

SPONSOR

For buyers of broadcast advertising

"New name for Spot" winners announced—p. 33
Station managers' lament—p. 25
TV Trends—p. 76
What's on the 4 Networks—p. 83

Jack Smart, "The Fat Man," lives up to his title—p. 38



Pioneer: 1948



The days of the covered wagon are gone,
but in the field of commercial broadcasting the
time for pioneering is now.

Someone must blaze the trail.

In Richmond that someone is the Havens and Martin group
of stations — WMBG, the NBC station;
WTVR, the NBC-TV affiliate; WCOD, the FM station.

In 1944 a full page newspaper advertisement heralded
WMBG's faith in television. The action was unparalleled
. . . the industry was amazed.

On April 15, 1948 WTVR, the south's first
television station, began commercial operation.
Today Richmond has network TV programming.

Late in 1947 WCOD, Richmond's first FM station,
was on the air.

They join company with WMBG, in service since 1926.

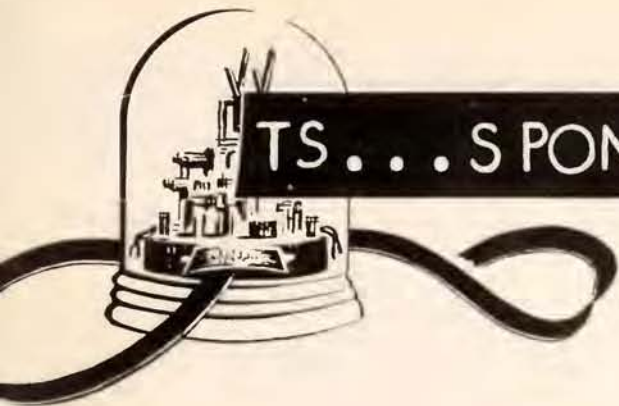
This is the pioneering record of these *First Stations of Virginia*.



WMBG AM
WTVR TV
WCOD FM

First Stations of Virginia

Havens and Martin Stations, Richmond
John Blair & Company, National Representatives



TS...SPONSOR REPORTS...

...SPONSOR REPORT

November 1948

FRANK FOLSOM
NUMBER TWO RCA
EXECUTIVE

Frank Folsom is now number 2 man at RCA, parent company of NBC. His toughness, straight from shoulder thinking and speaking has made him heir apparent at great radio corporation.

-SR-

"WINNER TAKE ALL"
ONLY SUSTAINER
PULSE TV TOP-10

Pulse TV surveys of New York and Philadelphia for September indicate only 1 sustaining program hits top 10. CBS's "Winner Take All" hits 7th place with 20.7 rating, far higher than most radio programs rated on comparative basis in TV homes. First 2 programs on September 2-city basis are "Toast of the Town" (CBS) with 38.8 and "Texaco Star Theater" (NBC) with 37.9. Sports rate 3 and 4, but on individual city basis (nonnetwork) sports dominate September reports.

-SR-

DIFFERENT TYPE
HOOPERATINGS
TO BE RELEASED
SEPARATELY

C. E. Hooper has decided not to mix U. S. Hooperatings with long-established Program Popularity Hooperatings. Former will be issued twice yearly and will be sold as separate package at percentage of regular subscriber's fee for other services. Where valid, projections of program popularity Hooperatings to entire U. S. will be given subscribers 24 times yearly at no extra cost.

-SR-

SEPTEMBER TOPS
FOR WGAR AND WNBC

Indicative of financial health of progressive broadcast stations, WGAR (Cleveland) and WNBC (N. Y.) had biggest month in their histories in September. It was an 18-year record for WGAR and 26-year peak for NBC's key station.

-SR-

AD-DOLLAR GETTING
TIGHTER DAILY

Advertising's need to get more for its dollar in 1948-1949 is being stressed by most sponsor representatives appearing at NAB district meetings. Typical of ad-managers' remarks are those of Dale C. Rogers, of Mid-Continent Petroleum Corporation, who stated in Tulsa, "Things are tightening up and the advertising dollar must be stretched."

-SR-

FM SERVING
REGIONAL NETWORKS
IN TEST AREAS

Regional networks without benefit of telephone lines are being tested throughout nation. In Oklahoma and Southwest, KOCY-FM is feeding 8 AM stations and FM statewide network from its 938-foot tower in Oklahoma City. In Ohio-Indiana, WCTS (Cincinnati) and 6 Indiana FM outlets are originating programs and relaying them to each other. It's said relays via FM can deliver better signals than the best grade A lines now used by regular nets.

CBS LEADS
IN FIRST FALL
NIELSEN RATING

Effect of summer programming on network evening program ratings is indicated by Nielsen report (released 18 October) for week of 5-11 September. Instead of NBC's leading the parade CBS has 10 programs in first 20 "average audience" ratings, ABC has 7, NBC 3. NBC didn't show up in rank order until number 8. "Mr. Keen" (CBS) ranked first and Columbia had programs ranking 3, 4, 5. ABC's programs ranked 2, 6, 7.

-SR-

HEALTH PROGRAM
TESTED BY
JOHNSON & JOHNSON

First comprehensive attempt to check effect of public service programming on business of a semimedical nature is being made in Windy City. Starting 18 October Johnson & Johnson is sponsoring 13 weeks of "It's Your Life" produced by Chicago Industrial Health Association in cooperation with about 300 health and welfare agencies.

-SR-

TV COST-PER-
THOUSAND IN N. Y.
ABOUT \$15.40

Peter Langhoff, Young & Rubicam director of research, presented figures at 4-A West Coast Convention indicating that in New York, cost-per-thousand viewers at present runs around \$15.40. He implemented these figures by contrasting sponsor identification figures of TV with radio's. Former were given as 70-80%, radio's contrasting programs 30-40%.

-SR-

SELECTIVE RADIO
INCREASE PACES
ADDED COSTS AT
STATIONS

Only national selective radio business is reported to have increased in 1948 at same ratio as broadcasting stations' increase in cost of doing business. National Association of Broadcasters estimate indicates selective radio will hit \$99,000,000 in 1948 against \$90,000,000 in 1947. Average over-all increase in broadcast advertising (gross time sales) will be 7.4% over last year - from \$357,000,000 to \$383,800,000.

-SR-

TV SETS INVADE
TAXIS, AIRLINES,
YACHTS

TV receivers are being installed on planes (Capital), in taxicabs (independents in Chicago), and on private yachts. According to "Yachting", 1 yacht cruising up East Coast from Virginia to Maine was virtually never outside of TV's effective service area.

-SR-

MORE PROGRAMS
FOR LOCAL STA-
TIONS' SPONSORS

Adding to supply of top-flight transcribed programs made available at local level by Ziv, Cowan, NBC Radio Recording, Mayfair, TSI, Goodman, and MacGregor, Broadcasters Program Service will start serving over 200 stations this month with weekly package of programs on cooperative syndication plan. Pat O'Brien's "From Inside Hollywood," daily 15-minute program, will be first delivered.

-SR-

FIRST UNDER-\$30
FM SET ANNOUNCED

First under-\$30 FM radio receiver publicly announced is Emerson's AC-DC FM model No. 602. This is not the AM-FM set which SPONSOR indicated several months ago would be available this fall. Latter is still in planning stage with production difficulties not overcome.

in Central
and Western
Oklahoma

Your best buy is



AUDIENCE SIZE and composition by quarter-hours for all programs heard in 41 central and western Oklahoma counties were measured early this year in a Listener Dairy Study conducted by Audience Surveys, Inc. Details of this thorough-going study of radio listening are available from either WKY or Katz Agency representatives.



● **FAR MORE LISTENERS** *Morning - Afternoon - Night*

● *far more listeners PER DOLLAR*

BEST BUY — WKY
OKLAHOMA CITY

OWNED AND OPERATED BY 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.

40 West 52nd

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COVER PICTURE: J. Scott. Jack Smart carries the ideal weight for "The Fat Man" role. His publicity helps merchandise the part for Norwich Pharmacal

REPRINTS

■ We would like written permission to reprint the Bread and Cake story, the Milk story, and the "Share the Cost" program story.

WALTER A. SCANLON
Radio, TV & Motion Picture Div.
Director
Quality Bakers of America Cooperative
New York

We thoroughly enjoyed the article on Transit Radio in the September issue of SPONSOR. We thought it covered the subject so thoroughly that we want our salesmen to carry a copy of it in their sales manuals. Please send to my attention twelve extra copies of this issue.

We have not as yet reached the promotion stage of St. Louis Transit Radio, but we would like to consider a brochure reprinting all or parts of the above article. Will you grant us permission, with proper credit? Please advise.

FOSTER H. BROWN, JR.
Sales Promotion Director
KNOK, St. Louis

► SPONSOR's policy is to permit reprinting of its reports in most cases, but without deletions.

TV RESULTS

As chairman of the television committee of the Association of National Advertisers, I am writing to ask your permission to quote from your *TV Results—Capsule Case Histories* that run frequently, at the evening meeting of the ANA on 26 October which will be devoted entirely to television.

Our general idea would be to have someone like Ben Grauer read these case histories, giving due credit to SPONSOR as the source. As you know, there will be probably 400 of the leading national advertisers and more than 100 New York agency men and publishers' representatives present.

C. J. DURBAN
Assistant Advertising Director
United States Rubber Co., N. Y.

ON "DOMINATION"

I read your Webber Motors article in the October issue with more than ordinary interest. The thought processes which persuaded Mr. Webber to dump his
(Please turn to page 6)

More Listeners per Dollar

...in Dollar Rich Pittsburgh

WWSW gives you more listeners—dollar for dollar—than any other station in the potent Pittsburgh market.

The formula—simple! We give Pittsburghers more of what they want to hear . . . 24 hours a day.

Sports—news—music—special events . . . are plentifully blended into the kind of programming that has made WWSW a local listening habit through sixteen successful years of broadcasting.

We'll be glad to do for YOU the same skillful sales-getting job we've accomplished with this formula for a host of sponsors*—national and local.

Get more listeners—more sales—per dollar in this dollar rich market. It PAYS to use . . .

WWSW

PITTSBURGH'S

Major Independent

WWSW, Inc.
Sheraton Hotel, Pittsburgh, Pa.

*Ask Forjoe

**In Mid-America's 213 Counties
\$188,284,000 for Aspirin and Chocolate Sodas!***



During 1947, Mid-Americans spent over 5% of the total amount spent for drug store items throughout the United States. Over 188 million dollars for toothpaste, prescriptions, and other drug lines!

Drug stores are popular with KCMO's Mid-America audience . . . not just in Mid-America's small town and suburban cities—but in the area's nine major cities. Of all cities in the United States, Kansas City ranks 8th in drug store sales (1st in cities under 500,000).

Mid-America's listener-buyers spend heavily at drug store counters. To reach them effectively, center your selling on KCMO, Mid-America's most powerful station.



- MID-AMERICA FACTS**
- Population: 5,435,091
 - Area: 213 counties inside measured 1/2 millivolt area. Mail response from 466 counties (shaded on map) in 6 states, plus 22 other states not tabulated.
 - Population Distribution: Farm, 48%; city, suburban, and small towns, 52%.
 - Net Average Income: \$3334 per family.*
 - Net Average Income Per Family in 9 Major Cities: \$5606.*
 - Kansas City: 8th in drug store sales in U. S. (1st in cities under 500,000).
 - Drug Sales in 9 Major Cities: \$92,584,000*
 - Total Mid-America Drug Sales: \$188,284,000*

50,000 WATTS DAYTIME—Non-Directional
10,000 WATTS NIGHT—810 kc.

National Representative: JOHN E. PEARSON COMPANY

*1947 gross drug store receipts in 213 Mid-America counties—data from Sales Management's 1947 Survey of Buying Power.



KCMO

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

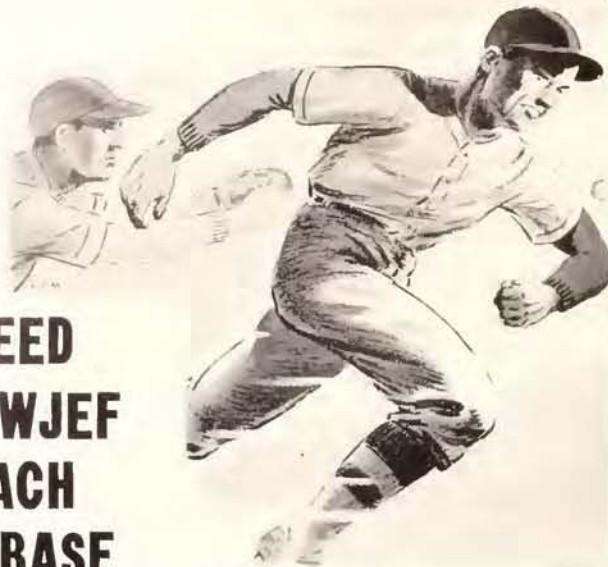
One Does It—in Mid-America!

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

YOU MIGHT HIT SAFELY IN 57 CONSECUTIVE GAMES* —

BUT . . .

**YOU NEED
WKZO-WJEF
TO REACH
FIRST BASE
IN WESTERN MICHIGAN!**



No matter what anybody tells you, you can't knock your programs "over the fence" into Western Michigan, from the outside. The "fence," in Western Michigan, is actually a *wall of fading*. Both invisible and invincible, it keeps outside stations from being heard with any kind of dependability. And though opinions differ as to what *causes* this unusual condition, the result is apparent to everybody: *our people listen to their own regional outlets rather than to weak and fading "outside" stations.*

For proof, take a quick look at these Hooper Report figures (January-February, 1948). They show, for instance, that WKZO in Kalamazoo has exactly *four times as great a Morning Share-of-Audience* as the next station (65.6% vs. 16.1%) — that WJEF in Grand Rapids has *6.7% more evening listeners* than the next station.

We'd be happy to send you *all* the facts . . . or ask Avery-Knodel, Inc.

* Joe Dimaggio of the New York Yankees did in 1951.

WKZO
first IN KALAMAZOO
and GREATER WESTERN MICHIGAN
(CBS)

WJEF
first IN GRAND RAPIDS
AND KENT COUNTY
(CBS)

**BOTH OWNED AND OPERATED BY
FETZER BROADCASTING COMPANY**

Avery-Knodel, Inc., Exclusive National Representatives

40 West 52nd

continued from page 4

\$42,000 into KOIL were strikingly similar to those of the E. Hansen Company when they dropped their \$25,000 into WPOR.

Of course, you must realize that Mr. Webber's Omaha is about three times as large as Portland. A Portland automotive account spending \$14,000 on WPOR would be about as big a deal as the Webber Motors deal in Omaha. Viewed that way, I think the Hansen purchase from WPOR is an even more striking example of the technique of putting all your eggs in one basket—but a *good* basket.

The actual E. Hansen schedule is:

Western Round-up	6:30- 6:55 a.m. TTSA
News of the Day	6:55- 7:00 a.m. MTWTFS
High Time	7:30- 7:45 a.m. MWF
Lawrence Welk	8:30- 8:45 a.m. MWF
Dime Derby	12:30-12:45 p.m. MTWTF
Band by Demand	6:30- 6:45 p.m. MTWTF
Sports Round-up	7:05- 7:15 p.m. MTWTF
Sports Round-up	7:00- 7:15 p.m. Sat
News of the World	10:55-11:00 p.m. Daily
News of the World	11:55-12:00 p.m. Daily

MURRAY CARPENTER
President, WPOR
Portland, Me.

JARO HESS

I would like to have the set of five pictures by Jaro Hess.

My subscription to SPONSOR was renewed on 15 August. Does this entitle me to the pictures free of charge? If not, kindly send them to me billing me for same.

ROBERT P. KELSEY
Second vp
John Hancock Mutual Life
Insurance Co., Boston

How about a set of those Jaro Hess pictures in view of the fact that we just recently renewed our subscription to SPONSOR?

If you're going to make it tough and say we have to pay for the pictures, send them anyhow and bill me \$2.50 for the set.

BILL KING, JR.
Advertising Manager
International Milling Company
Minneapolis

► Current subscribers can receive the Jaro Hess pictures at \$2.50 per set. New subscribers receive the set as a bonus.

WRONG CITY

Your story on WSAU in the October issue was most welcome. However, we would like to call your attention to the first paragraph in which you say that
(Please turn to page 11)

over a thousand listeners

FOR TWO PENNIES



We talk to your customers for pennies—and they respond with dollars, for there's real wealth in the four great markets of the Northwest covered by the PNB stations*. These 9 stations deliver your sales message to more than 3½ million people, at a combined cost of \$40.37 for a daytime spot!

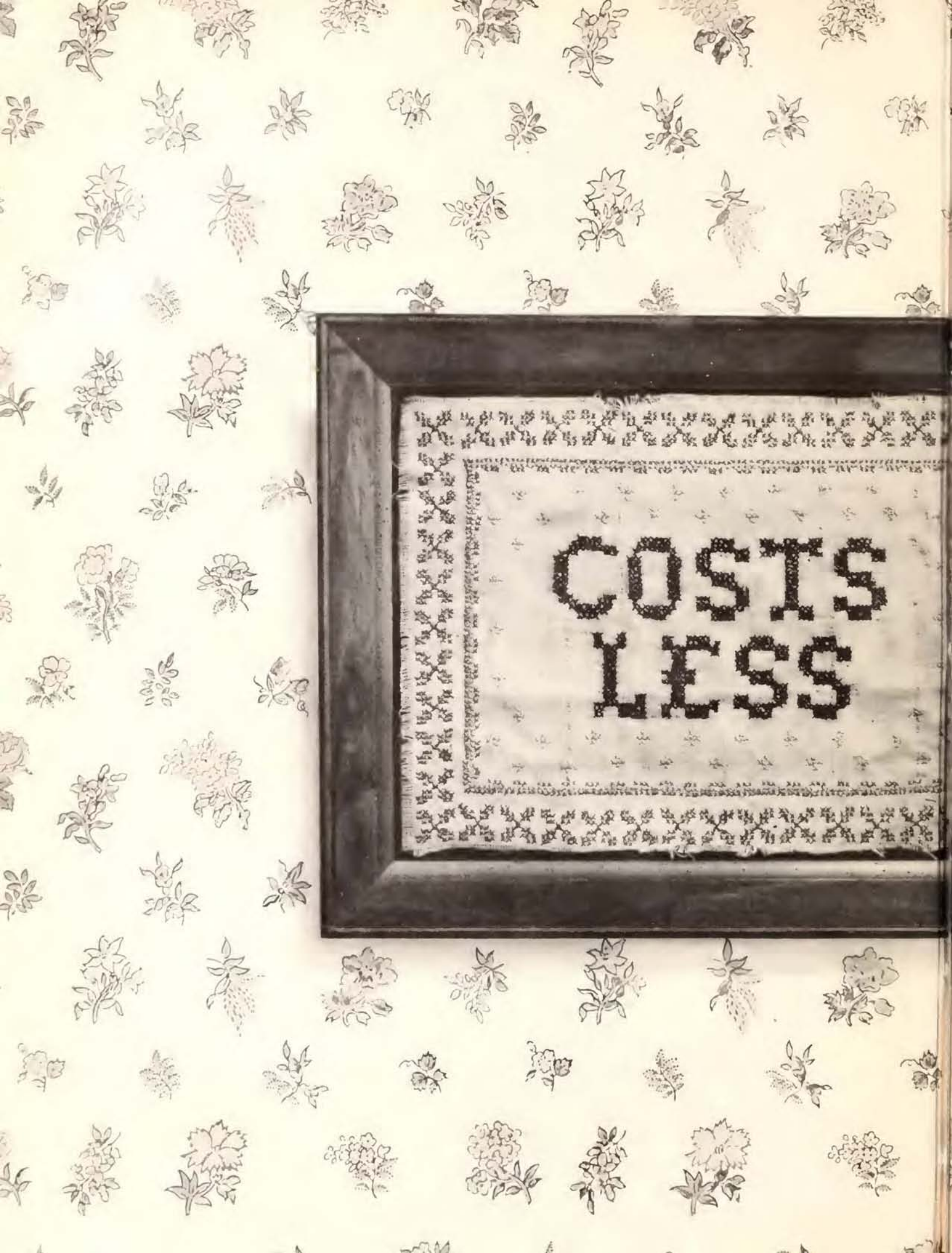
* **PACIFIC NORTHWEST BROADCASTERS**

WASHINGTON SEATTLE—KING ELLENSBURG—KXLE SPOKANE—KXLY
OREGON PORTLAND—KXL
MONTANA Z NET BUTTE—KXLF HELENA—KXLJ BOZEMAN—KXLQ
GREAT FALLS—KXLK MISSOULA—KXLL

THE WALKER CO., 551 5th AVE., NEW YORK • 360 N. MICHIGAN AVE., CHICAGO
841 National Building, Minneapolis, Minnesota • Little Building, Boston, Massachusetts
15 West Tenth Street, Kansas City, Missouri • 333 Candler Building, Atlanta, Georgia

PACIFIC NORTHWEST BROADCASTERS

6381 Hollywood Blvd., Hollywood, California • 79 Post Street, San Francisco, California



STIS
LES

(Have these words "costs less" vanished from the language? Almost...yet not entirely.)

Today virtually the only commodity that still costs less than in 1939 is the American consumer himself.

Today an advertiser by carefully choosing his medium can buy circulation (that is, *customers*) for considerably less than he could in 1939. Nowhere, for example, has the cost of a customer dropped more than in network radio. (SEE "ADVERTISING & SELLING," MAY 1948)

And nowhere in network radio does he cost as little as on CBS.

Today an advertiser's dollar spent on CBS delivers from 8% to 57% more listeners than on any other network. For the second year in a row. CBS sponsored programs have again averaged the lowest cost per thousand families in all network radio—13% lower than the average for the other three networks.

Today "costs less" may be two words inaudible in most places throughout the land, but they can be heard in Radio, and *most distinctly* on the Columbia Broadcasting System.

CBS



—where 99,000,000 people gather every week!

The **SELLING** **POWER**

of Your **SPOT ANNOUNCEMENT**
Goes **UP** or **DOWN** with its

Program Association—

*...the most important factor
to be considered in
Buying Spot Time!*

For the 1948-1949 season, WOW has the finest line-up of programs ever aired on the station—the **BEST** of NBC—the **BEST** of local programs—the **BEST** of NEWS. That's why WOW will continue to be the station "most people listen to most" in this area . . .

That's why your **SPOT ADVERTISING** on WOW will reach the largest available audiences at all times.

For availabilities, see your nearest John Blair Man—or write, wire or phone Johnny Gillin.



The chameleon takes its color from its background SPOT ADVERTISING gets its CIRCULATION from its PROGRAM ASSOCIATION

TWENTY-FIFTH ANNIVERSARY YEAR

RADIO STATION

WOW INC.

OMAHA, NEBRASKA
590 KC • NBC • 5000 WATTS

Owner and Operator of

KODY AT NORTH PLATTE

JOHN J. GILLIN, JR., PRES. & GEN'L. MGR.
JOHN BLAIR & CO., REPRESENTATIVES

Wausau is located 150 miles air line from Milwaukee, and that WSAU competed with the latter's 50 kw WCCO.

Also, since the survey was made WSAU has switched to NBC.

W. J. DAMM
General Manager
WTMJ, Milwaukee

► WCCO of course is located in Minneapolis, 200 air miles from Wausau.

BREAD & CAKE STORY

We are very anxious to have a copy of the issue of SPONSOR which contained the story on how the baking industry is using radio.

I haven't any idea which particular issue this was but it seems to me the story ran about six months ago. We'd appreciate it very much if you would have somebody locate this issue and forward it at your earliest convenience, and bill us for it.

I got a great kick out of your September issue, particularly the article on *Advertising Managers' Lament* and the story of "Skippy."

W. S. CLARK
Commercial Manager
WJEF, Grand Rapids, Mich.

► Copy of April 1947 issue with "Continental Bread and Cake Story" has been sent Mr. Clark.

DOWN ON THE FARM

In the October 1948 issue of SPONSOR I read with interest your article titled *5:30 a.m. on the Farm* which gave a good account of the inherent selling possibilities of the heretofore looked-down-upon agriculture and farm programs.

However, there was a point stressed not only in the title but throughout the article on which I am forced to disagree with you.

A farm program, if we are to agree wholeheartedly with your article, must be on the air in the early morning hours in order to reach the farmer and sell the sponsor's produce or service. May I ask you how you would feel if you were a farmer in the early morning hours with the temperature approaching the below-zero mark and you were facing a session with the cows and chickens—would that be the time to approach you with a selling message no matter how fine or sound that message might be? This is not entirely a surmise as far as WNJR and myself are concerned. Statistics from the Radio

(Please turn to page 81)



• Estimated Primary Coverage...To the .5 Millivolt Contour

Reach and sell these 120 WHB-dominated counties, bulging with the receipts of a \$75,000,000-a-year milling industry, a \$365,000,000-a-year livestock industry, a \$223,000,000-a-year candy industry, and a cash farm income exceeding *seven billion dollars!* WHB gets results for less. Send for complete coverage data.

10,000 WATTS IN KANSAS CITY
WHB AM 5 PM
 DON DAVIS
 PRESIDENT
 JOHN T. SCHILLING
 GENERAL MANAGER
 Represented by
JOHN BLAIR & CO.
 MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT



Radio to "Oomph" Labor Output

Campaign to stimulate man-hour output is in the works. Big problem stems from short labor supply, general availability of jobs, and concomitant lack of incentive for workers to increase individual productiveness. With pressure being put on firms to reduce product retail prices, production per man-hour must be upped and labor must be persuaded to put that extra something into its work. Broadcasting will be called upon to sell the idea to the working man. In durable goods, man-hour production has dropped from an index of 100 in 1939 to 90 for 1948.

Luxury Ad Budgets Will Take to Air

Advertising for luxury lines is bound to be increased within the next few months, in fact several corporate budgets are already being revised upwards. New campaigns will be announced after election and radio will find itself receiving increases of from 10 to 25% in men's clothing, textiles, beauty aids, and automotive supplies. Government spending, which will be increased next year, does not appear to help non-essentials.

Inflation Worrying Media

Problem worrying most advertising media is inflation. Rising costs of commodities will not permit increases in advertising rates, yet they will force broadcasters and publications to pay higher production costs. Most manufacturers while disturbed about inflation know that increased costs can be passed on. On the other hand, advertising media in a number of cases have found an increasing resistance to rate increases and have had to adjust rates downward.

Sectional Income Changes Not Paced by Ad Budgets

Income shift in the past ten years has been away from New England and Middle Atlantic states to Far West, Southeast, Southwest, and Northwest. Income in the latter four regions increased from 29% of national income to 37%, with the decline in the East being from 42% to 35%. The Central states during the 10-year period have remained fairly static, absorbing about 29% of the national income. Adjustment of advertising appropriations have not been in proportion to the changing income status.

Box-tops to Again Lead Premium Field

The box-top, a running joke among advertiser gagsters, will be back in force as a payment for premiums by the middle of next spring. Mail and door-to-door couponing is being so overdone that the device is losing some of its impact. Broadcast-plugged premiums obtainable with box-tops are the next hard-hitting advertising device scheduled according to post-office men who clear the legality of all mailed premiums. Increase in 3rd class mail costs is also a reason for decline in mail couponing.

1949 Price Slide Will By-pass Farmers

Agriculture department is certain that prices will slide further this year and the first half of next year despite government support. Speculators are expected to take a licking but price slide-off is not expected to affect farmers themselves other than emotionally. By planting season of 1949, it's expected that farm price index will start climbing, and planting will reach an all-time high. Europe will still need everything the U. S. can produce in the form of food.

Make Them Eat Salads

Big job of advertising is to educate residents of U. S. to eat farm produce in basic state as vegetables rather than as meat. U. S. is not a vegetable eating nation which is why farm co-ops are talking about a broadcast campaign to change table trends . . . and increase farm incomes.

Cigarette Sales Will Soar

According to the Bureau of Internal Revenue, cigarette sales will hit an all-time high in 1948. Sales are expected to double pre-war purchases with broadcast advertising firms dominating the industry.

"Cold" Rubber Starts Ad War

"Cold" rubber tires are standing up so well that an advertising war between old line companies and those who will specialize in the new synthetics is expected. Corporations controlling huge sources of crude rubber are planning an air campaign to impress values of natural latex on auto owners. Campaign may be initiated by association of crude rubber men or by tire manufacturers. Technique and "front" men are not set as *On the Hill* goes to press.

No Change Foreseen in FCC Status

Politicians have given little attention to the Federal Communications Commission during the presidential campaigning. Expectations are that there will be little change in the composition of the Commission after elections due to the fact that the liberal block headed by Denny and including Durr is no longer part of FCC. Industry will be allowed to run itself as long as it doesn't stir up any hornets' nests.

Power Shortages to Be Explained on Air

Because of impending power shortages in many regions electric utilities are expected to increase their advertising appropriations in order to explain to consumers why the shortages exist. Radio will explain to New England, Cleveland, Chicago and Northwest why there just isn't enough power to go around.

It Took CENTURIES to Make This a Rich Market for Alert Advertisers



More Than Half of the Nation's Coal* Is Produced in This WWVA Coverage Area

Nature endowed this four-state area of Western Pennsylvania, Eastern Ohio, West Virginia and Virginia with untold riches in the coal that turns the wheels of industry—that furnishes heat, power and light for countless millions.

Day and night thousands of men are busily engaged in mining these Black Diamonds, in hauling them by river, rail and highway. The weekly earnings in the mining and its dependent industries are at an all-time high—which means plenty of spendable dollars for alert advertisers.

With *one station, one cost, one billing*—with WWVA you can reach this four-state heart of the soft coal industry; with WWVA's friendly programming you can make sure your advertising message reaches into the homes and hearts of the people who make this mining industry great.

For there are more than eight million people in this area, and they spend *Four and One-Half Billion Dollars Annually* in retail sales outlets. Ask an EDWARD PETRY Man about this great WWVA area.

**Bituminous, that is!*



WWVA

50,000 WATTS •• CBS •• WHEELING, W. VA.

NATIONALLY REPRESENTED BY EDWARD PETRY & CO.

Remember the story about...



13 little colonies



that grew



into the U.S.A.?

Sounds like the story of WWDC in Washington. It started out small . . . and then it grew . . . and grew into the BIG powerful sales station that smart advertisers use in this rich market. Your own sales message will go over BIG on either WWDC-AM or WWDC-FM. Get the full story from your Forjoe representative.

WWDC

AM-FM—The D. C. Independent

Represented Nationally by
FORJOE & COMPANY



Henry M. Swartwood*

Mr. Sponsor

Director of Advertising
Kaiser-Frazer Corporation, Willow Run, Michigan

K-F's Hank Swartwood, a deep-voiced six footer, stepped into his job last March and has been hopping around like a cat on a hot brick ever since. He received his basic training for the 24-hour K-F working day with the Kaiser Company on the West Coast, where he was a consultant on advertising and public relations during the fabulous production-record days of World War II. Like other key executives who work for K-F, he is imbued with a team spirit rivaled only by the sight of Harvard alumni whooping it up at the annual Yale game, and thinks less of working long hours than most ad men.

This high executive morale has paid off for K-F. The auto firm has come up smiling this year, looking very much like the first real competition the established leaders of the auto industry have had in two decades. K-F advertising, an operation closely integrated with sales promotion and public relations, is not wholly responsible although it had much to do with K-F's success. In 1946, K-F's first real year of production, the firm lost \$19,000,000. In 1947 they turned on the pressure, advertised and merchandised their cars aggressively, converted Willow Run from an empty barn to a humming industrial plant, flew sheet steel in at night by chartered planes to keep the next morning's production lines moving, and canceled the loss at year's end with a \$19,000,000 gain. Today, more than 250,000 K-F's have been bought by motorists, and radio has been given the job of maintaining the sales pace.

More than half of the \$8,000,000 advertising budget Hank Swartwood is spending goes for radio. Like Ford's ad manager, Ben Donaldson, Swartwood is an ex-radio man and a great booster in his organization for broadcast advertising. K-F will sponsor radio and TV election-night coverage on ABC, competing with Chevrolet's radio coverage on NBC, and Nash's on CBS. The last week in October it began sponsorship of Guy Lombardo and *The Thin Man* on Mutual. This January, K-F will start sponsoring Winchell on ABC (WW's contract with K-F is the all-time high in talent costs for newscasters) and will supplement network coverage with selective radio on 110 stations in 60 markets. Swartwood is also a great booster for the climate on the West Coast, owns an island hide-out in the Pacific Northwest. He sees very little of it these days.

*Seen on left with associates Hal Babbitt, public relations director, and Norris Nash, sales promotion director.

Need we say more?...

SUMMARY

	<u>MORNING PERIODS</u>	<u>AFTERNOON PERIODS</u>	<u>EVENING PERIODS</u>	<u>ENTIRE SURVEY</u>
BASIC CALLS	1,780	2,678	1,744	6,202
LISTENING HOMES	316	501	583	1,400
% OF POTENTIAL AUDIENCE	17.8%	18.7%	33.4%	22.6%

DISTRIBUTION OF LISTENING HOMES AMONG STATIONS:

STATION A - BISMARCK	18.0%	21.4%	23.5%	21.5%
K S J B - JAMESTOWN	54.4	46.5	49.6	49.6
STATION C - FARGO	19.3	25.5	17.7	20.9
OTHER	8.3	6.6	9.2	8.0

INCLUDING:

ABERDEEN	VALLEY CITY
FARGO	YANKTON
MANDAN	

SURVEY PERIODS: MONDAY THROUGH FRIDAY 8:00 A.M. TO 10:00 P.M.



JAMESTOWN, NORTH DAKOTA - DISTRICT

AUGUST 9 THROUGH 13, 1948
AUGUST 16 THROUGH 20, 1948

* Stutsman, Barnes, Griggs, Foster, Kidder, Logan and LaMowre Counties, South Dakota

KSJB 5000 WATTS UNLIMITED 600KC
THE COLUMBIA STATION FOR NORTH DAKOTA
with studios in FARGO and JAMESTOWN
National representatives — The Geo. P. Hollingbery Co.

COVERAGE *and* LISTENERS

Dependable coverage with 50,000 watts . . .

Faithful listeners because of quality programming . . .

These two factors have made KVOO Oklahoma's
Greatest Station.

Advertisers, since 1925, have learned to accept KVOO
dominance as an established fact. They regularly
prove this dominance through rising sales curves of
KVOO advertised products in this great and growing
Southwestern market where higher than average
income means more *spendable* income!



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

new and renew

selective

New National Selective Business

SPONSOR	PRODUCT	AGENCY	STATIONS	CAMPAIGN, start, duration
Dad's Root Beer Co	Beverages	Malcolm-Howard	65 (Expanding natl campaign)	E.t. annemts; Oct-Nov; 13 wks
Lektrolite Corp	Cigarette lighters	Birmingham, Castleman & Pierce	Indef (Pre-Christmas campaign)	E.t. annemts; Nov-Dec; 6-13 wks
Liggett & Myers	Fatima Cigarettes	Newell-Emmett	10-15* (Limited natl campaign)	E.t. annemts; Oct-Nov; 13 wks
Mason & Mason, Inc	Root Beer	Rogers & Smith	3* (Testing in Midwest; will go natl 1949)	Annemts, breaks; Oct 15; 13 wks
Musterole Co	Musterole	Erwin, Wasey	65* (Two-part natl campaign)	E.t. annemts; Oct 15-Nov 1; 26 wks
Sealy, Inc	Mattresses	Robert W. Orr	Indef (Natl campaign, major mkts)	E.t. annemts; Nov-Dec; 13 wks
Standard Paint & Varnish Co	Paints	McGuire	10-15* (Canadian campaign)	E.t. annemts; Oct-Nov; 13 wks
Sterling Drug, Inc (Centaur-Caldwell Div.)	Fletcher's Castoria	Young & Rubicam	5-10* (Sectl campaign in South)	E.t. annemts; Oct 30; 13 wks
Taylor-Reed Corp	O-T Pie Crust Mix, Coco-Marsh	Tracy, Kent and St. George & Keyes	5* (ABC O&O stas only)	ABC co-op shows, annemts, breaks, partlc; Oct 10; 13 wks
Wine Grower's Guild	Guild Wine	Honig-Cooper	25-30* (Expanding natl campaign)	E.t. annemts, breaks; Oct-Nov; 13 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)

network

New On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
General Motors (Chevrolet Motors div) & Chevrolet Dealers	Campbell-Ewald	NBC	163	Election Night Coverage; Tu Nov 2, 8-11:30 pm
George A. Hormel Co	BBD&O	MBS	115	Hormel Grls Corps; Sat 12-12:30 pm; Oct 2; 9 wks (extended contract)
Kaiser-Frazer Corp	Morris F. Swaney	ABC	270	Election Night Coverage; Tu Nov 2, 7:00 pm-end
Lewis Food Co	Lennen & Mitchell	CBS	11 Pac	Free for All; Wed 7-7:30 pm; Sep 8; 52 wks
Mennen Co	Duane Jones	NBC	9 Pac	Sam Hayes-Night Final; MWF 10-10:15 pm; Sep 27; 52 wks
Nash-Kelvinator Corp	Geyer, Newall & Ganger	CBS	165	Election Night Coverage; Tu Nov 2, 8-11 pm
R. J. Reynolds Tobacco Co	William Esty	MBS	441	Cotton Bowl Game; Sat Jan 1
R. B. Semler Co	Erwin, Wasey	MBS	41	Gabriel Heater; Sat 9-9:15 pm; Oct 16; 52 wks
Ronson Art Metal Works	Cecil & Presbrey	MBS	469	Twenty Questions; Sat 8-8:30 pm; (Increased network)
Sealy Mattress Co	Alvin Wilder	CBS	8 Pac	Charles Collingwood; Sat 5:30-5:45 pm; Aug 14; 52 wks
Vick Chemical Co	Morse International	CBS	13 Pac	Meet the Missus; MWF 12:30-12:45 pm; Sep 27; 26 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)

network

Renewals on Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Campana Sales Co	Clements	NBC	19	Solitaire Time; Sun 11:45-12 n; Oct 31; 52 wks
Champlon Spark Plug Co	McManus, John & Adams	ABC	226	Champlon Roll Call; Fri 9:55-10 pm; Oct 1; 52 wks
Chesebrough Mfg Co	McCann-Erickson	CBS	157	Dr. Christian; Wed 8:30-9 pm; Oct 20; 52 wks
General Electric Co	BBD&O	NBC	162	Fred Waring; Th 10:30-11 pm; Oct 7; 52 wks
Gillette Safety Razor Co (Toni Co div)	Foote, Cone & Belding	NBC	157	This is Nora Drake; MTWTF 11-11:15 am; Oct 25; 52 wks
Hudson Coal Co	Clements	NBC	13	D&H Miners; Sun 9:45-10 am; Oct 10; 52 wks
Peter Paul Co	Brisacher, Van Norden	CBS	12 Pac	Bob Garrod; MWF 5:45-5:55 pm; Sep 27; 52 wks
S. O. S. Co	McCann-Erickson	CBS	8 Pac	Knox Manning; MTWTF 1-1:15 pm; Aug 30; 52 wks
Southern Cotton Oil Co	Fitzgerald	NBC	7 Pac	Mr. Information; MTWTF 2:25-2:30 pm; Aug 16; 52 wks
Western Auto Supply Co	Bruce B. Brewer	NBC	57	Noah Webster Says; Th 9:30-10 pm; Oct 14; 52 wks
Whitehall Pharmaceutical Co	Dancer-Fitzgerald-Sample	CBS	148	Circle Arrow Show; Sun 10:30-11 am; Oct 3; 52 wks
				Mr. Keen; Th 8:30-9 pm; Oct 21; 52 wks

SPONSOR



New and Renewed on Television (Network and Selective)

SPONSOR	AGENCY	NET OR STATIONS	PROGRAM, time, start, duration
American Tobacco Co	N. W. Ayer	WWJ-TV, Detr. WGN-TV, Chi.	Film anncts: Sep 28; 13 wks (r) College football games; Sat aft as sched; Sep 25; season (n)
Armen, Inc (plastics) A. S. Beck Shoe Co	Bliss & Marcus Dorland	WCBS-TV, N. Y. WPIX, N. Y.	Film anncts: Oct 6; 10 wks (n) Gloria Swanson Show (15-min "Glamor on a Budget" portion); Th 8-8:15 pm; Sep 16; 13 wks (r)
Borden Co (cheese)	Young & Rubicam	WCBS-TV, N. Y. WARD, N. Y. WPIX, N. Y.	Film anncts: Oct 3; 13 wks (n)
Botany Worsted Mills Bulova Watch Co California Fruit Products Ltd	Silberstein-Goldsmith Blow Gertli Pacific	WGN-TV, Chi. WPIX, N. Y. WWJ-TV, Detr.	Weather anncts: Sep 25; 9 wks (n) Time anncts: Oct 11; 52 wks (r) Film anncts (test campaign): Oct 18; 13 wks (n)
City Club Cigar Co Curtis Publishing Co	Kronstadt BBDO	WTTG, Wash. WPIX, N. Y.	Film anncts: Sep 26; 26 wks (n) Film anncts: Oct 1 (thereafter monthly for two days before publ of "Ladies Home Journal"; indef (n) Film anncts: Oct 4; indef (n) Film anncts: Oct 4; indef (n)
A. C. Gilbert Co (toy trains) Green Watch Co Howard Johnson, Inc Kaiser-Frazer Corp	Hoyt Grey Chambers & Wiswell William H. Weintraub	WCBS-TV WFIL-TV, Phila. CBS-TV net WGBS-TV, N. Y. WBZ-TV, Bost. ABC-TV net (East and Mid-west)	Roar of the Rails; 7-7:15 pm; Oct 26; 13 wks (n) Anncts in "Film Theater"; ThF as sched; Oct 28; 9 wks (n) 5-min films; as sched; Sep 27; 26 wks Presidential election returns; Tu Nov 2, 8:30 pm to close; 1 time (n)
Krueger Brewing Co	Benton & Bowles	WPIX, N. Y.	Boxing bouts from Ridgewood Grove; Sat 9:06 to close; Oct 2; 13 wks (n)
Philip Morris & Co	Blow	WGN-TV, Chi. WPIX, N. Y.	Film anncts: Sep 27; 52 wks (n) Film anncts: Oct 3; 52 wks (n)
Nash Motors	Geyer, Sewell & Gauger	CBS-TV net	Presidential election returns; Tu Nov 2, 8 pm (until election is decided); 1 time (n)
Packard Bell Co (radios)	Abbott Kimball	KFI-TV, L. A.	Television Talent Hunt; Sat 6:15-6:45 pm; Oct 30; 13 wks (n) (simultaneous with AM on KFI)
Philco Corp	Hutchins	NBC-TV affl stas WATV, Newark KTSN, L. A. WBKB, Chi. WPIX, N. Y. WGN-TV, Chi. CBS-TV net	Touchdown; 20-min film as sched; Oct 1; thru season (n)
Piel's Brothers Brewery Pioneer Scientific Corp R. J. Reynolds Co	William Esty Gayton William Esty	WPIX, N. Y. WGN-TV, Chi. CBS-TV net	Weather anncts: Sep 22; 13 wks (r) Film anncts: Sep 25; 13 wks Madison Square Garden Events; as sched (40 events); Sep 30 thru Mar 26, 1949 (n)
Ronson Art Metal Works Saks Fifth Ave (Detr.) F. & M. Schaefer Co (beer)	Cecil & Presbrey Simons-Michelson BBDO	WWJ-TV, Detr. WWJ-TV, Detr. WPIX, N. Y.	Film anncts: Sep 15; 26 wks (n) Film anncts before U. of Michigan games; Oct 2; 5 wks (n) Madison Square Garden hockey games; as sched; Oct 27; sea- son (n)
Simmons Co Time, Inc	Young & Rubicam Young & Rubicam	WPIX, N. Y. NBC-TV net	Film anncts: Oct 1; 13 wks (n) Presidential election returns; Tu Nov 2, 8 pm (until election decided); 1 time (n)
Trans Mirra Products Corp	Gantfi	WPIX, N. Y.	Anncts in "Record Rendezvous"; MTh betw 7:05-7:30 pm; Sep 22; 13 wks (n)
John F. Trommer, Inc	Federal	NBC-TV net	Wrestling Bouts from St. Nicholas Arena; Tu 9:50 to close; Oct 12; 13 wks (n)
Unique Art Mfg Co Stephen F. Whitman & Son Inc	Grant Ward Wheelock	WGN-TV, Chi. WFIL-TV, Phila.	Film anncts: Oct 5; 13 wks (n) Film anncts: Sep 26; 13 wks (n)

Sponsor Personnel Changes

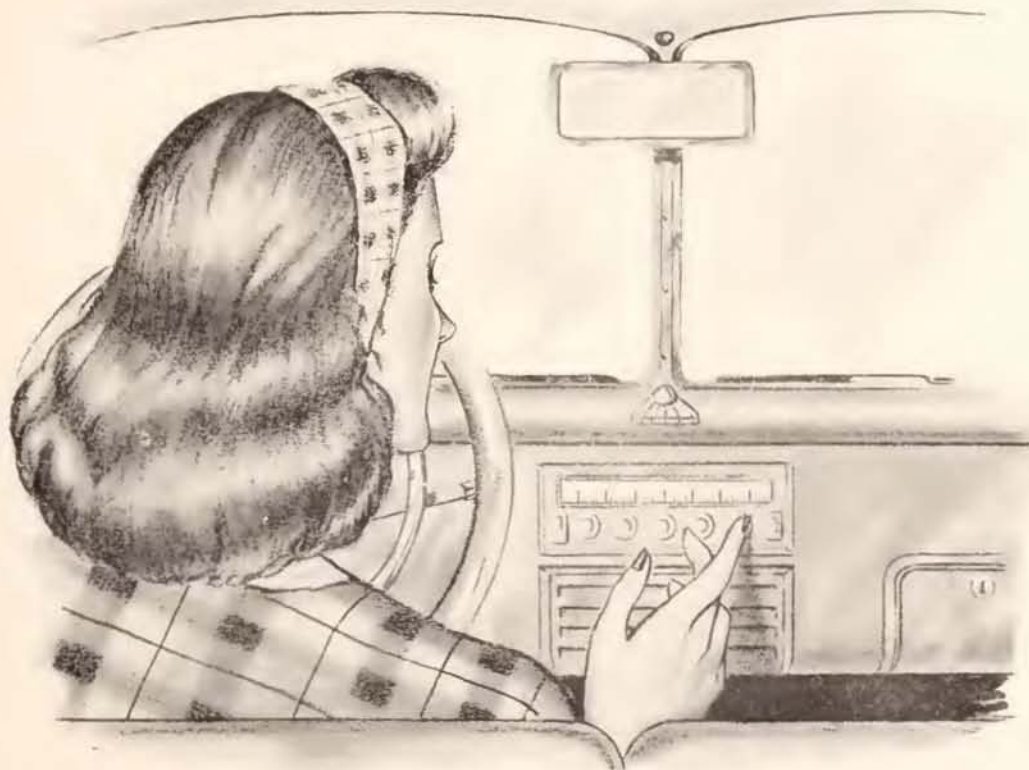
NAME	FORMER AFFILIATION	NEW AFFILIATION
James V. Barton	Hudson Motor Car Co, Detroit, asst adv dir	Lustron Corp, Columbus Ohio, adv mgr
Reilly Bird	—	J. L. Hudson Co, Detroit, adv mgr
B. B. Freltag	—	Armour & Co (toilettries div), Chi., sls mgr
V. H. Garabedian	Western Union Telegraph Co, N. Y., asst adv mgr	Same, adv mgr
Janet Gordon	Worth Co, Hartford Conn., adv mgr	Lane Bryant, N. Y., adv mgr
Helen McKay Horschler	Buchanan, N. Y.	L. Miller & Sons Inc, N. Y., adv mgr
Joseph G. Howland	Pressed Steel Car Co Inc (Domestic Appliance div), Chi.	Motorola Inc, Chi., adv, sls prom mgr
William F. Hufstader	General Motors Corp (Buick div), Detroit, gen sls mgr	Same, vp
William M. Hittmann	Procter & Gamble Co, Cinc., media operations head	Same, media dir
Irving A. Kathman	Eversharp Inc, N. Y.	Same, vp in chge sls
Francis R. Jolliffe	Dancer-Fitzgerald-Sample, Chi.	Gillette Safety Razor Co (Toni Co div), Chi., prizes, prom dir, radio dept
Fred Klein	Dancer-Fitzgerald-Sample, Chi., acct exec	Gillette Safety Razor Co (Toni Inc div), Chi., asst radio dir
Leon Mesnik	L. M. Advertising, N. Y., pres	Vim Stores, N. Y., adv mgr
T. M. Norton	California & Hawaiian Sugar Refining Co Ltd, S. F., sls rep	Same, adv, indsg mgr
W. M. Reynolds	Western Electric Co Inc, N. Y., publication mgr	Same, adv mgr
John V. Sandberg	Kraft Foods Co, Chi., asst adv dir	Same, adv-sls prom mgr
D. F. Shea	Armour & Co (soap div), Chi., sls prom mgr	Same, sls mgr
Phyllis Webb Soehl	—	Joske's of Texas, San Antonio, radio adv dir
B. C. Solarf	—	National Distillers Products Corp (Italian Swiss Colony Wine div), S. F., sls mgr
Donovan B. Stetler	Standard Brands Inc, N. Y., adv dir	Same, vp in chge adv
W. Archie Sugg	General Foods Corp (Post Cereals div), Battle Creek Mich., adv mgr	Same, gen sls mgr
Oils L. Waller	General Motors Corp (Buick div), Detroit, asst gen sls mgr	Same, gen sls mgr
Will Whitmore	Western Electric Co Inc, N. Y., adv mgr	American Telephone & Telegraph Co, N. Y., radio adv mgr

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
J. Raymond Bell	Donahue & Goe, N. Y.	Same, Wash., mgr
Charla Bronft	WWDG, Wash.	Alvin Epstein, Wash., radio, TV dir
Bill Byles	Spitzer & Mills, Toronto, radio dir	Young & Rubicam, Toronto, radio superv
Frank R. Capka	Capka & Kennedy, H'wood., partner	L. W. Ramsey, H'wood., vp
J. Edwin Chapman	Earle Ludgin, Chi., acct exec	Same, vp

(Please turn to page 68)

IN IOWA THEY TURN ON THE IGNITION—THEN THE RADIO!



The 1948 Iowa Radio Audience Survey* shows that 11% of Iowa car owners have radios in their cars—that these extra ("non-Hooper"!) radio listeners provide a very substantial *bonus* audience!

On long trips, 60.1% of car radios were reported to be in use "almost all the time" or "quite a bit of the time." On short trips, the remarkably high percentage of 36.6% are heard "almost all the time" or "quite a bit of the time."

Up-to-date, factual information on use of car radios is only one of many new and extremely interesting subjects covered in the 1948 Iowa Radio Audience Survey. They confirm the Survey's 11-year policy of modernizing your old data—"bringing to light new information not previously gathered."

For all the information you need about radio in Iowa, write us for your copy of the 1948 Iowa Radio Audience Survey today—or ask Free & Peters.

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

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

WHO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

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

FREE & PETERS, INC., National Representatives

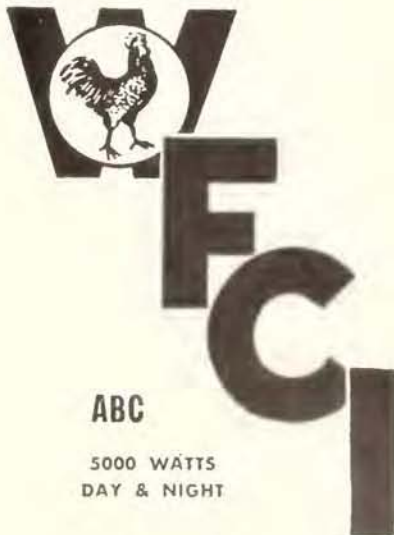


If you're looking for a "natural"—

WFCI has moved to fill a growing demand by inaugurating a Monday-through-Friday half-hour MYSTERY series at 2 o'clock. Note that time! . . . it's the gimmick! There just isn't any complete-episode competition . . . for each is a complete and different mystery of top calibre: "Mystery Is My Hobby," "The Avenger," "Adventures of Bulldog Drummond," "Strange Wills," and "Mystery House."

Buy it once or five times a week or in any combination . . . and you'll talk to a big segment of Rhode Island and adjacent Massachusetts. We're turning on the advertising heat with car-cards, spots and newspapers. This show is going places. You're invited to come along now while there's room.

•
IT'S A BUY
ON



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 "After-Midnight Audience," SPONSOR, May 1947, page 13.) What new developments have there been in after-midnight programing? What new audiences are being reached?

Of the nation's 30,750,568 passenger cars*, at least 75% are equipped with radios. Several million express trucks are similarly equipped. Until recently, the drivers of these vehicles, tourists and truckers, were ignored as a factor in after-midnight programing. Radio listening on the nation's highways is at its peak at night. Most drivers on lonely stretches of road, if they have a radio, turn it on to keep themselves amused and, more important, awake. Once out of range of the few big-city stations that continue their radio selling activities during the wee small hours, they have had very little to listen to.

Out on the West Coast, one radio chain is now programing to the nighttime motorist. The recently-formed Pioneer Broadcasting System has organized a network of 11 stations in Arizona and Southern California to air programs to motorists between midnight and 6 a.m. Pioneer's president, Bob Morris, expects to sell time to hotels and beaneries along the well-traveled routes leading into the two Western states, where in July of this year some 86,000 tourists spent nearly \$12,500,000.

To insure the fact that motorists will listen to Pioneer's 11-station web, Morris researched the subject of what stay-up-late motorists usually dial . . . when there's something to dial. Morris' discoveries formed the basis for Pioneer's program structure, which consists of network-fed recorded music (from a studio in Hollywood) plus five minutes every hour of locally-handled news, weather, road, and traffic information. Special bulletins about road blocks, fog, frost, etc., for motorists' benefit, will be tossed in when needed.

If the vertical programing of the Pioneer operation makes money and shows definite sales results for its advertisers, Pioneer President Morris expects to increase the size of the network, moving up the California coast first, then eastward. Morris is confident that it will work, and is firm in his belief that the full potential of America's after-midnight radio audience has only been scratched.

*Source: Automobile Manufacturers' Association.

p.s.

(See "Pettillo Plans Ban Lifting," SPONSOR, October 1948, page 112.) Will transcriptions of commercial programs be permitted shortly? When will the recording ban be lifted?

Although the consumer press has made it seem that resumption of recording is a long way off, the facts are, as indicated in SPONSOR's report of last month, that there is very little separating the American Federation of Musicians and the broadcast recording industries. James C. Pettillo's bid for royalties covering the period in which the recording ban has been in effect is more to create a bargaining position rather than to actually obtain the cash position which the acceptance of such a claim would place him. Resumption of recording, both for consumer disks and broadcast e.t.'s, will be effectuated before the first of the year. Membership pressure on the AFM president will not be severe enough to force him to accept less than he has decided, in advance, until 1949.

Transcribed music in one-broadcast per area and or station e.t.'s will be permitted even before the first of the year. Library transcriptions are one factor that remain in the "maybe" class. Pettillo, who has been fighting the use of consumer disks for broadcasting is in an untenable position should he permit library recordings for stations without some special consideration.

(Please turn to page 22)



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

IF we should try to operate a station in, say, New England — we'd make a terrific flop. We don't "know" New England.

But for 23 years we native Southerners at KWKH have worked hard to know *everything* about our listeners' preferences, in *this area*. We've built a near-perfect KNOW-HOW in *this area*. The result is that KWKH is TOPS in *this area*.

Of all CBS stations covered by the Hooper Station Listening Indexes in the U. S., for example, KWKH rates 10th in the morning, 9th in the evening. May we send you the rest of the evidence?

KWKH

50,000 Watts • CBS •

SHREVEPORT

The Branham Company
Representatives

Texas

LOUISIANA

**Arkansas
Mississippi**

Henry Clay, General Manager

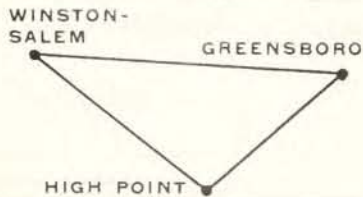
LOCAL PROGRAMS THAT
Click!

- CAROLINA REVEILLE
- MUSIC FOR THE MRS.
- PIEDMONT FARM PROGRAM

**Plus NBC'S
PARADE OF STAR
NETWORK SHOWS**

ALL ON WSJS AM-FM

**THE STATIONS WHICH
SATURATE
NORTH CAROLINA'S
GOLDEN TRIANGLE**



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

WSJS
AM WINSTON-SALEM FM
THE JOURNAL-SENTINEL STATIONS

**NBC
AFFILIATE**
Represented by
HEADLEY-REED COMPANY

p.s. (Continued from page 20)

It's safe to plan transcribed musical programs after the first of the year. No matter how much conversation is made on the subject, the ban will be over by that time.

p.s. (See "Cut-Ins Produce Sales . . . and Problems Too," SPONSOR, March 1947, page 34.) Are any new national network advertisers selling via cut-ins?

The Kaiser-Frazer Corporation, now one of radio's big-time advertisers, is the latest advertiser to tie in its local dealers through "local identifications" or cut-ins. K-F dealers will plug the new 1949 line in cut-ins heard on *The Adventures of the Thin Man*, one of two (the other: *Guy Lombardo*) airshows recently placed by K-F on Mutual.

Like other Mutual advertisers who are using cut-ins on their shows (*Teen-timers, Inc.* with *Teentimers Club* and Trimount Clothes with *Sherlock Holmes*, etc.), K-F feels that the cut-in commercial, in which the name of the local dealer receives a plug in the market he is serving will, do much to increase dealer cooperation and support to K-F's national advertising.

K-F expects to control the use of these cut-ins carefully, since the dealer outlets are closely connected with K-F. They do not want to run the risk of having air copy inserted into their shows which is not in keeping with the general tone of the network commercials. K-F and its agency, William H. Weintraub, are fully aware of the negative results that can come from poorly-handled cut-ins.

The cut-in commercial can increase the flexibility of network radio, K-F feels, but it works only when it is closely supervised.

If your SALES MESSAGES are on

WAPO

CHATTANOOGA

You are enjoying the PLUS of

WAPO fm

Affiliated with
NBC

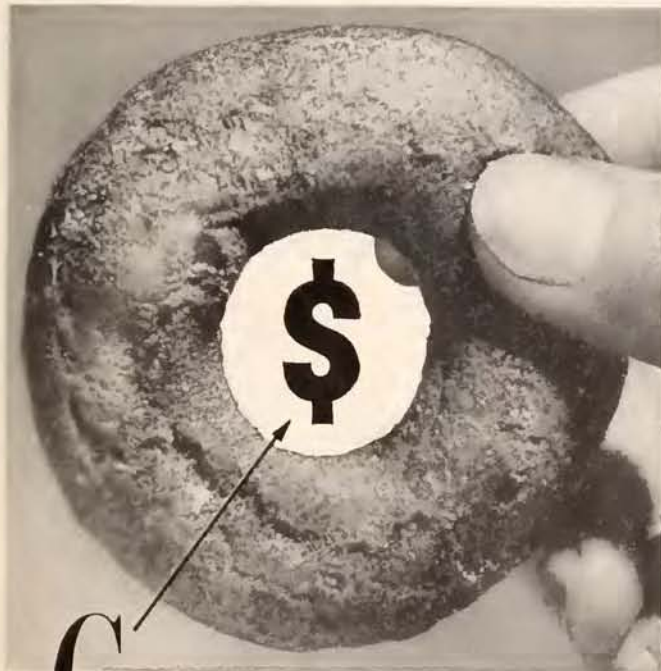
National Representatives
HEADLEY-REED CO.



Are you one of the folks who've been buying Pacific Coast Network coverage on the basis of a plus market that—in reality—doesn't exist at all? Isn't it a little like paying for the hole in the doughnut... and isn't it time you asked yourself how much that hole is costing you?



Broadcast Measurement Bureau studies—on a highly impartial basis—prove that each of the four networks on the Pacific Coast has at least 90% coverage of the *entire* market (ABC has 95%)... whether it's little Lemoncove in the Sequoias' shadow, or big Long Beach.



Call in an ABC representative who has the **WHOLE** story on Pacific Coast network coverage... because we think it's a darned shame for anyone to pay extra for the hole in the doughnut. You'll learn some astonishing truths on the complete picture.

On the coast you can't get away from

ABC

FULL COVERAGE... In counties where BMB penetration is 50% or better; and by virtue of improved facilities, 94.7% of ALL Pacific Coast radio families (91% of its retail sales) are reached by ABC.

INCREASING AUDIENCE... Every month ABC Pacific is a better buy than the month before. Average evening Hoopers are now 37% over 1945; and morning ABC Pacific has been the top Hooper coast network for 10 out of the last 12 months.

PROMOTION... No other network consistently backs its programs with the intense promotion showmanship that makes ABC's programs talked about and listened to. Good ratings depend on good shows, but ABC does give you the coverage and the promotion that helps boost Hoopers.

AVAILABILITIES... ABC still offers extremely worthwhile Pacific Coast availabilities including: 9:00-9:30 p.m. Sunday, 6:30-7:00 p.m. Thursday, 7:00-7:30 p.m. Saturday.

LOWER COST... ABC brings you all this at a cost per thousand radio families as low or lower than any other Pacific network. No wonder we say—whether you're on a Coast network or intend to be, talk to ABC.

ABC PACIFIC NETWORK

NEW YORK: 30 Rockefeller Plaza • Circle 7-5700
 DETROIT: 1700 Stroh Building 26 • CHerry 8321
 CHICAGO: Merchandise Mart Building • DELaware 1900
 LOS ANGELES: 6363 Sunset Boulevard • HUdson 2-3144
 SAN FRANCISCO: 155 Montgomery Street • EXbrook 2-6544



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

In fact, there's a complete story behind this picture. The man is a Weed & Company representative. He's almost always welcome wherever he goes . . . Why? There's a lot to it that doesn't show in a receptionist's friendly smile.

There's training and timing, associations and experience . . . There's a lot of knowledge backed up by a lot more hard work. Basically . . . there's the fact that he never wastes time. He means business . . . he talks business.

He *knows* specific markets like the back of his hand and he *talks* effective coverage in them. He *knows* how to get maximum results from every penny you spend for advertising . . . he *talks* Spot Radio.

Spot Radio is a highly complicated as well as a highly profitable medium. The expert knowledge required to use it correctly makes Weed and Company service indispensable to any radio advertiser.

Weed *radio station representatives*
 and company
 new york • boston • chicago • detroit
 san francisco • atlanta • hollywood

STATION MANAGERS' LAMENT

PART FIVE
OF A SERIES

Too few advertisers

know the stations they buy

selective Too few timebuyers, account executives, and advertising managers know the stations they buy. That more than any other lament is a major gripe of station managements. Station managers not only complain that network sponsors have very little idea of the stations that make up their networks, but they also complain that buyers of announcements and selecting programs fail to get even a sketchy idea of the individual stations on which they buy time. Each station differs in some manner from most other stations. One management is very promotion-minded, another is program-minded, and still a third is merchandising-minded.

Seldom does a station place promotion, merchandising, and programing on an equal basis. Frequently local conditions force broadcasters to stress one factor above another. If a station is allied with or owned by a newspaper, publicity, which is considered part of promotion, comes to the station naturally through intra-organizational deals. This enables the station management to go further into merchandising and sometimes local programing. In other cases where local newspapers are anti-radio, management is forced to promote all the time, to fight the local papers rather than to expect them to cooperate in publicity and promotion.

Station management is human. Thus when one executive has come up through program operations, he's frequently show conscious. Another manager has come up through engineering and he's generally found checking the quality of the signal strength of the station. When a sales executive of a station

Excerpts from typical letters of station managers indicate that gripes differ very little from station to station but that they are real aches

(2) ADVERTISERS

We never or rarely know the local or district rep of the client, other than a distributor or big local dealer of some staple drug or food item.

Few advertisers call in the radio station to help out in a local or zone sales meeting. Few advertisers call on the stations when in the city to see how their material is being handled.

Few advertisers think enough of the value of sending a sample of their product (where feasible) to the station manager, announcer, etc. Even a free tube of toothpaste would delight the control operator who spins the 78 spot of Mr. Colgate. It is the personal touch that can return unexpected dividends.

Too little tie-ins with billboards

... we could hardly have anticipated.

The first of these is the high-pressure transcription and the extent to which the advertising agency is wedded to it. When it comes to some sort of musical attention-getting device, it is perfectly obvious that a transcription is the happy answer. However, when it comes to making commercials, that is something which more frequently than not can be done to better advantage by a local announcer than by some loud-mouthed burker who has no claim on the loyalty and affection of the station's local audience.

For example, I have just finished auditioning one of the most objectionable ET's I have heard in a long time. The quartet which opens the transcription does an excellent job with a very cute and pat selection. This nice start, however, is entirely undone by some blatant, blaring jackass who immediately follows. There is not one objectionable word in the entire copy, and yet the manner in which it is presented is so devastatingly irritating as to supply but further evidence for the critical part of the public which claims that there is nothing a radio station will not do to give an advertiser himself and everyone else. Any one of our staff announcers could have delivered that same copy more agreeably, more persuasively, and with considerably more sales impact. No agency which recommends this kind of promotion to its client is doing radio or the advertiser or the agency itself any good.

My next complaint is even more serious than our gripe against some of the vicious transcriptions we are offered. After all, they can be rejected.

Problems with sponsors

1. Few advertisers understand the broadcast medium
2. All sponsors want continuous promotion for their programs
3. Although all broadcasting is local, few advertisers include indoctrination of stations in their pre-broadcast plans
4. Sponsors fail to realize that stations do not, as networks do, permit summer hiatuses in schedules
5. Too many advertisers demand their agencies buy time by power of stations
6. Sponsors feel that network broadcasting is always the ultimate in radio
7. Too many advertisers place their schedules and then expect miracles to happen all by themselves

Problems with agencies

1. Timebuying is mostly based on old book learnin'
2. Agencies are beset with Hooperating-itis
3. The Madison Avenue (N. Y.) and North Michigan Avenue (Chicago) ivory towers don't permit nationwide observation
4. Over 60% of timebuyers are clerks
5. Account executives have little contact with advertising in operation
6. Local stations with intense coverage are ignored for big outlets that cover great expanses lightly
7. Most agencies are neither equipped, nor desirous of following through, once a campaign is placed with a station

Problems with broadcast industry

1. Broadcasting is constantly selling itself short
2. Promotion is too frequently a necessary evil and not an integral part of air showmanship
3. Many station representatives have too big a list of stations
4. Representatives do little real selling
5. Too few radio-wise men own stations
6. There's too much formula thinking and too little creative programming
7. There's little relation between number of stations serving an area and the needs of the area
8. Radio is all too prone to be embarrassed by commercial successes
9. Public service is part of a station's business—but there's nothing wrong with broadcasting being a business
10. Intra-industry cooperation only appears when the industry is in trouble

has become station manager, and there are more sales-trained station managers than any other kind (where they know a great deal about the broadcasting business), the station is apt to think of the sponsor as the court of last appeal.

Thus each station delivers something different from the next station. The jobs they do are not based necessarily upon their resources, but upon the thinking of the station manager and his executive staff. It is true that ownership of the stations have something to do with the service they render but stations under the same ownership run the complete gamut of sponsor service: from doing practically nothing to actually obtaining distribution for a new product. It is therefore vital that an advertiser realize the service that is available from the stations he's using, whether they be part of a network or outlets bought for a selective campaign.

Requests for program promotion by practically every sponsor or his agency gripe several station managers. Yet many times a manager finds himself having spent thousands ballyhooing a network commercial only to discover next season that the program he promoted has moved on to another network and is actually competing with his station. There is only one way to be certain that a program won't shift and that is to check and see if it's a network-owned package. A sponsor who buys a network-owned program is in a position to expect better than average station promotion of his program since the station managers can be certain that they won't be building an audience for a program that may move off their stations.

Many stations pride themselves on the promotion they do for programs. They go to considerable expense to make up promotional folders which are sent to account executives at the agencies. What happens, state many station managers, is that the reports are routed to the publicity men at the agencies and the timebuyers seldom see them.

"Maybe it's a little thing but I blow my top," states one station executive, "when our presentation of a program promotion is acknowledged by a form postcard initialed by a publicity man's secretary. Why, after we have been impertuned by letters, telegrams, and even telephone calls, to get out and promote a program, someone at the agency doesn't think that it's important enough to sit down and write us a letter about our efforts, I'll never know."

"Promotion," said another station manager while he pounded the desk, "costs

Please turn to page 88.



Most talked of commercial of the year is Texaco's pitchman on the Star Theater (NBC). Authorities feel he'll wear out welcome within year.

Life expectancy of a TV commercial

**some must be
changed frequently,
while others live
on and on**



Repetition has been a fundamental tool of broadcast advertising almost from the beginning. But without careful scheduling in TV, repetition can lead to a totally negative reaction from viewers. TV research already indicates that the sight-plus-sound selling of the visual air is remembered longer than radio selling in as much as 88% of cases. Some 94% of new set owners and more than 85% of veteran set owners say they prefer TV commercials to those of radio.* However, the TV commercial not suited to repeti-

tion can pile up ill-feeling in amounts that parallel, in a negative way, these favorable figures.

This doesn't mean that the sponsor using TV has to have a new commercial every time he goes on the air. What it does mean is that TV selling can overcome the bugaboo of fatigue with selling designed to have a "continuity of effect" without repetition of picture and words.

Some phases of TV selling can be repeated indefinitely. These are primarily

* *Advertising Age*, "The TV Commercial," p. 10.



cartoons, especially animated, make excellent "billboards" with which to open and close TV programs. Because viewers are conditioned to picture trademarks, "billboards" live long



live vs film advocates contend film is safer but live commercials permit of greater flexibility. NBC's Bob Smith (left) displays Polaroid but uses film (right) when selling product-use

sign offs can be repeated time and time. Eclipse Sleep Products' TV short, "The Beautiful Dreamer," uses Powers' model, Rosemary Colligan, to sell just before stations say "good-night"

the "billboard" type of identification which open and close either spot or program. The public has been conditioned to accept M-G-M's roaring lion, Paramount's snow-capped peak and ring of stars, Warner Brother's shield, Universal-International's revolving globe, etc., as part of its theater fare. Since these "house" ads are a low-pressure form of salesmanship, audiences don't complain. For the TV sponsor, house ads do as well. Here, the billboarding should be confined to easily-recognized trademarks, with or without a well-known product slogan. Sometimes it can include more.

General Foods (for Maxwell House Coffee) uses a typical animated billboard on *Meet the Press*, having used it previously also on *Try and Do It* (both on NBC-TV). The opening contains the essence of the selling principles used later in the program's commercials. In the commercial proper, the selling is done "live" about three out of four times. Here, General Foods and their agency, Benton & Bowles, prefer to take no chances on viewer fatigue. Even the film commercial is freshened up periodically by varying the film and the sales spiel, by adding a new opening. But the General Foods "billboard," like that of Texaco, Gulf, Gillette, and many other advertisers, remains constant.

The straight live commercial is the easiest commercial to repeat without running into the law of diminishing returns. First of all, the live commercial is usually integrated into the show so thoroughly that it is difficult to tell just where it starts and stops. Second, it is easy to vary, because a new costume (like Martha Logan's collection of aprons used in Swift & Company TV commercials) or



another product from the sponsor's line (like Gulf's on *We the People*) adds the element of freshness necessary. Third, since it is not on film, thus not "permanent" like an e.t. spot, the live commercial can be done with new copy, new sets, new personalities, and new products without deviating very far from the basic commercial approach. Some live commercials do tend to fall into definite patterns which are hard to vary. A good example of this is Texaco's pitchman, which will be hard put to appear fresh once the novelty of using a carnival barker wears off. One added factor in using live commercials is that they can often be of the low-pressure variety. This is usually the how-to-do-it type, such as Alma Kitchell's *Kelvinator Kitchen* stint in which all the kitchen gadgetry is Kelvinator-produced, but used as an unobtrusive backdrop to Kitchell's cookery demonstrations.

Many TV advertisers can't use live commercials. For one thing, they are expensive. For another, there is always the risk in live product demonstrations that something will go wrong. In certain types of programming—sports, news and special events, spot campaigns, etc.—it is impractical to use live talent for commercials.

A good deal depends, in the repetition of film commercials, on the content and treatment of the commercial. TV film commercials overly heavy on selling, or which resort to the irritant technique, have a short life in terms of their effectiveness on viewers. The "cute" commercial (of which more will be said later) is another thing which can be extremely effective the first few times it is seen and then, like a twice-told joke, begin to lose
(Please turn to page 64)

"How to" commercials have a low fatigue factor



A kitchen is always background as Martha Logan, on the *Lanny Ross Show*, sells Swift products



Martha Logan changes chore and apron from telecast to telecast, but she's always kitchen selling



A new apron, a new dish, and Martha Logan is on another telecast for Swift & Co. over NBC-TV

The Cuban picture

United States advertisers

allocate fabulous sums for Island radio

over-all Colgate-Palmolive-Peet (Crusellas & Cia) spends \$1,500,000 of its \$2,000,000 Cuban advertising budget in radio. The second great soap corporation in the Cuban market, Procter & Gamble (Sabates, S. A.), spends nearly \$1,000,000 of a \$1,500,000 budget on the air. If the U. S. parent companies were to spend at the same ratio for broadcasting in the States, CPP would be spending \$42,000,000 and P&G \$28,000,000.

These two organizations buy hours at a time on both Cuban networks, CMQ and RHC.* They have adopted the daytime soap-opera formula for their Latin American audiences. Dramatic strips (novelas) swarm all over the network schedules. Unlike in the U. S., the emotional escapades can be heard both day and night, with the number one heart tugger, *The Right to Be Born*, achieving the amazing audience rating of 41 (in the Cuban equivalent of the Hooperatings). Although CPP and P&G introduced daytime serials to the island, *The Right to Be Born* is sponsored by Bestove Products for Kresto, a Hemo-type product.

Cuba is a radio-minded nation. Its 44,128 square miles is less than that of Louisiana (48,523) yet it has 84 AM and 16 shortwave transmitters while the Pelican State has 37 AM stations and no short wave outlets. Shipments of radio receivers from the States to Cuba are said to be greater than shipments to all the Central American nations combined.

Cuba's population is over 5,000,000, and with slightly more than five persons per family this means a little less than 1,000,000 households on the island. Although the last report (1940) indicated that only one out of four families owned one or more radio receivers, it is estimated currently that 47% of all Cuban households own sets. While listening in

the U. S. A. runs from a daytime summer low of 1.79 listeners per listening set to a midwinter high of 3.2 for certain high-appeal programs, estimated listeners per set in Cuba run from a daytime low of 2.1 to a nighttime high of 4.2, figures that resemble TV viewing indices. There are fewer radio homes, percentage-wise, in Cuba but more ears gather around each receiver. There is a hedge on the listeners-per-listening-set figures. The better-than-U. S. figures are made possible by the low-income-group set owners. The well-to-do do not cluster around a receiver any more than their counterparts in the 48 States.

One great reason for radio's great appeal is the low literacy rate, which hasn't risen a great deal even though many workers are making three times what they did in 1941. Compulsory education is decreasing the percentage of the population who rank subnormal on their three r's, but it will take generations before newspaper readership can hope to approach a point comparative with listenership. This is the reason why such a high percentage of advertising budgets is plowed into broadcasting and why radio is used by practically every manufacturer seeking mass distribution.

Only 15% of Cuban network broadcast advertising business originates in the United States, despite the fact that 65 per cent of the advertising is for products trade-marked in the U. S. A. This is because the U. S. products, with very few exceptions, are merchandised and often manufactured by Cuban corporations. Esso products are leaders in the gas and oil field in Cuba, yet it is only by remote control that Standard Oil of

New Jersey runs its business in Cuba. The Esso firm on the island is Standard Oil of Cuba. Both Crusellas & Cia (Colgate-Palmolive-Peet) and Sabates, S. A. (Procter & Gamble) manufacture all their products locally. Both offer all the items (some under different trade names) which the parent companies merchandise in the States and a number of local products besides. The latter are products strictly designed to meet competition, such as Palmolive Toothpaste which has a formula conceived to compete with a local product. The local tooth paste, Gravi, has developed an amazing following on the Island. The leading three toothpastes, in order of sales are:

Gravi (local product)

Colgate

Forhans

and all use broadcasting extensively. Gravi, which started with its druggist compounder sampling the interior of Cuba door-to-door, has reached the top because its developer, a former druggist, is promotion-minded. He not only uses the networks but schedules programs on local stations which cover only their individual states. On these stations he uses the equivalent of U.S. hillbillies. At one time he decided to run contests to determine the most popular singer of folk songs on the island. Votes required Gravi carton tops. In order to make certain that the contest sold a number of potential users on Gravi, each folk singer's madrina (godmother) was urged to campaign for her talented godchild. Since a Latin godmother does not take

*CMQ has seven, and RHC nine, stations in their networks. Cuban network stations do not originate programs, they merely act as transmitters for key station programs. Cuban networks own all their stations.

While dramatic serials lead rating parade on the two networks, in the interior it's native musicians, singers and players of folk music, who reach and hold Cuban radio audiences' hearts ▶





Cuba likes Mexican comics Solinsky and Pedro Dick & Bondi, Argentine gagsters, are tops Blonche Carmelina Rossell has rabid following



U.S. watches Cuba. L. to r., Gil Nunn (Nunn stations), Sol Taishoff (Broadcasting), and Cal Abraham (NBC) CMQ's Radiocentre dominates Havana radio scene. Goar Mestre stands before his great new studios



her responsibilities lightly, and since every child has a large number of god-parents, the campaigning for votes became hot and heavy. Actually the god-mothers turned door-to-door saleswomen for the product, selling the toothpaste and getting the carton tops for their candidates at the same time.

Gravi pushes the fact that it is a Cuban product, created, developed, and merchandised by Cubans. This has a great appeal in a nation which has very few business organizations which are owned by natives. However, other Cuban products haven't made Gravi's headway for the simple reason that they haven't had promotion-minded executives. The door to sales in Cuba is opened by broadcast promotion and the obvious way to reach the island's population is via radio for only this medium cuts through and reaches all social strata.

Until 1943 Cuban broadcast advertising practices were reminiscent of the dark ages of radio. With the exception of Colgate-Palmolive-Peet, which had a live program on the air, and Standard Oil, which has sponsored a Cuban version of the Esso Reporter since 1937, most other radio advertising was by announcements. It was not unusual for a station (and it still isn't on some local Cuban stations) to have ten announcements broadcast back to back. It wasn't too long ago that time was sold for commercials from five seconds up, and no attempt was made to standardize commercial time. Even today the networks, which have cleaned up most of their over-commercialization, deliver only 12½ minutes for a 15-minute program, against the 14⅓ minutes which is customary on

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selective

trade magazines agree on

new name for Spot

Nine advertising trade publications, meeting at the Hotel Biltmore, New York, on 11 October agreed to a new name for spot. The term spot, which has taken on a double and confusing connotation within the advertising field in recent years, has been supplanted in its broader sense by selective.

The new term will embrace all broadcast advertising selected on a market-by-market basis, whether a spot (announcement) or a program, whether a football game or a jingle, whether a transcribed dramatic program or a regional network broadcast. Selective will be used both with selective radio and selective television.

Over the years the word spot, which will be continued solely as a designation for announcements, has increasingly grown to

represent the announcement phase of broadcast advertising to the great majority of account executives, advertising managers, and top executives of advertising firms. Time-buyers, station representatives, and station personnel, however, have also used it interchangeably as a general term comparable to the term network. Substitution of selective as the general term will eliminate the confusion.

Publications who have agreed to the change are Advertising Age, Advertising & Selling, Printers' Ink, Radio Daily, Rorabaugh Report, Sales Management, Sponsor, The Advertiser, and Variety. Radio Daily and Advertising Age began using the word selective as a replacement for spot several months ago.

The \$100 first prize winner in SPONSOR'S "New Name for Spot" contest is Ray D. Williams of station WJHL, Johnson City, Tennessee. His award, for the name "National Selective," is on the way to him. Instead of the ten other awards planned by SPONSOR, 24 are being made because that number of readers submitted entries bearing at least one of the 12 names voted by the committee of judges as being worthy of an award. All the entries bearing one of the top names and which were postmarked on or before midnight 8 August win a bound copy of volume one of SPONSOR. Entries postmarked after 8

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

Winner
RAY D. WILLIAMS
WJHL, Johnson City, Tennessee

Honorary Mentions

PAUL TIEMER
Paul H. Raymer Co., New York

CHARLES G. WRIGHT
Federal Advertising Agency, Inc., New York

KIRBY CHANDLER
American Broadcasting Co., New York

JAMES M. GRIFFITH
KSEK, Pittsburg, Kansas

BOB McRANEY
Mid South Network, Columbus, Mississippi

R. H. SUTHERLAND
Hill & Knowlton, Inc., New York

WELLS H. BARNETT
Weston-Barnett, Inc., Waterloo, Iowa

R. W. McFADYEN
National Broadcasting Co., New York

W. A. POMEROY
WHS, Lansing, Michigan

MARK K. PINKERMAN
Reichhold Chemicals, Inc., Detroit

JOE COOK
KSTP, Minneapolis

D. F. BAIRD
Weed & Co., Boston

E. H. WIDDINGTON
International Silver Co., Meriden, Connecticut

WILLIAM ILRINES
WCSE, Portland, Maine

S. C. RORABAUGH
N. C. Rorabaugh Co., New York

JAMES F. BROWN
WBMM, Chicago

RALE BRENT
WGYN-FM, New York

HENRY Z. UNGER
WPIK, Alexandria, Virginia

AL TANGER
WHDD, Boston

HOWARD W. MEAGLE
WVTA, Wheeling, West Virginia

T. H. TRUSLOW
Corning Glass Works, Corning, New York

FRANK B. KEMP
Compton Advertising, Inc., New York

TUCKER SCOTT
Compton Advertising, Inc., New York

RAY G. STREETER
The Carey Sall Co., Hutchinson, Kansas



THE PROGRAM: County Fair



THE SPONSOR: Borden's



THE TIE-UP: Junior Achievement

THREE WAY

over-all Public service on commercial programs doesn't have to be stodgy, doesn't have to be heavy handed. It can be good entertainment. It can be good business. Borden's current publicizing of Junior Achievement's *Junior County Fairs* is not only good public service but it is building direct sales and good will not only for Borden's and its many products, but for the entire milk industry.

The national Junior Achievement organization is dedicated to the furthering of the "free enterprise" way of life by helping groups of youths set themselves up in business as regular corporations. If a number of teen-agers have a product or service that they think they can sell, local JA chapters help them incorporate, raise money, and set themselves up in business. JA corporations are formed at the rate of several hundreds a month. A sizable number have been formed this fall to stage Junior County Fairs. They differ

2 • introduction of idea was made nationwide by mc Win Elliott of "County Fair". He received a briefing from Junior Achievement members to make him sound real JA

3 • stations get into act when local JA groups tween Borden-Finch Farms execu-



ME-UP

from regular JA corporations only in that they are of short life (three months).

Although Borden's was sold the idea of helping JA as a public service, the campaign is perfectly tied-in with its *County Fair* broadcast on CBS and its products. County fairs are associated in most minds with dairy products and that's what Borden's has to sell. There doesn't have to be any hard hitting advertising to associate the two in the consumer mind.

As a final mental association, the JA group producing the best Junior County Fair wins one broadcast of the *County Fair* network program from its home town and under the winner's auspices.

From beginning to end, Borden's, *County Fair*, and Junior Achievement are in the act equally. Nevertheless it might have been difficult to sell the idea to Borden's if its Harold W. Comford, Ben Duffy (BBD&O), and S. Bayard Colgate weren't members of JA's national committee. A friend at court helps.



1 - idea

was sold by Hal Davis, Kenyon & Eckhardt publicist, and Jim Keeney, Junior Achievement press agent (above left). S. Bayard Colgate, Colgate-Palmolive-Peet, and Ben Duffy, BBD&O, seated above right, lend their blessing. Bill Paley, CBS (third from left below), is impressed. Stu Peabody and Henry Schachte, Borden's, okay campaign



their entries. Group is conference in Dayton be-
WHIO management, K&E's Landon, and JA's

4 - point-of-sale

is sold on cooperating with JA's and Borden's by Achievement members and their parents. Mother buys milk while daughter sells JA stock to storekeeper





5 • under way with Atlanta Junior Achievers holding coke sessions to discuss plans for their Junior County Fair entry

6 • Elsie's in act as St. Louis group presents the Borden cow in her boudoir as part of their County Fair show

7 • the prize is coast-to-coast "County Fair" program presented from home town and under auspices of JA group producing most successful Junior County Fair



What do you know about LIVING HABITS?

Yoell method helps

sponsors understand listeners at work and play

over-all Babies even cry on schedule! People's living habits are generally relentless.

But relentless or not living habits can be put to work for buyers of broadcast advertising. Daily routines govern with uncanny accuracy the size of audience to certain types of programs. They deeply influence the quality of listening to those programs. And listening habits influence buying habits.

This theory underlies the thinking of William A. Yoell, who heads the market, media, and opinion research activities of William A. Yoell, Inc. This approach to radio programing and commercials was evolved by Yoell while punching doorbells for more than four years for advertisers and agencies.

The practical application of Yoell's "living habits" to radio and TV advertising is emerging from the experimental

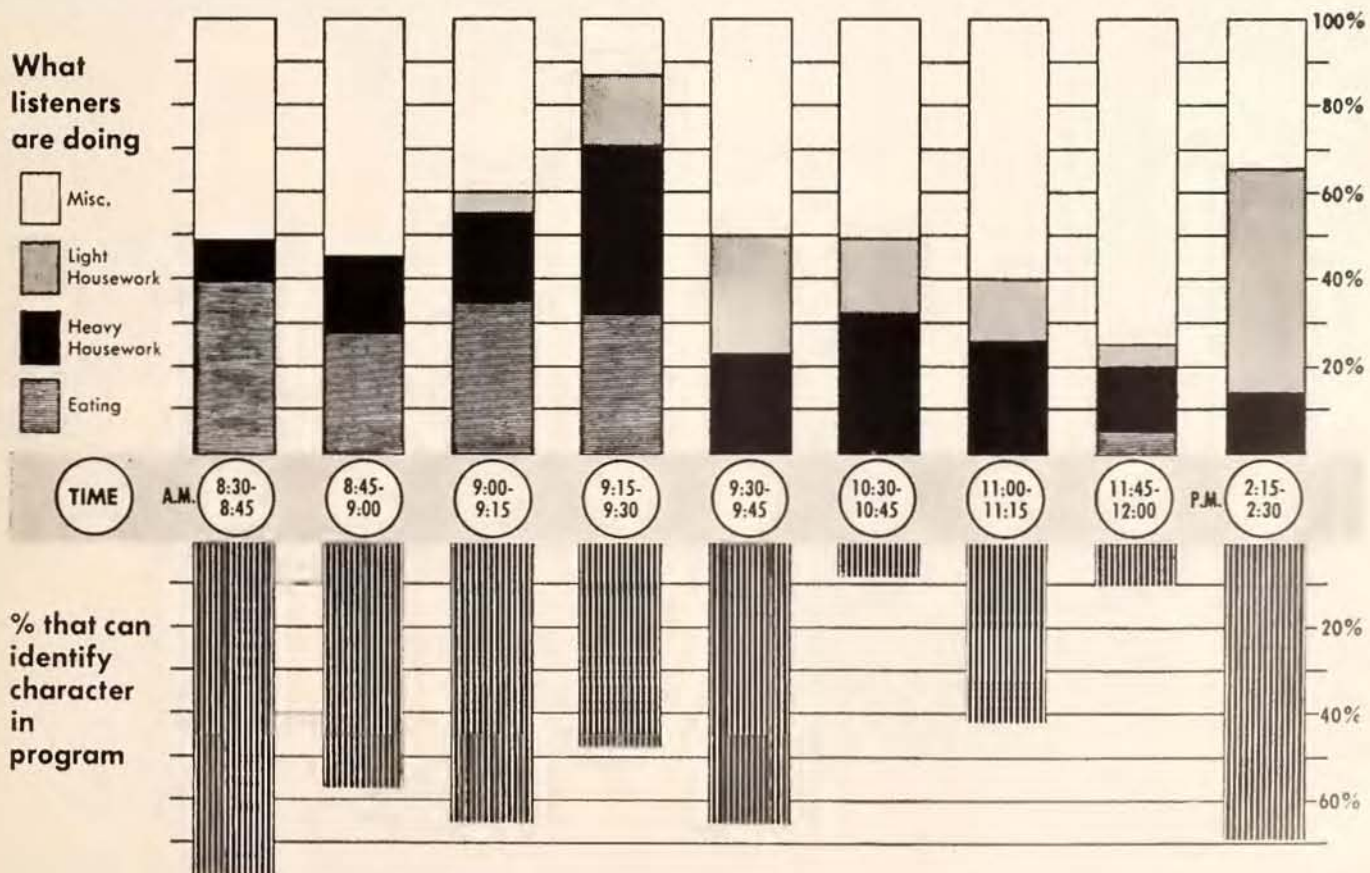
stage. His theories have already developed a new concept of radio and video selling for a number of advertisers.

A cornerstone of researcher Yoell's method is what he calls *Camera Action* interviewing. It's a new type of depth interview* he pioneered and standardized

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*Depth interviewing is a psychological form of research through which the respondent is taken step by step from original stimulus to final purchase or action.

Heavy housework reduces recognition of conversation-type programs



SHOT IN THE ARM

Norwich Pharmacal

accomplishes it with radio and "The Fat Man"



It was January, 1947. Norwich products and trade names were firmly established. Net sales for the previous year had topped a profitable \$10,000,000. The advertising was pulling. The sales force was doing a good job. But something was missing from the selling strategy of the Norwich Pharmacal Company.

True, sales of the familiar family of Norwich consumer products were holding up well with drug customers, the majority of whom were steady buyers. But there were many areas, particularly in nonmetropolitan centers and certain areas of the country (parts of New England and the South) where sales were weak. The biggest sales problem lay in the over-all yearly sales curve which wandered up and down, as it had for decades, as druggists and public alike did their buying in spurts. Some Norwich products, like Pepto-Bismol, had a summer peak due to unwise vacation-time eating. Other products in the line, like Unguentine, had both summer and winter peaks. The problem was a real one to the sales force who were busy taking orders for part of the year and scratching around for business the rest of the time. This situation had gone on for so long that Norwich had about given up hope of doing anything about it.

The advertising was another problem directly related to selling. Much of Norwich's sales were traceable to their advertising, at that time split roughly 75%—25% between magazines and newspapers on a budget of \$1,250,000. Like the seasonal trends in Norwich business, the advertising was also largely unchanged for years. Norwich felt then, and still does, that its advertising produced results. But it was, to a large degree, marking time.

Its greatest shortcomings were felt in January 1947, in the reaction of the sales force itself, rather than in the over-the-counter sales.

Norwich differs from the great majority of drug firms in its selling tactics. Its products are not "jobbed," but are handled almost entirely by its own sales force of 150. Each man services about 300 drugstores directly, and the relationship between salesman and druggist is on a personal, friendly, conversational basis. Shipments of Norwich products are made from Norwich warehouses in New York, Norwich (N. Y.), Chicago, San Francisco, Atlanta, Dallas, and Portland (Ore.), with Norwich sales offices in each of these cities except Portland. Thus, every member of the Norwich sales force regards himself as a "traveling ambassador" of the firm.

EVOLUTION TO SPONSORSHIP

MONDAY NIGHT
JANUARY 21
FOUR BRAND-NEW, WIRED-FOR-LISTENERS RADIO SHOWS
PRODUCED AND PROGRAMMED BY ABC FOR CONTINUOUS RADIO LISTENING

By the American Broadcasting Company, the most progressive radio

radio has a network of stations nationwide from 7 P.M. to 11 P.M. High quality programming with a mix of news, drama, comedy, and variety shows.

Shows to fill an available slot between sponsored periods.

Shows produced and staged and directed by ABC. Schedule of programs under the ABC banner in its offices across a wide geographic area.

Shows are varied in content. They include news, drama, comedy, and variety.

Shows are produced and staged and directed by ABC. Schedule of programs under the ABC banner in its offices across a wide geographic area.

MONDAY NIGHT
A NIGHT OF STARS
On Your Station

DASHIELL HAMMETT'S "THE FAT MAN"
THE INTRIGUE AND ADVENTURE OF CRIME'S WILDEST FICTIONAL CHARACTER

"I DEAL IN CRIME"
THE COPS AND ROBBERS FOR AND THRILLS OF A WILLIAM GARLER DETECTIVE CHASE

"FOREVER TOPS"
THE BINGING, SINGING MELODIES OF THE TONES THAT NEVER DIE - AS ONLY PAUL WHITEMAN CAN PLAY THEM

"JIMMY GLEASON'S DINER"
THE HAPPIEST LOCAL LAUNDRY OF A NIGHT AT HOME WITH JIMMY AND LUCILLE GLEASON

POWERED, SMOOTH-AS-SILK, TOP-NOTCH RADIO ENTERTAINMENT

ONE OF FOUR HOPEFULS

DON'T TOUCH THAT DIAL*



IT'S FRIDAY NIGHT ON WXXX
Rivet your dial to your local ABC Station every Friday Night... and you're set for an evening of grand entertainment.

THE LONE RANGER	0:00
Justice Rides The Aces	
THE FAT MAN	0:00
Heavy Detective Drama	
THIS IS YOUR FBI	0:00
Actual Case Histories	
BREAK THE BANK	0:00
Audience Participation Show	
THE SHERIFF	0:00
A round-up of Laughs & Thrills	
CHAMPION ROLL CALL	0:00
Harry Warner's Sports News	
BOXING BOUT	0:00
Blow-by-Blow Fight Description	

* KEEP TUNED TO 0000
WXXX

NOW IN BIG COMPANY

In January of 1947 the salesmen found their job getting tougher. The retail drug business was exceeding even 1946 sales, but druggists were making drastic reductions in over-extended inventories. They were selling but not buying.

When a Norwich salesman started to talk about Norwich advertising to a druggist, and to show him copies of ads, the result was nearly always passive. Druggists were well aware of the magazine and newspaper advertisements Norwich had been doing. They asked: "So what?"—and the salesman was back where he started.

What was needed, Norwich began to suspect in the closing months of 1946, was a change of pace—some advertising vehicle or medium which would give the sales force something to promote, a talking point with druggists. And while the resolve to find a new vehicle grew in the minds of Norwich ad men and their agency, Lawrence C. Gumbinner Advertising, it began to look more and more as if broadcasting might be the answer.

Of one thing Norwich was sure. If they tried radio, they weren't going to rush in and buy the first program that came along. They had been in radio before. As early as 1930, they had been placing a transcribed musical program, *The Unguentine Show*, in 15 markets. After a 13-week run, nothing much happened. A sample offer of Unguentine had pulled heavily, but the radio campaign didn't last long enough to make the sampling success pay off. There was no air advertising to remind listeners to continue to use the product.

After that, they'd stayed out of radio for several years. The next Norwich product, Pepto-Bismol, was introduced successfully in 1935 with magazine advertising, no radio being used. However, in 1938 Norwich started a cycle of selective announcements which lasted until 1941, using 6-12 announcements a week 40 weeks a year in 150 markets. Announcement results were fair.

(Please turn to page 74)



PEPTO-BISMOL ADDS BIG RADIO SHOW



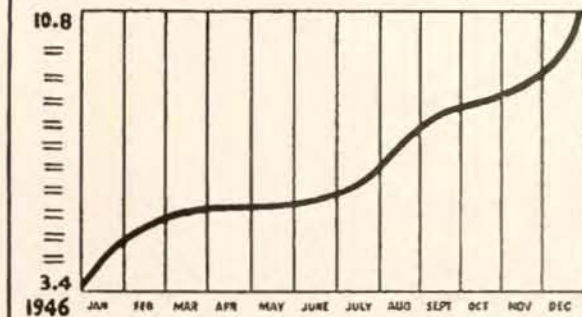
Everybody loves "The Fat Man," Dashiell Hammett's exciting mystery-drama. It has more listeners than 75% of all shows on the air. This is extra heavy advertising that's worth its weight in gold to you.

"The Fat Man" pays off on a big scale when you display, feature, talk Pepto-Bismol.

THE NORWICH PHARMACEUTICAL COMPANY • NORWICH N.Y.

**BROADCAST COAST TO COAST
EVERY FRIDAY NIGHT • ABC NETWORK**

WEIGHT CHART FOR THE FAT MAN:



C. E. HOOPER RATINGS

Trade advertising was used to call attention to the steady growth of the Hooperatings of "The Fat Man." It was this steadily increasing audience, month by month, which called the program to the attention of Paul Gumbinner of Norwich's advertising agency and finally clinched its sale. When a program triples its audience in one year, from 3.4 to 10.8, and is low cost, \$4,500, it's usually a worth while buy and delivers.

Religion learns to use the air

**Night hours and prestige methods
improve paid religious broadcasts**

over-all Though religion has been a broadcast factor for years, only within the last four years have religious bodies begun to use commercial religious broadcasting to bring people into the church.

Not that millions of listeners haven't been reached and millions of dollars raised through sponsored religious broadcasts. Dollar-wise, broadcast religion is an important business. Spiritually, in the main, it has failed to deepen the religious convictions of the vast number of American people.

A product advertising over the air is seldom sold by the station over which the program is heard. The listener must go to the store for it. With religion which is advertised over the air, the test cannot be the number of listeners, the mail pull, or the money that is sent in, but the resulting use of religion. The people

must attest their conviction of the worth of religion, and publicly demonstrate it, by going to church and/or practicing in their daily living the rules which pre-eminently promote peace and good-will among men.

Sponsored religious radio, until the last four years, has been mainly the instrument of religious sponsors outside of recognized denominational and interdenominational bodies. Of the 255 denominations in the United States, 200 represent only 2% of the church population. The majority of paying religious broadcasters do not fall within even the latter 2%.

Broadcast religion, by an overwhelming majority, has been a story of pulpits with radio congregations only, with no church buildings as places of worship and no localized congregation. No minister calls upon communicants, no wedding,



Stars like Loretta Young aid Father Peyton

burial, or charitable services are performed for the money received. Yet these same religious organizations receive the majority of the nearly \$200,000,000 sent in by listeners each year.

Religion spends more money for air time yearly than any commercial product except soap. Approximately \$2,500,000 was spent on the Mutual Network in 1947 for such time, and this represents a small fraction of the money spent on independent stations throughout the nation (many a 250-watt station depends on religious programs for running expenses). It is estimated that Charles E. Fuller who conducts the *Pilgrim Hour* from the Los Angeles Auditorium over 160 stations and the *Old Fashioned Revival Hour* over 260 stations spent \$4,500,000 on radio in 1946.

Whatever the merits of their messages, one fact stands out with respect to the

Bishop Sherrill and Walter Abel interviewed at "Great Plays" opening Christian Science Monitor's Erwin D. Canham specializing in good reporting





In the heart of Chicago a painted signboard proclaims the theme of Father Peyton's Mutual network "Family Theater" heard on WGN locally

majority of those broadcasting religious programs—no accounting is required of them for funds received from listeners, either to their contributors or to any recognized national church body.

While old commercial and sustaining religious programs brought the church to the people via the air waves, the new type of commercially broadcast religion is bending its efforts to bring people back to church. The old broadcasts were predicated on the proposition that if the people wouldn't go to church, the church would come to the people. This was fine in theory, and in practice served, and still serves, shut-ins and the geographically isolated. But by and large commercial religious broadcasting did not reach listeners affiliated with any recognized church body. Listeners reached by the message more often than not had no church to repair to; the minister they heard was a shepherd of a radio congregation only. Where church services were aired by recognized religious bodies, the influence was to a great degree negative, for it encouraged stay-at-home worship which required only the turn of the dial for attendance, and no contribution to the collection plate. The falling off of church attendance has been a serious problem of the postwar church.

The new trend in commercial religious broadcasting is most markedly signalized by the fact that the sponsors do not solicit funds over the air from the audience at large. Radio time and production costs are paid for by contributions from their members.

The Protestant Episcopal Church's program *Great Scenes From Great Plays* is the newest experiment in sponsored religious programing. This is the first time that a program representing the entire Episcopal Church membership has gone on the air. The half-hour weekly program premiered *Cyrano de Bergerac*, with Walter Hampden, on 1 October. It is heard by electrical transcription on the entire Mutual network of approximately 500 stations, plus 300 local stations in areas not covered by MBS. This nighttime sponsored religious broadcast, the first ever to be taken by a network, is aired on Fridays (8 p.m., EST and MST; 7 p.m., CST and PST).

During the first four weeks, scenes have been broadcast from such other plays as *The Corn is Green* with Jane Cowl; *The Barretts of Wimpole Street*, with Basil Rathbone and Bea Straight; and *Dark Victory*, with Celeste Holm and Walter Abel. These will be followed by *On Borrowed Time*, Boris Karloff and Parker Fennelly; *Little Women*, Joan and Betty Caulfield; *Tale of Two Cities*, with Brian Aherne; and *The Enchanted Cottage*, with Gene Tierney. The plays are top theater, and the actors, all members of the Episcopal Actors Guild, are headliners. Earl McGill directs the shows, and Walter Hampden acts as permanent host.

The program series, which it is estimated will cost \$2,000,000 a year, has been guaranteed for the balance of 1948. Last fall a test appeal, with no advance promotion, was made to the Episcopal dioceses for funds, and enough

was raised for the first 13 weeks of the present series. This year a strong promotion will be made this month in all parishes. The Episcopal Church canvasses all its members every fall in what is called an Every Member Canvass. This year, as last, the members will be asked to add 3% to their annual general contribution, for radio. The expectation of the National Council is high, for a tour by Director of Promotion Robert Jordan through the eight administrative provinces of the Church, in which Bishops and promotion leaders heard the *Cyrano* transcription, met with enthusiastic response. Presiding Bishop Henry Knox Sherrill made four 15-minute appeals (to fit the four time zones) last 29 February for funds for an Episcopal world relief fund, and by 1 August contributions totaled \$1,360,000 and are still coming in.

The radio series is being heavily promoted. Over 5,000 Episcopal clergymen and promotion chairmen at the parish and diocesan levels have received promotion packets. These contain suggested announcements to be made from the altar during the announcement period each Sunday. They also contain suggestions for building listenership among members by means of organized telephone groups, invitations to listen at home, reminders of coming programs at church meetings, and notices in parish bulletins.

The "commercial" in each program comes in the last two and a half minutes.

(Please turn to page 70)



Indicative of the great market represented by farmers and their families is this 25,000 who turned out to see a WLS (Chicago) antiweed demonstration

How to sell prosperous farmers

**Department of Agriculture survey reveals
that successful farmers listen
most to radio's rural service programs**

PART TWO
OF A SERIES

over-all The fact that you talk to rural audiences via specialized farm programs in practically any section of the country doesn't mean you automatically sell your services, your goods, or your "institution."

The content and handling of your commercials, for one thing, can cost you up to 50% in selling effectiveness, and in extreme cases much more. Experienced farm broadcasters have arrived at some bedrock fundamentals to insure that their sponsors get the most for their time on the air. It sometimes happens, nevertheless, that sponsors or agency executives are themselves responsible for drastically reducing the potency of their own commercials.

Do you want to reach the whole farm family, just the farmer and his wife, or the wife alone? The time and the type of program you select depends on your answer.

Are there any reliable yardsticks an advertiser can use to identify good farm programming? What builds listener loyalty? How can commercials be made more productive? The right answers to these questions can mean—and have meant—the difference between good, indifferent, or no return at all for precious advertising dollars. Fortunately, the most successful farm broadcasters have provided some good answers.

Early-morning programs are best to



Representative of the well-to-do farmer who listens to farm service type programs is this mid-New York State family, resting during their lunch hour

reach the whole family on the farm. The kids are on hand for breakfast—and the broadcast—before leaving for school. But noon programs generally reach *more* farmers and farm wives. The reasons for this are logical.

The time a farm family gets up in the morning is governed with surprising consistency by the *kind* of farming they do. A fruit grower, for example, has no reason to rise at 5:30 a.m., unless he's harvesting, or tending to some emergency, and he generally doesn't. A dairyman, on the other hand, may be up long before that. And if it isn't convenient for the farmer to arrange his morning chores to catch an early program, or if he thinks he'll get what he wants from a noon broadcast—he may skip the early airing.

The noon hour is another matter. Twelve to 1 p.m. will find the overwhelming majority of all rural folk in the house for dinner. The typical radio is in the kitchen or dining room, wherever they eat, and it's usually on. It's tuned in most cases to a special farm program, when a good one is available.

What goes into a "good" farm program at noon? What important difference is there in the noon and the early-morning broadcast?

The special farm broadcast, morning and noon, almost invariably carries market and weather reports—its most important features. As reported in the

first part of this article (SPONSOR, October) they both may also carry information on livestock, crops, soil conservation, machinery, labor saving devices, etc.

This is important to the farm advertiser because the more progressive and businesslike a farmer is, the greater use he makes of such farm information, according to the U. S. Department of Agriculture. Thus the quality of a station's farm service becomes, to an important degree, a measure of the quality of its farm audience.

Market news is to the farmer what stock market quotations are to the financier. The morning reports, with certain exceptions, are based on trading of the day before. They indicate the probable trend for the day. By noon the station's market reporter can give the day's actual quotations and trends.

Exceptions are certain important terminal markets like New York, for example, where trading develops so early that by 6:30 a.m. it's possible for the radio reporter to have quotations and trends for the day.

But down in Philadelphia only 84 air-miles away the market doesn't become active until 10 or 10:30 a.m., so in that instance noon would be the earliest a farmer could hear a report on the day's markets. A New Jersey farmer can rely on early morning reports to decide

whether to head his truck to New York, but not to Philadelphia, or even on down to Baltimore.

Naturally, the kind of produce, the part of the country, etc., finally determine the type and currency of the market-news broadcast. In New York, for example, the fruit and vegetable market is open from about 12 midnight to 6 a.m., so early morning quotations from it may determine a farmer's harvesting plans for the day.

Producers of "price-sensitive" commodities are more immediately interested in market news than are those dealing with relatively stable crops. Nevertheless, according to U. S. Department of Agriculture surveys, the more alert and successful a farmer is, the greater use he makes of market reports in planning his operations—when he'll harvest, how hard he'll push his work, whether to hire extra help, where he'll market his produce, when to buy feed, etc.

Some stations feel there's evidence that they pull as great a morning farm audience as they do at noon. But the USDA's Bureau of Agricultural Economics survey, based on a national sample in 1945, revealed that of farm people who hear market reports, 22% listen in the early morning while 61% listen during early morning, while 61% listen during the noon hour. Numerous independent surveys by stations in widely separated



Measuring irrigation show is KLZ feature



Phil Alampi (WJZ) reports on tomatoes



Crop reports are KSBW (Salina, Calif.) favorite

Overall, 12-12:30 noon is the most popular time for the noon airing, but there are exceptions. For example, careful tests have convinced KVOO, Tulsa, that the end rather than the beginning of the dinner hour gets better listening to their noon programs. Their listeners are more likely to remain a few minutes longer in the house if they are hearing something they are interested in

The farm audience is more than 13% of all working people. They are by far the largest group of workers with common interests and problems. They're engaged in a business that today requires highly current and varied information. Radio is the swiftest, most practical way to give them that information, or to let them know it is available and where to get it.

The vital questions are: what are the most important elements (1) in gathering and holding an audience, and (2) in selling the audience?

The first way, then, to be assured of an audience with radios warm and waiting for you is to select a program that is "strictly business" type of show and music than farm-service items. The

entertainment each have loyal audiences, that which mixes farm business and

lead some stations to conclude tentatively that pull as high as 40% of their morning

farm program audience with their noon

farm broadcasts. Others believe they

pull as high as 80%.

There have been no conclusive studies made to indicate what part of the noon

audience of a farm program duplicates

listeners to an early-morning broadcast of

those which use music usually have less

early morning counterparts; therefore

programs are often shorter than their

successful farm broadcasters.

the typical farm program, as reported in the other principal ingredients of the typical farm program, as reported in the business and science of farming and to encourage better farm living; "just add the idea of entertainment and you have the combined views of the most successful farm broadcasters.

The first way, then, to be assured of an audience with radios warm and waiting for you is to select a program that is

authoritative and tailored to meet the needs of its service area. You may not be

able to survey farm listeners, but County Agents of the U. S. Department of Agri-

culture, officials in college and univer-

sity agricultural departments, etc., can

quickly tell you what kind of a farm

service job a given station is doing in

its area.

Size of a station isn't the only factor. A tea pot (250-watt) like WENY,

Elmira, N. Y., may have a farm pro-

gram that actually dominates its own

area. WENY does a job for local firms

like Ray Reliable Credit Jewelers, as

(Please turn to page 96)

"Milk Queen" Candidates are honored on WLS "Dinner Bell"



WTIC's Frank Atwood covers 4-H youngsters Hartford County Fair.



CKLW CAN PUT YOUR PRODUCT OVER

in the **DETROIT** *Area*



you definitely get **MORE** *sales impacts for less*

ON

CKLW

50,000 WATTS, SOON! To keep well ahead of the expanding needs of this fast-growing market . . . to encourage a greater loyalty to public service and to strengthen our already enviable position with listeners and advertisers alike . . . CKLW will soon broadcast with 50,000 watts. This greater voice will give the Detroit Area's best radio buy a new selling wallop beyond duplication in this region! Watch for announcements to come!

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

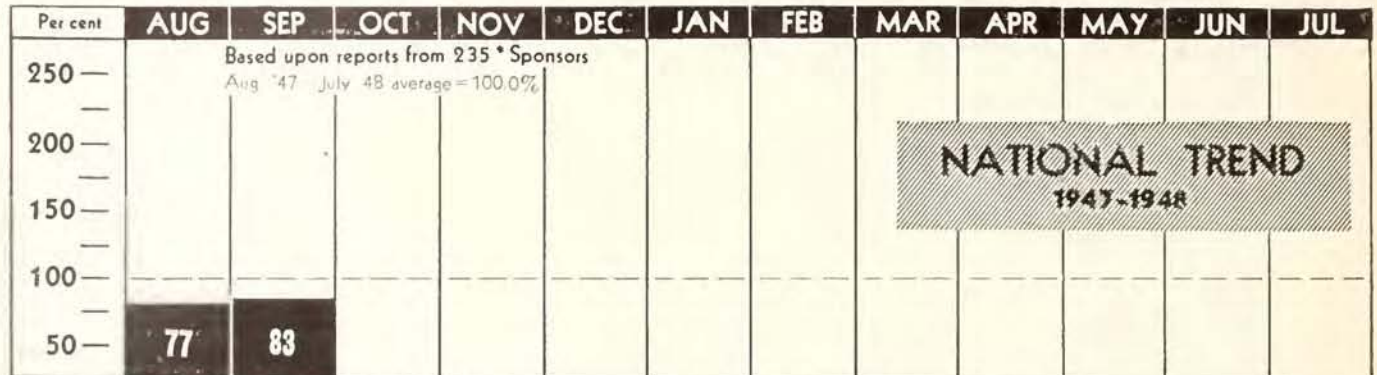
*Adam J. Young, Jr., Inc., Nat'l Rep.
H. N. Stovin & Co., Canadian Rep.*

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

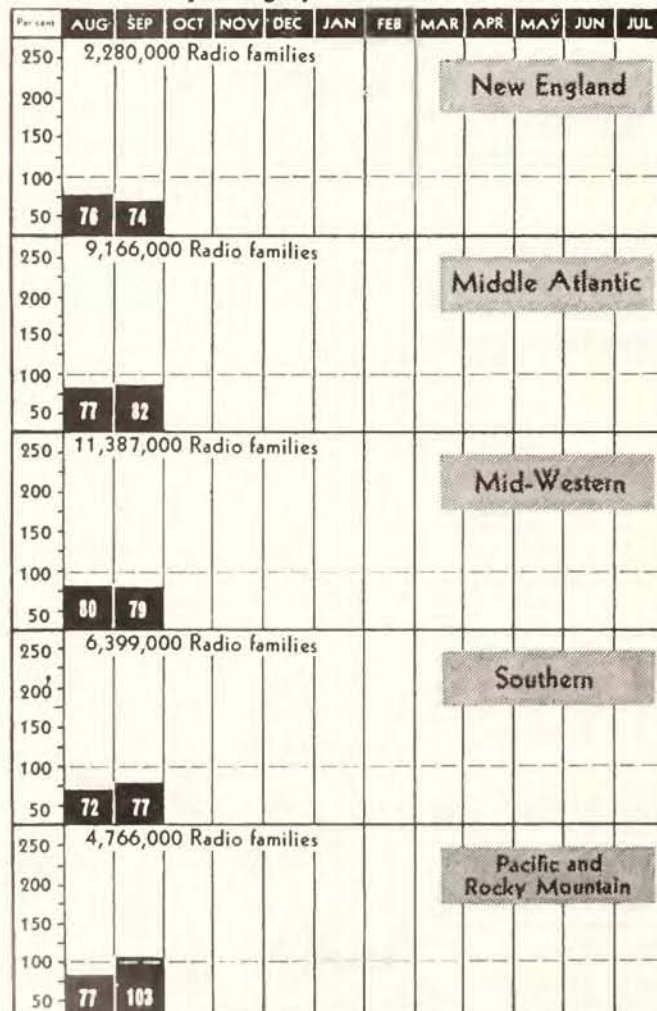
selective radio trends

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

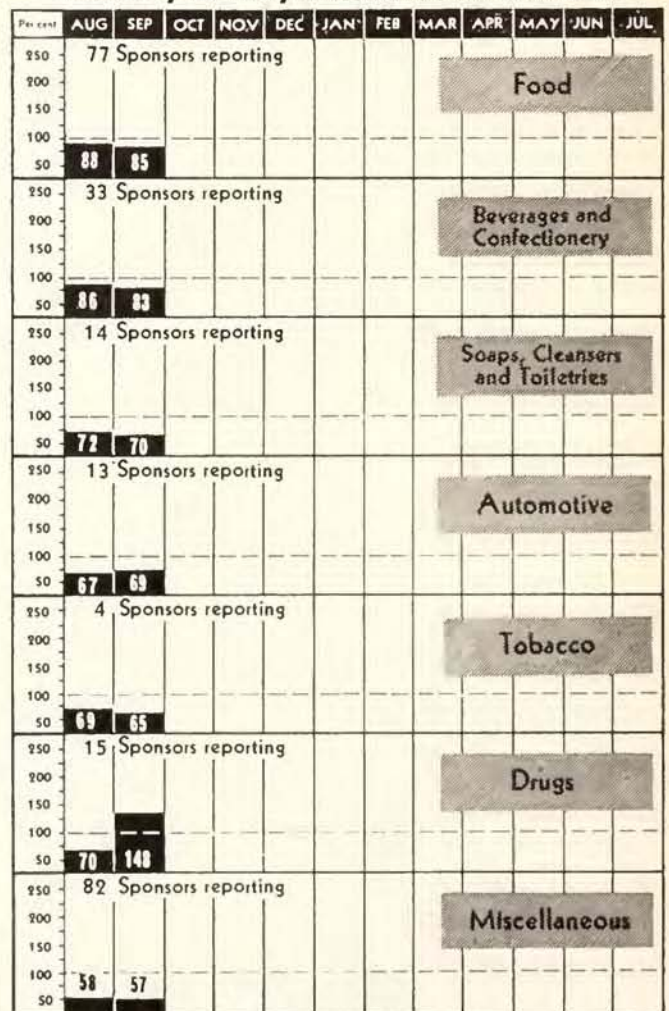
As expected, selective radio business in September was up over the last 12-month average. Greatest increase was noted in Pacific Coast area with index being 25% higher than the average. New England and Mid-West continues to be off slightly, but not enough to keep the national trend from continuing up. Only category to show sizeable increase was Drugs which was twice its August index average. Food continues to dip showing the greatest loss of any industry category. The national trend is based upon 235 sponsors up 18 from August. Inability to obtain guaranteed time due to political broadcasting has held back business placement until after election. There is every indication that there will be a solid upsurge in selective radio placement during November.



Trends by Geographical Areas 1948-1949



Trends by Industry Classifications 1948-1949



*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.

KMBC KFRM

HEART BEATS



from the Heart of America

SPECIAL TRADE PAPER EDITION

KANSAS CITY, OCTOBER, 1948

RADIO'S TOUGHEST AUDIENCE CHECK

KMBC-KFRM Team Pioneers in Serving Vast Trade Area

When KFRM went on the air last December 7, it was the first time in history that the government had permitted the operation of a broadcast transmitter a great distance from the main studios. Over 200 miles of special circuits connect the transmitter, 10 miles south of Concordia, in Cloud County, Kansas, with the KMBC-KFRM studios in Kansas City.

When Governor Carlson threw the switch a new radio voice for Kansas City's great trade territory was born—The KMBC-KFRM Team.

"The Team," an entirely new radio term, now is a household word to millions who depend on it for the best rural program service. Many members of the advertising fraternity have tested and studied its effectiveness.

A dream of Arthur B. Church, founder and president, has become a reality. With The KMBC-KFRM Team he has accomplished Kansas City primary trade area coverage otherwise unobtainable.

Phil Evans, director of KMBC-KFRM Service Farms, and associate Ken Parsons, are two of the best livestock and agronomy experts on radio today. They deliver practical information, as does Bob Riley, who broadcasts the livestock markets direct from the Livestock Exchange. Home economist Betty Parker and homemaker Caroline Ellis assist in providing a great home informational service. Erle Smith heads a great news department—tops on "hometown headlines," too. Sam Molen, sportscaster, author, is nationally recognized in his field. The KMBC-KFRM Schoolhouse programs have repeatedly won national honors.

The entertainment field is not overlooked, and the KMBC-KFRM program staff of full-time professional talent is the finest in the entire middle west.

KFRM has doubled the potential listening audience of great program—building station KMBC. Together, "The Team" is enriching the lives of the Kansas City Trade Territory.



Kansas Governor Reports to People Over Station KFRM

Governor Frank Carlson of Kansas brings timely "Reports to the People" of the State each Sunday afternoon at 1:30 p.m. on KFRM. The Governor, at KFRM inaugural ceremonies, stated: "With KFRM, the farmers and stockmen of Kansas have reliable radio service from the great Trade capital, Kansas City."

More Than 10,500 KFRM Listeners Respond as Mercury Hits 100°

Audience Loyalty Unprecedented

During the two week period from July 25 through August 7, Station KFRM conducted an audience contest, resulting in an avalanche of mail from loyal listeners totaling 10,800 pieces.

Despite flood conditions in the State of Kansas the first week, of sufficient proportions to isolate many communities, and a heat wave the second week that sent the mercury up to 100 degrees, the letters poured in. The KFRM audience in their response demonstrated a loyalty that is unprecedented—and this in the lowest audience response season of the year!

Listeners were invited to write 50 words or less on "My Favorite KFRM program is because".

Every single program on KFRM received numerous votes as the favorite. It is significant that the largest per-

centage of votes went to the KFRM features devoted to agricultural activities. The economic factor of receiving reliable, up-to-the-minute market and farm information (which aids farm families) was mentioned repeatedly by contest entrants. "Interesting presentation of facts" was praised.

Entertainment groups and personalities of The KMBC-KFRM Team received generous mention, too, indicating the popularity of the talent staff. Such outstanding entertainment programs as The Texas Rangers, Dinnerbell Roundup, Brush Creek Follies, and Western Roundup, received hundreds of first place votes.

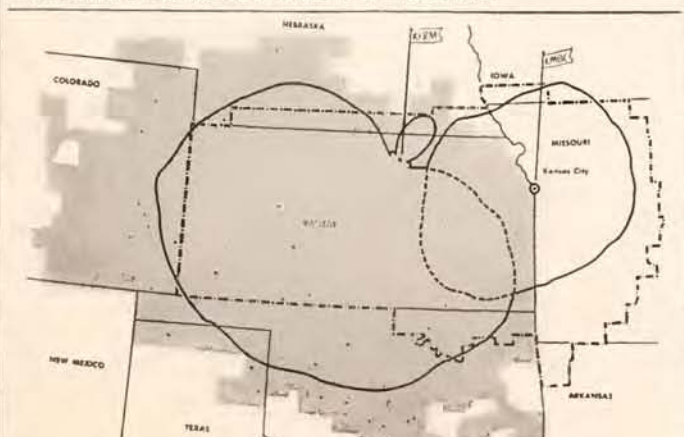
Quite surprising to the contest judges was the fact that several hundred entrants, although asked to name a single KFRM program, chose to write their letter about the station or the entire list of programs carried by KFRM. Many entrants stated quite frankly that it was somewhat difficult for them to select a particular favorite, since in their opinion, there were numerous programs they considered outstanding.

This splendid response to the contest, during a normally slow season for letter writing, made further slower by the handicap of floods and a heat wave, proves clearly that KFRM, teamed with KMBC has won the loyal attention of millions of listeners in the Kansas City Trade area and is performing a vital service for them.

KFRM Programs Link Rural Audience To Trade Center

The KMBC - KFRM Team brings millions of listeners in the territory, who look to Kansas City as their trade capital, valuable service in the

form of market broadcasts, grain, poultry and produce quotations, news and informational features, and good entertainment.



WIDESPREAD COVERAGE...
Shaded map shows mail response in KFRM's summer contest, together with KMBC-KFRM contours.

WIP

Produces

Example
#8

"Kitchen Kapers": a half-hour "cross-the-board" morning food quiz, is another producer!

Begun in September, 1917, "Kitchen Kapers" entered its second year with 100% renewal of the original 4 participating sponsors... and 11 added starters!

Want to sell food?

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

LIVING HABITS

(Continued from page 37)

while collecting data on living habits for such organizations as Young & Rubicam, Batten, Barton, Durstine & Osborn, Procter & Gamble, and others.

The data Yoell accumulated led him to a concept of the "disposed audience." "Disposed" listeners are distinguished from other tuners-in as follows:

1. They must be actually in a physical position to listen.
2. They must be engaged in activities that permit them to hear the program (including commercials) with adequate attention. (Standards have been worked out for checking the quality of attention a listener gives certain type programs while engaged in various activities.)
3. They must be able to prove they are listening by identifying certain program elements.

In addition to enabling a sponsor to identify specifically that part of an audience which is disposed to hear his program and selling messages, *Camera Action* studies tell a sponsor how to get more penetration and appeal in his commercials. Analysis of Yoell developed data uncovers basic motivations in the use of products and services. Tobacco, candy, dry cereals, and railroads are some of the subjects on which Yoell's variation of depth interviewing has revealed facts vital to advertisers.

Most people's activities revolve in rigid patterns around a few fundamental necessities in the circle of living. These bedrock necessities are taking care of their business, their homes, their lives, and their relationships with others. There's little room for variation. That's why planning radio advertising around inexorable routines can turn such living habits into gold.

A national user of daytime radio commissioned Yoell to get the facts on the "disposed" daytime audience in a major metropolitan market.

He learned that Mrs. Average Housewife is up at 7:00, gets her husband off to work about 8:00, sends the offspring to school around 8:30, and spends the next hour ('til about 9:30) washing dishes, wiping the stove, and doing light kitchen cleaning. After a second cup of coffee, she straightens up the house and about 10:00 is ready for the heavy household tasks, such as laundry, scrubbing, and heavier cleaning.

The period from about 10:00 to 11:30 is generally reserved for the heavy tasks.

(Please turn to page 52)

WNJR

NEWARK

announces

the appointment of

Avery-Knodel, Inc.

New York

Atlanta

San Francisco

Los Angeles

Chicago

as their national representatives

effective immediately

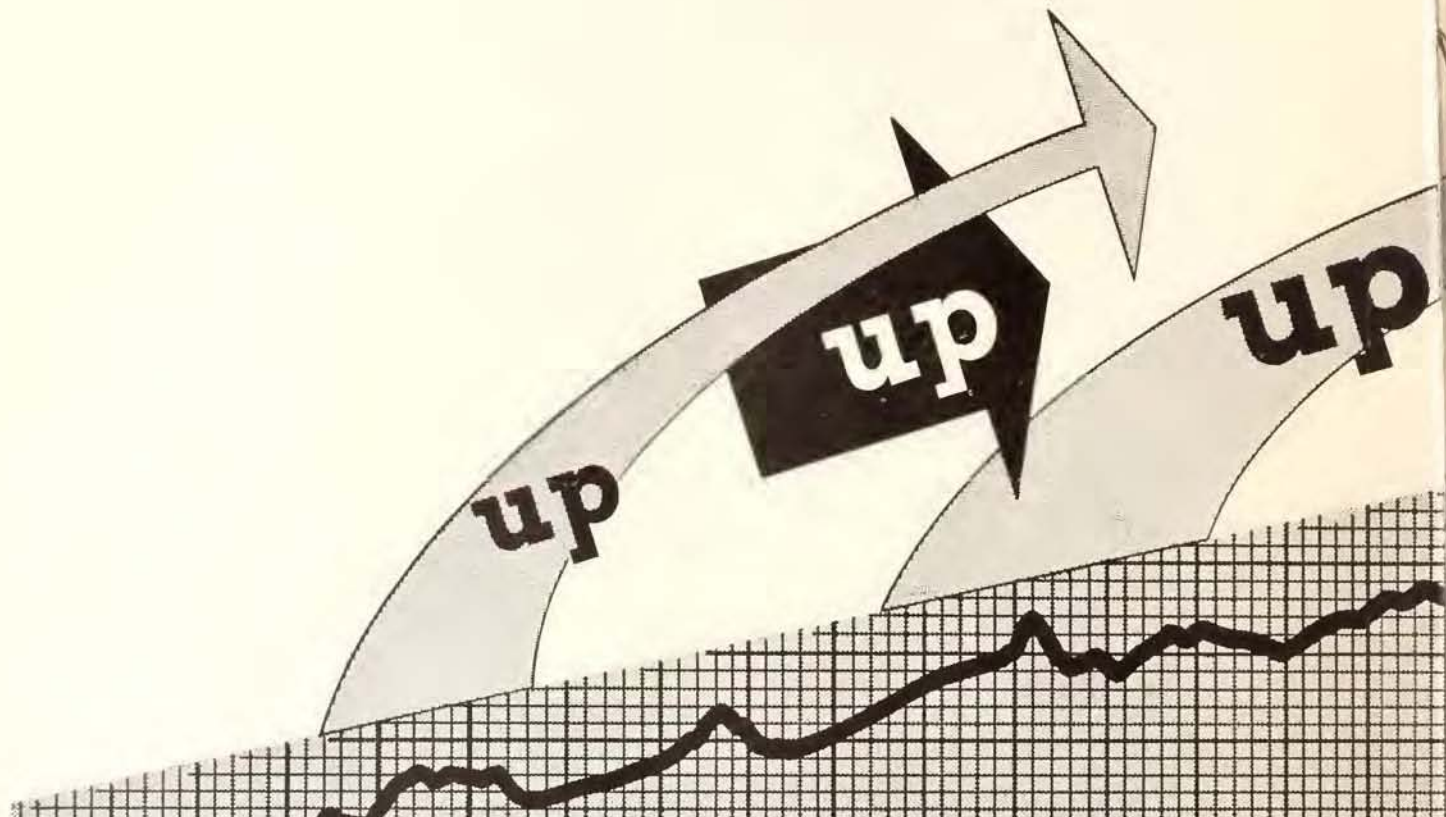
•

WNJR

Newark, New Jersey

5000 Watts 1430 Kilocycles

Radio Station of the Newark News



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. 5-1544

Chicago—612 N. Michigan Ave., Superior 3053

Hollywood—6381 Hollywood Blvd., Hollywood 5600

WFBL'S REALLY ROLLING!

C. E. HOOPER
SHARE-OF-AUDIENCES
REPORTS

ONE OF
TOP 20
STATIONS
IN THE U. S.

MORNINGS AFTERNOONS

MAY-JUNE	11 th	
JUNE-JULY	9 th	13 th
JULY-AUGUST	8 th	11 th
MAY thru SEPTEMBER in SYRACUSE	1 st	1 st



Ask FREE & PETERS about . . .

WFBL • WFBL-FM

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

LIVING HABITS

(Continued from page 48)

This holds true throughout the week for 78% of all housewives who listen to the radio. It's around 2:00 p.m. before most dialers have completed the heavier tasks of the day. Routines vary with changes in the seasons, changes in family composition, and changes in the socio-economic status of the family.

The evidence, shown visually in the chart illustrating this story, boils down to two principles of utmost importance in planning radio to reach the most *disposed* ears for the least money:

1. When women are doing laundry, scrubbing floors, taking care of children and babies, they can not generally follow conversation programs attentively. (But they can follow music fairly attentively.)

2. When women are engaged in light household activities, sewing, straightening up, etc., they can follow conversation or any type of programs attentively.

Yoell found a high correlation between the ability to identify certain program elements, such as a character in a conversation program, or a specific musical phrase or title in a music program, and the ability to remember advertising claims. This relationship between type of activity and type of program holds true in principle throughout the country, for both men and women, and for day or night.

The manufacturer underwriting this particular study received some amazing figures on the difference between "audiences" generally and a "disposed audience." Here's an enlightening illustration:

Twenty-five per cent of the women with radios tuned to a conversational program were at the time playing with or watching the baby or else busy with chores outside the house! Their radios were in the living room. Another 8%, whose radios were also in the living room, were in the kitchen finishing their laundry.

By applying a formula (developed and owned exclusively by his organization) to the research data, Yoell can provide a disposed audience rating that tells an advertiser how many people actually heard, or heard and viewed, his commercial.

Camera Action interviewing and analysis of its data, report experiences that help build motivations in the use of products and services. It defines these motivations. This story in turn gives the sponsor more productive copy themes for reaching his prospects.

This type of interview, said to be ex-
(Please turn to page 66)

A STATEMENT OF MUTUAL'S POSITION ON "AUDIENCE BUYING" AND "GIVEAWAY" PROGRAMS

By EDGAR KOBAK, President, Mutual Broadcasting System

THERE has been widespread misunderstanding about the issues involved in "giveaway" programs on the air. The confusion may be traced to two principal factors: (1) incorrect and loose use of the term "giveaway" and its application to two distinctly different types of shows; and (2) the misunderstanding arising from the difference in the objectives of the FCC on the one hand and the NAB Code on the other.

This statement of Mutual Broadcasting System's position is an attempt to clear the air.

* * *

First, then, let us consider the confusion in the term "giveaways." There are, as we said, two distinct types of programs involved—one which rewards the listener for listening (or which "buys" an audience) and the other which rewards participants in the show—someone selected from the studio audience or someone who submits material used in the program. To clarify this distinction, we suggest these definitions:

- a. programs which give away prizes to the *radio audience* for the purpose of getting it to listen. Because the usual device by which this works is the telephone, these might be termed "telephone-call" shows;
- b. programs which give away prizes to the *studio audience* for participation and to persons submitting material for the shows, and in which the reason for listening is program and not prizes. We might call these "giveaways"—more accurately, they are "audience participation" shows.

Now as to the difference in the aims and objectives of the NAB Code and the FCC. The Code (which becomes effective January 1, 1949) seeks to eliminate programs which "buy" an audience. Here is what it says on the subject:

"Any broadcasting designed to 'buy' the radio audience, by requiring it to listen in the hope of reward rather than for the quality of entertainment should be avoided."

Obviously, this language needs clarification, because there is still considerable disagreement as to what constitutes "buying" an audience. But we'll come back to this later.

The FCC's objection, on the other hand, is based on Section 316 of the Communications Act which was deleted as of September 1, 1948, and rewritten with no substantial change as Section 1304 of the U.S. Criminal Code by the 80th Congress and became effective September 1. This section prohibits the broadcast of "... any lottery, gift enterprise, or similar scheme ..."

* * *

After consideration of the entire problem, Mutual decided not to broadcast "audience buying" shows. We made our stand public and the general and trade press carried the story on September 1. Here's the way we look at it.

As members of the NAB, we have subscribed to the Code. We will live up to it. We think the provision about "buying an audience" does not need to be changed, but rather—clarified and strengthened.

And so, by January 1, we will eliminate from our network any program which we believe "buys" its audience. One of our programs has already been taken off the air.

On the other hand, shows like our "Queen For A Day", "True Or False", "Take A Number", "The Better Half", "Quick As A Flash" will be continued, because, as we see it, they come under the program type we defined as "audience participation."

In brief: we are going to discontinue "audience-buying" shows because we intend to live up to the Code of our industry; also, we feel that shows which depend on prizes and devices to gain listening, are not good radio and, in the long run, not good for radio. (We think broadcasting is here to stay!)

* * *

Our action was not taken because of the FCC's "entirely interpretative" rules which "do not purport to add to or detract from the statutory prohibition" against lottery programs.

For one thing, a substantial body of legal opinion seems agreed, despite the FCC, that "telephone-call" shows as such cannot legally be stopped. There would seem to be confirmation of this in the fact that, although Section 316 had been in the Communications Act for years, the FCC apparently considered it necessary to write up new rules—just at the time when the NAB Code is beginning to take effect.

For another thing, we are convinced that we do not need the FCC to tell us broadcasters what is right or wrong with programming. And, it is our belief that once the Code is in operation the FCC may well have "lottery" rules—and no programs to use them on.

* * *

But now comes a danger to which we cannot close our eyes.

If the industry, reaching the decision that "audience-buying" programs are poor radio, should abandon them, there may well be no more "telephone-call" shows for the FCC to forbid. But it is conceivable that the FCC may use the new rules to move in on "studio giveaway" shows, even though broadcasters and listeners *both* want them.

To put this in another way: if it is possible, today, for the FCC to say "away with giveaways"—it will be possible, tomorrow for the same or another body to say "away with mysteries, or symphonies, or comics, or drama or documentaries."

It will be possible, the day after tomorrow, for some group to say "away with freedom of the air."

MUTUAL BROADCASTING SYSTEM

WORLD'S LARGEST NETWORK



Mr. Sponsor Asks...

"From which budget should an advertiser take promotional dollars for storecasting—Advertising? Sales promotion? Merchandising?"

Hector J. Hyslop

Associate Advertising Manager
Diamond Crystal-Colonial Salt Division
General Foods Corporation, N. Y.

The Picked Panel answers Mr. Hyslop



The fact of the matter is that Storecast is a rare and hard-to-classify bird which refuses to fit neatly into any known pigeon hole.

Actually, Storecast is advertising; it is merchandising;

it is sales promotion—and then some. Inasmuch as Storecast transmits commercial announcements to substantial audiences in the millions, you can call it "advertising."

Inasmuch as Storecast's audiences are finely-screened guaranteed audiences of customers right at the point of sale in several hundred supermarkets (in addition to FM home listeners in the metropolitan Chicago area) you might call us "advertising—and then some."

Inasmuch as Storecast employs crews of merchandise men who visit all these supermarkets biweekly to see to it that our sponsors' products are kept in constant good supply, that they are well displayed and stacked in good shelf position, you can call us "merchandising."

Inasmuch as Storecast employs other research crews who inventory all Storecast products to determine sales effectiveness and who maintain a running panel of product movement for our subscriber's benefit, you should probably call us "merchandising—and then some."

Inasmuch as Storecast conducts pro-

motional efforts which involve such things as holiday programs for supermarket personnel, product demonstrations, production and staging of supermarket food festivals, and so forth, you can call us "sales promotion."

Inasmuch as our promotional efforts include the conditioning of customers with soothing "music to buy by" and create an atmosphere which may reduce tension and fatigue, thereby keeping the customer in the store a little longer, you might call us "sales promotion—and then some."

Storecast is a combination of all of the above and hence it can't properly be said that the advertisers' dollars should come from any of the three categories indicated in your question. The fact is that Storecast is a category by itself and at least one of our subscribers—one of the nation's largest food advertisers—has already set up a separate category in its budget labeled "Storecast."

As to where money for that separate category should come from, it is difficult to evaluate the exact percentage which should be paid out of advertising, merchandising, or sales promotion.

In a few isolated instances where Storecast has sold announcements alone without any of the additional features of merchandising or sales promotion—an announcement campaign for the world premiere of a movie in Hartford is a case in point—we figured announcements at about 65% of our established rate. I would say that the breakdown might be advertising 65%, merchandising 25%, and sales promotion 10%.

I wish I could have answered this question in fewer words and could have seemed less vague, but this is not a new problem to us and to many of the agencies with which we have dealt, and this is the best answer we've ever been able to come up with.

Incidentally, thanks very much for the tribute to Storecast in making it appear

in your question as a good generic word in lower case. Actually—and please don't think me stuffy for saying it—"Storecast" is our coined and registered name.

STANLEY JOSELOFF

President

Storecast Corp. of America, N. Y.



The choice between taking promotional dollars for storecasting from advertising, sales promotion, or merchandising is really not a three-way choice at all. It's a two-way choice.

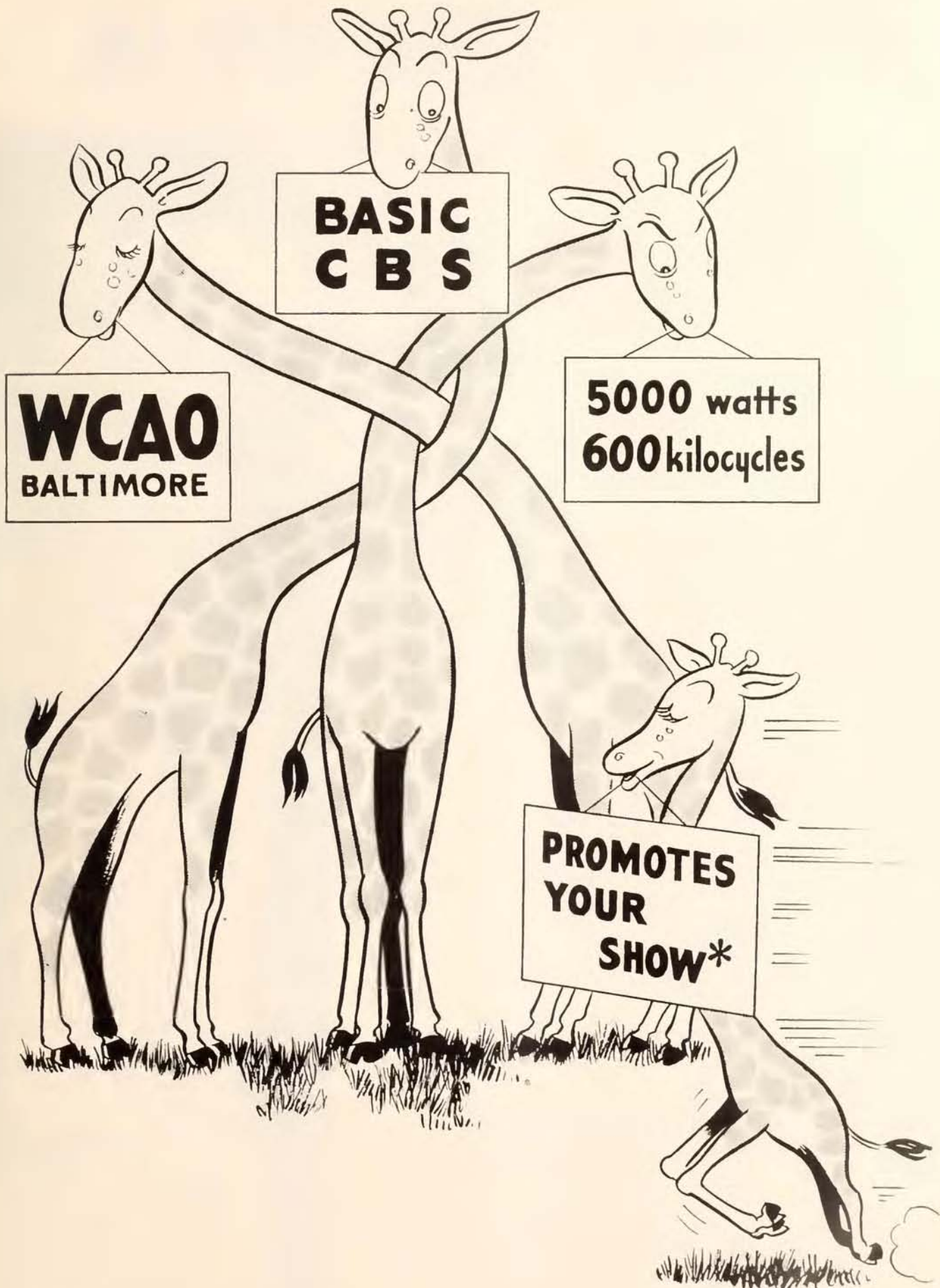
Since few if any advertisers maintain separate "merchandising budgets" the answer to your question lies in a choice between charging point-of-sale FM radio operations to either advertising or sales promotion. From my own experience in merchandising operations, I would say that it would best be charged to sales promotion.

There are several good reasons for this.

First of all, it's the job of the sales department to see that store stocks keep up with any increases of purchasing caused by storecasting. If storecasting is a function of the advertising department, a lot of time may be wasted in paper work and routine before the sales department is aware of what storecasting is doing at a store location, or when new storecasting promotions are due to start. Since the greatest storecasting impact is in stores, it is primarily a point-of-sale device.

Secondly, it is just as easy to integrate storecasting into other point-of-sale promotions as it is to add it to broadcast schedules. Displays are usually made up far in advance, and made so that special,

(Please turn to page 59)



WCAO
BALTIMORE

**BASIC
C B S**

**5000 watts
600 kilocycles**

**PROMOTES
YOUR
SHOW***

*Just ask your
Raymer representative

WHY CBS-TV IS

New Barry Wood TV show. "Places, Please," is a welcome addition to the video scene. It's a wonderfully-paced, compact, fresh 15-minute job with Barry emceeing and presenting some of the finest young talent to be had in N. Y. **RADIO DAILY**

"Face the Music," CBS-TV's 15-minute across-the-board airtel, continues as one of the most consistent high-quality shows on the air. Web has recently added much more production value by providing songsters Johnny Desmond and Sandra Deel with a different set each night. While the format is always the same, the different background gives the show a new look for each stanza. Thursday night (30), for example, Desmond and Miss Deel featured Latin songs against a Mexican backdrop, while the following night they sang romantic ditties against a simulated seashore.

Two vocalists demonstrated complete ease before the cameras, projecting their ingratiating personalities as niftily as their songs. Tony Mottola trio backed them excellently, and the idea of giving Mottola some comedy "business" has hyped the show considerably. In all, it remains a fresh, youthful presentation and a highly-promising investment for several categories of advertisers. **VARIETY**

What's It Worth? is prime television programming. It has visual and auditory appeal, each abetting the other. Its content is intriguing and devoid of monotony, and its format is pleasantly informal.

Human Interest

There's a tremendous wealth of anecdote and human interest in the program, and much of this is brought out when the guests step up for appraisal. There's a goodly amount of suspense as the appraising is going on — and this suspense, mirrored in the uncertain expressions of the people present, is well-caught by the camera. There's also a measurable amount of humor — the kind that crops up in good conversation about the workmanship on clear store Indians and other curios.

Fates Good M. C.

Two happy circumstances remain to be mentioned about this program. First, Gil Fates did a splendid job as emcee. He was completely at ease before the camera, and what is perhaps even more important, he was able to transmit this ease to the guests. Secondly, this program was done in such a facile, natural manner that one was scarcely conscious of problems of technique which are still present in tele. The reviewer can think of no better accolade to the cameramen and producers.

Billboard

• • • **TELE(RE)VIEW:** Television seemed to advance five years at least, with the coming of the CBS "Toast of the Town" show. Sparked by Ed Sullivan hitting a new high as an affable emcee, the video show maintained a speedway pace. . . . With this show, CBS moves ahead of the crowd as the leader, thus far, in putting together a Grade A variety fare, in an extra accolade left over, we toss it in the direction of Ray Bloch for his super-duper musical accompaniments, plus, of course, the smooth direction of Bill Gillette. **RADIO DAILY**

Here are the programs with the biggest audiences* in Television:

TOAST OF THE TOWN (CBS-TV) with a 40.7 rating in its top quarter-hour, tops all other Television ratings.

CBS-TV NEWS is the highest-rated news show in all TELEVISION, with 10.8.

CBS-TV has all three of the top "strip" variety and musical shows: **FACE THE MUSIC**, with a 12.7 rating; **PLACES, PLEASE**, with a 10.9 rating; **BOB HOWARD**, with a 10.1 rating.

CBS-TV has the two top "audience participation" shows: **WHAT'S IT WORTH?**, with a 14.7 rating; **WINNER TAKE ALL**, with a 19.0 rating.

And . . .

WCBS-TV leads all other New York Television stations in size of audience, seven days a week, in the average quarter-hour between 8:00 and 11:00 p. m.

*Latest Pulse Rating Report Sept. 1948

ST

IN AUDIENCE

Why do more people watch CBS-TV? The answer can be given simply.

It's because CBS-TV gets better pictures on the screen.

That takes more, in television, than great entertainers (CBS-TV has them!).
More than great entertainment (CBS-TV has that!).

It takes what Ben Gross of New York's *Daily News*, writing about CBS-TV, calls: "*The New Look...top quality effects...that are the talk of the industry.*" These "top quality effects," sensitively synchronized with sound, come directly from CBS-TV's unmatched skill in lighting, in camera-movement, in the selection and composition of each image fluidly moving into the next, to please both the eye and the ear.

It's such top *television* skills, based on hours and hours of intensive research that are making CBS-TV audiences so large.

Come and see for yourself.

CBS-TV

—first in audience!

LANG-WORTH
presents

another NETWORK CALIBRE PROGRAM
... at local station cost!



"MIKE MYSTERIES"

Murder—Mystery—Suspense and Music—COMBINED!

"Mike Mysteries" are 15 minute (5 weekly) transcribed musical shows, incorporating a complete 2 minute "Whodunit," with the solution held in suspense until the end of your commercial . . . a program format guaranteed to create excitement, hold listener interest and capture sales. "Mike Mysteries" features stories written exclusively for Lang-Worth by Hollywood's Howard Brown, whose movie scripts, novels and detective stories tag him as one of the outstanding mystery writers of this day. "Mike Mysteries" is ready for sponsorship January 1st in every important market, by the more than 600 Lang-Worth affiliated stations. For a typical "Mike Mystery," see page opposite. For rates and time availability, check with your Lang-Worth station or its representative immediately.

LANG-WORTH feature programs, inc.

Network Calibre Programs at Local Station Cost

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

(Continued from page 54)

last-minute promotions can be featured at very little extra expense.

Thirdly, sales promotion budgets, unlike advertising budgets which are determined a year or so in advance, are more flexible, and can allow for the addition of exploratory expenditures in new mediums.

WALTER ENNIS
Merchandising Director
Calkins & Holden, N. Y.



The question posed by Mr. Hyslop is a good one. Storecasting and its competitors offer an activity which is hybrid in nature. It is an advertising medium in that it calls the attention

of the consumer to the merits of specific products. It is also a merchandising tool in that the contract includes extra retailer activity at the point of sale. Hence, there is good reason to ask: "Should I charge the cost to the advertising or to the sales promotional budget?"

Despite the importance of the merchandising value of storecasting and allied services, our clients have considered it a very proper charge against the advertising budget. Even before FM was added, it was regarded as a medium which had many of the characteristics of radio. With FM, the resemblance becomes more pronounced.

Furthermore, the cost of the service is more in line with advertising than with sales promotion budgets. A year's contract for the two services now being offered amounts to about \$30,000 to cover only three areas. If that figure were projected nationally, it is pretty obvious that it would be well beyond the limits of a budget for sales promotion or merchandising.

FRED B. MANCHEE
Vp. Research, Marketing &
Merchandising
Batten, Barton, Durstine & Osborn
N. Y.



It's apparent that the store broadcasting service does a three-way job. It's advertising; it's sales promotion; and it's merchandising. And it's clear too, that since it does all three, its bud-

get can't be assessed categorically against any one of the three activities. In the absence of a good theoretical basis, allocation had to be arrived at pragmatically. And, since no two advertisers seem to have had exactly the same set of problems, there have been almost as many pragmatic solutions as there have been advertisers. The shift to FM means that along with the store audience, the advertiser also reaches the growing block of FM homes in the Chicago market. FM was adopted because telephone lines weren't available for all the Jewel Tea outlets. It further complicated budget procedures

However, while the solutions have differed in detail, some general patterns have emerged. They have shaped up in this way.

1. Allocation According to the Importance of Function

An advertiser may not feel that all three of the functions are of equal importance. One may believe that major national media should carry all of his advertising load and that the importance of store broadcasting is in its sales promotion or merchandising efficacy. Thus he will allot the entire budget to one or the other of those two activities. Another advertiser may look on store broadcasting as being valuable only for its reminder advertising.

2. For Three Jobs You Pay Three Ways

A few advertisers feel that because the service operates in three areas, its cost should be evenly split three ways. They believe that it's either too difficult or impossible to assess the value of each function.

3. The Pragmatic Approach

When Consumer's Aid was first presented, many advertisers were in the middle of their budget year, and there was no provision for such a service. So these advertisers did the pragmatic thing. They looked around for extra money in all three budgets and took what was needed from each to buy the service.

4. A Separate Fund

A few advertisers confounded by the problem of dividing costs, instead of splitting it, rightly, we think, set up a special appropriation for store broadcasting.

While it's possible to go into many more variations of cost distribution, our experience to date has brought us to these tentative conclusions. We say tentative, because we feel that after everyone has had some more experience with store broadcasting, many current ideas will be revised.

(Please turn to page 64)

A LANG-WORTH

"MIKE MYSTERY"



"DEATH TAKES A BATH"

The lifeless body of lovely Marie LaRue, clad only in a filmy nightgown, lay face down in the half-filled bathtub. Still clutched in her right hand was the bar of a towel rack, and on the wall above the tub's inner surface a broken section of the bar's supporting knobs gave a graphic picture of what had happened.

The hotel doctor, standing with Homicide Lieutenant Evans in the bathroom doorway, gave his reconstruction of the accident. "One of the maids found her this way, Lieutenant. Evidently Miss LaRue had started to step into the tub while holding to the towel rack for support. It broke and she fell, knocked unconscious when her head struck against the inner edge of the tub. Death was the result of drowning."

"Except for one fact," the officer said, "I would say you are right. But that one fact strongly indicates this woman was murdered."

(Solution below)

"Mike Mystery" is a feature of a 15-minute transcribed music and mystery show available 5 times weekly for national, regional or local sponsorship on 600 Lang-Worth affiliated stations. For full information, contact your station or its representative.

LANG-WORTH feature programs, inc.

Network Calibre Programs

at Local Station Cost

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

THE SOLUTION

The doctor was correct in saying that the only reason Miss LaRue would have taken hold of a towel rack located on the wall behind the tub would be to support herself in stepping into the tub itself. But what he overlooked is that no woman steps into a bathtub while wearing a nightgown.

WARNING: "Mike Mysteries" are protected by copyright. Anyone making use of this feature in any manner without permission of Lang-Worth Feature Programs, Inc., is liable to prosecution.

TELEVISION EQUIPMENT

SPONSOR: Park Camera

AGENCY: Placed direct

CAPSULE CASE HISTORY: *This Huntington Park camera store advertised television tables at \$25 on four 3-minute participations. Twenty-five were bought, some by phone and some by customers who traveled all the way to Huntington Park to get them. The same store demonstrated television boosters priced at \$27.95, and sold 75 of them, all as a result of television demonstrations. Park Camera has also had sales success with other television items like Walco lenses, etc.*

KTLA, Los Angeles

PROGRAM: "Shopping at Home"



TV
results

ALLIGATOR FARM

SPONSOR: Harry Hunt

AGENCY: Placed direct

CAPSULE CASE HISTORY: *During the Sunday night TV program, "Magazine of the Week," Harry Hunt of the Alligator Farm showed a 5-minute film of his trained alligator which is often used by Hollywood studios. As a result of this general interest film, Harry Hunt reported that in addition to normal paid attendance, over 300 persons visited the Alligator Farm the following week. Most of them stated that they had been attracted by the alligator movie on the television show.*

KTLA, Los Angeles

PROGRAM: "Magazine of the Week"

WRESTLING MATCHES

SPONSOR: None

CAPSULE CASE HISTORY: *To demonstrate the pull of WABD's wrestling matches, held every Thursday night at 9:05 p.m., Dennis James introduced a "mystery hold of the week." At one point during the matches, the hold, instead of being described, is announced as the "mystery hold of the week." The first woman and man whose letters are received win a box of candy and a box of cigars, respectively. Over 1,000 letters were received after the first "mystery hold" was announced—80% from women.*

WABD, New York

PROGRAM: "Wrestling Matches"

JOB WANTED

SPONSOR: Russell Ireland

AGENCY: Placed direct

CAPSULE CASE HISTORY: *Russell Ireland, advertising man from Duluth, Minnesota, came to Los Angeles to find a job. At first, hope was high—he would find a job on the "next" interview. The job never materialized, so he decided to use television to present himself to potential employers. He purchased a 1-minute spot at 7:29 p.m. and made an appeal, outlining his background. Numerous phone calls resulted, and Mr. Ireland accepted a position as advertising manager for a local firm.*

KTLA, Los Angeles

PROGRAM: 1-minute announcement

GLASSES

SPONSOR: Schwabacher-Frey

AGENCY: Placed direct

CAPSULE CASE HISTORY: *Using a three-minute spot on KTLA's participating show, "Shopping at Home," Schwabacher-Frey, Los Angeles stationery and gift store, showed viewers magnifying glasses which were being sold at clearance. Prices ranged from under a dollar to \$10. During the next few days over 100 were sold. Also demonstrated were various types of professional scissors. The next day 48 buttonhole scissors, \$3 a pair, were bought.*

KTLA, Los Angeles

PROGRAM: "Shopping at Home"

AUTO REPAIRS

SPONSOR: Crisconi's

AGENCY: Yardis Advertising

CAPSULE CASE HISTORY: *When John P. Crisconi, President of the Philadelphia Motor Car Company (Oldsmobile dealer) decided to stress his repair and service departments rather than new-car sales, he placed time on "Batter Up" a sports quiz TV show. As a result, many automobile owners have brought repair and service jobs to his shop—some from outside the firm's immediate area. More than one has mentioned having heard of the company for the first time on the television show.*

WFIL-TV, Philadelphia

PROGRAM: "Batter Up"

DOG FOOD

SPONSOR: Nutrena Mills, Inc.

AGENCY: Bruce B. Brewer

CAPSULE CASE HISTORY: *KSTP-TV sent out 500 questionnaires to Twin City television set owners to determine product identification for one of its advertisers, Nutrena. Within seven days 112 replies were received. Of the 112 replying, 121 indicated having seen and heard dog food commercials on KSTP-TV; 106 knew the brand as Nutrena; 8 had the wrong name (Purina, Champion, etc.); 22 answered "no" or blank. Brand-name identification was better than 71%.*

KSTP-TV, Minneapolis

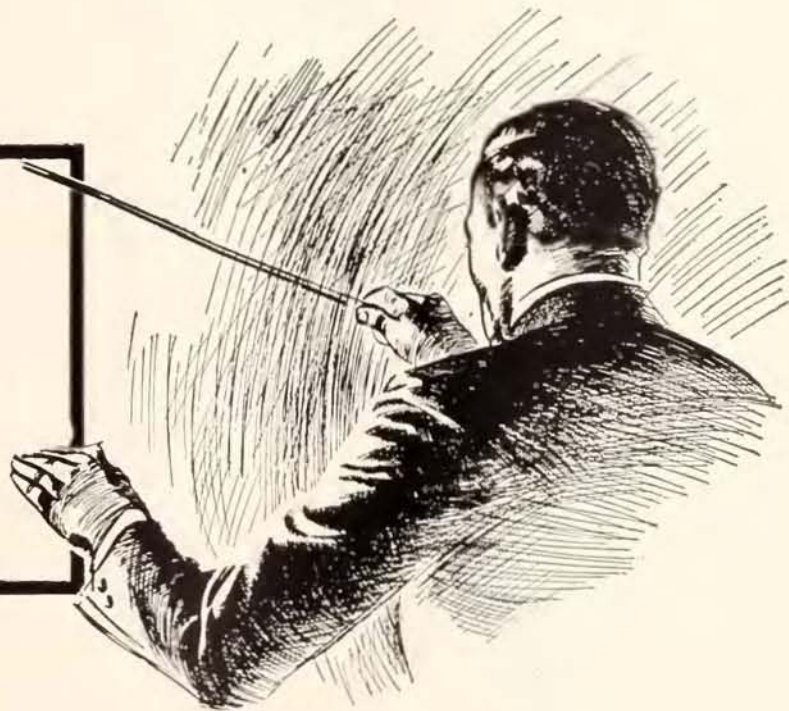
PROGRAM: Announcements



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



A Service of Radio Corporation of America

YES SIR, between summer and fall of 1948, NBC Television has doubled its weight in advertisers—a bulging increase of more than 100% in signed network sponsors.

ITEM: many of the largest and most experienced advertisers in the nation—like Procter & Gamble, Philco and Colgate-Palmolive-Peet. They're spending more and more money (*new* money in *addition* to radio funds) on NBC Network Television shows.

ITEM: television sponsors new to the medium—recruits from printed media like Bates Fabrics, Bigelow-Sanford Carpets and Disney Hats. Disney, confident of reaching a substantial part of its market with television, now

allocates the major part of its advertising money there.

ITEM: television film recordings to carry the message beyond the limits of the present NBC Eastern Television Network—until the day when sight-and-sound will be linked directly from coast to coast.

ITEM: today, more network sponsors than all other television networks combined—and NBC all but sold out in the evening hours.

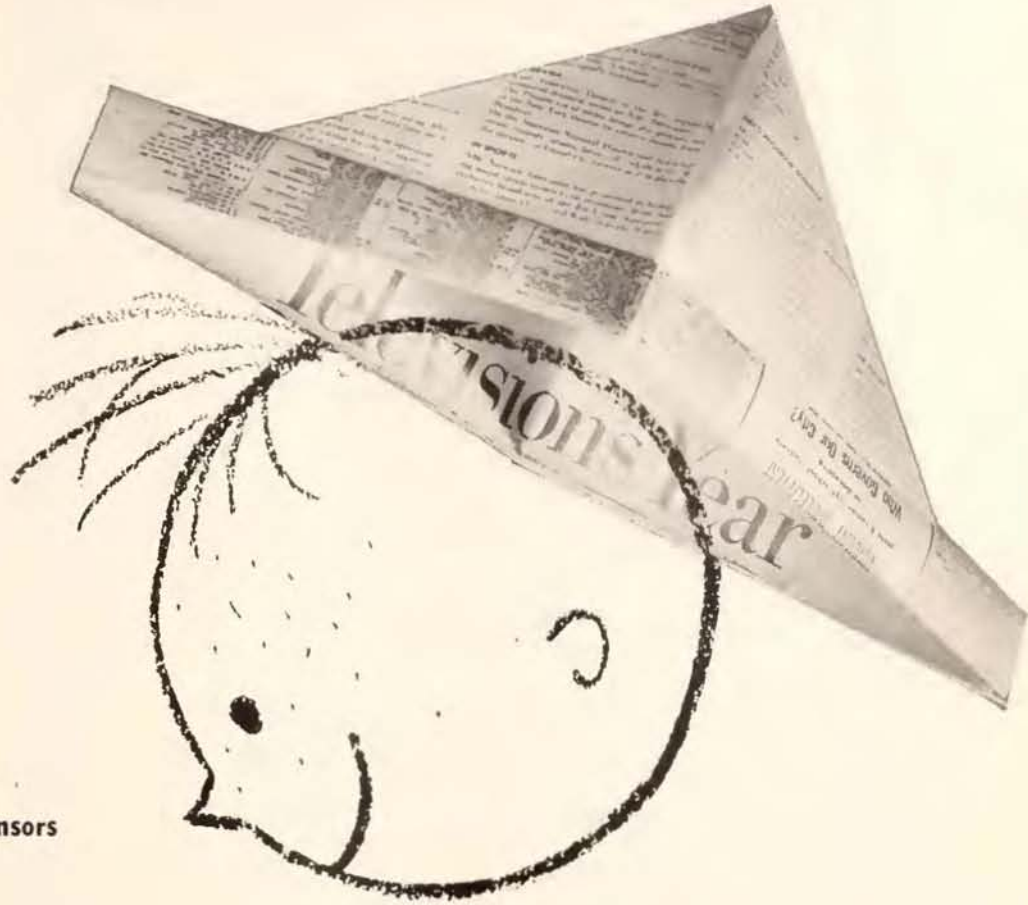
Yes sir, it sure has grown—grown in wealth of program material and versatility for viewers as it increases in proved sales effectiveness for advertisers. 1948 is the year for America's No. 1 Television Network.

Why, little man—how



New NBC Television Network Sponsors

- Admiral Corp.*
- Bates Fabrics, Inc.*
- Bigelow-Sunford Carpet Co., Inc.*
- Chevrolet Dealers*
- Cluett-Peabody*
- Colgate-Palmolive-Peet Co.*
- Disney Hats*
- International Silver Co.*
- Julius Kayser & Co.*
- Philco Corp.*
- Procter & Gamble Co.*
- Sherwin Williams Co.*
- E. R. Squibb & Sons*
- Sunshine Biscuits, Inc.*
- Sylvania Electric Products, Inc.*
- Unique Art Manufacturing Co.*
- Vick Chemical*
- Walco Tele-vue Lens*
- Whitehall Pharmaceutical Co.*



Continuing NBC Television Network Sponsors

- American Tobacco Co.*
- Firestone Tire & Rubber Co.*
- General Foods Corp.*
- General Electric Co.*
- Gillette Safety Razor Co.*
- Gulf Oil Corp.*
- Kraft Foods Co.*
- Motorola, Inc.*
- R. J. Reynolds Tobacco Co.*
- Swift & Co.*
- The Texas Co.*

ou've grown



BMI *Pin-up Sheet*

Hit Tunes for November

BOUQUET OF ROSES

(Hitt & Range)

Dick Haymes—Dec. 24506 • Eddy Arnold—Vic. 20-2806
Rex Turner—Varsity 8001

CITY CALLED HEAVEN

(Warren)

Una Mae Carlisle—Bl. 11271 • Will Bradley—Col. 36297
Barry Wood—Vic. 27589 • Les Brown—Okeh 6367
Glen Gray—Dec. 69838 • Shep Fields—Bl. 11255

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—Mai. 6000 • Derry Falligant—MGM 10256

CUANTO LE GUSTA

(Paer)

Andrews Sisters-Carmen Miranda—Dec. 24479 • Xavier Cugat—Col. 38239
Eve Young—Vic. 20-3077 • Jack Smith—Cap. 15280

DON'T BE SO MEAN TO BABY

(Campbell)

Peggy Lee—Cap. 15159 • Duke Ellington Col.—38295

HAIR OF GOLD

(Mellin)

Harmoncats—Universal 121 • John Laurenz—Mercury 5172
Jack Emerson—Metrolone 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

(Excelsior)

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

IN MY DREAMS

(Wizell)

Vaughn Monroe—Vic. 20-3133

LONESOME

(Republic)

Sammy Kaye—Vic. 20-3025

PLAY THE PLAYER

(Marks)

Xavier Cugat—Col. 38288 • Snooky Lanson—Merc. 5188
Pedro Vargas—Vic. 23-1045 • Edmundo Ros—London* • Enoch Light—MGM*

RENDEZVOUS WITH A ROSE

(Jay-Dee)

Buddy Clark—Col. 38341 • Bob Eberly—Dec. 24491
Pepper Nealy—Bullet 1056 • Pied Piper—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

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

WHY DOES IT HAVE TO RAIN ON SUNDAY

(Duchess)

Freddy Martin—Vic. 20-2557 • Dennis Day—Vic. 20-2377
Snooky Lanson—Merc. 5082 • Milt Herth Trio—Dec. 24388
Beale St. Boys—MGM 10141

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—Moj.* • Korn Kobblers—MGM* • Jack Edwards—MGM 10214

YOU WALK BY

(Cavalier)

Jerry Wayne-Bobby Byrne—Dec. 3613 • Eddy Duchin—Col. 35903
Charlieteers—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

MR. SPONSOR ASKS

(Continued from page 59)

With the larger national advertisers there is little concern with the question at present. A company spending a million dollars for advertising and also spending heavily for sales promotion and merchandising can easily prorate the cost of store broadcasting among these three accounts in direct proportion to its accomplishments for their product.

With smaller companies store broadcasting often represents a larger outlay in comparison to the total budget and they will either make a special appropriation for it or charge it to all three budgets in proportion to their ability to absorb the cost or in proportion to what they guess to be the relative importance of the three activities.

So perhaps the best way to summarize it all is to interject our point of view as the seller. The theoretical question of where to charge store broadcasting isn't nearly so important as the fact of trying it, to see how it works and determine the sort of job it accomplishes. And when you see how well it does work, you can then sit down with your three managers and your accountant to reach a decision on how to split the cost—and it is our hunch that the decision very probably will be to set up a new account—Store Broadcasting.

JAMES L. HYDE JR.
Vp in Charge of Sales
Consumers Aid Inc.
Chicago

TV COMMERCIAL

(Continued from page 29)

its punch. The type of film commercial used today in TV which can stand up under the greatest number of scannings and still retain major sales impact is the commercial whose pitch is based on public service.

The current TV spot schedule of Standard Oil illustrates this fact. Esso spots (about 15 altogether) are rotated on a five-a-week schedule. Of them, those repeated most with the least chance of creating adverse viewer reaction are those confined to billboarding; the rest of the commercial is straight public service. One Esso spot commercial was repeated daily for two weeks with good effects. The secret was simple. The one-minute film featured some really helpful pointers on highway safety. The selling value was there but listeners didn't realize it, and praised Esso for its public-minded film.

(Please turn to page 67)

SPONSOR

WWL

NEW ORLEANS

1st in the Deep South
---Based on Latest
Listener Diary Study!*

*Listener Diary Study made by Audience Surveys, Inc.—from accurate cross section of the 559,970 families in the 94 counties credited with 50% or better, day and night coverage (BMB). Ask to see the complete survey; your Katz Agency representative has it.

1. Biggest audience for every part of both day and night.

2. Biggest audience for the week as a whole—WWL wins by almost 3 to 1.

3. Biggest percentage of wins in all quarter-hours—WWL wins 87%—89.5% in day-time.

4. Biggest net audience for strip programs.

... and WWL's locally produced shows win virtually as large shares-of-audience as CBS and transcribed programs.

This is definite. proof folks turn to

WWL **1st**
NEW ORLEANS

A Department of Loyola University

WWL . . . 50,000 watts—High-power, low-cost coverage of the Deep South—dominating this new-rich market

REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

LIVING HABITS

(Continued from page 52)

clusive with the Yoell organization, leads the respondent step by step through every minute action leading up to and then through use of a product. If, for example, a consumer tells the interviewer he eats chocolate bars because he "likes the taste," this non-definitive answer is followed up until the real meaning of "taste" emerges.

Taste, Yoell discovered in a study for a national candy manufacturer, means infinitely more to a candy eater (or an eater of dry cereal, for that matter) than mere stimulation of taste buds.

This advertiser had decided to abandon radio as unproductive when he called Yoell into the picture. He'd been advertising the tasty goodness of his candy. That didn't sell candy.

He had conventional market statistics, but they told him nothing about why people eat candy.

Camera Action studies revealed a major motivation in candy eating—the feeling that candy is a reward. Candy eating apparently is a minor celebration. This is true with both men and women, although the occasions which inspire or justify the reward are usually different. The roots of these feelings, as it's easy to see, are in childhood experiences.

Eating candy for relaxation and ease of tension is another important candy buying and eating motivation. The type and taste of the candy consumed is directly related to the reason for eating it. Party candies, for example, aren't the type a man would choose to eat during an afternoon break, or a woman desires during housecleaning. This relationship between the type of candy and its consumption has provided the sponsor with additional copy slants.

Test radio campaigns by this manufacturer using a "reward" theme have already jumped sales substantially in test areas.

A radio advertiser who makes dry cereals discovered from Camera Action investigations that taste was more important to his prospects than his advertising emphasis had accounted for. A pilot survey isolated in the minds of cereal eaters such elements of taste as size, body, and texture of the cereal units, and indicated the lines a further quantitative study of taste appeals should follow.

It is Yoell's belief derived from Camera Action studies that listeners do not ordinarily believe advertising claims that are outside their conscious experiences. The majority of people interviewed on their candy eating habits weren't aware of candy advertising claims, or didn't believe what they heard or read.

In a study for Cecil and Presbrey, Inc., Yoell found that people generally don't believe tobacco advertising. (Cecil and Presbrey handles the Philip Morris cigarette daytime radio advertising.)

More important, Yoell believes he found out why. It is his conclusion that people are incredulous because advertising claims are contrary to their personal experiences. The obvious corollary is that believable copy must be related to consumer experiences. There is ample evidence to prove the soundness of this approach.

Since smokers' experiences create smoking motivations, Camera Action studies bring to light a number of fundamental smoking satisfactions. No cigarette advertising, claims Yoell, has ever carried out a consistent campaign appealing to these satisfactions.

To what, then, can cigarette advertising successes be attributed? Yoell gives two reasons. First, smoking has been on the increase for the past 25 years. Any and all ad-claims seemed to increase sales. It took time for people to apply objective

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In San Francisco* Almost Everyone's a Plutocrat

AND ONE COLUMBIA STATION
SERVES THEM ALL

*Of the nation's 200 largest cities, San Francisco is first in per capita net effective buying income. Source: SALES MANAGEMENT'S Survey of Buying Power dated May 10, 1963.



Represented Nationally by Edward Petry & Co. Inc.

Pacific Agricultural Foundation, Ltd.
San Jose, California

TV COMMERCIAL LIFE

(Continued from page 64)

Another approach to the problem of repeating commercials in TV is found in the use of live and film time signals and weather spots. Although the faces of the Bulova, Elgin, Gruen, Longines, and other clocks seen in TV time signals don't change oftener than once every three or four months, the required element of freshness is there. This is because the time varies with every scanning, and listeners are more aware of the service factor of the commercial than the fact that they are being sold something.

The same is true for weather signals. The well-known Botany lamb has gamboled across thousands of TV screens in the past eight years, with only slight variations in the product-selling techniques. The change in the type of weather does the trick, and it is doubtful that the Botany spots would have lasted as long as they have with viewers if the emphasis were on selling alone.

Many products are suited to neither a live commercial nor a filmed public-service approach. Any selling done for them on the visual air must be designed primarily to move products off store shelves. In such cases, TV research studies have shown that commercials tend to have one of two effects: (1) The interest in the commercial will be as high as or higher than the interest in the entertainment portion. (2) The interest will drop sharply, and go lower than any other portion of the program.

There is virtually no "middle-of-the-road" approach to straight selling in TV. Either it's good, or it lays an egg when it's repeated.

American Tobacco Company's famous square-dancing and marching cigarettes are a good example of the type of straight-selling TV commercial which can be repeated many times. They fall into the "cute" class, but the stop-motion shorts, made by Jam Handy, are imaginative enough to catch the interest of viewers almost every time. ATC has made about ten such film commercials so far, for both spot and program usage, but even then the big tobacco firm takes no chances. New films are made from the old ones, by using the Jam Handy shorts with new sound tracks added, thus giving the effect of newness without having to spend the big money needed to create new clips.

The limited-budget advertiser obviously can't spend the kind of money American Tobacco does for ingenious film commercials. But some advertisers are

(Please turn to page 70)



His Touch System Keeps His Finger On Top of the News from Washington

The "system" includes much more than an alert set of fingers on a typewriter. His office staff, complete with reporters and radio editors, works under constant pressure, sifting the news, confirming the facts, interviewing the people who know why news is made. By the time he goes on the air, his 135-line script reflects precise background data gathered by trained reporters.

The system pays off for listeners and advertisers as well. His vast and loyal national audience gets "the top of the news from Washington". His co-op advertisers get results. Currently sponsored on 316 stations, Fulton Lewis, Jr. affords local advertisers network prestige at local time cost, with pro-rated talent cost.

Since there are more than 500 MBS stations, there may be an opening in your city. If you want a ready-made audience for a client (or yourself), investigate now. Check your local Mutual outlet—or the Co-operative Program Department. **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

signed and unsigned

Advertising Agency Personnel Changes

(Continued from page 19)

SPONSOR	FORMER AFFILIATION	NEW AFFILIATION
Charles T. Clyne Reginald Gochlan Phil Edwards Paul Forrest Kendall Foster Ira Alan Goff Ralph Hart Hugh Hale	Blow, N. Y., acct exec Ruthrauff & Ryan, N. Y. Carl Byoir, N. Y., radio, TV dir Dan B. Miner, L. A., acct exec, radio dir William Esty, N. Y., pub rel dir Scott & Williams, N. Y. Spitzer & Mills, Toronto, asst radio dir Dancer-Fitzgerald-Sample, N. Y., superv of cumul radio produ McGeehan & O'Mara, N. Y., acct exec	Same, vp Bauerlein, New Orleans, vp W. B. Doner, Chi., radio, TV dir W. B. Gussinger, L. A., radio, TV dir Same, TV dir Rodgers & Brown, N. Y., acct exec, radio, TV dir Same, radio dir Brooke, Smith, French & Dorrance, Detroit, radio, TV dir
Elmer F. Jaspun Alan Kent Major Walter R. King	U. S. Army (Public Information div), Wash., chief of liaison branch WWDC, Wash.	Broomfield-Podmore, Trenton N. J., radio, TV dir Blow, N. Y., in chge prodn radio commls Gardner, St. L., work on Army recruiting acct
Bert Libin Norman C. Lindquist T. C. Maguire Dorothy McQueen James D. McTigue Micky Quinn Genevieve Schubert John D. Michel Jin H. Mortland Rudolph Montgelas Nancy Myers Roger Pryor William Sloan Richard W. Smith Gloria F. Sobelman Raymond Spector David Straus III Erwin D. Swaro A. Ruric Todd Herbert True Charles P. Tyler Richard Uhl Deedee Van Pulliam C. Frederic Volkert Brevort Walden Philip R. Warner John Wellington Charles B. West Paul M. Winslip Glenn Wiggins Sanford F. Wolin	All-Canada Radio Facilities, Montreal Olmsted & Foley, Mnpls., radio dir Badger & Browning & Hersey, N. Y. Campbell-Mithun, Mnpls., vp Buchanan, N. Y., vp John H. Riordan, L. A., media dept KNX, H'wood., producer Griswold-Eshleman, Cleveland, sr acct exec Shaw-Shon, N. Y., research dir, acct exec Raymond Spector, N. Y., pres (discontinued) Blow, N. Y., acct exec Richard Jorgensen, San Jose Calif., acct exec Watts-Payne, Tulsa Okla., radio dir Blow, N. Y., acct exec Sullivan, Stauffer, Colwell & Bayles, H'wood, CBS, H'wood. Hevenor, Albany N. Y. Platt-Forbes, N. Y. Birmingham, Castleman & Pierce, N. Y. Ruthrauff & Ryan, N. Y. Neal D. Ivey, Phila. Merrill-Anderson, N. Y., acct exec Kenyon & Eckhardt, N. Y., acct exec Reporter Publications, N. Y.	Bert M. Sarazan, Wash., radio, TV dir Malcolm-Howard, Chi., TV dir Erwin Wasey, Montreal, radio dir Harold F. Stanfield, Montreal, radio dir Same, assoc partner Schank, N. Y., media dir Ted Bates, N. Y., timebuyer Weiss & Geller, Chi., TV dir Olmsted & Foley, Mnpls., assoc partner Same, pres Leo Burnette, L. A., media head Foote, Cone & Belding, N. Y., TV dir Roy S. Durstine, L. A., radio, TV dir Same, Louisville Ky., mgr Kopeland, Silver Springs Md., radio copy writer Raymond Spector (new), N. Y., pres A. W. Lewin, N. Y., radio, TV dir Same, vp Todd, Podesta, San Jose Calif., partner Carter, Kansas City, radio, TV dir Same, vp Same, N. Y., head TV activity Kamin, Houston, radio dir McGarty, Pittsb., acct exec Federal, N. Y., acct exec Needham & Grohmann, N. Y., vp, acct exec Young & Rubicam, N. Y., radio, TV dir Paul Smith, media dir Doremus, N. Y., acct exec Same, vp Edwin Parkin, N. Y., acct exec, radio, TV dir

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Atlantic Syrup Refining Co Inc, Phila. Block Drug Co, Jersey City N. J. M J. Breitenbach Co, N. Y. Colonial Airlines, N. Y. CVA Corp, S. F. Eastern Tobacco Co, Wilmington Del. Eclipse Sleep Products Inc, N. Y. Fleming-Hall Tobacco Co Inc, N. Y. Gadget-of-the-Month Club, L. A. Gunther Brewing Co, Balto. Florence Laistic Madwed Mfg Co, Bridgeport Conn. Metal Tile Products Inc, Hastings Mich. New Holland Machine Co, New Holland Pa. Peerless Pen & Pencil Co, N. Y. Plastikon-Western, S. F. Quaker City Chocolate & Confectionery Co, Phila. Reynolds Metals Co, Chi.	Quaker Maid Syrup Minipoo Dry Shampoo Pepto-Mangan Air travel Cresta Blanca Wine Tobacco Springs, bedding Sano cigarettes, cigars, pipe tobacco Gadgets Gunther Premium Dry Lager Women's specialty store Karen Dial-o-matic Cookers Alumitile Farm machinery Pens, pencils Uneek Good and Plenty, So Big candy bars Lifetime Stainless Steel Household Cookware Lettuce Leaf, Olive-Infused Salad, Cooking Oil Meat packer Air travel Candy Automobiles Army, Air Force recruiting Foods Women's intimate apparel Poultry vaccines Rodan rat killer Candy Chewing gum	J. Robert Mendte, Phila. Harry B. Cohen, N. Y. Small & Sciffer, N. Y. Sedel, N. Y. McCann-Erickson, S. F. Levy, Newark N. J. Henry J. Kaufman, Wash. Deutsch & Shea, N. Y. Ruthrauff & Ryan, H'wood. Ruthrauff & Ryan, N. Y. Bobbly, N. Y. Market Research and Advertising, N. Y. Lindsay, New Haven Conn. J. Walter Thompson, N. Y. Leland K. Howe, N. Y. Benson M. Sherman, S. F. Adrian Bauer, Phila. James Thomas Chirurg, Boston Maxon, N. Y. Clements, Phila. West-Marquis, S. F. Kane, Bloomington Ill. Lockwood-Shackelford, L. A. Tucker Wayne, Atlanta Levy, Newark N. J. Ad Fried, Oakland Calif. Lee Ramsdell, Phila. C. C. Fogarty, Chi. Bozell & Jacobs, Indianapolis Walsh, Toronto
Salad Products Corp, Clinton Iowa Karl Seiler & Sons, Phila. Southwest Airways Co, S. F. Switzer's Licorice Co, St. L. Taylor Automobile Co, L. A. Third Army Hdqtrs, Atlanta Uco Foods, Newark N. J. Venus Beauty Stylists, Berkeley Calif. Vinland Poultry Labs, Vineland N. J. Walsh Labs Inc, Chi. Homer J. Williamson Inc, Indianapolis William Wrigley Jr Co Ltd, Toronto		

Breeze

sails into new markets fast

with
**SPOT
RADIO!***

In the highly competitive soap business, it takes fast, powerful selling to launch new products with a flying start. So it's natural that Lever Brothers uses plenty of Spot Radio to introduce its new detergent, BREEZE.

Starting with the nation's hard-water areas, BREEZE has expanded market by market, using Spot Radio to hammer home powerful sales messages. Spot Radio starts working for Lever Brothers well before announcements are aired . . . through pre-campaign merchandising of schedules that insures aggressive market-wide retail support. Dealers know this potent medium will bring in customers, and they prepare to welcome them with stocks, displays and promotions. As a result, Lever Brothers attains profitable volume fast . . . and then maintains it with continuing BREEZE Spot Radio campaigns.

Whether you have a new product to establish, or an old one that needs new sales, Spot Radio can do the job. Find out about this powerful, flexible medium—how it works and how to work it—from your John Blair man. *He knows!*

**SPOT RADIO
SELLS
THE MILLIONS
THAT BUY**

**JOHN
BLAIR
& COMPANY**

**NATIONAL REPRESENTATIVES OF LEADING
RADIO AND TELEVISION STATIONS**




BREEZE advertising is handled by Federal Advertising Agency, New York, 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.

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

NOW!

5000 WATTS
KHMO
HANNIBAL
 COVERING THE
 HANNIBAL-QUINCY
 TRI-STATE
 MARKET



42 COUNTIES OF
 PROSPEROUS *Mark Twain Land*
 ILLINOIS • IOWA • MISSOURI
 NATIONAL REP.— JOHN E. PEARSON CO.

KHMO *Mutual Network*
1070 KC
 SERVING THE RICH
 TRI-STATE AREA
 1000 WATTS AT NITE



Black's Poultry Company bought 63 stations including WDNC, the 5000 watts—620 kc CBS station in Durham, N. C. Results? WDNC hatched a lower per inquiry cost than all other 63 stations except one!

What do you want to sell more of at lower cost?

WDNC

DURHAM, NORTH CAROLINA

The Herald-Sun Station
 COLUMBIA BROADCASTING SYSTEM

Rep. Paul H. Raymer

TV COMMERCIAL LIFE

(Continued from page 67)

doing well with low-budget TV commercials which are repeated several times a week, or oftener.

Pioneer Scientific Corporation, makers of Polaroid Television Filters, has sold over 100,000 of them to date, mainly through two one-minute films used in 17 TV markets and on their portion of NBC's *Howdy Doody*. The Polaroid films are the simplest kind of straight product demonstration, featuring a product which can be sold best by this method. There are no frills or coy selling techniques which the audience will tire of seeing. Each of the films gets an every-other-week repeat on *Howdy Doody*, but there it is integrated into a live commercial featuring Howdy and Bob Smith, and keyed in with a give-away premium.

It's another example of a TV commercial that can stand up under repetition. If the commercial is unimaginative to begin with, no amount of repeating will make it sell a product. . . .

RELIGION

(Continued from page 41)

About two minutes are devoted to an inspirational message. The last 30 seconds allow the individual stations to cut in with a message from a local clergyman.

The inspirational message takes its theme from the play just heard by the audience. In the first broadcast of the series, of *Cyrano de Bergerac*, Cyrano's long, self-denying love for Roxanne was pointed out. It was observed that Cyrano rose to great heights of character, and that he did it not by crying out against his physical ugliness nor by turning his wit to destroying the marriage of Christian and Roxanne, but by making something of himself. This was followed by a reasoned appeal that each man's battle with himself is not easy, but is easier if he has encouragement and help. The message further suggested that the listener's own church could help him. If he was not a member of any church, it was suggested that he try the Episcopal Church. A booklet, *Finding Your Way*, was offered to those interested in finding out something about the Episcopal Church. There was no doctrinal slant in the message.

The cut-in by the local clergyman localizes the Church's message. It consists of a 15- to 30-second announcement in which the Episcopal clergyman in the area covered by each station introduces himself, welcomes listeners to further

broadcasts, and extends an invitation to the next Sunday morning service. This cut-in is not feasible in large cities with metropolitan audiences, but is confined to those localities served by one or two churches.

No Protestant denomination has ever before embarked upon a dramatic broadcast series. The Episcopal Church is sponsoring this series because it considers that an effective radio program can strengthen and enlarge its membership. It expects to have within a short time a listening audience of 10,000,000 people—five times its present membership. It can also hope, by reason of turn-over audience, to reach a good portion of the 70,000,000 people in the United States who are not a part of any church.

The philosophy behind the series rests squarely on the conviction that the church is not to be brought to the people, the people are to be brought into the church. How effective the series will be remains to be seen.

The Christian Science Church is another user of commercial time on the radio. It confines its major effort to a 15-minute transcribed program called *The Healing Ministry of Christian Science*. This program is made up in part of readings from the Bible with correlative passages from *Science and Health with Key to the Scriptures* by Mary Baker Eddy, the discoverer and founder of Christian Science. The program also includes the reading of a verified testimony of healing from one of the Christian Science periodicals, *Christian Science Sentinel* or *Christian Science Journal*. This program is carried on 105 stations of the Mutual network, plus 424 unaffiliated stations. The Mutual program is piped out of New York, Chicago, Salt Lake City, and Los Angeles on Saturdays at 4:45 p.m., local time. The stations air the program once a week, at times adjusted to local conditions. Starting 1 January 1949 the transcribed program will go over the full Mutual network of about 500 stations. The addition of some two to three hundred unaffiliated stations will bring the number of stations airing the program to somewhere between seven and eight hundred.

Though the Christian Science Church receives free time on many stations (WBZ, Boston; KFJ, Los Angeles; WIBC, Indianapolis; WJJD, Chicago; to mention a few), the Church is ready and willing to pay for its time. It believes that it contributes to the welfare of the station and the community thereby. The Christian Science programs are paid

(Please turn to page 72)

An Announcement and an Invitation

TO RADIO STATIONS

WITHIN the past few days, every radio station in the United States, Canada, Alaska, Puerto Rico, Hawaii, the Philippines, the Canal Zone, Australia, and New Zealand has been delivered a prospectus outlining the operation of the COOPERATIVE PROGRAM SYNDICATION PLAN.

CONCEIVED by, and now being operated for, stations themselves, this Plan—the stations' own—offers each subscriber a potential in excess of \$20,000 worth of network-quality programs per week for not in excess of his national, one-time, class-A, quarter-hour rate per week.

FUNDS subscribed by the over 100 initial subscribers already guarantee delivery of at least

three program series per week to every subscriber... each of the calibre of the first—the five-quarter-hour "PAI O'BRIEN — FROM INSIDE HOLLYWOOD" series, set for December 15th release. As additional subscribers are added, the fourth, fifth, and succeeding series will be produced.

THE to-date response to the Plan has been immediate and enthusiastic. 87% of the stations initially interviewed... subscribed! Since delivery of the prospectus, station subscriptions have mounted rapidly.

STATIONS are invited to participate wherever the exclusive has not already been taken. To acquire exclusive broadcast rights in your primary area, phone, write, wire immediately.

Cooperative Program Syndication Plan

BRUCE EELLS & ASSOCIATES
2217 Maravilla Drive • Hollywood 28, California
Phone: HOllywood 5869



Just a few of the typical markets and stations already subscribed:

WRR, Dallas
KOMA, Oklahoma City
WDSU, New Orleans
WSAI, Cincinnati
KFDA, Amarillo
WAPI, Birmingham

WKGN, Knoxville
WRNL, Richmond
KROC, Rochester
KFJZ, Fort Worth
WCON, Atlanta
WFBM, Indianapolis

WFDF, Flint
KABC, San Antonio
KIOA, Des Moines
KBMV, Billings
KVET, Austin
KSJB, Jamestown

KUTA, Salt Lake City
WKNX, Saginaw
KXYZ, Houston
KGHF, Pueblo
KPOW, Powell
CFCN, Calgary

KOIN, Portland
KFBC, Cheyenne
KLIX, Twin Falls
CFRN, Edmonton
KJR, Seattle
CJOB, Winnipeg

RELIGION

(Continued from page 70)

for by the voluntary contributions of the members. Envelopes marked "Radio Fund" are always found in the pew racks.

The transcribed Christian Science programs are aired to bring the message of the healing ministry of Christian Science to the radio audience. These programs are not broadcast during church service hours, for the Christian Science Church has found that programs broadcast during Sunday worship hours encourage church-

goers to neglect regular attendance. Branch Christian Science churches do, however, sometimes sponsor local Sunday service broadcasts once or twice a month. The Church wants church-going. It believes that only spiritual consecration on the part of each individual can keep the nation safe from the perils which lie ahead.

More extraordinary from a religious broadcasting standpoint is the *Christian Science Monitor* program *The Christian Science Monitor Views the News*, which is broadcast at 9:30 p.m. each Tuesday night, Coast-to-Coast, on some 70-odd ABC network stations. This 15-minute

analysis of the news by Erwin D. Canham, Editor of *The Christian Science Monitor*, Rhodes Scholar, President of the American Society of Newspaper Editors, member of the American Delegation to the United Nations Conference on Freedom of Information, is often as entertaining as it is informative. Mr. Canham draws upon the *Monitor's* far-flung correspondents who pour into Boston a steady stream of news which is carefully sifted and edited. He supplements, analyzes, and interprets these dispatches, drawing upon his 20 years of experience in international journalism. The *Monitor's* editor has many "informal" sources as a result of frequent interviews with national and world leaders during his many "reconnaissance" trips abroad.

The Christian Science Monitor has a highly loyal following not limited to church members. An international daily newspaper, it is highly respected throughout the world. It is an editor's paper, subscribed to by more editors than is any other newspaper, and rated one of the leading newspapers in the world by many students of journalism. It is so esteemed for its unbiased treatment of the news that when only the four press associations are allowed representation at a press conference, *The Christian Science Monitor* is frequently the only independent newspaper represented.

Why does *The Christian Science Monitor* broadcast? Basically, to present the radio audience with a reasonable, unbiased interpretation of the news—and as a corollary, to manifest, by works, Christian Science's influence for good. The program pays off in subscriptions, too—over 600 subscriptions are received each week.

The Family Theater, brain-child of hustling, 38-year-old Roman Catholic priest Father Patrick Peyton, is, like the Protestant Episcopal show, dramatic. It features on Mutual Wednesdays (9 9:55 p.m., EST) either an original play or a Broadway or Hollywood adaptation. When it first went on the air the plays were dull, heavily moral, but as time went on and funds came in the scripts grew defter, until today the program is uniformly listenable theater. (*Stolen Symphony*, a radio original, won the 1948 Ohio State University Institute of Education by Radio Award for religious broadcasts over networks.)

The program gets its time from Mutual free, provided that Father Peyton assumes financial responsibility for all other costs; that every program features a big-name star; and that the program be

(Please turn to page 101)



Persistence . . .

is a most valuable asset. Men who have and use this quality always get somewhere. ● Nothing else in the world can take the place of persistence. ● Talent will not: nothing is more common than unsuccessful men with talent. ● Genius will not: unrewarded genius is almost a proverb. ● Education will not: the world is full of educated derelicts. ● Persistence and determination alone are the omnipotent. ● Through persistence KMAC, established in 1926, will soon go to 5,000 watts, unlimited, at 6:30, with an audience of one and one-quarter million.

Mutual in San Antonio

Kmac-Kiss

Howard W. Davis, owner

Represented Nationally by
THE JOHN E. PEARSON COMPANY

POWER! COVERAGE! LISTENERS!

The power of KEX, Oregon's only 50 kw. station, is beamed to cover the richest and most populous areas of Oregon and Washington. To attract more listeners for KEX advertisers, KEX is now staging audience promotions in all these Oregon and Washington communities.

KEX

THE 50,000-WATT ABC AFFILIATE
IN PORTLAND, OREGON



WESTINGHOUSE RADIO STATIONS Inc

KYW • KDKA • WBZ • WBZA • WOWO • KEX • WBZ-TV

National Representatives, NBC Spot Sales, except for KEX;
for KEX, Free & Peters



ALL ATLANTA LISTENS



As Lockwood Doty Edits The News

Twice daily, every week day, Lockwood Doty presents news events in concise and pungent style to one of the South's largest radio audiences. Atlantans prefer these news programs for their clarity, fairness and completeness. Sponsors have found them productive of extra sales.

Lane-Rexall is Doty's sponsor 12:30 to 12:45 P.M. The period from 6:30 to 6:45 P.M. will become available shortly because of seasonal change in that sponsor's advertising. For a top rated, result producing news program we suggest you contact the Headley-Reed Company for complete details on Lockwood Doty NOW!



Drawing by permission of D. Appleton-Century Co.

ABC

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

LIVING HABITS

(Continued from page 66)

evidence to claims. Second, other advertising forces, such as association, repetition, etc., have their own influence.

Claims buttressed by medical men or groups were a powerful stimulus at first, also, because of the belief, ingrained from childhood, that smoking is harmful to health. There was, for example, an initially favorable reaction to the claim "this cigarette is less irritating because . . ." But as time went on and objective evidence of it was not forthcoming, results became weaker and weaker. So the Raleigh medical-based campaign (Brown & Williamson switched agencies because of negative sales trend) hasn't yet increased B. & W. business.

Among the basic satisfactions *Camera Action* studies brought to light were cigarette smoking as a crutch to ease situations and relieve tensions, as a breather, and as a reward—this time with a different quality than a candy reward.

An amazing conclusion is that there are only two or three cigarettes in a pack that are smoked primarily for pleasure.

The remaining 17 cigarettes (and others) are smoked for different reasons. Some of them are smoked because they are mentally associated with pleasurable things, or circumstances.

As a whole, smokers are by no means wedded to a brand. As might be expected, however, *Camera Action* probing revealed that the younger age group of smokers switch most often and most easily, and that one of the reasons is their desire to conform (with husband, sweetheart, "gang," etc.).

The principal agency on the Philip Morris account is the Biow Company, Inc., who created and have been plugging with great success the "no cigarette hangover" theme. The success of this appeal seems to illustrate in part the working of Weber's (psychological) law that the greater the intensity of the original stimulus, the greater must be the increase in stimulus to cause a perceptible difference in the resulting reaction.

Smokers, in other words, have heard so many medical, or near-medical, claims it takes a "shocker" to get a desired reaction. The cigarette hangover theme seems to provide that shocker.

Cecil and Presbrey sold Philip Morris on using daytime radio to reach women smokers via daily 15-minute segments of the Mutual packages *Heart's Desire* and *Queen for a Day*. The agency, however, is required to create their commercials

within the framework of the "no hang-over" theme.

Another kind of data from Yoell's survey, however, provides an advertising technique which takes advantage of specific experiences without regard to copy content. Analysis of reasons for brand switching reveals the important influence of word of mouth discussions about the relative merits of brands.

Astute David G. Lyon (son of Philip Morris president Alfred E. Lyon), a Cecil and Presbrey vice president, conceived the idea of adapting this fact to his air selling.

The appeal is to women. So, instead of having one or more commercial announcers make the pitch, Lyon selects ahead of time a woman Philip Morris smoker from the audience. She goes over with the announcer before the broadcast her experience as a Philip Morris smoker. There is no set script. The observations, of course, are concerned with the "hang-over" theme.

About half the commercial time is taken up first with identifying the woman in such a way as to establish her in the feeling of listeners as a real person—one of themselves. Then with the announcer leading they talk *ad lib* about Philip Morris cigarettes and how she started smoking them. If she's timid and stammers a little, so much the better!

Lyon started this approach about six months ago. The sponsor identification rating on *Queen for a Day* leaped 25% on the first check (less than 12 broadcasts later) following use of the new technique.

Knowing the living habits of prospects can result in more than turning prospects into customers—properly employed it can be used to turn prospects into permanent customers. . . .

NORWICH PHARMACAL

(Continued from page 39)

Radio programing got another try from Norwich in 1940, when they decided to bolster their sales in New England (for a long time a region where Norwich sales were spotty). Their show, a low-cost audience participation program called *What Burns You Up*, brought no immediate results in the 18 weeks that it ran on Yankee Network. *What Burns You Up* fizzled out quietly. Norwich decided then that radio was probably a bad bet for them. When the show was becoming just another memory to Norwich, they became aware of a startling fact.

About three months after *What Burns* (Please turn to page 78)

*Not currently sponsored by Philip Morris.



KGO

puts more power
in your sales message!

KGO's new 50,000-watt output gives your radio advertising more power where it does the most good—where the most people live and listen. Nearly 70% of all Northern California's radio homes are in the Metropolitan Bay Area. KGO, with its increased power and directional antenna, saturates this area with a signal equal to that of a 100,000-watt transmitter! Directional transmission avoids waste over the Pacific Ocean and the Sierra mountains. It focuses your message right on the people you want to talk to.

But besides adding power in the big-market section, KGO's new strength multiplies its coverage. Now its area of dominant signal strength is *three times larger* than ever before. And mail responses to nighttime programs come in from fantastic distances—as far away as Alaska! Letters prove a listenable signal in seven Western states and part of Canada, in addition to 51 of California's 58 counties. When your advertising message rides that signal, it's going places!

Your sales story can find a big, ready-made audience on one of these popular programs:

1. Michael Shayne 10:15 pm Mondays. Fast action, thrills, drama, seasoned with humor. Scripted by Larry Marcus, whom critics call one of the best in the mystery business. Follows Richfield Reporter.

2. Philo Vance 10:15 pm Thursdays. S.S. Van Dyne's urbane crime-solver, with his old companions District Attorney Markham and Sergeant Heath, is proving one of radio's most popular sleuths. Follows Richfield Reporter.

3. Elmer Davis 6:15 pm Tuesday through Friday. Calm, dispassionate analysis of the news by one of the most respected reporters on the air. A co-op program at local rates with all the prestige of a full network show.

4. ABC Home Digest 6:30 am weekdays. John Harvey, veteran showman and storyteller, conducts this new KGO participating show. It's tailored for full family listening and soaring mail returns show its growing popularity.

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

WJZ—New York 50,000 watts 770 kc

KECA—Los Angeles 5,000 watts 790 kc

WENR—Chicago 50,000 watts 890 kc

WXYZ—Detroit 5,000 watts 1270 kc

KGO—San Francisco 50,000 watts 810 kc

WMAL—Washington 5,000 watts 630 kc

ABC Pacific Network

ABC

American Broadcasting Company



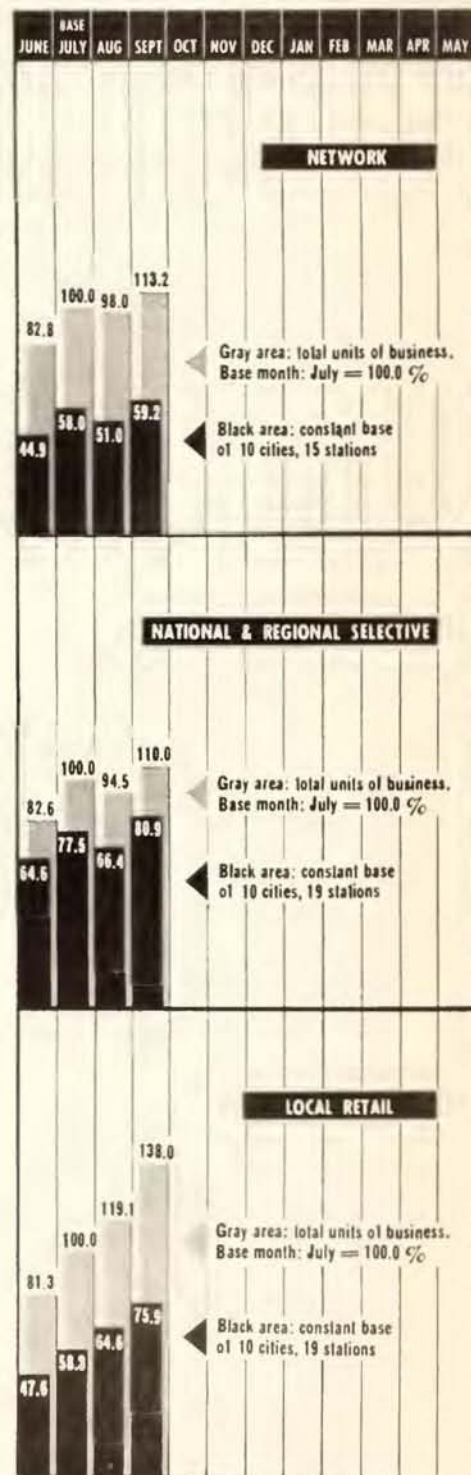
Based upon the number of programs and announcements placed by sponsors on TV stations and indexed by Rorabaugh Report on Television Advertising. Business placed for month of July 1948 is used for each base

TV business placement, which dropped during August, bounded back during September in all categories. Greatest business increase was in the local-retail over-all category which was up 18.9 from August. Increases were noted in total business placement as well as in business placed in SPONSOR'S 10-city constant base. Constant base areas show a much slower upward trend than do the total business due to more and more cities adding stations. Food and Radio, TV and Appliances together place 47.6% of all network business. Tobacco and Jewelry place 53.3% of all national and regional selective TV. Automotive and Radio, TV, and Appliances placed 61.2 of all local-retail telecasting.

BREAKDOWN OF TV BUSINESS BY CATEGORIES

CATEGORY	JUNE	JULY	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY
NETWORK												
Automotive	16.6	18.0	15.2	15.9								
Food	9.6	19.5	26.9	24.8								
Clothing			4.1	19.3								
Magazines			13.1									
Radio TV & Appl	16.6	18.0	22.8	22.8								
Soaps & Telletries	5.5		8.3	7.6								
Tobacco	32.4	27.5	7.6	11.7								
Misc	2.1	7.0		11.1								
Total	100.0	100.0	100.0	100.0								
NATIONAL & REGIONAL SELECTIVE												
Automotive	9.9	11.8	7.7	7.6								
Salt Drinks	5.3	5.6	4.5	4.6								
Beer & Wine	11.3	14.1	12.5	11.7								
Drugs	0.1	0.2	0.3									
Food	3.2	2.8	3.5	4.6								
Clothing	5.9	6.2	5.0	6.3								
Radio TV & Appl	12.7	15.6	10.9	15.5								
Soaps & Telletries	1.0	1.0	1.2	1.1								
Tobacco	13.1	16.1	18.8	25.4								
Jewelry	14.3	21.8	24.2	27.9								
Misc	5.8	4.8	5.9	5.3								
Total	100.0	100.0	100.0	100.0								
LOCAL RETAIL												
Automotive	13.2	19.8	25.4	27.5								
Banks	0.3	3.6	3.5	3.5								
Builders & Sup	2.7	8.1	3.0	3.5								
Dept Stores	11.9	10.3	12.2	11.1								
Food	6.5	6.0	7.3	8.1								
Home Furn	3.0	3.6	3.2	5.9								
Hotels & Rest	1.9	2.2	3.2	1.9								
Clothing	8.9	6.5	8.6	15.4								
Personal Services	7.0	7.9	8.6	17.8								
Radio TV & Appl	21.9	29.8	24.8	33.7								
Misc	4.0	2.5	9.5	4.9								
Amusement				2.8								
Political				1.9								
Total	100.0	100.0	100.0	100.0								

"TOTAL" AND TEN-CITY TRENDS



THE TV PICTURE IN- SOUTHERN CALIFORNIA

Now,—for the first time—all the salient facts about television in Southern California have been assembled in one study.

In September KFI-TV commissioned a leading Western research organization to find answers for such questions as "Just how many sets does Los Angeles have?" and "What's the tune-in?". Here are some of the highlights of that report:



SET OWNERSHIP: Approximately 28,400 as of September 1. Of these about 10% are installed in public places, the remainder in homes.

SETS IN USE: About two-thirds of all sets are in use during the average evening quarter-hour. Nearly 9 in 10 Southern California set owners who are at home use their sets some time during the evening.

AVERAGE VIEWERS PER SET: About 3.5 persons.



These and many other important facts about TV audience and what's going on in the Southern California TV picture are contained in a presentation, "The TV Picture in Southern California." We will be happy to show it to you.

KFI-TV is the blood brother of KFI, Southern California's ranking station with listeners and advertisers for a quarter-century.

With its own complete and separate staff of TV experts, its all-new RCA equipment, KFI-TV has established new highs in picture clarity and entertainment during three months of experimental operation.

Now, KFI-TV is operating commercially five nights a week. Discriminating Southern California advertisers like Union Oil, Hoffman Radio, and Packard Bell have selected KFI-TV as the station on which to invest their *program* budget.

KFI-TV is squarely in the middle of Southern California's television picture—the best place to focus your television budget.



Carle C. Anthony, Inc.

Represented nationally by
Edward Petry and Co., Inc.



NORWICH PHARMACAL

(Continued from page 74)

You Up left the air, Norwich salesmen began to report that buying on the air-sold product, Ungentine, was climbing. What's more, the buying was traceable to the show. Six months after the show's demise, sales in the spotty New England areas were at their highest point in years. As Norwich puzzled over the news, they realized then that overnight results for their line of drug products were impossible in radio. But, the right program might well bring in sales results . . . if it ran long enough.

Then the war came, and Norwich, up to their ears in war work for the Army and Navy Medical Departments, forgot about network programing for awhile. For a brief run in 1943, they sponsored a capsule musical show, the 5-minute *Grace Morgan Sings*, on WJZ, New York. When the star of the show died suddenly, the time slot was dropped, and radio went back into the "future" file.

The war years passed. Norwich net sales had jumped tremendously from the prewar level, from a 1936-1940 average of \$4,500,000 a year, to their wartime peak of more than \$12,000,000 in 1943. When the first big cut-backs in military spending

were felt, the net sales tapered down to \$10,000,000 a year. Norwich started looking again to the consumer market. Their sales leader, Pepto-Bismol, had done well during the war years, and had increased 331% in sales from the 1942 level. It looked like the most promising item to promote.

Meanwhile, the American Broadcasting Company was engaged in its own postwar plans. With the first faint streaks of a dawning buyer's market, ABC announced a block of four new programs designed to lure in business. ABC premiered the block *The Fat Man*, *I Deal in Crime*, *Forever Tops*, and *Jimmy Gleason's Diner*—on 21 January 1946. Of the four shows, only *Fat Man* proved itself a success as a sustainer.

Fat Man was a modestly-priced (\$4,500) mystery, and the only one which was something new in radio. There had been radio series about "private eyes" often enough before, but E. J. Rosenberg, producer of *Fat Man*, had built the character from the ground up. The principal character is a tough, fat, drawling detective who is the opposite of the *Thin Man*, already well-established as a radio version of Dashiell Hammett's suave detective couple. *The Fat Man* was a radio natural. The actor who portrays him (J. Scott Smart) looks, and above all, sounds as a corpulent sleuth would sound.

The ratings on *The Fat Man* climbed rapidly. From the initial report of 3.4, it jumped in 10 months time to a solid 10.8, with the share of audience increasing from 8.1% to 23.6%. *The Fat Man* became a good advertising buy, and ABC's Ted Oberfelder, head of that network's promotion department, lost no time in pointing out that fact via the radio trade press to advertisers and agencies.

Among those whose eye was caught by the *The Fat Man* promotions was Paul Gumbinner, brother of the head of Norwich's agency. Paul, in his job as the agency's radio director, had been keeping a watchful eye, at Norwich's request, for a show with a good rating, a good time slot, and a family audience. In early December, 1946, after having watched the upward rating progress of the mystery airer, Paul Gumbinner asked ABC for more data.

Things moved in a big hurry after that. ABC started a rush project on a presentation for the board, with Gumbinner offering numerous suggestions to ABC on the kind of information the Norwich directors would expect. By New Year's Day of 1947, the operation went into high gear.

On Thursday 2 January 1947, the

(Please turn to page 95)

"Oh what beautiful evenings for sponsors"



first again...

1st DURING EVENING HOURS

SETS IN USE	NET STA. "B"	WCPO	NET STA. "C"	STATION "D"	NET STA. "E"
26.1	18.8	32.9	20.0	11.9	12.3

1st DURING MORNING HOURS

16.2	14.6	26.6	25.5	14.6	16.6
------	------	------	------	------	------

1st IN TOTAL RATED TIME PERIODS

20.8	16.3	29.6	25.3	13.9	11.8
------	------	------	------	------	------

First According to August C. E. HOOPER ratings in Cincinnati, Ohio



**"THE BEST
LOCATION
IN THE NATION"**

(The Cleveland Electric
Illuminating Company says
so...and has facts and
figures to prove it)

**"THE BEST
STATION
IN THIS LOCATION"**

(WHK says so...and we
have the greatest amount
of local business to
prove it)



We carry a lot of weight with big advertisers in the Cleveland area! For instance, The Cleveland Electric Illuminating Company has, for the past two years, selected WHK to carry their message to Northeastern Ohio!

With our low rates...our sponsor promotion...and the largest regional station coverage...even a "light" appropriation can do a "power"-ful job on this station!





KATE AITKEN



WES McKNIGHT

JACK SMITH



Plenty of top shows... and balanced programming... make CFRB your best radio buy



BOB CROSBY
"CLUB 15"



Now, with a step-up of power to 50,000 watts—CFRB, Toronto, is out to reach more Ontario listeners than ever before!

CFRB's top shows are varied to suit the preference of Ontario's listeners... its balanced programming providing a range of radio fare for every member of the family, has always ensured high listenership in Ontario's rich and lucrative market.

The power boost on September 1st to the potent new 50,000 watt transmitter, and the change of frequency to 1010 on the dial, with Ontario-wide promotional publicity have intensified this market.

To you, the Advertiser, this means more power to every dollar you spend for CFRB advertising. So CFRB is still your No. 1 buy in Canada's No. 1 market!



JIM HUNTER

DOROTHY SHAY
"SPOTLIGHT REVUE"



CFRB 1010 ON YOUR DIAL

REPRESENTATIVES:

UNITED STATES: Adam J. Young Jr., Incorporated
CANADA: All-Canada Radio Facilities Limited

Survey of the U. S. Department of Agriculture and from the National Association of Radio Farm Directors reveal that the maximum amount of farmers are most accessible at midday regardless of the type of farming in which they're engaged. They also reveal that almost anyone who lunches at home does it between 12 and 1:00 p.m.

In line with this thought we have spotted our farm news commentator, Will Peigelbeck and his *Country Folks* program, on our schedule from 12:30 to 1:00 p.m. At this time many of the farmer's most difficult and laborious chores are finished—he's sitting down to a good meal and at that time is interested and ready to find out prices, weather, etc., because he is still working but, at that time, he's in a more comfortable frame of mind. He's listening attentively hears not only farm news but the sponsor's message better.

We have letters from farmers, dairymen, etc., which have been sent to Mr. Peigelbeck, commending him on his choice of time and the program content so we can't be too far from wrong, can we?

JAMES R. RYALL
Promotion Manager
WNJR, Newark, N. J.

Congratulations to SPONSOR for the lead story 5:30 a.m. on *the Farm* in your October issue.

You offer convincing proof of the fact that there is no better time to reach rural listeners. Here at WCCO we have realized this for some time. In fact, John Trent on his *Sunrise Salute* drew 17,523 responses for Kerr Glass (54 sales messages given between 5:30 and 6:30 a.m.).

During the 1948 Minnesota State Fair WCCO conducted an informal survey among farmers who visited the WCCO booth. We were surprised at the number who stated they listened to the early morning programs on the radio installed in the barn. Perhaps someday we can initiate a survey which will include these sets.

TONY MOE
Sales Promotion Manager
WCCO, Minneapolis

NEW NAME FOR SPOT

(Continued from page 33)

August, even though bearing a winning name, do not rate an award if a card bearing that name was postmarked prior to

that date. If some of the names were not submitted on cards postmarked on or before 8 August, the card with the name and bearing the earliest postmark is the winner.

The names selected by the panel of judges (in order of the judges collective votes) were 1, National Selective; 2, Selective; 3, M-B-M (Market-by-Market); 4, Spot (believe it or not); 5, Impact; 6, Focalized; 7, Patterned Radio, and 8, Selective Area. Tied for ninth place were Directed, Market Radio, Elective, Select and Local Radio.

The winners are listed by names and entries on page 33 of this issue.

While SPONSOR had hoped that the name selected by the judges would be adjudged by the industry's trade papers as being the natural name to replace "spot" as an over-all designation for national or regional broadcast advertising placed on a market-by-market basis, it was generally felt that the name was too long and that "Selective" was better for common usage. As a result it is "Selective" that designates all stories and reports concerned with other than network advertising in this issue of SPONSOR and in all forthcoming issues. It will be used by the trade press generally with the exception of *Broadcasting* and *Tide*.

WSBT

—and only WSBT

—commands the

South Bend audience!

Sure, people *can hear* other stations in South Bend—but they *listen* to WSBT. This station has won its audience through more than 27 years of personalized service to this market. It gives listeners what they want when they want it. This is why the ever-growing WSBT audience remains loyal year after year, Hooper after Hooper. No other station even comes close in Share of Audience.



5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE



Yeah, but can he lift a sales curve?

One of the vanishing "sacred cows" in radio is that large audiences have to cost a lot of money. The fact is that CBS delivers large audiences at the lowest cost per thousand families of any network in radio, large or small. And the cost of circulation on CBS today is lower than it has ever been since 1939.

The Columbia Broadcasting System

CBS



SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY DAY EST 8 AM

Main grid of TV schedules with columns for days of the week and time slots (8:30, 9:00, 9:30, 9:45, 10:00, 10:15, 10:30, 10:45, 11:00, 11:15, 11:30, 11:45, 12:00, 12:15, 12:30, 12:45, 1, 1:15, 1:30, 1:45, 2, 2:15, 2:30, 2:45, 3, 3:15, 3:30, 3:45). Rows list programs like News, Breakfast Club, and various game shows.

Vertical list of program titles and times on the left side of the page, including 'All-American', 'The Tonight Show', and 'The Big Game'.

Vertical list of program titles and times on the right side of the page, including 'The Big Game', 'The Tonight Show', and 'All-American'.



The "Huskies" at Poughkeepsie,* WHEC In Rochester.....

....FIRST BY LENGTHS!

*
At the famed Poughkeepsie Regatta this year, the University of Washington's "Huskies",—rowing against 10 other top colleges,—swept the river winning all three... Varsity, Junior Varsity and Freshman races... and by lengths!
WHEC sweeps the Rochester Hooper—all three—morning, afternoon and evening, and by lengths!

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated!
WHEC is one of the select Hooper "Top Twenty" stations in the U.S.—morning, afternoon and evenings!

Latest Hooper before closing time.

	STATION	STATION	STATION	STATION	STATION	STATION
	WHEC	B	C	D	E	F
MORNING 8:00-12:00 A.M. Monday through Fri.	33.2	29.9	9.2	7.1	13.0	7.1
AFTERNOON 12:00-6:00 P.M. Monday through Fri.	36.6	26.6	12.2	8.3	10.2	5.0
EVENING 6:00-10:00 P.M. Sunday through Sat.	28.5	28.2	11.9	9.6	13.8	

JULY-AUGUST HOOPER, 1948

Latest before closing time.

Station Broadcasts till Sunset Only

BUY WHERE THEY'RE LISTENING:—



WHEC

of Rochester

N. Y.
5,000 WATTS

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

MANAGERS' LAMENT

Continued from page 26

real money. We are asked to knock ourselves out selling listeners on a program that may smell to high heaven and when we do come through, nobody at the agency involved has the good sense to say 'thank you.' Okay, maybe they think that it's part of our job to promote programs on our station but if they were to stop and check station program promotion they'd be surprised to uncover the fact that some programs receive a great deal of promotion and some very little.

An agency with a good sense of 'thank you' lands that extra bit of promotion from stations. All business isn't done on a production line basis."

Still another station manager reflects the laments of practically all station executives on the subject of contests where a big prize goes to the station doing the best promotion on a program. "It isn't fair," says this broadcaster, "to ask hundreds of stations to extend themselves advertising and promoting a program, when there's only one prize. Maybe it's a cheap way of 'buying' program promotion but a sponsor would be far smarter to

plan 25 awards instead of one big one. He'd also be smart if he presented one to each station doing an outstanding promotion for his program and something extra to the department head who supervised the promotion. When Kenyon and Eckhardt ran a *Ford Theater* promotion, the award was a Ford station wagon—for the station. It didn't sit too well with the promotion men, who aren't the highest paid at stations and who actually carry the work burden. The personal element is always present and the more an advertiser remembers this the more promotion he'll get for his broadcast advertising dollar."

No station can give all its advertisers equal promotion. If it were spread that wide, explains one station manager, no advertiser would receive enough promotion to "fill his eye teeth." "An advertiser should be satisfied with an occasional promotion," explains another station manager. "Moreover the more grey matter he (the advertiser) uses 'suggesting' promotions to stations, the more promotion his programs will receive. If advertisers and their agencies would conceive promotions that would not only promote their programs but would make the stations and the networks feel that they too

In Eastern
OKLAHOMA
use
KTUL

Tulsa's only exclusive radio center. Only CBS outlet in the rich "Money Market" section of prosperous Oklahoma. Write KTUL, Boulder on the Park, Tulsa, Okla.

**5,000 WATTS
DAY & NIGHT**

JOHN ESAU
Vice-Pres. and Gen. Mgr.

■ AVERY-KNODEL, Inc.
National Representatives

**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.

would be realizing something from the deal, they'd be surprised how much effort a station would expend in promoting. So many promotions seem a one-way street that stations steel themselves into saying 'no.'

"If we seem to devote a great deal of talk to the subject of promotion," explains one station manager, "it isn't because we're het up on the subject but that every station is beset by requests for promotion and merchandising. We acknowledge that broadcasting lives and dies by promotion. We want to do our best, but life is short and the budget limited. Brother, can you spare a dime?"

Leaving the subject of promotion problems behind, station managers in big cities have a very special set of laments pointed at sponsors and advertising agencies. Many of the managers of stations in smaller metropolitan centers join with the big city men in singing these specific blues. "There isn't a week that goes by," states the manager of a network owned and operated station, "that an advertiser or an agency executive doesn't call me on the phone and ask me to audition some 'talent.' Most of the time the 'talent' has no ability—and even if it did, it should be auditioned by our program director not by the station manager,

When I ask the agency or sponsor executive about the ability of the young lady or young man whom I am asked to audition, I usually receive an answer which tells me that the audition requester doesn't know. I know that everyone wants to 'get into radio' but I think that advertisers and agencies who want stations to do a better job promoting listening should know better than to waste a major executive's time, just to impress some youngster or her parent. It isn't that we're not anxious to hear real talent but that there're only so many hours in a day. I like to see my family once in a while."

The gripe about time wasted by the "hopefuls" who want to get into radio doesn't stop with having to see and hear talent. Station executives are constantly besieged by recommended salesmen, secretaries, clerks, and even bookkeepers, all of whom visit the station manager after a telephone call or bearing a letter from an important advertising executive. Time is what broadcasting stations have to sell, yet waste of executive time is greater in radio than it is in any other field—except perhaps TV. If "everyone" wants to get into radio, "everyone and his brother" wants to be in television.

(Please turn to page 92)

"WHAT'LL I WEAR THIS EVENING, LUIGI?"



It ain't like the old days when "the farmer's day was never done." Nowadays with modern farming methods that *save time and make money*, the hayseeds in the Red River Valley git time (and dough) to have fun!

Yep, we got bistros and bingo! But a lot of the time we just relax and listen to the radio. *And mostly to WDAY.* The latest Conlan Report (May) for the North Dakota Area shows that evenings more of us listen to WDAY (50.9%) than to the 17 next best stations combined. The nearest "competitor" has only 11.8%.

If you want more fancy figures, why not write us or ask Free & Peters? We'd be glad to send you the complete report.



FARGO, N. D.

NBC • 970 KILOCYCLES
5000 WATTS



FREE & PETERS, INC.
Exclusive National Representatives

STEINMAN STATIONS
build profitable sales

WDEL	Established 1922 WILMINGTON, DEL.
WGAL	Established 1922 LANCASTER, PA.
WKBO	Established 1922 HARRISBURG, PA.
WRAW	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

Contests and Offers

SPONSOR	PRODUCT	PROGRAM	TIME	OFFER	TERMS	OUTLET
ARMOUR & CO	Chiffon Soap Flakes	Hint Hunt	MTWTF 4-4:25 pm	Various merchandise prizes awarded daily	Send favorite household hint and Chiffon box-top to program, Chi. If hint used on air, prizes awarded	CBS
PAUL F. BEICH CO	Beach Candy Bars, Whiz Bars	Whiz Quiz	Saturday, 10-10:30 pm	1. Jackpot prizes of merchandise to question-senders. 2. Traveling clocks to senders of nominating letters	1. Send set of quiz questions with two Whiz wrappers to program, N. Y. If used, prizes awarded. 2. Send letter nominating friend to appear on program. Judged on human interest basis	ABC
COLGATE-PALMOLIVE-PEET CO*	Super-Suds	Blondie	Wednesday 8-8:30 pm	Four 1949 Ford sedans weekly for six weeks. Other merchandise prizes plus year's supply of Super-Suds	Send last line to 4-line jingle with boxtop from Super-Suds plus dealer's name to contest, N. Y.	NBC
CONTINENTAL BAKING CO	Wonder Bread, Boston 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. LORILLARO CO SMITH BROS CO SPEIDEL CORP	Pen, 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
EVERSHARP, INC	Eversharp Schick Injector Razor	Take It or Leave It	Sunday 10-10:30 pm	\$10,000 first prize. Other cash prizes totalling \$22,000	Complete 25-word sentence: "I like the Eversharp Schick Injector Razor best because..." Send with Schick instruction sheet from new razor to contest, N. Y.	NBC
GENERAL MILLS	Wheaties	Jack Armstrong	MWF 5:30-6 pm	Official-size Wilson football and copy of Bernie Bierman's book on football	Send Wheaties boxtop and \$2 to sponsor, Minneapolis	ABC
KRAFT FOODS CO*	Parkay Margarine	The Great Gildersleeve	Wednesday 8:30-9 pm	Five weekly contests. Each week, four 1949 Fords awarded. Other cash and merchandise prizes	Send name for girl baby "adopted" by Giddy with Parkay boxtop to sponsor, Chi. Best names win	NBC
KROGER CO	Various	Three Kroger radio serials, plus c.t., anncts., breaks		"Free food for a year for a family of four" based on U. S. Govt. estimates. Also Kroger employee contest. Prizes to 3 winners in each contest	Awarded as bonus prizes in eight national consumer contests of Kraft, Lipton, P&G, C-P-P, Quaker, and Lever. Contestants write name "Kroger" on back entry. Best 3 "Kroger" entries win bonus prizes	Various
LEVER BROTHERS* THOS. H. LIPTON DIV	Lipton's Tea	Talent Scouts	Monday 8:30-9 pm	Five \$1,000 prizes, fifty \$100 prizes, also vacuum cleaners, Mixmasters	Complete 25-word product sentence: "I get extra enjoyment from the brisk flavor of Lipton Tea because..." Send with Lipton boxtop to sponsor, N. Y.	CBS
LEVER BROTHERS*	Lifebuoy	Big Town	Tuesday 10-10:30 pm	Thirty 1949 Mercury sedans. Other \$10 cash prizes in thirty daily contests	Complete 25-word sentence: "I like Lifebuoy because..." and send with Lifebuoy box-top to contest, N. Y.	NBC
LIGGETT & MYERS	Chesterfields	Supper Club	MTWTF 7-7:15 pm	"Star of the Week" contest. Tu nights only. \$500 bond prize	Winners of pre-broadcast studio spelling bee name friends to receive phone call. Friend must identify "mystery voice" of screen star	NBC
CARL MOHR & CO	Studebaker dealer	Gridiron Echoes	As scheduled prior to telecasts of Balto. (Colts)	Various low-cost merchandise prizes. Grease jobs, movie passes etc	Viewers supply missing facts of famous games in letters to station	WMAR-TV Balto.
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 Doudy	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*	Oxydol and Duz	Ma Perkins	MTWTF 3:15-3:30 pm	\$10,000 first prize. Other cash prizes totalling \$40,000	Complete 25-word sentence: "I like the new lifetime Oxydol, because..." Send on official entry blank or plain sheet with Oxydol boxtop to program, Cincinnati	NBC
		Truth or Consequences	Saturday 8:30-9 pm	"Papa & Mama Hush" stockpile of merchandise and services. Mink coats, vacations, furniture etc, etc.	Three listeners called weekly try to identify mystery voices. To qualify, must have written letter re: Mental Health Drive, sent same with/without contribution to contest, Hollywood	NBC
RALSTON PURINA CO	Ralston cereals	Tom Mix	MTWTF 5:45-6 pm	Total of 801 merchandise prizes. Bicycles, radios, watches etc	Send name for Tom's new sorrel colt with Ralston boxtop to program, St. Louis. Best names win	MBS
TEEN-TIMERS INC	Teentimer Dresses	Teentimers Club	Saturday 11:30-noon	\$10,000 total in cash and merchandise prizes, including a \$2,000 scholarship	Teen-agers enter contest at local retail store, or by mail. Must write letter identifying "Miss Mystery Teentimer" from radio clues, write letter supporting <i>Overseas Aid for Children</i> with contribution of 10¢ or more. Send 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
WILOROOT CO	Walroot Cream Oil	What's the Name of That Song	Wednesday 8-9:30 pm	\$5 cash prizes	Send list of any three songs to program for program use	Don Lee

*National consumer contest tied in with Kroger Co. "Free food for a year for a family of four" bonus prizes.



*"Old Mother Hubbard
Went to the cupboard . . .
When she came there
The cupboard was bare . . . !"*

No bare cupboards in South Texas

Mother Hubbard must not have lived in South Texas. For, with farm income up and employment up, there are mighty few if any "bare cupboards" in this rich, prosperous area!

Here are 67 counties* constituting the daytime primary area of Station WOAI. It is a section noted for cattle, oil, cotton. It is great in production, has many needs. Sales of food alone to help fill these cupboards amounted to \$247,370,000** last year. More food was sold here than was sold in either St. Louis or Pittsburgh.

South Texans have the money to pay for their many requirements. Be sure *your* products are in their cupboards by placing your advertising message over WOAI, the popular 50,000-watt station that covers this territory.

*BMB 50% to 100% counties

**©Sales Management 1948 Survey of Buying Power

WOAI *San Antonio**
NBC • 50,000 W • CLEAR CHANNEL • TQN

Represented by EDWARD PETRY & CO., INC. -- New York, Chicago, Los Angeles, Detroit, St. Louis, San Francisco, Atlanta, Boston

MANAGERS' LAMENT

(Continued from page 89)

Station managers constantly lament the fact that agencies and advertisers, in buying programs, ignore managers' suggestions. "If a station is successful, there is no question but that it is the result of management. The fact that two stations with comparatively the same wavelengths, power, and network affiliations do entirely different jobs in gathering audiences proves that beyond a doubt," points out the manager of a 5,000-watt network affiliate in a good market. "The

successful station manager must know his market, yet time and time again recommendations that we make to sponsors and their agencies are ignored. For instance we were taking a feed of a daytime serial that hit our area at a time when it was preceded by a musical and followed by a newscast. We asked permission to record the program off the network line and broadcast it later as part of a block of daytime serials. The agency and sponsor refused permission. Six months later we received a bitter letter asking why this program was rated lower in our city than in three-quarters of

the rest of the country. We reminded the agency of our recommendations, but they continued to insist that they could not permit a 'd.b.' (delayed broadcast) of the program. The program is still on our station and it's still at the tail-end of its rating among all stations airing it. Some agencies get stuck with their own decisions."

Station managers are constantly faced with requests for programs by types by timebuyers. They are asked for women's participating programs, newscasts, disk jockeys, rise and shine sessions, etc. Sometimes the manager knows that another type of program has the audience for the particular product to be sold. Yet it's the exception not the rule when a station is able to shift a sponsor from his desire for a women's participating program to a disk jockey show, for instance, even if audience figures prove that the latter is a better buy for the advertiser. Station managers lament that timebuyers generally don't accept or trust the recommendations of the stations on which they buy time.

"We could save many advertisers a great deal of money if they'd listen to us," is the way one station manager explains the reason why he would like closer liaison between the buyer and the seller of broadcast time. "Many sponsors," he explains, "buy evening time for products that are sold 85% to women. It doesn't make sense to buy premium time at 100% over daytime rates, to reach 15% of a manufacturer's potential market. Yet any station manager can point to an important number of sponsors on the air at night who don't belong there. I know that one of the reasons they broadcast at night is to flatter their own advertising vanity. It places them in the 'big time' class. Yet when the chips are down the medium suffers because it doesn't produce at a ratio that justifies the Class A time charges. I don't gripe because advertisers don't believe everything my salesmen tell them, but when they don't believe me either, that hurts."

Station managers do not differ from other segments of broadcast advertising in lamenting Hooperatings. "They're fine," a station spokesman puts it, "just as long as they're used for what they are, 'telephone coincidental ratings within metropolitan areas.' When an agency uses them to weigh the relative merits of a number of stations, each of which covers a different area, it goes off half-cocked. In New York, for instance, Hooper reports on stations range from the daytime-only WLIB to the 50,000-watt key stations of the networks. In some Hooper reports



For the eighth consecutive year WIBW's huge farm audience in Kansas and adjoining states reaps a rich harvest . . . the biggest corn crop in history . . . the third largest wheat crop on record. Our First Families of Agriculture are richer than ever.

The high standards of living in their country homes would amaze you. Food, clothing and modern conveniences are those of the high income city dweller. Here is America's greatest unexploited market.

Reach and sell it as a *unit* by using WIBW. Impartial surveys show WIBW is the most-listened-to and most important single sales influence among these wealthy farm families.

Serving the
First Families of Agriculture

Rep.: CAPPER PUBLICATIONS, Inc.



CBS

BEN LUDY
Gen. Mgr.
WIBW-KCKN

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.

WANTED:

TRANSCRIPTION LIBRARY SALESMAN

To travel on a Commission basis. Every station can use our large repertoire, augmented monthly. Library sells at a low monthly rental. Must have car. Answer giving us your past experience. A hard worker can make real money.

SPONSOR PUBLICATIONS INC.

Box 40 W. 52nd Street
67 New York 19, N. Y.

it's not unusual to find a relatively low-powered station having a higher rating than a network key station. These stations are good buys. There's no doubt about that despite the fact that they don't get out much beyond the 50-mile metropolitan area and some don't even cover that market. If a sponsor buys strictly on Hoopers he buys a low-powered New York station and wonders why it doesn't produce since it leads the Hooper parade at the hour he buys it. Woe is his when sales don't come in and outside-of-New York dealers start crying for advertising. Hooperatings are great things—if they're used correctly."

A station manager out in the middle of the farm territory has a very special Hooper gripe. Says he: "About 15 October we get a per-program Hooper report showing ratings for the summer months. Then about 15 March we get a Hooper report for the fall-winter months. These reports are used by time-buyers to evaluate stations in our area. Obviously conditions change so rapidly that by the time these reports are issued, they can mean something only to station management, as an indication of how to program—next year. Only if ratings are available monthly are they of value as a buyers' yardstick."

Many station managers agree with this Midwest executive. There's always one station chief who doesn't and he's the man whose station Hooper indicates is tops. On the matter of Hooper station reports being stale when they're released, C. E. Hooper explains that monthly ratings can be made available, and are in a number of markets, if the stations want to pay the added costs for the special reports. However, Hooper explains, it doubles the annual cost to the stations. There are also some markets in which telephone homes are not numerous enough to justify monthly reports of the type Hooper makes. For these areas, the stations, sponsors, and agencies are stuck with a report frequency that isn't too helpful. What station managers want is a timebuying operation where the buyer knows what is being bought personally and doesn't have to use old BMB (Broadcast Measurement Bureau) figures or Hooperatings which don't apply at the season of the year in which the time is being bought.

A Pacific Coast manager expresses it this way, "So much depends upon the station on which an advertising campaign is being placed that to purchase it blindly, without any knowledge of the local situation, is just throwing money away. It's only because broadcasting is



"Wherever there is music," said William Cullen Bryant with a poet's eye for the practical, "there is a throng of listeners." And wherever there is good music, as there is always over WQXR and WQXR-FM, there is a throng of listeners to delight the heart of any advertising man. More than half a million families tune constantly to these stations ...so constantly, no other station can reach them so effectively. These families love good things as they love good music... and can afford to buy them. That's why advertisers find these families a most inviting segment of this biggest and richest of all markets. May we pitch your sales-seeking song to this music-hungry throng?

WQXR

AND WQXR-FM

RADIO STATIONS OF THE NEW YORK TIMES

**Whether it's
Montezuma
or Tripoli
(IOWA)
WMT is There!**



FROM the tall corn fields near Montezuma to the dairylands around Tripoli, eastern Iowa listeners keep tuned to WMT for complete farm news, top entertainment and special features offered by this exclusive CBS eastern Iowa outlet.

Iowa farmers depend on WMT. So do the urban communities with their humming industries. Reach both these prosperous markets via WMT's 600 kc—Iowa radio's finest frequency. Ask the Katz man for details.

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

such a great advertising medium that many more campaigns don't fail to produce for advertisers. If only all timebuyers were permitted to do a little traveling, what a different business this would be."

Naturally all station managers do not have the same laments. The 50,000-watt station executives, unless they are at the wrong end of the dial (from 900 kilocycles up to 1600 kilocycles) have a set of laments quite distinct from the high-powered low end of the dial stations. They complain that timebuyers frequently purchase time on a power basis without realizing that wavelengths have almost as important a bearing on station coverage as power. A station located in the under-900 kilocycle band is bound to lay down a better signal, watt for watt, than stations between 900 and 1600 kc.

"Too many agency executives are power crazy," laments one station manager. "They know that advertisers are impressed by 50kw outlets and they buy them regardless of their impact. There are many 10kw stations that outpull 50kw outlets. Timebuying can't be done with a yardstick of power. When an agency executive uses power alone to determine what stations to purchase, he's liable to purchase the greatest collection of cats and dogs as well as some of the nation's most productive broadcasting outlets. There isn't anything that can replace factual knowledge of each station's ability to produce sales of the type a sponsor is seeking. A well-informed timebuyer is an advertising agency's greatest gift to a sponsor."

Lack of timebuying flexibility is one of the greatest problems that station managers have to face. They don't blame the timebuyers, nor do they blame advertising in general. "It's just," said one station manager as he signed off, "a blind spot in broadcast advertising." Station managers generally agree that the NAB or some other group could well plan forums for timebuyers throughout the nation. Timebuyers, it's agreed, are the most willing group working in radio.

Despite literally hundreds of laments, gripes, and objections to advertising and advertising agency practices, station managers generally are happy. Most of them admit that the laments they have are based upon the fact that they were lax about some broadcast advertising factor and their laxness has plagued them ever since. Broadcast advertising is a very closely integrated business. What a station permits one advertiser to do becomes station-wide practice before the manager realizes it.

SOON

•56•

First on Your Radio
in Memphis, Tenn.



W. H. BEECUE

Pulling in a million more listeners on your MUTUAL station in Memphis—A Mighty Market

Contracts made now at present rates receive full year's protection.

Write or wire

THE WALKER CO.

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

NORWICH PHARMACAL

(Continued from page 78)

agency saw the completed presentation. On Friday, 3 January, the Messrs. Gumbinner (Lawrence and Paul) and Milton Goodman from the agency, and Ted Herbert and Tom Fry of ABC Sales were taking an early train at Grand Central, bound for the drug firm's home office in Norwich, N. Y.

Later that same day, a dozen Norwich directors, including Norwich president Melvin C. Eaton, Board Chairman Robert S. Eaton, Vp John Alden and others, sat around the big oak table in the Norwich board room. From 10:15 in the morning to 4:30 in the afternoon, they listened attentively while Herbert and Fry made their pitch.

Then, Herbert and Fry went downstairs to the lobby to pace the floor and chain-smoke cigarettes. In 15 minutes they had their answer: "Okay, we'll buy it." It was one of the fastest sales ABC had ever made.

On 14 February 1947, Norwich began its first national-network broadcast advertising. To cover the time-and-talent costs of *The Fat Man* on a 125-station network, Norwich's board had to vote an increase in the advertising budget of some 15% (up to \$1,500,000). The ratio of the magazine budget to radio (newspaper coverage was all but eliminated) was made about 50-50.

Norwich and Gumbinner, now that they were in network selling, had no intentions of permitting *The Fat Man* to exist in a promotion vacuum. Ads appeared quickly in drug trade journals, headlined with: "NON-STOP RADIO ADVERTISING!", telling the druggists that *The Fat Man* was going to stay "on the air all year 'round, summer as well as winter, steadily fattening Pepto-Bismol sales for you." To the sales force went a plush promotion kit, showing scenes from a typical *The Fat Man* show, plus a personally-autographed picture of J. Scott Smart as the "Fat Man."

The sales force ate it up. When one of their members called on a druggist after *The Fat Man* premiered for Norwich (Norwich had moved the show over to Friday night into a block of higher-rated ABC mystery programs with good effect) the salesman would bring the topic around to advertising. "Heard our new radio show?" the salesman would ask, whipping out the promotion kit on the show. "You can take it from me," the Norwich man would state firmly, "this big fellow's gonna do a swell job of selling for you as

WSM ENDORSED PAINT ?



A large paint manufacturer recently made a point that is well worth passing along to other advertisers who are interested in this great Southern market.

The manufacturer* wrote: . . . "In expansion of territory and opening up of new dealer accounts we have found this show (a half-hour live talent program over WSM) has played a major part in that success . . ."

This is added proof that when you use WSM you add an invisible stamp of approval to your goods in this section. Whether it's paint, padlocks or petunias, the buying public and dealers alike know they can put their confidence in a WSM-advertised product.

*Name furnished on request.

WSM

NASHVILLE



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

well as for me." The clincher came when the salesman produced the autographed picture. "He's really a great guy," the salesman would add unctuously as the druggist ogled the picture. "Why, he's a good friend of mine."

Maybe it was a bit obvious, maybe it wasn't. But it began to produce results. Druggists began to give better shelf positions to Norwich's air-sold products, Pepto-Bismol, Unguentine, Zemozol, etc., and to use the stickers and counter displays featuring *The Fat Man*.

Actually, the copy on the show was, and still is, pretty much like Norwich space advertising of the past few years. What did the trick for Norwich was the fact that radio had a newness, a show-business flair, that the magazine and newspaper advertising lacked.

As Norwich had expected, the first part of 1947 was tough sledding when it came to sales. Retail drug sales on all drug products held up well with an average monthly total of \$300,000,000. But, the druggists were selling a good deal of it from their overstocked inventories, and buying was off. At the end of the first quarter of 1947, Norwich realized that it was taking a beating. Its 31 March 1947 quarter showed a net income of a comparatively microscopic \$2,773. (The same quarter a year previous had shown a net income of about \$250,000.) The earning per share of Norwich stock was \$.003, for the quarter. (It had been running around \$.32.)

Most firms would have taken one look at a report like that, and started cutting down on advertising in a big hurry. But Norwich had learned that it took time to make radio pay off, even when they had a high-rated show.

It began to pay off sooner than they had really dared hope. In the quarter ending in June, the net income was up to \$135,548. By the end of March, 1948, it had climbed to \$256,446 and three months later, in June 1948, it was \$267,133. Other stomach-sweeteners, most of which had reduced their advertising in the general 1947 slump, began to show sales increases of 2-3%. But Norwich's Pepto-Bismol, which had been plugged hard all through the tough selling of the summer of 1947, showed an upward sales climb of 15%. Radio had done its job well.

The Fat Man is continuing to do a good selling job on Norwich products. In the spring of 1948, Norwich introduced a new product, a brushless version of their shave cream, SWAV. Norwich had decided to bring out a brushless cream when their research showed that of the \$26,000,000

spent annually for various shaving creams, 60% went for brushless creams.

The new SWAV was given its first advertising push on *The Fat Man*. Usually, two commercials out of the three heard on the show are devoted to selling Pepto-Bismol, and the third to one of the other Norwich products. For a 10-week period in the spring of 1948, SWAV had the third commercial. Advance copies of the commercials went out to all the Norwich salesmen. They reported that when druggists knew the product was going to be presold on *The Fat Man*, they didn't hesitate to stock it. Results of the air-selling thus done for SWAV are as yet inconclusive, but Norwich is positive in its feeling that radio will do a good job of establishing the product with consumers.

Another major benefit that has come to Norwich selling from *The Fat Man* is that the sales curve, which used to be highly seasonal, is now leveling off. New stations are added to the network whenever Norwich feels that a new area shows promise. There are no official estimates yet as to how high the Norwich net sales for 1948 will be. Vp John Alden has made some friendly bets with his associates as to the actual figure. "I was optimistic," he reports, "but I think I'm going to have to pay up. I guessed too low." Alden adds, however: "That's the kind of bet I don't mind paying." However, some have estimated that Norwich net sales for this year may go as high as \$12,000,000 . . . or higher.

The success of Norwich and *The Fat Man* is not a startling, overnight success. It's basically an object lesson in broadcast advertising where a sponsor has bought a network show to do a specific type of job for him . . . and has stayed with it long enough for the show to accomplish the job. * * *

PROSPEROUS FARMER

(Continued from page 44)

well as for "outside" farm-supply people, by strictly localizing its service news, reports, and "how to" information.

What a station knows about the agricultural needs of its area—and what it does about it—are marks of the quality of its farm service, and therefore of its farm audience. Stations that strongly emphasize imaginative, progressive, and consistent service programming have proved time and again that a substantial number of listeners get the habit of depending on the station for all their farm information.

The technical and personal qualifica-

tions (previously outlined) of a farm broadcaster are another guide to the quality and holding power of the program.

Dr. D. H. LeGear, head of sales and advertising of the L. D. LeGear Medicine Company (poultry, stock, and dog remedies) has written of KVOO's 12:45-1:00 p.m. *Farm Profit Bureau*, "LeGear salesmen say they'd rather not operate without the program." He adds that when they started with the show sales jumped and held; "you can almost draw a map where high sales drop off to coincide with the drop of KVOO'S primary coverage.

"Of vital importance is the fact we get much better cooperation with our dealers in window display and other point of sale action."

The *Farm Profit Bureau* is a show dedicated to improving pastures and showing farmers how to make them yield more dollars and cents for the space they take up. This five-a-week late noon session hasn't had a rural coincidental rating, but it has a Tulsa Hooperating of 9 to 10. This compares with ratings of half of the city-listener-designed shows broadcast at the same time.

The station pulls a similar Hooper on Sunday with its 12:15-12:45 noon *Feed the Soil*. The show started three years ago with a 15-minute program including only 57 words of commercial about the benefits in increased yields and better health from spreading agricultural lime stone on the farm. There was music and a five-minute report on what farm people were doing to fertilize the soil, before and after stories.

Anchor Stone and Materials was (and still is) the sponsor. They increased the time to 30 minutes after the first year, but still use only 57 words of commercial, which is generally institutional. When production gets ahead of sales, Anchor introduces a few straight selling commercials. They usually bring the situation into balance quickly. A recent 20-word spot on crushed rock for paths between house and barn, to keep cattle out of mud around watering tanks, etc., pulled so many orders within three days that Anchor canceled it and returned the following Sunday to their 57-word institutional pitch.

Although the farmer gets the primary benefit from a service program, he's by no means the only one who gets actual service benefits. Lime venders—the men who operate the trucks that spread the lime on farms—aren't hired by the lime company. They're on the itinerant side and often not too dependable.

Feed the Soil broadcasts have re-

TV Rates & Factbook No. 5

(includes)

- Television Networks & Stations Operating: Rates & Data
- Construction Permits Granted & Applications Pending
- Directory of TV Manufacturers & Receiving Sets
- Directory of Television Program Sources
- Present & Proposed TV Channel Allocations by Cities

FM Directory No. 2

(includes cities and states)

All FM Stations now broadcasting and under construction. All applications pending before FCC with mailing addresses, AM network affiliations, frequencies, powers, antenna heights. Same detailed data for non-commercial educational stations. Also an up-to-date allocation table.

These Up-to-Minute DIRECTORIES

Revised to October 1, 1948

\$5.00 each

Send check with order to:

Television Digest & FM Reports

1519 Connecticut Avenue
Washington, D. C.

sulted in tying venders who have handled Anchor lime much closer to the company than any other group of venders to any other lime crushing company. In fact, the program service has virtually made them salesmen for Anchor without their being on the Anchor payroll.

One of the most impressive arguments of the station that specializes in an aggressive farm service operation is the difference between a farm authority and a farm reporter.

A farm authority (as discussed earlier) is equipped to make his station a farm educational leader (not an educational center). There's ample evidence that the cumulative effect of such service-leadership, when exploited with proper promotion, is a most powerful factor in building and keeping a loyal, responsive group of dialers.

The fact that a farm broadcaster may largely confine himself to a reporting job on farm information doesn't mean that job can't be done well; it doesn't mean he can't gather, hold, and sell, his own audience. It does mean he hasn't the potential added influence that belongs to authority and active leadership in farm matters.

You'll find a third mark of programing that makes the most of its opportunities in talking to farmers in *who controls the program standards*. The competent farm broadcaster is usually the only station employee properly qualified to pass on program material and practices. He alone knows exactly what he's trying to do with his farm service and entertainment (if any).

Most leaders among radio farm directors don't accept a product for sponsorship unless they are personally happy with it. They won't ask their followers to accept their counsel on farm problems and use that same prestige to back a product if they haven't confidence in it.

Station salesmen don't always understand this relationship between programing and sales. A WIZ (New York) salesman once sold a sponsor 52 weeks participation across the board on Phil Alampi's *Farm News* without consulting Phil. When the salesman came to him, Phil turned the sponsor down on the ground that his product wasn't one he would use on his own farm.

Another instance highlights the relationship of program content to both farm service and farm sponsors. A salesman tried regularly for six months to sell an important spray manufacturer a participation on the *WJZ Farm News*. One day he asked Phil Alampi to go with him. When Phil explained the service

MORE

People In This Area Listen To WPTF Every Single Broadcasting Quarter Hour Than To Any Other Station!



WPTF dominates all competition at all times. That's the report of the 1948 LISTENER DIARY STUDY. (Conducted by Audience Surveys, Inc. in WPTF's 62 counties with 50% or better, day and night, BMB coverage.)

Findings include sets-in-use, station ratings, share-of-audience flow and composition by quarter hours.

1948 LISTENER DIARY STUDY

9 TIMES MORE listeners than next station in daytime

7 TIMES MORE listeners than next station in evening

8 TIMES MORE listeners than next station for entire week

Complete details available from WPTF or Free & Peters.

WPTF

680 KC 50,000 WATTS NBC AFFILIATE

Raleigh, North Carolina

Rep. FREE & PETERS, Inc.

THE MAINE COMBINATION FOR SALES

WGUY
ABC IN BANGOR
250 WATTS

WGAN
CBS IN PORTLAND
5000 WATTS

GUY GANNETT
BROADCASTING SERVICES
WGUY-FM WGAN-FM

National Representative PAUL H. RAYMER

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-Borhoff & Company, Inc.

nature of the show, that it included information and advice on spraying of fruits, vegetables, etc., the manufacturer signed.

What might be called the rule of relevance in selecting material for a farm service broadcast—choosing material that relates most closely to “advancing the business and science of farming and encouraging better farm living”—applies also to the presentation of the broadcast. It must talk the farmer’s language. This is an indispensable mark of the effective broadcast.

Talking the farmer’s language doesn’t mean “talking down.” Understanding the technical language, or idiom, of farming is a must. Understanding the problems of farming, and *sympathy with them* are vital. (Personality qualifications necessary for top farm broadcasting are discussed more fully in part one of this report.)

Another important mark of the most successful presentations is the frequent use of interviews. Straight talks rank second in preference as a form of presentation with the majority of the farm audience.

Use of recorded material makes no difference to farmers if the material is as interesting and presented as well as it would be live. Some farm directors use as many as 20 recorded features a week.

You’ll rarely find a successful farm director using a script, unless it’s for statistics (including market reports) or for a reference too technical or involved for extemporaneous handling. In the few exceptional cases where scripts are used (WGY, Schenectady’s *Chanticleer*, for example), the farm broadcaster writes it.

The good “farm” program is characterized primarily by its weather, market, and farm news and information. About half the farm broadcasters of the country have discovered their listeners also want some music on both the morning and noon shows. One thing stands out clearly from the evidence: where one segment of listeners prefers a “strictly business” farm program another prefers music with its business. The answer in any instance depends on the judgment and the capacity of the individual farm director. Granting exceptions can be cited, the evidence tends to show that the more a qualified farm director emphasizes “business,” the greater tendency his program has to select the alert and progressive listeners who are best qualified to profit from such a program.

Stations like WLW, Cincinnati, and WMT, Cedar Rapids, Iowa, who program an important part of their broad-

cast day for farm listeners, arrange their shows in a way which allows them to devote the necessary emphasis to important farm service features, while still providing music and other entertainment features.

WMT, for example, provides an hour across the board from 12 noon to 1 p.m. with the essential farm information in the middle and entertainment on both sides. Wilson and Company sponsors the 12:30-12:40 p.m. (farm information) segment of the hour, which since the feature started three years ago has built a following of nearly 90% of potential listeners in the nearby counties. The average listenership to this feature in the full Wilson Cedar Rapids plant trade area is about 50% of the potential listenership.

The *KMBC Dinner Bell Round-up* (KMBC, Kansas City) from noon to 1 p.m. daily is constructed in a manner similar to WMT’s noon hour show. KMBC, for many years one of the country’s outstanding farm-service stations, has now strengthened that service with a unique operation.

Nearly 200 miles west of Kansas City the Midland Broadcasting Company set up its KFRM transmitter which transmits a signal into the heart of Kansas farmlands. Programming is from Kansas City. The KMBC-KFRM team broadcast many farm features, such as the *Dinner Bell*, simultaneously. All KFRM service and entertainment programs are constructed specifically for farm dialers. Shows of proved interest only to urbanites are restricted wholly to KMBC. More than a dozen daytime shows, however, get the dual airing.

Another radical move in a different direction got under way recently to provide more specialized farm programs in New York. Ten farm organizations established an FM radio network to serve farm homes throughout the state. The Rural Radio Network Inc. is wholly owned by the farm organizations concerned. The program policy is to “give farmers information and entertainment they want when they want it.”

U. S. Department of Agriculture and other surveys show that aside from a somewhat narrower range of interests farm people are interested in the same kinds of radio entertainment as city people. They like music and comedy, for example, although their favorite performers may differ from metropolitan favorites. . . .

► Part three of our farm story details the rules for successful use of farm service programs and reports on rural entertainment programs for the farm family.

CUBAN PICTURES

(Continued from page 32)

a U. S. network. A half hour is 26½ minutes in Cuba.

In 1939 Goar Mestre, having set up a distributing business in Cuba and desiring to use broadcast advertising, bought a block of time from RHC. He promised to produce worth-while programs instead of a lot of spot announcements sandwiched in between sessions of rumba music. He asked for and received a substantial concession of a two-hours-for-the-cost-of-one nature. Soon his programs were the most listened-to on the island. RHC, which prior to Mestre's commercial programing trailed other broadcast operations, began to climb in importance. Finally it passed CMQ, the other network on the island, and RHC management in 1943 decided it had given Mestre too generous a deal. It cut the time made available to him by one-third, which in turn drove him to talking business with the competition. He told CMQ management that he wasn't interested in buying time and then being squeezed for more money after he built an audience for his programs and the network. CMQ needed money and Goar Mestre bought in on the operation and today with two brothers (Abel and Luis) and Angel Cambo operates CMQ in a newly-opened multi-million dollar Radiocentro in Havana.

Mestre brought soap operas to Cuba—for better or for worse. Even the sunlight hours deliver ratings of 18 and 20, against Hooper and Nielsen ratings for similar programs in the States of 6 to 10. Practically all the high-ranking programs in Cuba are dramatic serials, with two possible exceptions, *Lo Que Pasa en el Mundo*, a Cuban *March of Time* sponsored by P&G, and *La Guantanamera*, which dramatizes the crime and triangle stories in the news each day with a crime-doesn't-pay slant but with all the gory details. *La Guantanamera* is sponsored by Colgate-Palmolive-Peet.

A typical report of leading programs, in their rank order, would generally show up something like this:

Program	Network	Sponsor
"El Derecho de Nacer"		
"The Right to Be Born"	CMQ	Kresto
"Tamakum"	RHC	P&G
"Angeles de la Calle"		
"Angels of the Street"	CMQ	CPP
"Los Tres Villalobos"		
"The Three Villalobos"	RHC	P&G
"Novela Palmolive"		
"The Palmolive Drama"	CMQ	CPP
"Lo Que Pasa en el Mundo"		
"March of Time" type	RHC	P&G
"Novela de las 4"		
"4 o'clock Drama"	CMQ	P&G
"La Novela del Cafe Pilon"	CMQ	Pilon Coffee
"La Guantanamera"	CMQ	P&G

"La Ranchuelera" RHC CPP
 "Radio Novela Dermos" CMQ Gravi

The 12 leading advertisers in the order of their budgets are:

Crisellas & Cia. (Colgate-Palmolive-Peet)
 Sabates, S. A. (Procter & Gamble)
 Laboratories Gravi, S. A.
 Nueva Fabrica de Hielos (Cristal & Tropical Beer)
 Trinidad & Ilmo (Cigarettes)
 Domingo Mendoza & Hijo (Cigarettes)
 Partagas S. A. (Cigarettes)
 Standard Oil of Cuba
 Sterling Products International
 Kresto (Bestove Products)
 Bacardi
 Canada Dry (soft drinks)

Even Canada Dry, ranking 12th in advertising budget, spends over \$100,000 a year in Cuba. This is one fact that Cuban advertising men want stressed to U. S. manufacturers—"It costs money to reach Cuba and it can't be done with Central American budgets of a few hundreds a month."

It's also an important Latin American market in which broadcast advertising has been placed on a real business basis. Even a government official who broadcasts has to buy commercial time. No matter how great the occasion every speech by a politico is commercial and time must be paid for *before* the broadcast. Typically, several years ago President Ramon Grau San Martin was making his regular 10 October speech (Cuba's Independence Day). The gov-

WMPS

MEMPHIS

68

ON YOUR *Radio*

10,000 Watts Day Time
 5,000 Watts Night Time



RADIO REPRESENTATIVES, INC.
 480 Lexington Ave., New York, N. Y.



ANOTHER RECORD!

KQV's terrific daytime audience goes right on setting response records that amaze even the experts. Take our new give-away show sponsored locally, 9:45 to 10 a.m. three days a week, with plenty of sock competition like the Breakfast Club. Yet, during the first few days, over 7,000 listeners flocked into the sponsor's store to register their telephone numbers. Proves once again that *nothing* in the Pittsburgh market can touch the results you get from KQV's Aggressive promotion!

KQV PITTSBURGH'S AGGRESSIVE
 RADIO STATION
 Basic Mutual Network • Natl. Reps. WEED & CO.

WMBD

dominates PEORIA AREA



Local advertisers base their advertising on RESULTS . . . and in the highly competitive Peoria market, local retailers buy more program and announcement time by far on WMBD than on any other Peoria station. Here's why . . .

- SHARE OF AUDIENCE**
Greater than all other Peoria stations **COMBINED!** (Hooper Peoria III, Fall - Winter Report, Oct., 1947 - Feb., 1948).
- PROGRAM Know-How**
Full staff orchestra . . . 4 veteran newsmen . . . 23 other program personalities presenting 14 hours live entertainment weekly. Total staff of 65 trained personnel.
- PROMOTION AND MERCHANDISING**
FULL SCALE! 70 Announcements weekly . . . newspapers . . . car cards . . . displays . . . direct mail . . . merchandising publication.
- NEW FACILITIES**
New AM and FM power 15,000 watts AM with 20,000 watts FM at no extra cost . . . increased coverage . . . new, modern theatre & studios.

ASK FREE & PETERS

WMBD

PEORIA

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

ernment had paid the network for an hour's time but Dr. Grau was still going strong as the 60 minutes drew to a close. The network's program manager called the seat of the government (the Palace) and spoke to the official who controlled the budget for broadcasting. He asked whether or not he should cut the President off the air at the end of the hour. The official said "no" and asked how long the program manager thought Grau would go on speaking. The program manager answered, "half an hour and that means \$300 more must be here at the station before the hour runs out." The cash was at the network in time to avoid interference with the oration. All political talks must be paid for in advance in Cuba just as they are paid for in advance at many stations in the United States.

Cuban listeners are conditioned to a lot of advertising. It's not even unusual for local stations to program spot announcements for competing products right next to each other. Cuban audiences are not surprised when they hear a Coca-Cola announcement on the "Pause That Refreshes" followed by a Pepsi-Cola jingle, both in the middle of a block of announcement advertising. Indicative of how Latins are conditioned to commercials is Havana's time signal and news station. The time is broadcast every minute followed by a five- or ten-second commercial, with the rest of each minute being devoted to news. This station (CMCB) operates under an unique permit from the Cuban government which has not only issued a special "public service" license but, because of the special license, has established a rate card for the station as well. Only one other station like CMCB is said to be operating and that is a Mexican station (XEQK). By special permission of the Mexican government, XEQK is permitted to broadcast nothing but time signals every minute, and commercials. Watches aren't as universal in the Latin American countries as they are north of the border and so time signals are important.

Cuba is one of the few Latin American nations with a sizable dollar balance. There's no shortage of dollar exchange in the nation as there is in many other South American nations. Sugar is a major export and the U. S. takes most of it. There is very little manufacturing done for sale and distribution on the island, except cigars, rum, some cotton fabrics and soaps and cleansers. Imports from the U. S. exceed \$200,000,000. Because there is a healthy dollar balance available, Cuba is being shipped not only

its own allotment of manufactured goods but a good part of the allotments of other nations which are short of dollar balances. The result is that there is no dearth of U. S. products. They're expensive of course, since Cuban import duties are as high, for instance, as 33 $\frac{1}{3}$ % on Ford cars. That doesn't mean that a considerable number of Ford cars aren't bought, but that even the "low" priced models in the line cost well over \$3,500. The Cuban government is largely supported by import duties instead of income taxes. The latter are so low that a man earning \$15,000 pays less than \$300 in personal imposts.

Local cigarettes dominate the tobacco sales, since they cost smokers only 10c, while imported U. S. brands cost 35c. The Cuban is generally classified as a national who lives for today. His worries about *manana* are reserved for *manana*. What he has in his pocket today is expendable. He likes the good things of life and doesn't hesitate to buy them.

Firms like Sterling Products International, American Home Products, and other purveyors of pharmaceuticals who moved into the Latin American markets during the early unorganized days of South and Central American radio, are cutting their budgets. Home office orders to watch the pennies have been given and drug budgets are being cut not only in Cuba but in many other Spanish speaking countries. More and more advertisers however are using radio in Cuba. Nowhere in the world is there a city like Havana with 28 standard broadcasting stations and 14 short wave outlets. All fight for Havana's audience but five to six reach a majority of the dialers.

The newest of the stations in town (CMBF) is owned by CMQ and is patterned after New York's WQXR. It went on the air during March of this year. There is insufficient data currently to justify any report on the Cuban capital's acceptance of the "good music" formula.

Cuba is a lush market for U. S. advertisers. Adapted to local conditions the same program formulas which appeal to dialers in the 48 states appeal to Cubans. Audience participation programs, giveaway shows (they were very big until war-created product shortages killed the jackpots and they're coming back) and, above all, soap operas, appeal to the Latin mind.

There's only one surprise—much as they like to dream and escape via the air, they are not too disturbed when commercials bring them down to earth—just as long as they have the cash to buy what is being advertised. * * *

RELIGION

(Continued from page 72)

limited exclusively to the theme of prayer in the home. Don Ameche, E. G. Robinson, Eddie Cantor, Irene Dunne, Ethel Barrymore, Loretta Young, and Maureen O'Sullivan are some of the stars of stage and screen who have already appeared. The "commercial" following the play is an appeal calculated, in Father Peyton's own words, to "help counteract influences that are pulling the family apart." It is his feeling that if prayer is restored in the family, the most powerful means of keeping them together is achieved. The average American businessman, a family man, feels that Father Peyton's appeal for keeping the family together is constructive. His signature is the slogan "The Family that Prays Together—Stays Together." This slogan is featured on streamlined illuminated billboards, 60 by 16 feet, placed in strategic locations in 37 U. S. cities at the present time. These billboards are the gift of National Outdoor Advertising, Inc., which encourages its members to donate billboards.

Father Peyton has had his most difficult time procuring sponsors for the

program (cost about \$1500 a week). This is what is "breaking his back." His plan is six corporations and six groups of men in various cities throughout the country to pledge support of the program for a specific month, each year. He already has three months pledged: the president of Firestone is personally underwriting the month of January; a group of men in Rochester, N. Y., have pledged the month of July; and businessmen in Pittsburgh have pledged one month a year. Swift & Company has paid for five shows to date, but is not committed to a revolving pledge.

The Family Theater, in its dramatiza-

tions of social and spiritual problems, presents the solutions from the Roman Catholic viewpoint. Father Peyton is quick to point out that the program is by no means to be considered an inter-faith program. He feels, strongly, that the program represents the Roman Catholic dogma in its relation to the basic social unit, the family.

Religious broadcast programming need not be grasping or predatory. It need not solicit funds over the air. It can sell itself as any product does, by making its message so convincing that people will want to buy—to turn to God and to religion to learn more about Him. * * *

Going Higher Every Year!

The last three Hooper Station Listening Index Surveys made in Roanoke show an increasing preference for WDBJ, the Pioneer radio station in this wealthy market. Here are the daily average-share-of-audience figures:

1947 (Winter) 50.1%—1947 (Summer) 53.3%
—1948 (Winter) 54.2%.

Ask Free and Peters!



WDBJ

CBS • 5000 WATTS • 960 KC

Owned and Operated by the
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives



TALK
to the
SOUTH'S
**EAR
ZONE**

through
WDSU



WDSU broadcasts 5000 watts from the French Quarter to the Gulf and South Louisiana listeners.

From daily association with time-honored New Orleans institutions WDSU has developed a high quality of integrity. WDSU devotes program time regularly and exclusively to the St. Louis Cathedral, the International House, Moisant International Airport, Tulane University, Union Station, the Municipal Auditorium, Symphonies and Operas.

WDSU's dominate Hooper operating proves that honoring local institutions creates high listener loyalty.



NEW ORLEANS **WDSU** ABC Affiliate
1280 kc 5000 Watts
John Blair & Company, Representative

SPONSOR



SPEAKS

It's Murder

There was a time when one juicy radio murder would suffice for the evening. But judging by the current crop of homicidal programs, it's quantity that counts today. Not only is the total of murder broadcasts at a high ebb, but apparently the scripter who fails to do away with at least three homo sapiens per stanza stands to be blackballed from the Guild.

We suppose the average listener likes all this, judging by the ratings. But we welcome the day when the inevitable shift from wholesale murder to wholesome entertainment occurs.

Selective

With this issue SPONSOR, in collaboration with eight of its contemporaries in the advertising trade paper field, changes from *spot* to *selective*. Henceforth that segment of broadcast advertising purchased and used on a market-by-market basis will be termed *selective*. On some occasions the usage will be lengthened to *selective radio*, on others to *selective TV*.

The reasoning behind the shift is aired on page 33 of this issue, and has been aired in several preceding issues. In brief, our objective from the start was to do something to eliminate the confusion caused by the double connotation of the word *spot* in broadcast advertising circles. *Spot* will continue to mean announcements, station breaks, singing commercials—all the short shorts. *Selective* will be the overall term.

A transition of this sort isn't easy. But with a right objective, and the teamwork of nearly all of the advertising trade press, we think the job will be done. In last analysis, it's usage that will decide how fast the new name catches on.

SPONSOR goes biweekly

Of all the advertising media, the tempo of radio and television is fastest. Developments crowd in day after day, shifting with the speed of light.

It was this scene that SPONSOR entered, a fledgling monthly for buyers of broadcast advertising, two years ago. And its growth has paralleled the growth of the medium.

As it approached its third year, SPONSOR felt the necessity of stepping up its factual content to keep pace with broadcast advertising. A biweekly operation seemed logical. But did SPONSOR's readers want it? First came a door-to-door inquiry. Throughout the month of August SPONSOR's publisher, editor and staff visited agencies, advertisers, stations, and station representatives. They liked the idea . . . it would give them better article coverage, a shorter span between issues, facts behind trade news while it is still news.

In September a postcard survey was The question: "Shall SPONSOR go bi-weekly?" The response was 2½ to 1 in favor of the move.

So, effective with the issue of 3 January 1949, SPONSOR will appear every second Monday.

With this announcement goes a promise. SPONSOR's content, direction, format will continue as before. We will not become a trade newsmagazine.

Applause

SPREADING THE GOOD WORD

Eighteen months ago SPONSOR proposed to the broadcast industry that an intensive campaign to explain that "broadcast advertising pays" was necessary. The entire publication thesis of SPONSOR is based upon the premise that the more an advertiser knows about the broadcast advertising forms the more they become effective mediums for him. While a year and a half ago the industry collectively wasn't prepared to carry the torch for radio's commercial effectiveness, since that time individually, networks, the station representatives, and a number of stations have begun to focus their promotion upon the sales aspect of broadcasting.

Currently the industry campaign to sell broadcast advertising to top management in all fields is well under way. The inertia which first met SPONSOR's suggestion for a united campaign to tell advertising just what broadcasting can do, has been disturbed. A great deal of constructive industry thinking is behind campaigns to spread the word of what broad-

casting can do, when used intelligently. Recently our contemporary, *Broadcasting*, surveyed stations on their reactions to the All-Industry presentation on broadcast advertising and reported that 95% of the nation's stations realize that education of the advertising industry on radio and television is essential. *Broadcasting* is now also carrying the torch which lights up the truth of *Broadcast Advertising Pays*.

Spreading the word that broadcast advertising pays is a big job and one that requires the teamwork of all the publications in the field of advertising and sales. SPONSOR never pictured itself as the sole protagonist for broadcast advertising. Just as in the case of its fight for a new name for "spot," SPONSOR wants to submerge its identity in an industry-wide effort.

There really is advertising magic in broadcasting, and we're happy indeed that 95% of the industry believes that the good word must be spread . . . and is doing something about it.

Time-on-the-Air Isn't All!

What happens when a manufacturer or his agent comes to WLW with a sales problem? If it's at all possible, he gets help. And help through time-on-the-air is by no means all.

At The Nation's Station, this fact has long been recognized: advertising alone is seldom the complete answer to a sales problem. So WLW's service to advertisers goes much deeper. With a "know-how" peculiar to the area—and with unrivaled facilities—WLW can help smooth out problems of distribution, selling appeal, packaging, dealer and consumer attitude and other factors which must be right if advertising is to be fully effective.

Here's a case history: Several years ago, a small local manufacturer came to WLW. Distribution was limited in Cincinnati—light and spotty in WLW's 4-state area. A distribution campaign, conducted by WLW's Specialty Sales division, was followed by a modest schedule of spot announcements. Recommendations were made on packaging, selling appeal, display and supplemental media. WLW's Merchandising Department helped secure dealer acceptance and store display.

The result? Sales increased and expansion followed. In this area, the product is now the largest seller in a highly competitive field. The manufacturer is also one of WLW's larg-

est and most consistent advertisers . . . the reason, we believe, why "radio advertising" was given as the factor which influenced purchases among nearly 70% of the product users, in a recent survey of WLW's consumer panel.

Further, this advertiser has followed the same basic formula in other sections of the country . . . so successfully that two additional plants have been established to supply the sales demand.

The lessons and experience you may learn in WLW-Land will apply for all the nation. For the WLW Merchandise-Able Area is a true cross-section of America, an ideal proving ground for new ideas, products packages and techniques.

Yes, the nearly 14 million people who live in WLW-Land mirror America. And with its unequalled facilities—its man power and "know-how", WLW can help you learn how to reach them . . . and sell them.



THE NATION'S MOST MERCHANDISE-ABLE STATION

Crosley Broadcasting Corporation



**MORE
LISTENERS
PER DOLLAR**

● Cleveland's Chief Station gives sponsors complete co-operation . . . combines programming and promotion to deliver more listeners per dollar than any other Cleveland station. Take full advantage of this dominating coverage. Gear your sales and advertising plans accordingly!

BILL O'NEIL, *President*



BASIC
ABC Network

WJW

CLEVELAND

850 KC
5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

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