

12 farm advertising results—p. 24

Outlook: what's ahead—p. 12

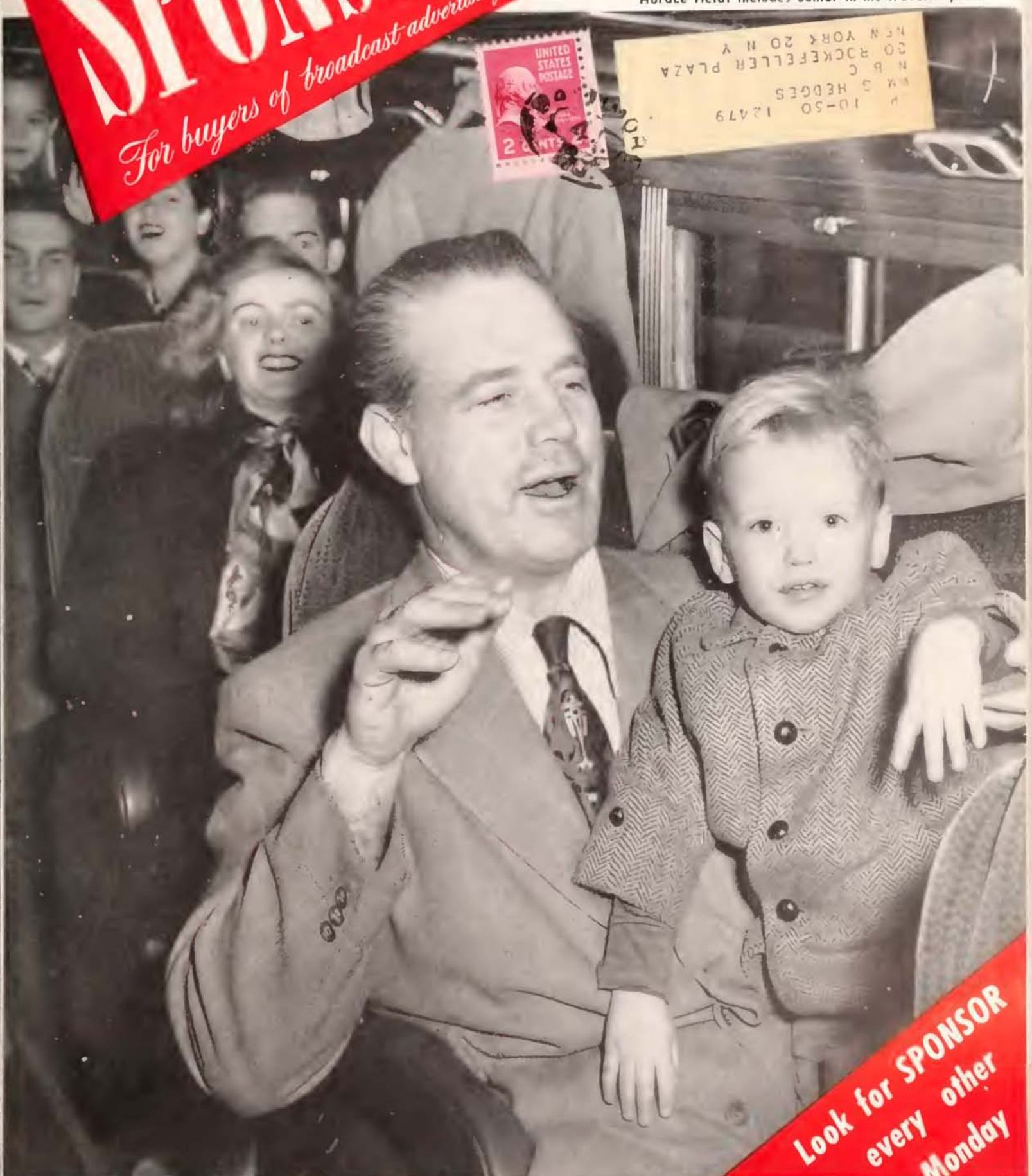
TV headache—p. 20

Bond Bread uses selective radio—p. 22

Horace Heidt includes Junior in his travels—p. 26

SPONSOR

For buyers of broadcast advertising



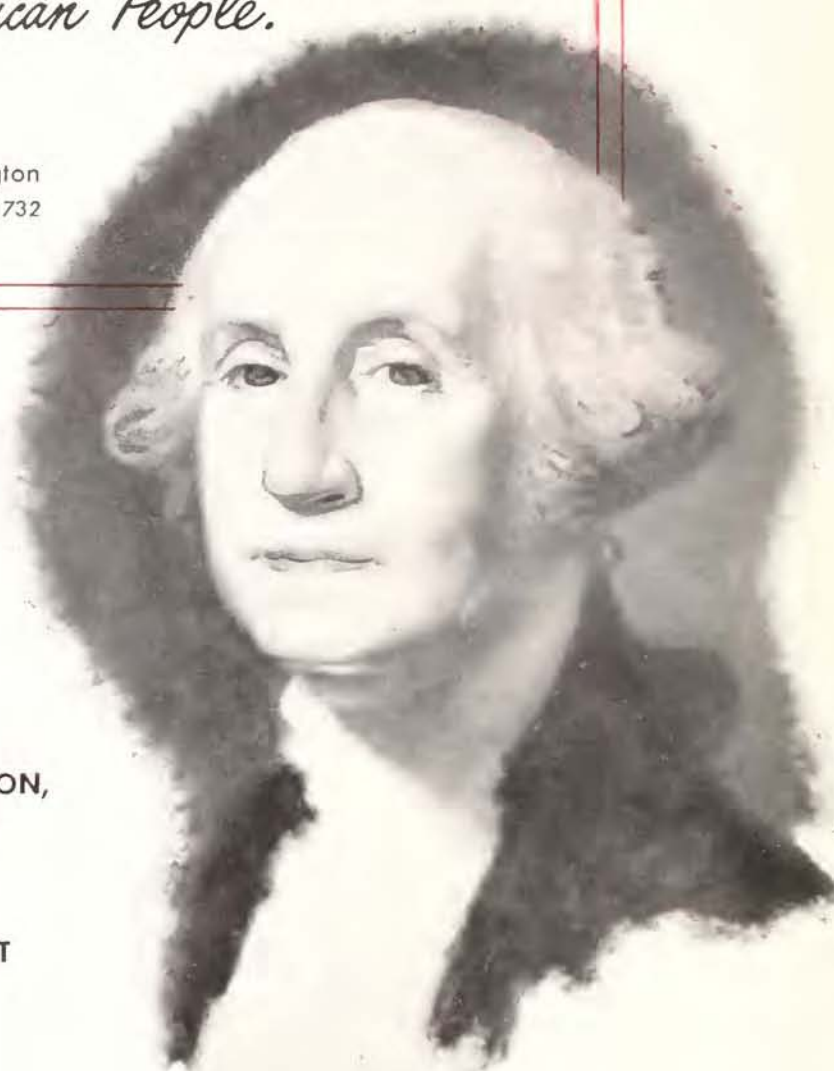
**Look for SPONSOR
every other
Monday**

*The preservation of the sacred fire
of liberty and the destiny of the
Republican model of Government
are justly entrusted to the hands
of the American People."*

from the MAXIMS of George Washington
born February 22, 1732



YOU'RE RIGHT, MR. WASHINGTON,
AND AS AMERICANS, WE ARE
DOING OUR LEVEL BEST TO BE
WORTHY OF THIS SACRED TRUST



50,000 WATTS
CLEVELAND

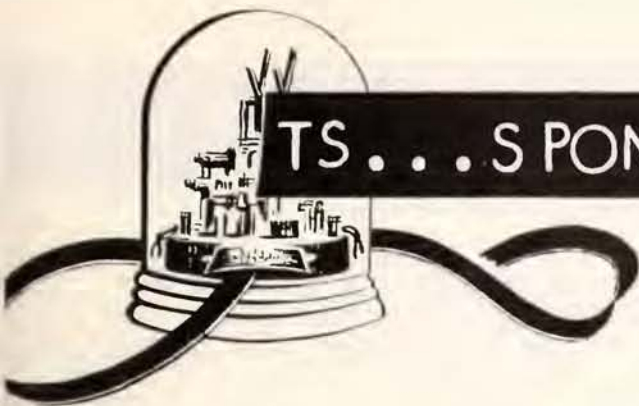
50,000 WATTS
DETROIT

50,000 WATTS (DAYS)
LOS ANGELES

WGAR ★ WJR ★ KMPC

G. A. RICHARDS, CHAIRMAN OF THE BOARD

THE GOODWILL STATIONS



TS...SPONSOR REPORTS...

...SPONSOR REPORT

14 February 1949

TV time sales TV network business for January was \$300,000 for time alone, it's pass \$1,321,344 reported for first time by Rorabaugh. Selective TV business for in January same period was \$636,163, and local-retail telecasting amounted to \$385,181. This was projected from 42 stations' reports to Rorabaugh Report on TV for week of 2-8 January.

-SR-

Stations start buying time on other outlets Number of fulltime stations are buying time on daytime operations to push their evening schedules. WFIL, Philadelphia, started 5 February buying time on five parttime airers in and around Philadelphia.

-SR-

Radio still has 97.84 of U.S. audience Television is growing quickly, but Hooper's figures on comparative share of U.S. audience indicates as of 1 January radio had 97.84 and TV 2.16.

-SR-

New transcription network starts this month Long expected transcription network (first is Keystone Broadcasting System) starts 15 February with more than 116 stations. Currently titled Transcription Broadcasting System, network bows with five shows (19 weekly programs).

-SR-

After-midnight audience increases After-midnight listening is on increase according to special Pulse survey in New York. Pulse recorded sets-in-use figure for from midnight to 1 a.m. of 13.9, while last survey made (April 1947) tabbed 9.4 as sets-in-use figure. Listeners per set-in-use were reported as 1.76. Art Ford (WNEW's "Milkman's Matinee") was rated 4.0 between midnight and 1 a.m.

-SR-

N.Y.-TV producing at viewing cost competitive with newspapers According to CBS, TV viewers are being reached in New York at figures competitive with newspapers. CBS claims viewers for "Toast of the Town," sponsored by Emerson Radio, at \$7.21 per thousand, while a full page in New York Times delivers at \$7.15 a thousand, World-Telegram at \$7.44 and Herald-Tribune at \$9.10. CBS' "Lucky Pup" produces at \$3.77, and "Winner Take All" at \$6.45 per thousand.

-SR-

Turnover factor in listening indicated by new WLW-Nielsen report Importance of turnover of audience is indicated in latest WLW-Nielsen report. Station during four measured weeks (February-March 1948) reached 83.9% of all 3,539,580 radio homes in its "Merchandise-Able Area", yet it only received 19.5% of all listening in that area which is covered by 213 stations.

1,200,000 TV homes Although NBC reported 1,000,000 TV sets in homes as of 1 January, by middle of Feb. this figure is already outdated, with nearer 1,200,000 TV homes available to advertisers as of 15 February. Set manufacture is leaping, with nearly 200,000, including kits, produced in January.

-SR-

Video storecasting arrives Video storecasting has been added to other point-of-sale broadcast advertising. Grand Union chain, ABC-TV, and Modell and Hasbruck have joined to bring visual entertainment to giant markets in New York area. Twenty stores are scheduled for operation by 1 March, with 4 TV 16-inch receivers in each market. Eventual New York installation is scheduled to be 160 giant markets, with TV selling programs aired from 2 to 4 p.m. daily and from 10 to 12 a.m. on Saturdays. Twenty-four one-minute commercials are being offered for sale in two-hour period.

-SR-

Berle rates high in N.Y. with his radio show Milton Berle's ABC radio network program rates in top ten of Pulse reported programs. Since Berle never made top ranking in any previous radio attempts, credit is being given his TV Texaco program for making them listen in metropolis.

-SR-

"Set in Every Room" builds sales 31-150% Radio Manufacturers Association "Radio in Every Room" campaign runs from 27 February to 12 March in Des Moines. Campaign, which has been run in Hartford, New Orleans, Salt Lake City, Indianapolis, and Trenton, has increased sales from 31 to 150%.

-SR-

City Hooperatings now in 100 areas Charleston, W.Va., is 100th city to have City Hooperatings. Subscribing stations in this area include WCAW, WCHS, WGKV, WKNA, and WTIP. New York reports will be issued 12 times a year instead of six, and same increase in frequency is planned for Los Angeles and Chicago.

THIS ISSUE

FARM CASE HISTORIES prove that rural stations both serve and sell. Twelve reports on **page 24**

EARLY A.M. MARGINAL TIME includes "A" selling hours. "Rise and Shine" reports why and how it sells. **page 17**

OUTLOOK, SPONSOR's newest feature, isn't cheerful this month. Its forecast is vital. **page 12**

TV 4-NETWORK PROGRAM COMPARAGRAPH reports complete list of sponsors and programs on TV networks. **page 59**

HOW TO TRAVEL A SHOW tells in three pages of pictures some of the facts of road-life. **page 26**

TEN YEARS OF SELECTIVE RADIO history has Bond Bread. Its success is no accident.

page 22

BLACKSTONE ESTABLISHES its washing machine name with a dealer-co-op program that's different.

page 29

LOOKING AHEAD

Automobile industry's use of broadcasting will be studied in a four-part analysis, covering car manufacturers, dealers, parts manufacturers, and gasoline and oil. It starts 14 March.

Station merchandising and how it works is scheduled for 28 February issue

Daytime television has problems all its own. What they are is another 28 February story

The INTERMOUNTAIN FARM NETWORK

Sells the prosperous Intermountain farmer through 9 stations.

Programs slanted to farmers' local interests.



INTERMOUNTAIN FARM GROUP

KMON

Great Falls, Mont.
5000W-560kc

KID

Idaho Falls, Ida.
5000W-1360kc

KFXD

Nampa-Boise, Ida.
1000W-580kc

KVNU

Logan, Utah
1000W-610kc

KSVC

Richfield, Utah
1000W-690kc

KOVO

Provo, Utah
1000W-960kc

KPOW

Powell, Wyoming
1000W-1260kc

KWYO

Sheridan, Wyoming
1000W-1410kc

KVMV

Twin Falls, Ida.
250W-1450kc

ALL NINE FARM MARKETS.

Only the INTERMOUNTAIN NETWORK FARM GROUP covers ALL of the important farm areas in the Intermountain West. This includes: 72% of all the farms and 80% of all the farm income in Utah. 82% of the farms and 84% of the farm income in Idaho. 100% of all the farms and 100% of all the farm income in Montana. 33% of all the farms and 42% of all the farm income in Northern Wyoming.

NO WASTE COVERAGE.

Metropolitan centers and major urban population counties are excluded from the INTERMOUNTAIN NETWORK FARM GROUP, as are desert wastelands. Every dollar spent on the Farm Group is for rural coverage, assuring advertisers of intense penetration of the nine farm markets.

FARM STATIONS FOR THE FARM AUDIENCE.

Each station in the Farm Group programs for its particular type audience. This includes: KID, located in the heart of the rich potato producing Snake River Valley. KVNU, nerve center of the highly developed dairy industry of the lush Cache Valley. KMON, KPOW and KWYO, serving the prosperous wheat and cattle farmers of Montana and Northern Wyoming. Each of these station's program structures are slanted to the interests of the farming activity in the particular area it serves.

PROSPEROUS FARM MARKETS.

Here in the Intermountain West farmers have the money to buy. Cash income per farm in 1947 shows Wyoming in 4th place nationally, Montana in 7th, Idaho 15th and Utah 24th.

ECONOMICAL GROUP RATE.

Two or more stations of the FARM GROUP earn 10% discount. See Standard Rate and Doto.

EASY TO BUY.

One scheduling, one contract, one affidavit, one billing.

THE INTERMOUNTAIN NETWORK Inc.



Concentrated Coverage where the farmers live

Avery-Knodel, Inc. National Representatives

New York - Chicago - Los Angeles - San Francisco - Atlanta

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COVER PICTURE: The only way that Horace Heidt would see his son is by taking him along as the Philip Morris-Heidt program travels.

40 West 52nd

REYNOLDS FIRST

I just read "Broadcasting and the Broker."

You might be interested to know that our client, Reynolds and Company, was the first member of the New York Stock Exchange to use Television in America. We paved the way, and you write a story without even mentioning this show. It was on Station WPTZ for 15 weeks, 15 minutes each week.

HERBERT RINGOLD
Director
Philip Klein
Philadelphia

COLGATE OBJECTS

You can well imagine our astonishment at the article that appeared in your January 17th issue of SPONSOR, in your *Sponsor Reports* column, to wit:

"Colgate Toothpaste is number one tooth scrubber in U.S. It's only Colgate-Palmolive-Peet product that leads its field."⁵⁰⁵⁵

We don't know who your source is, but we would like to call to your attention the fact that the Colgate-Palmolive-Peet Company has many leaders among its products. Colgate Tooth Paste is a leader which you have reported correctly, but so is Halo Shampoo the leader in the Liquid Shampoo field, while another one of our good products, Lustre-Creme Shampoo is the leader in the Cream Shampoo field. It also happens that the largest selling Lather Shaving Cream in this country is Palmolive Lather Shaving Cream.

I think we've blown our horn loud enough to let you know that we have many leaders in our field and could not resist the temptation to so inform you so that you might check your source.

R. E. HEALY

v. p.

Colgate-Palmolive-Peet Company
Jersey City, N. J.

WRONG TIME

I was very much astonished to read the portion of your story *Down to Earth* on page 73 wherein you say we will not allow an a.t. announcement on the air until eight o'clock at night.

(Please turn to page 6)

Your Sales in Houston will Match this Index

WHEN
YOU USE

KPRC



FIRST
IN BMB

FIRST
IN HOOPER

FIRST
IN THE
SOUTH'S FIRST MARKET

All "vital statistics" show that Houston and its great Gulf Coast market are growing lustily.

Department store sales are up 23% for the first 11 months — tops among Texas cities. Building permits for 11 months jumped from \$65,080,064 in 1947 to \$92,273,372 in 1948. Harris County population increased from 740,000 to 780,000.

To sell Houston and the Gulf Coast, buy KPRC —
**FIRST IN EVERYTHING
THAT COUNTS.**

KPRC

HOUSTON

950 KILOCYCLES • 5000 WATTS

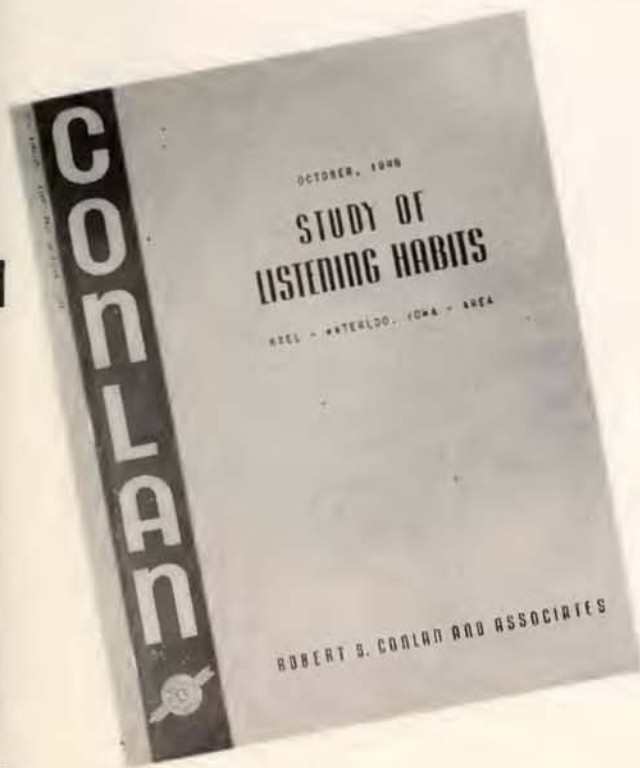
NBC and TQN on the Gulf Coast

Jack Morris, Manager

Nationally Represented by Edward Petry & Co.

Here's the **UNVARNISHED TRUTH!**

KXEL HAS CHANGED LISTENING HABITS IN IOWA



Conlan's newest comprehensive study of listening habits in Northeast Iowa proves conclusively that KXEL has MORE LISTENERS in Iowa's richest market than any other radio station. These authoritative figures are not a poll or a prediction. They are the unvarnished truth showing results of listening habits based upon 34,914 contacts.

Here are just a few of these important facts contained in the latest Conlan comprehensive study.

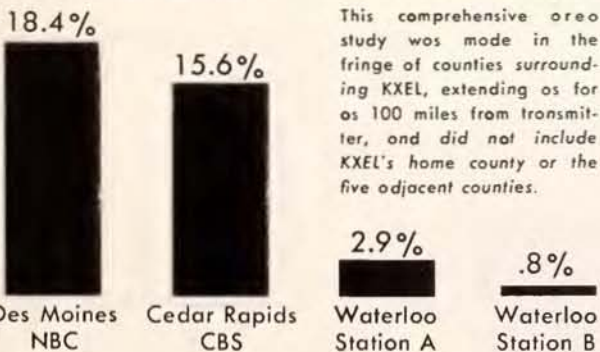


AFTERNOON

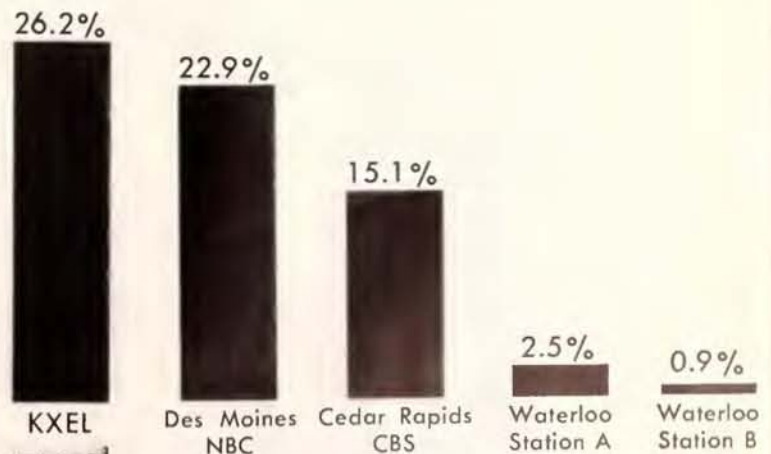
Distribution of listening homes among stations in the same area Monday through Friday 12:00 P.M. through 6:00 P.M.

MORNING

Distribution of listening homes among stations throughout the area Monday through Friday, 7:00 A.M. to 12:00 A.M.



This comprehensive area study was made in the fringe of counties surrounding KXEL, extending as far as 100 miles from transmitter, and did not include KXEL's home county or the five adjacent counties.



National Champion farm programs are tops in production, tops in sponsorship, tops in selling and tops in listening response. KXEL meets the selling and promotional requirements of every sponsor who wants to reach the rich Northeast Iowa market area. Contact our Avery-Knodel man and get the unvarnished truth pertaining to the great market area and the station that sells it completely.

KXEL 50,000 WATTS ABC

Josh Higgins Broadcasting Company,

Waterloo, Iowa

Represented by Avery-Knodel, Inc.

Covering the great "KXEL Rural City".

WFBL

SYRACUSE, N. Y.

1ST

with the
NEWS

Ray Owens

Newscaster

11:30-11:45 a. m.

Highest Hooper in
Town for Any Local
Program Day or Night

9.7 Latest
Report



FRANK J. COSTELLO, Mayor of Syracuse, says: "I heartily approve your present method of handling the news. Mr. Owens commands the respect of everyone in the City Hall for his unbiased treatment of the news. It is my opinion that this type of broadcast is preferred to one in which personal opinions enter."

● **Straight News Reporting**

WFBL reports the FACTS — not opinions, a rigid policy which has paid off in the BIGGEST SHARE of DAY and NIGHT AUDIENCE in Syracuse!

● **14 Newscasts Daily**

WFBL keeps folks informed on the local, national and international scene. WFBL not only scoops the town, BUT other stations as well!



Ask Free & Peters for the WFBL
News Booklet and Availabilities

WFBL

BASIC
CBS

IN SYRACUSE . . . THE NO. 1 STATION

40 West 52nd

(Continued from page 4)

Our ruling is no transcribed announcements before 8:00 a.m. and no transcribed programs before 9:30 a.m.

BEN LUDY
General Manager
WFBL
Kansas City

LOST COPY

In the early part of 1948 you ran an article on the candy manufacturers' use of the broadcast medium, which article I found very interesting and passed on to one of our other clients.

Unfortunately, this client has lost the magazine, and I would appreciate it very much if you could forward to me immediately another copy.

JOHN E. BALDWIN
All-Canada Radio Facilities
Vancouver, B. C.

● Candy "industry" report was sent to Mr. Baldwin. SPONSOR industry stories are virtually "timeless."

ON "DISTRIBUTION"

Would you be so kind as to send us by return mail, 3 additional copies of your issue of January 3, and bill us for the cost, plus postage and handling.

May we also take this opportunity to compliment you on the splendid handling of the story on Glass Wax in that issue. It is one of the most workman-like analyses of a problem of distribution and advertising that it has been our pleasure to run across.

JEAN HADLEY
Pennan Neil
Seattle

CLIENTS ASK FOR SPONSOR

It is our intention to start sending subscriptions to SPONSOR to our local advertisers. We have found that not only we, but our advertisers as well, get a great deal of valuable information from your publication and it is practically impossible to keep a copy of SPONSOR here long enough to read it—because one of our salesmen finds something in SPONSOR that is useful to one of his clients. The clients themselves are now asking for the magazine.

Actually (you will be glad to know) here at CKCW, SPONSOR is everything from a program director's text book to
(Please turn to page 50)



Fingertip **MAGIC**

• Your spots and programs sound better over WFAA because of the vast technical *know-how* at the fingertips of its corps of 26 engineers. Together, they count 515 years of broadcasting experience. Singly, each is an expert specializing in one particular phase of technical operation. Nowhere in radio is specialized technical *know-how* more demanded or more evident than at WFAA, Dallas.

REPRESENTED NATIONALLY BY EDWARD PETRY and COMPANY

WFAA
DALLAS

820 NBC • 570 ABC
TEXAS QUALITY NETWORK
Radio Service of the DALLAS MORNING NEWS

By order of FCC, WFAA shares time on both Frequencies

KFH IS TOPS

STATION PREFERENCE FOR WICHITA STATIONS

DAYTIME
"Listened to Most"

KFH		39.3
STATIONS {	B	20.8
	C	9.2
	D	•-

• - Not among 5 leading stations

NIGHT TIME
"Listened to Most"

KFH		40.3
STATIONS {	B	13.4
	C	15.3
	D	•-

• - Not among 5 leading stations

Data is from "The Kansas Radio Audience of 1948" published by Dr. F. L. W'ban for Station W'IBW'. The "Listened to Most" ratings given here are for District IV representing the area surrounding Wichita. It includes 12 counties and a population of 404,233.

KFH is TOPS in the Wichita market. This fact is verified by every study of radio listening habits conducted in this area. There are definite reasons for this listener preference and advertisers with a radio message for the Wichita market will do well to consider the KFH audience — it's TOPS by every standard.

5000 Watts - ALL the time

KFH

CBS

WICHITA, KANSAS

REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.

SPONSOR**New and renew****network****New on Networks**

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start, duration
Dr. A. Posner Shoes Inc	Hirshon-Garfield	ABC 16	Big 'N' Little Club; Sa 10:30-11 am; Jan 15; 20 wks
Homemakers Institute & Servel	BBD&O	ABC 118	What's My Name; Sa 11:30-12 noon; Feb 5; 52 wks
Gas Refrigerator Dealers	McCann-Erickson	NBC 166	Harvest of Stars; Su 5:30-6 pm; Apr 3; 52 wks
International Harvester Co	St. George & Keyes	MBS	Your Home Beautiful; Sa 10:30-10:45 pm; Mar 5; 13 wks
Benjamin Moore & Co	Lambert & Feasley	ABC 68	National Barn Dance; Sa 9-9:30 pm CST; Mar 19; 52 wks
Phillips Petroleum Co	Thwing & Altman	ABC 120	Jane Jordan; MTWTF 11-11:15 am; Jan 21; 52 wks
William H. Wise & Co			

network**Renewals on Networks**

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start, duration
George A. Hormel & Co	BRD&O	ABC 204	Girls' Corps; Sa 12-12:30 pm; Mar 5; 52 wks
Frank H. Lee Co	William H. Weintraub	ABC 259	Drew Pearson; Su 6-6:15 pm; Feb 27; 52 wks
Johns Manville Corp	J. Walter Thompson	MBS 373	Bill Henry; MTWTF 9:55-10 pm; Jan 3; 52 wks
Pillsbury Mills Inc	McCann-Erickson	CBS 130	Grand Central Station; Sa 12:30-1 pm; Feb 26; 52 wks
Shotwell Mfg Co	Wade	MBS 490	True or False; Sa 5:30-6 pm; Feb 5; 52 wks
Sterling Drug Co	Dancer-Fitzgerald-Sample	NBC 155	American Album of Familiar Music; Su 9:30-10 pm; Jan 23; 52 wks
U. S. Tobacco Co	Kudner	MBS 452	Take A Number; Sa 8:30-9 pm; Jan 1; 53 wks
Williamson Candy Co	Aubrey, Moore & Wallace	MBS	True Detective Mysteries; Su 4:30-5 pm; Feb 27; 52 wks

National Broadcast Sales Executives (Personnel Changes)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Robert Hoag	KTSL, H'wood., TV sls coordinator	Same, sls mgr
George E. Inghram	WMAW, Milw., vp, gen mgr	WISN, Milw., sls mgr
Paul A. Kehle	WTBF, Troy Ala.	KYER, Albuquerque N. M., sls mgr
George Lasker	WORL, Boston, mgr	Friendly Group stations, Boston, gen sls mgr
H. P. Lasker	WLW, Cinc., Card Card div dir	WLW-D, Dayton, sls dir
Charles G. O'Neill	Radio Corp of America (RCA Victor div), Camden N.J., asst to vp of tube dept	WNJR, Newark N. J., sls mgr
Herman M. Paris		WWDC, Wash., gen sls mgr
Peter Roheck	KNX, H'wood., mdsg mgr	KTTY(TV), L. A., sls mgr
J. E. Van Ness	KMA, Shenandoah Ia.	Wisconsin Network, Wisconsin Rapids Wis., sls mgr
John C. Warren	WNBC, N. Y., acct exec	WNBC, WNBT, N. Y., sls mgr

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
C. M. Barnes	Firestone Tire & Rubber Co, Akron O., div chief	Same, L. A., sls mgr
Hugo L. Bell	Lehn & Fink Products Corp (Lehn & Fink div), N. Y., vp, dir	Same, vp in chg sls, mdsg
D. C. Berry	McKesson & Robbins Inc, Bridgeport Conn., asst adv mgr	Same, adv mgr
R. Stewart Boyd	National Biscuit Co, N. Y., asst adv mgr	Same, adv mgr for cereals, dog food
Henry P. Bristol	Bristol-Myers Co, N. Y., pres	Same, chairman of board
Lee H. Bristol	Bristol-Myers Co, N. Y., exec vp	Same, pres
King Cole	Kingsbury Breweries Co, Manitowoc Wis., vp, sls mgr	Same, pres
Marc Cramer		Julius Wile Sons & Co, N. Y., adv dir
Austin T. Cushman	Sears, Roebuck & Co, L. A., district mgr	Same, vp in chg Pac coast territory
V. L. Donahue		Morton Salt Co, Chi., gen sls mgr
Hans Erlanger	Hunt Foods Inc, L. A.	Same, gen sls mgr
Albert E. Foster	Lever Brothers Co, Cambridge Mass., radio mgr	Same, media dir
Michael S. Freeman	Kompolite Building Materials Inc, N. Y., sls mgr	E. L. Courmand Co, N. Y., adv, sls prom dir
Done Gates		B. F. Goodrich Co, Akron O., adv, sls prom mgr Associated Lines
John R. Gilman	Lever Bros Co, Cambridge Mass., vp, dir	Colgate-Palmolive-Peet Co, Jersey City N. J., vp
Edward A. Gumpert	Rheem Mfg Co, N. Y., asst adv mgr	National Biscuit Co, N. Y., adv mgr for biscuit, bread, specialty prods
W. C. Johnson	Admiral Corp, Chi., gen sls mgr	Same, vp in chg sls
Robert P. Kelley		General Mills Inc, Mnpls, sls mgr Home Appliance dept
Nathan S. Lanning	Hirshon-Garfield, N. Y., acct exec	Young's Hat Stores, N. Y., sls prom mgr
Edward A. Leroy	Pepsi-Cola Co, N. Y., asst vp	Same, vp
Frederick M. Linder	Jacob Ruppert Brewery, N. Y., exec vp, gen mgr	Same, pres
David A. Lipton	Universal-International Pictures, N. Y., exec coordinator of adv, prom	Same, adv, publ dir
C. P. Lynch		Lever Brothers Co, Cambridge Mass., radio timebuyer
Stanwood Morrill		Lambert Pharmacal Co, N. Y., vp in chg sls, adv
Maurice F. O'Shea		Kingan & Co, Indianapolis, adv mgr


● In next issue: **New National Selective Business. New and Renewed on TV Advertising Agency Personnel Changes. Station Representative Changes**

Sponsor Personnel Changes (Continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
C. F. Parsons	Zenith Radio Distributing Corp., N. Y., sls mgr	Same, gen mgr
Helen B. Roth		Lane Bryant, Pittsb., adv mgr
Raymond P. Schaffer	Chicago & North Western Railway System, Chi., asst adv mgr	Same, adv mgr
Alvin G. Schmale	Sweets Co of America, Hoboken N. J., grocery sls mgr	Honey Butter Products Corp., Ithaca N. Y., sls, adv dir
Harry F. Schroeter	National Biscuit Co., N. Y., asst adv mgr for biscuit, bread, specialty prods	Same, media dir
William V. Shaftner	Pacific American Steamship Assn., S. F., adv, pub rel dir	Wine Growers Guild, Lodi Calif., adv, pub rel dir
Walter H. Stellner	Motorola Inc., Chi., vp of home radios, TV receivers	Same, vp of mdsg
Francis J. Weber		Arnold Bakers Inc., N. Y., adv mgr
John Whitehead	Shirriff's Ltd., Toronto, asst to vp in chge adv	Same, adv mgr
Louis J. Whitestour	National Match Book Association, Chi.	Lion Match Co Inc., N. Y., adv mgr
Ross J. Winning	Sheffield Farms Co Inc., N. Y., dir, city prodn mgr	Same, gen sls mgr

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Adler Sons Shoe Corp., N. Y.	Shoes	Frederick Clinton, N. Y.
All Clean Maintenance Co., Oakland Calif.	Restaurant maintenance	Ad Fried, Oakland Calif.
Alumaroll of Detroit Inc., Detroit	Alumaroll home, commercial awnings	Shutran Mahlin, Detroit
Avco Manufacturing Corp (Crosley div), Cincinnati	Electronics, household appliances	Benton & Bowles, N. Y.
B-I Beverage Co., St. L.	B-I lemon-lime soda, sparkling water	Wesley K. Nash, St. L.
Barricini Candies, N. Y.	Candy	Madison, N. Y.
Berghoff Brewing Corp., Ft. Wayne Ind.	Beer	Fletcher D. Richards, Chi.
Birk Bros Brewing Co., Chi.	Beer	Erwin, Wasey, Chi.
Block Drug Co., N. Y.	Dentu-Grip	Redfield-Johnstone, N. Y.
Boston Edison Co., Boston	Utility	John C. Dowd, Boston
Boyle-Midway Inc., N. Y.	Aerowax	W. Earle Bothwell, Pittsb.
Briston-Wheeler Inc., N. Y.	Millar Retractable Ball Point Fountain Pens	Fred Gardner, N. Y.
E. & J. Burke Ltd., N. Y.	Burke's ale	Ogilvy, Benson & Mather, N. Y.
Crosse & Blackwell, Balto.	Kipperd herring, herring in tomato sauce, Keiller's Cundee Marmalade, cake, shortbread	Erwin, Wasey, N. Y.
Culver of California, L. A.	Men's clothing	Consolidated, L. A.
Dairymen's League Co-operative Assn Inc., N. Y.	Milk and milk products	Barlow, Syracuse N. Y.
Dude Ranch Foods Co., Long Beach Calif.	Dude Ranch Chuck Wagon	J. G. Stevens, H'wood.
Erwin-Chevrolet Inc., Phila.	Automobiles	Gray & Rogers, Phila.
Essley Shirt Co Inc., N. Y.	Essley shirts, sportswear	Ray Austrian, N. Y.
Gibson Refrigerator Co., Chi.	Ranges, home freezers, refrigerators	W. W. Garrison, Chi.
Glemby Co. (G.H.S. Corp div), N. Y.	Whirl-A-Wave	Harry B. Cohen, N. Y.
Granada Wines Inc., Cambridge Mass.	Wine	Daniel F. Sullivan, Boston
Highway 50 Assn., S. F.	Trade assn	James S. Nutter, S. F.
Holly Meat Packing Co., Oakland Calif.	Holly brand meats	Ad Fried, Oakland Calif.
International Automobile Exposition, N. Y.	Automobile show	Altomari, N. Y.
International Silver Co. (Rogers Sterling div), N. Y.	Silverware	Fuller & Smith & Ross, N. Y.
Jahraus-Braun Co., Buffalo	Department stores	Adam F. Eby, Buffalo
Jarmine Inc., Sioux Falls S. D.	Pharmaceuticals	Victor Van Der Linde, N. Y.
Kiddie Seat Corp., N. Y.	Up-See-Daisy baby trainers	Moss, N. Y.
G. Krueger Brewing Co., Newark N.J.	Beer	Geyer, Newell & Ganger, N. Y.
La Crosse Breweries, La Crosse Wis.	Beer	Erwin Wasey, Mnpls.
Langendorf-United Bakeries Inc., S. F.	Bread, cake	Biow, S. F.
Lewis Howe Co., St. L.	Tums, NR tablets	Dancer-Fitzgerald-Sample, N. Y.
Lyle Aerosweep Corp., Plainfield N. J.	TV antenna rotator	Conti, N. Y.
Leo J. Meyberg Co., S. F.	RCA Victor TV receivers distributor	Honig-Cooper, S. F.
Mickelberry Food Products Co., Chi.	Mickelberry Old Farm Sausage Products	Schwimmer & Scott, Chi.
Louis Milani Foods Inc., Maywood Calif.	Foods	Jordan, L. A.
Mountain View Nursery Co., McMinnville Tenn.	Trees, shrubs	Louis A. Smith, Chi.
Nanasi Co Inc., West New York N. J.	Bracelets, watch attachments, jewelry	Stephen Goerl, N. Y.
New York, New Haven & Hartford Railroad, N. Y.	Railroad	St. Georges & Keyes, N. Y.
Nuffield Organization, Cowley England	Morris cars	Dorland, N. Y.
Old Homestead Baking Co., S. F.	Baked goods	Brisacher, Wheeler & Staff, S. F.
Pacific Guano Co., Berkeley Calif.	Fertilizers	Roy Durstine, L. A.
Nat Peterson Motors Inc., Ozone Park N. Y.	DeSoto, Plymouth dealers	Moss, N. Y.
Philippine Air Lines Inc., S. F.	Air travel	Walther-Boland, S. F.
Purified Down Products Corp., N. Y.	Pillows, comforters, upholstered cushions	Moss, N. Y.
Rexon Inc., N. Y.	Thurens pocket, table lighter distributor, Spin-a-way ash trays mfg	Peck, N. Y.
Eugene Rothmund Inc., Somerville Mass.	Dutchman's Pork Sausage	John C. Dowd, Boston
Saratoga Racing Association, Schenectady N. Y.	1949 Saratoga race meeting	George R. Nelson, Schenectady N. Y.
Jacob Schmidt Brewing Co., St Paul, Minn.	Beer	Olmstead & Foley, Mnpls.
Segal Safety Razor Corp., N. Y.	Safety razors	Cayton, N. Y.
Spear & Co., N. Y.	Furniture chain	William Warren, N. Y. for TV
A. E. Stanley Mfg Co., Decatur Ill.	Starch prods	Ruthrauff & Ryan, Chi.
Sta-Nect Corp., L. A.	Home Barber comb	BBD&O, L. A.
Standard Brands Inc (Special Products div), N. Y.	Bulk pharmaceutical, malt dept	Raymond Spector, N. Y.
Sulfur-8 Chemical Co., N. Y.	Sulfur-8 hair, scalp preparations	W. B. Doner, N. Y.
Richard E. Thibaut Inc., N. Y.	Wallpaper	Jackson, N. Y.
Television Distributors, Oakland Calif.	TV sets	Ad Fried, Oakland Calif.
Town Toast Co., Phoenixville Pa.	Town Toast Cookies, American Lady Cookies	Clements, Phila.
Tree Sweet Products Co., Santa Ana Calif.	Tree Sweet canned juices	BBD&O, L. A.
James Verner Co., Detroit	Verner's ginger ale	Zeder-Talbot, Detroit
Williams Potato Chip Co., S. F.	Potato chips	Hoefler, Dieterich & Brown, S. F.



● **With a Single Contract**



PACIFIC NORTHWEST BROADCASTERS

- | | | | |
|-------------|-------------|-------------|-------------|
| KXL | Portland | KXLK | Great Falls |
| KXLE | Ellensburg | KXLJ | Helena |
| KXLY | Spokane | KXLQ | Bozeman |
| KXLL | Missoula | KXLF | Butte |
| | KING | | Seattle |

EASTERN Sales Manager Wythe Walker 551 - 5th Avenue, New York City

WESTERN Sales Manager Tracy Moore 6381 Hollywood Blvd., Hollywood, Calif.

Outlook

Cost-of-living index continues down

Indicative of the "leveling-off" process that is taking place currently, practically all unions which have contracts tied to a cost-of-living index (wages up when living costs are up, and wages down when cost-of-living slides) have agreed, or are about to agree, to wage cuts. Little notice of the wage cuts is being given either by press or radio, but they're taking place and there will be more of them before the slide is over. Harder selling is due in most advertising, including broadcasting, and network continuity departments are sweating, checking claims in copy being submitted by many firms now on the air.

World-Wide Financial Help to Continue Past 1951

Marshall Plan, which is not only a roadblock to Russia's European expansion, but also a business stimulant here in the U.S., will not end in 1951. When the Plan is scheduled to have run its course, a new cushion to world-wide economy will be set up with both business and labor backing the move. Radio and TV will carry the ball with the press in conditioning the public to accept the picture of the U.S. as a world banker and benefactor.

Homes Not Selling

Despite housing shortages in most metropolitan areas, homes are not selling this Winter and will have to be "dumped" on the market in Spring at less than they are currently priced. Real estate advertising will begin to appear on local air in March and will increase in April and May. Black-and-white advertising is presently not moving new houses except in the low-priced category.

Vacation big business in 1949

Vacation travel during 1949 is due to set a new high. Every survey made during the end of 1948 and during January 1949 indicates that Europe this year will see anywhere from three to four times the American tourists that it saw in 1948. If restrictions are lifted to still occupied zones, the increase may be even greater. Tremendous amount of TV sustaining time devoted to travel film is given as one reason for increased distance that this year's vacationers want to travel. Bigger reason can be found in many foreign-born citizens wanting to see their old homelands. They saved for years for it.

ICC Not Likely to Grant RR Freight Rate Rise

Despite railroad advertising both on and off the air on subject of freight rates, there is every indication that the 13% increase requested by the roads will not be granted them by the Interstate Commerce Commission. Feeling of Commission is that roads are "pricing themselves out of their market" by continuous increase in rates. Roads, however, feel that they must have increase to meet increases in cost of doing business.

Men's Clothing Advertising Addressed to Women

Men's clothing industry, feeling that it's made little or no headway in making men style-conscious, is now going to work to sell women on men being "properly" dressed. Clothing sales have slid off generally during past two months and having tried most other approaches unsuccessfully, industry will now try to influence women to influence men.

Stock prices within Average Workers' Means

So many big corporations are profit-conscious that it's expected that stock split-ups will be very common during this and next year. Idea is to price stock so low that dividends per share will also be low. Plan is also to price stocks so that the average American worker can buy a few shares for himself. Stocks priced at \$100 or over will be the ones most subject to the "four for one" breakup, and some may actually be broken up at a higher ratio than that (as high as "ten for one"). Advertising for these firms (once a split-up has taken place) will carry the "owned by thousand of workers, etc." now employed by AT&T and other great utilities. Broadcasts sponsored by all big companies that have been able to spread stock ownership will carry copy on the fact.

Independent Stations Start Special Programing

Realists among independent radio station operators in big city areas where a number of TV stations are on the air are turning their sales guns on hours when television isn't, as seen now, a big audience factor. Thus far there is little indication that the "rise and shine" hour will get much viewing, and the after ten p.m. audience still isn't too visual-minded. These non-network stations are also planning to pinpoint much of their programing to specific groups that may not be served by TV, which must be, to meet costs, mass entertainment.

Auto Time Payments Rules to Be Eased

Automotive industry, sparked in this case by Kaiser-Frazer, will win its point, and the number of months buyers will be permitted to take to pay for new cars will be upped gradually from the legal 18 months to 24 months and then to 30. Slow-down of customer automobile buying, ever more than industry pressure, is bringing the relaxation of time-payments rules. Once short-term credit is relaxed, car firms are expected to turn on steam in their advertising. Radio will be first medium used to tell buyers. "It's easier to buy your new car now."

The

Outlook

for WLS Advertisers this spring is for CONTINUING RESPONSE

WHEN they write, they're listening . . . and furthermore, letters from radio listeners are proof of an active and *responsive* audience. Consider these WLS result stories for the first three weeks of January:

- A hot cereal advertiser, with a five-a-week kid show *in the morning*, received 6,795 letters, *all with proof of purchase*, when he offered Valentines for 10¢ and a label.
- A macaroni advertiser on "Feature Foods" offered pencils for 10¢ and a label . . . and received 1,009 requests.
- Martha and Helen offered a leaflet on stain removal . . . 1,058 women asked for it!
- A sustaining, once-a-week half-hour has drawn 34,293 listener letters—request numbers, with prizes offered for numbers the entertainers cannot play.

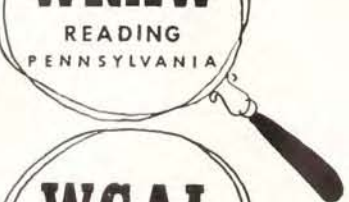
THESE are only four of many stories to prove that *WLS Gets Results*, that people in Chicago and Midwest America listen to WLS—listen and respond. For further evidence, ask us . . . or any John Blair man.

A Clear Channel Station



890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.

For Profitable
Selling
INVESTIGATE



Clair R. McCollough
Managing Director



Represented by

ROBERT MEEKER

ASSOCIATES

Los Angeles
San Francisco

New York
Chicago

STEINMAN STATIONS



Mr. Sponsor

Ross D. Siragusa

President
Admiral Corporation, Chicago, Ill.

Ross Siragusa is self-made in the grand tradition. His biography reads like a blend of Jack Armstrong, Tom Swift, and Superman. Twenty-five years ago the youthful Siragusa, son of an Italian immigrant, was sitting up nights perfecting a new transformer he had designed. A salesman as well as an engineer, he parlayed his invention into the Transformer Corporation of America, refused \$5,000,000 for it in 1924, was cleaned out in 1929. Siragusa landed on his feet somehow, pawned his car and furniture, raised \$3,400, and started in again. The second time around produced the Admiral Corporation, a \$60,000,000 (net sales for 1943) business in radios, TV sets, and various home appliances. Today, Ross Siragusa wears his 42 years with a boyish nonchalance, and divides his time between pursuing Canadian big game, Gulf Coast marlin, and greater Admiral sales gains with equal vigor.

He finds difficulty in relaxing. After buying a 260-acre farm some 10 miles from Chicago, he couldn't rest happily until it was paying for itself. Even his entertainment produces results. There are some three or four TV sets (Admiral) on Siragusa's farm, and he scoots around the house, notebook in hand, checking both performance and quality of the shows (including Admiral's own) he and his wife are looking at.

Admiral, under Siragusa's guidance, is the number three firm in the TV set business, ranking after RCA and Philco. Siragusa spotted the current price war in TV sets before it started, and turned on the advertising pressure before the other major manufacturers, with the result that Admiral now makes and sells up to 30,000 TV sets a month.

Siragusa firmly believes that TV advertising sells TV sets. More than \$1,000,000 of an \$3,000,000 budget goes into TV and radio advertising, and is spread over network TV (*Admiral Broadway Revue* on 33 stations in 30 cities) and selective TV and radio campaigns; the rest of the budget goes to other media. Admiral's ad-manager, Seymour Mintz, reports directly to Siragusa, who keeps close tabs on all Admiral selling efforts. Says Siragusa of today's TV set market: "The honeymoon is over."

p.s.

See: "TV . . . More Film Than Live"

Issue: February 1948, p. 31

Subject What's the status of off-the-tube film recording

Within the past 12 months, the quality of film recordings, comparable roughly to radio's e.t. recordings, has made tremendous strides. New techniques in processing, new sound-recording circuits, new film stocks have raised the level of the film recordings (each producing organization has its own title for them, i.e., NBC's "Kinescope Recordings," DuMont's "Teletranscriptions," etc.) to a level where in sight-and-sound quality they are rapidly approaching the sought-after "one-to-one" transfer of TV picture quality. With the improved techniques of production, they have taken themselves out of the bracket of "movies" and into a specialized TV process that is comparable to motion pictures only in its basic use of a sound camera and film to record visual images.

The use of film recordings has paralleled both the improved quality and the general growth of television. Each of the four major TV networks and a handful of independent TV stations are busily engaged today in film-recording anything from 2-15 hours a week of programing (the majority of it commercially sponsored) that goes out over the coaxial cable. Such shows as *Philco Television Playhouse*, *Admiral Broadway Revue*, *Original Amateur Hour*, *Arthur Godfrey*, *Colgate Theater*, *Toast of the Town*, and *Window on the World* are being viewed via film recordings (usually a day to a week after being viewed live in cable-serviced cities). Film recordings are the answer to the sponsor who wants to have his show telecast in markets where there is no network service on cable. They are also the answer for the sponsor who cannot send his show to the Midwest via cable because another network has been allocated the time (on the current "share-and-share-alike" basis) on the coaxial cable. Independent stations are in the picture too, and Paramount's two stations (WBKB, Chicago; KTLA, Los Angeles) are installing a Paramount-perfected system of film recordings. The two Paramount stations plan to exchange sustaining and commercial shows, which will cut down the amount of time that each station must spend now on programing, while giving advertisers direct access to the two markets.

Already advertisers are finding useful secondary reasons why they should film-record TV programs. One TV advertiser (the brokerage house of Merrill Lynch, Pierce, Fenner & Beane) built an effective, low-cost (\$2,500 vs. the \$75,000 it would cost to have a commercial film producer do the whole thing on sound stages) sales promotion film out of the commercials clipped from the TV film recordings made on their show, *America Speaks*. Other advertisers and producers are planning to use their TV film recordings as open-end e.t.'s, as training films, as special promotion stunts at conventions and sales meetings, etc. Many of these secondary uses depend on the degree to which union and property rights situations can be smoothed out, but indications are now that 1949 will see these problems overcome.

Although film recording costs are still fairly expensive (depending usually on the length of the show, the number of duplicate prints to be made, and the shipping charges) the off-the-tube film recording is becoming an increasingly important TV programing tool, and not merely an "expedient measure" to fill in all the gaps in TV network service.

(Please turn to page 32)

Remember the story about...



Franklin's lightning experiment

that grew into the Age of Electricity



Many great achievements come from small beginnings. Take WWDC in Washington, for instance. It started out small . . . and then it grew . . . and grew . . . until today it is a huge power in the Washington market. Today your sales message over WWDC goes out to a buying audience that brings you profitable sales — economically. Get the whole story from your Forjoe man today.

WWDC

AM-FM — The D. C. Independent

Represented Nationally by

FORJOE & COMPANY

Our new man Jamison...is a very bright guy



Man to man...or on his feet before a large and influential group of broadcast advertisers...our man Jamison is an expert salesman. That's because he sells creatively. He sells an idea and a way of doing things advertising-wise that invariably proves enormously helpful to the advertiser who buys it. For example...

Only last week, Jamison's business friend, Advertiser X, who manufactures skid chains, was complaining about the high cost of time and space.

"X," said Mr. Jamison. "The basic trouble with your stuff is that you've been placing it, at considerable expense, in places where the skid is scarce...in places where they never heard of snow. Yours—in fact—is a product that should be promoted at the local and seasonal level only. It is a natural, I might say, for spot radio, some of which I will try to sell you now at a considerable saving over what you have been paying for other less efficient media." He then went on to suggest (just as a starter) a series of spot programs and announcements preceding the arrival of predicted bad weather in various important markets around the country.

Advertiser X is selling plenty of skid chains these days...and Weed and Company is doing more business for *all* of its clients than ever before.



Weed
and company

*radio and television
station representatives*

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



Zany "Rise and Shine" sessions require mc's who really think that way, as do Richard Hickox and Frank Lee on "Yawn Patrol" over WLAW

Rise and shine

On an early morning stint, the man makes the program

selective Smoothing out the wake-up pains of Mr. and Mrs. America with broadcast words and music can be profitable advertising. Success doesn't depend primarily on the program content of a rise-and-shine session, although the content has to be right, and skill in programing is essential.

Ingredients of the wake-up show are basically the same for all. The master catalyst is what the individual mc does to those ingredients.

Wake 'em up gently, music not too blaring; get them dressed; in to breakfast with time and temperature; off to work with a touch of human interest

to smile at or ponder briefly.

The artist at doing this has a master key to the pocketbooks of most listeners. He can, and does, with amazing effect, open his listeners' minds to his sponsors' commercial messages.

The rise-and-shine period is different from its first cousin, the a.m. women's participating show. Housewives make up the major part of the service program audience. Wake-up shows may have as many men as women listeners. That picture changes gradually, of course, as more men than women leave home for work. The time of this exodus varies radically throughout the country.

The typical rise and shiner gets underway at 6 a.m. Unlike the women's participating sessions, some of which start as early as 3 a.m., the wake-up show is always mc'd by a man. There is a very special reason for this, other than the fact that the program is designed for both men and women.

Broadcasters who look to psychology for additional light on why people listen have an explanation. They point out that in most homes early-morning conversation at its best is scarcely a commodity to excite a woman's sentiment.

They cite research which indicates



F. Bostic Wester's "Saddle Serenade" gets 'em up early on KYOR, San Diego with range music

that many women prefer a "pleasant" masculine voice over the radio in the morning to the voice of a woman broadcaster. Even Housewives Protective League programs throughout the country are all me'd by men.

There's no outstandingly successful early-morning me who isn't aware of this fact. Most of them can show letters in every mail to substantiate

this finding of qualitative research. Not all letters are so naively outspoken as one recently received by a leading waker-upper. The housewife wrote him: "You have such a lovely masculine voice to wake up to." Thousands of letters every weekday say the same thing in one way or another.

The common denominator of qualities, according to the mail, that de-

scribes a masculine voice "lovely to wake up to" is one that is "sincere," "friendly," "considerate." These qualities obviously are no less appealing to men listeners - but they don't mean the same thing to a man. To the woman who tends more to project herself into imaginary situations, a pleasant masculine voice in the morning provides a little fantasy she can enjoy.

These qualities don't affect a female listener in the same way when expressed in the voice of a woman broadcaster (though they are no less important assets to a woman me). To most men listeners a "pleasant" morning voice is one that gives him the news, or any other talk, as unobtrusively as possible. But there are important exceptions, which will be noted.

Ingredients common to the great majority of early musical-clock type shows are summed up in the title of the WFBR (Baltimore) 6-9:30 period, *T.N.T.*—time, news, tunes. How the me varies these ingredients to suit his own individuality and talent is the real answer to success.

With these programs, as with women's service programs, the rating story isn't necessarily the most important signpost of achievement. A *T.N.T.* show may command an audience that makes up in loyalty what it lacks in size compared to audiences later in the day.

Surveys in all parts of the country generally agree that the single item for which the majority of dialers turn on their radios is the news. Despite this fact, however, veteran radio rise and shiners say that the quickest way to kill an audience is to talk too much. Even for news they feel about five consecutive minutes is the maximum that can be safely used. Most of them use from one to three minutes. Often news items are interspersed with music and the commercials.

A fair average of talk (including commercials) to music is a ratio of one to three. The fact that most early morning devotees of the wake-up program don't like too much talking, despite their desire for headlines and weather, has a lot to do with the me's technique, including his handling of commercials.

There are two opposite schools of thought on the way to treat early-morning listeners. That both styles have a following simply indicates that what appeals to one group doesn't necessarily appeal to another.

Typical Sponsors Who Use "Rise and Shiners"

American Safety Razor	Cudahy Packing	Mennen Co.
Barbasol Co.	Dodge	Miles Labs.
Best Foods	Ford	Nash
Brown & Williamson	Gamberelli & Davitto	New England Confectionary Co.
Buick	General Foods	Procter & Gamble
Colgate-Palmolive-Peet	General Mills	Ransom
Conti Products	Griffen Shoe Polish	Vick Chemical
Continental Baking	Lever Bros.	Whitehall Pharmica Co.
Crowell-Collier	Thom McAn	

The most frequent approach is based on the theory that a person who is just opening his eyes will take to a quiet, rather than a positively cheerful, manner. This school gives listeners music with little brass, and spots livelier numbers a bit later in the period when listeners are presumably in higher gear.

The "cheerful" school is very bright and positive. Any tune they select is usually a waker-upper. This school tends to do more talking, and the mcs tend to use "harder" selling tactics in contrast with the "sneak-it-in" technique used by the "take it easy" school.

Both manners of handling a show find their audiences. The important thing is that the technique used must fit the personality of the mc. He must be himself. No listener is quite as sensitive to a broadcasting style as one just out of dreamland.

The greatest opportunity for appealing to a selected audience through individual styling of a rise-and-shine program lies in the wide variations possible within the simple framework of music and talk. For example, KYOR (San Diego) broadcasts a six-to-eight a.m. show called *Saddle Serenade*. All music is "modern" Western and hillbilly. Thus, mc F. Bostic Wester has built up a following of enthusiasts for his brand of music by staying strictly with what

he has discovered his listeners like for morning music.

Wester has capitalized on a knack for dramatizing his conversation—each sponsor and his wares are personalized through human interest stories. He works into both commercials and entertainment the observations of two odd characters, "Tex" and "Booker T. Jones," played by Wester himself. This is an instance where an exceptional knack for unusual early-morning talk has paid off with a following. Music in this case gets only 60% of the period.

A pair of young men, Rayburn and Finch, on WNEW (New York) are engaged from six to nine-thirty in breaking still more wake-up precedents with a show that manages to live up to its name, *Anything Goes*. They're full of gags and tricks, and succeed to the satisfaction of plenty of listeners in being, as *Newsweek* put it, "very funny—for the morning." They never kid a product—but the commercials are something else again. Their fans like it, so their sponsors like it, as indicated by their being sold out as of this writing.

This pair gets away with zany fun-making in the morning, not only because they discovered enough people like it, but also because they acted that way long before the show started—it's their natural style.

WPTF (Raleigh, N.C.) slants its

6:30 *Morning Variety* to a rural audience with folk and other music, of proved appeal in the area. A frequent cause for failure of a wake-up show to gather the audience it should is the mc who takes the easy way of programming music by picking tunes more or less haphazardly from the best-seller lists, instead of carefully analyzing mail and phone requests.

Shows with the most loyal followings build them by a consistent program of catering to known musical preferences. Pacing of not only the commercials but the entire show is another secret of the easy-to-listen-to rise-and-shine period.

Sibley's Dawn Patrol, WARC (Rochester, N.Y.), is an outstanding example of a show which is geared with meticulous care to accelerate progressively from start to finish of the broadcast (seven to eight). The tempo and the mood of the selections and the announcers brighten as the hour progresses. After a break at 7:30 for more news come humorous human interest stories and platters selected with an eye to the youngsters. This is in the belief that if they listen, the whole family will listen. This show (sponsored by the Sibley, Lindsay & Curr Company, a department store) won first prize in the general family category in the contest run by the National Retail Dry Goods Association.


(Please turn to page 38)

Human interest is always a plus in rise-and-shine hours. Frank Cameron (WHAV, Haverill, Mass.) gave away puppies in a contest



THE BIG HEADACHE

Unions have created plenty of woe for radio but wait and watch what TV is up against

 Up to now, broadcast advertisers have been relatively untroubled by the union problems which have beset radio itself. Radio technicians, their union affiliations and pay scales have been of little concern to a sponsor, with the network or station paying its own behind-the-scenes people and worrying about any labor difficulties.

The sponsor's contact with unionization in radio has revolved only around the creative and performer angle—talent, writers, producers, directors, musicians. And although this end of radio production brings members of varied unions into a single studio, a *rapprochement* among the unions involved has seen to it that jurisdictional squabbles played no part in an advertiser's use of the air.

Television, however, has now deposited the advertiser using that medium in the middle of a union situation that is going to take a long time to iron out to everyone's complete satisfaction. It's the old recurrent union hugaboo of jurisdiction. The

new spawning, sprawling art form that is TV brings together every type of performer and technician—dancers, night club and vaudeville acts, as well as actors who have never worked in radio—and cameramen, electricians, stage hands, stage property men, boom operators, scene painters, even wardrobe mistresses, all of whom had no place in audio broadcasting.

The sponsor who uses a small or medium-sized television program doesn't have the same expense or complications as the advertiser who goes in for big, elaborate productions like *Texaco Star Theatre* and *Toast of the Town*. Basic technical and production crews, sufficient to handle smaller-scale shows, are supplied by the network or station, leaving the sponsor of such programs with only the normal costs of talent and time (as in radio).

But the more spectacular the show, the more backstage personnel is necessary—and that's when sponsor expense starts to mount. It's also when an advertiser begins to get a close-up

(Please turn to page 36)

A Few of the Unions* Involved in TV Production ►

- | | |
|--|--|
| 1. Boom Operators — IATSE, IBEW, and NABET. | 5. Floor Manager — UOPWA, IATSE, and Radio Director's Guild. |
| 2. Cameramen (& asst.)—IATSE, IBEW, and NABET. | 6. Actors—AFRA, Actors Equity, Screen Actors Guild, AGVA. |
| 3. Dolly Operator—IATSE, IBEW, and NABET. | 7. Video Control Engineers — IBEW, IATSE, and NABET. |
| 4. Lighting Technician — IATSE, IBEW, and NABET. | 8. Director — Radio Director's Guild, Screen Director's Guild. |

* Stations have contracts with only one union covering any one craft. The unions listed cover staff men at different networks, with only one union in each category working at CBS, the studio illustrated.







Youngsters attending Bond Bread Talent Hunt on WATR, Waterbury, Conn., don't forget sponsor. They go home with a loaf of the staff of life

General Baking uses selective radio

**Elasticity and local impact of the
medium has served Bond
Bread well for ten years**

selective Large-scale bread manufacturing hews to a relatively stable sales line. Unlike specialty or luxury items, bread, as the number one staple commodity of everyday living, needs no promotion to the public as a product in itself. Bread sales fluctuate little from year to year; as small an increase (in other businesses) as 5% would astonish and delight any bread company.

Certain variables can, of course, interrupt the more or less even tenor of a national bakery's sales chart. General conditions, season of the year, kind of weather, price of meat and other food products—these all influence the number of loaves sold daily for as long as the particular condition exists.

But in the over-all year-in, year-out

picture, bread sales are as constant as the presence of the product itself in American homes and eating places. Which leaves just about one avenue open to leading bread bakeries to create extra business: take it away from the other fellow.

General Baking Company has long found radio a helpful, even necessary ally, not only in the difficult matter of enticing customers away from competitors, but also in holding its own in competitive markets. The company has no set broadcast advertising budget to promote its nationally-known Bond Bread; selective radio is currently used exclusively, and it is bought as needed, when and where conditions warrant it. The bakery's radio policy adds up to one of the most flexible uses of the medium among

prominent national advertisers.

General Baking money spent during 1948 for advertising in all media ran over \$1,000,000, with 30% of that total going into radio; newspapers (no magazines, however), billboards, and movie film trailers accounted for the remainder. There is an additional advertising factor, derived from normal General Baking operation, which costs nothing, but which is nonetheless potent—the billboard ads carried through a locality's streets on the sides of Bond Bread trucks. And there is the undeniable further advertising benefit stemming from the mere fact of Bond loaf displays on grocery store counters.

Air-selling Bond's 43 bakeries throughout the country represents virtually 43 separate advertising opera-

tions, since circumstances and conditions vary in each locality to such an extent that one rigid radio policy, determined arbitrarily at General Baking's home office in New York, would be expensively useless. Further, GB sells wholesale to grocers in some markets, retail door-to-door in others, and combines the two in still other territories. Advertising requirements of Bond differ with localities, and two basic thoughts guide the company in its use of radio—the particular market and Bond's competitive position in it.

General Baking has used radio in practically every conceivable manner over the past 20 years. Its air campaigns currently are about 80% one-minute announcements and chain breaks, not used continuously in all markets, but depending upon the particular sales problem of the moment in the particular territory.

The baking firm's air schedules are as variable as the wind; four or 13 weeks of announcements in first one, then another territory may be bought, then dropped for a month or two, then resumed. On the surface it seems to be a harum-scarum, indiscriminate system; actually, it's a shrewdly planned operation to get the best, most concentrated results in each instance. Bond announcements vary from ten to 30 a week, depending upon the population in the area.

Where programs are used, the company tries to fit the type of show to the type of consumers to be reached; the format is measured against local requirements as closely as possible. Almost every sort of program has represented Bond Bread in one section or another of the U.S.—from man-in-the-street broadcasts (Bond has one on currently in Bedford, Indiana), through amateur kid shows, to basketball sportscasting.

Two teen-age amateur programs are presently producing good results for Bond in New England, one of the shows going over WATR in Waterbury, Connecticut, the other aired on WNAB, Bridgeport. Programs are identical in pattern, with both of them conducted by a former music teacher named Virginia Lyons. Success of the shows for Bond has been due less to their listening pull than it has been the result of sales promotion, with the programs used mainly as instruments to implement the promotion. Program idea revolves around small cash prizes given to the high-school kids who win vocal or instrumental honors on each



Talent is flanked by Bond Bread displays at every WNAB (Bridgeport, Conn.) broadcast

show. The sales angle enters the picture via the method by which contestants win: the winners are determined by the number of votes sent in—on ballot forms which can be obtained only by buying the loaves of Bond Bread to which they're attached.

Each program is a 30-minute daytime show once a week. WATR and WNAB have been carrying the programs for only a few months, but the formula had been tried and proved the past several years in Worcester, Massachusetts, and Providence, Rhode Island. General Baking derives further benefit from these programs through Miss

Lyons' formation of Bond Bread Student Music Clubs, one in each school in the Waterbury and Bridgeport areas. The good will alone that is stimulated among parents, happy at the idea that Junior and his sister are engaging in such activities, is invaluable to Bond, to say nothing of the actual bread sales to mothers.

Bond now has a similar program on WSID in Baltimore. The use of this station represents a departure from the norm for Bond, ordinarily a user of network affiliates for selective announcements. A telephone check of

(Please turn to page 52)

WSID's Bond Bread Teen-Talent is sold via point-of-sale displays in many Baltimore grocers



FARM

case histories

**The farmer has money.
He loves to have radio help
him distribute it**

selective While advertisers are waking up to the fact that the farm market is a lush one, with three or four times as much money to spend as it had ten years ago, the case histories of successes are still dominated by products used by the farmer for his acres and livestock. First collection of capsule case histories runs a limited gamut from paints to limestone. Even the report on clothing sales via farm broadcasting stresses work shoes and leather helmets, rather than go-to-meeting wearables.

The new crop of advertisers who are using farm stations and programs to sell everything that city-folks buy hasn't built up sufficient facts and figures to make conclusive case histories, although SPONSOR is gathering some of these and expects in a future farm results report to focus its spotlight on how the regular manufacturer is selling the rural areas.

In several previous issues, reports on different phases of farm programing and selling were covered in detail. To top off these reports, SPONSOR has gathered these capsule result stories to emphasize the commercial side of farm programing.

Despite the fact that farm prices are coming down, the farmer is protected from the index dropping too low since the bottom in most commodities is pegged by Federal subsidy.

Farmers are great direct-mail buyers, and while only one of the capsule case histories is a direct mail report, another in the series of these result studies will be almost entirely devoted to farm direct-mail selling. Stations like WNAX, Yankton, not included in this tabulation, has an amazing record of direct mail, as has WLS, Chicago, and a number of other rural stations.

Broadcast advertising's sales-effectiveness figures are not easily accessible. Most advertisers feel that their campaigns are resultful because of some secret formula. It's the exception for an executive like Victor Van der Linde to admit that the right program on the right station sells his product—Dolcin.

Paints

SPONSOR: Keystone Varnish Co. AGENCY: Blackstone Co.

CAPSULE CASE HISTORY: Keystone wanted to find out who the listeners were for WJZ's "Farm News Program" and throughout what territories these listeners were spread. Company therefore offered a pint of enamel paint to those who requested same. Offer was made via one 60-second announcement over the 50,000-watt New York station between 6-6:30 A.M. Result was 4,442 requests for the pint from farmers and suburbanites in 31 states, principally New York, New Jersey, Pennsylvania and Connecticut.

WJZ, New York PROGRAM: "WJZ Farm News Program"

Corn

SPONSOR: Clarke Hybrid Corn Co. AGENCY: Placed direct

CAPSULE CASE HISTORY: "Farm Reporter" program includes farm news, weather reports, markets, and interviews with farmer users of hybrid corn, as well as other farm guests. Noon-time program has been aired for Clarke for the past six months. The company reports that it now has the largest advance sales in its 15-year history. These sales resulted, Clarke claims, from its farm program, and despite more competition in a saturated market, and in the face of a planned decrease in corn acreage in 1949.

KAYX, Waterloo, Ia. PROGRAM: "Farm Reporter"

Machinery

SPONSOR: Northeastern Oklahoma Machinery Dealers AGENCY: Placed direct

CAPSULE CASE HISTORY: This farm program was originally successful enough (with one dealer of the group buying a week's program and tying it in with rest of dealer merchandise), but at the end of 13 weeks the success backfired. Farmers wondered why they were advertising unless they had plenty of machinery, which necessitated changing to institutional plugging. At the end of the year's contract, dealers had to cancel because of bad will engendered in building up farmers' hopes.

KVOO, Tulsa, Okla. PROGRAM: "Farm Program"

Lightning Rods

SPONSOR: Don T. Atkins AGENCY: Placed direct

CAPSULE CASE HISTORY: This sponsor has reported one of the most remarkable and rewarding results of using farm programs. Utilizing one-minute announcements on KDKA's "Farm Hour" over a three-month period, Atkins received as a direct result of this advertising \$20,000 worth of business—at a cost of less than \$500 for the announcements. Benefit derived is surprising not only from the standpoint of high profit against low cost, but also because of the product advertised—lightning arrester equipment and installation service.

KDKA, Pittsburgh PROGRAM: "Farm Hour"

Clothing

SPONSOR: Weil Clothing Co. **AGENCY:** Huffman Advertising

CAPSULE CASE HISTORY: Specific tests conducted by Weil Clothing have proved to the company that Charley Stookey's "Farm News" program has paid off substantially. On one test, run in September of Stookey's first year for Weil, he sold, on mail orders alone, 188 boys' leather helmets, with double that figure crossing the store's counters in direct sales. Another test resulted in 40-odd pairs of work shoes being sold through mail orders alone. Weil has found that program also reaches an urban audience of as high as 40% on occasion.

KXOK, St. Louis

PROGRAM: "Farm News"

Livestock

SPONSOR: Marysville Livestock **AGENCY:** Placed direct

CAPSULE CASE HISTORY: In eight months' sponsorship of WIBW's "Farm Service News," an early-morning six-times-a-week program, Marysville experienced a fantastic growth in its weekly livestock sale, to such an extent that five acres of new pens to house cattle and hogs had to be added. Company shared two of its weekly programs with Osage City Livestock Co., with business increasing so much for the latter that it was not able to handle the livestock that came in on consignment, and had to cancel.

WIBW, Topeka, Kan.

PROGRAM: "Farm Service News"

Chemicals

SPONSOR: Carbola Chemical Co. **AGENCY:** R. K. Weill

CAPSULE CASE HISTORY: Carbola sponsored the "Farm Forum" three times a week over the Summer months last year, program including weather, markets, farm news, interviews, and a "bulletin board" listing of farm meetings and events. Straight commercial copy was frequently replaced by recorded interviews between WMT's Farm Director and farmers, dealers, or spraymen. Occasional on-the-spot descriptions of a Carbola spray application in a dairy barn were used. Company reported an extremely sharp increase in sales in WMT territory.

WMT, Cedar Rapids, Ia.

PROGRAM: "Farm Forum"

Limestone

SPONSOR: Missouri Valley Limestone **AGENCY:** R. H. Cary

CAPSULE CASE HISTORY: Sponsor buys 15 minutes five times weekly of KMA morning farm program. Station helped the company select a trade-name for its product, making Missouri Valley unique as far as agricultural limestone products are concerned; name is Fertillime, and is being sold on the air that way. According to this sponsor, limestone sales in the Midwest are about 35% under last year's, generally speaking, but Missouri Valley's sales represent a 10% increase over a year ago. Firm feels radio has made the difference.

KMA, Shenandoah, Ia.

PROGRAM: "RFD 960"

Rock Materials

SPONSOR: Anchor Stone

AGENCY: Placed direct

CAPSULE CASE HISTORY: Fifteen-minute music program started three years ago with only 57 words of commercials about the benefits from spreading agricultural limestone on farms. At end of first year, show went to 30 minutes, keeping, however, the same 57-word commercials. Recent 20-word spot on crushed rock pulled so many orders within three days that Anchor cancelled it, returning the following Sunday to the regular institutional pitch. When company now gets ahead on stockpiles, 20-word message puts them back on a "shortage" basis.

KVOO, Tulsa, Okla.

PROGRAM: "Feed the Soil"

Plastic Goods

SPONSOR: Plasti-Pads

AGENCY: Placed direct

CAPSULE CASE HISTORY: Six one-minute announcements on WBBM's "Country Hour," heard in 30 states, produced 731 pieces of mail, enclosing \$809 for 9708 Plasti-Pads (plastic scouring pads). Ninety-three per cent of the letters came from the seven states comprising the Midwest farm belt. Another sponsor, Gaylark Products, manufacturers of automobile seat covers, used ten announcements on this same program to good results, also. Announcements produced 705 orders for Gaylark covers, making for a total of \$2805.90 at \$3.98 each.

WBBM, Chicago

PROGRAM: "Country Hour"

Equipment

SPONSOR: Clark Co.

AGENCY: Fairbairn Advertising

CAPSULE CASE HISTORY: Company is wholesale distributor of several lines of farm equipment sold through retail farm implement dealers. Radio use has been extremely satisfying, with sponsor reporting particularly good results on tractor sales, which have "multiplied several times" in listening territory. Clark also reports that mail leads from radio yield a higher percentage of actual sales prospects than any other advertising media. Firm finds dealer relationships are strengthened through mention of dealers' names in commercials.

WTIC, Hartford, Conn.

PROGRAM: "Farmer's Digest"

Feeds

SPONSOR: Quaker Oats Co. **AGENCY:** Sherman & Marquette

CAPSULE CASE HISTORY: Something new was created by WLS for Quaker Oats to advertise its Full-o-Pep Feeds, when the 30-minute "Man on the Farm" program started 10-years ago. Program is broadcast direct from the company's experimental farm at Libertyville, Illinois, and includes music, comedy, audience participation, a service talk by a member of the company, and tips for farm listeners. "Man on the Farm" is heard not only in the WLS territory, but also by transcription in 40 other markets.

WLS, Chicago

PROGRAM: "Man on the Farm"



1 • advance man John Leer is one of seven exploitation workers who travel ahead of Philip Morris' Heidt program

2 • auditioning of local talent requires the helping hand of a train coach like producer Jerry Browne of the Horace Heidt show

Here's how to travel a show

**Philip Morris Parade
of Stars, featuring
Horace Heidt, knows
the road answers**

overall It costs real money to travel a program—unless the show is built around a talent aggregation like Horace Heidt's. Then part of the heavy travel cost is absorbed by dates the band plays during each week. Heidt may play as many as seven towns a week—all the weekday dates building up to the Sunday night *Philip Morris Parade of Stars* talent opportunity half-hour broadcast over the NBC network. Practically every town played by Heidt during his current tour has accounted for increased Philip Morris sales and citywide displays for the cigarette that Johnny sells.

Planning a tour for a program is like playing a chess game. Every move must be calculated in advance, with civic organizations, the mayor of the town, and everybody in the act. When it works like Heidt, it's okay.

3 • ticket sale can't be left to chance. Special ticket offices, often mobile like this truck outside Baltimore Armory, are opened days before the broadcast. Programs get whole town enthusiasm when they're sponsored by a local welfare or social organization that profits from the presentation.





between towns show caravan builds up color, prestige and speed with the assistance of a motorcycle police escort



5 · checking in at hotels, talent looks like a cyclone at work, but a good rest is important for a troupe that travels everyday



administration duties continue as the show moves. In Oklahoma Heidt's secretary worked in a wide open field



7 · dealer meetings attended by Philip Morris executives help build solid direct sales for sponsoring company

parade through town, like this motorcade through San Bernardino, California, makes it possible for populous areas in which the program is touring to root for favorites. It also enables the sponsor to associate product with show. It has all the impact of a circus arriving with its giant calliope





9 · the show includes much more than the broadcast program whenever a commercial broadcast unit tours. Usual presentation runs two hours, with talent doing specialities, and audience builds up, until house is filled by airtime. Heidt pulled 6,000 in Baltimore. Weather was against a big turnout.



10 · backstage preparation is vital for a smooth presentation. Mrs. Heidt helps the girls with their makeup and their spirits.



11 · Johnny, the Philip Morris trademark, increases visual effectiveness by occupying the platform for all broadcast programs.

12 · show's over and those 40 winks are important, even if rest of cast hasn't as much to get tired as Tiny Hutten.

13 · payoff can't always be converted into cash by hotel, so lines at bank in early a.m. is a frequent occurrence in any town.





Blackstone's magic detecting has been found the ideal way of selling the magic of the modern Blackstone washing machine

50 50 deal

Blackstone finds a

**transcribed dealer-co-op program puts across its new
name in the washing machine field**

selective

Ad-manager James E. Peters of the Blackstone Corporation of Jamestown, N. Y., was looking for a better way to make housewives think of "Blackstone" on washday. Then the gripes of some rival Bendix washing machine salesmen in New York started a chain reaction and uncovered the answer.

Bendix last Fall was sponsoring a five-a-week skein of thrillers on WNEW (New York), transcribed and called *Mysteries at Eight*. One of the series making up the group was a 15-minute show, *Blackstone, Magic Detective*, based on the famous magician, Blackstone.

Magic Detective had been aired only a few times when producer Charles Michelson, president of the radio transcription firm of that name, picked up his phone and got a shock. It was Ted Cott, WNEW Program Director. "We're cancelling *Blackstone, Charlie*," was the gist of what Cott had to say. "Bendix threatens to cancel us if we don't get it off the air pronto. Their salesmen are complaining the show gives the competition more publicity than it does Bendix . . ."

Michelson lost no time pointing out to Ad-manager Peters in Jamestown the "magic" possibilities in a tie-up of his Blackstone washing and drying

equipment with *Blackstone, Magic Detective*. Michelson proposed that the company approve the transcribed package for a cooperative deal with distributors and dealers.

Blackstone was faced with a serious situation. Although its engineers designed the first crude washing machine in 1874 (organization's officials claim it is the oldest firm in the business), most of its appliances up to World War II had been supplied to chains and other outlets under private brands. To most people Blackstone performed feats only from a stage, not in a laundry.

(Please turn to page 56)

TALENT LAMENT

**The cleavage is sharp
between national and
local talent problems**

over-all The lament of the talent in broadcasting is as varied as the income it makes, which ranges from a pittance to a fortune. The big names lament their creative lives being regulated by a man called Hooper. The nameless member of the American Federation of Radio Actors laments the (to him) enormous number of other nameless ones with whom he's forced to compete for an occasional call for a job.

Between the performer for whom radio is a part-time job and the stars there are the regular network mikers who work on many network programs, earn "good living", and whose major laments are the number of conflicts they have (calls from two shows that are either on the air or have rehearsals at the same time), making it impossible for them to take both jobs. These are the actors, singers, and musicians who are radio.

The nation's radio performers all have their eyes on New York and Hollywood. A few have Chicago ambitions, but the Windy City has become, during the last few years, less and less a network program origination point. (They hope TV will bring it back.) A few performers, mostly folk music artists, work far away from the gay white ways, and build themselves nationwide followings by appearing on hoedowns, barn dances, the *Grand Ole*

Opry, and other homespun entertainment sessions. These are networked, some to the entire nation and some to regional loops of national networks. Neither New York nor Hollywood has national folk music sessions, but Chicago has the practically internationally famous *National Barn Dance*, originated by WLS.

Folk music talent laments the fact that, with the exception of stars like Roy Acuff, Red Foley, Lulu Belle and Scotty, Eddy Arnold, and Red River

Dave, radio pays them directly little in cash and less in respect. Folk music talent plays many programs on stations, but frequently depends as much for recompense on the sales of their song books and "family albums" as they do on their salaries. Also of great financial importance to mountain and range music performers are their personal appearances. Units from stations like KSTP (St. Paul), WRVA (Richmond, Va.) and WOWO (Fort Wayne) are constantly on tour, and return to their stations for broadcasts only to take to the road almost immediately after their airings. They'd like to work less and profit more from their great followings. The big folk music stars draw royalties from their recordings which they frequently sell along with their albums and song books. (A report on folk music on the air will appear in a forthcoming issue of SPONSOR.)

There are few actors regularly employed at stations throughout the nation. When plays are broadcast, talent is usually drawn from the local little theaters, high schools, college dramatic associations, or dramatic schools. Announcing talent would like better pay at most stations and especially (where they don't get it) special fees for handling commercial announcements and programs.

All talent located away from big production centers laments the fact that talent scouts are few and far between, and that even sponsors located in the talent's home towns go shopping afield when sponsoring network programs.

Problems with clients

1. Sponsors want programs to be successful from the first broadcast
2. Advertisers usually know only the stars in their programs
3. Every sponsor is a frustrated showman
4. Sponsors are too Hooperating consciences
5. A real radio authority at an advertiser is the exception rather than the rule
6. It's hard to interest a sponsor in a program that doesn't originate in New York or Hollywood
7. They should stay out of control rooms
8. Too many sponsors have radio-interested wives

Cincinnati talent points to the fact that the greatest user of daytime programs, P&G, is headquartered in the Queen City, and yet has seldom auditioned or nationally sponsored anything originated in the town. (One of the first successful daytime serials, *Life of Mary Sothorn*, as well as *Ma Perkins*, started in this Midwest city.)

Performers who work programs which originate in non-key network cities like Detroit (*The Lone Ranger*) complain that jobs are scarce, and if it weren't for productions like *LR* they couldn't be in radio. Talent (outside of production centers) laments that it just doesn't make what it calls a "living." All of the balance of the laments pales beside pay envelope complaints. More and more, talent points to the fact that the production trend is towards New York and Hollywood. Television has broadened the opportunities, but already some important TV stations are drifting towards "no local productions" thinking.

Local newscasters are still important, and once they build followings like Cedric Adams (WCCO, Minneapolis), they have little to lament about except the lack of national recognition. Adams is the exception insofar as national recognition is concerned, for Arthur Godfrey has touted him so hard and so often he's practically a national figure. The same, however, is true of a number of other newsmen who have been well publicized by their stations.

Other performers at stations who do okay for themselves and have little to lament are name disk jockeys. From

a pay-envelope point of view record spinners like Kurt Webster (WBT, Charlotte), Rush Hughes (KXOK, St. Louis), Barry Gray (WKAT, Miami Beach), earn salaries that compare favorably with New York and Hollywood regulars. Disk jocks are most effective locally, and thus far most attempts to extend their popularity on a coast-to-coast basis haven't been successful. The successes of name disk jockeys on a transcribed basis are frequently linked with the ability of the local announcer to catch the spirit of the transcribed name with whom he's working.

Local jockeys lament problems they have with disk companies—some cooperate and some don't. They feel that they "make" many recordings, and yet they only occasionally are given their due. Just a few successful jockeys lament their pay checks since most of them are paid commercial fees, plus their regular announcing salaries. Many announcers, on the other hand, who feel they are better than their stations' disk jockeys, yell loud and long at the platter turners getting so much more money than they do. Disk jockeys stay put at stations, announcers are far more apt to drift. There are comparatively few "name" announcers at stations, while disk jockeys are generally names, as are the newscasters, with the possible exception of "Your Esso Reporter," who works anonymously.

Local talent is local only because it either hasn't the nerve to try the big time, with the exceptions itemized—newscasters, disk jockeys, and an oc-

casional glamor-voice announcer who is tied down by home ties more important to him than fame and fortune. There is one other group at stations which frequently does all right. This group is made up of the women who handle women's participating programs. They frequently build up followings like Mary Margaret McBride (WNBC, N.Y.), Ma Parker (WEEL, Boston), Ruth Crane (WMAZ, Washington), Jean Colbert (WTIC, Hartford), and Ruth Welles (KYW, Philadelphia), to mention a few. They participate usually in the commercial income derived from sponsors of their programs and thus, if they're successful, have very little pocketbook lament.

Talent with local followings still yens for New York and Hollywood—unless it has worked either of the two main production centers. The only really happy non-network talent, except for a few newscasters, disk jockeys, etc., is that which has played New York or Hollywood and found the blood pressure of the first too high and the glamor of the second too false. This latter group, having had its fling, no longer eats out its heart. It continues to lament the lack of better opportunity in the hometown, but it has stopped gazing beyond the horizon.

The talent with the most consistent gripe is the fresh new performers trying to break into bigtime radio. Networks audition them, and nothing happens. Some have letters to agency directors who audition them, and again nothing happens. Some reach the

(Please turn to page 67)

Problems with agencies

1. Too many agency directors know too little about production
2. Agency executives seldom stand up to clients
3. Agencies seldom ascertain sponsor thinking about programs until it's too late
4. Agency casting executives audition a great deal of talent and then seldom give "fresh" talent an opportunity
5. There's too much formula-thinking at agencies
6. Creative thinking at agencies is very low when it comes to radio programing
7. Agencies seldom have the last word on their programs

Problems with media

1. There's too little opportunity to develop artistically in radio
2. Type casting is the rule
3. Too few performers get too much work while others virtually starve
4. The paycheck is too small in areas away from production centers
5. Folk music performers have to make a substantial part of their living from sidelines rather than their broadcasting
6. Too few stations and networks are program minded



You or Your Client Sells



HOME WARES

See
PAGE 65

ask
JOHN BLAIR & Co.
 about the
HAVENS & MARTIN
STATIONS
IN
RICHMOND

WMBG—AM
WOOD—FM
WTVR—TV

First Stations in Virginia

p.s. (Continued from page 15)

p.s.

See: "Those Rod And Gun Millions"

Issue: June 1947, p. 5

Subject: Industrial firm appeals to outdoor fans. Pipe tobacco plugged to sportsmen on television.

More sponsors—as well as more stations in areas accessible to hunting and fishing—are discovering that sportsmen will listen faithfully to a radio program with the right kind of news and tips about their favorite hobby. One of the latest firms to make the discovery, and do something about it, is Fairbanks-Morse & Co., Chicago. They are promoting both sales and service and repair themes for their marine Diesel engines.

Kingpin of their 19 programs is the hour-long *Fisherman's Guide* over WMCA, New York (Tuesday through Sunday, 6:30-7 a.m.). Fifteen programs are five-minute sessions directed primarily to commercial fishermen. They include such information as marine weather forecasts, arrivals and departure of boats, record catches, cannery prices, union and association news, births, deaths, and other personal items. Three additional programs will tie in with fishing programs already being broadcast. Programs are on stations on the East, West, and Gulf coasts.

Capt. Al Williams' *Fisherman's Guide* started on WMCA early last August, giving data on boats and schedules. After only a dozen airings a check-up among skippers revealed such a flood of comment from fishermen clients that the skippers were offered sponsorship on a cooperative deal. Eleven of them signed up and furnished individual data for announcements on their own boats and schedules. No rates were quoted on the air.

Fairbanks-Morse representatives attended a WMCA party in December for their *Fisherman's Guide* sponsors and other skippers in the area. Terrifically impressed with what they saw and heard about the program they recommended a 13-week trial run. The home office (Chicago) signed.

The Mail Pouch Tobacco Co., sponsors of the only network program devoted to outdoor sport (Mutual's *Fishing and Hunting Club of the Air*) increased its network during last year from 43 to 112 stations. The station increase corresponded with expanded distribution.

Fifty-five stations with some 65 sponsors are carrying the show as a co-op. Local sponsors, mostly hardware and sports equipment stores, are (if possible) ever more enthusiastic about the show than the network sponsor. The Sport Shop, which sponsors the program on WLOX, Biloxi, Miss., credits it with bringing old customers back into the store as well as adding new ones.

The Andy Anderson Sporting Goods store in Oklahoma City (KOCY) and Jack Short's Sports Equipment store in Lake Charles, La. (KWSL), both of which have used radio before, claim they've made more friends with *Fishing and Hunting Club of the Air* than with any other program they ever had. These are typical of reports from the program's co-op advertisers.

Last 3 September, Larus and Brothers, Inc., for their Edgeworth pipe tobacco, started sponsoring *Sportsman's Quiz* on the CBS Television network (five stations). The agency, Warwick and Legler, New York, reports that results from a pipe offer involving 12 Edgeworth wrappers and 50¢ in coins are "highly satisfactory."

Sporting equipment using steel and other materials in short supply may become even more scarce in 1949, depending on Marshall Plan allocations and domestic military requirements. An industry trade association (The Athletic Goods Manufacturers Association) believes, however, the industry could keep up with "normal" civilian demands, and still absorb a reasonable increase in military requirements.

Now in the Making!
A GREATER VOICE
and a Greater BUY!
in the **DETROIT** *Area*



50,000 WATTS at 800 kc.
— IN 1949 —

The "Good Neighbor Station," fostering Good Will through Public Service on both sides of the border, and today the Detroit Area's best radio buy, will soon hit a new high in effectiveness!

CKLW

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

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

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

*“Intangibles
that are the real
treasures”*

—GENERAL DWIGHT D. EISENHOWER

Paul H. Raymer Company, Inc.

*W*hat constitutes the relationship between a representative and his stations? What should develop from an association of many years' duration? What benefits should accrue to each party?

The first answer, of course, is business. That's the representative's first function — to sell the station's time and programs. From this both he and the station get the revenue that supports their separate organizations.

But we at the Raymer Company put a high value on the intangibles that develop throughout years of association.

We are starting our 17th year of business. Many of our stations have been with us for most of these years. Working together for so long a time has developed intangible factors of friendship and mutual feelings of respect and confidence.

These intangibles develop smooth teamwork between us. They eliminate friction and wasted effort in this complex and fast moving business of national selective radio.

They guarantee our stations great cash values in additional business. Applied to active selling, they account for extra orders that can come only when a representative organization feels something far more than just a business responsibility to its stations.

They inspire our salesmen with the spirit that makes the difference between routine selling and outstanding success. Intangibles truly *are* the real treasures.

Are you getting these intangibles in your representation?



Radio and Television Advertising

New York Boston Detroit Chicago Hollywood San Francisco

duplication...

with a CAPITAL "D"



You get two, not one powerful selling medium when you buy WMC in the Memphis market. The station "most people listen to most" in this two-billion-dollar market simultaneously duplicates its AM schedule on WMCF, a 50 kilowatt station with 260,000 watts of effective radiated power. What a buy!

WMC

NBC • 5000 Watts • 790

WMCF
WMCT

50 KW Simultaneously Duplicating AM Schedule
First TV Station in Memphis and the Mid-South

National Representatives • The Branham Company
Owned and Operated by The Commercial Appeal

THE BIG HEADACHE

(Continued from page 20)

view of the intricacies of entertainment unions' jurisdictional lines.

The jurisdictional battle that has already started in the television field is easily apparent when it is realized that members of the following unions are involved in TV presentations:

1. American Federation of Radio Actors (AFRA), which has had exclusive control of the wage-and-hour destinies of its radio-actor membership, and sees no reason to relinquish this control in the new sight-as-well-as-sound medium.

2. American Guild of Variety Artists (AGVA), whose previously wholly visual stage and night club acts have now found a new field in TV.

3. Actors Equity (AEA), whose legitimate theatre membership also has had new working vistas opened to them through video.

4. Screen Actors Guild (SAG), which feels that the angle of filmed telecasts literally as well as figuratively puts its members in the TV picture.

And over all is the parent organization of these four unions—the Associated Actors and Artists of America, which is now in the midst of a determined attempt to straighten out television jurisdiction.

Meanwhile, following is the interim scale that must be paid performers by advertisers using the new medium:

Length of Program	Minimum Fee (Includes Dress Rehearsal)
15 min.	\$40 (½-hr. DR)
30 min.	\$50 (¾-hr. DR)
45 min.	\$55 (1¼-hrs. DR)
1 hr.	\$60 (1¾-hrs. DR)
1½ hrs.	\$75 (2¼-hrs. DR)

Pre-camera rehearsal scale is \$4 an hour, while rehearsal under camera and/or lights calls for \$6. All rates are computed on a half-hourly basis, with any fraction of a half-hour considered. Further, rehearsal fees for days in excess of those stipulated in a performer's contract, up to and including the termination day, must be paid on a basis of one-and-a-half times the hourly rates. Rehearsal scale for days in excess of the termination day calls for twice the hourly fees.

For commercial announcements (singing or dramatic advertising), the scale is as follows:

Length of Program	Length of Commercial	Minimum Fee
45 min. or over	Not more than 10 min.	\$35
30 min. or over	Not more than 5 min.	\$35

Check

THE RADIO
FOOD SELLING
PLAN THAT GOES . . .

ALL

THE

WAY

DOWN

TO

**"SHELF
LEVEL"!**



The toughest stretch in the SALES PROMOTION JOURNEY is "THE LAST THREE FEET" at POINT-OF-SALE. Here, the interested customer meets **THE ONLY SALESMAN YOU CAN HAVE** at the moment of decision-to-buy. HE IS THE FOOD STORE CLERK. THE NEW . . .
NOVEL . . .

ABSOLUTELY DIFFERENT

WSAI "Personnel Training For Sales" plan will SHOW THE FOOD STORE CLERK:

- HOW TO DISPLAY YOUR PRODUCT
- HOW TO ADVERTISE AND HIGHLIGHT YOUR PRODUCT IN THE STORE
- HOW TO INCREASE SALES OF YOUR PRODUCT

A MARSHALL FIELD STATION REPRESENTED BY A VERY MODEL

CINCINNATI

WSAI

A. B. C.



RUSH ME
full particulars on
"SHELF LEVEL"
food selling . . .

COMPANY _____
STREET _____ CITY _____
NAME _____ TITLE _____



IN EASTERN NORTH CAROLINA TOBACCO IS KING

WGTM

Covers This Rich
Market... with a
King-Size Voice!

Write or phone us or our
National Representative



"THE VOICE OF
THE GOLDEN PLAIN"

WILSON, N. C.

5000 Watts—Full-Time
590 Kilocycles
Serving 1,125,000 People

NATIONALLY REPRESENTED
BY WEED AND COMPANY

Mutual Exclusive in This Area

Filmed telecasts are considered as shows which are filmed prior to and exclusively for transmission over TV. Minimum fees for this type of video program are based on rates existing in the Screen Actors Guild Basic Minimum Agreement.

Structure of the National Association of Broadcast Engineers and Technicians (NABET), which holds production-crew contracts with NBC and ABC, includes:

3 lighting men (2 NABET, 1 IATSE)

3 video cameramen (only 2 when in the field)

1 field engineer (used in the field only)

1 studio engineer (audio)

1 studio engineer (for booms)

1 studio engineer (for recordings)

1 projection engineer

(Pay scale for above technicians ranges from \$250 to \$526 per month)

1 field supervisor (for field work only)

1 technical director

1 dollyman

(Pay scale: \$600 per month)

1 video control engineer (handles three or four TV screens)

(Pay scale: \$270-\$518 per month)

International Alliance of Theatrical Stagehands and Electricians (IATSE), currently negotiating with TV networks to set up a permanent scale, has a basic three-man crew for video work: one carpenter, one property man, and one electrician. Each gets \$91.88 a week, \$3.75 an hour for overtime or broken time, with one day the smallest unit any stagehand will work — i.e., one hour's work will be charged at one-day rate, unless it's overtime.

CBS technical and production men are members of the International Brotherhood of Electrical Workers (IBEW). Basic crews consist of three cameramen, two boom operators, one audio man, one dollyman, two camera control men, one switcher, one film control man — who get from \$62.50 to \$125 a week, depending upon seniority with CBS — one director (\$115-\$130 a week), one assistant director (\$80-\$95 a week), one sound effects man (\$57.50 a week).

Sound effects cost a sponsor \$12.50 an hour. Scenic designers' and painters' services are free to sponsors, those salaries being absorbed by CBS, while estimates for scenery construction and labor, art work, etc., are submitted to the sponsor for approval.

Tentative scale for the use of live

music on television, as set up last year by the American Federation of Musicians (AFM), runs as follows:

	Local	Network
Rehearsals (first hr. or fraction thereof)	\$ 5.00	\$ 5.63
Airtime (up to 30 min.)	\$12.00	\$13.50
Airtime (30 min. to 1 hr.)	\$15.33	\$17.25
Doubling on 1 instrument	\$ 2.00	\$ 2.25
Doubling on each additional instrument	\$ 1.33	\$ 1.50

Duplication of AM and TV shows is \$7.50 in addition to AM rates; duplication for staff musicians is \$7.50 additional for commercial programs. Musicians called in for make-up or costuming for either dress rehearsal or telecast must be paid \$3.00 each.

Radio Writers Guild scale for TV is \$130 for a five-day week and an unlimited number of shows, which vary from two or three a week on CBS to five or seven on WPIX, New York *Daily News* independent TV station. On sponsored programs, directors negotiate on their own, getting from \$100 up for each show.

As stated previously, the advertiser using a small-scale television program will run into little more expense than the average radio show costs, since a network or station will provide him with the technical set-up necessary. But a lavish, one-hour TV revue or hour-length play, with numerous scene and costume changes, jumps sponsor costs considerably: expenditure for top talent may be comparable to that for names on a big-time radio show, but it's the "extras" that go into elaborate video that make a far greater program budget necessary.

RISE AND SHINE

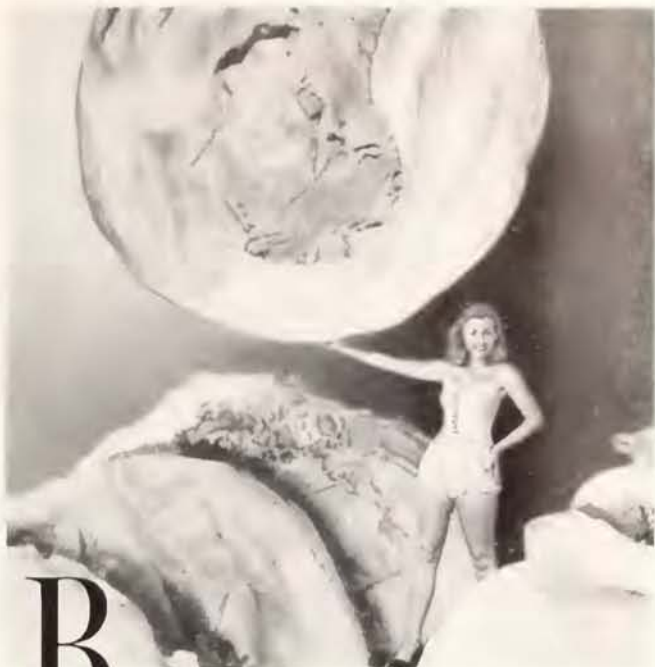
(Continued from page 19)

The dynamic selling technique favored by network sponsors just doesn't work on the typical wake-up show. One reason is that most people aren't up to high-tension talk early in the morning. Secondly, a person doing a show that is in many cases an hour (sometimes longer) in length finds it practically impossible to interrupt his leisurely tempo with sudden flurries of furious selling.

This doesn't mean that the mc can't use a direct, hard hitting technique. But experience has shown that the forceful commercial should be built up to on a wake-up show, not hurled like a thunderbolt unexpectedly. And this preparation is just what enables Richard Hlickox to impart a virtual "pound and shout" effect to his com-



ALL EARS IN TULARE aren't glued to any one network. But 88% of the radio families in this \$183 million California agricultural center *do* listen to ABC, says BMB. On ABC, your program rides with Crosby, Marx, Winchell and a host of other headliners into Tulare and all Coast markets—large and small.



BUMPER CROPS IN SALINAS fill U.S. salad bowls, and put \$82 million (for field crops alone) into Salinas Valley purses. ABC harvests a rich crop here, too—89% of all radio families, according to BMB. It's one of 44 key Coast cities where more than 50% of all radio families are ABC listeners.



CCHECKING IN LONGVIEW we find the saw-and-ax experts in this Washington timber town hew to the ABC line, too. BMB says 72% of all Longview radio families are regular ABC listeners. It's the same up and down the Coast; ABC reaches 95% of all radio families at the 50% BMB penetration level.

On the coast you can't get away from

ABC

FULL COVERAGE... ABC's improved facilities have boosted its coverage to 95.4% of ALL Pacific Coast radio families (representing 95% of coast retail sales) in counties where BMB penetration is 50% or better.

IMPROVED FACILITIES... ABC, the Coast's Most Powerful Network, now delivers 227,750 watts of power—54,250 more than the next most powerful network. This includes FOUR 50,000 watters, twice as many as any other coast network...a 31% increase in facilities during the past year.

GREATER FLEXIBILITY... You can focus your sales impact better on ABC Pacific. Buy as few as 5 stations, or as many as 21—all strategically located.

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

THE TREND TO ABC... The Richfield Reporter, oldest newscast on the Pacific Coast, moves to ABC after 17 years on another network, and so does Greyhound's Sunday Coast show—after 13 years on another network.

ABC PACIFIC NETWORK

NEW YORK: 30 Rockefeller Plaza • Circle 7-5700 • DETROIT: 1700 Stroh Bldg. • CHERRY 8321 • CHICAGO: 20 N. Wacker Dr. • DELAWARE 1900 • LOS ANGELES: 6363 Sunset Blvd. • HUDSON 2-3141 • SAN FRANCISCO: 155 Montgomery St. • EXBROOK 2-6544

mercials on the WLAW (Lawrence, Mass.) *Yawn Patrol*. Hickox also gets good results with this manner of doing a commercial, apparently, because he manages to be emphatic without being high-powered. *Yawn Patrol* also uses the time-tested formula for family appeal by making birthday and anniversary dedications.

Many shows have developed a middle-of-the-road technique in handling commercials that neither "pound and shout" nor "sneak in." Joe McCauley and Les Alexander on the WIP (Philadelphia) *Dawn Patrol*, for example, do

a commercial "straight," whether reading it pat, or couching it in their own words.

Most rise-and-shine mcs customarily read a commercial as written or put over its essential points in their own language, according to the wishes of the sponsor or his agency. A proved salesman nearly always gets better results by making the sales pitch in his own fashion. How much this might differ from a written text depends altogether upon the individual mc. The fact is, however, that any commercial not written especially for

the personality of the announcer calls attention to itself. Being realistic, the mc may successfully minimize this effect by a skillful lead into and out of the commercial in his own words. This technique is always used for transcribed commercials, which are acceptable on most wake-up sessions. But the mc, in the position of a friend of his listeners, is most effective when making a recommendation as he would do under any other circumstances.

It is true, nevertheless, that unrestricted freedom of a broadcaster in paraphrasing a sponsor's commercials may pose certain problems. It has been the experience of some managers that when one person takes liberties in handling commercials, others on the staff, even though not in a comparable position, tend to become sloppy in reading copy, or feel they should have similar privileges. And there is always the necessity of great care in making product claims which do not overstep moral, ethical, or legal bounds. The latter problem is not one likely to be troublesome with any mc experienced in talking off the cuff.

Despite the proved loyalty of audiences to long-time experts like Al Stevens (WITI, Baltimore), Tommy Dee (WSBT, South Bend), Ed Allen (WMAQ, Chicago), and others, when it comes to both listening and buying—there are times when the most faithful morning dialers seem very fickle indeed. In short, it seems that under certain circumstances it's possible to transplant their affections quickly and cleanly.

How and why can this happen?

Jim and "Creampuff" Crist, brothers, took over the six-to-nine a.m. session on WFBR (Baltimore) a few months ago when the former mc joined another Baltimore station. It was freely predicted at the time that the popular departing mc would take his top Hooper rating with him. Instead, Jim and "Creampuff" hung on to the station rating for the period, and the other stations remained in about the same relative positions.

Arthur Godfrey, conceded by most to be the all-time king of the rise-and-shine fraternity, gave up his early-morning stint on WCBS (New York) at the end of last October. Other metropolitan stations bared their kilocycles and prepared to take a bite out of that juicy audience when the king stepped down.

They reasoned that since there was
(Please turn to page 48)

**SURE
COVERAGE**
IN A *Booming* OKLAHOMA MARKET

KTUL'S swiftly developing 26 county area packs an \$878,744,000 buying income punch—with 245,580 radio homes—

48,870
MORE than in 1946 by the new corrected BMB report.

KTUL TULSA

JOHN ESAU - Vice Pres. & Gen. Mgr.

Avery-Knodel, Inc. RADIO STATION REPRESENTATIVES

AFFILIATED WITH **KOMA**, OKLAHOMA CITY



WHAT WILL SHE SAY?

THE PHONE rings. . . . it's a radio survey . . . what will "Madam Housewife's" answer be? Every Time Buyer, Station Manager and Advertiser wants to know. In the North Dakota Market two out of three listeners say

KSJB . . . and they say it consistently, morning, noon and night. There are two reasons why KSJB ranks high. First of all listeners can hear KSJB and secondly they like what they hear.

KSJB's management is consistently on the alert to keep their local programming in tune with listeners' likes. And of course, like listeners all over America, more and more North Dakota families are getting "The Columbia Habit" every day.

Now is the time to take advantage of KSJB's wide audience too. Weather being what it is in North Dakota, families stay home with their radios these days. New opinions are formed, old buying ideas changed. It's your grand opportunity to tell North Dakotans why your product is best . . . and tell them often. And no other medium can do the job as well, or as inexpensively, as KSJB, Columbia's outlet for North Dakota.


There are still some availabilities on (KSJB) North Dakota's favorite source of news, drama and amusement. Your Geo. Hollingbery representative has these availabilities listed and can get you on the air and in the market in record time. Call Hollingbery today or write direct to KSJB at either Jamestown or Fargo.

SURVEY RESULTS

	Morning	Afternoon	Evening
KSJB	54.4	46.5	49.6
Station A	18.0	21.4	23.5
Station B	19.3	25.5	17.7
All Others	8.3	6.6	9.2

Survey taken in Stutsman, Barnes, Griggs, Foster, Kidder, Logan and LaMour Counties, North Dakota.

KSJB, 5,000 Watts unlimited at 600 KC, the Columbia Station for North Dakota with studios in Fargo and Jamestown.



**ARE YOU GETTING WHAT
YOU'RE HUNTING FOR
ON THE PACIFIC COAST?**

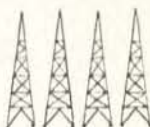
THIS IS NO BULL... If you're really shooting for *maximum* sales by radio on the big Pacific Coast, use the big 45-station Don Lee Network and get what you're after. To make the most sales possible, you need the biggest network possible on the Pacific Coast, for radio listening here is *different*. People listen to their own *local network station* rather than to out-of-town or distant ones, because mountains up to 15,000 feet surround many of these markets and make long-range reception unreliable.

It takes a lot of local network stations to release your message *from within* every important buying market—and Don Lee is the only network big enough to do it.

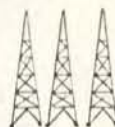
LEWIS ALLEN WEISS, *President* • WILLET H. BROWN, *Exec. Vice-Pres.* • WARD D. INGRIM, *Director of Advertising*
1313 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA • *Represented Nationally by* JOHN BLAIR & COMPANY

Of the 45 Major Pacific Coast Cities

ONLY 10
have stations
of all 4
networks



3
have Don Lee
and 2 other
network stations



7
have Don Lee
and 1 other
network station



25
have Don Lee
and **NO** other
network station





Don Lee has 45 stations . . . one in every city where the other three Pacific Coast networks have one—and to cover the rest of the Pacific Coast, Don Lee has *twice as many* stations as the other three networks *combined*. (In the “outside” market, Network A has eleven stations, Network B has three stations, and Network C has two stations . . . compared to Don Lee’s 32 *stations*.)

To meet 1949’s increasing competition, you need radio. You need the big Pacific Coast, with its more than 13½ million people who spend over 14½ billion dollars a year in retail sales. Use the Don Lee Network of 45 stations and bag your maximum sales on the big Pacific Coast!

The Nation’s Greatest Regional Network





Mr. Sponsor asks...

"Why doesn't broadcast advertising do a better job of promoting its sales effectiveness?"

George J. Abrams | Advertising Manager
Block Drug Co., Inc., Jersey City, N.J.

The Picked Panel answers Mr. Abrams



Two answers to this question contradict each other. The first is that broadcasters do an awfully complete job, particularly on the local program level. The NAB has a tremendous file of "success stories" which it is constantly distributing, and on which local stations base a great deal of their direct mail promotion.

Answer number two: I think relatively few sales-effectiveness stories are particularly valid—especially for nationally-advertised products. For these reasons: There are just too many factors which direct the course of the sales curve of any product to be able to tag this sale to that ad or program; to say that this success was due to this magazine or that station or network.

Further, it is obvious that price and quality of the product, distribution, dealer attitude, sales staff and advertising all go into a sale. And these factors, operating in the instance of a competitor's products, affect the first sale . . . plus economic conditions. To be able to say with any degree of security that "this program made more sales than that program."

Nearly everyone listens to the radio. Nearly everyone is influenced by radio.

or that "this station got more customers than that newspaper" requires very complete (and expensive) controlled research. (On a national level, the cost of such a job has been estimated at some \$2,000,000.)

Perhaps as good a way as any to assess the effectiveness of a medium—particularly an established one—is to look at the record that has been compiled by many advertisers analyzing media and their own sales experiences and, based on this, deciding where to spend their dollars. If we accept the thesis that advertising is an effective way to help sales—almost any advertising—then we can examine the number of advertisers and the number of dollars that go into each medium. Radio has certainly won its share of advertisers and advertising dollars.

This implicit testimony to a medium's sales effectiveness seems to me to be the only genuinely useful "success story"—particularly on the national level.

LOUIS HAUSMAN
Director, Advertising and Sales Promotion
CBS, New York



Radio has been so busy performing miracles of salesmanship for its sponsors that it has omitted to record those miracles completely, and to present them adequately to all the advertisers of the United States.

Nearly everyone listens to the radio. Nearly everyone is influenced by radio.

This means that nearly every business man uses radio to advertise his goods. Not a day goes by but what some advertiser, somewhere, is delighted over the way broadcast advertising sends his sales to new highs. But stations have been slow about spreading the word—about promoting radio's sales effectiveness.

Fortunately, this will change in 1949. All elements of the broadcasting industry are working together on the All-Radio Presentation. Those preparing this have found that radio has the facts to produce one of the greatest presentations ever built in behalf of any advertising medium.

When this is completed and released, alert advertisers will learn, better than they ever have before, how well radio advertising can increase their sales.

EUGENE S. THOMAS
General Manager
WOIC, Washington, D. C.



This question, which is not new to the radio industry, is being asked now more than ever, and is being transformed from question to demand.

The sound reasoning which motivated the question is also the *raison d'être* of the All-Radio Presentation Committee.

A great many of us in the industry have been working, for well over a year now, toward the production and
(Please turn to page 46)

want to SCORE in Indianapolis?

choose the ONE station that will really

follow thru

*Y*OUR sales story, launched on WISH in Indianapolis, suddenly bursts into a hard-driving campaign blanketing the entire area through other media and "special promotion."

Yes—"Put Over" the WISH way, your sales figures resemble a ball team on a hot scoring spree. Here, indeed, is staff teamwork and "FOLLOW THROUGH" that are unique in the radio field.

Check these extra promotions that go with your program purchase on WISH.

- ☆ Newspaper ads
- ☆ Transit cards
- ☆ Window posters
- ☆ Billboards
- ☆ Direct mail
- ☆ Spot Announcements
- ☆ Personal calls
- ☆ Counter displays



FREE & PETERS, Inc.
National Representatives

WISH
Indianapolis

AMERICAN BROADCASTING COMPANY

MR. SPONSOR ASKS
(Continued from page 44)

show the sales effectiveness of the one medium that goes into 94% of all the homes in these United States. Yes, radio has successfully blown the horn for everybody's business but radio's own broadcast advertising. We hope to see the fruition of our work this coming Fall.

By the same token, the Sales Man-

agers Executive Committee of the National Association of Broadcasters recently went on record with the recommendation that in realignment of NAB's services, serious consideration be given to the devoting of one-half of NAB's budget to the Department of Broadcast Advertising, which means the department to demonstrate sales effectiveness.

GORDON GRAY, VP
WIP, Philadelphia



A partial solution to this problem of radio selling itself better will lie in the all-industry promotion plan, which plan I consider very, very vital to the industry at this time. My

own opinion as to why broadcast advertising hasn't done a better job of promoting its sales effectiveness is three-fold:

1. Until recently, sales have come easy. Consequently, our trade association and many broadcasters expended most of their efforts on the various other facets of broadcasting, neglecting sales.

2. Success stories are difficult to obtain. Many successful users of radio think the great success they have enjoyed is unique with them, and they wish to keep it a secret from competitors.

3. Intensive competition for existing business between the networks, with network advertising vs. spot advertising and station against station, all of them selling against each other, mitigate against any constructive selling of the medium itself.

Let's all get behind the all-industry promotion plan . . . it is a partial answer to this important question.

ODIN S. RAMSLAND
Commercial Manager
KDAL, Duluth, Minn.



Broadcast advertising hasn't promoted its sales effectiveness as aggressively as other media because it has had no real need to do so. From the first, radioproved itself to be a selling

medium without equal. Research into the nature and habits of listeners was broadcasting's selling tool for several years at the beginning, and the subsequent great landslide into radio by national advertisers was proof of the effectiveness of this technique. In short, radio didn't have to sell—just tell.

Timebuyers and advertisers by the
(Please turn to page 43)

FOR SALE

CHICAGO BUYERS



ONLY

56c

PER THOUSAND



In the center of the dial
in
CHICAGO

WIND	WMAQ	WGN	WBBM	WAIT	WLS WENR	WCFL	WJJD	WSBC	WGES
560	670	720	780	820	890	1000	1160	1240	1390

5000 WATTS **WAIT** **360 No. Mich. Ave. Chicago 1, ILL.**

Represented by: Radio Representatives, Inc.

HIGHEST AVERAGE HOOPERATING IN U.S.

"Our dreams are getting sweeter all the time!"

AGAIN—WRVA LEADS THE NATION!

IN CONTINUOUS HOOPER-RATED CITIES

1^{ST.} IN THE EVENING

2^{ND.} IN THE MORNING

4^{TH.} IN THE AFTERNOON

BROADCASTING • December 20, 1948
 HOOPER TOP 20 STATIONS
 September-October, 1948

MORNING		AFTERNOON		EVENING	
Station	Share of Audience	Station	Share of Audience	Station	Share of Audience
WCCO Minneapolis	47.7	WKY Oklahoma City	45.6	WRVA Richmond	46.9
St. Paul	42.1	KPRC Houston	42.5	WKY Oklahoma City	44.7
WRVA Richmond	41.7	WOAI San Antonio	41.9	WOW Omaha	41.7
KSL Salt Lake City	41.7	WRVA Richmond	41.4	WHIO Dayton	40.2
WHEC Rochester	41.6	WFBL Syracuse	40.3	WBEN Buffalo	38.9
WHIO Dayton	41.1	KOA Denver	38.8	WBNS Columbus	38.7
KRNT Des Moines	40.6	WHEC Rochester	37.5	WSPD Toledo	37.8
KOIL Omaha	40.5	WHEC Rochester	37.2	WSPD Toledo	37.8
KMOX St. Louis	38.9	KRNT Des Moines	36.6	WSPD Toledo	36.6
WSPD Toledo	38.8	WSPD Toledo	36.5	WHEC Rochester	36.1
WBNS Columbus	36.1	WSB Atlanta	35.6	WAVE Louisville	36.0
WFBL Syracuse	35.5	WOW Omaha	34.5	WOAI San Antonio	35.7
WBEN Buffalo	34.4	WBNS Columbus	33.9	WCCO Minneapolis	35.7
WHAS Louisville	32.7	KDYL Salt Lake City	33.1	St. Paul	35.6
WQAM Miami Beach	32.6	WSM Nashville	32.9	WTIC Hartford	35.2
WPRO Providence	32.5	WAVE Louisville	32.9	KOA Denver	33.5
WMM Indianapolis	31.8	WCCO Minneapolis	32.8	KRLD Dallas	32.9
San Francisco	31.7	St. Paul	32.8	WJR Detroit	32.8
Oklahoma City	31.7	WIOD Miami	32.1	WWL New Orleans	32.7
Birmingham	31.7	WNEB Worcester	32.0	KSTP Minneapolis	32.7
Detroit	31.5	WHAM Rochester	31.7	St. Paul	32.4
Pittsburgh	31.3	WIBC Indianapolis	31.7	WHAS Louisville	32.4
Syracuse	31.2	WHDH Boston	31.6	KOMO Seattle	32.4
		WJAX Jacksonville	31.6	WFLA Tampa	32.0
				WMAQ Chicago	31.9
				KGW Portland	31.9
				WSM Nashville	31.9

WRVA

RICHMOND AND NORFOLK, VIRGINIA
The Edgeworth Broadcasting Service



You'd think Thomas Moore, the Irish poet, had been talking to some of our advertisers when he rhapsodized, "Music! O, how faint, how weak, language fades before thy spell." For it is music that keeps more than half a million New York families tuned constantly to WQXR and WQXR-FM . . . so constantly, no other station reaches them so effectively. These families love good things as they love good music . . . and can afford to buy them, too. That's why advertisers seek them out as the most profitable part of this biggest and richest of all markets. May we help you find them, too?

WQXR

AND WQXR-FM

RADIO STATIONS OF THE NEW YORK TIMES

RISE AND SHINE

(Continued from page 10)

absolutely nobody like Godfrey they stood a good chance to grab off for their own standing features a portion of the Godfrey inheritance. Young Jack Sterling, coming in cold from WBBM, the CBS Chicago station, couldn't be expected to hold all the dyed-in-the-wool fans who for years had gotten up with Godfrey.

During the month before Godfrey stepped out, WCBS put on what was perhaps the most concentrated promotion ever given a program on that station. Godfrey himself delivered as many as five station breaks a day (in addition to plugs on his own program), seven days a week, emphasizing the central theme of all the promotion: "You listen, you'll like him!"

Three hundred-line ads appeared in the nine major metropolitan dailies just ahead of Sterling's first appearance on 1 November. Promotion during Sterling's early weeks was worked into several locally-produced WCBS shows. Posters completely saturated the area from 8 November-8 December. Starting 6 November a six-week campaign ran in *Cue* magazine. There were other efforts, but these were the big guns.

As for Sterling, he took over quietly on 1 November, with but little change in the general format of the show—but there was a decided change in its personality, for Sterling remained strictly Sterling, refusing to adopt anything remotely resembling a magic Godfrey mannerism.

The first two Pulse of New York ratings for the (November and December) 6-7:45 a.m. period showed the relative standings, quarter-hour by quarter-hour, of WCBS and the three other metropolitan stations most closely competing virtually unchanged. Running only slightly under Godfrey's last ratings, Sterling led in all periods up to the seven o'clock news on WOR, after which he took the lead again for the remaining two quarter-hours to 7:45.

During November, his first month, Sterling received nearly 1,500 letters from people identifying themselves as former Godfrey fans. Nearly all of them said they had decided they liked him. In short—as supported by a second month's Pulse ratings—the metropolitan Godfrey audience had accomplished the switch to Sterling *en masse*.

Granting that the terrific WCBS promotion campaign for Sterling predisposed Godfrey fans in his favor, does the fact that two months later they seem—as letters indicate—to have transferred their allegiance quite happily to Sterling (as WFBR listeners switched to the Crist brothers) mean that wake-up audiences are fickle listeners?

It should be remembered first of all that a large group of listeners *already had the habit* of tuning WFBR and WCBS for a wake-up show. By continuing to tune those stations to sample the new fare, the audience was actually proving itself not fickle.

There's one important plus factor available to many participating sponsors that is often denied sponsors of complete segments on early morning shows. That is the privilege of having the time of their commercial rotated so they gather the advantage of the greater listening as the morning advances. For example, Pulse sets-in-use figures (November-December) for Boston, New York, Philadelphia, and Cincinnati show the first major surge of listening beginning at seven o'clock. In Chicago the surge starts 15 minutes earlier. Listening in St. Louis shows a similar pattern, according to studies by Edward G. Doody and Company, St. Louis. Doody surveys in Iowa and Illinois rural areas also reveal a similar pattern.

The difference between a commercial delivered during the 6-6:15 period and the 7:45-8 period in Boston, for example, can be seen from the fact that the sets-in-use for the first period were 1.7, while by eight o'clock they had risen to 20.6 (Nov. and Dec. Pulse survey). Differences in sets-in-use between six and eight o'clock throughout the country are on this same order. A rotation plan is an equalizer.

The vast majority of programs on stations throughout the country is not rated before eight o'clock. For that reason, many sponsors have tended to be skeptical of their ability to do a selling job. Many are skeptical, too, of the leisurely underselling employed by the greater number of rise-and-shine specialists. One answer to that is that the greatest showmen among them not only underplay commercials, they underplay themselves. And they've been gathering audiences . . . and selling things . . . for years . . .



Take to the air

Use WEEI. And you'll send your sales curve soaring in Boston. Because all week long—from sign-on to sign-off all seven days of the week—WEEI delivers the biggest rating more often than all other Boston stations combined!*

To take to the air with a WEEI local origination that commands a sky-high rating, call WEEI—"Columbia's friendly voice in Boston"—or your nearest Radio Sales office.

The sales results from your WEEI program will have you walking on air.

Quarter-hour wins, Pulse: Sept.-Oct. and Nov.-Dec. 1948

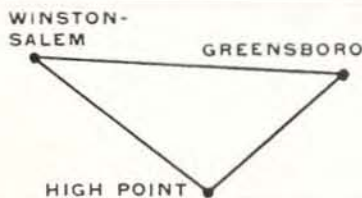
LOCAL PROGRAMS THAT
Click!

- BOW-TIES AND BOW-KAYS
- MUSIC FOR THE MRS.
- PIEDMONT FARM PROGRAM

Plus NBC'S PARADE OF STAR NETWORK SHOWS

ALL ON WSJS AM-FM

THE STATIONS WHICH SATURATE NORTH CAROLINA'S GOLDEN TRIANGLE



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

WSJS
AM WINSTON-SALEM FM
THE JOURNAL-SENTINEL STATIONS

NBC AFFILIATE
Represented by
HEADLEY-REED COMPANY

40 West 52nd.

(Continued from page 6)

a salesman's manual. We consider it by far the most useful book that comes to our station. It is quite possible that other stations would like to do the same thing and I would suggest that along with the first issue sent to a station's client, SPONSOR might send a personal note with a few words of wisdom and the proper place of radio in the advertiser's merchandising plans. This is just a suggestion.

I feel certain we shall find that they will help us show our advertisers how to use radio more effectively, with greater results for them and for us.

F. A. LYNDS
President
CKCW
Moncton, New Brunswick

READING SELLS

P-l-e-a-s-e !!

Famous Reading Anthracite (a client of this agency for 12 years) has been selling more anthracite coal, year after year, than any other coal company in America.

That record must have taken a little "effective" effort.

Do you retract such statements (On the Hill, "Coal Selling a Problem," SPONSOR, 31 January), or just let them lie where they fall?

J. A. McFADDEN
McKee & Albright, Inc.
Philadelphia

● Lack of aggressive selling has permitted oil and gas heating to chip away at the coal market. Reading's advertising has given it a good part of the market, but that's all.

HEALTHY ATTITUDE

We read with appreciation your fine piece on Midwest television featured in the 17 January issue of SPONSOR.

An attitude such as displayed in the writing of this article is bound to prove healthy for the industry in general and Midwest television in particular.

Just want to take this opportunity to thank you sincerely. Here's to better shows and bigger circulation this coming year.

S. C. QUINLAN
Promotion Director
WBKB, Chicago

(Please turn to page 65)

You or Your Client Sells

TOOLS

See **PAGE 65**

for **NETWORK CALIBRE PROGRAMS**

... at local station cost

See your station representative or write

LANG-WORTH
feature programs, inc.
113 W. 57th ST., NEW YORK 19, N. Y.

Cheyenne County is a part of

NEBRASKA

so is

Big Aggie



FRED KRIESEL



These photos show the Kriesel farm home as it appeared when the WNAX improvement program was inaugurated last Spring and as it looks today. More than 1,000 families in 293 counties in Big Aggie Land have joined the campaign to bring comfort, convenience and efficiency to the farm.

On December 15, in Sidney, Nebraska, 400 miles from the WNAX studios, WNAX presented Mr. and Mrs. Fred Kriesel with \$1,000.00 in merchandise. Friends of the Kriesels, officers of state and county farm organizations and local civic officials joined WNAX in a banquet honoring this enterprising farm couple, Nebraska winners of the 5-state WNAX Farmstead Improvement Program.

The Kriesel family was judged winner over hundreds of entries from 38 Nebraska counties—all participating in WNAX's 3-year campaign for better living conditions on the farm.

Farm folks in Nebraska depend on WNAX for their market and weather reports, news, entertainment and spiritual needs. Yes, Big Aggie is part of Nebraska just as she is part of Iowa, Minnesota, North and South Dakota—A major market where WNAX daily Serves the Midwest Farmer!

Represented by
The Katz Agency



570 KC
5,000 WATTS
A Cowles Station

WNAX

SIoux CITY - YANKTON AFFILIATED WITH THE AMERICAN BROADCASTING CO.



Right Out of the Horse's Mouth ... and It Ain't Hay

While there are those who might claim that it's strictly off the cob, the fact remains that he's got 'em eating out of his hand, whether down on the farm or every week-day evening on the air.

Country gentleman or man-about-Washington, feeding livestock or ferreting out news, Fulton Lewis, Jr. goes about his chores with workmanlike capacity. The best measure of his success is his loyal audience.

Currently sponsored on more than 300 stations, the Fulton Lewis, Jr. program is the original news "co-op." It affords local advertisers network prestige at local time cost, with pro-rated talent cost.

Since there are more than 500 MBS stations, there may be an opening in your city. If you want a ready-made audience for a client (or yourself), investigate now. Check your local Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System**, 1110 Broadway, NYC 13 (or Tribune Tower, Chicago 11).

BOND BREAD

(Continued from page 23)

Teen Talent, the WSID equivalent of Bond's Connecticut programs, two weeks after the show went on the air revealed that two out of every 20 persons called were listening, which would give the show a Hooper of 10.

Bond Bread's sponsorship of basketball sportscasting is typical of the bakery's desire to fit its air time to the right audience. Louisville, Kentucky, is traditionally addicted to basketball, with half the city's population zealously following the hoop fortunes of the University of Kentucky five. Bond has turned that adulation to its own advantage by broadcasting via direct wire to Louisville the games played in New York by the U. of K. team.

Another example of specialized programming for specialized listeners is General Baking's *Musical Clock* on WSTV in Steubenville, Ohio. An early-morning show, it's mc'd by a Steubenville prototype of Arthur Godfrey, who delivers himself of homey chit-chat about everything from the weather to Community Chest drives. The program also includes recorded music and a jackpot question regarding the history of that part of the country; people are phoned at home, with the correct answer paying \$3. Wrong answers on occasion have run the total up as high as \$300.

Quiz shows (*Win With Bond*), five-minute newscasts, foreign language spot announcements (in Jewish and Polish) have been at one time, or still are, part of Bond's highly diversified broadcast advertising aimed at particular markets. And with television commanding larger and larger audiences, General Baking is now sponsoring time signals on the Washington, D.C., TV station WTTG and WFIL-TV, Phila.

While normally nothing new is added to the manufacture of bread over a period of years, at one time when General Baking had occasion to sell an added feature the company found that radio was the quickest and cleapest way to reach the largest number of people. The bakery had proved that to its complete satisfaction with a special selling message during the war, and again two years ago, when it introduced its homogenized bread.

When the government ruled that pre-sliced bread was out for the duration of the war, General Baking produced a firmer loaf that didn't crumble or collapse completely when housewives, un-

some

Pacific Coasters enjoy wading out into low-tide

Saturday pools—to dive under with a crowbar for prying abalones off the rocks.

Succulent seafood, when pounded immediately and thoroughly.



more

people throughout the West stay home Saturdays

and listen to their radios. Look: The family availability on Saturday (Hooper average) is 74.2–8% *more* families than are available on weekdays. And sets in use on Saturdays have increased 32% over four years ago.

Even on NBC, there are still a few Saturday morning and early afternoon availabilities. You'll want to find out about them—and see more of the startling Saturday listening figures. That day, as advertisers know, is no exception to the rest of the week which marks NBC as No. 1 Network—in the buying West as in the nation.

listening's first on a western saturday over

NBC WESTERN NETWORK

HOLLYWOOD • SAN FRANCISCO

a service of Radio Corporation of America





You or Your Client Sells

TRACTORS

See
PAGE 65

familiar with the art of bread slicing after years of having it done for them by bakeries, cut it themselves. Selective radio was used extensively to let women know that Bond Bread had a firmness that resisted the best efforts of an inexperienced slicer to mangle it. General Baking found that an almost immediate sharp rise in sales was the result.

During the past eight years network advertising has played no part whatsoever in GB's radio history. This is in direct contrast to the company's broadcasting history for the decade prior to 1941. Bond Bread was advertised exclusively on the networks via six shows at different times over the ten years from 1931.

The outstanding Bond program during this network period starred Frank Crumit and Julia Sanderson over CBS, with which web the bakery remained until 1938, when it switched to MBS and *The Lone Ranger*. Guy Lombardo and his Royal Canadians carried the Bond standard commercially on CBS immediately prior to the move to Mutual.

With a change of management at General Baking, network radio became a dead issue, as far as Bond Bread was

concerned. Although the Bond operational circumstances and sales problems were the same, the feeling about web advertising by the new management was completely different. The incoming GB policy makers decided that Bond's radio ad needs could be served much better by operating locally. That idea has been followed religiously ever since.

To meet its problems of competition from local bakeries and from national baking competitors in certain markets, General Baking has found the ideal formula stems from the flexibility of selective radio, spotted where it will do the most good at the time it's most needed. * * *

MR. SPONSOR ASKS

(Continued from page 46)

thousands follow radio and radio advertising developments in the broadcast trade journals. These publications, in their powerful, well-read editorial pages, as well as in their advertising sections, have done such a tremendous job of selling that radio, surfeited with success in its early "boom" years, has loafed along in its own selling of itself.

Now we are entering a period in which the competition is tougher for many obvious reasons. We are competing with ourselves in TV and FM; newspapers, sliding out of the top media bracket, are beginning to bare their fangs; magazines, outdoor advertising, farm papers are starting to spend widely to hold their share of a tighter advertising dollar.

Radio's answer will be in the All-Radio Presentation, which will tell broadcasting's basic story as never before in large and small communities throughout the U. S. Already there is talk of "a million dollars a year for selling"; already, here at NAB, plans are taking form for an all-out selling effort that will make media history.

We have the tools; research beyond the capacity of any other medium; actual experience data on retail use of radio; national result data that needs no amplification; and a basic selling outline. Up to now, we haven't gone all-out in selling because, until recently, we haven't really had to. Now that we do, we will!

MAURICE B. MITCHELL
Director
Dept. of Broadcast Advertising
NAB, Washington, D. C.

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.*

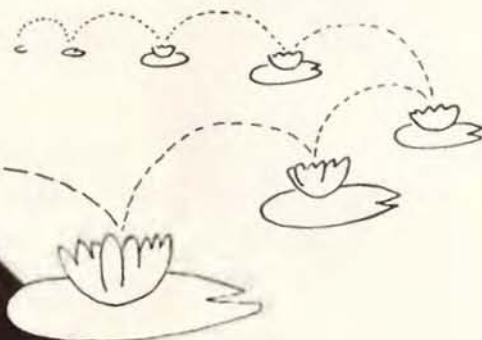


*ASK ANY JOHN BLAIR MAN TO PROVE IT.

**"FROG
ADVERTISERS"?
NO SIR!**



Advertisers don't jump around from station to station... in Cleveland. They **STAY** on WHK... where they get results! They reach the largest audience at the lowest (network station) rates! One of our local advertisers has a 2-hour talent program now in its 13th year! It has maintained an average Hooper of 10.6... and has been seen by studio audiences totaling over 3/4 of a million people. More proof that WHK is the Retailers Choice in Cleveland!



**THEY STAY
ON
WHK**

The Paul H. Raymer Co.,
National Representative



You or Your Client Sells



WORK CLOTHES

See
PAGE 65

50-50 DEAL

(Continued from page 29)

Following the war, the company decided to expand its distributor system and concentrate on building public acceptance of its own trademark. Its two chief weapons were national magazines and a cooperative distributor allowance (50%) for local advertising, principally newspaper. It used no national or regional radio, and only in a few instances did it approve radio co-op allowances.

While material shortages still supported a sellers' market during most of 1948, Peters foresaw a time not too distant when Blackstone equipment would have to compete in a buyers' market for its share of business. When that time came he wanted the name "Blackstone" to mean "magic washing" to busy housewives—not just stage magic.

In a letter to distributors, Peters told them the company would pay for half the time, talent, and announcer costs for *Blackstone, Magic Detective* for a trial period of 13 weeks, and strongly recommended they take advantage of the deal. Local arrange-

ments were left up to each distributor.

There's a difference in speed and decisiveness of action between the man who's just thinking about buying something and the man who knows what he wants to sell. As soon as he had approval from the Blackstone Corporation, Michelson made a mass mailing to every station, big and little, in Blackstone distribution areas.

He explained the company's approval of his transcribed series for cooperative advertising and suggested the station make its own pitch for the business. All letters went out together and gave each station an equal chance.

Not many dealers held out against the succeeding waves of station salesmen that hit them within hours of receiving Michelson's letter. Ninety-eight stations representing every area where Blackstone has distribution reported sponsors for the show.

In the majority of cases the show was actually sponsored by retail dealers, such as appliance or hardware stores, department stores, etc., either individually or as a group. In a few cases a big general distributor bought it on behalf of all his retail outlets. The series was planned for airing once a week.

Michelson supplied the stations with mats and photographs. Blackstone supplied each sponsor with a book of suggested commercials.

Realizing that most of the new *Blackstone* sponsors were inexperienced in radio merchandising, Michelson left nothing to chance. After the program had been broadcast a few weeks he offered each sponsor at cost (eight cents each) a giveaway booklet of *Blackstone* the Magician's magic tricks, together with appropriate commercial copy.

Sponsors were to make the offer not sooner than the seventh broadcast. This allowed time for the show to build its initial audience before the test. It also allowed time for reports to Jamestown on the show's impact before the deadline for renewal.

Everybody took the deal. Leads traceable to this promotion played a big part in the manufacturer's ultimate decision to continue sharing costs for this program.

In New York the program is sponsored by the Gross Distributors, Inc., on behalf of all outlets in the area. It started on WOR (Sunday, 2:45-3) October 10, and on the seventh broad-
(Please turn to page 64)



WOC

FIRST IN THE

QUAD *Cities*

DAVENPORT, ROCK ISLAND, MOLINE, EAST MOLINE

AM 5,000 W
1420 Kc.

FM 47 Kw.
103.7 Mc.

TV C.P. 22.9 Kw. visual
and aural, Chanel 5

**Basic Affiliate of NBC,
the No. 1 Network**

WOC advertisers reach the biggest and richest industrial center between Chicago and Omaha, Minneapolis and St. Louis get extra coverage of the prosperous Iowa-Illinois farming area on WOC-FM without additional cost. With complete duplication both stations deliver the entire NBC Network schedule and local programs to this rich farming area.

Col. B. J. Palmer, President
Ernie Sanders, Manager

DAVENPORT, IOWA



FREE & PETERS, INC., National Representatives

**GOSH YES!... LONG HAIRS
by the THOUSANDS
in NEW ENGLAND!**



Yes indeed! There's a whopping-big, READY-MADE-AUDIENCE for fine music in New England! New England, birthplace of America's cultural heritage, is a natural for the



DEEMS TAYLOR CONCERT SERIES

A new series of 30 minute programs,
5 times per week featuring

The World's Greatest Recorded Music

plus on transcription the COMMENTARY of America's foremost composer, music-critic and radio commentator

DEEMS TAYLOR and DISTINGUISHED GUEST STARS

Deems Taylor personally introduces each recorded masterpiece . . . emcees the show. Feature YOUR NAME OR PRODUCT with this great series **and watch the Deems Taylor Concert**

SELL FOR YOU!

Available just when people love to relax, 10:30 to 11:00 P.M., five nights per week, Monday through Friday over the YANKEE NETWORK for carrier announcements or complete sponsorship.

Ask Your Petry Man

THE YANKEE NETWORK, INC.

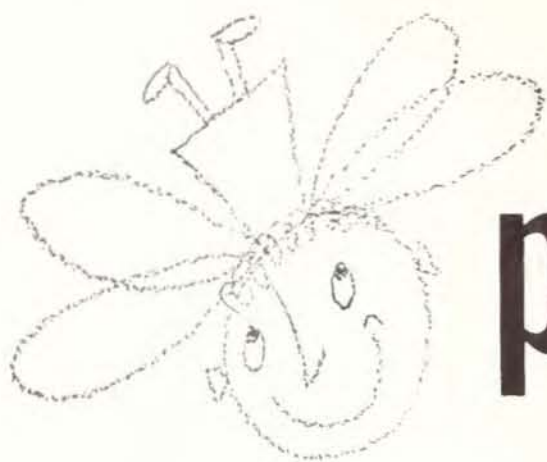
Member of the Mutual Broadcasting System

21 BROOKLINE AVENUE, BOSTON 15, MASS.

Represented Nationally by EDWARD PETRY & CO., INC.

14 FEBRUARY 1949

57



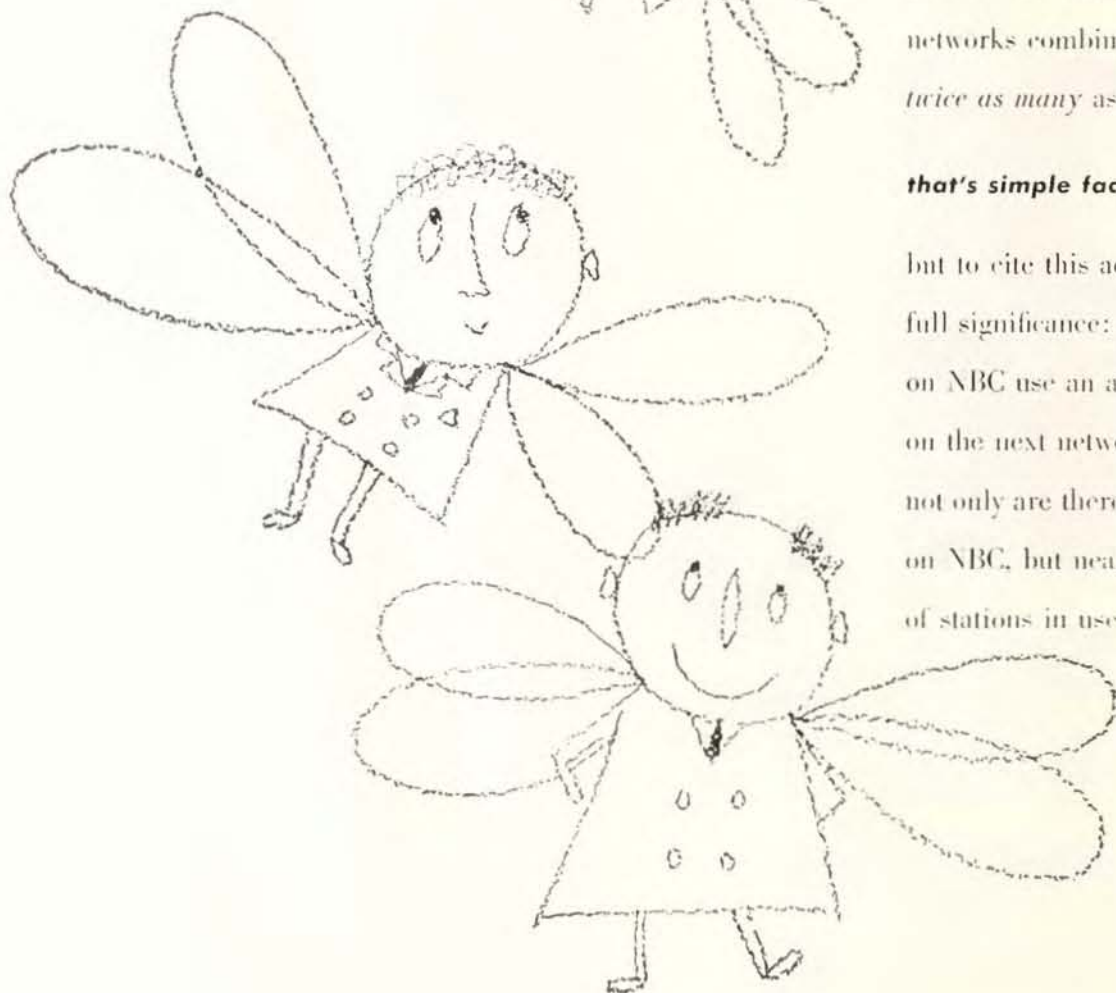
preferred



NBC Television carries more network advertisers than all the other networks combined... actually, *twice as many* as any competitor.

that's simple fact

but to cite this accomplishment in its full significance: regular sponsors on NBC use an average of 14 stations — on the next network, only 8... so that, not only are there twice as many sponsors on NBC, but nearly double the number of stations in use from week to week.



SUNDAY

MONDAY

PM

TUESDAY

WEDNESDAY

THURSDAY

PM

FRIDAY

SATURDAY

Main grid table with columns for stations (ABC, CBS, DuMont, NBC) and rows for time slots (4:00 to 11:00). Contains program names like 'The Howdy Doody Show', 'The Tonight Show', and 'The Ed Sullivan Show'.



East March 1949

Radio Comparagraph In next issue

SPONSORS

List of sponsors and their rates, including American Tobacco, Radio City, and various department stores.

PROGRAMS

List of programs and their rates, including 'The Howdy Doody Show', 'The Tonight Show', and 'The Ed Sullivan Show'.

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

ABC	CBS	Du Mont	NBC	ABC	CBS	Du Mont	NBC	CST	ABC	CBS	Du Mont	NBC	ABC	CBS	Du Mont	NBC	CST	ABC	CBS	Du Mont	NBC	ABC	CBS	Du Mont	NBC
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**Midwest
March 1949**

Radio Comparagraph in next issue

SPONSORS

- Admiral F 7:00 p.m.
- American Tobacco F 9:30 p.m.
- Ballantine W 9:00 p.m.
- Bigelow-Sanford Th 8:30 p.m.
- Bristol-Myers F 8:00 p.m.
- Colgate-Palmolive M 8:00 p.m.
- Danby Su 9:00 p.m.
- Dukfont Th 8:00 p.m.
- Electric Auto-Lite Tu 8:30 p.m.
- Emerson Su 8:00 p.m.
- Marshall Field MTWTF 6:45 p.m.
- General Foods Tu Th 5:00 p.m.
- General Motors M 7:30 p.m.
- Gillette F 9:00 p.m.
- Kraft W 8:00 p.m.
- Liggett & Meyers W 7:00 p.m.
- F 10:00 p.m.
- P. Lorillard Su 6:00 p.m.
- Motorola Tu 8:30 p.m.
- Phileo Su 8:00 p.m.
- Radio Corp of Am M 6:00 p.m.
- Stein M 8:00 p.m.
- Swift Th 7:30 p.m.
- Texas Tu 7:00 p.m.
- Whitshell M&W F 5:00 p.m.

PROGRAMS

- Admiral B way Review F 7:00 p.m.
- Believe It Or Not Tu 8:30 p.m.
- Bigelow Show Th 8:30 p.m.
- Boring Tu 8:30 p.m.
- F 9:00 p.m.
- Break the Bank F 8:00 p.m.
- Chevrolet on B-way M 7:30 p.m.
- Colgate Theatre M 8:00 p.m.
- Arthur Godfrey W 7:00 p.m.
- Identify M 8:00 p.m.
- Kula, Fran & Ollie M 6:00 p.m.
- Newsreel Su 9:00 p.m.
- Orig. Amateur Hour Su 6:00 p.m.
- Phileo TV Playhouse Su 8:00 p.m.
- Lenny Ross Th 7:30 p.m.
- Singing Lady Su 5:30 p.m.
- Small Fry Club M-F 5:00 p.m.
- Supper Club F 10:00 p.m.
- Suspense Tu 8:30 p.m.
- Television Theatre Tu 7:00 p.m.
- Texas Star Theatre Tu 7:00 p.m.
- Toest of the Town Su 8:00 p.m.
- Tournament of Champions W 9:00 p.m.
- Uncle Mistletoe MTWTF 6:45 p.m.
- Wind 'n On The World Th 8:00 p.m.
- Your Show Time F 8:30 p.m.

NBC NETWORK ADVERTISERS

February 1, 1949



A Service of Radio Corporation of America

These companies are already setting strong patterns of sponsor identification...vivid sight and sound impressions that will shape the buying habits of American consumers for a long time to come.

To make the *best* impression, their commercials are being delivered on NBC Television, the network that is

first in programs—latest Television Hooperatings give NBC 9 of the top 15 programs

first in audience—with 29 stations now in operation, NBC Television reaches the largest audience available to TV advertisers

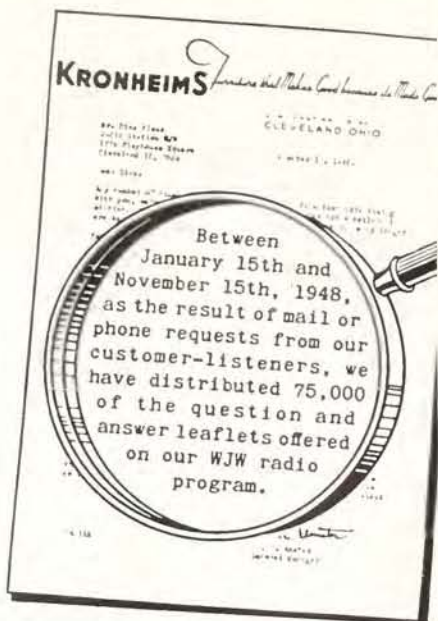
first in sponsored hours—3 times more than any other network

STATIONS USED

<i>Admiral Corporation</i>	17
<i>The American Tobacco Co.</i>	25
<i>Bates Fabrics, Inc.</i>	13
<i>Bigelow-Sanford Carpet Co., Inc.</i>	22
<i>Bonafide Mills Inc.</i>	7
<i>Chevrolet—General Motors Corp.</i>	15
<i>Cluett Peabody & Co., Inc.</i>	14
<i>Colgate-Palmolive-Pect Co.</i>	15
<i>Disney, Inc.</i>	21
<i>Firestone Tire & Rubber Co.</i>	14
<i>General Foods Corp.</i>	12
<i>Gillette Safety Razor Co.</i>	12
<i>Gulf Oil Corp.</i>	9
<i>Kraft Foods Co.</i>	14
<i>Liggett & Myers Tobacco Co.</i>	22
<i>Mason, Au & Magenheimer Conf. Mfg. Co.</i>	14
<i>Motorola, Inc.</i>	7
<i>Oldsmobile—General Motors Corp.</i>	7
<i>Philco Corp.</i>	27
<i>Procter & Gamble Co.</i>	7
<i>Radio Corp. of America</i>	9
<i>R. J. Reynolds Tobacco Co.</i>	14
<i>Swift & Co.</i>	14
<i>The Texas Company</i>	19
<i>Unique Art Manufacturing Co.</i>	5
<i>Vick Chemical</i>	7

THE NATIONAL BROADCASTING COMPANY

An excerpt from a letter to Cleveland's Chief Station



BILL O'NEIL, President



50-50 DEAL

(Continued from page 56)

ca-t a single offer of the booklet was made to those who would write the station for it. The one announcement pulled 2,800 requests.

About a thousand of these requests came from families in the Gross distribution area who are in the middle or higher economic bracket and thus presumably able to afford a Blackstone. The washers range in price from a wringer model at \$119.95 to an automatic at \$365. The latter is definitely out of the low-cost range. The equipment, unlike some other models however, does not have to be bolted down, and has the advantage of a top rating by the Consumer's Union laboratory.

Following the plan suggested by Michelson, Gross wrote in longhand in the space provided on the face of the booklet the name of the dealer nearest the person writing in. Next, the names were sent to each retailer of all persons in his area to be used in a follow up. This was done by telephone, by mail, and in some cases by personal calls. The dealers reported sales.

The show is sponsored on Wednesday nights, 8:30-8:45, over WJTN in Jamestown, N. Y., by the George B. Pitts Company, a department hardware store. In order to bring people into the store the booklet offer, made in December, required listeners to come in and ask for it.

They had cautiously ordered only 500. These were snapped up quickly, with many people left disappointed. The offer will be repeated this month, asking listeners to write for the book of tricks.

Blackstone, the magician and his troupe, is constantly touring the country. He is cooperative, lending himself to tie-ups with local sponsors of the platter show bearing his name. In Jamestown, he visited the store for a talk with personnel and made a personal appearance for consumers at the store. During an intermission at his stage performance he introduced a new Blackstone automatic washer on display in the lobby. Producer Michelson works closely with the magician and with stations carrying the show to promote such tie-ups where possible.

The program is sponsored on Sundays at 3:30 in Ware, Mass., by the Baker Furniture Co., over WRMS.

Mrs. Baker says that before she signed for the show comparatively few of her prospects ever heard of the Blackstone washer.

The program changed that. She reports that now the great majority of her leads and prospects come from listeners. The program, says Mrs. Baker, has already created an amazing acceptance of the trade name and established her store as headquarters for the product.

The Baker Co. has been spending about half its advertising budget on newspaper space. Results from this program, the company's first experience in radio, are already so satisfactory the company is planning to reduce its newspaper ad-budget in favor of increased expenditure for radio.

The first 13 weeks of the show on stations in all areas where the Blackstone Corporation has distribution (New England, Middle Atlantic, Southern, and Mid-Western) produced overwhelming evidence of mounting public acceptance of the Blackstone name.

The company urged its sponsoring outlets to renew for a complete 52-week cycle on the same 50-50 split of the costs. They even wrote Michelson to let them know if anybody hesitated to renew, so they could do a little extra persuading. Virtually the entire original list of nearly 70 stations plus 22 additional stations reported sponsors coming in on the 52-week basis.

A distinction between the Jamestown firm and other washing machine manufacturers who also make cooperative allowance for radio is that Blackstone did not rest with merely recommending "radio"—they took the initiative in providing what seemed an exceptional program to meet the common need of all dealers.

The cost to Blackstone for their half of the time and talent for these sponsors for 52 weeks is estimated at about \$250,000. The company's national magazine advertising (current schedule includes *Saturday Evening Post*, *McCall's*, *Good Housekeeping*) since the war had not established the name "Blackstone" with the public as a washing machine. To them it still meant card tricks, legal tricks, or Lorna Doon. The company feels nevertheless the prestige value of the national magazine campaign is worth its cost. Their dealers however see radio producing, not acceptance for card tricks, legal legerdemain, or novels but for wash day magic—Blackstone brand.

BMI

SIMPLE ARITHMETIC IN MUSIC LICENSING

BMI LICENSEES	
Networks	24
A M	1,909
F M	399
T V	41
Short-Wave	4
Canada	150
TOTAL BMI LICENSEES	2,527

You are assured of complete coverage when you program BMI-licensed music

*As of February 2, 1949

BROADCAST MUSIC, INC.
 580 FIFTH AVE., NEW YORK 19
 NEW YORK • CHICAGO • HOLLYWOOD

(Continued from page 50)

MR. AND MRS. DUOS STORY

Received my first subscription copy of SPONSOR several days ago, for which many thanks. I note that SPONSOR is now a bi-weekly—fine! As radio director of "One of America's Better Stores," I know I shall find your magazine very helpful.

Being a new subscriber, I am not equipped with a file of back issues. Hence, I would appreciate it if you would send me a reprint of "Those Mr. and Mrs. Duos" story from your issue of September, 1948, as soon as possible.

ALAN BAUTZER
Radio Director
Hess Brothers
Allentown, Pa.

COVERAGE VS. PROGRAMMING

I have just read Part Five of the series, "What's Going on in Farm Research", page 24 of the 17 January issue.

WHO is mentioned several times in this article, but a couple of statements occurring on page 44 led to a little research. Mr. Doody, in the third paragraph on this page, says, "KGLO, Mason City, was dwarfed here as in the Quincy and St. Louis areas." The meaning of this was not quite clear inasmuch as the paragraph states that KGLO in its third recent study was first in nine out of ten hourly ratings.

The following two paragraphs are, however, the ones which definitely led to the research to which I am drawing your attention. For simplicity we quote the two paragraphs:

"These are typical examples of studies which show the dominance of one station over others in which the previously mentioned technical factors are involved.

"Doody suggests the tentative conclusion that program appeal accounts for a certain degree of individual audience preference, but that general station dominance is the primary audience builder—whether through power, promotion, network affiliation, or the fact it is the only station in the area."

First of all, we are enclosing a table which sets out in descending order of field strength all stations which should have sufficient signal in the daytime for acceptance over a large part of the nine-county area around Quincy. The second sheet of this data sets out certain assumed field strengths for the antennas in the absence of the actual

data. We feel the table based on these fields to be typical, however.

It will be noted that WHIO in this table ranks sixteenth in field strength. Thus, the station enjoys little dominance because of technical factors. Note that several stations are on the NBC network, notably KSD in fifth ranking position and WMAQ in tenth position. It should be expected that listeners to the NBC network would prefer those signals. We likewise feel these stations, as well as a large number of those ranking below sixteenth

position, do as good or better a job in promotion in that area, since Quincy lies outside of our .5 mv/m contour or primary coverage area.

The only conclusion we can draw from this table is that local farm programming, which WHIO stresses, resulted in the one first place and eight seconds in the WTAD study. This seems to be somewhat substantiated by the presence of WOI, Ames, Iowa, which stands in twenty-first place with less than .5 mv/m per meter.

We believe Mr. Doody in general

TO SELL



TRACTORS • WORK CLOTHES
TOOLS • HOME WARES

or any other of the thousands of items that modern American farm families buy regularly.

BUY INTO THE RICHEST FARM MARKET EAST OF THE MISSISSIPPI... on the WHAM FARM NEWS

Monday through Friday 12:15 P. M.


Hundreds of thousands of prosperous farmers in upstate and central New York listen to the WHAM Farm News with the same loyalty, interest and confidence with which they attend the meetings of their Granges.

On the air uninterrupted for over fifteen years, the WHAM Farm News has provided a public service justifying the belief that, "if the Farm News man says so, it's true." No program can provide more solid ground for commercial messages. Study the statistical information listed to the left and tap this high-income market at WHAM's low cost.

MARKET FACTS

- Dwelling Units 94,396
- Ownership 46.3%
- Electrification 85.2%
- Automobiles 78.7%
- Average effective buying income per family \$4,198
- Cost per program per 1,000 homes . . . 23 cents!

50,000 watts, clear-channel



WHAM
"The Stromberg-Carlson Station"
Rochester 3, N. Y.
George P. Hollingbery & Co., Nat'l Rep.

COSTUMES for TELEVISION!

NOW — Rent COSTUMES

- ... for your Television Shows!
- ... Technically Correct!
- ... over 100,000 in stock!

from Broadway's Famous Costumer...

The same speedy service enjoyed by NBC, ABC, CBS-TV, WABD, WPIX and Major Broadway Productions!

If outside NYC, wire or airmail your requirements; 24-hour service when desired!

EAVES

COSTUME COMPANY

Eaves Building

151 WEST 46th ST. • NEW YORK 19, N. Y.

Established 1870

has appraised the situation fairly accurately, except for having omitted from his technical thinking the basic fact that a 5,000 watt regional with a preferred frequency in the daytime may have more coverage than a 50,000 watt station on a less advantageous frequency. Likewise his statement that "Program appeal accounts for a certain degree of individual audience preference" seems to relegate programming to a rather minor role.

PAUL A. LOYET
Resident Manager
W'HO, Des Moines, Ia.

TALENT LAMENT

(Continued from page 31)

small-part-on-the-air stage, and again nothing happens. They lament the fact that a limited number of actors and singers work a great deal but a great number of actors and singers work little. They claim that there must be something wrong with a radio system, sustaining as well as commercial, that permits a few voices to play so many roles, that permits a few performers to monopolize most of the work in day-

time serial, as well as nighttime, radio. "We're good," lament many of them. "but what good does that do us? Nobody is willing to give us a chance."

Directors and producers, in answering this new talent lament, have pat answers. They claim that they can't afford long rehearsals that new talent requires, that they can't start training performers in the radio art, and that they want casts that know the language of the individual director. All directors, more or less, use the same terms in directing shows, but practically every director wants at least a nuance of difference from his use of individual terms. Naturally, he casts performers who know what he wants. It's easier that way. It cuts down rehearsal time, and that saves money, makes for smoother shows. Since frequently the guest stars of broadcasts are not mike trained, it's vital that the supporting cast be talent which has worked with the director, thus giving him more time to work with the stars. New voices are good for broadcasting, but directors are paid to turn in smooth programs, not develop tyro talent. Out-of-town performers invading the big
(Please turn to page 68)

tele commercials... minute movies... business films...
produced by combining dramatic originality
with basic sales sense.

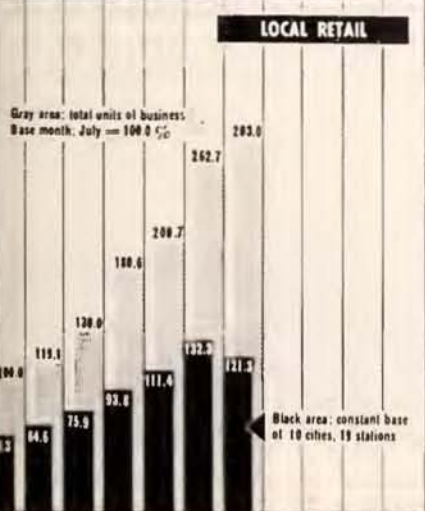
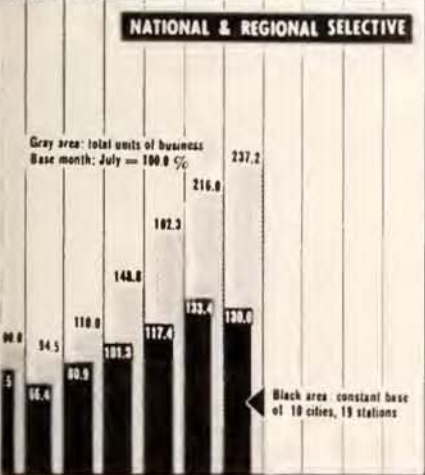
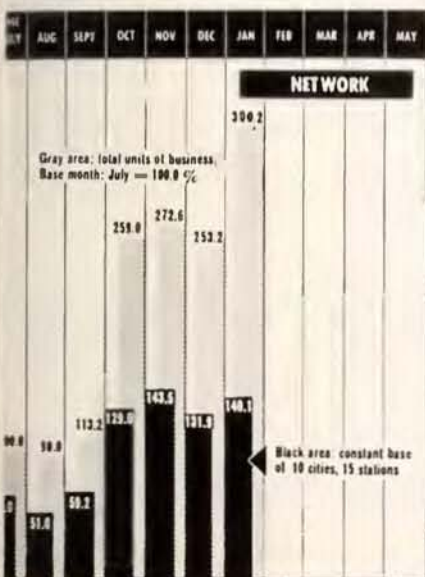
Reid H. Ray Film Industries
2269 Ford Parkway - St. Paul, Minnesota - Emerson 1393
208 So. LaSalle Street - Chicago, Illinois - Financial 6-0897
Write or phone now for a screening. No obligation.

tv trends

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

Advertising placement in sponsor's TV control panel of 10 cities was not spectacular during January. Only increase in constant base cities was in network category, which grew from 131.9 in December to 140.1 in January. In the selective category TV actually was off 3.1 in constant base cities (from 133.4 to 130) and in local-retail business January was off 11 points in the same cities from 132.3 in December to 121.3 in January. January retail advertising slides in all media. Total TV business is still jumping. Total network business was up from 253.2 in December to 300.2 in January, with 41 stations reporting network business. Selective placement increased in total TV cities from 216.8 to 237.2 and local-retail placement increased from 262.7 to 283.0. Forty-six stations are currently reported in both selective and local-retail categories.

ALL AND TEN-CITY TRENDS



BREAKDOWN OF TV BY BUSINESS CATEGORIES

CATEGORY	JUNE	JULY	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY
Automotive	20.0	18.0	15.5	14.0	8.8	8.6	11.7	12.6				
Food	11.7	19.5	27.5	20.0	12.0	11.9	11.3	8.7				
Clothing			4.2	17.0	6.1	6.1	6.8	6.4				
Radio TV & Appl	20.0	18.0	23.3	20.1	19.7	19.7	21.5	25.3				
Soaps & Toiletries	6.7		8.4	6.7	23.4	18.5	9.3	11.3				
Tobacco	39.1	37.5	7.7	10.4	19.4	22.0	22.1	24.4				
Misc	2.5	7.0	13.4	9.8	8.8	7.6	7.9	3.9				
Beer & Wine					0.5			1.2				
Soft Drinks					1.3							
Home Furn						3.8	4.1	3.4				
Jewelry						1.8	1.9					
Drugs							3.3	2.8				
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0				

CATEGORY	JUNE	JULY	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY
Automotive	11.9	11.8	8.1	6.9	5.9	4.7	3.4	3.5				
Soft Drinks	6.4	5.6	4.7	4.2	5.0	5.4	4.4	4.0				
Beer & Wine	13.7	14.1	13.3	10.8	8.6	7.3	7.2	7.4				
Drugs	0.2	0.2	0.3		0.5	0.4	0.1	1.0				
Food	3.9	2.8	3.7	4.2	6.4	5.3	5.9	7.6				
Clothing	7.2	6.2	5.3	5.8	6.2	5.5	4.6	3.1				
Radio TV & Appl	15.4	15.6	11.6	14.2	9.5	8.3	14.2	13.2				
Soaps & Toiletries	1.1	1.0	1.3	1.0	1.8	1.8	1.4	1.5				
Tobacco	15.9	16.1	19.8	23.2	21.3	18.9	14.6	15.1				
Jewelry	17.3	21.8	25.6	25.4	23.8	31.6	35.0	36.4				
Misc	7.0	4.8	6.3	4.3	6.6	7.0	5.6	3.7				
Builders & Sup					1.7	1.1	0.9	1.8				
Home Furn					2.7	2.7	2.7	1.7				
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0				

CATEGORY	JUNE	JULY	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY
Automotive	16.3	19.8	21.3	20.0	19.9	18.9	14.2	14.0				
Banks	0.3	3.6	2.9	2.5	3.0	3.6	3.9	6.2				
Dept Stores	14.6	10.3	10.2	8.0	9.3	11.9	15.6	9.5				
Food	8.0	6.0	6.1	5.9	1.5	1.7	1.6	3.0				
Home Furn	3.7	3.6	2.7	4.3	2.8	4.7	4.5	3.5				
Jewels & Rest	2.3	2.2	2.8	1.4	3.6	2.7	2.9	3.2				
Clothing	11.0	6.5	7.3	11.2	7.6	7.5	7.5	7.6				
Personal Services	8.6	7.9	7.3	12.9	10.5	7.7	6.2	8.6				
Radio TV & Appl	26.9	29.5	29.0	24.5	31.7	31.1	30.6	35.0				
Misc	8.3	10.6	10.4	9.3	8.6	6.8	5.8	5.4				
Jewelry					1.5	2.7	5.8	2.6				
Beer & Wine						0.1	0.8	0.7				
Drugs						0.5	0.4	0.3				
Tobacco						0.1	0.1					
Soft Drinks							0.1	0.4				
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0				

TALENT LAMENT

(Continued from page 66)

towns also lament the fact that what they've done out of New York doesn't mean a thing to directors. The same thing has been true for years in the so-called legitimate theater. To answer the gripe that new talent isn't given an opportunity, some directors mention performers like Trudy Warner, who was working for \$25 a week in Hartford some years ago, and who came down to New York and within three months was playing leads in two daytime strips and earning over \$300 per show (\$600 a week). Young performers admit it happened to Trudy Warner, but point out that there's one Trudy, while there remain the featured players like Anne Elstner, Lucille Wall, and Alice Reinheart, who have been playing in daytime dramatic serials for what seems like generations. What is true, they claim, for actresses is also true for the men, and performers like Carl Eastman, Bud Collyer, and Bartlett Robinson show up in serial casts with a regularity that makes the boys trying to break in skip meals—and



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

not because of envy.

The name and semi-name talent on the networks has its own set of laments. These differ a great deal from the laments of the non-metropolitan talent and the performers trying to break in. The first objection is to the artistic handcuffs which many shows place upon actors. The latter contend that many programs permit them to run the gamut of emotions from A to B. They don't necessarily blame the writers who in their turn are forced to pen formula serials. (The laments of radio's writers are not included in this report, for theirs are distinct from performing talent and may be the subject of another episode in this series.) Many of the performers no longer lament the lack of scope that daytime serials and nighttime weekly dramas permit them. They note that Benny, Hope, Skelton, Ozzie and Harriet, and Fibber McGee and Molly haven't broadened their character delineation in years, and they reach top audiences and earn top salaries. They just "give 'em what they want", and take a flyer in a dramatic production on Broadway to extend their "creative wings", and "get radio out of their nostrils."

Another lament of most experienced radio performers is aimed at directors. Said a broadcasting veteran, "One week he's a page at NBC and the next he's a director for an agency. That's not unusual. One director last week used a race-track stop-watch to time a program, and never did find out that it was overtime until the dress rehearsal, when we all went crazy cutting our scripts to make certain there'd be enough time for the commercials."

Another broadcasting oldtimer, commenting on agency directors, explained, "He speeds us up when we should be slowed down. He's so afraid of running overtime that we have to play the final five minutes as if we were on a particularly *fast* boat to China."

Still a third performer, referring to another Madison Avenue agency director, said, "He's got a phobia on using so many words per minute, no matter how fast or slow a scene should be played. When he has to cut out some dialogue, he acts as if he should have a refund for the sponsor from both the writer, because he didn't use all his words, and from the cast, since they didn't use up all the words he felt should be crowded into a half-hour broadcast. He congratulates us on our worst shows and ignores our best

efforts. When a Hooperating doesn't agree with his reactions to a broadcast, he tells us never to judge a show by its Hooper. When it coincides with his feelings, he tells us how fine an evaluation job the Hooper organization does. We know how he holds his job, and very often we're tempted to give him the performance he deserves—but we don't. We have our own reputations to worry about."

The bigger the star the more he laments Hooperatings. Jack Benny for years has had his ratings wired him the second that they were available. Fred Allen doesn't hesitate to sound off during his broadcasts on Hooper and his ratings. What's true of Jack and Fred is true of nearly all star and featured talent on the air. New programs suffer more from Hooper fright than a Broadway play suffers from the morning-after critical notices. "Reviewers have a single crack at a play, Hooper takes two cracks a month," laments the star of a Wednesday night frolic.

Talent is disturbed by advertisers judging its visual effectiveness by TV Hooperatings or Hooper's Teleratings even before the medium has broken through its test days. One of the greatest Hooper laments of talent is the fact that generally by the time a Hooperating is released, it's too late to do anything about a characterization since another program (aside from the show rated) has already been on the air by the time the figures are received. (Special Hoopers of course can be made available 24 hours after a broadcast, but talent can't afford them regularly.)

Talent's greatest lament is the fact that sponsors want results—i.e., great audiences—from the very first broadcast or telecast. "Despite the fact that it's a known fact that the habit of listening or viewing develops slowly, advertisers want audiences from the outset," points out a great radio star. "That's understandable, since they start paying from the day the program goes on the air. If, however, they were willing to take a lesser audience to start, with the knowledge that a well-developed program would inevitably increase its audience week after week, and thus slight first audiences could be balanced by great end-of-the-listening, broadcasting would be a better show field in which to work. And believe me," he says with feeling, "it would lengthen the life of all who entertain via the air."



THREE CBC NETWORKS *Serve all Canadians*

In Canada's cities, towns and rural homes from Atlantic to Pacific, listeners enjoy a great variety of the very finest Canadian, American, British and French-language radio programmes.

With the addition of three new 50,000 watt transmitters in Ontario, Manitoba and Alberta, the three CBC networks—Trans-Canada, Dominion and French, through 90 owned and affiliated stations—now reach almost every potential listener in Canada!

This intensive coverage provides a nation of more than twelve million customers to advertisers using the facilities of CBC.

COMMERCIAL DIVISION

CANADIAN BROADCASTING CORPORATION

354 JARVIS STREET

1231 ST. CATHERINE ST. WEST

TORONTO 5, ONTARIO

MONTREAL 25, QUEBEC



SPONSOR SPEAKS



Magazines discover radio

During the war, the National Association of Magazine Publishers used announcements on stations in Bangor, Augusta, and Presque Isle, Maine, to urge lumberjacks to get out into the forest and cut timber. Paper pulp was scarce, chiefly because lumberjacks were scarcer. But the twice-a-day, three-days-a-week appeal worked wonders. The situation was saved, and magazine publishers had discovered radio.

Today the magazine fraternity is expanding its use of radio. Selective campaigns are building circulation for Curtis Publications, for *Collier's*. Other magazines are using announcements sporadically. Still others are keenly studying Curtis case histories, and can be expected to use the air, on a selective basis, shortly.

We've noted for a long time that

radio has invested some of its dollars in magazines and newspapers. It's pleasant to note that the level of competitive thinking has reached the stage where some of printed media's cash is flowing back into broadcasting.

Live Programing

Radio is now entering the more-recorded-than-live phase. For years this has been true at independent stations but the networks and most of their affiliated stations outwardly stressed the importance of live programing. With the announcement that the National Broadcasting Company will accept recorded programs for network airing, the last of the web opposition to transcribed airings has faded.

There was plenty of hedging by NBC in its clearance of recorded programing. But despite all the hedging, it is apparent that most programs will eventually be aired live only when formats demand it. Programs that profit from immediacy—news, special events, sports, and topical comedy programs—will continue to be live. There is little justification for live airing of dramatic, situation comedy, and musical programs. Entertainment and commercial content of many programs can be better if they are recorded and edited.

But sponsors, agencies, and networks should not insist on recording all programs because they feel they would be more precise, more accurate that way. There's something in the live spontaneity of gag comedy programs for instance that is difficult to

catch on wax, wire, or tape. The value of live entertainment must not be forgotten in the rush to record it.

How to maul a medium

The months roll on, and evidence of the effectiveness of the \$1,000,000 investment that newspapers have poured into sales research and promotion pile in.

Consider the last Printers' Ink Advertising Index. For the month of December, 1948, the general index for all national advertising was up 6% over the like month in 1947. Newspapers led the parade with a 20% increase, Outdoor increased 12%, magazines 2%. Radio remained unchanged.

Radio unchanged . . . but was it? Look at the vast number of new stations on the air to slice the radio melon. Think of the fact that newspapers in the past year have been diminishing in number rather than increasing. Consider SPONSOR'S Selective Trends Index for the month of December, which shows a sorer picture than the Printers' Ink Index. Remember the numerous instances of shifts from radio, of reduced radio budgets for the year 1949.

The conclusion is inescapable. Radio, the dynamic medium, has no unified selling.

The industry film now in preparation under the able direction of CBS's Victor Ratner will help. But much more is needed.

What's needed is a keen industry awareness of the problem. And a decision to do something drastic about it now.

Applause

The Free Enterprise Struggle

Puerto Rico hasn't been exactly an advanced territory of the United States, economically or politically. Despite this fact, it has been in the forefront of the battle of government vs. private ownership. The radio stations of the island have carried the flag for the free enterprise system in a fight that has meant life or death to them.

The problem was whether or not the station operated by the government was to be permitted to carry advertising in direct competition with

the privately owned stations. Station owners were of the opinion that if this were permitted it wouldn't be long before several government outlets would be in operation and would monopolize, because of power, channels, and resources, the broadcast advertising business of Puerto Rico.

When an official announcement was made that the station would broadcast commercially many broadcasters on the island felt that they had lost their fight. But their Association didn't give up; the fight was continued. Today authoritative sources in Washington veer to the opinion that any sta-

tion operated by the U.S. should transmit official governmental information and entertainment only.

Round one has been won by Puerto Rican broadcasters not alone for themselves, but for all U.S. broadcasters, for all U.S. industry. There are strong elements in government which look towards a socialized industry as well as control over all media of dissemination of information and news. The forefront of the battle to retain freedom of speech and freedom of business will be fought in the outskirts of the 48 states, in territories like Alaska, Puerto Rico, and Hawaii.

KMBC KFRM

HEART BEATS



Kansas City, Missouri

from the Heart of America

Trade Paper Edition

KFRM Wins Heart of America Listeners

CRONKITE NAMED WASHINGTON CORRESPONDENT FOR KMBC-KFRM

Walter Cronkite, former United Press Foreign Correspondent, has been named Washington correspondent for The KMBC-KFRM Team, Arthur B. Church, president, has announced.

Cronkite has established headquarters in Washington, and will begin his reporting shortly after the first of February.

Each of the two stations will program Cronkite on a short news spot daily. In addition, he will provide two quarter-hour programs weekly for each of the stations. One of them will be a general commentary and interview program of significance to the Kansas City Trade area. The second 15-minute program will be supplied each station on a localized basis, including Washington activities of interest to local listeners, and interviews with Congressmen from Missouri and Kansas.

Cronkite returned in September from two years as Moscow Bureau Manager for the United Press. Prior to that assignment, he was

Foreign Correspondent with the wire service, in Europe. He covered the air war over Germany, the Battle of North Atlantic, the Normandy invasion, and established United Press coverage of the Nuremberg trials.

The Texas Rangers Appear on Television

The KMBC-KFRM Texas Rangers, now in Hollywood for movie and radio commitments, on January third inaugurated a new television program series on KTTV, Los Angeles. They will be scheduled each Monday evening on the new series.

The male quartet of the Texas Rangers, then billed as the Midwesterners, first appeared on television 15 years ago . . . in Kansas City, on W-9XAL, experimental television station programmed by KMBC.

KMBC-KFRM Team Ranks First DAYTIME AMONG ALL BROADCASTERS IN KANSAS CITY PRIMARY TRADE AREA

The KMBC-KFRM Team made new records in audience building in its first year of operations. After less than ten months of KFRM operation that station attained top ranking in the area it serves. And, teamed with KMBC, The KMBC-KFRM Team ranks first by a wide margin among all broadcasters in the Kansas City Primary Trade area, according to Conlan and Associates, radio survey company.

The Conlan survey, completed in October, and published in three books, is believed to be the largest coincidental survey of its kind ever published. More than 100,000 calls were made during a one-week period in the Kansas City Primary Trade area. This Area Study, extending west from Central Missouri to Colorado, also includes counties in Nebraska and Oklahoma, and covers the

8 a.m. to 6:30 p.m. period throughout the one week period in early October, 1948.

The survey is essentially rural in character, as it excludes the larger cities—Kansas City (both Missouri and Kansas), St. Joseph, Topeka, Salina, Hutchinson and Wichita, and was limited to these hours as KFRM went on the air as a daytime station.

The KMBC Area Study shows that KMBC is the most listened to station, daytime, within an average radius of slightly over 100 miles from Kansas City!

The KFRM Area Study proves KFRM is the most listened to station daytime in Kansas within KFRM's half-millivolt contour!

Arthur B. Church, president and founder of The KMBC-KFRM Team, in commenting on this remarkable success story, gives major credit to KFRM's unprecedented audience building record to his program people. Mr. Church insists that the KMBC-KFRM Staff, numbering more than 130, is the greatest and best any U. S. broadcaster can boast.



WTAG

Personalizes

ANNOUNCEMENTS

On Five Daily

Participating Shows



"The Julie 'n Johnny Show"
Co-emcees Julie Chase
— Johnny Dowell
Monday through Friday
8:15-9:15 A.M.



"Modern Kitchen"
Lyda Flanders
Monday through Friday
9:15-9:30 A.M.



"Wife Meets Husband"
Fran and Bill Winne Monday through Friday
9:30-10:00 A.M.



"Danny Patt Show"
Danny Patt —
Edith Mann
Monday through Friday
10:00-10:30 A.M.



"Open House"
Margaret Cox — Bob Edgren —
Danny Patt
Guest-of-the-day, Jane Russell
Monday through Friday
5:00-5:45 P.M.

Advertisers who use announcements on WTAG to reach the prosperous Central New England Market get top value for their advertising dollars. WTAG produces five participating shows every day, Monday through Friday, with each participating announcement carefully programmed as an integral part of each show. They're as personal as the script; the exact opposite of the disc — announcement — disc — announcement type of show. In production, the ages and interests of WTAG's entire listening audience are carefully considered. That's why these five daily shows keep YOU participating in sales in the great Central New England Market. When you buy time in New England, buy a buying audience with WTAG, the station with a far greater audience than that of any other station heard in the area.

WTAG

WORCESTER

580 KC 5000 Watts



PAUL H. RAYMER CO. National Sales Representatives.

Affiliated with the Worcester Telegram & Gazette.



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Motion Picture and Television Reading Room
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Recorded Sound Reference Center
www.loc.gov/rr/record

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