by their employees.

Sales Management published the survey in detail.

Among the people who read the report was T. J. Flanagan, newly-appointed managing director of the National Associa-

tion of Radio Station Representatives and previously president of the Penn Tobacco Company.

Mr. Flanagan read it . . . but he couldn't believe it. Over a many-year period on the buying side of the business he had learned that key men among advertisers lacked high regard for spot. He accepted that. But he knew that out in the field salesmen were greatly impressed by what spot accomplishes in opening outlets and stimulating sales. Something was wrong, and he decided to make a check. Before long Mr. Flanagan solved the puzzler. It was strictly mathematical. But you had to look for it to find it. It lifted spot from the cellar to a commendable place (4th) in the rankings.

We understand that *Sales Management* is rectifying its official tabulations and this is our apology.

We think that the National Association of Radio Station Representatives has found a good man.

If You REALLY Want to Know...

IF you really want to know whether an advertising campaign will work, there's one sure way to find out... TRY IT. If you really want to know if a product or package is right, a selling theme strong... TRY IT. And you **can** try it in WLW-land in a manner not possible elsewhere. For WLW-land is a true cross-section of America—an ideal proving ground for new products, new ideas, new techniques.

In WLW's Merchandise-Able Area live thirteen and a half million people. Here are rich folks and poor. Here are farming hamlets and mighty industrial cities. Here are parts of the east, the mid-west, the north and the south. Here is a true mirror of America in all of its varied aspects.

And here is a great radio station, covering the area as a network covers the nation—dominant in some cities, less dominant in others—reaching millions of people every day, but like any other medium or combination of media, not reaching all the people all the time. The conditions your selling effort will face in WLW-land are those it will face elsewhere. Truly, as WLW-land goes, so will go the nation.

But that's only half the story.

Not only does WLW's Merchandise-Able Area provide an ideal proving ground, WLW also offers facilities and services not equalled by any other radio station. Selling "time-on-the-air" is not the beginning and end of its service to advertisers. Rather, WLW believes it is a duty to help adver-

tisers know their problems and solve them... whether these problems relate to distribution, packaging, product, dealer and consumer attitude, or what. And with "know how" peculiar to the area, plus manpower to do the job, The Nation's Station is in a position to give service that is truly unique.

AMONG WLW'S SERVICE FACILITIES...

People's Advisory Council

to determine program preferences and for general consumer market studies.

Consumer's Foundation

to determine consumer reaction to products and packaging.

Merchandising Departments

to stimulate dealer cooperation, check distribution, report attitudes, etc.

Test Stores

to check potential buying responses, effectiveness of new packaging, displays, etc.

Buy Way

monthly merchandising newspaper for retailers and wholesalers.

Specialty Sales

senior drug sales force to help secure basic distribution or supplement current sales or distribution.



WLW

THE NATION'S MOST MERCHANDISE-ABLE STATION

Crosley Broadcasting Corporation

No matter how you look at it—

WJW leads in all 5 categories across the board



CURRENT STATION STANDINGS						
	WJW	Network 2	Network 3	Network 4	5	6
WEEKDAY MORNINGS	31.7	24.6	22.2	9.1	9.1	2.4
WEEKDAY AFTERNOONS	24.5	20.1	22.7	14.4	12.0	2.4
EVENINGS	35.3	23.6	19.1	9.6	12.6	2.1
SUNDAY AFTERNOON	68.6	6.3	8.7	8.3	5.2	0.7
SATURDAY DAYTIME	39.3	13.5	14.5	12.2	13.7	5.3
TOTAL RATINGS	36.4	20.0	18.7	10.8	10.9	2.4



• Look at it anyway you wish, here's exciting news from Cleveland, news important enough to make anybody sit up and take notice: WJW is delivering more listeners at all times than any other Cleveland radio station. Above you see this startling news told in figures, figures that mean WJW gives you more listeners at a lower dollar cost than any other radio station in Cleveland. Look at the record and make up your mind to get more for your advertising dollar with WJW.

BILL O'NEIL, President



BASIC
ABC Network

WJW

CLEVELAND

850 KC
5000 Watts

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