

Glass Wax: miracle in 1948—p. 30

Wholesalers' lament—p. 26

Cereals and how they're sold—p. 21

TV law: confusion plus—p. 34

SPONSOR

For buyers of broadcast advertising

Jack Benny gazes at his new billing and wonders what 1949 will bring

JACK BENNY PROGRAM SUNDAY CBS

**Look for SPONSOR every other Monday
from now on**



What's the 1960 picture?

Will our rockets have reached the moon?

Will the uses of atomic energy
be a boon to mankind?

And what about broadcasting? Will radio be
a satellite of television? Perhaps a new miracle
of air transmission will be exciting the world.

In 1960, as today, you can bank on this:
Havens and Martin Stations will be experimenting,
pioneering, and programming for
the listeners of Virginia.

Half the joy of broadcasting is vision.

Much of the rest is serving.

Watch the First Stations of Virginia in 1949 . . .
WMBG-AM, WCOD-FM, WTVR, The South's first
television station, affiliates of N B C.



WMBG AM
WTVR TV
WCOD FM

First Stations of Virginia

Havens and Martin Stations, Richmond 20, Va.
John Blair & Company, National Representatives
Affiliates of National Broadcasting Company

3 January 1949

SKOURAS AND ABC
STILL TALKING
STOCK PURCHASE

Twentieth-Century Fox and ABC are still talking business. There is every indication that Skouras motion picture operation will directly or indirectly move in on American network. When and if it does, expect some ABC capital gains gestures which will bring top Hooper names to ABC.

-SR-

END OF DISK BAN
SAVES RECORD
SPINNING SHOWS

End of recording ban came just in time to save radio lives of number of disk jockeys who were finding that few of them are good enough to hold audiences with chatter and old disks.

-SR-

TV TALENT UNIONS
CONTINUE EVERY
MAN FOR HIMSELF

Talent union situation in TV is as cloudy as it was day 4-As (over-all talent union) set up investigating committee. Radio actors group felt it had everything under control, but one after another of unions have kicked over applecart. No talent group is willing to give up TV jurisdiction.

-SR-

WEBS WANT THEIR
REP BUSINESS
TO CONTINUE

Income from station representation is important to networks. They'll not give up this part of their business without fight. Independent association of station representatives made good case against chains before FCC, but battle has only begun.

-SR-

CBS PASSES NBC
IN POWER NEXT
JUNE?

By 15 June, CBS expects to be most powerful network in broadcasting history. It will be roughly 40,000 watts more powerful than NBC at night and have 58,000 watts more oomph in daytime. These figures do not take into count wavelengths (position on dial) and other factors not measured by FCC authorized power.

-SR-

MARKET RESEARCHER
HEADS McCANN-
ERICKSON

Indicative of what some firms feel about market research is election of Marion Harper, Jr., to presidency of McCann-Erickson during second week of December. Harper is second president of agency which has been headed by H. K. McCann since its founding in 1930. Many of McC-E accounts have clauses in contracts calling for special research services. Agency has been figure and fact minded since inception.

-SR-

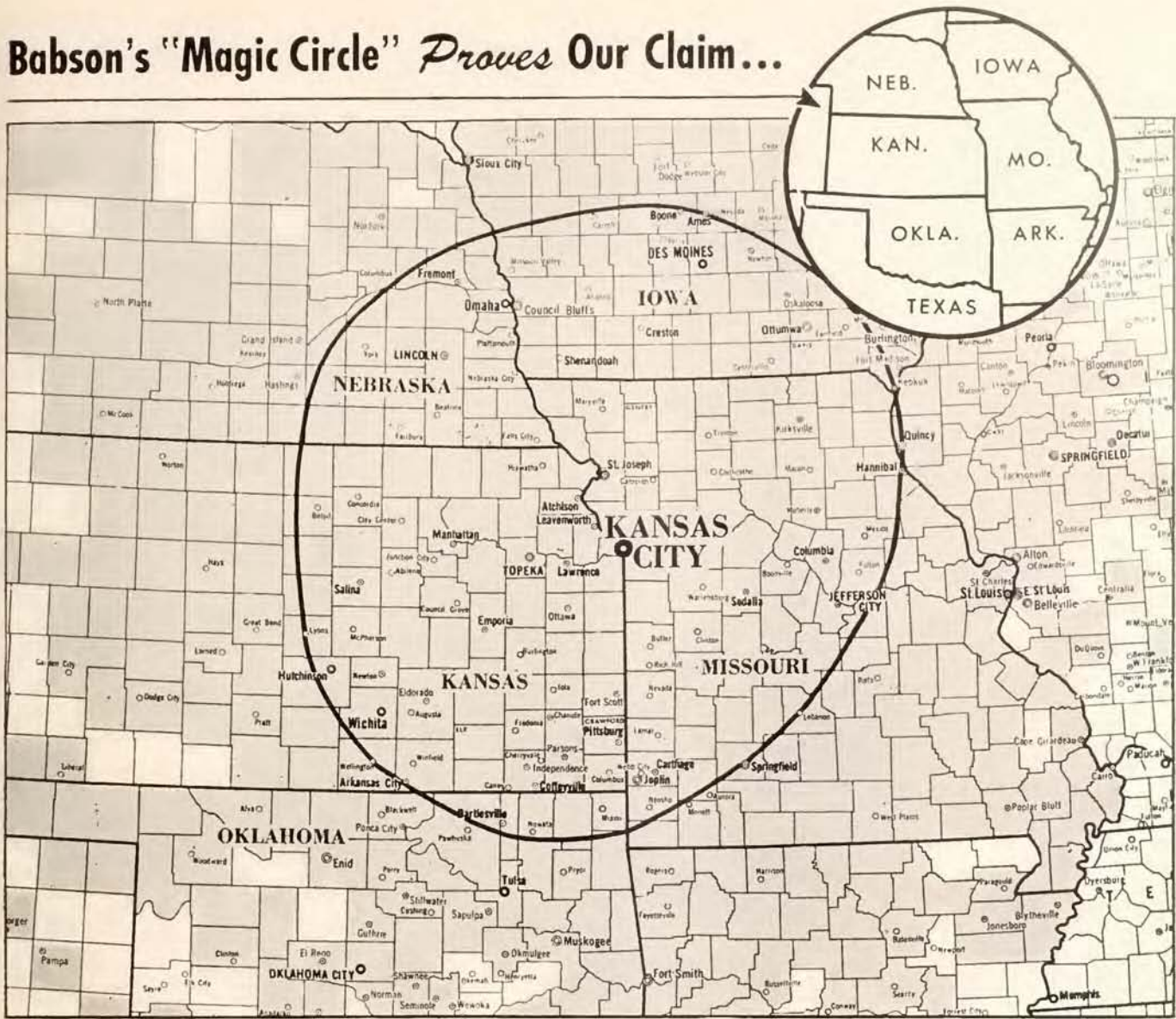
INSTALLATION
AND SERVICE COSTS
HOLDING BACK TV

Problem of high annual consumer service charges for TV sets is holding back many purchases, retailers report in confidential survey conducted by lesser TV manufacturer. "When installation and service charges are more than cost of an adequate AM radio-phonograph combination, they stop buyers dead," is way big radio-TV dealer phrased it.

REPORTS... SPONSOR REPORTS... SPONSOR

- COLUMBIA (S.A.) TAXES DISK-PLAYING BY STATIONS Indication of what record companies and Petrillo (AFM) seek in U. S. as levy against broadcasting stations playing home recordings, is Columbia (S. A.) tax on playing of records by broadcasters. Every time station plays disk, it pays 3 centavos to government which in turn pays royalties to recording companies and composers.
- SR-
- TV SET PRODUCTION PASSES MILLION MARK December saw 1,000,000th post-war TV receiver come off production line of members of Radio Manufacturers Association. RMA represents great majority of all radio and television set manufacturers.
- SR-
- GROWTH OF SELF-SERVICE FORCES PACKAGE GOODS ADVERTISING Need of aggressive advertising by package-goods manufacturers is indicated by consistent decrease of counter (service) grocers. In 1939, 45% of independent grocery and combination stores had salesmen. In 1949, it's estimated that only 10% are not self-service or semi-self-service. Products in self-service stores must be ad sold.
- SR-
- AIR ADVERTISING INCREASE EXPECTED IN YEAR 1949 Broadcast advertising will not decrease in 1949, according to estimates of industry statisticians. Virtual exodus of Standard Brands and a few other network advertisers will be balanced by greatly increased automotive, drug, and insurance advertising. It's also expected that SB will be back on air before end of year when a new approach to using air time comes forth from new agency for account. Increase in broadcast advertising does not include TV expenditures.
- SR-
- BENNY IS GOOD IN THIS TOWN-AUTRY'S BETTER How local listening habits differ is indicated in town below Mason Dixon line. CBS station in area wasn't particularly happy it was getting Jack Benny after 2 January. Gene Autry competing with Benny over this station regularly topped J. B. by 4 to 5 Hooper points.
- SR-
- RATING BATTLE CONTINUES HOT Battle between NRI (Nielsen) and Hooperatings continues hot and heavy. NBC has signed U. S. Hooperatings and both services have signed number of important agencies and clients. Hooper has increased diary sample and Nielsen is installing new Audimeters. With listening habits changing this year due to switch in network programming, it is more important than ever for industry to have rating service on which advertiser, agency, and broadcaster agree. CBS is said to have signed to pay \$3,000 per point it doesn't gather with Benny, based upon previous Benny ratings. If Hooper and Nielsen ratings don't agree (and they probably won't) it's hoped that contract is very specific on what CBS pays off. (Benny has for years lived and suffered with his Hooperatings.)
- SR-
- CONTINENTAL MAY BE FIFTH NETWORK Continental FM-Network is moving more and more in direction of being network first and FM (except as interconnection facilities) second. It's also following TV network policy of using transcriptions (in this case tape recordings) to service non-connected affiliates. Thus far AT&T hasn't decided to fight Continental as being "unfair to telephone lines."

Babson's "Magic Circle" Proves Our Claim...



KCMO's Mid-America is *Whale* of Market!

"Richest in time of peace, safest in time of war," says economist Roger Babson about the "Magic Circle" area! And, Walter Bowers, Secretary, "Magic Circle" Development Conference, adds, "The annual income of the 'Magic Circle' has increased in ten years from six to sixteen billion dollars. Bank deposits have gone up in some parts of the 'Magic Circle' as much as five hundred per cent. Land values have doubled and tripled. The 'dust bowls' of the 20's and 30's have become the 'boom bowls' of the forties!"

KCMO's Mid-America, located completely within the "Magic Circle," has always been a big market — and it's getting bigger and bigger! For radio coverage in the "Magic Circle," you need KCMO's one-station blanketing of Mid-America. 213 counties inside KCMO's 50,000 watt measured 1/2 millivolt area — listened to in 466 counties in 6 "Magic Circle" states (gray counties on map). Center your selling on KCMO, Kansas City's most powerful station for Mid-America, in the "Magic Circle."

50,000 WATTS DAYTIME—Non-Directional

10,000 WATTS NIGHT—at 810 kc.

National Representatives

JOHN E. PEARSON COMPANY



KCMO

... and KCFM — 94.9 Megacycles

KANSAS CITY, MISSOURI

Basic ABC Station for Mid-America

One Does It in Mid-America!

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

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COVER PICTURE: Jack Benny admires his billing in lights in front of CBS's Hollywood Playhouse.

40 West 52nd

WRONG TOWN

In looking over the December issue of SPONSOR, I was terrifically shocked to note on page 28 you carried a picture of our homespun philosopher and listed WIBW as Wichita.

BEN LUDY
General Manager
WIBW, Topeka

► Reader Ludy is hereby thanked for halting SPONSOR'S attempt to relocate one of the mid-west's most popular outlets.

SCHWERIN LOST NO CLIENTS

We noted with surprise the statement in your December issue ("Sponsor Reports," page 2) that qualitative radio research organizations "signed no new contracts during November, and in several cases lost clients."

Schwerin Research Corporation is doing far and away the biggest volume of such work, and the above statement, if true, would reflect on us. We don't know what the experience of others in the field has been, but in November we (a) signed a new contract with the National Broadcasting Company covering the year 1949 and (b) signed contracts covering four major network programs and their commercials. As far as the second half of the statement goes, we have lost no clients, in November or in any other month.

I trust you'll bring these correct facts to the attention of your readers. The number of people I've had to straighten out on the facts of this situation is testimony of how much SPONSOR is read and believed throughout the industry.

HORACE S. SCHWERIN
President
Schwerin Research Corporation
New York

FARM YOUTH AND WTIC

We were pleased to find the picture of our Farm Program Director, Frank Atwood, on page 44 of the November issue of SPONSOR. Your articles on farm broadcasting have been interesting and, I think, important. This is a field where radio can do an outstanding public service job and effective selling for commercial sponsors.

Station WTIC has an early morning farm show, the WTIC Farmer's Digest, 6:15 to 6:54, Monday through Saturday,

(Please turn to page 8)

A LANG-WORTH



"MIKE MYSTERY"



The Case of the Shivering Corpse

The woman lay crumpled in the snow in an alleyway between tall buildings. Although it was bitter cold, she wore no coat, and the only objects near her lifeless body were one of her shoes, the laces still neatly tied, and her hat, which looked as fresh and new as though she had bought it only moments before.

The young Irish policeman, who had discovered the body, scratched his head. "I'd say it's a case of hit-and-run driving," he said to Homicide Lieutenant Evans, "only there's no tire tracks. Maybe some hoodlum blackjacked her and took off with her coat and purse. What do you think?"

Lieutenant Evans said, "No, this is suicide. Three clues prove that beyond a doubt."

"And what may they be?" asked the cop.

(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.

113 W 57TH ST. NEW YORK 19, N. Y.

THE SOLUTION

The dead woman had leaped to her death from one of the buildings. As is often the case in death by fall, one of the shoes, still laced and tied, had been torn from the foot by the impact. According to the records, it's been found that almost invariably, a woman who decides to commit suicide by jumping from a window or roof, will remove her coat, fold it neatly, and lay it aside with her purse. Furthermore, the unclashed hat showed that no one had hit her over the head with a blackjack.

Verdict: Death by suicide.

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.

"GRASSHOPPER ADVERTISERS"? NO SIR!

Advertisers don't jump
around from station-to-station
... in Cleveland! They KNOW
where they get sales results ... by
reaching the largest audience
at the lowest (network station) rates!

A typical example: The Forman
Furniture Company has been on the
air with a half-hour program for
twelve consecutive years! More
proof that WHK is the retailer's
choice in Cleveland!



YES SIR! THEY STAY ON...

IN CLEVELAND IT'S

WHK

The Paul H. Reymor Co.,
National Representative



Broadcast Economy Better Than U. S.'s

Broadcast advertising starts the new year with an economy that's better generally than the Nation as a whole. There's no expectation of a sizable radio recession during 1949 but the general business index will stand still or go back a little until April-May 1949.

Luxury Items Suffered Most Christmas 1948

Reports from the Hill indicate that luxury items suffered most in the 15%-or-under Christmas buying of 1948. This indicates that most industries, except "necessities," will revise their ad budgets for this year. Even the so-called "low-cost" foods will have to resell the consumer on using them instead of higher-cost standard eatables. Public pressure, it is expected, will force government action which will enable farm foods to be sold under "support" levels. This will keep both the farmer and public happy. It's going to take some fancy federal book-keeping however.

New Auto Lines in Fall 1949

Automobile backlog is tapering off. New "used cars" no longer are bringing sizable premiums and older cars are settling down to "blue book" prices instead of the fancy premiums which they brought in 1947-48. New lines will be out this fall and with the new lines will come intensive broadcast advertising and general advertising campaigns. There was comparatively little competitive advertising in 1948 but there'll be plenty in 1949 with no holds barred. Kaiser-Frazer will be accepted as competition by rest of industry with K-F announcing a new car in the low price range which will force Ford to forget its quality appeal to fight for the low price market. General Motors will also get into the fight somewhere and will use considerable airtime and advertising space to tell its Chevrolet story.

Better On the Hill Radio Coverage

Washington's network reporters will be given some help during 1949. In the past, these voicers of what is happening on the Hill have been forced to rely on unofficial legmen who were actually publicity men with something to sell. In return for a possible plug for their favorite client, seldom actually requested, they acted as the eyes and ears for network commen-

tators. Now chains are considering budgets which will give their D. C. editors money for researchers. It's long overdue.

"Freedom of the Air" Appeal Is Liked

While Justin Miller, president of the National Association of Broadcasters, hasn't handled everything to the satisfaction of the members of the association which he represents, he has handled the "freedom of the air" issue so well that many of them are willing to forget his "messing up" the industry code operation. The code is supposed to be practically 100% operative starting January of this year, but it's already admitted that it will be more breached than obeyed. Judge Miller's problem is when to be tough with his own members and when to forego the whip. "Freedom" has carried him over the rough spots.

A New Twist to Increased Postal Rates

Increase in postage rates, which will come up again in the new Congress, will have a varied backing. One off-the-record plea for the new rates will be that they may actually permit an eventual return to lower rates through efficient advertising on the air and in the press. One of the assistant postmasters points to the accomplishments of Canada which has saved hundreds of thousands by practically eliminating the Holiday peak through advertising. The pre-Christmas Canada mail peak is around December 18 with the bulk of the mail delivered before December 24. It's a new twist — this "increase the rates so that we can reduce them later," but it may work.

Anti-Antitrust Advertising?

Expect increased public-informational advertising by milk, dairy products, baking industries and food chains. These and many other industrial groups will be among those hit by the 40 antitrust cases reported on the agenda of the Department of Justice antitrust division. Since the department may ask for higher penalties, including six-month jail sentences and \$50,000 fines, managements in the threatened industries are planning counter measures in the form of good-will advertising. Building materials, textiles, telephone equipment, radio and television receivers are all under Department of Justice eyes at present. Fact that most TV sets of equal ability are priced within a dollar of each other hasn't helped the radio industry.

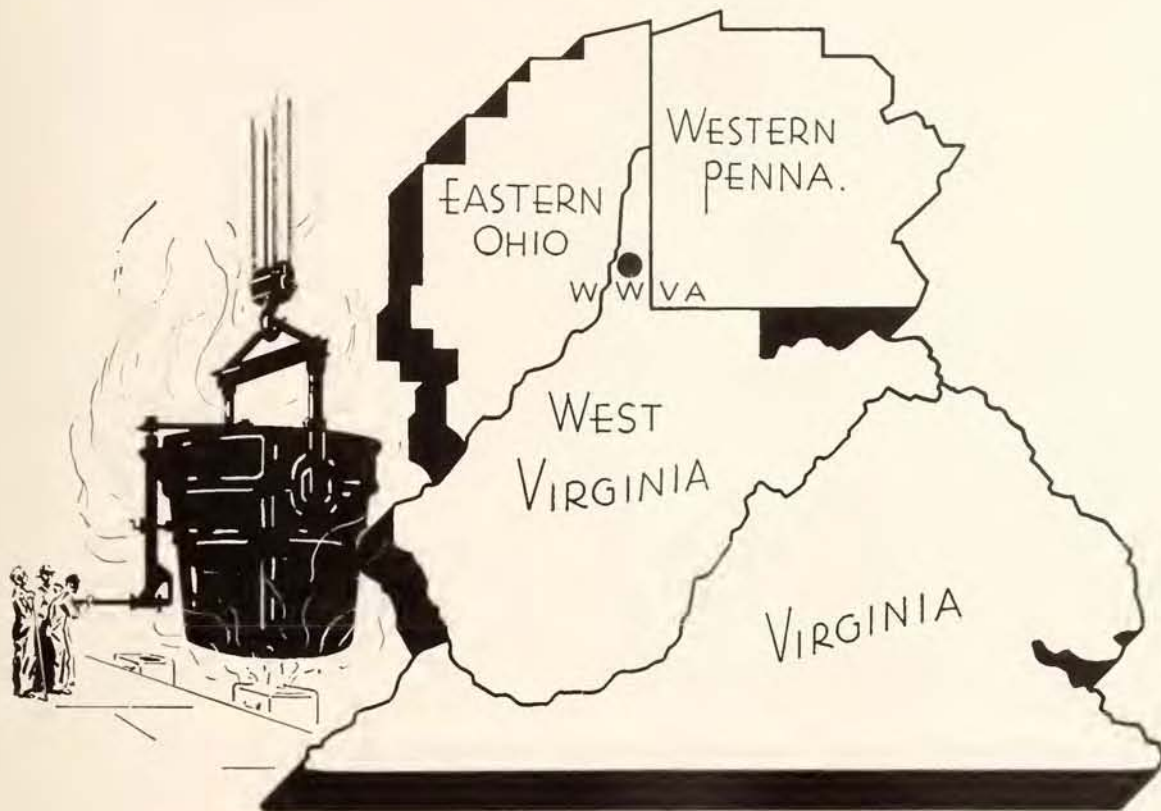
Undistributed Profit to Be Hit

Labor will start using the air this Spring to point the finger at the fact that only 35% of corporate profits were distributed in 1948. Some corporations can explain the reason for this but others are just playing it safe, at the expense of stockholders and labor, say labor economists. Extra tax on undistributed profits may result from labor's campaign.

RCA Chairman Sarnoff Expected to Work on NBC

NBC's losing a few key accounts and programs will force that network eventually to accept an overhauling with RCA's chairman of the board, David Sarnoff in charge. With Frank Folsom (SPONSOR Reports, November 1948) in command of RCA's manufacturing activities, Sarnoff will devote a solid percentage of his time to NBC. The result will be healthy for all broadcast advertising.

MORE THAN HALF THE NATION'S STEEL IS PRODUCED IN THIS WWVA AREA



A FOUR-STATE AREA RICH IN OPPORTUNITY

Hard steel and soft coal combine to make this WWVA-land a solid market for alert advertisers. It's a land *rich in people*—more than eight million of them; it's *rich in retail sales*—nearly \$4½ Billion Dollars Annually; it's *rich in potential*—every day more industries are surveying the area to locate nearer their supply sources.

This four-state area that makes WWVA-land includes Eastern Ohio, Western Pennsylvania, West Virginia and Virginia. From it come more than half the nation's steel, more than half the nation's bituminous coal. You can reach it with *one station, one cost, one billing*—with WWVA. An Edward Petry Man can tell you more about this land of opportunity.



WWVA

50,000 WATTS · CBS · WHEELING, W. VA.

NATIONALLY REPRESENTED BY EDWARD PETRY & CO.

National Sales Headquarters: 527 Lexington Ave., New York City

YOU MIGHT GET A 425- POUND WHITETAIL DEER* —

**BUT . . .
YOU NEED
WKZO-WJEF
TO MAKE
A KILLING
IN WESTERN MICHIGAN!**



If you're shooting for higher sales in Western Michigan via radio, you've got to use nearby or home stations to tell your story *effectively!*

Here's the reason: Insofar as radio reception is concerned, Western Michigan is unique. We have a definite and distinct "wall of fading" around our area that almost completely prevents good reception of outside stations, no matter what their power. Consequently, people in Western Michigan keep their radios tuned *almost exclusively* to near-by outlets; seldom even *try* for faraway stations!

Of all the stations in Western Michigan, WKZO, Kalamazoo, and WJEF, Grand Rapids *do the most economical and effective job.* Economical, because these two stations have an exceptionally attractive combination rate. . . . Effective because the January-February Hooper shows that, for Total Rated Time Periods, WKZO has an amazing 55.8% Share of Audience and WJEF a solid 23.4% in their respective cities!

Let us or Avery-Knodel, Inc. give you all the facts you need about Western Michigan. **NOW?**

* Albert Tippet got one that size, near Trout Lake, Michigan.

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)

that has at least two newsworthy angles. It is one of the few service-type farm programs that has full commercial sponsorship. As a part of our farm service, we have launched the \$20,000 WTIC Farm Youth Program to help boys and girls acquire purebred breeding stock.

The Clark Farm Equipment Company of Hartford, manufacturers of Clark Cutaway Harrows and wholesale distributors of several other lines of farm equipment, took on the complete sponsorship of the *Farmer's Digest* in February of this year. The Clark Company has five minutes of commercial time each day, usually divided into five one-minute announcements, for different items of equipment. Commercial copy is furnished by an agency with the understanding that it will be revised by the farm director to make it fit smoothly into the farm news of the day and other features of the program.

As a wholesale distributor, the Clark Company brings in frequent mentions of retail dealers throughout its territory, adding local interest to the commercials.

Station WTIC retains full control of the editorial content of the program, the only way that a service program can operate, we feel, under a sponsorship arrangement.

The WTIC Farm Youth Program was developed by the station in co-operation with the 4-H Clubs, the Vocational Agriculture teachers, and the breeders of purebred livestock in our area. The station set up a revolving fund of \$20,000, which is used to buy purebred dairy and beef heifers, which are consigned to selected 4-H Club boys and girls or to Vocational Agriculture students. The youngster becomes co-owner of the calf with Station WTIC and signs a note for the purchase price payable, without interest, in two and one-half years. The breed associations select the calves and determine a fair purchase price. The 4-H Club agents and the Vocational Agriculture teachers supervise the care of the animal. Our objective is to encourage farm youth to build their own herds with good foundation stock. Since May 1, we have purchased thirty-eight animals, and we are enjoying the finest co-operation possible from all concerned. We believe this project is unique, and we believe also that it will have far-reaching results in encouraging young people to become farm operators.

WALTER JOHNSON
Assistant General Manager
WTIC, Hartford

SPONSOR

REPEATED RENEWALS
PROVE...

ZIV

DELIVERS
THE
AUDIENCE!



THIS powerful array of smash-hit, public preferred, sponsor-approved Ziv shows is terrific "box office"—delivers the audience! Sensational sales builders for result-minded sponsors, they're tops in production, tops in showmanship, tops in Hooper ratings, tops in pulling power for sponsors and stations!



A glorious half-hour musical—featuring the incomparable music of the "waltz king", his "golden saxophone" and his 17-piece orchestra. Vocals by Nancy Evans and Larry Douglas. Narrated by Franklyn MacCormack.



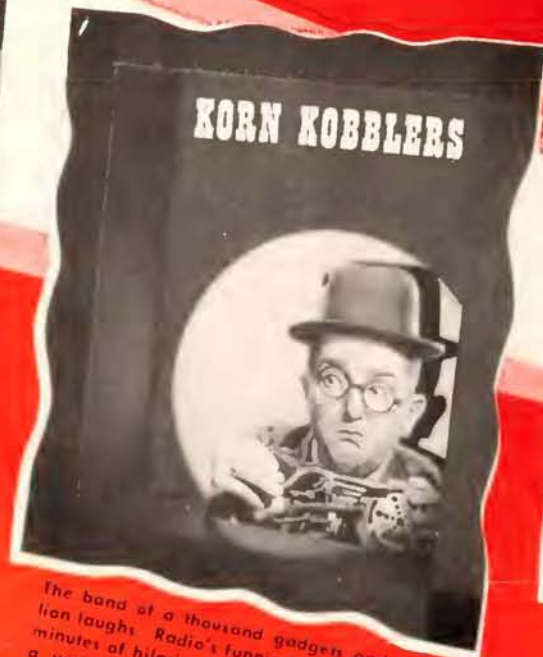
A smooth-as-silk quarter hour—with you singing first, Barry Wood, the lovely voice of Margaret Whiting, the Melody Mads, and the brilliant arrangements of Hank Sylvan and his magnificent orchestra.



A sparkling quarter-hour musical, starring Kenny Baker—America's favorite romantic tenor—with Jimmy Wallington, Donna Dae, and the music of Buddy Cole and his men.



Starring Poppy Cheshire, famous western story-teller, and a big-star cast of vocalists and instrumentalists, in songs of the open range. Each program highlighted by a story-romance.



The band of a thousand gadgets and a million laughs. Radio's funniest musical. Fifteen minutes of hilarious entertainment! Presenting a wide variety of music ranging from the classics to comedy and novelty tunes.



A powerful, sales-building, merchandising promotion—of particular interest to department stores. Starring Nancy Pepper and Nancy Pepper, Jr., in a quarter-hour program of intense interest to teen-agers.

Favorite Story



Radio's most brilliant dramatic half hour, with Ar. Ronald Colman as host and narrator. Outstanding cast includes Benita Hume, Edna St. Lionel Stander, Vincent Price, Lurene Tuttle. Symphonic orchestra. Claude Sweeten, musical director.

IT'S SHOWTIME FROM HOLLYWOOD



An excitingly different, thrillingly glamorous quarter-hour, musical-variety show! Starring Freddy Martin and a great galaxy of stars with an intriguing array of varied and sparkling musical fare.

GUY LOMBARDO SHOW



America's No. 1 band presents "The Sweetest Music This Side of Heaven" on a star-studded half hour of musical showmanship at its sensational best! Features: The Lombardo Trio; Vocalists: Don Rodney, Kenny Gardner; The Twin Pianos; Lombardo Medley; Picture Story. Narrated by David Ross.

PLEASURE PARADE



Recent Lopez, Milton Cross, Jimmy Walling, the Modernaires, Paula Kelly, Dick Brown, Cornell, the Pleasure Parade orchestra guests in a lavish quarter-hour musical. Games that build big audiences!

BOSTON BLACKIE



One of radio's top half-hour mystery shows. Each episode a complete story! Top ratings everywhere. . . . Louisville, 21.7 . . . Youngstown, 21.3 . . . Cincinnati, 16.9 . . . Minneapolis, 16.5. Radio's best point-per-dollar buy!

PHILO VANCE



S. S. Van Dine's famous detective character in a high-rated half-hour mystery drama. Jackson Beck and great all-star cast presents sleuthing at its scientific best!

These ZIV shows are hits with their audiences—hits with their sponsors, as evidenced by repeated renewals! Many other ZIV programs are available—for every type of sponsor—to meet every selling and promotional requirement: EASY ACES, SONGS OF GOOD CHEER, MANHUNT, LIGHTNING JIM, PARENTS' MAGAZINE ON THE AIR, DEAREST MOTHER, CAREER OF ALICE BLAIR, FORBIDDEN DIARY, SPARKY AND DUD, BEYOND REASONABLE DOUBT.

Transcribed for local and regional sponsorship! Write or phone for availabilities and your city (fraction-of-the-cost-of-production) prices!

FREDERIC W. **ZIV** COMPANY
Radio Productions
 1529 MADISON ROAD • CINCINNATI 6, OHIO
 NEW YORK CHICAGO HOLLYWOOD

for profitable
selling—
INVESTIGATE

WDEL

WILMINGTON
DEL.

WGAL

LANCASTER
PENNA.

WKBO

HARRISBURG
PENNA.

WORK

YORK
PENNA.

WRAW

READING
PENNA.

WEST

EASTON
PENNA.

Represented by



ROBERT MEEKER

ASSOCIATES

New York • Chicago

San Francisco • Los Angeles

Clair R. McCollough
Managing Director

STEINMAN STATIONS



Mr. Sponsor

G. Vernon Cowper*

In charge of Advertising and Sales Promotion
Bates Fabrics, Inc., New York

There was no previous Bates Fabrics' advertising history for Vernon Cowper to absorb when he was hired, "you-all" accent included, by the thoroughly Yankee firm in 1930. There simply wasn't any Bates advertising. The tall, easy-going North Carolinian had to start from scratch. His first assignment was that of promotion man for a 1930 change in the Bates distribution. The following year Bates began to advertise in trade papers, and Cowper's department expanded rapidly from the original battered desk-and-telephone operation. In the following 18 years, Bates spent ever-increasing amounts for advertising (mostly color pages in class magazines). Cowper now runs a department that includes everything from artists to a complete motion picture crew.

Bates Fabrics, largest U. S. producer of combed fabrics, sells a product that lends itself best to visual advertising. In 1947, using magazines and newspapers, Bates sold 136,296,041 yards of fabrics and did a gross business of \$63,755,537. Bates has felt that radio could never tell their sales story and so has never used it nationally†. But, the combination of Bates and television was as natural as ham and eggs. With a visual product to sell, a background of producing fancy retail fashion shows, and a movie crew adept at making sales promotion films, Cowper began looking in mid-1948 for a TV show, found it in telegenic Kyle McDonnell and *Girl About Town*. The show went before the NBC-TV cameras in September over the "full" network. Bates expects to spend \$275,000 for it, out of a \$1,250,000 budget, in 1949.

Cowper is well aware of the fact that broadcast advertising works best when it is well-promoted, both to the trade and to consumers. Bates does a big merchandising campaign in TV cities, particularly at point-of-sale. Cowper considers it too early to measure the sales effectiveness of TV, but it has stirred up tremendous enthusiasm among Bates dealers and Cowper feels that his TV advertising is holding its own well.

In Cowper's home in Scarborough, New York, the family's TV set is on more often than it is off. Cowper's two small-fry daughters, Louise (age 9) and Holly (age 6), have taken over completely. The moppets are already veteran viewers and (at times) withering critics. But, Cowper says with a sigh of relief, they like "daddy's shows"—even the bad ones.

*Seen, center, with his TV program stars

†Bates uses selective radio in Maine to do an institutional public relations job, sponsoring a locally-produced dramatic show called "Do You Know Maine."



**CBS
BEST
IN
NORTH
DAKOTA
MARKET**



In the most recent survey of North Dakota listening Columbia's affiliate, KSJB, led all other stations by a margin of two to one. The survey was made in seven representative counties . . . none was a county having its own radio station.

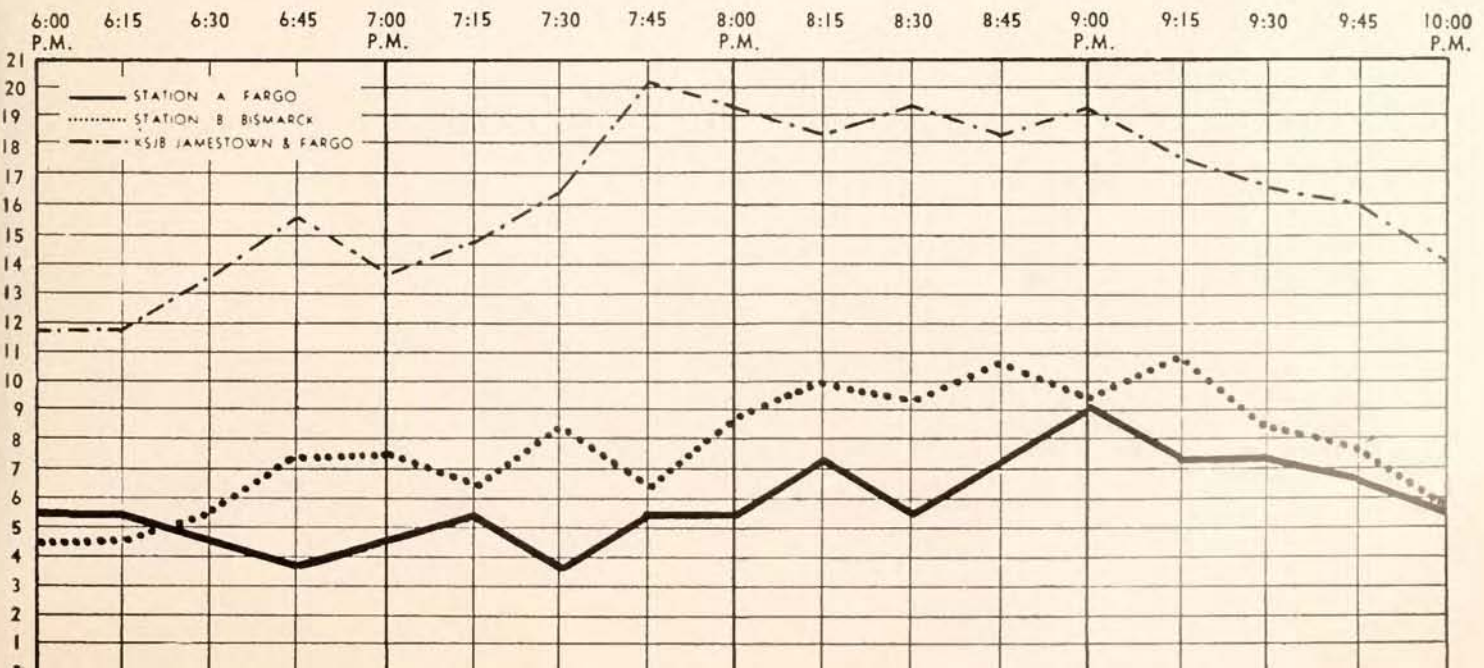
There are two main reasons why KSJB leads the field. They are programming and power. KSJB takes full advantage of Columbia's facilities and builds local shows to fit the schedule. North Dakota listeners like that.

As for power, KSJB reaches out to cover the rich, 97 county, tri-state market clearly, consistently, with 5000

watts unlimited at 600 Kilocycles. By maintaining this power day and night they hold and build audience from early morning until sign off time.

The listener trends, charted below, are based on 1711 calls made by Conlan Surveys in August of this year. Calls made in Stutsman, Barnes, Griggs, Foster, Kidder, Logan and LaMowre counties, North Dakota.

For availabilities and complete survey results see your Geo. Hollingbery representative or write direct to Station KSJB with studios in Jamestown and Fargo, North Dakota.



W F C I

INTER-OFFICE MEMO

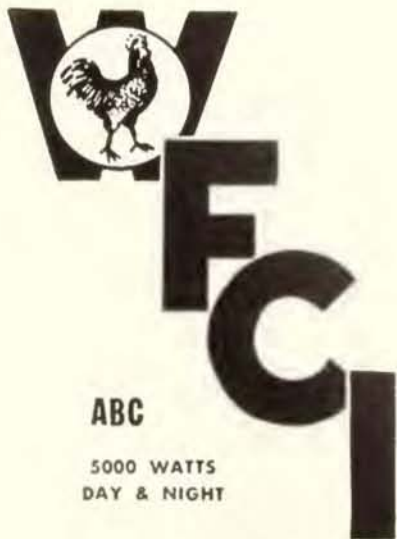
To Mr. Lewis Avery
From Wallace A. Walker
Subject Hooper Index
Copy to Adv. Agency

Dear Lew:
Here's one for the book -- your sales-book, that is!

Comparing the Evening Index for October-November 1948 vs. the corresponding period in '47 WFCI shows an overall INCREASE of 46.5% in share of audience.

No other Rhode Island station can make that statement - and make it stick!

Best regards
Wally
Wallace A. Walker



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: "Weather is Commercial"

Issue: June 1947, page 13

How important are seasonal weather warnings in agricultural areas?

It's not often that a major network outlet will drop a revenue-bringing network show in order to do a public service job with the time slot. It's even rarer when the network show is a five-a-week strip. But, that's exactly what happened when NBC's Hollywood affiliate, KFI, had to choose between carrying the frost warning forecasts beamed at the growers of California's citrus crop or carrying *Chesterfield Supper Club*. Although Chesterfield griped bitterly, and much pressure was brought to bear on KFI, the West Coast station is still carrying the famous piping-voiced weather comments of forecaster Floyd Young, at their usual time.

Even though KFI has a strong sense of radio's public service responsibility, dropping *Supper Club* was not entirely altruistic on their part. KFI surveyed listener reaction to the problem, telling listeners that a choice had to be made between the frost warnings and *Supper Club*. According to KFI, the returns were overwhelmingly in favor of continuing the frostcasts, with the ratio running nearly 500 to one. To the average listener, the frostcasts mean very little. To the citrus grower, with a million-dollar crop likely to be wiped out by frost if he isn't careful, it is very serious business. To KFI, this meant that in this case the fruit growers came first.

At last report, KFI and Chesterfield have kissed and made up. *Chesterfield Supper Club* has returned to KFI (as of 13 December), after having had a short run on KMPC, Hollywood where it landed because Newell-Emmett, anxious to retain a Hollywood outlet for Liggett & Myers, had bought time almost in desperation. Although all the ruffled feathers have been smoothed over, both the agency and client have learned that many a station takes its weather forecasting very seriously. It is more than public service. It is a vital factor in building a station's reputation in the community in which it has to do business.

p.s.

See: Those Mr. and Mrs. Duos

Issue: September 1948, page 53

Can radio's "Mr. & Mrs." formula be transferred successfully to television?

The special flavor of radio *Mr. & Mrs.* shows can come through on television as Ed and Pegeen Fitzgerald have demonstrated with their early evening show on WJZ-TV. Theirs is the first regularly televised married duo session. Instead of the typical breakfast table setting, the Fitzgeralds move easily about a facsimile of their own living room. No one first acquainted with them as breakfast-time voices over WJZ would fail to recognize their favorites in action on the TV screen.

The spread of the *Mr. & Mrs.* formula—a sure-fire audience gatherer when properly understood and handled—is still slow, because few couples seem to grasp the psychology that makes the formula click. In fact, *Mr. & Mrs.* shows that start off hopefully with an approach of the showmanship that appeals to one brand of escape-hungry ears are still failing because the principals don't quite understand the listener satisfaction they are trying to fulfill. Among the shows SPONSOR last reported on, Merry & Bill Reynolds (WBMD, Baltimore), and Polly and Perry Martin (WLWL, Minneapolis), are now off the air. Others are more than holding their own.

The Johnsons (WBBM, Chicago), who were third in local popularity, when SPONSOR last reported, now top the list with 24% of available listeners, according to the Pulse of Chicago.

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



Why is it that any given radio show may go like a house afire in one city, yet barely "get by" in another? You (and we) know that it's often differences in the audiences involved.

For 23 years, we of KWKH have concentrated on knowing our audience in this particular section. We've studied our own and our competitors' programming, surveyed our listeners, kept abreast of likes and dislikes. We know the type of program that gets listeners' attention and buying action from every segment of our audience. We "wrote the book" for this area—and are still editing it!

Let us tell you the whole story. It's unduplicated in the Shreveport area.

KWKH

SHREVEPORT

Texas

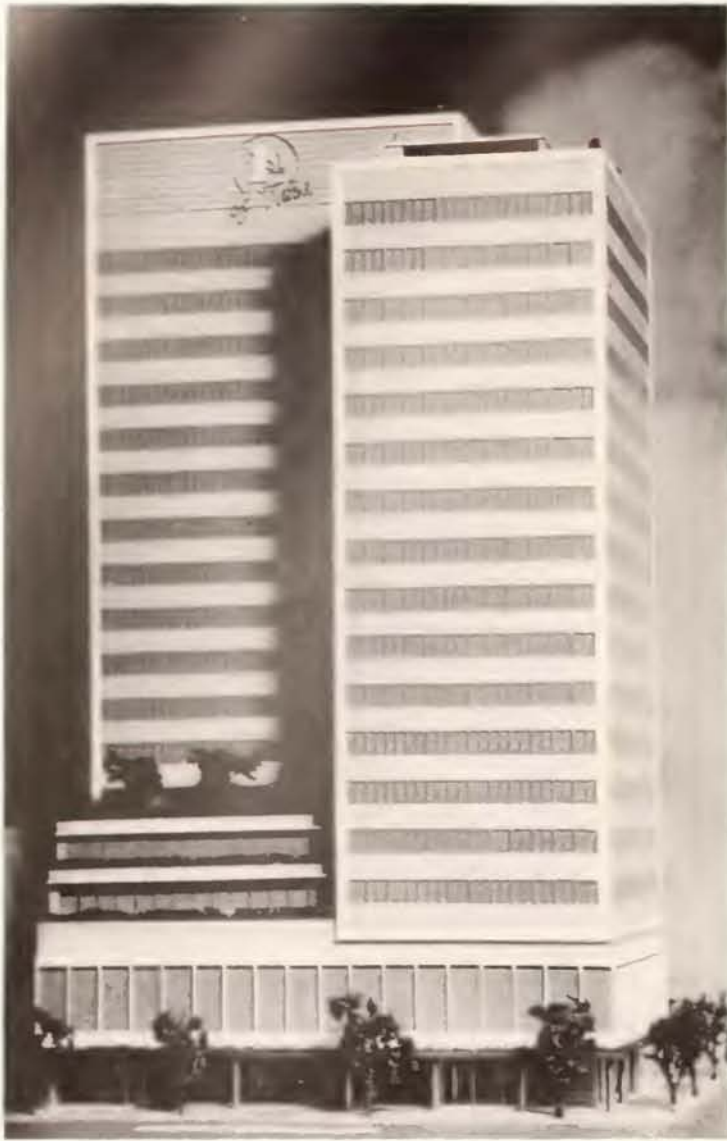
LOUISIANA

**Arkansas
Mississippi**

The Branham Company
Representatives

50,000 Watts • CBS •

Henry Clay, General Manager



Assignment Progress

On Sunday, September 26th, KVOO inaugurated a series of weekly programs known as "Assignment Progress". These programs are telling the story of construction progress on the new \$5,000,000.00 First National Bank-Sunray Oil Company Building, in Tulsa.

Featured element in this First National sponsored program are the voices of the men who build this structure — the excavators, steel workers, carpenters, painters, architects, contractor and many others. By means of wire recording these men are interviewed on the job and describe the work they perform. Designed to do a job of capital-labor relations and to keep the public informed of week by week progress, the program is attracting a large and interested audience.

"Assignment Progress", a KVOO originated program idea, is another first in a long record of achievement! It demonstrates, once again, the kind of program leadership which has made and will continue to keep KVOO *Oklahoma's Greatest Station!*

RADIO STATION KVOO

50,000 WATTS

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

OKLAHOMA'S GREATEST STATION

TULSA, OKLA.

SPONSOR

New and renew

selective

New National Selective Business

SPONSOR	PRODUCT	AGENCY	STATIONS	CAMPAIGN, start, duration
Brown & Williamson Tob. Co.	Kools	Ted Bates	30-50* Re-entering many B&W mktts)	E.t. annemts; Jan 3; 13 wks
Carter Products, Inc	Various medical products	Ted Bates	20-30* (Medium-size and small mktts)	1-min e.t. spots, annemts, Jan 3; 13-52 wks
Dr. A. W. Chase Medicine Co. Ltd	Various patent medicines	F. H. Hayhurst (Toronto)	40* (Major Canadian mktts)	"Strollin' Tom," 15-min e.t.'s, as sched; Dec 13; 13 wks
Chrysler Corp (Chrysler Div.)	Automobiles	McCann-Erickson	21-2* (Dealer-mfr campaign, natl)	"The American Way," 3-min e.t.'s, as sched; Dec-Jan; 13 wks
Crowell-Collier Pub. Co.	"Colliers"	Kudner	125* (Limited natl campaign, 27 mktts)	1-min live, e.t. spots, Nov-Dec; 7-52 wks
Dennison's Food Co	Dennison Food Products	Brisacher, Wheeler	12* (CBS Pacif net, May add others)	"Bob Garrod Newscasts," TThSat 6-15-6, 25 pm, PST; Jan 6; 52 wks
General Foods Corp (Post Cereals Div)	Grape-Nuts	Young & Rubicam	25* (W, Central & S. E. mktts)	"Professor Quiz," 30-min e.t.'s, as sched; Jan 19; 13 wks
General Motors Corp (Oldsmobile Div)	1949 Futuramic Oldsmobile	D. P. Brothier	600 (Nat'l campaign, all mktts)	E.t. annemts; Dec 13-Jan 1; 13 wks
North Eastern Supply Co	Farm supplies	Peck	1-2* (N. E. mktts, farm prgrms)	Live spots in partic farm shows; Dec-Jan; 13 wks
Reddi-Whip Co	Food products	Ruthrauff & Ryan	12-20 (Western & Mtn mktts)	1-min e.t. spots, annemts; Jan 1; 13 wks
Standard Brands, Inc	Bluebonnet Margarine	Ted Bates	70* (N. W. and E. mktts; may expand)	1-min e.t. spots, annemts; Jan 3; 52 wks
Vamoose Products	Household Deodorant	M. Glen Miller	5-10* (Midwest mktts, may expand test campaign)	Live, e.t. spots; Jan 1; 13 wks
Vick Chemical Co	Vick-cola remedies	Morse	25-30* (Supplementing seasonal sched)	Live spots, annemts; Dec 17; 3-6 wks

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

†City two weeks generally means a 13-week campaign.



New and Renewed on Television (Network and Selective)

SPONSOR	AGENCY	NET OR STATIONS	PROGRAM, time, start, duration
American Chicle Co	Badger and Browning & Hersey	WCAU-TV, Phila	Film annemts before Madison Square Garden events; Dec 2; thru season to Mar 26 (n)
American Stores (Food chain)		WCAU-TV, N. Y.	Modern Living—American Plan; TuTh 5-8:30 pm; Nov 16; 13 wks (n)
American Tobacco Co	N. W. Ayer	NBC-TV net WMAL-TV, Wash. WBKB, Chi. KTLA, L. A. NBC-TV net	Your Show Time (film); Fri 9:30-10 pm; Jan 21; 52 wks (n) Film spots; Dec 28; 13 wks (n) Film spots; Dec 27; 13 wks (r)
Atlantic Refining Co	N. W. Ayer	NBC-TV net	U. of Penna. home basketball games, Sat as sched; Dec 11; Season (r)
Bank of America	Charles R. Stuart	KFI-TV, L. A.	Family Quiz; 10-min film weekly as sched; Dec 5; 13 wks (n)
Barbasol Co	Erwin, Wasey	CBS-TV net	Week in Review; MTWTF 10-10:15 pm; Jan 2; 13 wks (n)
Borden Co (Cheeses)	Young & Rubicam	WPIX, N. Y.	Film spots following telecast sports; Jan 26; 8 wks (r)
Botany Worsted Mills	Silberstein-Goldsmith	WPIX, N. Y.	Weather annemts; Nov 18; 13 wks (r)
Brown & Williamson (Kools)	Ted Bates	WJZ-TV, N. Y.	New York Knickerbockers' pro basketball games; Sat nite as sched; Nov 11-Mar 22 (n)
Celomat Corp (Vu-Scope TV lens)	Tracy-Kent	WPIX, N. Y.	Film spots betw Riddgewood Grove wrestling bouts; Th betw 9:05-9:30 pm; Jan 6; 13 wks (n)
Colgate-Palmolive-Peet	Esty	NBC-TV net	The Colgate Theater; Mon 9-9:30 pm; Jan 3; 52 wks (n)
E. L. Courmand Co (Walco TV lens)	Cayton	KTLA, L. A.	Film partic weekly in wrestling bouts; Jan 5; 13 wks (n)
Delta Air Lines, Inc	Burke Dowling Adams	WBKB, Chi.	Film spots; Jan 5; 4 wks (r)
Disney, Inc (Flats)	Grey	NBC-TV net	News of the Week; Sun 7:20-7:30 pm; Nov 28; 13 wks (r)
Allen B. DuMont Labs, Inc	Buchanan	WGN-TV, Chi.	Film partic in "Chicagoand Newsreel"; MTWTF as sched; Dec 6; 13 wks (n)
General Foods Corp (Jello)	Young & Rubicam	NBC-TV net	Author Meets the Critics; Sun 8-8:30 pm; Jan 2; 52 wks (r)
General Mills (Wheaties, Bisquick etc)	Knox-Reeves	WABD, N. Y.	Ted Steele Show; MTWTF 12:30-1 pm; Dec 6; 52 wks (n)
General Motors Corp (Chevrolet Div.)	Campbell-Ewald (of N. Y.)	NBC-TV net	Chevrolet Theater; Mon 8-8:30 pm; Dec 27; 52 wks (r)
Gulf Oil Corp	Young & Rubicam	WPIX, N. Y.	Film spots; Jan 10; 2 wks (n)
Lewis Howe Co	Ruthrauff & Ryan	NBC-TV net WPIX, N. Y. WCBS-TV, N. Y.	Gulf Road Show; Th 9-9:30 pm; Jan 6; 13 wks (r) Film spots; Dec 25; 13 wks (n) Film spots; Dec 22; 13 wks (n)
Liggett & Myers (Chesterfields)	Newell-Emmert	CBS-TV net WCAU, Phila. WPIX, N. Y.	Arthur Godfrey Show; Wed 8-9 pm; Jan 12; 52 wks (n) Film spots before White Plains boxing bouts; Jan 5; 13 wks (n) New York Giants home baseball games; Apr-Sep season as sched. (n)
Motorola, Inc	Gourfain-Cobb	KSTP-TV, Minn	Live, film spots during high school basketball, WThF as sched; Nov 17-Mar 9; (n)
Austin Nichols & Co	Alfred Lilly	WPIX, N. Y.	Film spots; Dec 12; 26 wks (r)
Peter Paul, Inc	Platt-Forbes	WJZ-TV, N. Y.	Film spots; Nov 11; 19 wks (n)
Piel Eros, (Piel's Beer)	Esty	WPIX, N. Y.	Weather annemts; Dec 16; 13 wks (r)
Pioneer Scientific Corp (Polaroid TV filter)	Cayton	KSTP-TV, Minn WTMJ-TV, Illw. WGN-TV, Chi. WJZ-TV, N. Y.	Film spots; Nov 14; 26 wks (n) Film spots; Dec 1; 26 wks (n) Film spots; Nov 28; 26 wks (n) Film spots during intermissions of knickerbocker basketball; Dec 8 thru Mar 16 (n)
		WCAU-TV, Phila.	Film spots following White Plains boxing bouts; Jan 5; 13 wks (n)

➔ In next issue: New and Renewed on Networks. Sponsor Personnel Changes. National Broadcast Sales Executive Changes. New Agency Appointments

Seeman Bros. (White Rose Test)	J. D. Farcher	WJZ-TV, N. Y.	Weather announcements; Jan 2; 13 wks (n)
Skin-Tested Prods. Co. (Cyl-Dent toothpaste)	Jasper, Lynch & Fishel	WJZ-TV, N. Y.	New York Knickerbocker's pro basketball games; Sat nite as ached; Nov 11-Mar 22 (n)
Sterling Drug, Inc (various)	Dancer-Fitzgerald- Sample	WABD, N. Y.	Okay Mother; MTWTF 1-1:30 pm; Dec 14; 52 wks (n)
Unique Art Mfg. Co.	Grant	WBKB, Chi. NBC-TV net	Film spots; Dec 30; 13 wks (r) Howdy Doody; Fri 5-45-6 pm; Dec 31; 13 wks (r)

Advertising Agency Personnel Changes

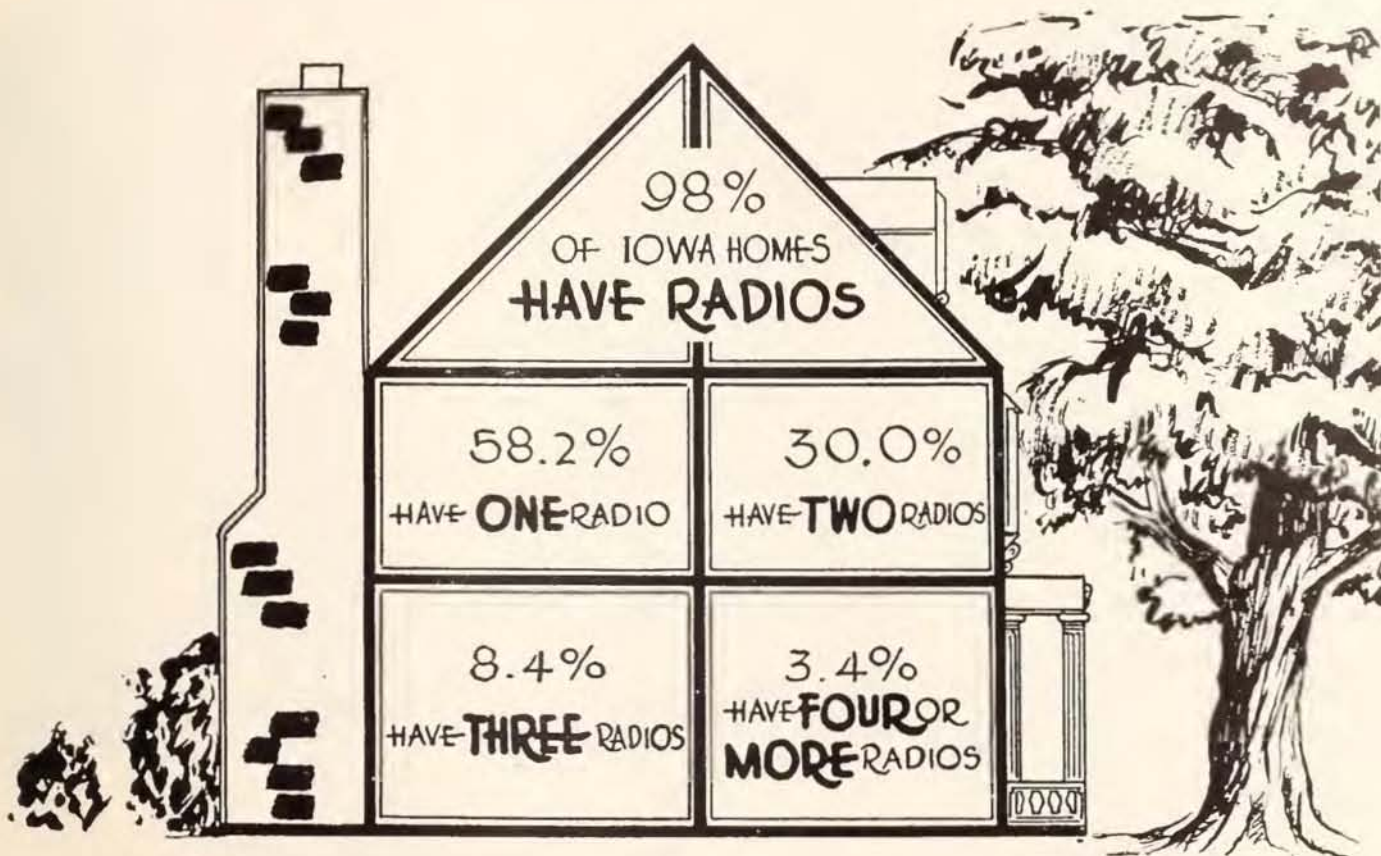
NAME	FORMER AFFILIATION	NEW AFFILIATION
David R. Altman	Women's Reporter, N. Y., adv mgr	Irving Sorwer, N. Y., acct exec
Steadman Beckwith	—	Julian Brightman, Cambridge Mass., acct exec
Riley Brown	Gray & Rogers, Phila., copy writer	Same, radio dept copy chief
Otto S. Bruck	—	Glenn, Dallas, co-head
John H. Butler	Dubin, Pittsb.	Borsford, Constantine & Gardner, S. F., acct exec
Evelyn Cantor	Adair & Director, N. Y.	Mann-Ellis, N. Y., acct exec
Harry Carter	Lester L. Wolff, N. Y., chairman of the board	Same, radio, TV dir
Mark R. Castle	Advertising Ideas, N. Y., acct exec	Harry Graff, N. Y., acct exec
Elliott Curtiss	Chilton Co	Alanson O. Bailey, San Diego, radio, TV head (under name of Elliott Curtiss Productions)
Leon D'Ambry	—	David S. Hillman, I. A., timebuyer
John de Bevec	Tatham-Laird, Chi., acct exec	Same, media dir
Robert Diserens	Daherty, Gilford & Shenfield, N. Y., acct exec	Hewitt, Ogilvy, Benson & Mather, N. Y., acct exec
Gourthard P. Dixon	Buchanan, N. Y., acct exec	Same, vp in chge creative management
Sherman K. Ellis	Sherman K. Ellis, N. Y., head	McArthur, vp, dir
Richmond H. Galley	Carr-Consolidated Biscuit Co., Chi., adv mgr	Caples, Omaha Neb., acct exec
Doris Gilbert	—	Edwin Parkin, N. Y., media dir
Allan C. Gottschaldt	Badger & Browning, Boston, acct exec	Same, vp
Frank Grosjean	WJW, Cleve.	Decker, Canton O., radio copy dept head
Leslie Harris	Benton & Bowles, N. Y., directing, producing shows	Same, head radio activities
Richard T. Hawkins	Glidden Co., Canada, adv mgr	Walsh, Ont., Windsor acct exec
Joseph Horne Holmes Jr	Young & Rubicam, N. Y.	Dancer-Fitzgerald & Sample, N. Y., vp
David Horwich	—	Raymond Spector, N. Y., vp in chge creative, TV activities
Frederick Ingalls	Forest Lawn Co., I. A.	Brisacher, Wheeler & Staff, I. A., acct exec
Ogden Kniffin	Weiss & Geller, N. Y., acct exec	Kenyon & Eckhardt, N. Y., acct exec
Mary Lewis	—	Leland K. Howe, N. Y., acct exec, fashion coordinator
William B. Lowther	Badger & Browning, Boston, acct exec	Same, vp
Larrop Mack	KFOX, Long Beach Calif., acct exec	Davis-Harrison-Simonds, H'wood., vp, gen mgr
T. R. McCabe	Beaumont & Hohman, Cleve., mgr	Same, Chi., exec vp
Thomas M. McDonnell	Foote, Cone & Belding, N. Y., radio dept	Same, radio dir
Edward A. Merrill Jr	Young & Rubicam, S. F., acting mgr	Same, mgr
Joseph P. Moore	Ormsbee, Moore & Gilbert, Milford Conn.	Lindsay, New Haven Conn., vp
Urban H. Moss	VanSant, Dugdale, Balto., traffic mgr	Same, media, research dir
Dorothy A. Nelson	Howard-Wesson, Worcester Mass.	Leonard Davis, Worcester Mass., radio script dept head
Clarence R. Palmer	Benjamin Eshleman, Phila., media dir	John Falkner Arndt, Phila., media dir
Sally Paul	Borsford, Constantine & Gardner, S. F.	Kaufman, Chi., media dir
J. Neil Reagan	McCann-Erickson, H'wood., radio prodn head	Same, mgr
Arthur H. Rich	Rich Ice Cream Co., purchasing agent	Roizen, Buffalo N. Y., acct exec
Henry Rich	—	Barton A. Stebbins, I. A., acct exec
Joseph R. Rollins Jr	—	Benjamin Eshleman, Phila., media dir
Albert M. Seidler Jr	Winchester Repeating Arms Co., N. Y.	Edwards, Newark N. J., acct exec
Gerald F. Selinger	John Falkner Arndt, Phila.	John Miller, Norristown Pa., mgr
Arnold C. Shaw	—	Glenn, Dallas, co-head
John G. Simonds	C. M. Basford, N. Y., acct exec	Daniel F. Sullivan, Portland Me., acct exec, mgr
Joseph G. Smalley	Haire Publications, N. Y.	Mann-Ellis, N. Y., acct exec
Joseph H. Smith	John A. Cairns, N. Y., exec vp	Same, Montreal Canada, head
L. J. Swain	Lester C. Nelson, Huntington Park Calif., acct exec	Martin R. Klitten, I. A., acct exec
William Travis	Leland K. Howe, N. Y.	Same, vp in chge radio
Henry R. Turnbull	Dancer-Fitzgerald-Sample, N. Y., acct exec	Same, vp
Ralph Van Buren	Ruthrauff & Ryan, N. Y., vp, acct	Ralph Van Buren (new), N. Y., head
B. M. Walberg	Gramer-Krasselt, Milw., acct exec	John Mather Lupton, N. Y., acct exec
Sol S. Waldman	Sheerer Brothers & Co., N. Y., adv mgr	Norman D. Waters, N. Y., acct exec
James G. Walker	Nesell-Emmett, N. Y., acct exec	Birmingham, Castleman & Pierce, N. Y., acct exec
Robert J. Weill	Lester Harrison, N. Y.	Dorland, N. Y., acct exec
Robert Welsberg	Leland K. Howe, N. Y., vp, art dir	Robert Whitehill (new), N. Y., pres
Maurice S. Weiss	Grey, N. Y., acct exec	Smullen-Ross, N. Y., acct exec
Donald L. Wyatt	Kaiser Co Inc (Iron & Steel div), adv mgr	Ryder & Ingram, Oakland Calif., acct exec

Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KBKO, Portland Ore.	Independent	Forjoe
KDYI-TV, Salt Lake City	NBC	Blair
KRO-M, Spokane Wash.	Independent	Forjoe
KSJO, San Jose Cal.	Independent	Tracy Moore
KTLA I. A. (TV)	Independent	Weed, except I. A., N. Y.
KTSL, L. A. (TV)	Independent	Blair
WBKB, Chi. (TV)	Independent	Weed, except Chi., N. Y.
WCFM, Wash. (FM)	Continental	Continental Radio Sales, N. Y., East only
WDAR, Savannah Ga.	ABC	Adam J. Young
WDSU-TV, New Orleans	ABC	Blair
WGTV, Charlotte N. C.	Independent	Forjoe
WKSJ, New Britain Conn.	Independent	Forjoe
WTAC, San Juan P. R.	Independent	Melchor Guzman, I. A., Canada only
WLAN, Lancaster Pa.	ABC	Headley-Road
WTAR, Richmond Va. (TV)	NBC	Blair

MORE IOWA RADIOS

MEAN MORE IOWA LISTENERS!



98% of Iowa homes have radios, 41.8% have two or more sets, and 11.8% have three or more, according to the 1948 Iowa Radio Audience Survey*.

This extra-set ownership means more listening throughout the day. In the morning, for instance, it means 6.9% more women and 5.9% more men listeners.

The Survey's authoritative figures about multiple-set homes in Iowa constitute one of the several new and extremely important findings of the 1948 Edition. In addition to this "new information not previously gathered," the Survey gives up-to-date facts on almost every possible phase of Iowa listenership.

Write for your copy 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, WHIO will gladly send a copy of the 1948 Survey to anyone interested in the subjects covered.

WHIO

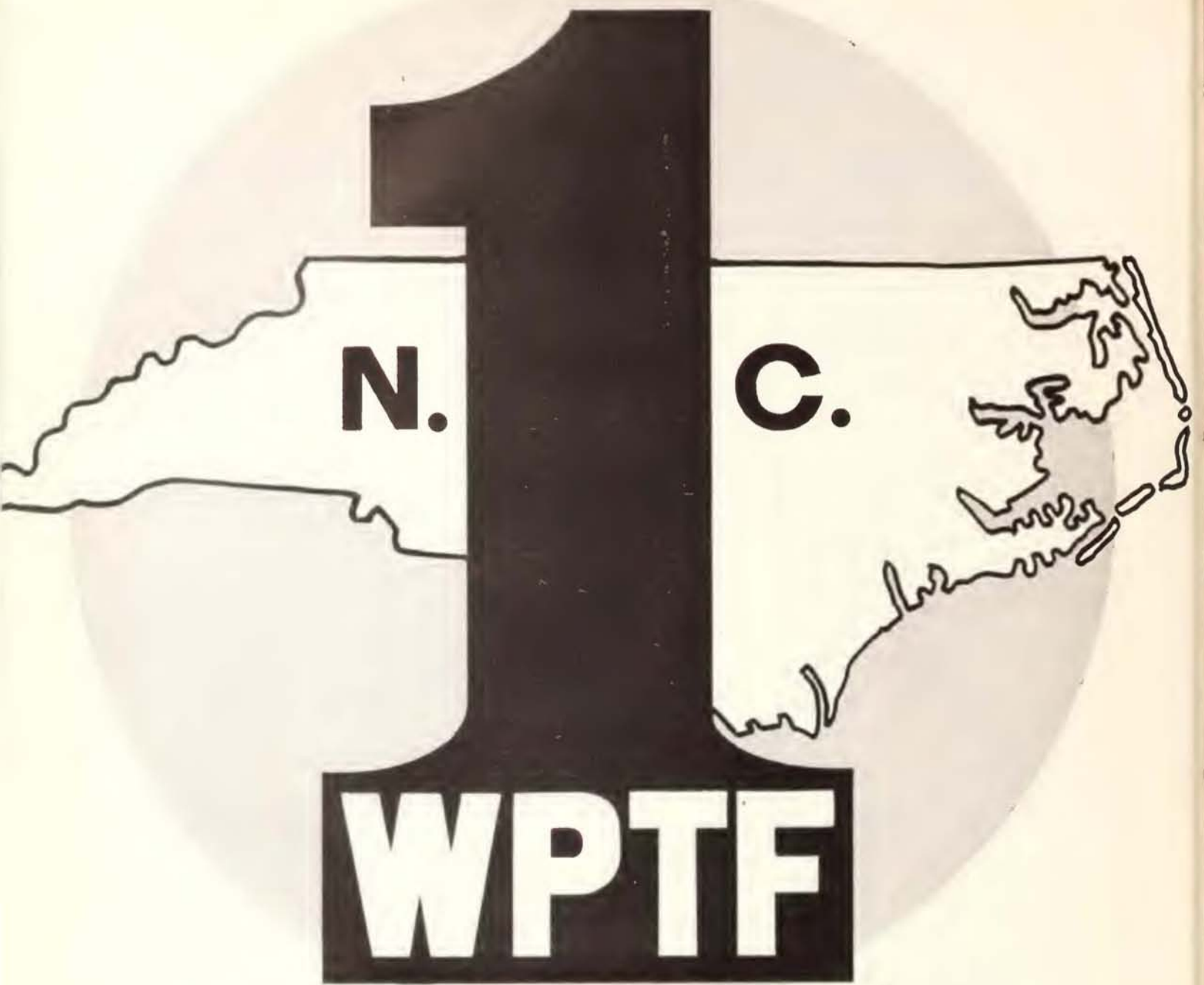
+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyel, Resident Manager

FREE & PETERS, INC., National Representatives



**NORTH CAROLINA IS THE SOUTH'S
NUMBER ONE STATE**

AND NORTH CAROLINA'S

Number 1 Salesman is

WPTF

50,000 WATTS 680 KC. NBC AFFILIATE • RALEIGH, N. C.

NATIONAL REPRESENTATIVE FREE & PETERS, INC.

SPONSOR



CEREALS and how they're sold

Selling appeal changes, but radio remains favorite medium

A Sponsor study

over-all Breakfast food advertising is a \$30,000,000 game of follow-the-leader, played all over the media map. It produces results—more than \$500,000,000 is spent annually in the U. S. for hot and cold breakfast foods. Breakfast food advertising most frequently changes direction overnight, and even today has no single school of thought as to its basic appeal. In spite of about 75 faces cereal air advertising is generally successful.

No one firm in the breakfast food field has been a pace-setter for the industry in its advertising techniques. Nearly all the makers of breakfast foods have

their own pet theory on what really sells their product, particularly in broadcast advertising where 50% of all cereal ad dollars are spent. However, almost as soon as one manufacturer goes on a radio or TV tangent of his own with success, the other firms in the field switch over to or add similar programs.

There have been cycles in the selling and advertising of breakfast foods since the day in 1875 when an observant young interne named Dr. John Kellogg saw a future in prepared cereal foods as "health diets." More often than not, these advertising cycles have been motivated by expediency. This has been true especially of radio, and has been repeating itself in TV.

As the 1949 broadcast advertising cycle gets underway, the air-advertising of breakfast foods is fairly evenly distributed among basic program types. The air shows of 90% of the major manufacturers of everything from corn flakes to farina break down into these special categories:

Type	Percentage
Adult	33%
Semi-adult	25%
Children	25%
Family	17%

The most recent vehicle employed to sell cold cereals* is a West Coast cam

*Cold cereals are used by 93.5% of American families. Hot cereals are used by 85.5%. Sold on is one kind used relatively. The relative amounts vary with regional tastes.

Cereal cycle of radio goes round and round



September 1932 Paul Wing tells stories for the wee ones to sell General Food cereals



January 1949 Bob Emery is telling stories on TV Small Fry Club (DuMont) to advertise all Post cereals



Westerns have outlasted most cereal programs as witness "The Lone Ranger" ABC which continues selling Cheerios



All American boy appeal has also outlasted most shows. Above Jack Armstrong for G-M products

paign by the 51-year-old Kellogg Co., whose last year's net sales of some \$90,000,000 led the field and accounted for nearly a third of the total business done in dry cereals. Kellogg starts sponsorship 8 January of a show whose basic appeal is to the family audience. The program is an audience participation show, *Mother Knows Best*, aired Saturday mornings from 12:30 p.m. on 30 Columbia-Pacific stations. The show will be transcribed in New York, and aired from KNX. It is fairly typical of the "family" shows being used by breakfast food firms, some others being *Professor Quiz* (sponsored by Post Cereals Division of General Foods on an e.t. basis in 25 west central and southeastern markets for Grape-Nuts Flakes), and *Breakfast Club* (sponsored by General Mills, across-the-board on weekday mornings, and featuring a variety of G-M products, including breakfast cereals).

The shows whose appeal is primarily "adult" are aimed generally at the daytime audience of homemakers. General Mills sponsors two daytime strips, *Today's Children* and *Light of the World*, to sell Wheaties and Cheerios to women, stressing primarily the themes of "good family breakfast" and "healthy bodies for youngsters." General Foods' Post Division sells Postum (a cereal drink) and Post Bran Flakes, primarily an adult cereal for dietary reasons, to the housewife via *Portia Faces Life*, which G-F has sponsored since 1940. They are good examples of the selling of breakfast foods to the adult audience, a cycle that aired at its greatest emphasis during the rationed war years.

One West Coast advertiser, Fisher Flouring Mills Co., sells to an afternoon audience of homemakers via a five-times-weekly newscast called *Afternoon Headlines* on ABC's Pacific network. The show, whose selling emphasis is on Fisher's hot wheat cereal, "Zoom," is

Nighttime 1938 Al Pearce was trying, with his gang, to sell Grape-nuts for General Foods on NBC. He didn't last

Nighttime 1942 Jack Benny ended the nighttime breakfast food cycle selling Grape-nuts Flakes for General Foods on NBC



the latest in a Fisher cycle of radio advertising that began when "Zoom" was introduced six years ago on the West Coast with city-by-city campaigns. At that time, in 1942, the radio appeal was also to the daytime audience, since Fisher was using spots in women's participation shows plus selective announcements. In addition to *Afternoon Headlines*, Fisher's broadcast advertising today includes a large list of Oregon, Washington, and California stations carrying selective announcements, 15 newscasts per week on Fisher-owned KOMO (Seattle), and TV announcements on Seattle's KRSC-TV. Nearly all of it is aimed at either the homemaker audience, or at least at the adult audience.

The "semi-adult" show is usually one of a highly adventurous nature, that appeals to the older adolescent and the adult who enjoys blood-and-thunder. A good instance of this is *The Lone Ranger*, sponsored by General Mills since 1941 for Corn Kix on a three-time-weekly basis. The latest example is National Biscuit Company's 40-market coverage in selective radio with the e.t. *Red Ryder* (Lou Cowan) show, a sort of second-cousin to *Lone Ranger* and the network *Straight Arrow* show on Mutual, both of which are starting their selling jobs for Shredded Wheat with the 1949 season.

The air shows of the major breakfast food advertisers that are aimed primarily at the juvenile market include two that are among radio's oldest vehicles for the selling of breakfast foods to the kiddies—General Mills' *Jack Armstrong* for Wheaties, and Ralston's *Tom Mix* for Hot Ralston and Instant Ralston. In TV, General Foods' Post Division has been selling all the Post cereals in turn on DuMont's *Small Fry* telecasts (it shares sponsorship with several advertisers).

This is the picture today. The selling emphasis of the industry leaders is now aimed at the housewife. Research in



Premiums made and broke the juvenile cycle of radio programs. They still make kids buy

recent years has shown that about 70% of cereal purchasing is influenced by women, 20% by men, and the 10% difference is shared by both, so the advertising aimed at women is understandable. However, there has been a recent upswing in the number of breakfast food shows in radio and TV that appeal to both children and semi-adult age groups.

The trend is, more than anything else, history repeating itself. It was to children that Kellogg aimed a good portion of its advertising as early as 1898. In the years that followed the turn of the century, and during which most of the leading cereal companies got their start, advertising urging the nation's moppets to persuade their parents to buy So-and-So's Corn

Flakes slackened in favor of advertising that stressed some highly questionable medical and health claims. This was the era that saw the emergence of Kellogg, Post, Quaker, Cream of Wheat, and Ralston as major entries in the race to sell breakfast foods. During the 20's, after the government began to keep a strict eye on advertising claims, the health advertising was switched to vitamin copy and taste-appeal claims. It wasn't until 1929 that the great cycle of juvenile breakfast food advertising got under way in earnest.

The Minneapolis firm of Cream of Wheat was the first to use radio slanted directly to the juvenile taste. In January
(Please turn to page 65)

Daytime 1931 It was with "Raising Junior" on the Blue network, that Wheatena tried to raise tears and heart throbs



Daytime 1949 General Foods is using "Portia Faces Life" to sell Post Toasties and Bran Flakes on NBC having started on CBS, October 1940



The Peter Paul Formula

Candy manufacturer finds newscasts result-producing.

Virtually entire advertising budget goes into radio and television



Typical frames from a Peter Paul TV film

selective Since 1937, one of radio's outstanding selective operations has been quietly and carefully put together by the Connecticut candy-making firm of Peter Paul, Inc. It's not too difficult to find selective campaigns bigger than the 390 programs and 140 announcements aired each week for Peter Paul over 126 stations. It would, however, be difficult to find a campaign conducted with a better understanding of the radio-selling techniques involved, or which produces better results. What makes the selective campaigns that sell Peter Paul's Mounds, Almond Joy, Choclettos etc. differ sharply from those of other advertisers is that the campaigns revolve around a central programing axis: newscasting.

It is with radio news, a widely misused form of air selling, that Peter Paul have built a radio operation that costs them some \$1,500,000 a year, nearly the entire Peter Paul ad budget, and which produces some \$35,000,000 annually in candy business. This places the Connecticut firm in the top five bar-goods manufacturers in the \$1,000,000,000 (wholesale) candy industry.

Like most consistent radio users, Peter Paul give credit to broadcast advertising for a healthy sales picture. Radio has produced consistently for them since their near-accidental discovery in November, 1937 that their number one selling vehicle in radio was news. They had entered the field of radio-news selling for the first time with a series of 1-minute participations on *Yankee Network News*. When the program began to bring in definite sales results at the candy counters of New England, it set a pattern for Peter Paul advertising which has never changed, except for gradual improvements in the technique. The best indication of the fact that Peter Paul air advertising works well can be found in their published earnings in the decade since 1937.

Year	Net Income	Earned per share
1937	\$379,333	\$2.55
1938	\$388,366	\$2.61
1939	\$485,228	\$3.27
1940	\$636,144	\$4.28
1941	\$614,688	\$4.14
1942	\$542,383	\$3.65
1943	\$791,730	\$5.20
1944	\$717,380	\$4.59
1945	\$667,507	\$3.99
1946	\$1,952,020	\$2.92
1947	\$2,682,155	\$3.94

The rise is swift and relatively steady except for the war years, and has been based on a combination of honest business practices:—a good product and well-conceived advertising. Peter Paul's margin of profit per unit is on the low end of the bar-goods industry (it runs as high as 20% sometimes for manufacturers who "load" their candy bars). It is probably about 6%. Peter Paul began, in a New Haven kitchen in 1919, when a group of six friends (including the late P-P president, Calvin K. Kazanjian and the present top executive, George Shamlian, as well as a man whose name really was Peter Paul) founded the firm that has in the past 30 years made few compromises with quality. This has held true, even during the erratic war years, when coconut and chocolate supply was sharply curtailed.

Since the start of Peter Paul broadcast advertising, the candy firm has discovered an increasing number of reasons why some newscasts work well . . . and some don't. Such a fund of specialized knowledge has been acquired by the Platt-Forbes agency (P-P agency for everything east of the Rockies; Brisacher, Wheeler is agency for P-P in the Mountain and Coast sectors) that agency radio director Sherman E. Rogers once even authored a booklet, *Four Billion Ears*, on newscasting.

The major lesson that Peter Paul have learned is that newscasts sell best, and attract the highest audiences, when they are used on a selective basis.* From time to time, however, Peter Paul have used

*News with a local slant is tops with listeners.



Peter Paul's 5 newscasting rules

1. A news period has to be on the air for at least two years in order to develop top audiences for commercial sponsorship
2. Buy news programs originating on individual stations. They've advantages over network news via local items and weather
3. Five-minute newscasts seldom develop the faithful regular audience of regularly scheduled 15-minute news programs
4. Newscasters should stick to news and leave selling to announcers who are salesmen not reporters or commentators
5. News scripts should be written with an eye to the personality and the particular style of the man who broadcasts the program

A typical newsroom (WOR, N. Y.) from which Peter Paul newscasts originate all over the United States. Peter Paul's Prescott Robinson at left

(through Brisacher, Wheeler) regional newscasts on the Pacific Coast networks of ABC, NBC, CBS, and Mutual. Currently, there are two newscast strips (MWF 5:45-5:55 p.m., and TThS 7:30-7:45 a.m.) featuring Bob Garred on the Columbia Pacific Network, which Peter

Paul have used on and off since 1940. The use of regional Pacific Coast network newscasts combined with selective newscasts in the rest of the nation is not as contradictory as it may sound. There is a definite reason for it. One Peter Paul agency man states: "Sure, we use regional

networks in the Mountain and West Coast sections. That's because Peter Paul feel that individual stations on the Coast do not go to the trouble to develop that all-important habit of listening to newscasts that you find in the East and Midwest.

(Please turn to page 54)

WHOLESALEERS'

LAMENT

PART SEVEN
OF A SERIES

They insist that advertising isn't part of their business

over-all "If an advertising man will take the time off to check the number of items the average supply dealer salesman has to peddle, he'll understand why selling advertising isn't among them." That's the way the vp of a drug wholesaler explains why his salesmen are radio's (as well as general advertising's) greatest road block. That he isn't as much a road block to printed media as he is to broadcasting is best explained by the fact that black and white advertising can be seen. Broadcast advertising's greatest problem in reaching the men who reach the retailer is that the spoken word is ephemeral, except in its consumer sales impact. Generally, commercials can't be imprisoned in proof form in a manner through which the middleman can hear for himself just what is being done on the air.

Says a sales executive of a Midwest drug jobber, "In less than 20% of the accounts we represent are we ever informed of their radio advertising plans. When we do hear of what's being done to advertise some of the pharmaceuticals, the broadsides are usually so confused or so badly prepared that they're no assistance whatsoever to us or to the products they are supposed to help us sell. Someday some drug firms are going to realize that a good consumer advertising man frequently makes a putrid trade promotion executive. What drug firms generally give their own sales staff is bad enough promotion for their radio advertising but what they give their jobbers' staffs is worse. Before any advertising man is permitted to prepare promotion material (radio or otherwise) for salesmen he ought to be required to work a week with one. Once he's made the rounds, he won't spend his firm's money for a lot of words and pretty pictures that neither intrigue nor reveal the true advertising story in terms the salesman can use.

"You have to sell advertising in terms that the distributor type of sales mind will understand," was this drug jobber's parting remark.

"Figures have absolutely no impact on our sales staff—except those figures which apply to their own sales quotas," is the way one electrical appliance supply dealer debunked big circulation figures. "When brochures talk in terms of millions of listeners or readers, as they most often do, they mean little or nothing to salesmen who think only in terms of the couple of hundreds of retailers they service each month. Salesmen who cover the retail front don't get too excited about national advertising circulation figures. In fact they aren't excited today about any form of national advertising. They've been 'millioned to death.'

"If an advertiser wants action from the sales staffs of distributors he must stop 48-state thinking and design broadsides and sales promotion material that speaks in terms of local and regional sales territories. It's important of course to establish that a program is broadcast over a network, if it is, but what is essential is to establish that it is broadcast by important stations in our area. Men only collect commissions on what they sell not on what's sold thousands of miles away.

"You can't sell the (town name deleted) merchandising area by explaining that your broadcasts are reaching 99,000,000 listeners; we haven't that number of prospects."

When most wholesalers are confronted by the charges of inertia in promoting either advertising of products they distribute, they explain brusquely, that promotion is not their job. Even those wholesalers who maintain sizable promotion departments* admit that they only do a tiny part of the promotion that could be done. They know that they would do a better job for the lines they represent if

they really promoted all the products they distribute, but that, they insist, would increase their cost of doing business to such an extent that they'd operate in the red.

"Our margin of profit," states a medium size building supply dealer, "is so small that we have nothing to gain in promoting any of our nationally advertised brands. We're simply a central source of the materials a builder uses. He has to install exactly what an architect specifies or at least a reasonable facsimile. For us to promote the advertising of any of our products would be a waste of time."

When this particular supply dealer was queried directly about Johns-Manville products of this asbestos firm he admitted that the broadcast program down through the years had brought considerable business to him (he's a J-M supply dealer among other products) but he didn't see what promoting that fact would get him.

"It's the job of the manufacturer to create the demand for his product, not his distributors'. I feel that advertising is included in the consumer price, and since generally the manufacturer sets the resale price, not the distributor, he must carry the ad-burden," is the way a number of big and little building supply dealers explained their lack of advertising promotion or selling of manufacturers' advertising.

"The field of product distribution has become more and more of a wholesale giant-market operation," states a food executive. "The margin of profit is so small, the cost of operation has increased so substantially, and the pressure exerted on us to produce quantity sales has become so great that we can't afford to do anything to indoctrinate our customers on what our manufacturers are doing. More and more I feel that the problem of telling the retailer what's going on in the food

*Less than 3% of all wholesalers.

advertising field must be the job of the manufacturers' field representatives. In a few instances we have been given a special per-case allotment for detailing and we have employed special promotion salesmen whose job is to cover retailers and impress them with the promotion that is being placed behind specific products. Frankly I have never been able to prove that the detailing did us any good."

Asked why he hadn't been able to check the effectiveness of the detailing, the food merchandiser stated, "There's no margin for research in a wholesaler's budget," and refused to discuss the matter further.

It's a sad commentary on merchandising but the men who contact retailers most regularly, the staffs of wholesalers, distributors, jobbers, and supply dealers (the nomenclature varies industry by industry), are the least advertising minded of all salesmen. They're happy when demand for a product has been created by advertising but they're not interested in doing any advertising missionary work.

"Why should we carry the ball for any product's advertising," asked a farm feeds distributor. "We're seldom consulted about how a manufacturer should advertise and sometimes we have to get tough in order to make certain that the right station and program is used to cover our territory. We're close to the farm-feed dealer and we have a fairly accurate picture of the listening habits of farmers. Nevertheless we find that the recommendations of some still wet-behind-the-ears clerk who calls himself a timebuyer is taken before our suggestions. I'm not carrying three feeds for which I have real demand because they insist on using a 50,000 watt station to cover a lot of territory instead of using local stations that are close to farmers."

When asked how the "real demand" for those three feeds was inspired, the feed man stated quite frankly that the 50kw station had a good audience and had "stirred up" the farmers to demand the three feeds in question.

"They haven't got them stirred up enough to prevent our selling 'em something else," was the way he explained his continuous road-blocking of the non-conforming advertiser's products.

Wholesalers are pro-selective broadcasting, as long as it's used intelligently. They are not impressed by announcement schedules, no matter how fine the programs that surround the announcements. They don't doubt the selling effectiveness of announcement advertising.

(Please turn to page 76)

Problems with broadcasting

1. Wholesalers are seldom contacted by stations or networks
2. There's no organization in radio whose job it is to explain, promote, or merchandise the medium
3. Selective broadcast advertising is too much announcement and too little program
4. Some stations and networks expect wholesalers to sell air-advertising and that's not their job
5. Broadcast advertising requires factual sales effectiveness figures instead of razzle-dazzle
6. Broadcasters use figures in terms of multimillions which don't mean a thing to salesmen who have to think in terms of hundreds of customers

Problems with sponsors

1. Advertising managers know very little of wholesalers' problems
2. Sponsors have a great tendency to "cover the country" rather than individual markets
3. Too many advertisers expect wholesalers to distribute point-of-sale displays and give-aways without recompense
4. There's little coordination between manufacturers' sales and advertising departments
5. Less secrecy about ad plans and more broadcast activity openly arrived at would help everyone
6. Too much selling copy when the panic is on and too little when business is good

Problems with advertising agencies

1. Product distribution is a blind spot in most agency thinking
2. There's too little pre-testing of campaigns
3. Localizing of broadcast advertising is avoided more often than attempted
4. Too many markets are just spots on a map to time-buyers and account executives
5. The fact that it takes one type of copy to impress wholesale salesmen, another to impress retailers, and still a third to "bring 'em in to buy," is too often forgotten
6. If agency men could stop thinking of advertising as an art and start thinking of it as a form of selling, things would start happening
7. Agencies should pay some attention to dealer cooperative advertising and develop some form of control and checking which doesn't put the wholesaler in the middle



Farm favorites are liable to show up anywhere. Here WLS's Martha Crane (center) and Helen Joyce (right) visit a Villa Park (Ill.) "Pioneer Day"

Keep it down to earth listening tastes of the

PART FOUR
OF A SERIES

farm circle are simple and specific

The radio tastes of farm housewives often differ drastically from those of women in larger urban centers. Program managers who know most about these differences in taste, and cater to them, have proved consistently that they can gather and hold larger farm audiences.

A women's service program designed for city listeners normally can't attract an equal proportion of farm women (as distinct from rural non-farm listeners many of whose interests are nearer those of city people). The practical differences in their ways of living dictate the necessary variation in emphasis and subject matter.

Rural housewives, for example, do much more preparation and cooking of food; they buy less canned and prepared foods, because much of what they use is

raised either on their own land or in the vicinity. Like women on farms, women in villages (2,500 and under) spend much more time in the kitchen than their urban counterparts.

Fashion talk has to deal less with high style and more with utility clothes and adaptability and convertibility of garments. Party clothes for mother and the teen-agers are of course an exception. Yet as Claire Banister of Rural Radio Network (Ithaca, New York) puts it, "these youngsters dress sharp and well, yet more than a few of their clothes are home made." These illustrations indicate the fundamental differences that affect specific program appeals.

By selecting subject matter of more general nature and slanting it less specifi-

cally, some women's service programs can appeal about equally to segments of rural and urban listeners. Such compromise efforts, however, sacrifice the "beamed program" technique in reaching the largest possible audience with common tastes, interests, and problems. The largest such audience are farm listeners.

Bernice Currier's *Homemaker's Visit* (KMA, Shenandoah, Ia.), for example, definitely would not pull the typical city dialer with its home helps as it does the women whose lives it's specially designed to make easier and more pleasant. The same holds true for the KMA *Kitchen Klinik* conducted by Adella Shoemaker. What has been said about selling on other farm service programs applies to programs addressed to the country house-

wife. She's equally sensitive about being talked down to, and quick to repudiate selling talk that shows ignorance of her problems. The most successful farm women's service programs don't have one eye on urban listeners (even though they may actually gather sizeable numbers).

In fact, the clue to popularity with farm women of a station's daytime programming is generally in proportion to its understanding of important common tastes and requirements and the single purpose to fulfill them.

When WRFD (Worthington, Ohio) started its sunrise-to-sunset operation only a little more than a year ago it faced the solution of its programming problem without benefit of popular network serial strips (WRFD is a non-network station).

Every program on the schedule was appraised on the basis of the one question: "Is it of special interest to Ohio's rural people?" The schedule includes women's programs, discussion of current local issues, local special events, complete news coverage, local (Ohio) and national, together with highly localized weather and farm service information. This approach has built audiences phenomenally.

It is no foregone conclusion that any one specific pattern of rural listening tastes will apply to every rural area. Careful research alone will reveal possible audiences for new program ways. New York's Rural Radio Network (Ithaca) believes it has discovered a pattern of programming that appeals to a substantial number of listeners.

Since the network only got under way last June it's yet too early to appraise the success of the current eight stations in building and holding audiences. Their programming theories, however, seem to be working. On 5 December the network expanded its hours from 11:30 a.m.-9:15 p.m. to start the day at 6:00 a.m. On 11 December they started broadcasting two hours of square dance music until 11:30 on Saturday nights.

In place of daytime serials, listeners get straight readings (continued) of great stories and network-produced complete dramas. The formula appears to be succeeding. The bigger test has come with RRN programs competing in morning hours before 11:30.

Daytime serials are extremely popular with about one-fourth the nation's farm wives. Data from the U. S. Hooperatings

of C. E. Hooper, Inc., reveal that some daytime serials are decidedly more popular with rural than with city listeners:

	City 50,000 & over	Rural Under 2,500
<i>Backstage Wife</i>	18.17	23.14
<i>Right to Happiness</i>	14.52	22.85
<i>Lum & Abner</i>	11.41	18.25

On the other hand, *Young Dr. Malone* is favored by city listeners 10.96 to 8.78 for rural listeners. Popularity of some serials is approximately equal with both rural and city people:

	City 50,000 & over	Rural Under 2,500
<i>Our Gal Sunday</i>	13.43	13.19
<i>Big Sister</i>	12.39	12.77
<i>Breakfast in Hollywood</i> (P & G)*	10.16	10.91

*These figures represent net weekly audiences.

Area preferences also affect the popularity of daytime strips as compared with other program types.

Serials, for example, are more popular with Western farm women than religious programs, and almost as popular as religious music. Dance music, far down the list in over-all popularity, in the West is more popular with farm wives than plays, serials and general entertainment programs are with women in other areas.

This means an advertiser should know the individual area preferences before deciding on best program buys.

On no other program type is there such strong and sharply divided feeling among farm women as there is on daytime serials. There are probably no more faithful listeners to any other form of entertainment than the "regulars" who follow from two or three up to a dozen serials.

In contrast to the group who listen regularly to soap operas are another group who vigorously dislike them—who name them as the program type most disliked. Attitudes of the remaining half of women listeners range in between these extremes.

Very few stations make any effort to reach farm youth and younger children with entertainment designed for them. There are exceptions, such as KMA's (Shenandoah, Ia.) *Uncle Warren's Kid Show*, an audience participation stint in which children get a chance to sing, tell riddles, compete in a spelling bee and other contests. The show is on Saturday morning in the KMA auditorium and youngsters drive in from as far as 100 miles to see and take part in the fun. Sponsor is Coco-Wheats.

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1. Rural commentators must know facts. Here's Dorothy Lindley (KSIB, Creston, Iowa) checking
2. Farm school programs supplement teacher efforts. WLS's "School Time" has wide audiences
3. Baby contests are hardy farm annuals. WFTM (Maysville, Ky.) covers one for N. Y. Store
4. Farm participation programs are different. KMA's (Shenandoah, Iowa) is a "Penny Auction"





Harold Schafer, President of Gold Seal Company, peps up his three key executives before a sales meeting. Schafer covers the nation personally

MIRACLE IN 1948

Glass Wax is the amazing

story of a man and his faith in advertising

over-all Harold Schafer doesn't own his number one product, Glass Wax. He isn't even certain that he'll control the Glass Wax trade-name he has popularized. Nevertheless he's currently spending over \$2,000,000 in advertising. Over \$1,000,000 is going into radio (Arthur Godfrey on CBS daily and *Meet the Missus* on CBS-Pacific, Saturdays at 2:30 p.m.). The rest is going into newspapers and magazines.

A little over 17 months ago Schafer was practically broke. What had built his business in the seven states* in which his Gold Seal Company operated a wax business (floor, furniture, and glass wax) wasn't working in big metropolitan centers. The personal magnetism and drive which had built his company couldn't be spread wide enough. From 1942 when Schafer founded his business, after resigning as salesman for a Bismarck, North Dakota paint and varnish

firm, until 1946 when Schafer employed Campbell-Mithun, Inc., as agency for the company, he had written all his own advertising commercials and black and white copy. He had laid-out his printed advertising and bought his own time, station by station. He had shopped every area for time and printed media. He admits that he was a bargain hunter but claims that if timebuyers had the local insight he developed in obtaining direct results from each advertising dollar, broadcast advertising could sing a new song of profit. He still feels that his home town station KFVR has the tightest hold on its audience of any station in the nation.

Selective radio advertising as Schafer bought it outproduced any other advertising medium. That didn't mean that he used it to the exclusion of other media. His schedule in 1947, before he decided to invade Chicago and big time, was 26 sta-

tions, two trade papers, and 22 newspapers. And the combination sold all Gold Seal wax products effectively. On stations he bought the best spots he could find for his announcements and he used quarter-page newspaper copy to supplement his broadcast advertising.

It worked in Schafer's seven states. It laid a gigantic egg in the Windy City. An independent firm with one product (Gold Seal wasn't selling anything but Glass Wax outside of the original territory) is seldom in a position to force distribution through consumer demand. It can't wait that long. Schafer's announcement schedule and quarter-page ads were bringing consumers into stores to ask for Glass Wax, but the stores didn't carry the product. Wholesalers had never heard of Glass Wax and they weren't impressed

*The Gold Seal wax business area is North and South Dakota, Minnesota, Wisconsin, Montana, Idaho, Wyoming and Utah.

IT'S
NEW AND SENSATIONAL

An entirely new product of chemistry from the laboratories of the GOLD SEAL COMPANY, Chicago 2, Ill. ... makers of that fine quality GOLD SEAL SELF-POLISHING & PASTE WAX and CREAM FURNITURE POLISH, Inside or Out... on Any Glass Surface Use

**GOLD SEAL
GLASS WAX**

IT IS A
FACT ...

GOLD SEAL GLASS WAX
produces a new invisible film which
keeps glass clean longer! Does, Proves,
washes, cleans, etc., even soiled till then
no other film.

Does Not Color
the Glass!

and talk about its
CLEANING
QUALITIES

STAINER, MARKER, FLY
SPRAYER, SOAP, & AN LANTERN,
BRASS, SAND, etc., etc.
LONG OFF EASY WASH
NO WATER.

Just
What
You've
Been
Waiting
for...



- Cleans
- Polishes
- Preserves

- The Lustre of
- ✓ Window Glass
 - ✓ Eye Glasses
 - ✓ Glass Vases
 - ✓ Table Tops
 - ✓ Mirrors
 - ✓ Chromium
 - ✓ Silverware
 - ✓ Windshields

NO COLORED FILM
Just apply and rub with a cloth--
then while still damp wipe with
dry clean cloth.

**"ONCE YOU TRY IT YOU WILL ALWAYS BUY IT"
WE HAVE IT**

One of the full-page advertisements that broke resistance to Glass Wax in Chicago

A typical "editorial type" Glass Wax newspaper advertisement now used

Page 10 1947-1948 THE BUREAU OF INVESTIGATION Published October 8, 1947

'GLASS WAX' QUICK AND EASY TO BRIGHTEN DINGY WINDOWS

Longer-Lasting Clean to Enamel, Porcelain, Tile

Gold Seal Wonder Cleaner Wipes Grime, Stains Away

90 Windows That Sparkle, Thanks to Your 'GLASS WAX'

Dealers Find Their 'GLASS WAX' Handy in Own Stores and Offices

BUYERS' ATTENTION!

59¢
98¢
\$7.95 GALLON
PAID TRADE

'GLASS WAX' A PRODUCT OF THE GOLD SEAL COMPANY

Cleans 30 Kinds of Dirt in 30 Seconds

The Gold Seal Company • 1105 Mortgage Guaranty Bldg., Atlanta, Georgia • Telephone: Cypress 6407-6

SOLD AT GROCERY, DRUG, HARDWARE, VARIETY AND DEPARTMENT STORES

with a Bismarck, North Dakota firm with a Dun and Bradstreet credit rating of \$2,200. They had been caught too often "playing ball" with a little guy only to be stuck with stock that didn't move. They hadn't "seen" the quarter-page newspaper ads and they hadn't heard any of Schafer's daytime announcements. Their general attitude was "come back and see us next year."

Harold Schafer couldn't afford to wait until next year. Glass Wax had to be sold then and quickly—the bankroll wasn't going to stretch too far. In desperation, Schafer and his advertising alter ego, Ray Mithun, decided to rush into print with full-page ads in the newspapers on Glass Wax. The first ads were quickies, their effect was planned to break down resistance at the wholesale level. The can occupied almost one-quarter of the page and the product uses were given important display. The ads did their job. Wholesalers could see the ads even if they hadn't seen the quarter-page copy. They stocked Glass Wax and the fabulous sky-rocket history of America's number-one 1947-1948 product success was off.

No one at Glass Wax or Campbell-Mithun was happy about the first ads. In fact it wasn't until an editorial-ad technique was developed that printed media copy began to keep pace with the impact of broadcast advertising. Since Glass Wax was a multiple use item, a pictorial news technique was ideal. A two line scarehead runs across the entire advertising page. It's localized—reading "New Glass Cleaner Comes to (St. Louis)," the name of the city being changed in each area. Price is given real display since Gold Seal has established a retail sale price for the product and fair-trade protects it where local state laws make this possible.

Wholesalers are notorious as bottle-necks. In the case of Gold Seal which distributes through more types of retail outlets than practically any other product or form of product, if wholesalers won't stock the item Gold Seal is out of business. Glass Wax is sold in drug stores, grocery stores, specialty stores, paint stores, department stores, automotive supply stores, hardware stores, five-and-ten-cent stores, delicatessens, and in fact in every type of retail outlet that can handle a package goods product.

Since selective radio alone, on a conservative schedule, couldn't force distribution in spite of its effective moving of the product from retailers' shelves, Harold Schater and Ray Mithun decided to com-

(Please turn to page 74)

SUNDAY OCTOBER 10, 1948

1-TIME-123456789012345678901234567890123456789012345678901234567890

1-2000	C	B	B	D	A	D	A	D	D	B	Y	D	CD	Z	A	A	B
1-2003	C	C	B	D	A	D	A	D	D	B	Y	D	CB	Z	A	A	B
1-2006	C	C	B	D	A	D	A	D	D	B	Y	D	CB	Z	A	A	B
1-2009	C	C	B	D	A	D	A	D	D	B	X	D	CB	Z	A	A	B
1-2012	C	C	B	D	A	D	A	D	D	B	X	D	CB	Z	A	A	B
1-2015	C	C	B	D	A	D	A	D	D	B	X	D	CB	Z	A	A	B
1-2018	C	C	B	D	A	D	A	D	D	B	X	D	CB	Z	A	A	B
1-2021	C	C	B	D	A	D	A	D	D	B	X	D	CB	Z	A	A	B
1-2024	C	C	B	D	A	D	A	D	D	D	X	D	CA	Z	A	A	B
1-2027	C	C	B	D	A	D	A	D	D	D	X	D	CA	Z	A	A	B

SUN 10-10-48

1-TIME-123456789012345678901234567890123456789012345678901234567890

1-2030	C	C	B	D	A	D	A	D	D	D	X	A	CA	Z	A	A	B
1-2033	C	C	B	D	A	D	A	D	D	A	X	A	CA	Z	A	A	B
1-2036	C	C	B	D	D	A	D	A	D	D	A	Y	A	A	Z	A	A
1-2039	C	C	B	D	D	A	D	A	D	D	A	Y	A	A	Z	A	A
1-2042	C	C	B	D	D	A	D	A	D	D	A	Y	A	O	Z	A	A
1-2045	C	C	B	D	D	A	D	A	D	D	A	Y	A	O	Z	A	A
1-2048	C	C	B	D	D	A	D	A	D	D	A	Y	A	O	Z	A	A
1-2051	C	C	B	D	D	A	D	A	D	D	A	Y	A	E	Z	A	A
1-2054	C	C	B	D	D	A	D	A	D	D	A	Y	A	D	Z	A	A
1-2057	C	C	B	D	D	A	D	A	D	D	A	Y	A	D	Y	B	A

SET NBR 43 WAS LISTENING TO WJZ - NEW YORK

How many listen: Radox

(Above) Radox report covers 60 sets for two 15-minute periods. Top line in each time segment indicates home number and letters underneath

How many listen -- and why?

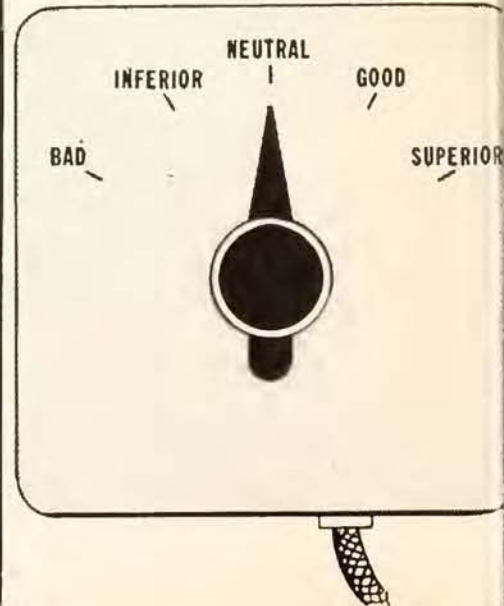
Sindlinger may have low-cost quantitative and qualitative systems

over-all Radox can answer most of the objections thus far challenging quantitative research on the size of radio audiences. It can be economical. It is accurate. It is definitive. It is practically as immediate as dialing itself—if that speed is required. It can give flow of audience information, and minute-by-minute listening figures if that's desired.

For the individual program sponsor, figures on who was listening to his program is sufficient. That information can be obtained directly from the teletype tabulations which are made while the program is on the air. For station listening indices, the home-by-home listening report made every three minutes presents enormous compilation difficulties, although a tape is cut by the teletype monitor tabulator at the same time as she is typing her report on a regular page-type teletype machine. The information on

this tape can be transferred to IBM cards, so that any type of information desired can be run off. However, Radox plans call for a simplified compilation of listening data via automatic recorders which are being set up to gather figures on number of homes listening to any part of each 15-minute time segment; total homes listening to a station during the morning, afternoon, and evening of each day; total sets in use in any one area. The details will still be on teletyped reports of listening every three minutes but the automatic recorders will make available specific information, without any IBM machine or hand tabulations. These recorders reduce the delivering total figures to reading the face of each counter at correct intervals. These automatically compiled figures are equivalent to the rating information which is released regularly by Hooper, Nielsen, and Pulse.

Each member of the panel has a dial in his hand which enables him to register his reaction to the program to which he's listening—"bad," "inferior," "neutral," "good," or "superior."





icate station. (Right) Typical Radox listening post

radio research. Radox makes available a family directory, detailing each set in each home which is monitored. The directory gives the essential information on each home required by an advertiser. Thus when a sponsor receives a report on listening to his program it could be possible for him to discover exactly the type of families he is reaching. The directory gives economic and educational data on each member of the family. It gives magazine and newspaper readership habits as well as what they claim are their listening habits. In the latter section daytime and nighttime favorite programs, as well as favorite stations are recorded. It is interesting to note that the listeners' statement of their favorites seldom parallels their actual dialing habits. Radox makes no attempt to tabulate what listeners say they like, only what Radox eavesdropping *knows* they listen to.

There can be no question as to the accuracy of the Radox index. Every home set monitored is actually in operation as reported. The Radox method is simplicity itself, although development costs have already run over \$160,000. By a simple piece of equipment costing \$1.95, which is installed in the receiver being checked, it is possible for a special central office to listen-in as frequently as desired by a telephone line connection. The monitor listens in via another earphone over one ear. When a set is heard to be in use, the monitor, through an earphone over his second ear, listens-in directly to one station after another in the area being checked until he finds the program to which the set in the home is tuned. When both earphones bring him the same program he knows and records the station to which the home set is dialed. When two

stations in an area are carrying the same program, as happens in many sections of the country served by multiple stations carrying the programs of the same network, it has been found that the stations are seldom in phase with each other. Only the station to which the home is tuned will sound exactly the same from the central-office monitoring radio receivers as it does from the home. Other stations will sound as though one ear was echoing what the other ear was hearing. The monitor never trusts to memory, logs, or other information of what's on the air. She verifies with her ears the station to which each home in her listening panel is tuned. Only a Nielsen Audimeter records this type of information.

Commander Harold R. Reiss, who is Sindlinger's electronic "brains," has developed an automatic monitoring system that will enable the work presently being done through manual monitoring to be done by electronics. As with all engineering development time tables, it is not too definite when electronics will take over from manual operations. However, one thing is certain—large scale expansion beyond Philadelphia, where the Radox tests are being conducted depends a great deal on Reiss's electronic monitoring getting out of the laboratory and into regular daily operation.

Radox's experimental sample in Philadelphia covers 38 homes which have 54 radio receivers and six television sets. Philadelphia will be sampled completely through monitoring a panel of 300 homes. Sindlinger promises that Radox installations in these homes will be completed sometime during this Spring. Monitoring for this regular coverage of Philadelphia

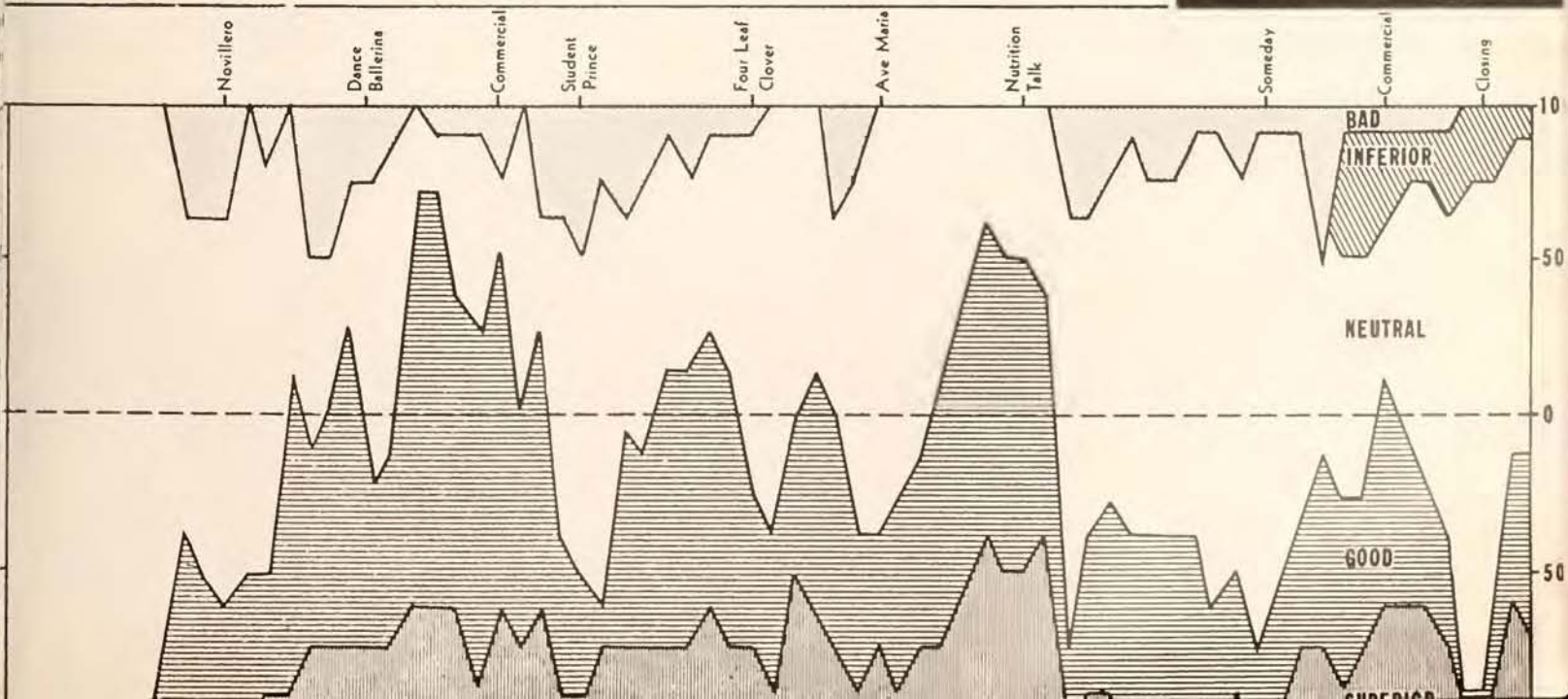
(Please turn to page 70)

They can also be set up to deliver much more than rating figures, just as do the detailed Radox teletyped records.

Al Sindlinger who heads up the Radox listening research organization feels that quantitative information is only the beginning of good radio research. He even rates his Teldox audience analyzer qualitative check-up on why the audience listens, as only a step in the right direction. (He does recorded depth interviews to discover the real reason why a person states he likes or dislikes a program.) Nevertheless Radox, even in its present stage, is an important advance in

Teldox "profile" indicating just how a listening panel reacts. Below is report on a radio program. Program content at top of chart

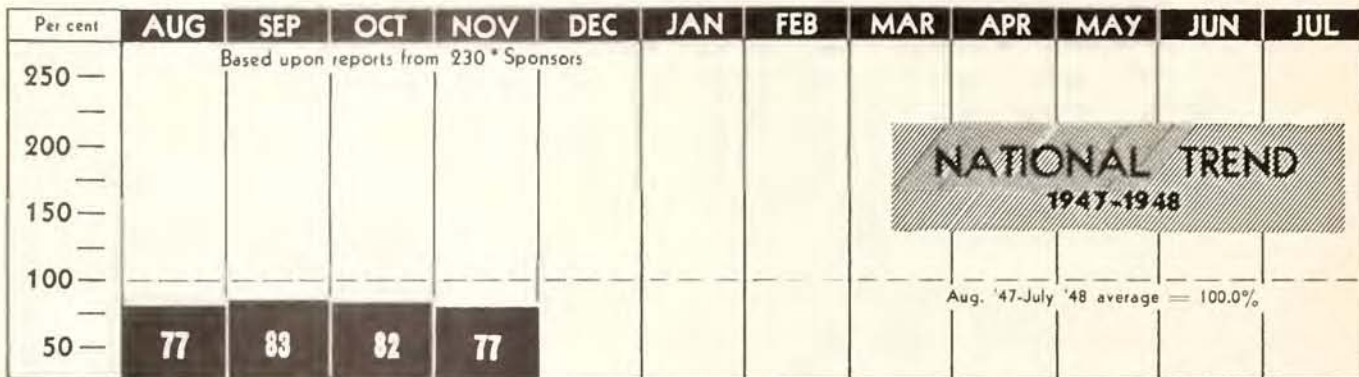
Why they listen: Teldox



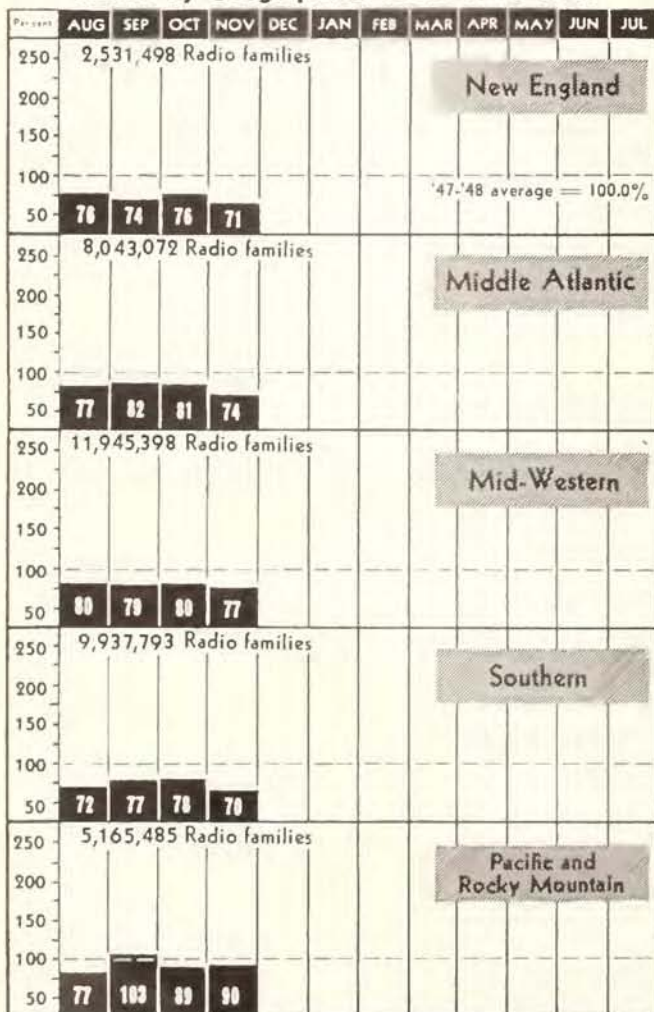
selective radio trends

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

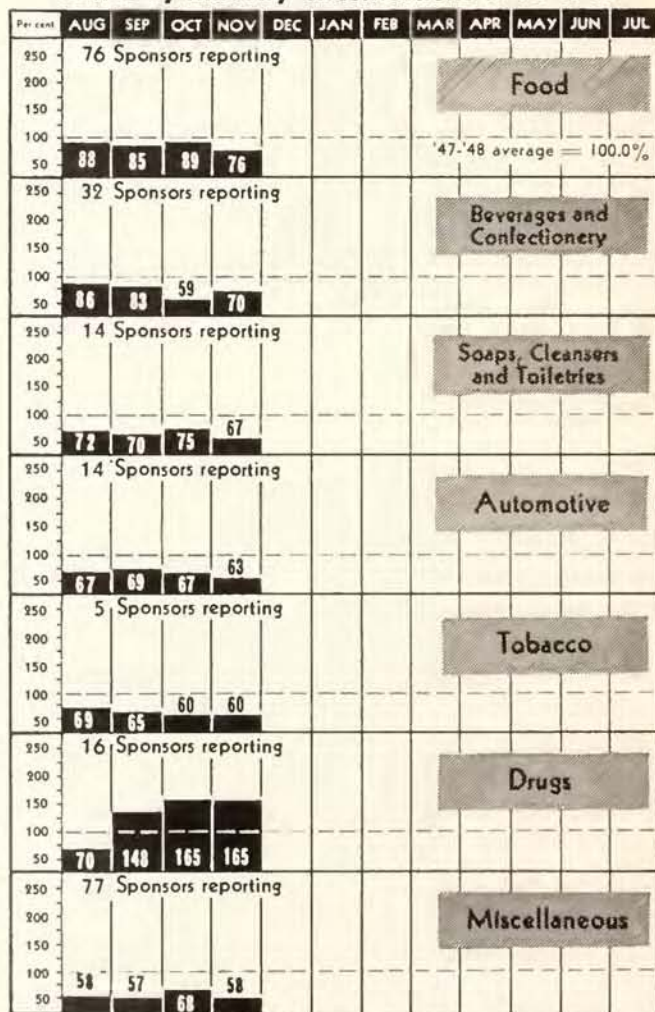
Business uncertainty prevented the expected November upsurge in selective broadcast advertising. National index dropped to level of last August with only Drugs and Tobacco holding their own. Beverages and Confectionery recaptured some of October's loss (11 points). It was felt that right after election selective broadcast advertising, usually one of the first forms of advertising to respond to change in business conditions, would see the start of a number of campaigns which were being held in abeyance. Now the explanation for the slow upturn in selective advertising placement is "Truman's attitude," and what it's going to be. Regionally all areas except Pacific and Rocky Mountain were off with the South showing the greatest loss. Even the West Coast was only up 1 point. Claim that TV is taking many selective radio dollars is generally held thus far to be invalid.



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.

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

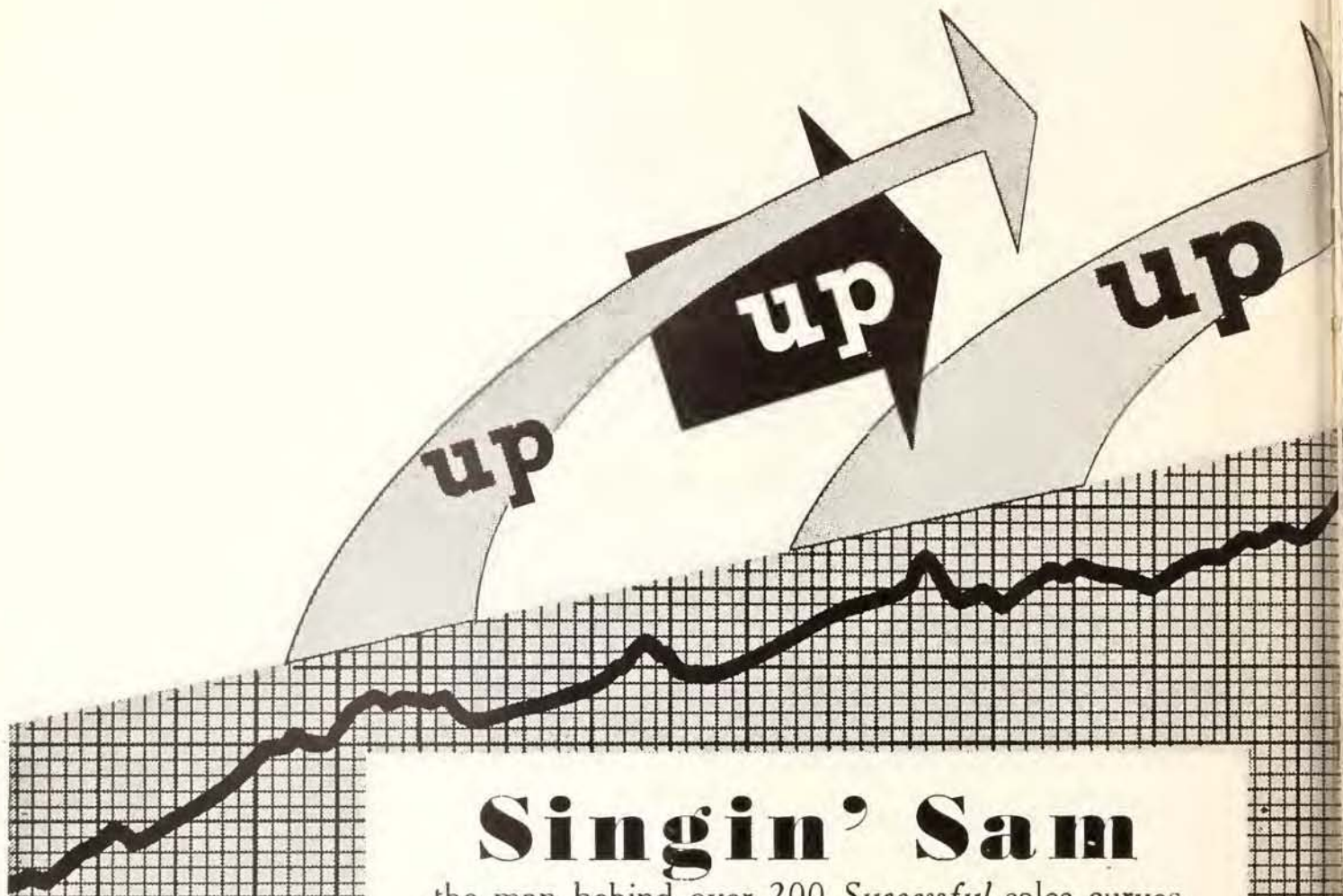
**NATIONAL REPRESENTATIVES OF LEADING
RADIO AND TELEVISION STATIONS**



*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



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

FURS

SPONSOR: Lowell and Bradfield AGENCY: Placed direct
CAPSULE CASE HISTORY: *Merrill Lowell, Beverly Hills furrier, sponsored the "Women's Page" segment of "Magazine of the Week," heard Sundays at 8:10 p.m. This segment of the program is a fashion show conducted by Rita LaRoy. Various kinds of furs are shown, and the fashion theme is accentuated by the showing of coordinating accessories and general women's wear - with the emphasis on furs. As a result of his first six telecasts, Lowell and Bradfield did \$15,000 worth of business.*

KTLA, Los Angeles PROGRAM: "Magazine of the Week"

TV results

FURNITURE

SPONSOR: Lewis S. Hart Gallery AGENCY: Placed direct
CAPSULE CASE HISTORY: *On Tuesday, 9 November, KTLA televised its first auction from the Lewis S. Hart Gallery in Beverly Hills. One person, viewing telecast from home, went to the auction that same night and bought over \$200 worth of furniture. The following evening, a survey of auction attendance revealed that over 35 persons attended as a result of viewing the previous night's telecast. They spent nearly \$1,000. The next evening 28 more people who had seen the telecast visited the gallery.*

KTLA, Los Angeles PROGRAM: Auction

COOKING SCHOOL

SPONSOR: None AGENCY: None
CAPSULE CASE HISTORY: *Dione Lucas, director of Cordon Bleu's Cooking School, conducts the Dione Lucas television program over CBS' TV net every Thursday from 3-3:30 p.m. Program features cooking demonstrations. On Thursday, 18 November, advance copies of the recipes to be demonstrated on the Thanksgiving Day telecast were offered to all writing in. Recipes were for an ice cream mold, oatmeal cookies, and chestnut cookies. The first mail on the following Monday after the telecast, 22 November, brought 2,010 requests.*

CBS-TV PROGRAM: Dione Lucas

RADIOS

SPONSOR: Emerson Radio AGENCY: Wm. H. Weintraub
CAPSULE CASE HISTORY: *To bolster radio set sales, Emerson offered a \$30 gift certificate on 14 November to all "Toast of the Town" viewers in the areas covered by the CBS-TV network. Certificate was honored at face value toward a \$60 radio (Model 574) by all Emerson radio dealers. To obtain the certificate, viewers had to write Emerson Radio's home office. Although the offer was only good until midnight, Tuesday, 16 November, over 9,000 requests were received by that time.*

CBS-TV PROGRAM: "Toast of the Town"

MAGAZINES

SPONSOR: Television Guide AGENCY: Placed direct
CAPSULE CASE HISTORY: *Television Guide decided TV was the natural medium to increase the circulation of their magazine. A year's subscription to the magazine plus a small-sized Walco TV lens (magnifier) were offered for \$3.00. Viewers were asked to send their money directly to the magazine. Three one-minute announcements were used, one on each of the days of 11-13-14 November. Fifteen hundred letters enclosing the price of the subscriptions were received.*

WPIX, New York PROGRAM: 1-minute announcements

RADIO AND TV SETS

SPONSOR: RCA Victor AGENCY: J. Walter Thompson
CAPSULE CASE HISTORY: *"Kukla, Fran and Ollie," WBKB's whimsical puppet show is wowing juveniles in Chicago from the ages of 3 to 50, as evidenced by the 350 fan letters sent in each week by viewers. Stars of the show are Kukla, bald and bulb-nosed puppet, attractive Fran Allison, and one-toothed puppet dragon named Ollie. Since show's lilliputian newspaper, "Kuklapolitan Courier," was launched in October over 7,000 requests for subscriptions have been received.*

WBKB, Chicago PROGRAM: "Kukla, Fran and Ollie"

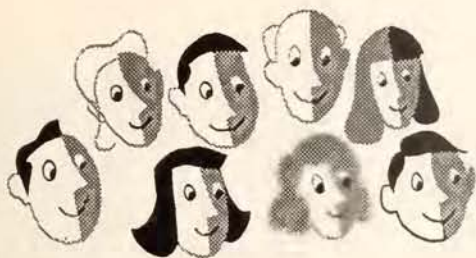
RODEO

SPONSOR: Saintpaulites Inc. AGENCY: Placed direct
CAPSULE CASE HISTORY: *The World's Championship Rodeo was held in St. Paul, Minnesota recently. On opening night, Friday, KSTP televised an innovation called the "calf scramble." This event was repeated the following Monday, and paid admissions were 10% over expectations, indicating that the public had been familiarized with the special feature via television. Walter A. Van Camp, Managing Director of the Saintpaulites, has stated he will televise all future events where the run is long enough to make television a factor in building grosses.*

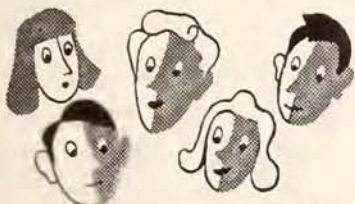
KSTP, St. Paul PROGRAM: "World's Championship Rodeo"

In the New York Market

television pays off



Station WATV averages 402 viewers per dollar



Station "A" averages 238 viewers per dollar



Station "B" averages 212 viewers per dollar



Station "C" averages 182 viewers per dollar



Station "D" averages 157 viewers per dollar



Station "E" averages 99 viewers per dollar

...ON **WATV**

For the second consecutive month—October, 1948—Hooper New York City Teleratings show that Station WATV averages more viewers per dollar than any other television station in the New York Metropolitan Area. Here are two of WATV's high-rated, low-budgeted evening programs:

WESTERN FEATURE—7:00-8:00 P.M.



Station	Rating	Cost-per-1000	Viewers-per-Dollar
WATV	10.3	\$2.27	441
"A"	10.3	5.18	193
"B"	14.0	3.67	272
"C"	2.9	12.89	78
"D"	10.1	5.98	167
"E"	3.5	15.02	67

FEATURE FILM—8:00-9:00 P.M.



Station	Rating	Cost-per-1000	Viewers-per-Dollar
WATV	9.2	\$2.54	394
"A"	14.9	3.58	279
"B"	4.9	10.49	95
"C"	10.4	3.59	279
"D"	9.3	6.42	154
"E"	7.1	7.40	135

WATV programs now average more than 100,000 viewers per half hour. This large ready-made audience—delivered to you at WATV's sensibly scaled rates—means more for your television dollar.

Let television pay off for you now. Call—wire—write Station WATV, Television Center, Newark 1, New Jersey for details of our special "Low Budget Television Shows".

SOURCE: C. E. Hooper, Inc., New York City Teleratings—October 8-14, 1948. The above figures are based on those time periods rated by Hooper, during which all New York City Television Stations were on the air with programming. "Cost-Per-Thousand" and "Viewer-Per-Dollar" figures were computed from minimum half-hour time charges for each station.

NATIONAL REPRESENTATIVES: WEED AND COMPANY



W HAS "Star



KENTUCKIANA'S

IROQUOIS AMPHITHEATRE

The World's Most Beautiful Outdoor Theatre

A CIVIC, NON-PROFIT ORGANIZATION

and therefore Selling
the only radio station **SERVING** all of the

"Ticket Salesman"



**BACKGROUND
LATE SPRING '48**



THE WHAS ANSWER!



**THE
RESULT!**

Broadway legit box office had sagged badly . . . Road show business was also off . . . everywhere movie house grosses were fading.

It was a gloomy prospect for Kentuckiana's Iroquois Amphitheatre. Coming up was the 10th anniversary season of summer outdoor musical shows staged by this civic, non-profit organization of Louisville. Rising production costs demanded greater attendance—yet the theatre was in a slump.

WHAS stepped in to provide the answer. The Amphitheatre's promotional campaign was overhauled to give it more popular appeal. The ticket-selling story was woven into an entertaining musical broadcast with star vocalists, actors, chorus and studio orchestra. WHAS sold 25 Louisville firms on sharing the cost with the station. And for six weeks, "Music Under The Stars" took to the air—telling Louisville and Kentuckiana listeners of the Amphitheatre's summer attractions.

Text of letter to Victor A. Sholis, Director, WHAS, from James W. Henning, President, Louisville Park Theatrical Association:

"Our books have just been closed on our 1948 summer season. The results are extremely cheering to all of us on the board of the Iroquois Amphitheatre.

"Theatre box office receipts in general were down this summer. In the face of this prevailing situation, the paid attendance and receipts from ticket sales at the Amphitheatre this summer surpassed those of 1947.

"Much of this success must be credited to the new star salesman we had on our side this year—Station WHAS. It was a great job your staff did in producing this series of elaborate musical broadcasts. But it was an even greater job the WHAS programs did in promoting more business for our box office.

"Please convey our sincere thanks to everyone at the station."



ich Kentuckiana Market

50,000 WATTS * 1-A CLEAR CHANNEL * 840 KILOCYCLES

Victor A. Sholis, Director

J. Mac Wynn, Sales Director

REPRESENTED NATIONALLY BY EDWARD PETRY AND COMPANY



Mr. Sponsor asks...

"The 'block programming' formula has had relatively good success in radio, but I don't believe it applies to television programming on the basis of good showmanship. Is it therefore advisable for a TV advertiser to have his program, for example a comedy show, follow another show of similar mood and type?"

Donald W. Stewart | Advertising Manager
The Texas Co., N. Y.

The Picked Panel answers Mr. Stewart



I should like to answer the question from the point of view of motion picture programming in theaters which is perhaps more analogous than from radio. Too, there is a growing feeling in

television that the basic lessons of film programming will govern in TV.

There is a school of thought in motion picture theater booking that believes shows of opposite or different moods should appear side by side; a dramatic show with a comedy; a musical with a mystery, etc. There is a wealth of experience to show the success of such a theory. On the other hand, some of the most successful combinations in the history of the motion picture industry were the result of booking shows of similar mood and type. The "horror," "mystery" and "crime" bookings are examples of this practice.

Motion picture experience on this point has demonstrated over the years that there is no pat formula. In fact, considerable danger lies in a categorical reply to the question. The moment you think you have a definite answer, you are sure to have an experience that proves the opposite.

If such a reply could confidently be

given, it might be reassuring to the TV advertiser; however, he must, I am afraid, be satisfied to put on a good show that can stand on its own feet. The nature and mood of the adjacent show would then be of academic interest and the effort and energy expended in arguing the point might well be devoted to more basic ingredients which deliver audiences.

Perhaps there should be some experimentation on this score. Two dramatic shows following each other on a Sunday night might very well prove highly successful. Who can say?

In motion picture theater booking almost anything can happen; some of the most unpromising combinations often prove in fact to be outstanding hits. We have learned our lesson; now we pre-test them first. We take nothing for granted.

PETER G. LEVATHES
Director of Television
20th Century-Fox, New York



It does not necessarily follow that what holds true and is proven in radio applies to the tenuous experiments of the video medium. You can block-program music, as we have done here

at WNEW, with great success. But ear-pleasure is not parallel to eye-fatigue. There's a long road to follow before the answer is reached. It is regrettable that the cost in finding this out comes high. But sooner or later the experiment must be made.

I rather suspect that block-programming in television will not prove as salutary as

it does in radio. The best source of experience to draw on is the double feature of the movies. It is my recollection that there is usually a diversity of types in this kind of parlay. This could be ascribed to the economic cost of putting two Grade A movies back-to-back. I hate to beg a question, but television can't take a piggy-back ride on radio this trip.

TED COTT
Vp in charge of Programs
WNEW, New York



It's a shame in TV that the answer to this type of question, so vital to advertisers and agencies, is left to discussion and debate when facilities are available through stations to determine

audience preference of "mood" programming through actual experience. The whole industry profits by knowing viewer tuning habits and it is not too soon for stations and networks to determine seeing-hearing attitudes vs. purely aural preferences.

But as in radio the discovery of this kind of audience preference is being left to accident. This was the manner in which block programming was "discovered" while I was at WNEW. Why and how a station holds its audience over a period of several hours was analyzed only after a phenomenal radio rating was sustained at the station for months on end.

Television stations, profiting from radio's experience, should block program experimentally to determine audience attitude and not leave so vital a question

to debate and discussion.

Early television experiences of WRGB offer to a limited degree a definite answer. A viewer-survey made while I was at the Schenectady station, determined that viewers, who had been seeing television for a number of years, wanted hour-long or longer programs. This panel of viewers (over 50% of those owning sets in the area and representing various economic levels) planned their viewing evenings and wanted to be assured of several hours of entertainment. This held true for juvenile viewing as well as for "informative" programming.

It is my opinion that if block programming is scheduled without a break, it may be more than the audience can take and they may start shopping for other entertainment. However, if the viewing audience is given a ten-minute break—an intermission as in the theatre, between programs, a seventh inning stretch—block programming can be the answer to building and holding audiences.

JUDY DUPUY
President
Video Events, New York



It is entirely possible for a TV advertiser to have his television show follow another of "similar type" and still draw top audiences—provided there is a recognizable change of theatrical

mood between the two.

That may sound contradictory, but it really isn't. For example, let's suppose that a TV advertiser who is sponsoring a dramatic show finds a good time period available following another dramatic show. Suppose, too, that both shows are roughly similar as to format, appeal, star policy, etc. Now, would the advertiser in question lose anything by following a show that is basically similar to his? Would the audience grow tired of seeing "too much of the same thing?"

I think not.

The answer lies in one of the fundamental rules of good theater. When a "curtain raiser" is presented with another and longer play, or when two plays are presented in the same evening, producers have found that they get the most favorable audience reaction by achieving a change of pace—by following comedy with tragedy, or vice versa. The form of

(Please turn to page 46)

Dear Joe:

In reviewing our activity of the past few months at WMIE-Miami, it is evident that in our intense effort in our local South Florida market we have been guilty of neglect in supplying you with proper information. We intend to correct this oversight by means of monthly letters, and because we think we may find advertising people with an interest in development of a rather unusual independent station in a competitive market, we have decided to print our letters as monthly advertisements in SPONSOR.

We want to bring this out right in the beginning, because, though we've had the magazine set up our letter in reading type, this letter and those which will follow are definite attempts to acquaint folks who have the responsibility of allocating broadcast budgets with WMIE-Miami, its personnel and its progress.

One more point, Joe. This is frankly an experiment. This type of presentation may not prove to be nearly as interesting to advertising folks up North as it is to us locally, and if this seems to be the case, we'll change our plan to one of more conventional type. We'll need suggestions from you, and if you can pick a word or two of advice from the trade, we'll appreciate that, too.

The story of WMIE-Miami is an interesting one, we think, but we haven't tried to tell it before, because we just couldn't decide how best to do it. Frankly, we can't see how the average broadcasting station trade paper ad can be too interesting, or of much value to time-buyers. There are some very notable exceptions, of course, but the usual ad just doesn't say much in the



KLINGER

way of tangible evidence of a station's worth. Some advertising stations are so well known, though, that reminder copy is probably all that is necessary... rather like the difference between announcements broadcast effectively for well established products, and good selling copy plus a good air

salesman to properly promote products less thoroughly established. We have a local success story we like to tell about WMIE-Miami that demonstrates this effectively. There's a small, comparatively new men's store in Miami, not too favorably located, which had become convinced that radio broadcasting just wouldn't produce for its business. The store, Peter Kent, had used an ambitious schedule of announcements on a network outlet here, and to put it in president Sam Klinger's words, "nothing happened."

Our salesman, Dave O'Shea, convinced him that it was just the type radio that was wrong in his case, not the medium, with the result that he bought a reconstructed

American League ball game on WMIE as a one time test. We had Bill Sheetz do some commercials as well as the game, and assigned Art Green to do other sales chores,



SHEETZ

too. Green, as you know, was one of New York's leading air merchandisers.

To us, the results were most gratifying, but to the client, they were phenomenal. The game was played at night and the next morning found fourteen or fifteen customers waiting for the doors to open. Sheetz and O'Shea

took a photographer down at about 10:30 AM, found the sales clerks unable to wait on the trade and both were pressed into service themselves. By 2:30 or 3:00 that afternoon, Peter Kent was sold out of a healthy stock of advertised items (jackets, suits and sports shirts), and had moved a large volume in non-advertised items.

Now, though we risk making a good story sound incredible, the Peter Kent report doesn't end here. The store is owned and operated by two aggressive fellows who couldn't wait for shipment from ordinary supply sources. Within two days, they bought up the stock of a less successful men's store (non-WMIE advertiser, Joe) moved it to their own shelves, bought a few more American League games including two games broadcast at once on a Sunday afternoon, and listen Joe—they sold out again!

We're sending you a signed statement from the Peter Kent folks, Joe, because we think Forjoe & Company may wish to show it to a few people with an interest in spot coverage. However, this story isn't primarily a testimonial to the effect of WMIE-Miami. It proves, instead, that broadcast advertising, bought carefully, will pay off like no other medium can. Of course, we have an obvious advantage at WMIE-Miami in that we have found it necessary to provide ourselves with the same type professional folks as networks have on hand in New York, Hollywood, etc. When working for an advertiser on local or spot campaigns, we are thus able to emulate the service rendered to network clients by network offices. This type of operation is expensive, but then we can afford it, because we retain so much greater a proportion of each dollar spent with us than do network affiliates of network revenue.

Hope this will prove of interest to you, Joe. Drop us a line of suggestion at your convenience.

Cordially,

Bob Kense

P.S. Should add that Peter Kent now sponsors Bill Sheetz' nightly sports review at 6:30 PM... on WMIE-Miami

entertainment is the same (they're both plays) but the "mood" has been modified until it is in counterpoint with the play that preceded it. To give an example of that, let's look at *The Telephone* and *The Medium*, or the Old Vic's *Critic* and *Oedipus*.

In television, it would necessitate the producers of both shows getting together in some manner and scheduling the dramatic works they are going to present so that comedy will not follow comedy, but will be counterpointed by heavy drama or melodrama. This will avoid the

problem of one producer trying to top another's show.

This can not, of course, be carried out indefinitely throughout an evening. There is a much higher fatigue factor in television than in radio, where "block programming" has had its biggest success. But within the reasonable limit of two or perhaps three shows back-to-back it should work successfully in attracting and holding a television audience.

ARMINA MARSHALL
Executive Producer
The Theatre Guild, New York

CONFUSION PLUS

(Continued from page 35)

interstate application.

This applies as well to the state censorship of movies. Today, seven states have state censorship boards, and at least 80 cities maintain local boards. Their jurisdiction lies in the showing, not the transportation of films. Since all concerned with the showing of sponsored TV program films today have gone to great lengths to see that the films are "suitable to be shown in the living room of American homes" the problem is not likely to arise. However, advertisers and broadcasters alike will have to keep in mind the regulations of the National Board of Review, as well as local regulations that are often more stringent. Otherwise, the local censor may have a legitimate complaint, since reception of TV programs on home sets is considered by most legal authorities to be a "public exhibition."

One of the factors which complicates the showing of TV films is that they are seldom reviewed by telecasters in advance, and are shown "cold" to viewers. This sometimes produces odd results. Some years ago, KTLA telecast a film about good posture. It was an interesting short-subject film, approved by the American Medical Association. One of the scenes showed a young lady in a nightgown climbing into bed. Several viewers, who had tuned in late, caught the scene without any explanatory prologue and promptly called the TV station, newspapers, etc., etc., to complain about the "bedroom scene" their kiddies had been exposed to. Everything was settled peacefully, but not until there had been a few nervous moments on the part of the station management. This example well serves as a lesson to sponsors of TV films who may be including material in their programs which can be partially misinterpreted.

Any other question of "good taste" in TV programming, whether in programs or announcements, live or film, network or local should be decided basically by Section 326 of the FCC regulations. This ruling states: "No person shall utter any obscene, indecent, or profane language by radio communications." Broadcasters have accepted the word "radio" as applying to TV as well.

Apart from the legal problems that arise out of the actual transmission of TV scannings, there are many behind-the-scenes pitfalls for the advertiser in the preparation of TV programs. The

(Please turn to page 50)

B M I



As American As The Hot Dog

Music is a common language yet there is one form of music that's as purely American as the hot dog or baseball.

American Folk Music has found its way into the hearts of our people everywhere. Many of the American backwoods tunes, lullabies, cowboy songs, serenades, country airs and such are as well loved as many of the classics. Yes, folk music can be pretty fine, even though played on nothing more spectacular than harmonicas or little brown jugs.

Today folk music enthusiasts are as thick on Times Square as on the tall-grass areas. Radio, more than any other medium, has given impetus to a great American tradition in music.

Remember that BMI controls exclusive performance rights in the largest catalog of great American Folk Tunes.
Before you serve up a program of folk music—consult your current BMI Pin Up Sheet of Folk Tune Leaders.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD



Central New England,
 sharing the nation's strongest
 concentration of radio sets,
LISTENS LONG and
INTENTLY to WTAG

B.M.B. Studies, Hooper Continuing Measurement Indexes and Benson & Benson Radio Diary Survey all provide conclusive proof of WTAG's dominant radio audience in Central New England. Massachusetts (the central portion of WTAG's market) with 98.9% leads the nation in radio set ownership — ahead of every state, the national average and that of the Northeast and New England.

Benson & Benson's Diary Survey of Worcester and 54 surrounding cities and towns, condensed here to quarter hours, gives WTAG the largest audience 81% of the total time. On news periods alone, WTAG actually attracts more than half of the entire listening audience, to make a one station audience out of a many station area.

When You Buy Time In New England,
Buy An Audience



ALL OTHERS	19 Quarter Hours	49 Quarter Hours	27 Quarter Hours	95 Quarter Hours
WTAG	143 Quarter Hours	119 Quarter Hours	141 Quarter Hours	403 Quarter Hours
	In the MORNING, WTAG is first in Audience 143 quarter-hours out of 162, or 88% of the total time.	In the AFTERNOON, WTAG is first in Audience 119 quarter-hours out of 168, or 71% of the total time.	In the EVENING, WTAG is first in Audience 141 quarter-hours out of 168, or 84% of the total time.	For the ENTIRE WEEK, WTAG leads in Audience 403 quarter-hours out of 498, or 81% of the total time.

WTAG

WORCESTER

580 KC 5000 Watts



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



WHO STANDS OUT



IN FRONT OF YOUR STORE?

The patient, painted cigar-store Indian did a good job of bringing the people in, of distinguishing one store from all others...until everybody had a wooden Indian. Then somebody had to create some new characters to attract the customers.

It's like that in radio today. Everybody knows the job radio can do in calling the customers in. But *who* stands out "in front of your store" is still very important. It's got to be the right show.

That's why so many of the country's biggest and smartest advertisers are turning to CBS Package

Programs. They've found it pays to have shows like *Suspense*, *My Friend Irma*, or Arthur Godfrey out there in front.

There are 21 *sponsored* CBS Package Shows on the air today—the largest operation of its kind in all radio. But it doesn't stop there. Right now, in work or on the air, are other shows, ranging the whole field of programming. Among them, very likely, is the show to stand in front of *your* store, and call the customers in. (For instance, have you heard *Life with Luigi*? Or *My Favorite Husband*?)



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biggest headache here is in the question of TV performing rights.

These rights break down in several important categories:

(1) Dramatic and dramatico-musical works (such as plays, operettas, grand opera).

(2) Musical compositions performed in a nondramatic fashion (single numbers, solos, background music for live and film programs, etc.—everything from Beethoven to blues.)

(3) Nondramatic literary works (novels,

short stories, etc.) that have to be adapted for the visual medium.

Most of the important works in these fields are covered by one form or another of the copyright law, either under statutory copyright or under common-law copyright. Even material that is believed to be in the public domain must be examined, as frequently a TV performance can be done only with the permission of those who control the TV rights (example: a copyrighted musical arrangement of some old public domain tune, like *Swanee River*).

Not always is the right to perform a dramatic work, or scan a film, a clear-cut

thing. Until a few years ago, nobody cared very much about writing a clause covering TV rights into contracts. There was little reason to do so. But today, with program producers scrambling around for material, there is often a merry-go-round between writers, representatives, agents, producers, actors, union, etc., to get clearance on rights before an advertiser can feel safe in giving a TV performance. It is a tedious but a necessary task. The advertiser who merely takes somebody's word that he has the performing rights for TV is taking a big chance. It makes no difference if the person dealt with sincerely believes he actually is the sole holder of such rights.

Such a case occurred recently when Philco premiered *The Philco Television Playhouse* on NBC-TV. In clearing the rights to perform George S. Kaufman's and Edna Ferber's *Dinner at Eight*, Kaufman assured NBC and Philco that he had all the TV rights. He even had a contract to prove it. Philco went ahead with plans to telecast the play on a live basis on NBC's Eastern TV Network. Other stations were to carry the show via film recordings where there was no network service. When the arrangements with Kaufman were made, Philco felt that it was all set for the premiere.

A few hours before the telecast, a call came in from Metro-Goldwyn-Mayer, who had made a memorable film of the play years ago. It seemed that Metro had a contract with Kaufman for the film which stated somewhere in the fine print that any subsequent use of *Dinner at Eight* on film could only be done with Metro's approval. Metro's approval, added Metro, would cost \$750.00. Kaufman's rights covered television, but only live television.

Philco and NBC were staring a precedent squarely in the face. If film recordings, which the TV industry carefully avoids calling "motion pictures" were to be considered sound movies, any number of similar situations might develop. Some of them might even call for retroactive payments, and possibly increased union scales if the word got around. Philco and NBC, despite the fact that they were anxious to get wider coverage for the premiere of the new Philco show, decided the whole thing was as risky as a homemade stepladder. The show went on the air—live only. When Philco uses film transcriptions hereafter, they will check with any motion picture company involved.

Since there is no organization which

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"IS THAT-UN THE BIGGEST YOU GOT?"



Porch paint or pianos, the Red River Valley hayseed buys with a lavish hand because he makes big dough.

The Effective Buying Income of the average North Dakota family in the Valley is \$5599! (Sales Management, 1948.) That's higher than the average of any state in the Nation—well above the \$4975 for the whole of North Dakota.

WDAY's 26-year hold on our Rural Rich is one of the amazing stories of the Nation. Write us or Free & Peters for the facts!



FARGO, N. D.

**NBC • 970 KILOCYCLES
5000 WATTS**





WFAA BLANKETS THE DALLAS - FORT WORTH MARKET!

★ Tough luck, Junior... just shows how important both size and coverage can be. But down Texas way two frequencies permit you to select the market which best fits your budget... 570 for local penetration... 820 for broader area coverage. Both are coupled with top talent in programming and the most modern engineering and transcription facilities on WFAA.

Represented Nationally by
EDWARD PETRY AND COMPANY

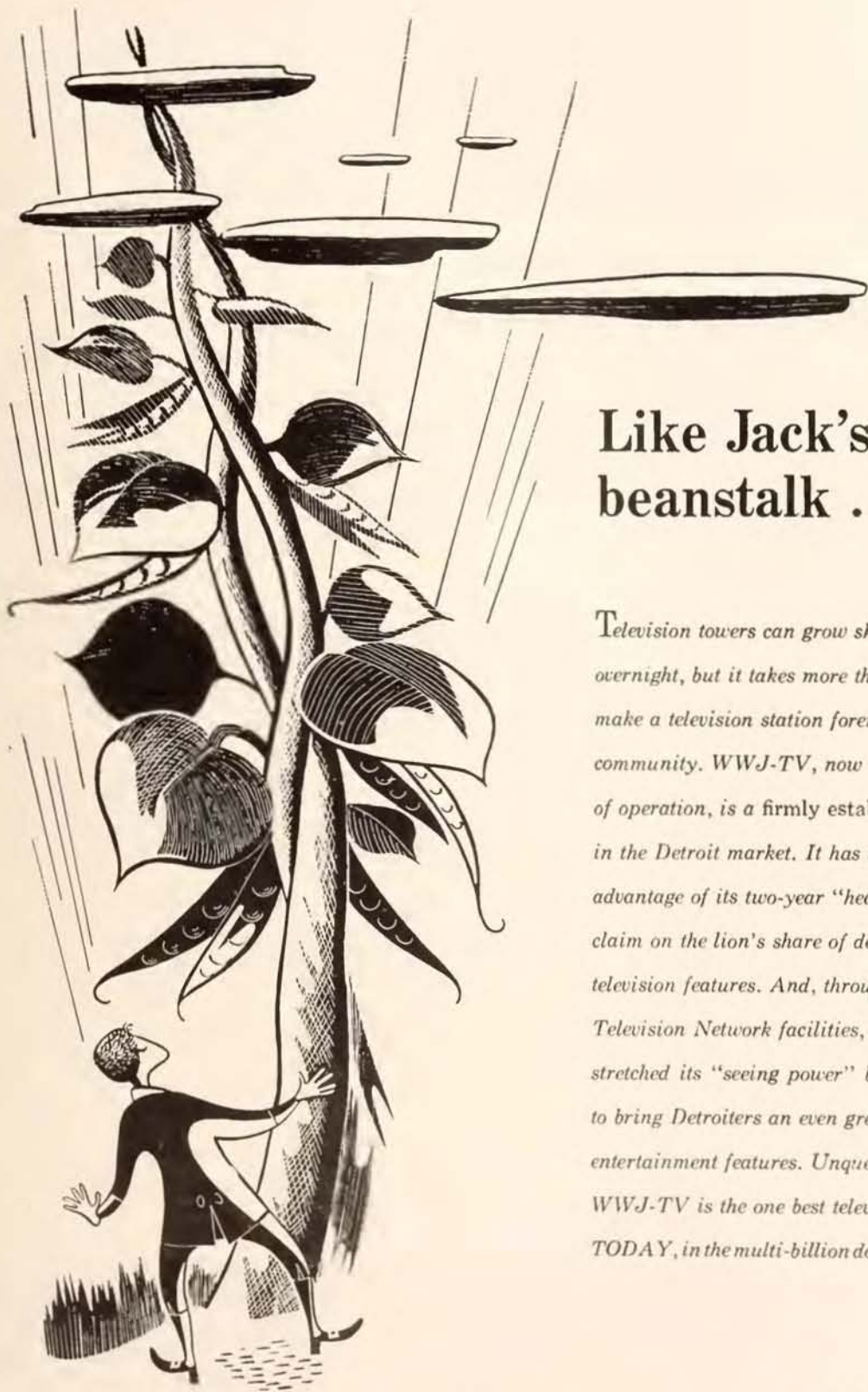
820 NBC • 570 ABC
DALLAS
WFAA
TEXAS QUALITY NETWORK
Radio Service of the Dallas Morning News
and **WFAA** FM

By Order of FCC, WFAA Shares Time on Both Frequencies

Contests and Offers

SPONSOR	PRODUCT	PROGRAM	TIME	OFFER	TERMS	OUTLET
ARMOUR & CO	Chiffon Soap Flakes	Hunt Hunt	MTWTF 4-4:25 pm	Various merchandise prizes awarded daily	Send favorite household hunt and Chiffon box-top to program, Chi. If hunt used on air, prizes awarded	CBS
CARTER PRODUCTS, INC	Arnid	Jimmy Fidler	Sunday 10:30-10:45 pm	Total \$50,000 in prizes. (1) Grand Prize of Colotex Cemento home, lot, \$2,000 electric kitchen, mink coat, jewelry etc. (2) Weekly Prizes of \$2,800 in merchandise	Listeners must identify "Mystery Star," write 10-word slogan for National Kid's Day Foundation. Send with/without contribution to contest, Hollywood	ABC
CONTINENTAL BAKING CO	Wonder Bread Hostess Cake	Grand Slam	MTWTF 11:30-11:45 am	Various merchandise prizes; also chance at the Grand Slam Bonus of special merchandise prizes	Send list of 5 musical questions to program, N. Y. Entry must have correct product names written at top	CBS
EVERSHARP, INC P. LORILLARO CO SMITH BROS CO SPEIHEL CORP	Pena, 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
GOLOBLATT BROTHERS	Department store	Let's Have Fun	MTWTF 12-12:30 pm	Merchandise prizes, valued at several thousand dollars, from sponsor's store	Listeners called, identify "Cinderella" from clue in radio jingle	WGN, Chi.
GUNN GROCERY CO	Various	Gunn's Telephone Quiz	9:45-10 am MWF	Cumulative jackpot of \$2.50 a day. Consolation prizes of a dozen Do-Nuts and pound of coffee	Listeners called during programs answer quiz questions. Correct answer wins jackpot	WRFS, Alexander City, Ala.
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
MARS, INC	"Forever Yours" Candy Bars	Dr. I. Q.	Monday 9:30-10 pm	Various cash prizes for questions and sketches used on the air	Send brief sketch of famous personality and/or set of "Right & Wrong" statements with 6 "Forever Yours" wrappers to program, Chi.	NBC
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
NATIONAL COUNCIL OF EPISCOPAL CHURCHES	Institutional	Great Scenes from Great Plays	Friday 7:30-8 pm	Booklet: "Finding Your Way." Tells what Episcopal Church is, and what it stands for in modern world	Free on request to local MBS stations carrying show	MBS
PARTICIPATING	Various	Your New York	Saturday 7:40-9 pm	Weekly prizes of \$50, \$25 and five \$5 awards	Complete last line of limericks shown during telecast. Send to program, c/o WPIX	WPIX, N. Y.
PET MILK SALES CORP	Pet Milk	Mary Lee Taylor	Saturday 10-10:30 am	Miniature Pet Milk can charms for bracelet use. Also booklets on cookery and baby care	Send Pet Milk wrapper with name and address to program, St. Louis, for charm. Booklets free on request	NBC
PROCTER & GAMBLE	Oxydol & Dreft	Ma Perkins & Brighter Day	MTWTF 3:15-3:30 pm MTWTF 10:45-11 pm	Two plastic food storage bags	Send 50c and two wrappers from either Oxydol or Dreft to sponsor, Cincinnati	NBC
PROCTER & GAMBLE	Ivory Snow	Fashions On Parade	Friday 8-8:30 pm	\$5,000 in various merchandise prizes	Three viewers called each week. Must identify "Miss Terry" from clues. To be eligible, must write slogan, send with/without contribution for USO Drive to program	WARD, N. Y. Dumont Network
PROCTER & GAMBLE	Duz	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
PRUDENTIAL INSURANCE CO	Insurance	Jack Bereh Show	MTWTF 11:30-11:45 am	Occasional offer of booklet	Free on request to program, Newark, N. J.	NBC
RALSTON PURINA CO	Farm feeds	Eddy Arnold Show	MTWTF 1:15-1:30 pm	Willys "Jeep" Station Wagon, RCA radio-TV set, home freezer, electric washers etc. State contest prizes of home appliances	Poultry-raising contest. 90-day egg-laying record must be sent on official entry blank, with 100 word letter on Purina Feeds. National and state contests	MBS
SINNETT-MEADERS MOTORS CO	Chrysler-Plymouth dealer	Guy Lombardo Show	Monday 9:15-9:45 am	Service prizes, like grease job, oil change, polish etc	Listeners must identify "Mystery Medley" of tunes; call station in 15 min. Name of winner drawn from correct identifiers	KADA, Ada, Okla.
SUCHARG CHOCOLATE CO	Suehard Almond Chocolate Bars	Jukebox Jury	Saturday 1-1:30 pm	Set of instructions for simple magic tricks, plus equipment for one trick	Send 15c and two Suehard wrappers to sponsor, N. Y.	WNEW, N. Y.
U. S. TOBACCO CO	Model, Dill's Best, Twined 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
VOLUPTÉ, INC	Conquets	The Better Half	Thursday 8:30-8:55 pm	Volupté booklet: "Decorating With Collector's Items"	Free on request to program, c/o Mutual, N. Y.	MBS
WILOROOT CO	Wildroot Cream Oil	What's the Name of That Song	Wednesday 8-9:30 pm	\$5 cash prizes	Send list of any three songs to program for program use	Don Lee

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



Like Jack's beanstalk . . .

Television towers can grow sky-high overnight, but it takes more than just a tower to make a television station foremost in its community. WWJ-TV, now in its third year of operation, is a firmly established leader in the Detroit market. It has taken full advantage of its two-year "headstart" to stake its claim on the lion's share of desirable local television features. And, through its NBC Television Network facilities, WWJ-TV has stretched its "seeing power" beyond the horizons to bring Detroiters an even greater diversity of entertainment features. Unquestionably, WWJ-TV is the one best television "buy" TODAY, in the multi-billion dollar Detroit market.

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

With a Single Contract



PACIFIC NORTHWEST BROADCASTERS

P. O. BOX 1956
BUTTE, MONTANA

SYMONS BUILDING
SPOKANE, WASHINGTON

ORPHEUM BUILDING
PORTLAND, OREGON

6381 HOLLYWOOD BOULEVARD
HOLLYWOOD, CALIFORNIA

SMITH TOWER
SEATTLE, WASHINGTON

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

The **XL** Stations

KXL - **KXLE** - **KXLY** - **KXLF** - **KXLJ** - **KXLQ** - **KXLK** - **KXLL** and **KING**

CONFUSION PLUS

(Continued from page 50)

holds any large group of literary performing rights, these rights must be cleared in every case with the authors, agents, publishers, or heirs who are concerned.

Music rights are usually divided into two classes: recording, and performing. Recording rights are nearly always cleared with the Music Publishers Protective Association, especially where the recording is going to be the sound track on a film. Performing rights have to be cleared with ASCAP (American Society of Composers, Authors and Publishers) or with BMI (Broadcast Music, Inc.) This isn't always easy. At least 85 per cent of the ASCAP music is tied in, as far as its use in films is concerned, with contracts that forbid its use generally in films outside of theaters. This may stop the use of ASCAP music in TV since contracts ran out on 1 January 1949, prohibiting the showing of sponsored films and announcements that contain ASCAP music. Also, both ASCAP and BMI make a distinction between "grand" and "small" rights in music. A "grand" right usually means staging a number with appropriate costumes, and "small" rights mean any other performance. "Grand" rights cost more. BMI considers that anything short of music "furthering a plot, or telling a story" is a "small" right. ASCAP thinks differently, and generally believes that any sort of costuming or production given to a number is a "grand" right, including often its use as background music in otherwise-silent films.

The question of music rights in films brings up another vitally important set of rights, talent rights. Sponsors using live programing are usually quite safe in relying on agencies and producers in the signing of current TV talent contracts with actors, singers, writers, etc. But, sponsors using film programing, particularly Hollywood products that are several years old, are often playing with legal dynamite.

Since 1937, most Hollywood contracts have included a clause which states that the TV rights to the artist's work on film rest with the producing company. Contracts that do not have this clause are the ones that can cause trouble. Recently, Paramount Pictures' Los Angeles station, KTLA, found itself smack in the middle of such a case. Blanche Mehaffey Collins, a featured player in a 1931 thriller called *Mystery Trouper*, marched into court with a \$100,000 suit when the film was tele-

vised. She stated first of all that her original contract had pretty clearly drawn the line on where the film was to be shown (in theaters) and that no mention was made of TV showings. When she made the picture, Miss Collins said, she hadn't been paid for any subsequent use in television. In addition, she claimed that since old films often televise poorly her facial image was "distorted." For that too, she wanted payment.

As SPONSOR goes to press, the Collins case is still up in the air. The effect on the TV industry, however, has been wide. Some advertisers have become leery about using any kind of films, even when the TV rights are clear-cut and rest with the

producer or the broadcaster. The safest approach for a TV advertiser using film shorts, or any other film fare is to investigate thoroughly when he buys. It does not mean that he has to swear off films entirely.

Even the sponsor of live programing, with his talent safely covered by TV contracts, has a problem which is a second-cousin to the Collins case. Many sports programs (such as the Gillette TV fight cards, Chesterfield ball games, various special events, etc.) sometimes swing their TV cameras around to catch the excited reaction of the crowd. Variety shows (such as *Texaco Star Theater* and *Phil Silvers Show*, etc.) will include shots of the

SURE,
some Chicago stations
can "reach" South Bend
...but the audience
LISTENS
to WSBT!

You want listeners, not merely signal strength, for your radio dollars. Listeners are what you get on WSBT. This station is the overwhelming choice of listeners in the South Bend market. No other station—Chicago, local, or elsewhere—even comes close in Share of Audience. Want proof? See Hooper.



5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

WIIP

Produces!

Example

#10

**MORE THAN
¼ MILLION
PIECES of MAIL
and
PHONE CALLS*
DURING 1948!**

*51,000 concerning a series of
13-1/2 hour programs

WIIP

Philadelphia Basic Mutual

Represented Nationally

by

EDWARD PETRY & CO.

audience applauding an act. From a programming standpoint, it's good TV. From a legal standpoint, it can sometimes be bad business.

It centers primarily on the question of "Right of Privacy," first formulated by the late Justice Brandeis in 1890. The Right of Privacy can be a nebulous thing at times, and there are many interpretations of it. It is upheld as common law in 16 states, upheld by statute in three, "on-the-fence" in four, denied completely in two, and "indefinite" in the remaining. It applies to TV in much the same way that it applies to motion pictures (newsreels), and the governing laws are the same.

In general, when an event is considered to be of "public importance" the balance of the law is in the favor of the "public's interest" (i.e. the TV viewers') as regards the privacy of the spectators. Minus the legal terminology that means that spectators, even movie stars who may have ironclad TV-appearance rights in their contracts, have a lot less legal privacy coming to them in box seats at Madison Square Garden than they are entitled to at home.

O.K. So spectators at public events don't have privacy. What then is the problem?

The law has two loopholes. First, the "waiver by conduct" (where you are and what you're doing) does not apply in every state. It is not recognized in all cases in New York, Virginia and Utah.

The other "out" concerns the extent to which a spectator becomes part of the production of a TV show. The courts have established that a person seen on the newsreel screens in a crowd scene (long shot) has no court case against the movie-makers. However, if the camera—in this case the TV camera at a public event—singles out an individual in the crowd and proceeds to make that person part of the show by showing a series of reactions to the event, a signed release is necessary. Otherwise, the sponsor may wind up on the wrong end of a law suit. This applies particularly to unscheduled ad-lib interviews at public events where nobody bothered to have a release form handy. The damages that can be collected are sizeable. The record substantiates this.

There are other legal problems that face the TV advertiser. Until the situation with the musicians' union is straightened out, many Hollywood-made films with musical soundtracks cannot be shown in TV. Each film has to be checked carefully, and the word of the producer or the film distributor is often not enough.

Advertisers whose TV programs are

shown in bars, night clubs, theater lobbies, hotels, camps, etc., have a peculiar legal problem on their hands. Surveys have shown that TV has increased bar profits up to 60%, and an advertiser has a right to feel that the tavern-keeper is "reaping where he has not sown." Years ago, Pepsodent won a suit to restrain theater managers from broadcasting Amos 'n' Andy to paying customers in theaters. (Pepsodent never enforced the decision, after realizing the promotional value.) No advertiser has put the case to a test yet, but there is a possibility that this sort of history may repeat itself. The only precedent laid down in this respect has been against theaters, halls, etc. They cannot show commercially-sponsored or sustaining TV programs on large screens before paid audiences, without permission of the sponsor and the broadcaster.

There is actually no basic set of rules that an advertiser can memorize to act as a generally suitable guide to TV law. Each case is a problem, and must be met with careful attention to the facts. The courts of the land, when dealing with radio and TV problems, have of late been "granting relief" where it seems most warranted, even if the facts of the case can't fit any standard legal pattern.

If there is such a thing as a legal "rule of thumb" for a TV sponsor, it should be this: "Investigate *before*, not *after*, the fact." * * *

PETER PAUL

(Continued from page 25)

The Coast stations put on a newscast . . . run it awhile . . . and yank it off, or move it elsewhere. We prefer to buy audiences, and to do it we buy news shows that have built such an audience. When we can't find them, we just have to create them ourselves, although we'd rather not have to do it and we avoid doing it whenever possible."

In this agency man's statement lie two fundamental portions of Peter Paul's radio thinking. They do not like to build their audiences from scratch, as many a time salesman and station rep has learned the hard way. Wherever possible, Peter Paul buy shows that have held down their news slot for several years (Examples: Peter Paul newscasts on WOR, WNBC, WHO, WGN, WBZ, WSM etc.). When this can't be done, Peter Paul do what they consider to be the next best thing and buys 1-minute spots in front and-back of established newscasts, feeling that they get much the same effect since

(Please turn to page 64)

The Swing is to WHB in Kansas City



Resolution for the New Year . . .

Swing to WHB in Kansas City for increased sales in 1949. WHB merchandises and advertises. WHB promotes its programs, its sponsors and their products. Resolve now to reach—and sell—the Golden Kansas City Marketland dominated by WHB!

10,000 WATTS IN KANSAS CITY

WHB AM FM

DON DAVIS
PRESIDENT

JOHN T. SCHILLING
GENERAL MANAGER

Represented by
JOHN BLAIR & CO.

MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT



Yeah, but can he lift a sales curve?

There is no hocus-pocus about CBS' leadership in delivering large audiences. Proof: 9 out of 13 programs which switched networks during the past year won larger audiences on CBS than on any other network. Which explains why more advertisers continue to turn to CBS to lift their sales curves.

The Columbia Broadcasting System

CBS



The "HILARIUS" in the Olympics, —* Station WHEC In Rochester.....

.....FIRST BY LENGTHS!

*
In the Olympic Star Boat races held off southern England this past summer America's entry, the "Hilarius", owned by Hilary Smart of Long Island, ran away from all contenders to sweep this featured Olympic sailing event *by lengths*. WHEC sweeps the Rochester Hooper—all three—morning, afternoon, evening—and *by lengths!*

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated! Furthermore, Station WHEC is one of the select Hooper "Top Twenty" stations in the United States!

Lowest Hooper before closing time.

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
MORNING 8:00-12:00 A.M. Monday through Fri.	41.7	25.7	6.5	3.0	14.3	6.5
AFTERNOON 12:00-6:00 P.M. Monday through Fri.	37.5	32.0	9.3	6.5	9.0	5.4
EVENING 6:00-10:00 P.M. Sunday through Sat.	36.6	31.1	6.9	8.4	13.8	Station Broadcast till Sunset Only

SEPTEMBER-OCTOBER HOOPER, 1948
Lowest before closing time.

BUY WHERE THEY'RE LISTENING: —



WHEC

MEMBER GANNETT
RADIO GROUP
of Rochester
N. Y.
5,000 WATTS

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

PETER PAUL

(Continued from page 57)

dialers to newscasts (particularly in the morning hours where most P-P newscasts are heard) tune in before the news starts, and stay tuned for some time after it's over. Thus, the commercial message reaches news audiences.

Why newscasts, anyway?

This is a question often asked of the Peter Paul agencies. The answer lies in the audience composition of newscasts. Research showed Peter Paul, early in air advertising history, that the audience during early-morning, noontime, and early evening newscast periods almost paralleled the percentage of men, women and children in the U. S. population. The same breakdown held an even more striking parallel to the relative amounts of men, women and children who are consumers of Peter Paul's candy products. This is the underlying reason why Peter Paul are convinced their newscasts are the best form of advertising they can use.

There are two additional factors that strengthen this belief. Recent surveys have shown Peter Paul that nearly 75% of the more than 750,000 retail outlets for Peter Paul candies have a radio receiver somewhere in the store. Almost the same percentage of retail proprietors are regular listeners to Peter Paul newscasts. Thus, their newscasts are, so far as radio-equipped stores are concerned, a form of point-of-sale advertising. Furthermore, dealers (notoriously hard to sell on any radio advertising backing for a product as a reason for stocking up on that product) are well aware of the fact that Peter Paul advertising works for them too. They can hear it work.

Of considerable importance too is the turnover factor in 15-minute newscasts. Most Peter Paul newscasts are this length, a few are 10 minutes. None are shorter. Peter Paul discovered that the turnover in audience in the 15-minute newscast is extremely low, running around 5-10% where the particular newscast has built an established habit of listening. Besides

being a good reason for sticking to one form of radio advertising, in this case news, it also means that Peter Paul get retail value in advertising at wholesale cost. It works out like this. On a typical Peter Paul newscast where the entire strip runs on a Monday-through-Friday basis, Peter Paul's usual purchase is Monday-Wednesday-Friday. This enables them to reach something like 90% of the regular audience (the ideal cross-section of Peter Paul consumers) at 60% of the cost for the full week. Peter Paul can therefore stretch their budget over more markets, leaving the station the relatively easy problem of selling the newscast on a twice-weekly basis to somebody else. Since Peter Paul buy only the top news shows (many of which have long waiting lists of prospective clients), and hold on to the top ones year in and year out, few stations complain.

Once having spotted a newscast that they think will do the job for them, Peter Paul turn on the pressure, through their two agencies, to get it. If the period is not for sale, Peter Paul will try for fore-and-aft 1-minute announcements, or try to buy into it on the odd days. It is often a waiting game. Peter Paul, however, are content to wait sometimes three or four years until they get what they want, something few advertisers are willing to do. Station managers get the impression that Peter Paul is a firm with a one-track mind, but the resemblance is more pronounced between Peter Paul and the smart gin-rummy player who is building his winning hand in one suit by a patient pick up . . . evaluate . . . discard . . . routine.

The end-product is higher ratings, better audiences, and better sales for Peter Paul. One clear example of how this works out in practice is found in the New York market, a state that spent nearly \$80,000,000 for candy products last year, 53% of which was for bar candy. These figures mean, to Peter Paul, that there is a \$42,000,000 potential market at which to pin-point their advertising message. Five newscasts are therefore used on four stations to service the market. Two of them (Don Gardner on WJZ thrice weekly at 7:7:10 a.m.; Charles F. McCarthy on WNBC thrice weekly at 7:30-7:45 a.m.) fall outside of the 8:00 a.m. start for Hooperatings, but the mail pull to periodic Peter Paul contests and offers show that they are holding their own well. The figures for the other three shows indicate clearly why Peter Paul, having had each of them for five or more years, continue to pay the bills. The three—Prescott Robinson, Kenneth Bang-

Greater Impact

Whatever your film program, you'll do it better when you combine a clear story based on your sales and commercial needs with dramatic original artistry of script writing, direction and camera work. Television shorts and spots . . . dealer lists . . . sales training of public relations executives. Let us show you our production; they'll show you what we mean.

Reid H. Ray Film Industries
2269 Ford Parkway
St. Paul, Minn.

208 So. LaSalle
Chicago, Illinois

hart and Fred Van Deventer—are the top-rated programs, news or otherwise, for their time periods. They also top the opposition on independent stations.

Period: 8-8:15 a.m., thrice weekly			
WOR (Robinson)	WCBS (News)	WJZ (Agronsky)	WNBC (News- Bob Smith)
4.5	3.1	1.6	1.3
Period: 6-6:15 p.m., thrice weekly			
WNBC (Banghart)	WCBS (Severeid)	WJZ (News- Sports)	WOR (News)
3.7	2.6	1.5	2.6
Period: 6:30-6:45 p.m., thrice weekly			
WOR (Van Dev.)	WCBS (Shriner)	WJZ (Miscel.)	WNBC (Miscel.)
4.9	2.6	2.0	1.3

These figures, from a typical N. Y. Hooper rating period (Sept.-Oct.), show graphically how Peter Paul builds their selective newscast success. Each of these shows features newscasters who are well-known local (and sometimes national or regional) personalities. To avoid any suggestion of "pressure selling," each show uses an announcer for the commercials and a newscaster for the news. Each show has carefully been built up as a listening habit, and has occupied its marginal time slot for as long as a dozen or more years. Each show features plenty of local news (something network newscasts can't do effectively) and local weather reports which are a must. Each newscast strip is sponsored, to reach the maximum audience at a minimum cost, for 15 minutes, three times a week.

The same selling theories are being carried over into TV by Peter Paul. The candy firm is currently sponsoring film spots on WJZ-TV, New York in time slots as close as possible to TV newscasts. They are a visual presentation of the familiar radio copy themes, based on quality ("... the finest sun-ripened coconut") and taste ("... the best chocolate, the most delicious coconut and almonds") that have proved a success with the newscast audiences. Peter Paul expect to increase their experimental TV budgets, if the medium proves a success. Early indications are that it is, since the product itself and the package have a high eye-appeal factor and the TV films are carefully and expertly done. A sizeable hunk of the Peter Paul ad budget may eventually go into TV news, just as it has for radio news.

Peter Paul were lucky in finding their ideal selling vehicle in marginal-time news periods, handled on a selective basis. The continuing successful use of the medium, however, isn't luck. It is the result of careful study of the advertising lessons learned in over a decade of competitive selling. * * *

CEREALS ON AIR

(Continued from page 23)

of 1929, they started *Jolly Bill and Jane* on NBC. The program was basically built around a teller of fairy tales. Reaction to *Jolly Bill and Jane* was quick in coming after the sponsor tried out a few premium offers. However, it wasn't too long before parents began to yell that the stories, which were growing increasingly blood-curdling, were keeping the youngsters awake all night. But the blood and thunder rush was on.

Kellogg, which had been sponsoring

Irene Wicker as the *Singing Lady* on WGN in 1931, switched her to NBC for nation-wide impact. Post, which had been sponsoring *Real Folks* on Blue, dropped it like a hot brick and went on NBC with *Paul Wing, The Story Man*, in 1932. General Mills added *Skippy* to their growing list of programs and went on NBC (later switched to CBS). During the summer of 1932, Heinz Co. went on CBS with *Joe Palooka* to sell Rice Flakes.

Kellogg decided to collect upon the rattle of gunfire around the dinner hour, took a deep breath and added *Buck*

\$150,000,000 . . . that's the value of the signed contracts with which KLEE-TV began telecasting January 1, 1949. . . . And the sponsors can't be wrong, because KLEE-TV is the only television station in Houston, Texas, the largest market in the great Southwest.

**IF YOU WANT TO SELL HOUSTON BY
TELEVISION YOU MUST USE**

KLEE-TV

"The Eyes of Texas" . . . Channel 2 . . . Houston

Houston Affiliate of the CBS Television Network

Represented Nationally By:

ADAM J. YOUNG, JR., INC.

22 East 40th Street . . . New York, N. Y.
Murray Hill 9-0006

55 East Washington Street . . . Chicago, Ill.
Andover 3-5448

627 Mills Building . . . San Francisco, Calif.
Garfield 1-7950

448 South Hill Street . . . Los Angeles, Calif.
Michigan 6203

Effective
Radiated Power

16KW

Studios:
Milby Hotel
Houston 2


WHO'S GOT THE FIFTH SURVEY?

During SPONSOR's earliest days surveys of sponsor and advertising agency trade paper reading habits came thick and fast. Each showed a snowballing preference for SPONSOR. But today things are bad in the survey field. So bad, in fact, that certain zealous salesman are taking old and outmoded surveys out of mothballs and representing them as up-to-date guides for purchase of trade paper space. It's not a healthy situation. So, to buyers of trade paper space we say, look for the date on the survey.

the 1st Survey

December 1946

When KMBC, Kansas City, made this one SPONSOR was one issue old. We didn't do very well, but better than expected. Out of eight radio trade publications rated by agency executives, SPONSOR was fourth. SPONSOR polled 139 points; the top publication 706.



the 2nd Survey

January 1947

Free & Peters did this study. SPONSOR was just two issues old. The return from 1,000 sponsor and agency executive questionnaires showed the fledgling catching on fast. No, not yet a winner. But SPONSOR polled 1,193 points; the top radio publication 3,531.

the 3rd Survey

March 1947

WJW, Cleveland, made this king-size survey. SPONSOR had five issues under its belt. Nearly 2,000 sponsors and agency executives specified in which of the nine advertising trade magazines carrying WJW advertising they recalled seeing the station's trademark. SPONSOR was second.

the 4th Survey

January 1948

WJW's second annual survey revealed SPONSOR really coming into its own. 8,500 postcards went to radio-minded advertisers and agencies; 2,067 were returned. SPONSOR was again second, but it was the only magazine showing a gain over the last study. SPONSOR's gain was 300%.

the 5th Survey

?

Who's got the 5th survey? We're in our third year, and frankly we're very tired of looking at one-two-five-and-fourteen-issue-old ratings. SPONSOR is moving ahead. Ask your national representative. Or ask your nearest sponsor, account executive, or timebuyer.

SPONSOR

for buyers of broadcast advertising

BEWARE! The 2nd survey, two years old, is again making the rounds, undated. SPONSOR was two issues old when it was first shown. We're for up-to-date, and dated, surveys.

Rogers on CBS. General Mills, alarmed at outcries that *Skippy* was becoming a blood bath, dropped it and came back fast with *Jack Armstrong*, a watered down adventure series, which in the early days of 1933 wasn't too much of an improvement. Hecker Products began sponsoring *Bobby Benson* (H-Bar-O) on CBS. Ralston, whose profitable cereal business plays second fiddle to its farm feed business, had been sponsoring *Seketary Hawkins*, a three-times-weekly comedy-detective show on NBC during 1932 and part of 1933. When Ralston saw how the trend

was going, they dropped *Hawkins*, and grabbed off *Tom Mix*, straight-shootin' cowboy star. Other sponsors from the milk drink, candy, and food fields followed the cereal companies into advertising's newest green pasture. The bark of six-shooters and the roar of disintegrator rays drowned out all but the loudest of parent's outcries against the "menace" to their kiddies' peace of mind. The kiddies, whose appetite for both the air adventure strip and the various forms of hot and cold cereal sold to them seemed limitless, literally ate it up.

During the years 1932-1935, when the juvenile cycle hit the all-time peak of 52 commercial and sustaining shows on all the networks, there were a few (very few) hold-outs among the cereal manufacturers. Cream of Wheat ran *Angelo Patri* and *Alexander Woolcott* for a few years (1931-1936) in addition to *Jolly Bill and Jane*, which left the air in 1933. It gave up in disgust in 1935, and grabbed up *Buck Rogers* for a six months run. Post also sponsored a nighttime comedy strip, *Tony & Gus*, for a short run in 1935 on NBC. General Mills had *Betty and Bob* on from 1932 to 1938. Quaker started three adult-appeal shows in 1930, *Phil Cook*, *Gene & Glenn*, and *Early Birds*, but threw in the towel after a couple of years and bought *Dick Daring* and *Babe Ruth* for short runs in 1933 and 1934. The modest Mid-West milling firm of Little Crow Milling Co. (Coco-Wheats) bought the *Jolly Joe* program in 1935, and quickly established distribution in 60 days of broadcasting on WLS, Chicago.

It was premium advertising that put the brakes on a booming juvenile cycle. The cereal advertisers discovered that in order to stay a jump ahead of their competition, and to keep the enthusiastic but fickle audience of moppets continuously urging their parents to buy, there had to be premiums. Lots of premiums. And contests. Lots of contests. And secret clubs. Lots of clubs. And offers. Lots of offers. And more premiums, premiums, premiums, and premiums.

Cream of Wheat gave away cowboy and Indian pictures and ran contests offering cars, bicycles, sporting goods, etc. General Foods' Post Division gave away maps, beetleware spoons, cutouts, rings, memberships in "Inspector Post's Junior Detective Club," etc. General Mills, who thrives on razzle-dazzle promotions, led the field with model planes, Jack Dempsey autographed jigsaw puzzles, dishes, rings, games, and books for varying amounts of boxtops. Hecker-H-O piled up carloads of boxtops in exchange for cowboy suits, tie clasps, bracelets and so forth. Kellogg offered a *Wheel of Knowledge*, storybooks, moving picture toys, and other premiums. Quaker had its Babe Ruth Club memberships, books, gliders, sports gear, and a long string of contests. Ralston offered Tom Mix photos, lucky rings, and other frontier gear for the tops of Ralston boxes. There were many others.

A factor that many cereal firms had overlooked came to light during the *Battle of the Boxtops*. Premiums worked fine, and juvenile radio sold well . . . until

COLD

CASH

in Kansas



The supplying of frozen poultry to hungry metropolitan markets is BIG BUSINESS among WIBW listeners.

We're calling this to your attention because it's just one of the many new and diversified sources of revenue that add a big PLUS to the spendable income of our farm and small town radio audience . . . your guarantee of year-round buying power.

Remember this picture the next time you're carving a chicken or turkey. Let it remind you that the greatest personalized selling force in Kansas and adjoining states is . . . WIBW.

W I B W

SERVING AND SELLING

"THE MAGIC CIRCLE"

WIBW • TOPEKA, KANSAS • WIBW-FM



C
B
S

Rep: CAPPER PUBLICATIONS, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN • KCKN FM

some competing firm came along with a bigger and "better" premium. Then, the sales, which had shot ahead during the big push of the promotion, would drift back again as the juvenile audience, with a youthful disregard for the harassed advertising managers of the cereal firms, would gleefully urge their equally harassed parents to change cereal brands again.

Something had to give. Many firms in the late 1930's began to switch from the merry-go-round of bloodcurdlers and into nighttime programming. Cream of Wheat dropped radio altogether, and didn't pick it up again until they started with *Breakfast Club* at the end of 1941. Post Cereals dropped most of their kid shows, and went over to nighttime programming with shows like *We, The People*; *Believe It Or Not*; and *Burns and Allen* in 1937, and Joe E. Brown, Joe Penner, *Al Pearce* and *Boake Carter* in 1938. General Mills stuck (and has ever since) with *Jack Armstrong* but added daytime radio like *Arnold Grimm's Daughter* in 1937 and later nighttime comedy and selective sportscasts. Kellogg had short runs on NBC in 1935-1936 with *Kellogg College Prom* and *Girl Alone*, and kept the *Singing Lady* on the air until 1938. Quaker took a fling on NBC with *Kaltenmeyer's Kindergarten* and *Margo of Castelewood* (a daytime strip) and added a toned-down version of *Dick Tracy*.

The coming of the war in 1941 brought another cycle to breakfast food advertising. With the government urging war workers to eat big, healthy breakfasts of unrationed breakfast food, and the metal-and-paper shortage ringing down the curtain on kid's premiums, the makers of breakfast food hopped on the nutrition bandwagon. More and more cereal advertisers began to sell to the housewife, and to the family. Juvenile programs dwindled down to a fraction of what they had been. A few were picked up for cereal sponsorship. General Mills bought the semi-adult *Lone Ranger* in 1941, and has been selling Cheerios with it since, primarily to a nighttime audience. Post Cereals had a 13-week run with *Don Winslow* in 1942-43. Kellogg bought *Superman* (newest of the moppet's air heroes) in 1943 and ran it until 1946.

Wartime radio for the breakfast food advertisers ranged mostly from nighttime comedy and music shows, to newscasts and daytime radio. The majority of it was at night, aimed at the adult listener. General Foods was one of the earliest to use a thoroughly constructive children's program, the superstition-busting *House of Mystery* on MBS, which it acquired for Sunday afternoon sponsor-

An Open Letter

Brought to you by

WCSC

from JOHN M. RIVERS

TO those who ask us to accept per inquiry deals, our answer is NO.

TO those who want a free ride by giving away merchandise and getting publicity on time paid for by other advertisers, our answer is NO.

TO those who try to tempt us to double-spot by offering contracts for time signal announcements at a low rate, our answer is NO.

AND our answer is NO to all other bad practices which put the radio industry and ourselves in jeopardy.

BUT to our many good friends and customers who have used good practices, we extend our Thanks.

WCSC

CHARLESTON

"The CBS Station
for the Coastal Carolinas"



Represented Nationally by FREE & PETERS, INC.

ship in the latter part of the 1940's.

In the remaining few years that led to the present day situations in breakfast food advertising, there have been few basic changes in programing. The juvenile show, once the war was over, returned to newer and bigger premiums, this time with an atomic twist wherever possible. But although their number is increasing slowly, in proportion to the amount of breakfast food advertising directed at older groups, there is little likelihood that there will be a return in radio to the overpowering blood-and-thunder cycle of the early 1930's.

Radio selling today is balanced between selling the homemaker and her family, as well as her children. Television, which has witnessed the re-emergence of the juvenile program as a selling factor (a future SPONSOR program study), for example the swift rise to fame of NBC's *Howdy Doody*, may bring another story.

Whether breakfast food advertising in TV will repeat the same mistakes as it made in radio is, at the moment, anybody's guess. Broadcasting despite trial and error advertising on the air has proved that it sells . . . breakfast food. * * *

RADOX

(Continued from page 33)

will be manual and three sets of figures will be regularly released for listening in Philadelphia based upon these homes. These will be program ratings, length of time the average listener is tuned to each program, and the number of families listening to each program. It is planned that this information will be teletyped to subscribers within 15 minutes after their programs are off the air. It will thus be possible, if desired, to hold a post-mortem in the broadcast studio directly after an airing.

However, Al Sindlinger stresses at all times that quantitative figures have their limitations. A high rating for a program does not give the sponsor, and/or the producer information of what kept the audience listening. The Radox figure on the holding power of the program (the average length of time listeners stay with the show) gives a more conclusive picture of the appeal of a specific broadcast but it still is only the beginning of what an advertiser should know about his program. The next step, says Sindlinger is Teldox, which electronically reports on what panels of listeners feel about programs. Each member of the panel has a dial in his or her hand which permits the registration of five variations of reaction to a show. By moving a pointer, each person registering his reaction can indicate that he thinks the program is: "superior," "good," "neutral," "inferior," or "bad." The Teldox program analyzer panel is composed of a maximum of 40 persons and is frequently much lower. A Teldox report gives not only the average reaction to the program but the panel reaction on all five levels: "superior," "good," "neutral," "inferior" and "bad." It is thus possible for a sponsor to avoid kidding himself, which sometimes happens when the "superior" cancels out the "bad" and the report shows a fairly high reaction level. However, Sindlinger doesn't feel that even Teldox gives a true picture of the appeal of a program. He feels that it's essential that the sponsor know why each panel listener reacts the way he does. To obtain this information, Sindlinger puts his third form of research (Recordox) to work. This is a variation of the depth interview form of research during which the respondent is asked questions aimed at uncovering the reasons-why he liked or disliked portions of a program. Without realizing it, the interviewee is actually psychoanalyzed and is led mentally by the hand until the true reason for his reactions are obtained. Normal depth

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION



For over 24 years, WDBJ has maintained **FIRST** place in **PRESTIGE, COVERAGE, SERVICE** and **LISTENERSHIP** in Roanoke and most of Southwest Virginia.

Here's an old timer with young ideas! One good example is an efficient promotion department set up to increase listener and dealer acceptance for your show and your product.

Ask Free & Peters!

WDBJ

CBS • 5000 WATTS • 960 KC

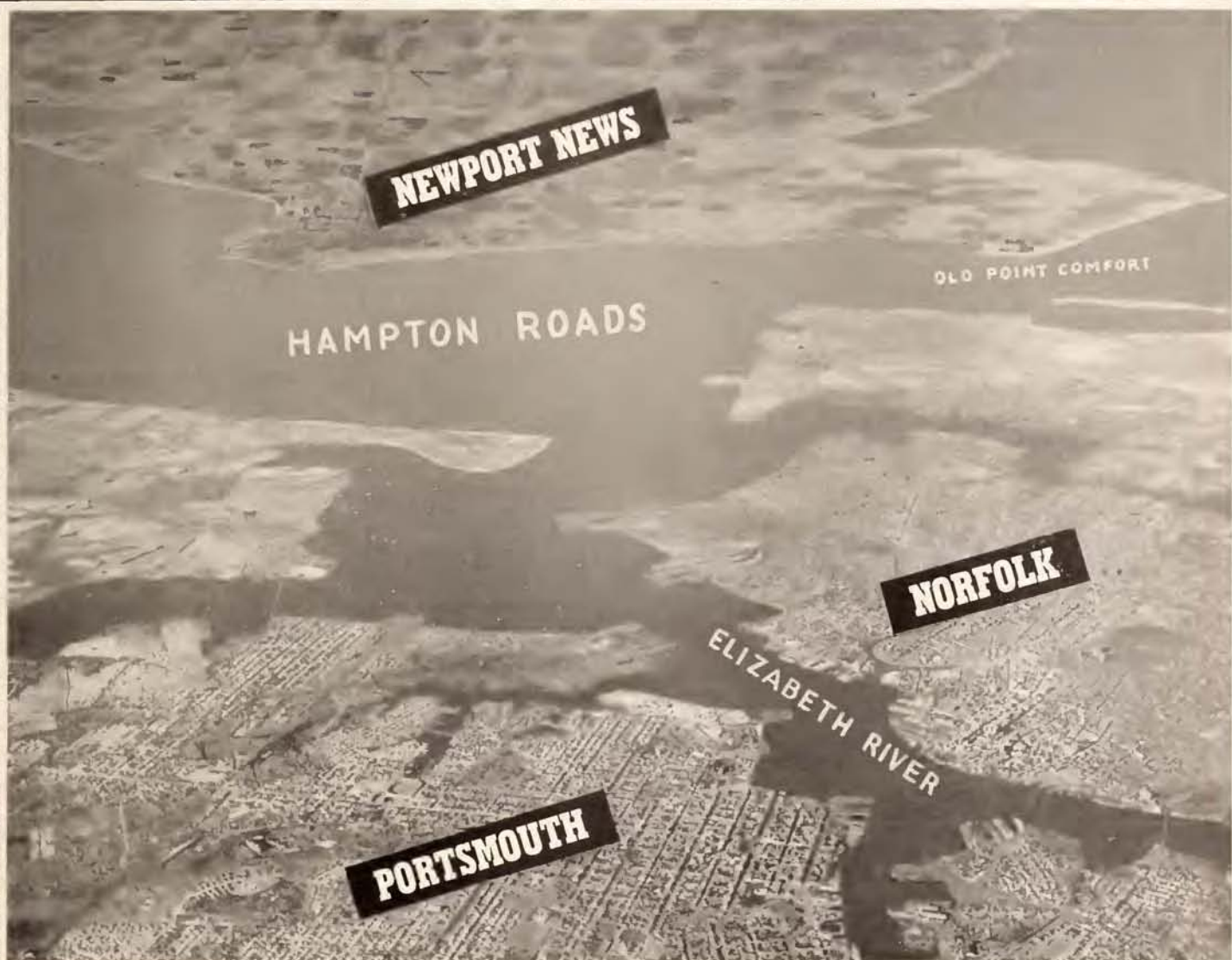
Owned and Operated by the
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives



WITH 5000 WATTS
WGH Blankets
Virginia's Largest Market
NORFOLK-PORTSMOUTH-NEWPORT NEWS



On the air with 5000 watts, WGH — a pioneer voice of over 20 years — reaches out to further service for the 200,000 *plus* radio families in this vital and growing market. Here are population increases trebling 1940 census figures — effective family buying income many hundreds of dollars above the national average — and now a 20 times more powerful, low cost radio medium to deliver you the entire trade area.

WGH

ABC for Norfolk, Portsmouth,
Newport News



FREE & PETERS, INC. Exclusive National Representatives

AFFILIATED WITH THE DAILY PRESS—TIMES HERALD

The U. S. Hooperatings indicate this tendency, and numerous more limited surveys agree strikingly with it. The following comparisons are illustrative:

	City 50,000 & over	Rural Under 2,500
<i>Blondie</i>	15.11	17.28
<i>Grand Ole Opry</i> (Camel Cigarette segment)	11.83	16.43
<i>Dr. I. O.</i>	9.70	11.14

But city ratings are significantly higher for the following shows:

	City 50,000 & over	Rural Under 2,500
Walter Winchell	20.80	9.89
<i>Inner Sanctum</i>	17.04	11.32
<i>FBI in Peace and War</i>	15.30	9.92
<i>Mr. District Attorney</i>	20.36	16.29

There are, of course, other elements contributing to the bias; but the element of sophistication (which is closely involved with individual experience) is a major one and can be clearly discerned in the examples chosen above.

An approach to farm audiences, that has been employed infrequently but which is of great significance to advertisers interested in reaching large rural audiences along with urban dialers, was used last January by producer Sherman Dryer on the American Broadcasting Company series *Exploring the Unknown** (Sunday, 7:30-8 p.m., sustaining) in a drama called *Ghost River*.

The drama illustrates the technique of using tested entertainment forms like comedy, dramatic, or mystery sketches and their combinations to appeal to rural ears by using agricultural subject matter.

Ghost River was the story of a young Veteran farmer and his wife who were threatened with loss of their crops and of their newly purchased farm because of choking weeds (the ghost river) they couldn't control.

The crops were saved through the use of a new chemical discovery (2, 4-D for short) so selective in its action that it killed the weeds without harming the corn. While listening to the human story of the young couple's struggle to save their farm, you learn about the new wonder chemical and when and how to use it.

Nearly 15,000 farmers, gardeners, and just plain curious listeners wrote for the free booklet describing 2, 4-D. Obviously programs using such universal appeals, while still utilizing agricultural subject-matter, have an attraction to both urban and rural audiences.

No less important than reaching the

*Now off the air

desired farm audience is the manner in which the advertiser's selling message is presented to them. Network originations pose a special problem.

But, let's look at what farm broadcasters with selling records have learned about reaching farmers. Their distilled experiences reveal principles that are a guide to better results. Intelligent application of their methods often can mean the difference between high and low cost selling.

The sponsor's message must be related to the program (whether it's service or strictly entertainment). The commercial is related to the program to the maximum extent practicable—in the following three ways:

1. *The Style, or Manner of Presentation.* Experience has taught the successful farm program announcer that a selling message delivered in the same general manner as that of the program content has a low psychological hazard to overcome. If talk precedes the sponsor's message, the listener is already conditioned to keep listening. A different style of presenting the commercial merely asks the listener to step out of his mental groove.

It's for this reason that most farm programs discourage transcribed announce-

ments. WIBW (Topeka), one of the nation's premier farm stations, won't allow an e.t. announcement on the air until eight o'clock at night. General manager Ben Ludy discovered that "foreign" voices, not in the mood of the program, irritate his listeners.

One study revealed that listeners in a certain instance remembered nothing about the first or last commercial, but remembered the middle one exceptionally well.


Why?


The program was a dialogue between the station farm director and the County Agricultural Agent. The middle commercial was done as a dialogue between the farm director and his announcer in the same tone as the previous discussion.

2. *The Language of the Broadcast.* Doing the commercial in the familiar terms the followers of a program are accustomed to hear from their farm counsellors and other friendly station voices seems ridiculously obvious. The same psychological factor works here as in the instance above—keeping listening easy by not changing signals on the listener. The audience doesn't always get this break (but the sponsor is the biggest loser). We'll come to the reasons shortly.

Paul W. Morency, Vice-Pres.—Gen. Mgr. • Walter Johnson, Asst. Gen. Mgr.—Sales Mgr.

WTIC's 50,000 WATTS REPRESENTED NATIONALLY BY WEED & CO.

now
5000 WATTS
KHMO
 SERVING
 HANNIBAL—QUINCY
 AND

 42
 COUNTIES IN
 PROSPEROUS **Tom Sawyer** LAND
 ILLINOIS — IOWA — MISSOURI
 NATIONAL REP.— JOHN E. PEARSON CO.
KHMO Mutual Network **1070 KC**
SERVING THE RICH
 THE STATE AREA
 1000 WATTS OF WIFE

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 Hooperating proves that honoring local institutions creates high listener loyalty.
 New Orleans
NEW ORLEANS WDSU ABC
1280 kc **5000** **Watts**

WTIC (Hartford, Conn.) *Farmer's Digest*, is a typical apostle of this philosophy of talking the farmer's language in voicing the commercial. At the recent Eastern States Exposition, hundreds of farmers and their wives came to the Clark Equipment Company's booth especially, they told attendants, "to see the machinery Frank Atwood talks about."

Clark, as a result of a special survey of sales attributable to *Farmer's Digest*, credits the program primarily with increasing the dollar volume of their business on certain equipment 100% over the previous period when they were not using radio.

3. *The Mood of the Program.* This is another follow-through on making it easy for prospects to maintain intensity of listening. If the commercial can't be logically linked with the dominant mood or tone of the program, it must contradict it as mildly as possible.

A striking example of this idea in action is the way the institutional commercials for The San Diego Gas and Electric Company are handled (SDG&E underwrites KSDJ's *Home on the Ranch*). The announcer doing the commercials carries over into his work the same quality of authority blended with friendly informality and good will that characterizes the approach of Agricultural Director Howard Keddie, who does the program.

Utilities, generally, don't have too good a name with farm people. To even appear to talk down or over their heads would be fatal to the desired public relations effect.

SDG&E Advertising Manager Forrest Raymond explains that when they took the show in March of 1947 they were faced with the problem of not being able to supply electric service to the rural areas of San Diego as fast as the requests were coming in. There were, of course, legitimate reasons. Nevertheless, the company felt the serious need of a way to talk directly to rural people, and decided that by giving something—the program—they could ask for patience and understanding for their own problems.

The utility company now has the good will it sought, and continues to pay the bills for *Home on the Ranch*.

Station farm editors frequently complain that commercial copy for farm programs is too often written by someone who never wore a sweaty pair of overalls, or lubricated a pork production line. The sponsor or agency may—and frequently does—insist their copy be read "as is." Nobody is quicker to detect a language that isn't his, than a farmer—and that's bad. For the sponsor, that is.

Eighty per cent of the new wealth

created each year in the United States comes not from natural resources, not from industry, but from the products of Agriculture. Radio is a tremendous factor in all direct contacts with the people who create this wealth and are retaining a sizeable share of it. A knowledge of what to look for in farm programming and how to make farm commercials do more work will give any farm sponsor an edge over rivals who fail to get the facts—and put them to work. * * *

GLASS WAX

(Continued from page 31)

bine the full-page newspaper ads, the type that succeeded so well in Chicago, to open all markets. On a selective basis they bought participations on programs with known selling records—on Arthur Godfrey's early a.m. program in Washington and New York, on Lee Adams show in St. Louis, on Ruth Lyons program in Cincinnati, and on like women-appeal broadcasts in every market invaded.

With this combination Glass Wax began to ride a tidal wave of success. Harold Schafer became, in the public eye, the modern Horatio Alger. Unlike many successful business men Schafer is ready, willing, and able to collect upon his phenomenal success. He knows how to handle himself at banquets and other types of public gatherings. When he isn't making public appearances, Ray Mithun of the agency is substituting for him, and Mithun is no slouch at turning the clever spoken phrase. Schafer looks the part of the Bismarck, North Dakota boy who made good. He's good copy and thousands of lines have been and are being written about his success.

Only the Harris boys of Toni fame have competed with Schafer in the public rags-to-riches eye. Schafer is willing to admit that the dice have rolled well for him. He almost decided not to sell the product known today as Gold Seal Glass Wax. When L. R. Wallack, manager of special brands of the household division of the R. M. Hollingshead Corporation of Camden, New Jersey showed him the pink liquid, he said he wasn't interested in the product. He didn't think that a window cleaner offered a steady sales potential. He explains this by saying, "Out in North Dakota where I live, we don't have to clean windows very often."

It was only because Schafer couldn't sleep that night (he was at a local hotel), that he didn't miss placing his first order for the pink liquid that became Glass Wax. He has a tremendous amount of energy. When he was still awake at

1 a.m. he decided to get up and work himself tired. He thought the mirrors in his hotel room required cleaning—so he tried the pink liquid on them. Then he decided to clean the windows, ash trays, floor lamps, bath tub, and the bedroom furniture. He became, to quote his own words, "deeply impressed." Since he was in the wax business he was still worried about taking on a non-wax product. He doodled on a sheet of paper. The product left a wax-like film that protected the surface. Naturally he wanted to justify handling the product so the name Glass Wax came to him. He even designed the can (pink the same color as the product) and everything that very night—and by four a.m. he was knocking on the door of Mr. Wallack's room and ordering two carloads.

That's how the name Glass Wax was born. The product first came on the market in the seven states where Gold Seal was building a wax business. The product is still manufactured by R. M. Hollingshead Corporation. However, whereas it was shipped to Bismarck originally and orders filled out of that town, today it is warehoused throughout the U. S. and orders are filled from these bonded warehouse stocks. If Harold Schafer had been able to sleep that night he wouldn't be head of a multi million dollar operation today.

There are other Glass Waxes on the market, despite the fact that it was a name that Schafer doodled. That's because a Washington attorney decided to first register Gold Seal as trade mark rather than Gold Seal Glass Wax. Today the name is the subject of open hearings before the trade-mark commissioner in Washington. Among the firms fighting Gold Seal's application is not only the paint firm for whom he used to work in Bismarck, but the Johnson Wax firm in Racine. The latter hasn't a Glass Wax product in its line, but objects to the registration of any name which includes "wax" as part of its title.

Another of the "objectors" to the Glass Wax registration is the firm that merchandises Waldorf Glass Wax. This is one of the enterprises of the fabulous Jacobs family who are said also to control B. B. Pen (ball point) company and many other big money-making corporations. Schafer doesn't feel that the other firms using the name Glass Wax hurt him too much. He gags when he sees the names of Sparkle Plenty Glass Wax, Flash Glass Wax or any of the other window waxes but there's nothing he can do about it until the final decision on the trade name is handed down. He also doesn't like to see

the editorial advertising formula copied but there are almost as many firms copying the Glass Wax full-page newspaper ads as are copying the Glass Wax name.

Schafer claims that he does just as well with Gold Seal Glass Wax in a market where one of the other Glass Waxes has preceded him. He just uses his regular full-page newspaper formula and goes to work. However, selective radio has been replaced with Arthur Godfrey's daytime coast-to-coast program. Godfrey had done a top-flight job selling on a local basis so that when his daytime program,

this past fall, was expanded to an hour, Gold Seal bought a 15-minute slice of it for Glass Wax and Godfrey's "wipe-it-on and wipe-it-off" chant has almost become a secondary trademark for the product.

Gold Seal, late in invading the West Coast, doesn't depend upon Godfrey alone out there. They have the Saturday broadcast of *Meet the Missus* also selling Glass Wax.

Schafer is a realist. Even if he thinks Godfrey is slightly terrific, when sales require an extra push he doesn't hesitate to okay a second regional network program.



*"Baa, baa, black sheep,
Have you any wool?
Yes sir, yes sir, three bags full:
One for my master, one for my dame,
And one for the little boy
that lives in the lane"*

And a "Bagful" for You, Mr. Advertiser!

These days in Texas, the wool crop is measured by the carload, instead of bagfuls. Texas is first among the states in sheep raising and wool production. And most of the annual yield is produced in the WOAI Daytime Primary Area*.

Add the cash return** from cattle, cotton, spinach—a few more in which Texas is first—and you have bulging pocketbooks ready and waiting for WOAI-advertised products.

In this prosperous territory, WOAI is the only single medium affording complete coverage. Think what that means in high homes per dollar—low cost per sale—and see your Petry man about availabilities, now.

*BMB 50% - 100% Counties.
**Net Farm Income \$255,821,000
① SM 1918 Survey of Buying Power

WOAI

San Antonio

NBC • 50,000 W • CLEAR CHANNEL • TON

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

KMLB

KEY TO RICH NORTHEASTERN LOUISIANA MARKET



FACTS —

*KMLB serves a 223 million dollar market encompassing 97,410 radio homes—all within KMLB's one milevolt contour. In area this includes 17 parishes in northeastern Louisiana and 3 counties in Arkansas.

*BMB report.

5,000 WATTS DAY
1,000 WATTS NIGHT

AFFILIATED WITH
American Broadcasting Company

Represented by
Taylor-Boroff & Company, Inc.

Schafer also insists that one of the reasons why national advertising, printed as well as broadcast, is not as effective as most local advertising is that local advertising always plays up the price of the product and a definitive price is seldom part of national copy.

Godfrey isn't shy in mentioning the 59c pint and the 98c quart price on every broadcast. The price is an important ingredient in every black and white ad also. Godfrey is Schafer's kind of a salesman. He has made it very clear time and time again that he doesn't like to weasel word advertising copy. Only a short time ago, during a broadcast, Godfrey noticed that the tuba of a musician on the show didn't shine as he felt it should. So right during the program he insisted on polishing the tuba—with Glass Wax and telling the listening audience what he was doing. When you've something to sell—sell it—don't play around with fancy words is both Schafer's and Godfrey's advertising credo.

Like most miracles, Glass Wax didn't just happen. It happened because the magician never dropped his wand when he landed on his face. Just because broadcasting didn't convince the big-city slickers (wholesalers) didn't mean that Schafer dropped it. He knew it sold the consumer. When he discovered that he needed newspapers to sell the middleman, he used newspapers.

Business miracles are still compounded of part luck, part sweat, and part a willingness to accept the facts of advertising life.

Gold Seal remains a Bismarck, North Dakota business. Its total employees number slightly less than 100. The rest of its sales ambassadors are tiny radio waves and little words printed on pulp and slick paper.

And of course there's always Harold Schafer. . . .

LAMENT

(Continued from page 27)

ing, but "we'd like a little class with our direct selling," is the way one jobber puts his reaction.

Wholesalers like dealer-cooperative advertising (where manufacturer and retailer share costs) just as long as the burden of selling the co-op deal doesn't fall upon them. Few of them are willing to even check the broadcasts in order to okay the bills for the manufacturer. They feel that the burden of selling of any co-op plan should be shouldered by the manufacturer's detail men, the station sales staffs, or by the transcription and network

WKNB

Your Hartford County Station

Announces
the appointment of

FORJOE & CO., Inc.

as our

National Representative



SELL the complete

**HARTFORD
NEW BRITAIN**

Market through

WKNB

The Clear Channel Station
on 840 Kc's with 1000 Watts

HARTFORD
11 Asylum Street

NEW BRITAIN
213 Main Street

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

co-op program salesmen who tie into the deal. Many comment favorably on the thoroughness with which the traveling sales staffs of several of the transcription firms do their job. The Frederic Ziv, Transcription Sales Inc., and Lou Cowan's organization were particularly singled out for praise. Ziv makes a specialty of not going into a territory to sell a dealer-co-op plan until the wholesalers have been sold on the plan. Then and then only does the Ziv salesman go to work on the retailer direct. Having the blessing of the distributor helps the Ziv nationwide sales staff—but Ziv salesmen know in advance that any assist they are given by wholesale salesmen is strictly unexpected and gravy. As a matter of record, most e.t. salesmen have discovered that when it comes to selling programs they have to be manufacturer, wholesaler, and station salesmen at the same time.

Wholesalers are the first to admit that dealer co-op broadcasting deals are more often sold by network co-op departments* and transcription sales staffs than they are by any other group in radio. "After all since program producers stand to make the 'real' profit from the sale, they should bear the burden of the sales costs." Wholesalers are not generally impressed with the promotion efforts of broadcasters, individually or collectively. Explained a Southern California auto accessory jobber, "Newspapers, magazines and even billboards are promoted to us collectively. Nobody sells us radio, unless his own personal business is at stake. Stations try to sell us time, not as much as they should but they do every so often. Once in a great while, a network will pitch some promotion at us. Program producers will try to sell us on getting back of dealer-co-op plans, after they've sold the manufacturer. But nobody has ever been in to see us to sell broadcasting as an advertising medium. It's amazing to me that broadcast advertising has grown so great without promotion at the wholesalers' level. Eighty-five per cent of all consumer merchandise is middlemanned. To ignore us is bad business, I think."

What this wholesaler didn't know was that until this year all the factors in broadcasting have failed to unite to do an industry promotion job. It has been every facet, network, station, for itself... and the devil take the hindmost. This wasn't too bad for the hindmost during the past six years because there seemed to be enough business for everyone. Wholesalers weren't neglected much more than top-flight policy men of great corpora-

tions. On the one level that most other media have been able to work together (industry promotion) broadcasting has failed to do a creditable job.

Wholesalers feel certain that agencies haven't the slightest idea of the middleman's problems. At the drop of a hat they'll drag out a piece of promotion designed by an agency to prove that merchandising men at agencies live in a Madison Avenue world all their own.

Advertising men in the wholesale field, and they are few and far between, explain that theirs is a thankless task. "Nobody loves a jobber," stressed one jobber adman. "Nobody thinks that distribution is a necessary charge against product cost. There are a few wholesalers in the food field who have by private brands, built themselves into keystones in their field. They have done it through advertising. Many of them use radio. They have achieved importance through their private brands, and advertising.

"Wholesalers are a facility whose importance is always underestimated. Someday some manufacturer is going to build an advertising campaign on the air around his wholesalers and discover that a wholesaler can respond to kindness too," crystal-gazed the advertising executive. ***

Just What The Doctor Ordered

Rx 1000 Books
SOLD each month
OVER WDNC

MODERN HOME PHYSICIAN publishers bought WDNC, the 3000 watts—620 kc CBS station in Durham, N. C. Results? 1000 books sold per month!

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

Yes **KFYR**

550 KC 5000 WATTS
NBC AFFILIATE
BISMARCK, NO. DAKOTA

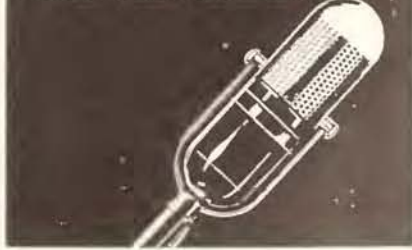
comes in loud and clear in a larger area than any other station in the U. S. A.*



*ASK ANY JOHN BLAIR MAN TO PROVE IT

*Except NBC

SPONSOR SPEAKS



Bi-Weekly Sponsor

With this issue SPONSOR becomes a biweekly (appearing every other Monday). But readers will note little difference between this and previous issues of the one and only magazine published for buyers of broadcast advertising. That's not inertia. The industry in voting for the accelerated frequency of this publication did so almost universally with one proviso—"but only if there is no change in format or objectives."

That doesn't mean that SPONSOR will stand still. *SPONSOR Reports* is expanded. *Selective Trends* will alternate with *TV Trends*. *TV Results* is scheduled for every other issue. So is *Contests and Offers*. *On the Hill* will alternate with *Outlook*, a new analytical feature, report-

ing on things to come. The objectivity, the intensity of research, the what-makes-radio-tick formula, the news behind the news, the consistent debunking of puffery and sham attending many reports of advertising's successes and failures, remain unchanged. The highly-pictorial, easy-to-read format continues.

With each successive issue we expect to give added substance to SPONSOR's creed, published in its first issue:

"SPONSOR is the trade magazine for the man who foots the broadcasting advertising bill. As such, its objective is to do a job for the sponsor. That job as we see it boils down to this:

to give the sponsor what he needs to understand and effectively use broadcast advertising in all its forms—

to sort out the four broadcast advertising mediums AM, FM, TV, FAX in their present-day perspective—

to make every line of editorial content vital and vivid to the sponsor—

to look at broadcasting advertising issues fairly, firmly, and constructively—

to promote good broadcast advertising—advertising that is good for the sponsor and good for the listener.

The "Canadian Broadcaster" Speaks

"The campaign to remove the word 'spot broadcast' from radio's vernacular and to supplant it with 'Selective Broadcasting,' which was sparked in Canada by three All-Canada men, Guy Herbert, John Tregale and Spence Caldwell, and

in the United States by Paul Raymer, started an industry-wide and international debate which seems to be bearing fruit.

"SPONSOR, an American Broadcasting magazine, announced a contest in its August issue, in an attempt to supplant the offending 'spot' with 'a better word. The entries rolled in, including such brain-waves as 'Bucksot Rad'o,' 'Air-blurb,' 'Pinhead Programming' and 'Tellvertisement.' There were 1931 suggestions in all, and the judges brought it right back to where Messrs. Herbert, Tregale, Caldwell and Raymer had started, when they announced the winner—'National Selective,' with six runners-up suggesting 'Selective.'

"There has been some passive resistance and not a little nonchalance, but all in all the industry seems to go along with the idea that "spot broadcast" and "spot announcement," with entirely different meanings, cannot fail to confuse laymen, and still worse, time buyers, besides displaying a vocabularic deficiency which seems out of place in radio.

"This paper, though lacking the courage of its contemporary, SPONSOR, in summarily rewriting the dictionary to suit the convenience of its advertisers, bows to popular demand, and, henceforth will discard the misleading "spot," in favor of the slightly more cumbersome but nevertheless more explicit Selective Broadcasting."—*Canadian Broadcaster*.

Applause

Department Stores

It is several years after the National Association of Broadcasters decided to prove that radio could sell for department stores. It is however only in a few cases that the "Joske Plan," named after the department store in Texas which cooperated with the plan, has been put to use by broadcasters. Lee Hart of the NAB has made numerous appearances before retail groups but there's been very, very little action on the part of department stores.

One transcription organization, in order to sell programs, to department stores, has virtually to insult the ad-managers and frequently does insult them to their faces. They're, by and large, black-and-white advertising men and have to be prodded hard to "take a chance" with a medium about which they know little.

One factor that is ignored by depart-

ment store advertising men is that generally speaking broadcast advertising has to be created by them that will in turn create, on the part of their customers, a listening habit. Once housewives realize that they can hear department store advertising news on a certain station at a certain hour, they listen, shop, and buy.

The latest example of this is the habit developed by Ouellette's of Portsmouth, New Hampshire over stations WHEB-WFMI. The store had been using one daily ten-minute program at 10 a.m. and was about to cancel it and spend the money in black and white with all the rest of its budget. At this point the station executives were called in, remembered the "Joske Plan" and developed a "Junior Joske Plan" for the store.

The store management liked the idea but warned the station that if it didn't produce, it meant zero business after a 13 week test. The station went to work

and promoted the plan which involved different programs at different times of the day to reach different segments of the store's customers. The plan has been renewed and the store has reversed a downward sales curve through radio. The station had to work to develop the listening habit. It didn't just happen.

Broadcast advertising can and does produce sales for department stores or any form of retail or manufacturing activity. It seldom produces unless it's promoted.

Despite the thousands of advertisers using broadcasting it continues to be amazing that so few have learned that it has to be fed promotion—that the consumer has to be given something to make her develop the listening habit.

Wilfred Phaneuf and Frank Welch, owners of Ouellette's, together with WHEB-WFMI are jointly finding out how well the magic of the airplanes works—when it's worked with.

it's easy to say ...



It's easy for a radio station to say, "Advertising will solve your problems. Just buy some time on the air."

It's easy to say, but it isn't always true. For advertising can be really effective only when product and package are right—distribution healthy—selling appeal sound.

This fact is acknowledged at WLW, and service is geared to meet the issue squarely. There are facilities—not found at any other radio station—to aid a manufacturer all along the line. There is a "know how" peculiar to the area, and man power adequate to help you reach a position where advertising can really do a solid job.

HERE'S AN EXAMPLE:*

In 1943, the manufacturer of a proprietary doing only a negligible business in the WLW area, approached the station in regard to a radio campaign. Upon our advice, he first signed with WLW's Specialty Sales division to obtain distribution. He then began his WLW campaign, sponsoring three early-morning quarter-hours per week, using WLW's staff rural entertainers.

During the last five years, this advertiser has been a steady, year-around advertiser on WLW's early-morning schedule—is now sponsoring seven quarter-hours per week—and has engaged the services of Specialty Sales eight different times.

WLW's Drug Merchandising Department has also given full support to this client, in the

matter of checks upon distribution and competitive position, dealer and consumer attitudes, the design and distribution of display material, etc.

The result? Sales have increased steadily in the WLW 4-State area—have now reached a total more than thirty times greater than when the advertiser began his WLW campaign in 1943. And he has used no other media in this area.

Yes, The Nation's Station can help you solve your selling problem in many, many ways. And when you have solved it for WLW-land, you pretty well know the answers for the nation. For WLW's Merchandise-Able Area is a true cross section of America. A vast territory where almost fourteen million people live—an area which is covered by one station as a network covers the nation. An ideal proving ground for products and ideas. A proving ground for success.

*Name on request



THE NATION'S MOST MERCHANDISE-ABLE STATION

Crosley Broadcasting Corporation



1949 January 1949

Resolved!

*... to give you
as many firsts*
in '49 as we
did in '48*

- * FIRST with more listeners per dollar in the great Cleveland market
- * FIRST in results with a complete program of cooperation
- * FIRST with an operating Ohio Network reaching over 5 million listeners
- * FIRST award for merchandising ABC Network shows

BILL O'NEIL, President



BASIC
ABC Network

WJW
CLEVELAND

850 KC
5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPA

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