

SPONSOR

For buyers of broadcast advertising

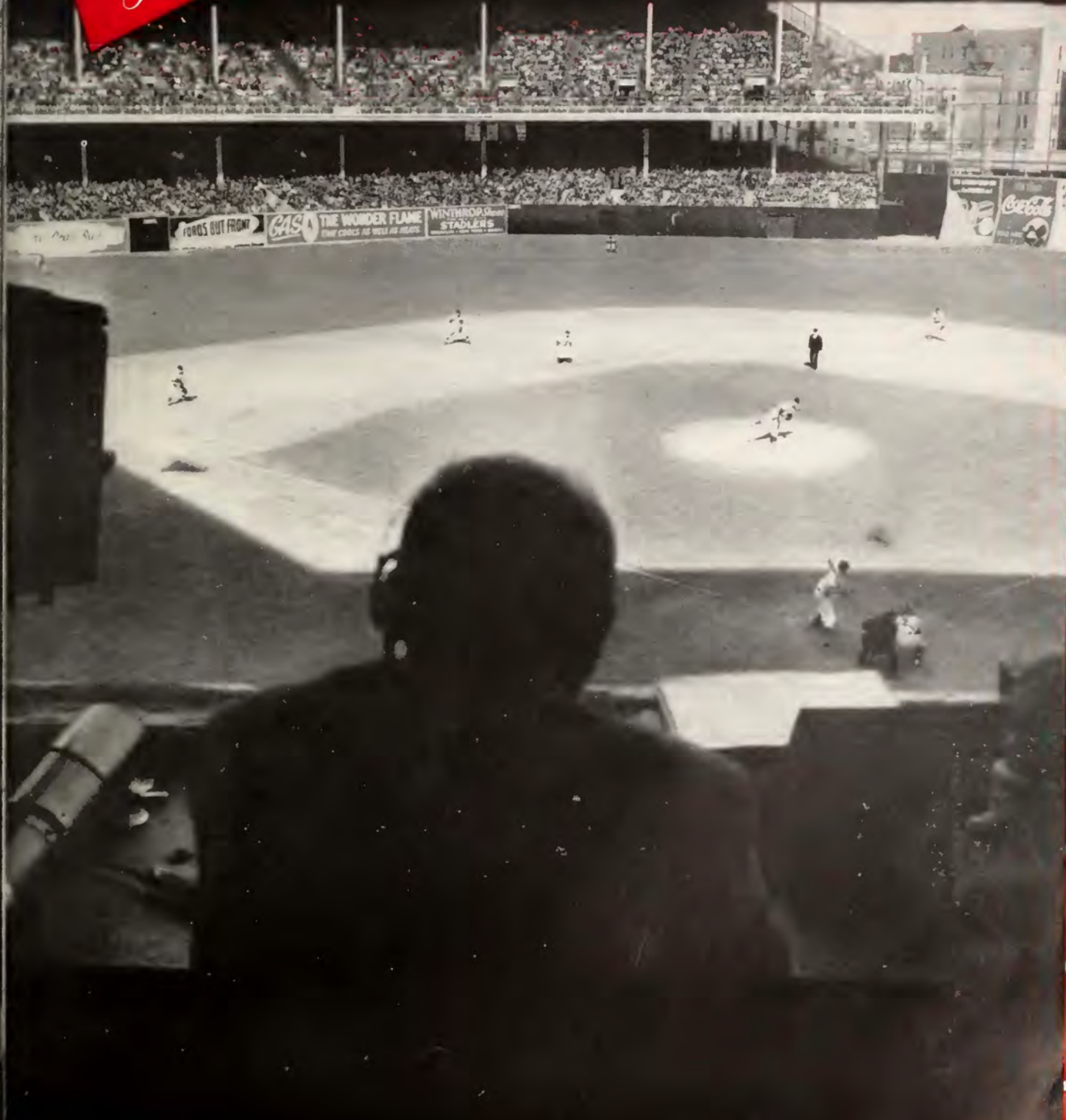
POSTAGE
BALTIMORE
MD.
2 CENTS 2

Are advertising budgets large enough—p. 17

Baseball rules the airwaves

NBC GENERAL LIBRARY

SP 10-45
12220
LIFE ENHANCED
PRAGUE
NATIONAL BROADCASTING
PLAZA
WASHINGTON, D. C.



Taylor-made
disk shows
page 23

Amm-i-dent
picks radio
page 28

Are budgets
big enough?
page 17

TV commer-
cial ratings
page 26

15,000,000
Negroes buy
page 24

Symphony
sells beer
page 28

Mr. Sponsor
W. P. Jones
page 10

Sponsor
Reports
page 1

Mr. Sponsor
Asks
page 32

New &
Renew
page 13

On the Hill
page 8

Sponsor
Speaks
page 62

Applause
page 2

Digest

Triple Threat in Virginia

This fall Virginia's TV viewers are seeing the nation's football classics via WTVR; its radio listeners are hearing them over WMBG and WCOD.

All three are Havens and Martin stations, known since 1926 for complete broadcast service in the Old Dominion.

Only Havens and Martin stations provide broadcast service to viewer or listener. This is in line with company policy, with a record for radio and TV innovations and firsts that has few equals.

These First Stations of Virginia have provided complete NBC service to a faithful audience for many years. Whether you're interested in radio or TV, ask Blair about the stations which serve Virginians.



WMBG AM
WTVR TV
WCOD FM

First Stations of Virginia

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

RECEIVED

OCT 17 1949

NBC GENERAL LIBRARY



TS... SPONSOR REPORTS...

.. SPONSOR REPORT

10 October 1949

**Crosley launches
\$2,000,000 contest**

Crosley division of Avco brought two tons of \$1 bills, totaling \$2,000,000, into New York's Hotel Commodore 28 September to prove to dealers it really is launching contest with \$2,000,000 of prizes, for Shelvador refrigerators. In addition, said Bill Blee, Crosley g.s.m., \$2,000,000 plus will be spent this fall to promote contest, through Benton & Bowles. Included are two TV shows.

-SR-

**Schenley seems
to drop radio**

Whether Schenley dropped broadcasting or broadcasting dropped Schenley, big distiller has announced it has stopped trying to get into radio and TV "for present." Schenley's ad department, however, is "keeping matter under exploration and consideration."

-SR-

**RMA will add
TV to "week"**

Radio Manufacturers Assn. has added TV to name and scope of U.S. Radio and Television Week, 30 October-5 November. RMA will run no association campaign, but has prepared spot announcements and newspaper ads for manufacturer use with dealers.

-SR-

**10,000,000 sick
radios will get
promotional needle**

To put estimated 10,000,000 idle radio receivers back to work, RCA's tube department is running "radio-repair and tune-up" campaign with dealers. It's estimated that 40,000 radio technicians now service 80,000,000 home and car sets. With 24,000,000 TV sets by 1956 - plus more radios - 50,000 more technicians would be needed.

-SR-

**Meck starts daytime
television show**

John Meck Industries, Inc., Plymouth, Ind., sets example to other TV set makers by sponsoring daytime, one-hour, four-afternoon-a-week show over WNBQ, Chicago. Program features news bulletins, news pictures, and time and weather reports. . .WCAU-TV, Philadelphia, has begun continued telecasting from 2 p.m. to 11 p.m.

-SR-

**Winchell replaces
K-F with Hudnut**

Walter Winchell will get back into the drug business next January when he switches sponsors from Kaiser-Frazer Motors to William R. Warner & Co., for Richard Hudnut's home permanent wave and other hair products. . .K-F is seeking \$30,000,000 loan from RFC, reportedly for retooling, etc., for introduction of low-priced car.

-SR-

**Meighan heads
CBS on Coast**

With more radio and TV originations expected from Hollywood, CBS has "regrouped" there. V-p Howard S. Meighan will be chief executive officer on West Coast, with Merle S. Jones, general manager of KNX and Columbia Pacific net, and A. E. Joscelyn, director of Hollywood operations.

Petry launches expansion plan Edward Petry & Co. has told station executives of expansion plans, involving separate new TV department under Keith Kiggins; enlarged AM selling force in New York under "Hanque" Ringgold; new promotion staff headed by Seth Dennis, and long-term lease in new building now being constructed at 488 Madison Ave.

-SR-

BBC makes \$370,000 "profit" Government-owned British Broadcasting Corp. reports favorable balance of \$370,249 for fiscal year ended March 31. Bulk of \$33,097,022 income of BBC - which doesn't carry advertising - came from licenses on receiving sets, at rate of \$2.80 for each radio and \$5.60 for each TV set.

-SR-

501 Baptist churches want FM FM Association, Washington, reports 501 churches in Southern Baptist convention have signed tentative application cards for low-power FM stations. Churches are asking FCC permission to operate in 10-watt educational band, now controlled by National Association of Educational Broadcasters.

-SR-

Mutual sees end of sales drought MBS has signed new sponsored programs totaling more than \$2,000,000 in time. Five new advertisers have joined and six temporarily suspended shows are back.

-SR-

Amoco sponsors Margaret Truman Margaret Truman will be guest soloist on American Oil Company's "Carnegie Hall" musical program over ABC on 20 December. Amoco's new series (through Joseph Katz Agency) began 27 September.

-SR-

WCON-TV will have 1,000-foot tower One thousand-foot tower now being constructed for WCON-TV, within city limits of Atlanta, will be tallest broadcast tower in U.S. . . WJZ-TV also will move up higher, if FCC okays its petition to share NBC facilities on top of New York's Empire State building.

-SR-

Newspaper ad linage dips In August, for second time in about four years, newspaper ad linage in 52 major cities measured by Media Records was smaller - 3.6% - than parallel month of year ago. August, 1949, however, had only four Sundays as against five in August, 1948. . . Direct mail volume currently is estimated about 10% higher than last year.

-SR-

Pillsbury runs \$153,000 contest Contests seem to be coming back strong again. Pillsbury Mills is promoting "Grand National Recipe and Baking Contest" with \$153,000 in prizes, on "Galen Drake" show on ABC and in other media.

-SR-

Pope seeks to buy WINS, NY Generoso Pope, publisher of Italian language newspaper, "Il Progresso Italo-Americano," would buy WINS, 50,000 watts, New York, for \$512,000. Station is now owned by Crosley Broadcasting. If FCC approves, Pope would have to sell WHOM, New York.

-SR-

Du Mont would re-buy VHF transmitters Du Mont Laboratories have announced they will repurchase Du Mont VHF transmitters from TV broadcasts and CP holders who may be required by FCC to change from VHF to UHF band.

(please turn to page 34)

KCMO

Kansas City's ONE and ONLY

50,000

watt station

810kc

Programmed for Mid-America Audiences

National Representative — John E. Pearson Co.

*One Does It-
in Mid-America!*

ONE Station
ONE Rate Card
ONE Spot on the Dial
ONE Set of Call Letters



FEATURES

Sponsor Reports	1
40 West 52	6
On the Hill	8
Mr. Sponsor: W. Paul Jones	10
P. S.	11
New and Renew	13
Mr. Sponsor Asks	32
4-Network Comparagraph	47
Sponsor Speaks	62
Applause	62

ARTICLES

Are ad budgets big enough?	Analysis of 69 leading companies shows that more advertising could build sales and help to reduce other business costs	17
Amm-i-dent sweeps nation	Pioneer ammoniated dentifrice firm, after successful radio experience with other products, puts 75% of budget in this medium	20
Tailor-made transcriptions	A wide variety of advertisers, from autos and gasoline to foods and drugs, finds that it pays to fit program to market	22
Negro market	Fifteen million of them, with many billions of annual income, can be reached with programs that meet their interests	24
TV commercials	First findings by Daniel Starch & Staff show wide range in "liking" and "remembrance," with the latter spread from 93 to 11%	26
Beer symphony	Eleven-year-old "Tap Time" series has helped boost annual sales volume of Fort Pitt from 82,000 to 1,200,000 barrels	28

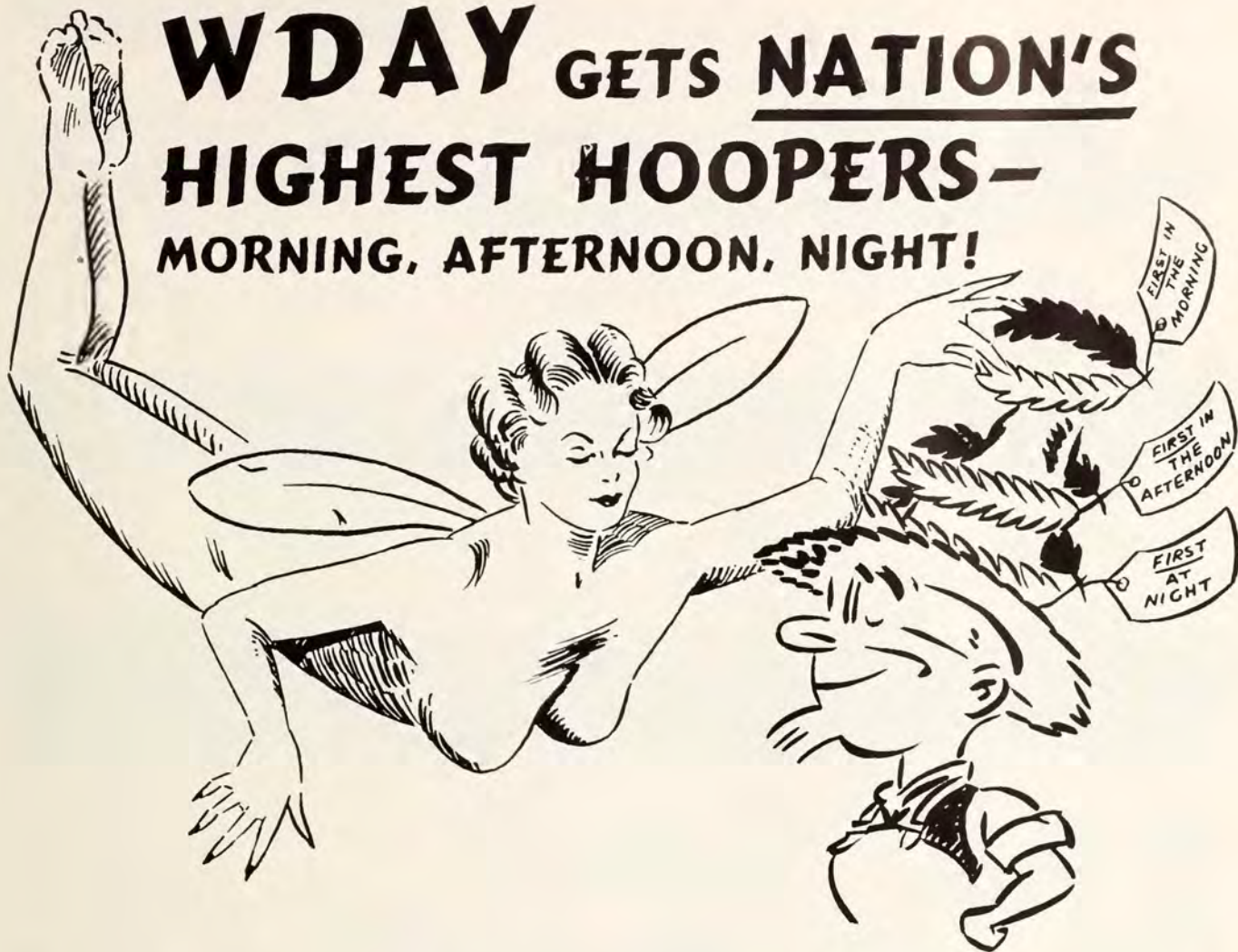
IN FUTURE ISSUES

Premiums are pulling again	With the return of the buyer's market they are riding rampant on air waves	24 October
More calls for Philip Morris	Devoting two-thirds of its budget to radio, PM makes best gains of tobacco's Big 5	24 October
How radio rates in TV homes	The family likes to "listen" to music and news; to "look" at comedy shows and drama	24 October
Radio works for railroads	In addition to network "Railroad Hour," individual roads boost travel on air	
Chevrolet tackles TV	Biggest automotive advertiser telecasts a half-dozen different shows	
Radio shows on television	The trend is increasing, but a lot of careful planning must be done for them	

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WDAY GETS NATION'S HIGHEST HOOPERS— MORNING, AFTERNOON, NIGHT!



THIS is not a fairy story . . . it's a Hooper story:

For five consecutive months, (Dec. '48 thru Apr. '49) WDAY had the highest Share-of-Audience ratings — Morning, Afternoon and Night — of all stations in the country!

What's more, we expect to get it again for the next 5-month period!

In addition to this amazing urban superiority, WDAY also has tremendous rural listenership. A new booklet gives facts and figures on some typical campaigns over WDAY—box-top premium offers, mail-order sales, and mail-pull response to prize contests. The number of replies, cost-per-reply and comparative costs paint an impressive picture of WDAY's large and loyal audience throughout the Red River Valley.

Get this new booklet today! It will convince you that WDAY is indeed one of the most fabulous stations in the nation, located in one of the most fabulous farm regions!



FARGO, N. D.

NBC • 970 KILOCYCLES • 5000 WATTS



FREE & PETERS, INC.,
Exclusive National Representatives

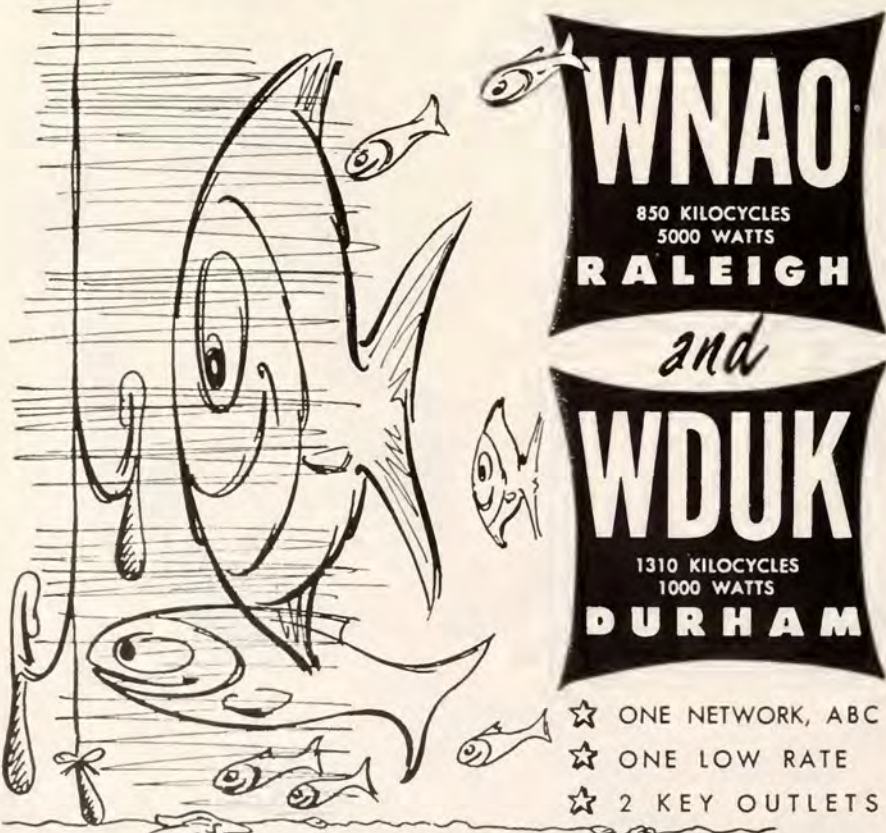
"FINS"

There are a lot of "FINS" in the metropolitan area of North Carolina and they're being spent for drugs, foods, autos, trucks, furniture, appliances and radios, clothing, hardware, gas, oil and tires, tobaccos, cosmetics, soft drinks and dairy products.

You can hook on to some of our "finny" denizens with WNAO and WDUK in combination . . . as sharp a pair of hooks as you'll ever find. There's a discount to help you bait 'em, too.

Ask Avery-Knodel, our "reps". They've got the fishin' ground all charted.

you'll do better with the same line ... and 2 hooks!



NORTH CAROLINA'S LARGEST METROPOLITAN MARKET

SEEING vs. LISTENING

Seeing vs. listening article, 12 September issue, is truly remarkable. Would like a dozen reprints as soon as available, plus three copies of the whole issue immediately. Please advise cost.

With each issue we at WBSM find more and more material directly applicable to our local situation.

HARRY W. MOORE, JR.
Commercial Manager
WBSM, New Bedford, Mass.

The story, *Seeing vs. listening*, in your 12 September issue, is the best report I have read in presenting radio's side of the sales story.

I have written to Mr. Mitchell, of BAB, suggesting that he print the story and make copies available to stations. What is the possibility of SPONSOR furnishing copies of the article?

Again I want to thank you for the fine story. This alone has paid for my year's subscription.

FARRIS E. RAHALL
Executive Director
WVAR, Norristown, Pa.

The article, *Seeing vs. listening*, is delightful.

We use the word "delightful" advisedly because it most adequately describes our sensation on reading the article and noting the charts.

When a man with the reputation of Lazarsfeld throws "de light" on such a subject, we have something for all advertisers to sit up and take notice of. We look forward to more on this study in future issues, but right now, please, oh please, send us 25 reprints of pages 30 and 31 if they are available. If they are not, send one, or two, or three—whatever you can spare. We're going to make sure they get all the circulation possible in our area.

EUGENE D. HILL
General & Commercial Manager
WOPZ, Orlando, Fla.

That *Seeing vs. listening* study you all dug up is much beloved by our salesmen. Things like that make people like that swear by your magazine. Keep it up!

CODY PFANSTIEHL
Director of Promotion
and Press Information
WTOP, Washington

Dear Mr. P & G—and you too!

It's time to cut your radio talent costs!

With some 1700 licensed stations fighting for listeners, it's time we all realized that radio talent cannot justify the prices they're asking (even at currently lower figures).

The "geniuses" are kidding you!

You can buy better scripts than you're getting for less money. You can get better acting, better directing, better over-all production for less money.... IF you'll get off Broadway and Hollywood and Vine to find it.

Come to the "country" and find new sources!

Right now, we're doing 16 network and transcribed shows a week for sponsors, and they're TOP FLIGHT. Ask Ralston Purina, Frigidaire, Nabisco, Light Crust Flour, Jax Beer, and countless other advertisers.

We're doing dramatic shows, musical shows, and variety shows with fresh, new talent....sound scripting....and "major league" production. We're delivering our clients increased sales for only 60% the costs you're paying on even your least expensive productions.

Our dramatic shows get results . . . cost less!

Take our new transcribed serial drama series "Second Spring". It's written by a writer you once paid \$450 a week. It's directed by a former C. B. S. director. And the acting will amaze you. In one heavily populated market, "Second Spring" is given credit for a 128% increase in cracker sales. We doubt that it's that good; but the sponsor, a national advertiser, swears it's true. You can try it in some of your troublesome markets for as little as \$2.50 per station.

Radio faces a new day....a day of scaled-down costs to adjust to scaled-down results. You sell a lot of soap out in the "country". Why not build a radio show out there, too?



RADIO PRODUCTIONS, INC.

MONOGRAM BUILDING NASHVILLE 3, TENNESSEE

SALES AGENCY: MONOGRAM RADIO PROGRAMS, INC.

CHICAGO

NASHVILLE



Steel strike is major cloud in brighter business sky

With the coal miners back at work, Washington found the chief obstacle to substantial business recovery this fall to be the calling out of 500,000 steel workers on the pension issue. President Truman announced that he would make no further effort to intervene. He left settlement of the dispute in the hands of Cyrus S. Ching, director of the Federal Mediation and Conciliation Service.

Industrial production gained in September

Federal Reserve Board reported that September industrial production, which turned upward in August for the first time since last October, continued to move ahead last month. The August figure was 170%, as against 162% for July and 169% for June—compared with the 100% index base of the 1935-49 average. National Association of Purchasing Agents has found that 50% of plants surveyed will increase production schedules in October.

House group would increase postal rates \$130,000,000

Including only a "mild" increase of \$15,000,000 for second class rates, for magazines and newspapers, the House Post Office Committee is considering a bill to boost postal rates a total of \$130,740,900 a year. The Senate P. O. Committee has approved a measure to raise rates by about \$100,000,000—with \$10,000,000 of this coming from periodicals. Magazine and business paper groups made a strong fight last spring against large second class increases. Under the House bill first class rates would bring in \$36,000,000 additional; third class—circulars, seeds, light catalogues—would rise \$23,600,000; fourth class—parcel post and heavier catalogues—\$40,000,000. Special services would rise \$14,765,000.

Small businessmen see no harm in big business

Sixty-four per cent of small businessmen surveyed by Psychological Corporation, New York, believe that big business does more good than harm, and only 13% expressed themselves in the reverse. To the question as to

what "group" caused them the most difficulties, 58% of the small businessmen said government bureaus, 20% said labor unions, and 20% large companies. . . . Dr. Wilford I. King, chairman of the Committee for Constitutional Government, told a Senate subcommittee that big business is not monopolizing the American economy.

TV and radio set production reaches new high mark

Following an early-summer decline, television set production in August climbed to the record level of 185,706, Radio Manufacturers Association announced. This figure was more than twice as large as the 79,531 sets produced in July. AM radio set production rose from 318,104 in July to 559,076 in August, and FM and FM-AM combinations increased from 23,843 to 64,179.

Devaluation will reduce United States exports

Devaluation of the British pound and other foreign currencies in the "pound orbit" will tend to stimulate their exports to the United States but to curtail our own. British cars, textiles, leather, chinaware, and French wines, etc., will be lower priced in this country. Because the dollar will buy about 30% more abroad, travel agencies are getting set for a record rush of U. S. tourists overseas. Travel advertising in this country by European countries and groups probably will be stepped up.

Airlines turn loss to profit; may increase advertising

In contrast with a net loss of \$14,000,000 for the first nine months of 1948, four major airlines—American, United, Northwest and TWA—are expected to report a total \$14,000,000 net profit for the parallel period of this year. Eastern Air Lines has made a profit right along. The airlines have found that, instead of spending most of their efforts battling for higher rates, they can do all right if they promote vigorously enough. Such devices as "air coach" services and special "family rates" have helped.

Consumer buying declines only 2% from record level

Consumer buying in the second quarter of 1949 was only 2% less than the record mark reached last winter, the Department of Commerce reports. Meanwhile, the department notes an upturn in consumer credit as an "important factor supporting the volume of consumer buying." Business loans also started to move ahead again last month.

Retailers stress need to create demand

Despite a summer decline in sales, National Retail Dry Goods Association points to a growth of optimism among retailers. The merchants realize, NRDGA says, that "the retailer's function is not merely to supply demand but likewise to create demand."

Commerce forms advertising advisory committee

As the first step toward setting up an advertising service unit, the Department of Commerce will establish a permanent advisory committee. Temporary chairman is Paul B. West, president of Association of National Advertisers.

COMPARE

COST PER THOUSAND HOMES
6:15 - 6:30 P.M. . . . MONDAY THRU FRIDAY
FOR ALL CLEVELAND REGIONAL NETWORK STATIONS

6:15 - 6:30 PM	WHK	NET. B	NET. C
HOOPERATING AVERAGE ^①	8.55	5.65	4.75
HOMES PRIMARY AREA ^②	842,000	759,000	623,000
HOMES REACHED DAILY ^③	71,991	42,884	29,593
COST PER PROGRAM (TIME ONLY)	\$81.00	\$121.50	\$95.90
COST PER 1000 HOMES	\$1.11	\$2.83	\$3.24

AVAILABLE M.W.F.—SEE YOUR RAYMER REPRESENTATIVE ABOUT “OPEN RANGE”

^① Hooper—Fall-Winter 48-49
 Winter-Spring 48-49

^② Based on coverage patterns on file with
 FCC and BMB radio families 1946

^③ Projected rating for primary area



*for profitable
selling—*
INVESTIGATE



Represented by



ROBERT MEEKER
ASSOCIATES
Los Angeles New York
San Francisco Chicago

STEINMAN STATIONS



Mr. Sponsor

W. Paul Jones

President
Servel, Inc., Evansville, Ind.

For the past decade Servel's new president, balding, energetic W. Paul Jones was one of the foremost competitors of the outfit he now bosses. As vice president of Philco Mr. Jones has been responsible for the effective promotion of electric refrigerators. In 1948 Philco had doubled its sales over the preceding year and was fast becoming one of the nation's leaders. Jones had streamlined the company in a craftsmanlike manner. Cynical critics claim that he was baited into the gas camp (Servel makes only gas refrigerators) by a fabulous salary offer. However, intimates of Jones are aware of his propensity for tackling challenging chores. It is characteristic of his boyish enthusiasm for accomplishment.

The 47-year-old executive is faced with a monumental task. Competing with a dozen electric refrigerator producers, Servel is outsold 10 to one. In addition to public reluctance to accept gas refrigerators, they are priced above the electric models. One of Jones' first jobs will be to slice the price differential to the absolute minimum. As an inventor who has patented several features to improve automatic refrigeration, Jones is convinced of the superiority of gas refrigerators. For the future, he plans a national advertising campaign to pepper the populace with the firm's slogan, "Stays Silent—Lasts Longer." which Servel hopes will become as popular as was Packard's "Ask the man who owns one."

In 1941 Servel had encouraging evidence that its gas product had dented the American market. Profits reached the \$2,000,000 mark. With the war limiting the production of refrigerators, the company used radio for institutional advertising in order to retain its expanding foothold in the field. In 1943-44 Servel sponsored the *Billie Burke Show*. Using only radio spots in subsequent years, business boomed to a record high in 1948 when Servel netted \$5,436,168. Of the \$381,300 ad budget for the first seven months of 1949, \$111,554 was expended to sponsor *What's My Name?* for 26 weeks. By year's end the total radio advertising budget is expected to reach an estimated \$250,000.

p.s.

See: "Fatima Comes Back"
Issue: 12 September 1949, p. 28
Subject: Why Liggett & Myers
dropped "Tales of Fatima"
and moved to NBC

On the afternoon of Thursday, September 22nd, at 4:00 p.m., the story was out. Liggett & Myers, which had just revived their king-sized brand of cigarettes, Fatima, from a thirty-year obscurity, was dropping *Tales of Fatima* on CBS and was picking up *Dragnet*, a two-fisted whodunit with a good summer rating record, on NBC. The announcement came as a surprise to many people at Liggett & Myers' agency, Newell-Emmett, to network executives at CBS, and to the broadcast advertising business in general.

There seemed to be no immediate reason. Basil Rathbone, star of *Tales of Fatima*, had been promoted by Liggett & Myers to the point where he was rapidly becoming a secondary trade-mark for the cigarette brand. The show, off to a bad start programwise with the first few broadcasts, had just added a new guest star policy, changed its format, and was doing fairly well when it came to ratings and sales pull. How, then, did NBC manage to snatch the Fatima billings from under the watchful eye of CBS?

The thinking on that one goes back to March, 1949. At that time, Liggett & Myers was doing some top-brass worrying about *Tales of Fatima*, which was not doing too well as far as ratings went on the 26 stations which carried it commercially. The program lacked focus (as reported to CBS and the client by Schwerin Research) and seemed somehow to be missing the mark. CBS, knowing that to sell Liggett & Myers a show you sell the client and not the agency first, came up with an interesting proposal. Plans at that time were in the works for Liggett & Myers to sponsor *Bing Crosby* in a 9:30-10 p.m. spot on Wed-

nesday nights on CBS. Why not, suggested CBS, buy the *Groucho Marx* show from 9-9:30 p.m. the same night, and sell—for the first time in network radio—two cigarette brands of a sponsor on a one-hour, back-to-back basis?

Liggett & Myers was receptive to the idea, but before the big tobacco firm could do anything about it, *Groucho Marx* was bought by Elgin-American. However, Liggett & Myers is one of those advertisers who, when a good idea is thrown at them, is willing to wait awhile to put it to work. From time to time, the idea of selling two cigarette brands in a one-hour time period was discussed at Liggett & Myers and with the higher echelon of Newell-Emmett. Somehow, NBC got wind of it.

A few weeks before the *Tales of Fatima* option was due to run out, NBC, its collective feathers a bit ruffled by recent CBS show and talent raids, decided to pull a quick one on the boys on Madison Avenue. NBC called on Liggett & Myers with an impressive pitch. Once before, NBC had tried to sell Liggett & Myers on using the *Henry Morgan Show* for Fatima, but the deal had gone awry at the last minute. This time, NBC was certain, nothing was going to go wrong.

NBC's deal: (1) Liggett & Myers was planning to put the *Chesterfield Supper Club* into a 10-10:30 p.m. time slot on Thursdays. NBC could get the 10:30-11 p.m. slot cleared for a new Liggett & Myers program as well, thus giving them a chance to utilize the back-to-back gimmick. (2) NBC's new crop of summer shows had a strongly-rated whodunit, *Dragnet*, which had been getting ratings in the 8.0-9.0 class, and it was available. (3) Liggett & Myers could sponsor *Dragnet* on 140 stations, get national coverage for newly revived Fatima brand, and get the 10% "full network" discount. Also, two half-hour shows in an hour period earned the one-hour discount.

Liggett & Myers bought. *Dragnet* started October 6.



**Prairie
Stars**

WOV NEW YORK

Ralph N. Weil, Gen. Mgr.

The Bolling Co., Nat. Reps.

The lonely wail of the prairie dog...

the screech of big city taxi...the farmer up at 5:00 or the salesman on the 7:42...13,000,000 New Yorkers or cattle herders of the West; all America loves America's music.

That's why PRAIRIE STARS presented on WOV by Rosalie Allen, sweetheart of the prairie, delivers one of the most loyal responsive audiences (64% of whom are women) in all radio.

For maximum results at minimum cost—for a program that sells—for proven sales results, buy Prairie Stars, broadcast nightly at nine.

Ask to see the new Prairie Stars Audience Audit.
It's the facts on who is listening to... Prairie Stars

Originators of
Audited
Audiences

1 out of 120

For six years KVOO has been the only station out of the 120 used by Dr. LeGear to carry year-round advertising for this account! Why? — Year in, year out, Dr. LeGear (and all KVOO advertisers) know they can always count on KVOO for RESULTS!



Dr. D. H. LeGear

DR. L. D. LEGEAR MEDICINE *Company*

MANUFACTURERS OF
DR. LEGEAR'S
LIVE STOCK-POULTRY-DOG
PRESCRIPTIONS

July 15, 1949

Mr. Sam B. Schneider
Farm Service Director
Radio Station KVOO
Tulsa 3, Oklahoma

Dear Sam:

Congratulations on the fine job you and KVOO are doing selling DR. LEGEAR'S new approved FLY SPRAY.

As you probably realize, this product is on the air over a number of stations and is being pushed by other mediums of advertising. All of our salesmen are doing a good job of selling this item. This, naturally, speaks well for the product and for the sales force but, of course, the real test of effective advertising is unsolicited orders.

I just wanted to advise you that we have had more unsolicited orders for DR. LEGEAR'S FLY SPRAY from KVOO's primary area than from any other area that we cover. I want you to know that we all appreciate this very much and trust that you will keep up this "top-notch" selling.

Sincerely yours,

DR. L. D. LEGEAR MEDICINE CO.

Dr. D. H. LeGear

DHL:jb

IF IT'S RESPONSE YOU WANT
YOU *Get it* ON KVOO!

RADIO STATION KVOO

50,000 WATTS

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

OKLAHOMA'S GREATEST STATION

TULSA, OKLA.

SPONSOR

SPONSOR

New and renew

THE REPORTS LISTED BELOW APPEAR IN ALTERNATE ISSUES

selective

New National Selective Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MKTS	CAMPAIGN, start, duration
American Cranberry Exchange	Eaton Cranberries	BED&O (N. Y.)	Indef (Supplementary campaign)	Partie in women's shows; alt Oct 10; 3 wks
Aveo Mfg. Corp. (Crosley Div.)	Crosley Refrigerators	Benton & Bowles (N. Y.)	Indef (Heavy campaign; major mkts)	E.t. spots, breaks; alt Oct 1-15; 13 wks
Borden Co.	Borden's Dog Food	Young & Rubicam (N. Y.)	20-30 sta; 15 mkts (Spotty natl campaign)	E.t. spots, breaks; alt Oct 1 on; 13 wks
Doyle Packing Co.	Stroughheart Dog Food	John H. Riordan (L. A.)	15 sta; 15 mkts (Eastern mkts only; may expand)	E.t. spots; alt Oct 15; 13 wks
Emerson Drug Co.	Bromo-Seltzer	BBD&O (N. Y.)	60 sta; 15 mkts (Limited natl campaign)	E.t. spots, breaks; Sep 26; 52 wks
Eskimo Pie Corp.	Ice cream pops	Buchanan (N. Y.)	11 sta; 9 mkts (Midwest campaign)	E.t. spots, breaks; Sep 15-Oct 15; alt 1 wks
Hoberg Paper Mills	Consumer paper products	Cramer-Krasselt (Minn.)	Indef (Expanding Jan 1 into Midwest mkts)	E.t. spots, breaks; will add mkts in early 1950; 13 wks
Lamont, Corliss & Co.	Nestle's Chocolate Bars	Cecil & Presbrey (N. Y.)	Indef (Limited campaign; Eastern mkts)	Spots; Oct 31; 13 wks
V. La Rosa & Sons	Macaroni products	Kissewetter, Wetteran & Baker (N. Y.)	Indef (Expanding in a few Northeast mkts)	30-min daily e.t. shows, spots, breaks; Oct 3; 13 wks
Liggett & Myers	Chesterfields	Newell-Emmett (N. Y.)	5-10 sta; 5 mkts (Pacific mkts only; may expand)	E.t. spots, breaks; Oct 1-15; 52 wks
Marlin Firearms Co.	Marlin Razor Blades	Duane Jones (N. Y.)	Indef (Major mkts only)	Early a.m. 15-min prgms, breaks; early Oct; 13 wks
Morton Salt Co. (Smoke Salt Div.)	Farm, industrial salts	Klein-Van Pietersom-Dunlap (Milw.)	Indef (Major farm mkts only)	15-min e.t. shows; early Nov; 52 wks
Pharmaco, Inc.	Chooz (antacid gum)	Duane Jones (N. Y.)	Indef (Major mkts only)	E.t. spots; early Oct; 13 wks
Standard Labs, Inc.	Sloan's Liniment	Kissewetter, Wetteran & Baker (N. Y.)	Indef (Major mkts only)	Early a.m. spots; early Oct; 13 wks
Sterling Drug Co. (Centaur-Caldwell Div.)	Dr. Caldwell's Laxative	Sheeman & Marquette (Chi.)	200 sta; 150 mkts (Renewal of earlier campaign; some new sta)	E.t. spots; Oct 1; 13-26 wks
Swift & Co.	Ice cream	Needham, Louis & Brody (Chi.)	92 sta; 16 mkts (Natl campaign in plant area)	E.t. spots, breaks; 52 wks
Whitehall Pharmaceutical Co.	Guard's Cold Tablets	Bioh (N. Y.)	Indef (Major mkts only)	E.t. spots; Oct starting dates; 13 wks

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

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



New and Renewed Television (Network and Selective)

SPONSOR	AGENCY	NET OR STATIONS	PROGRAM, time, start, duration
Alliance Mfr Co	Foster-Davies	WNBK, Cleve.	Top Views in Sports; Sun 10:30-10:15 pm; Oct 2; 13 wks (n)
American Chicle Co	Badger, Browning & Hersey	WNBT, N. Y.	Film amusements; Sept 1; 13 wks (n)
Ameritex Fabrics Co	Doeland	WARD, N. Y.	Film spots; Sept 20; 13 wks (n)
Bearns Watch Co	J. D. Tarcher	WNBT, N. Y.	Film spots; Oct 2; 52 wks (r)
Borden Co	Young & Rubicam	WNBT, N. Y.	Film spots; Sept 28; 10 wks (n)
B.V.D. Corp	Doyle, Dane & Bernbach	WNBT, N. Y.	Film spots; Sept 1; 52 wks (r)
Chevrolet Dealers	Campbell-Ewald	WCBS-TV net	Pantomime Quiz; Tu 10:30-11 pm; Oct 1; 13 wks (n)
Crosley Div of Aveo Mfr Corp	Benton & Bowles	WCBS-TV net	This Is Broadway; Sun 7:30-8 pm; Oct 2; 52 wks (alternate wks until Jan 1) (n)

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



New and Renewed Television

SPONSOR	AGENCY	NET OR STATIONS	PROGRAM, time, start, duration
Duffy Mutt Co. Inc. (Grocery Product-)	Young & Rubicam	WNBT, N. Y.	Film spots; Sept 19; 39 wks (n)
Eversharp Inc.	Biow	WNBT, N. Y.	Film spots; Sept 20; 13 wks (n)
Ford Motor Co.	Kenyon & Eckhardt	WNBK, Cleve.	Film spots; Sept 12; 52 wks (n)
General Foods Corp. (Birdseye Foods)	Young & Rubicam	WCBS-TV, N. Y.	Film spots; Sept 22; 13 wks (n)
The A. C. Gilbert Co. (Mechanical Toys)	Hoyt	WCBS-TV net	Boar of the Rails; Mon 7-7:15 pm; Oct 24; 13 wks (n)
Household Finance Corp.	LeVally	WCBS-TV net	People's Platform; Fri 10-10:30 pm; Oct 7; 52 wks (n)
G. Krueger Brewing Co.	Geyer, Newell & Gauger	WABD, N. Y.	Boxing; Th 9:30 pm to conclusion; Sept 29; 13 wks (n)
Mail Pouch Tobacco Co.	Walker-Downing	WABD, N. Y.	Fishing and Hunting Club; Fri 9-9:30 pm; Sept 30; 13 wks (n)
M. J. B. Co. (Coffee)	BBD&O	KLAC, L. A. KTLA, L. A. KISL, L. A. KNBH, L. A.	Film spots; Sept 23; 13 wks (n)
Pioneer Scientific Corp.	Cayton	WNBT, N. Y.	Film annents; Sept 28; 26 wks (r)
Beverly Corp.	St. Georges & Keyes	WABD, N. Y.	Film spots; Sept 19; 11 wks (n)
Peter Paul Inc. (Mounds)	Brisaether, Wheeler	WNBT, N. Y.	Film spots; Sept 19; 24 wks (r)
Pepsi-Cola Co.	Biow	WNBT, N. Y.	Film spots; Sept 6; 52 wks (n)
Pepquot Mills	Jackson	WABD, N. Y.	Film spots; Oct 3; 4 wks (n)
Scoria Watch & Clock Corp.	Moss	WPIX, N. Y.	Film annents; Oct 5; 13 wks (n)
W. A. Sheaffer Pen Co.	Seeds	WCBS-TV net	This Week in Sports; Tu 10-10:15 pm; Sept 20; 52 wks (n)
Alexander Smith & Sons Carpet Co.	Anderson, Davis & Platte	WNBK, Cleve.	Film spots; Sept 15; 13 wks (n)
Ward Baking Co.	J. Walter Thompson	WNBK, Cleve.	Film spots; Sept 27; 52 wks (n)
Western Biscuit Co.	Calkins-Holden	WNBT, N. Y.	Film spots; Sept 13; 13 wks (n)
Wine Growers Guild (Guild Wine)	Hoenig-Cooper	WABD, N. Y.	Film spots; Oct 1; 13 wks (n)

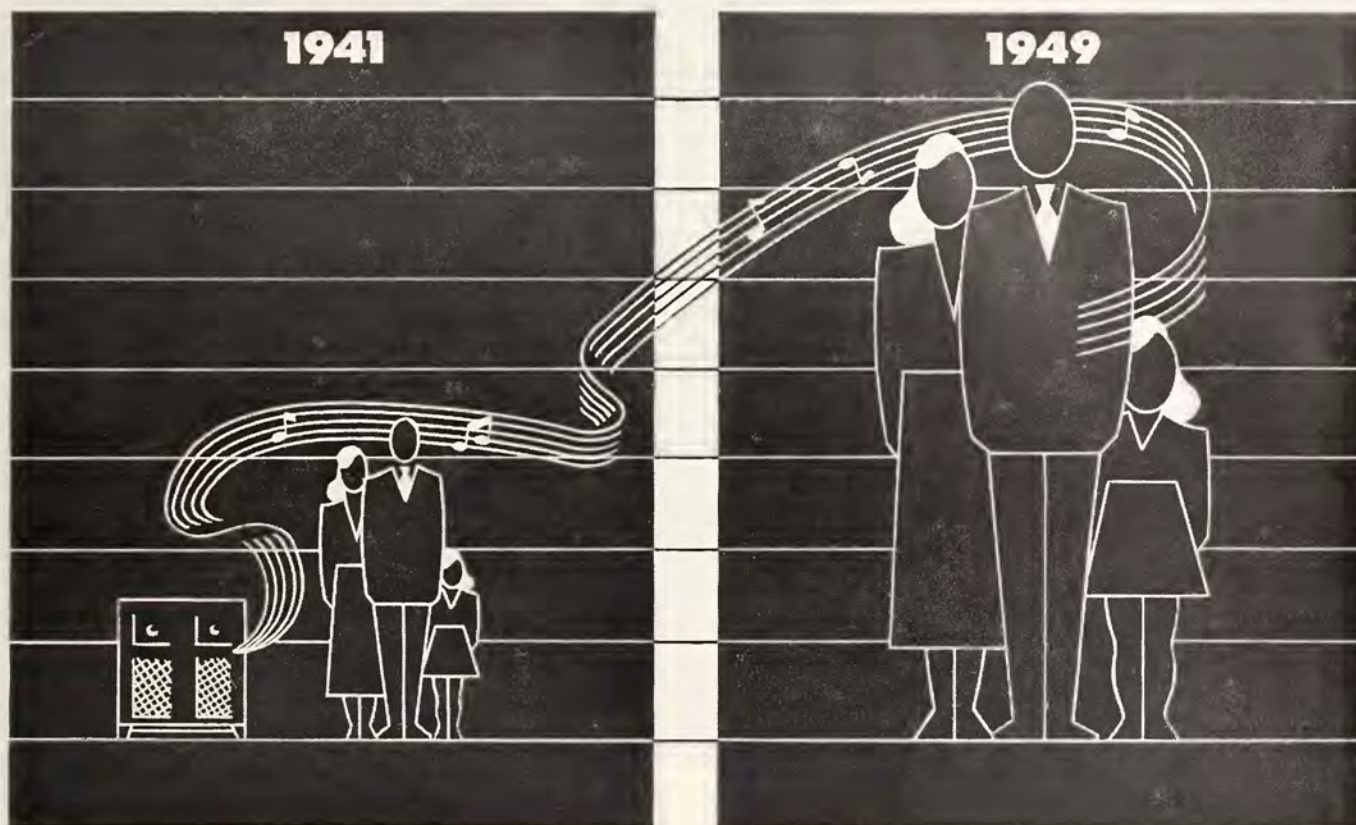
Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KBTV, Dallas	DuMont, Paramount	Adam Young
WJAC-TV, Johnstown Pa.	NBC, CBS, ABC, DuMont	Headley-Reed
WPAL, Charleston S. C.	MBS	Independent Metropolitan Sales
WVAL, Tallahassee Fla.	MBS	John Blair
WTVN, Columbus O.	ABC, DuMont	Headley-Reed

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Charles Alsop	Boy S. Durstine, L. A., mgr	William Kester, L. A., acct exec
George A. Baldwin	Buttrauff & Ryan, St. L., acct exec	Jauna, Grand Rapids Mich., acct exec
Roger Bacon	Ted Bates, N. Y.	Same, Dallas, mgr
W. P. Booth	J. Walter Thompson, N. Y.	Biow, N. Y., acct exec on PKG acct
Alan R. Burman	J. A. Zorn Mfg Co, Cleve., adv, sls prom mgr	Wilson, Haight & Welch, N. Y., radio, TV dir
Robert M. Campbell	N. W. Ayer, Phila.	Lee Donnelly, Cleve., acct exec
Orville Chase	Biow, N. Y., acct exec	Compton, N. Y., acct exec
Thomas B. Coleman	Young & Rubicam, N. Y., asst radio media dept mgr	Sullivan, Stauffer, Culwell & Bayles, N. Y., acct exec
Margery R. Cosgrove	Staufer Chemical Co., S. F.	Bacon, Hartman & Vollbrecht, St. Augustine Fla., media dir
Frank Coulter Jr.	Continental Motors, Detroit, adv mgr	Same, radio media dept mgr
Glen H. Cummings	Seidel, N. Y., vp	Cummings & Hopkins (new), Detroit, partner
Joseph A. Donahoe III	General Motors Corp. (Buick div), Detroit, adv mgr	John O'Rourke, S. F., acct exec
Robert C. Elvin	VauSant, Dugdale, Balto., radio, TV dir	Harry E. Foster, Toronto, acct exec
Edward Frank	Geyer, Newell & Gauger, N. Y., asst radio, TV dir	Young & Rubicam, N. Y., radio dir, business mgr of "We, the People"
Nat W. Hopkins	BBD&O, N. Y.	Cummings & Hopkins (new), Detroit, partner
Patricia James	Lawrence Esmond, N. Y., radio dir	Ad Fried, Oakland Calif., radio timebuyer
Arthur A. Judson	Life Magazine, West Coast rep	Van Diver & Carlyle, N. Y., acct exec
Richard K. Lamb	Buttrauff & Ryan, Chi.	Edwards, Harkensack N. J., media dir, acct exec
Richard C. LeWald	N. W. Ayer, S. F., acct exec	William H. Weintraub, Willow Run, Mich., mgr, resident acct exec on Kaiser-Frazer acct
Dan J. Loden	Sterling, N. Y., vp in chge fashion copy	Same, acct exec
Frederick A. Long	CBS, Chi., sls service mgr of Western office	Same, radio, TV dir
James S. MacVickar	Ball & Davidson, Denver, vp, board member	Benton & Bowles, N. Y., acct exec
Richard L. Mayer	KWDM, Des Moines, continuity dir	Same, TV dir
Peter J. McKenna	Hartmann Trunk Co, Barrie Wis., adv mgr	Dentsch & Shea, N. Y., vp
Scott Montgomery	Seidel, Wash., pres	Lynn Baker, L. A., mgr
John A. Mulhern	Forte, Cone & Belding, L. A.	McCarthy, Pittsb., acct exec
Edward S. Nance	William J. Kappel Jewelry Co., Pittsb., asst adv mgr	California Transit, L. A., acct exec
Charles Perrine	McCann-Erickson, N. Y., timebuyer	Emil Reinhardt, Oakland Calif., acct exec
J. Roy Peterson	Wilhelm-Laughlin-Wilson, N. Y., acct exec	Forte, Cone & Belding, S. F., acct exec
Frank N. Phelps Jr.	Norman Wright Productions, H'wood	W. D. Lyon, Cedar Rapids Ia., acct exec
Frances Rafferty		Ellington, N. Y., vp
George R. Richardson		Forte, Cone & Belding, S. F., vp
Franklin S. Roberts		Harry Feigenbaum, Phila., radio, TV dir
Paul Schlesinger		Tatham-Laird, Chi., radio, TV timebuyer
Mark Schreiber		Mark Schreiber (new), Denver, head
Robert H. Schubert		W. D. Lyon, Cedar Rapids Ia., radio, TV dir
C. J. Schuepbach		Jim Baker, Milw., vp
Robert Seidel		Dorland, N. Y., vp
Sherman Slade		Same, vp
Harold B. Stark		Rond & Starr, Pittsb., acct exec
Robert T. Walsh		VauSant, Dugdale, Balto., radio, TV dir
Edward Whitley		Badger & Browning & Hersey, N. Y., radio timebuyer
Cyril Williams		Dimin & Dillbrown, N. Y., acct exec
Wendell Williams		Leo Burnett, L. A., West Coast radio dir

IOWA LISTENING DOUBLED SINCE 1941!



RADIO listening in Iowa has *increased 213% since 1941!*

This and other significant trends are features of the 1949 Iowa Radio Audience Survey.* For the twelfth consecutive year, this outstanding Survey continues to give a complete and accurate picture of radio in Iowa. It enables advertisers and agencies to determine Iowa's *greatest radio value* for any radio promotion, in any or all parts of the State!

This valuable book will be off the press in a few days. *Write now to reserve your free copy!*

*The 1949 Iowa Radio Audience Survey is a "must" for every advertising, sales or marketing man who is interested in Iowa.

The 1949 Edition is the twelfth annual study of radio listening habits in Iowa. It was made by Dr. F. L. Whan of Wichita University—is based on personal interviews with over 9,000 Iowa families, scientifically selected from cities, towns, villages and farms all over the State.

As a service to the sales, advertising and research professions, WHO will gladly send a copy of the 1949 Survey to anyone interested in the subjects covered.

WHO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives



NORTH
CAROLINA
IS THE SOUTH'S
NUMBER ONE STATE
AND NORTH CAROLINA'S
NUMBER 1 SALESMAN IS...

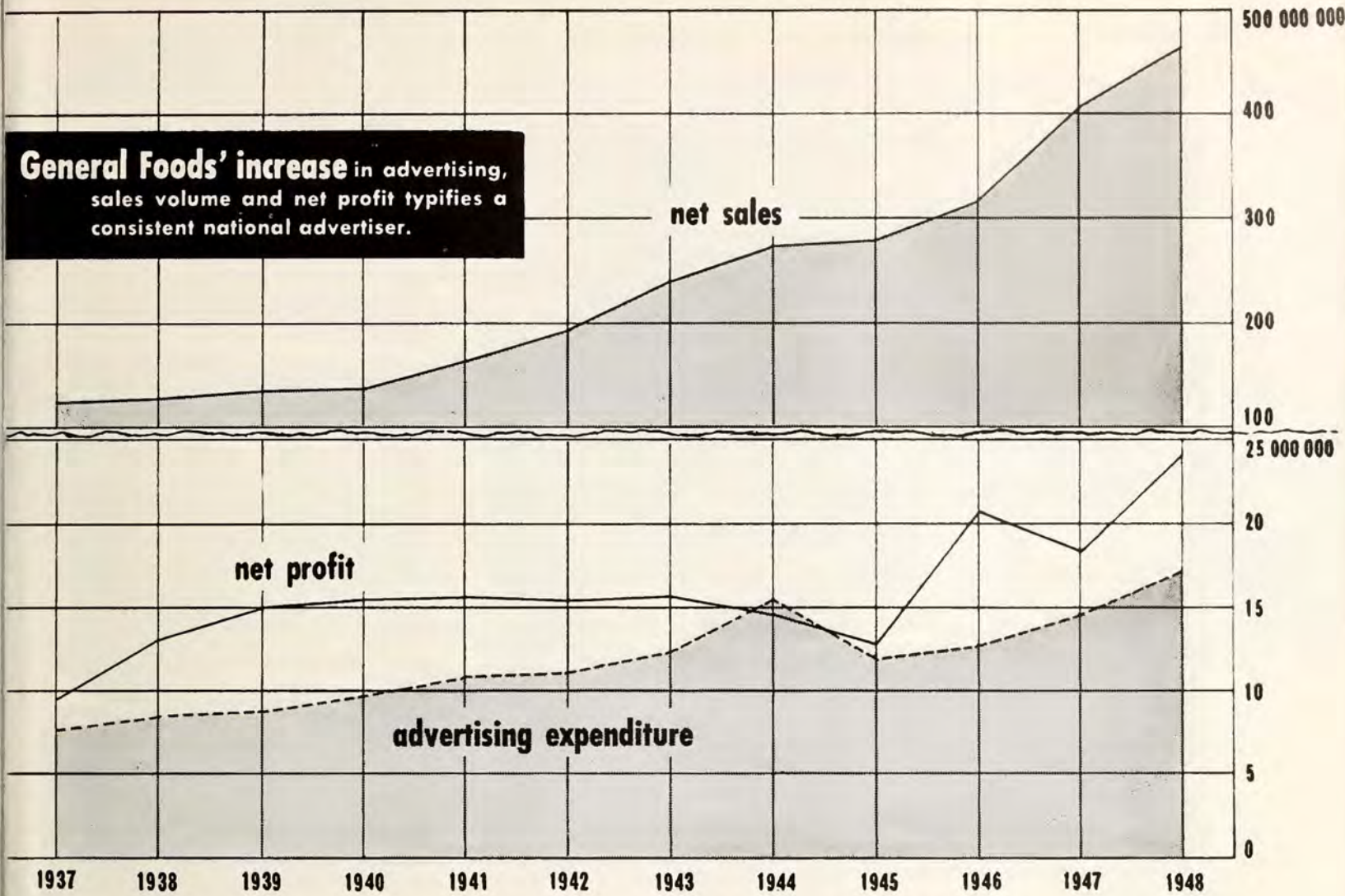
50,000 WATTS 680 KC
NBC AFFILIATE

WPTF

RALEIGH, N. C.
FREE & PETERS, INC.
NATIONAL REPRESENTATIVE

★ also WPTF-FM ★

General Foods' increase in advertising, sales volume and net profit typifies a consistent national advertiser.



Are ad budgets big enough?

Study of 69 leading companies shows that more advertising would build sales and reduce other costs

over-all Five billion dollars are now spent annually by all advertisers in all media in the United States.

Critics of advertising cite this figure to emphasize the "waste" of advertising. They ignore the fact that advertising is the primary force in creating and maintaining and developing businesses. They don't dare try to guess what would happen to the nation's economy, and their own livelihood, if advertising were drastically reduced all along the line.

The \$5 billion figure looks big. But actually, from several standpoints, there are sound reasons for believing

that it isn't nearly big enough.

The overall ratio of all advertising and promotion to all the national income today is only about 2.1%. This is smaller than the 3.3% of 1938, when the nation's income was less than one-third as large. It is too small to support most companies — especially companies dealing in consumer products — in today's competitive, buyer's market. It is too small to support, and to help to reduce, the costs of personal salesmanship.

In the next decade, it would seem, advertising must be big and strong enough to assume a real pre-selling role. In fact, it is fast becoming mech-

anized selling. With self-service accounting for an increasing share of all retail business, advertisers must make doubly sure that their brands are known and accepted.

T. F. Flanagan, managing director of the National Association of Radio Station Representatives (and formerly president of Penn Tobacco Company, a substantial advertiser), has analyzed advertising expenditures against sales and other items in annual reports for 1948 of 69 leading national advertisers.

He chose these 69 from lists of the 150 top advertisers in network radio, magazines and newspapers, as compiled by Publishers Information Bu-

Comparative Expenditures of Advertisers

Advertiser	Ad ratio to sales volume	Ad ratio to profits	Profits
American Home Products	4%	80%	\$ 9,100,000
Armour & Co.	1/4 of 1%	(loss)	
Avco Manufacturing	1 1/2%	25%	7,900,000
B. T. Babbitt	12%	nearly 100%	2,100,000
Bayuk Cigar	4%	nearly 70%	2,100,000
Bigelow-Sanford Carpet	1 1/2%	25%	5,200,000
Borden	1/2 of 1%	20%	19,200,000
Cannon Mills	1%	5%	26,100,000
Chesebrough Manufacturing	18%	16%	1,700,000
Chrysler	1/10th of 1%	8%	89,200,000
Distillers Corp.—Seagrams	1%	20%	54,700,000
du Pont	1/3d of 1%	2%	157,400,000
Eastman Kodak	1/2 of 1%	3%	55,500,000
Electric Auto-Lite	2/3ds of 1%	8%	12,200,000
Eversharp	10%	150%	1,200,000
Firestone Tire	1/3d of 1%	7%	27,700,000
General Foods	3%	65%	24,600,000
General Mills	2 1/2%	84%	13,000,000
General Motors	1/2 of 1%	7%	440,400,000
Glenmore Distillers	3%	50%	3,000,000
B. F. Goodrich Rubber	1/2 of 1%	10%	23,700,000
Goodyear Tire	1/2 of 1%	16%	24,000,000
H. J. Heinz	2%	50%	6,000,000
Hunt Foods	5%	500%	300,000
International Cellucotton	2 1/2%	25%	7,100,000
International Harvester	1/4 of 1%	4%	55,700,000
Johnson & Johnson	2%	28%	11,400,000
Kaiser-Frazer	2%	50%	10,400,000
Kellogg	4%	40%	9,500,000
Libby, McNeill & Libby	2%	nearly 100%	3,800,000
Minnesota Valley Canning	12%	60%	1,800,000
Philip Morris	4%	50%	12,500,000
National Biscuit	1%	12%	22,700,000
National Dairy	1/2 of 1%	25%	25,400,000
National Distillers	2%	25%	26,900,000
Park & Tilford	3%	85%	2,300,000
Parker Pen	10%	60%	2,100,000
Pet Milk	2/3 of 1%	40%	2,400,000
Philco	2 1/2%	70%	10,500,000
Pillsbury Mills	2%	90%	3,700,000
Quaker Oats	2%	70%	8,400,000
Reynolds Tobacco	1 2/3%	33%	34,600,000
RKO Radio Pictures	2%	200%	500,000
Ronson Lighters	4%	20%	5,400,000
Schenley Industries	2%	30%	29,500,000
R. B. Semler	50%	(loss)	
Sheaffer Pen	5%	nearly 50%	2,500,000
Socony Vacuum	1/8 of 1%	1%	132,800,000
Studebaker	1/2 of 1%	15%	19,100,000
Swift & Co.	1/4 of 1%	35%	27,900,000
Textron	1 1/2%	40%	7,000,000
U. S. Rubber	1/3 of 1%	8%	20,100,000
Willys-Overland	1%	20%	6,500,000

reau and Media Records, because they were the only ones on which he could get complete data. For information on many of them he also went to the New York Stock Exchange.

(Some leading advertisers, such as Brown & Williamson Tobacco, Ford Motor, S. C. Johnson & Son, Lever Brothers and Nestle Milk Products, do not publish annual reports. Their shares are not publicly held.)

But the 69 were representative of leading advertisers. With two or three exceptions, their expenditures in these three media were more than \$1,000,000.

Combined annual sales of all 69 in 1948 were more than \$18 billion. Against this figure were total "selling, advertising, general, and administration expenses" (usually lumped into one item in annual reports), of about \$2.4 billion, or about 13.4% of sales.

But advertising expenditures in these media were only \$258,288,250 — or only about 1.4% of sales volume, and only 10.7% of total "administration" costs.

The network radio figures published by PIB cover time costs only. Adding \$70,000,000 for estimated network radio talent, for spot radio time and talent, and outdoor advertising, Mr. Flanagan found a "mass media" total for these 69 companies of \$328,288,250. The projection of this last figure thus becomes 1.8% of sales volume and 13.7% of total "administration" costs.

Even with the addition of point-of-sale, direct mail, television, and other media, the advertising volume of these leading advertisers probably would not exceed 2.5% of sales.

For some of them—notably Borden and National Dairy, Armour and Swift, which maintain their own delivery systems, and National and Sunshine Biscuit, which sell direct to stores—costs of selling are the dominant factor in administration costs. But in many of the others the "physical" sales job also weighs heavily.

Among the score of leading advertisers whose ratio of advertising expenditures to administration costs was below the 10.7% average for the three media, were the Big Four rubber companies—Firestone, Goodrich, Goodyear, and United States Rubber—and California Packing (Del Monte), Heinz, and Pet Milk.

Also on the "below average" list were du Pont, Eastman Kodak, International Harvester, Johnson & John-

Advertisers with higher ratios

son, Prudential Life, RKO Radio Pictures, and Socony Vacuum Oil.

The rubber companies pay the costs of maintaining many of their own stores. So does Eastman. Prudential—notable as being the only large advertiser among the Big Five life-insurance companies—is represented by thousands of salesmen. Du Pont and Harvester run many-sided businesses, with separate sales organizations for each. The oil companies still have a big stake in service stations. And until the recent Supreme Court decision, several large movie producers, including RKO, also operated theaters.

All of these factors add to the sales part of "administration costs." Manufacturing businesses which own hundreds or thousands of outlets, or must be represented by hundreds or thousands of salesmen, do proportionately less advertising to total costs.

Most of them might fare better if they cut down on direct personal contacts and put the difference into advertising. This is especially true of insurance, which is rarely bought but nearly always sold. It is also true of oil companies. Either with their own stations or exclusive-franchise stations, their outlets usually carry only one brand of oil or gasoline, and the refiners—and consumers—pay for expensive duplication of facilities.

On the other hand all the motor car and appliance, tobacco, radio-TV-appliance, liquor and soft drink, watch, fountain pen, and textile product companies, among these 69, had a higher-than-average ratio of advertising to administration costs. This also applied to most food, soap, drug, and tobacco advertisers, for which figures are available.

It is more than a coincidence that most companies in the latter group also had higher-than-average ratios of advertising to sales volume and to net profits.

Take, for example, that diversified company, American Home Products. The ratio of its three-media advertising expenditures to total administration costs was about 16%. Its ratio of advertising to sales was about 4% and of advertising to net profits about 80%.

Or take B. T. Babbitt (Bab-O), where the ratio of advertising to administration costs was 50%; the ratio of advertising to sales about 12%, and to net profits, nearly 100%. In Babbitt's case, there's little doubt about what makes the mare go—and nearly



camels, like other tobacco firms, spends more in proportion to administration costs

general foods finds high advertising ratios pay off in profits

all its advertising money is spent in radio.

Almost 50% of the Bayuk Cigar (Phillies) administration costs were for advertising, and the Bayuk advertising expenditure was 4% of sales and nearly 70% of profits. Bayuk devoted about 90% of its three-media expenditure last year to radio.

One-third of the Reynolds Tobacco (Camel) administration costs were for advertising. This was only about 1 $\frac{2}{3}$ %

of sales volume, but about 33% of net profits. Although detailed figures aren't available, similar ratios are reported to have obtained for American Tobacco and Liggett & Myers. All three spend more money in network radio than they do in newspapers or magazines. Reynolds has learned a lesson from its experience of 15 years ago, when it cut out all advertising "to save money." Sales dropped sharply.

(Please turn to page 40)

Advertisers with lower ratios



swift: High costs of selling bring big meat packer's proportion down to low level

int'l harvester has low ratio to sales due to distribution costs



Counter displays and informed clerks tell the advantages of Amm-i-dent at the point of sale

over-all Block Drug didn't add network radio to their tooth advertising without knowing something ahead of time about the impact of Amm-i-dent air commercials. Before committing roughly two-thirds of an estimated \$2,000,000 advertising budget to CBS's *Burns & Allen*, they saturated a number of test markets with one-minute announcements and chain breaks. What they learned helped answer the question of how to spend the bulk of the national ad budget. They also discovered the kind of supplementary advertising best designed to back up the network advertising of Amm-i-dent.

The Amm-i-dent air-test campaign told radio-minded Block executives that commercials describing their "new model" dentifrice would get both attention and action. They didn't need that evidence, however, to know the spoken word would build sales for their products. A special e.t. announcement campaign for Allenru (an inter-

nal remedy for rheumatic aches and pains) boosted sales 150% in advertised areas. In some areas the one-minute spots, aired only between 6:30 and 8:30 a.m., shot sales up 900%. This was in 1947. The overall sales of Allenru continued to climb in 1948, with the first four months of the year showing a national increase of 31% over the same period the previous year.

Sales increases of Poslam (a medicated ointment), Allenru and Omega Oil, all of which were strongly promoted by radio, are described by the company as "sensational." Sales manager Paul A. Woods of Collier Drug Co., a Birmingham, Alabama, wholesaler, wrote WAPL last year that within a few weeks a campaign of five one-minute announcements per week built sales from a half-dozen cases of the small-size Omega Oil and three cases of the large size per month to 36 dozen and 12 dozen cases respectively. "We were not prepared for the tremendous demand," he wrote. Throughout the

South sales shot up 333% within four months after start of the campaign. Country-wide, Omega Oil sales about doubled in the same period, while the Poslam curve rose 15%. Block advertising manager George J. Abrams wrote the agency (Redfield-Johnstone, New York): "The radio commercials you have prepared have played a most important part in the fast growth of these three products."

The original Amm-i-dent was on the market about two years, sold primarily through ethical channels. It was not advertised. Block Drug Co., Inc., of Jersey City, N. J., bought it in November, 1948. It was not advertised for the following three months, but sales began to pick up automatically as a result of stories in consumer publications, climaxed by a piece in the *Reader's Digest*.

If we take "1" as a figure to represent sales at the time Block took over, Amm-i-dent sales rose lazily on the strength of magazine publicity on

Amm-i-dent

Pioneer ammoniated

puts 75% of it

**I'M ON THE AIR
OVER
WMP'S
68 On Your Radio**

● PLEASE put me on the counter . . . I'm a fast mover with a big profit for you—Mr. Druggist!

Allenru for RHEUMATIC PAIN

They're **SHOUTING**
ABOUT ME OVER
WDBJ

● Yes, sir, Mr. Druggist—Almost every day your customers are hearing about good old reliable me! I really love your store, but I must be moving on—so how about putting me on the counter. I'll be gone before you know it! Will you do it now—please!

STOCK BOTH SIZES • 35c • 60c

Omega Oil

Block Drug Company has used selective radio for many products

Intensive promotion efforts to druggists have helped build distribution

sets the pace

dentifrice firm
budget into radio

ammoniated dentifrices to a "20" by the end of January, 1949. The first advertising it got was a full-page spread in metropolitan dailies throughout the country tying in with the *Reader's Digest* story. The copy wasn't strong, but it zoomed sales to "85" (over the "I" of the preceding November) by the end of February.

By this time, Block Drug president Melvin A. Block, advertising manager George J. Abrams, and the agency, Cecil & Presbrey, New York, were ready with a test campaign of radio announcements and full-page space in selected markets. Two of the things they wanted to find out were:

Which media would give Amm-i-dent the most instant mass acceptance (over-night, if possible)? In which should they concentrate the bulk of their funds in a national drive? The Block people have used local and regional radio with outstanding success for many of their products, including items in their line of cosmetics and toiletries. They knew what air-selling had already done for them. Cecil & Presbrey, one of the strongest newcomers in radio and TV selling, has pioneered new radio sales techniques for Phillip Morris (daytime radio), Speidel, and others.

But neither of these organizations is prone to jump to conclusions, despite their backlog of experience, without careful testing. Besides, with a product like Amm-i-dent there were special problems. The characteristics of the product and what they are designed to accomplish required considerable explanation and verification. The sales pitch called for rather detailed presentation in order to estab-

GEORGE, isn't it wonderful! We're advertising **Amm-i-dent** on 150 CBS stations every Wednesday nite—telling just everyone that Amm-i-dent has more anti-decay ingredients than any other dentifrice!



GRACIE, you're so right! And we're backed up by scads of ads in magazines. **Amm-i-dent** is setting new sales records every day—it's terrific!



<p>New Price on Amm-i-dent Tooth Powder*</p> <p>47¢ FTM 50¢ LIST</p> <p>\$4.00 per doz. less wholesaler discounts</p>
<p>Amm-i-dent Toothpaste</p> <p>53¢ FTM 55¢ LIST</p> <p>\$4.40 per doz. less wholesaler discounts</p>

*No change in formula—still contains 3 times more anti-decay ingredients.

Yes, George Burns and Gracie Allen are backed by Amm-i-dent ads in *Life*, *Sat. Eve. Post*, *Collier's*, *Look*, *Ladies' Home Journal*, *McCall's*, *Woman's Home Companion*, *Parents'*, *American Weekly*, *Parade* and *Sunday Rota Sections*.

George Burns and Gracie Allen are now starting to tell the Amm-i-dent story on CBS

lish in the prospect's mind the desired picture of the product's benefits.

Tests had shown the presentation called for such material as case-histories and pictures; technical pictures; graphs or charts; pictures of the product, etc. Most adult dentifrice users were on the blasé side, a little inured to the plethora of similar claims of "regular" tooth paste and powder brands. Re-conditioning such users to the basic Amm-i-dent claims of cavity prevention invited a *Reader's Digest-Popular Science* combination of anecdotal statement on product background and development, how it works, what it will do for humanity, etc.

The first national Amm-i-dent copy to break was the tie-in with the *Reader's Digest* story last February. It utilized long, detailed copy. It got startling readership. Early the same month individual market tests began.

These tests, in such cities as Columbus and Toledo, Ohio, Ft. Wayne, Ind., Syracuse, N. Y., etc., were run simultaneously with an overall national newspaper campaign of full-page and 1000-line ads in about 250 papers.

Radio test cities got as many as 50 announcements per week for a month. Of the total number of announce-

(Please turn to page 60)



Dolcin customizes commercials of Ed MacHugh's "Your Gospel Singer"



H & K Coffee does similar job with "Singin' Sam" on KXOK, St. Louis

Tailor-made transcriptions

**Advertisers from autos to breakfast foods
find it pays to fit program to markets**

Five reasons why sponsors use custom commercials on syndicated e.t. shows:

1. Sponsor identification is invariably higher when the show's "mood" is unbroken.
2. Promotional tie-ins of all types pay off better when the client-star link is strong.
3. Costs are often the same, or even lower than hiring local announcers at AFRA rate.
4. "Customizing" an e.t. show adds prestige with listeners and local merchants.
5. Custom commercials with special themes are cheaper than an all-custom show.



There's nothing new about custom-made transcriptions.

The first shows that reached the air on wax, back in the late 1920's, were custom-made to an advertiser's order. One of the earliest of these shows was a two-hour Christmas show, put together in Europe, by BBD&O for a bakery client. This show was a round-up, on 78 r.p.m. records, of such famous talent as the Grenadier's Band in London and the Sistine Choir in Rome. It did a bang-up one-shot promotional job, and started a whole cycle of special recordings and later, e.t.'s.

After a brief one-year period, in which newly-born recording companies ran around signing up stations to handle their transcribed or recorded programs on an exclusive basis, the NAB put a stop to this practice in 1929.

After 1929, the practice of tailor-making a show to an advertiser's order fell off. Many of the transcription firms who make their living mainly from syndicated e.t. shows came into the field, and most advertisers who decided to go non-network in their programming found that the growing list of syndicated e.t. shows could supply most of their wants.

There were a few exceptions during the early and middle 1930's. In 1937, Chevrolet, long a pioneer in any new form of broadcast advertising, commissioned the World Broadcasting e.t. firm (now a part of Fred Ziv's organization) to put together a 15-minute musical show called *Musical Moments*. The platters were placed on what, at that time, was the biggest national selective campaign in the history of radio. Some 450 stations were used to carry the show, which featured "name" musical



Electric Auto-Lite built "Gasoline Alley" wholly to dealer needs

"Sammy Kaye Showroom" is tailored for Chrysler-Plymouth dealers

talent and the fiddling of Dave Rubi-noff.

In the late 1930's and in the 1940's, other sponsors used custom-made e.t.'s to do special market promotions, to introduce new products, or to sell seasonal products when network time was hard to buy or difficult to arrange. C. P. MacGregor, and later Les Mitchel, tailor-made the *Skippy Hollywood Theater* which is still boosting sales for that brand of peanut butter. London-derry Ice Cream Mix was introduced in a custom-made e.t. show that featured the famous story-telling Lou Holtz and his "Lapidus" jokes. In the mid-1940's Standard Oil boosted seasonal sales for its Flit line of insecticides via e.t.s. Coca-Cola used its *Songs by Morton Downey* on a custom-made basis, with live tags for local bottlers, after that show left the network air. The same soft-drink concern used an e.t. dramatization of *Claudia*. Rose Franken's wool-gathering young wife, to bolster sales.

In Cincinnati, the Kroger Company, one of the nation's largest grocery chains, has for more than a decade been doing a terrific merchandising and selling job with three custom-made soap operas on wax, which are sold by the producing company to other clients on a syndicated basis in non-Kroger territories.

Lew Parker, comedy star of the Broadway show *Are You With It*, sold Mennen shaving products on a tailor-made transcribed show. Bing Crosby, one of the owners of the packing firm that produces Minute-Maid Orange Juice, helped open up the entire field of fresh-frozen fruit juices with a five-

minute e.t. show that sold Minute-Maid. Stanback powders received a terrific shot-in-the-arm a couple of years back with a 15-minute custom-made e.t. show, starring Peter Donald, which the headache-remedy firm found to be only slightly more expensive than doing the job with transcribed announcements and station breaks. There have been others, too, who have found that the increased impact and sponsor identification of a custom-made transcribed show is one of the most effective ways to sell a product on the air.

There are several degrees of "custom-made transcriptions." The fanciest, and of course the most expensive, method is to have a show created from

the ground up and designed solely for one advertiser's product. The shows in this category, such as Electric Auto-Lite's dealer-sponsored *Gasoline Alley*, the Brand Name Foundation's *The Name Speaks*, the *Carr Melody Bakers* for Pennsylvania's big Carr Bakeries, are of general interest, but are aimed primarily at the audience that buys the product or service being air-promoted.

A sort of compromise between this method of building a show from scratch and the long lists of available syndicated shows is the e.t. show with "customized commercials." Here, a regular syndicated show from the library of a transcription company is

(Please turn to page 56)

Five reasons why sponsors use completely custom-built e.t. shows:

1. Tailor-made transcriptions guarantee an advertiser that the show is exclusively his.
2. In large campaigns, syndicated e.t.'s often cannot be cleared for the markets wanted.
3. The sponsor identification is at its strongest, and can compare with the best in network radio.
4. A complete uniformity of commercial approach and program vehicle can be done reasonably.
5. All-custom shows can be expensive on a small scale, but are low-cost when used widely.

Dial 73 and Listen but Good

With more and more programs every week featuring America's leading negro singers, musicians and personalities, **WDIA** has become top choice with more than 1/2 MILLION NEGROES listening in its primary area. That's why **WDIA** is known everywhere as the station that's "**OUT FRONT DOWN SOUTH.**" More and better programs are planned for the folks who listen and like **WDIA** in Memphis.



SONGBIRDS OF THE SOUTH

Here is the most popular female group in the whole South. These harmonizing songbirds are top favorites everywhere they go, and you'll hear them Saturdays and Sunday's at 5:15 on **WDIA**.

PILGRIM TRAVELLERS

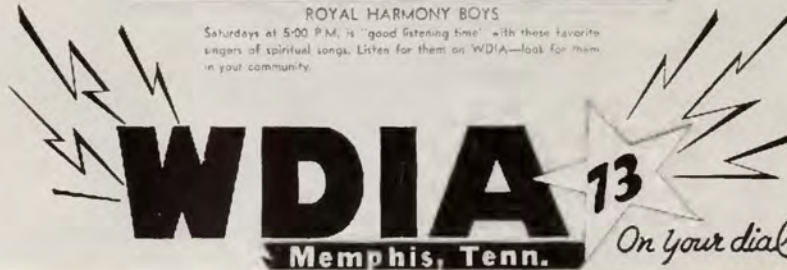
Here's a nationally known group, typical of the radio and recording stars you hear regularly as guests on **WDIA**'s all star parade of programs. If there's talent, you'll hear them on **WDIA**.

ROYAL HARMONY BOYS

Saturdays at 5:00 P.M. is "good listening time" with these favorite singers of spiritual songs. Listen for them on **WDIA**—look for them in your community.

WDIA is constantly on the alert for programs that please you, the listener, and we feel that the by-word "Out Front Down South" is well earned.

Dial 73 and LISTEN



Make our time your "LISTENING" time—**WDIA BRINGS YOU** rich voices and talent to fit your mood—Spirituals—Melodies—Hot Harmony—Jive Jamboree—easy listen' music and other programs just for you
DIAL 73 and Keep Happy

HOOPER STUDIES HAVE FOUND THAT NEGRO-BEAMED PROGRAMS SUCH AS THESE SOMETIMES CAN ATTRACT UP TO 69.7%

The forgotten 15,000,000

**Ten billion a year Negro market
is largely ignored by
national advertisers**

over-all When a segment of the American population that is larger than the population of the entire Dominion of Canada is overlooked and under-developed by U. S. national advertisers and their agencies, something would seem to be wrong. In the case of America's 15,000,000 Negroes, something very definitely is.

There were 14,460,000 colored people in the United States two years ago, as against Canada's total population of 11,800,000. In numbers and in buying power the American Negro market is growing by the proverbial leaps and bounds. The generally accepted annual Negro income figure is \$10,000.

000,000, although from a national survey conducted in 1946 by Edgar A. Steele, then director of research for the Research Company of America, the total is closer to \$12,000,000,000.

Of this total, according to Steele's findings, \$2,780,000,000 is spent for food, a round two billion for clothing, \$750,000,000 for household, \$300,000,000 for furniture—down to \$100,000,000 for automobiles. In any advertiser's book that ought to represent a potent buyer's market—and yet very little is known of advertising techniques that will effectively sell the Negro. Steele's survey for the Research Company of America only three years ago was the first national study ever made of a population segment that increased 113% between 1940 and 1944.

A ten-billion-dollar income figure for any one market would, of course, mean very little to broadcast advertisers if the percentage of radio homes in that market were low. In the Negro market, however, ability to listen to radio sales messages more than matches ability to spend. Steele's breakdown of Negro radio homes in the ten most important Negro areas follows:

Area	Have Radios	Have Not	Will Buy
New York	87.1	11.8	10.7
Northern New Jersey	93.7	3.6	0.01
Boston	92.0	4.0	2.0
South Atlantic	84.8	13.5	2.8
East South Central	68.4	29.4	2.9
West South Central	86.2	13.8	2.8
Pacific Coast	89.4	10.6	1.3
East North Central	88.7	7.9	19.1
West North Central	86.5	13.5	2.2
Pittsburgh	94.3	5.7	60.9

Reaching the Negro market through radio does not involve the same problems that are found in bringing American products to the attention of foreign-language groups in the U. S. The latter can't be "gotten to" via standard English-language radio techniques or American programs. But the American Negro speaks and understands the English language. Though in many places colored folk live as a "city within a city," though there are social segregation, economic and political barriers, civic and fraternal restrictions, there are nevertheless no such things as "segregated ears." The Negro sitting in front of his radio is able to hear and understand everything that his white fellow-American can. And he has the inclination and the money to buy the food, drug, clothing, household, and automotive products that are directly plugged to 125,000,000 other Americans whose skins are lighter.

Why, then, with no such obstacle as "segregated ears," with no barrier of foreign language, have national advertisers and their agencies consistently



Willie Bryant's "After Hours" show over WHOM is popular with New York City's Negroes

ignored a lucrative and constantly expanding market? Opinions among agency people and others who have attempted to study the situation range from the old bugaboo of prejudice to ignorance of the market.

Some advertisers and agencies realize they may possibly be passing up a good thing, but they feel that for them to research the Negro market would be too expensive and too difficult. While it's true that not a great deal is generally known about how to reach the Negro with effective radio advertising methods, advertisers do have sources for information on the overall colored picture, such as the Research Company of America, Joseph L. Wootton of In-

terstate United Newspapers, Inc.

The angle of race and color can't help entering any appraisal of the dark-skinned portion of America's population. Advertisers who themselves may have no personal bias feel that if they beamed part of their radio budget directly to the Negro audience they would lose among white buyers of their product what they might gain among the colored. Obviously, a complete sociological tract could be derived from that angle, and where an advertiser is swayed by a consideration of racial discrimination, no amount of Negro-market research will influence him.

For the advertiser who does want to
(Please turn to page 54)

Duke Ellington has sold goods both on Negro-market and national network programs



Does your TV commercial click?

First Daniel Starch findings show that remembrance ranges from 98% to 11%



Cartoon and stop-motion techniques (B.V.D., Ajax Cleanser, etc.) and the service approach (Kool weather reports, Bulova time signals) rate top scores in the first TV commercial report to be released about October 20 by Daniel Starch & Staff. Ajax offering tested in the initial August survey was a network commercial. Kool, Bulova, and B.V.D. were all spots. Ads were scored on how well people remembered and liked them. An attempt was also made to measure their effect in creating brand acceptance.

The fact that the integrated, or blended, commercial came out second in esteem of the Starch sample doesn't imply necessarily it's a second-rate style of selling. Nor does the least well received — situations especially contrived for the sales talk — mean they can't do a top-notch selling job.

Before one can estimate the future value, and some of the limitations of the Starch reports on TV commercials, it is wise to consider just what Dr. Starch's reports actually attempt, and what that has to do with selling goods.

Research experts will take his techniques and sample apart to see if they

are adequate for their purpose. Some won't like the "aided recall" method of getting responses to TV ads seen during the week or month previous to the survey. Others will disapprove showing the person interviewed a sequence of still shots to represent a live or animated commercial. This article will not attempt to evaluate Dr. Starch's techniques. It is probable, however, that most researchers will grant they are adequate for present purposes. Some will not agree that what the reports now attempt is sufficiently useful or accurate. Very few agencies or sponsors had seen the advance findings (the report was at the printers) as this story went to press, but a number of agencies and advertisers told SPONSOR they felt almost anything that throws even a little light on the subject would be welcomed.

When a Starch investigator asks a person (one of two hundred men or two hundred women in New York, Chicago, Philadelphia, Boston at present) if he has seen the commercial represented by one to six stills photographed from the screen of a monitor set, the answer is assumed to establish that the ad is remembered. More than fifteen

years ago Dr. Starch reasoned that since no one could read an ad he hadn't been exposed to, the first step was to determine if he had seen it.

Since both a TV commercial and a magazine ad are set between editorial or entertainment matter in a roughly similar manner, adaptation of the readership studies to TV seemed logical. Another point of correspondence is the kinship of the magazine ad to the blended commercial. Generally the magazine ad is reasonably appropriate in style and subject matter to the majority of a publication's readers, as is the blended commercial to the followers of the program in which it appears.

Dr. Starch also reasoned that a commercial that inspired dislike wasn't likely to be read with interest or thoroughness, if at all. So his TV commercial investigators put attitude questions to their subjects covering degrees of liking or disliking.

In the field of qualitative research there is a major distinction between liking something and *believing* the statements or claims involved. In other words, format, content, presentation, may be pleasing to a subject, even though he disbelieves or doubts the



BULOVA WATCH COMPANY'S FREQUENT AND WIDESPREAD 20-SECOND SPOTS WERE GIVEN HIGH MEMORY AND LIKING SCORES



GULF OIL'S COMMERCIALS ON CBS RANKED FAIRLY HIGH IN MEMORY AND LIKING, AND VERY HIGH IN BRAND ACCEPTANCE



STARCH RATED BYD'S CARTOON ANNOUNCEMENT TECHNIQUE LOWER THAN BULOVA'S ON MEMORY, BUT HIGHER ON LIKING

truth of specific statements or claims.

The liking or pleasure one may feel for a commercial presentation is in a broad but quite definite sense its *entertainment* value. This is important to the extent that a commercial has to be entertaining to be "taken in." It will be interesting to note, a little further on, some commercials with a very low memory or liking score that got an extremely good "brand acceptance" score for viewers as compared with non-viewers.

These data are obtained by showing all respondents a card on which is list-

ed a limited number of brands of one type of product. The top major brands are used, and usually include four manufacturers. If the product were tires, the names of four makes would be used.

The one being interviewed is first shown each product card and asked which one he would buy. His choice, whether listed or not (or any other answer he may make), is recorded.

After answering about all the products, he is then shown the commercial story boards (boards on which are pasted the sequences of pictures representing various stages of the commer-

cial as seen on television), and asked, "Have you seen this commercial?" If he says yes, he is asked to select one of the following statements which best expresses his attitude towards it.

1. I like it so much that I look forward to seeing it.
2. I enjoy it whenever I happen to see it.
3. I have no feeling one way or the other.
4. I don't particularly like to see it.
5. I definitely dislike it or object to it.

(Please turn to page 42)



ALTHOUGH THE BREWER USES THE "AIR" IN OTHER WAYS, MAURICE SPITALNY'S ORCHESTRA IS THE BASIS OF THE CAMPAIGN

Highbrow music sells beer

Eleven-year "Tap-Time" series helps to lift Fort Pitt

volume from 82,000 to 1,200,000 barrels

selective Most broadcast advertising is better, when the president of the company keeps as far away from air policy as possible. The opposite is true in the case of the Fort Pitt Brewing Company. Ever since President Michael Berardino decided to become advertising and sales manager as well as chairman of the board and president, Fort Pitt and Old Shay beer and ale have increased their share of the consumer brew dollar, until today they're 11th among beers in the United States and they're still growing.

In 1938, when Berardino took over Fort Pitt, it was a poor third among local Pittsburgh beers with an annual output of 82,000 barrels. In 1948, Fort Pitt passed the 1,200,000 barrel mark. The first half of 1949 was 15% ahead of 1948. Broadcast advertising deserves a good share of the credit, for while today it receives only 35% of the Fort Pitt promotion dollar, it's the only advertising until the current campaign that appears to be different from competitive brews. Point-of-sale advertising in the brewing business usually takes 25% of each firm's advertising dollar. That's not true of Penn-

sylvania brewers, for state laws prohibit the sale of beer in groceries and other such retail outlets where a good part of a brewer's point-of-sale material is used. Penn state laws also limit the amount of point-of-sale advertising a brewer can do in a tavern to around \$10 per year.

Pennsylvania beer must be sold in regular advertising media, and car cards and outdoor advertising get as much (35%) of Fort Pitt advertising money as radio. The other 30% goes to newspapers.

Brewers like to change their advertising agencies frequently. Fort Pitt has had the Pittsburgh office of Batten, Barton, Durstine and Osborn throughout its phenomenal 11-year rise.

Fort Pitt has likewise sponsored *Tap Time* right from the time (1938) that President Berardino reorganized the company. *Tap Time* is his baby. He was warned, when he first suggested it, "musical programs don't sell beer." He smiled at the warning then and his smile, when the subject comes up today, is even broader, for *Tap Time*, with Maurice Spitalny at the baton, has been the spearhead of Fort Pitt

Mary Martha Briney is the featured soprano



broadcast advertising during the past 11 years.

It's the program, not the advertising, that's sold Fort Pitt and Old Shay beer. The commercials during the entire half-hour musical program are kept under two minutes. This is less than half of what is generally allotted commercial copy in a normal half-hour program.

There has been some feeling that because one of the Spitalny brothers conducts the program it's strictly in the classical vein. *Tap Time* is a musical variety program, with the tunes running all the way from the special arrangements of the latest swing numbers (Kinder Sisters) to operatic arias with Martha Briney of the Pittsburgh Symphony and Pittsburg Opera. She's also sung with the New York City Center Opera Company.

The orchestra, while not of symphonic size (it's only 24 men), can handle most assignments with musical aplomb. It's as much at home with a fast rhythmical selection as it is with an old time classical favorite.

Tap Time enters the home at the family hour, 7:30-8 p.m. Its Hooperating is consistently ahead of similar national network programs. Fort Pitt expects the program to sell the product, not the "reminder" commercials. And it's been doing just that for over a decade.

While most beer advertisers change their broadcast advertising frequently, Fort Pitt goes along serving good beer and good music throughout the year. There are literally thousands of families who look upon *Tap Time* as part of their Tuesday evening living, and tune it as regularly as they wash the grime of Pittsburgh off their faces.

Fort Pitt beer is being sold far beyond the Pittsburgh Tri-state area. *Tap Time* was first heard over KDKA. In 1941 a 3-station West Virginia network was added. *Tap Time* is now heard over KDKA, WTAM (Cleveland); WBLK, Clarksburg, WPAR, Parkersburg, and WWVA, Wheeling, West Virginia; WKBO, Harrisburg, and WORK, York, Pennsylvania.

Regional networks are nothing new in beer advertising, but a beer-sponsored musical program over a regional network is. *Tap Time* does a good Fort Pitt job on all its stations for it never gets too high over the musical heads of its listeners, whether they be in Wheeling, West Virginia or Cleveland, Ohio.

It would be foolhardy to pretend that *Tap Time* alone has built Fort Pitt annual business of \$29,477,000, and net profit, in 1943, of \$1,515,215. It hasn't. Fort Pitt hasn't ignored the value of sportscasting nor of other media. Instead of fighting for big sports events, it sponsors two of the

most popular sports announcers in the Pittsburgh area, Joe Tucker (WWSW) and Bob Prince (WAS). Prince does a 6 p.m. sports round-up every day and covers the water-front. Prince nukes a number of play-by-play programs and has a large sports following. The fact that he handles the Fort Pitt commercials himself contributes to the selling value of his daily *Case of Sports*.

Joe Tucker broadcasts the warm-up 15 minutes before the Pirates baseball games for Fort Pitt. Since many baseball followers tune in before the game starts, Tucker reaches them with Fort Pitt. In order to tie Joe Tucker and Bob Prince more firmly into Fort Pitt advertising, the company has them handle the play-by-play broadcasting of the home games of the Pittsburgh Hornets (hockey team). They both handle commercials as they both call goals and penalties. The sum total of the sponsorship of the "round-up," "warm-up" and hockey play-by-play has the end result of making Prince and Tucker mean Fort Pitt beer whenever they are on the air. That's nice going, if you can get it.

Fort Pitt doesn't stop with the sponsorship of sports shows and *Tap Time*. It has live and transcribed shows on the air in a number of markets where Fort Pitt and Old Shay beers are distributed. (Please turn to page 53)

THE REPERTOIRE OF THE ORCHESTRA AND CHORUS RANGES FROM OPERATIC ARIAS TO ARRANGEMENTS OF SWING





Fred Brokaw

...I know Fred Brokaw

You probably know him too if you are in this business. His many friends are really good friends. I guess it is not just because of his remarkable personality but because of his good, solid business sense.

I met him first a way back when he was a long, lanky, awkward freshman. We thought he was pretty good material for our fraternity up at Cornell. One night we invited him over for dinner just to "look him over". Later I planted myself in one of the upstairs studies. You see I was a senior then. As our boys were showing him the house they brought him in and conveniently disappeared. I asked Fred to sit down and after some discussion I had the honor of putting our pledge button on his lapel.

After he graduated he came to New York where I was already making progress in the advertising business. He asked me, "How do you get a job in this racket?" I objected to the name "racket" because I considered the business pretty important and liked to think it was a profession. I gave him the kind of advice a senior should give a freshman. Before I knew it he had a job selling magazine advertising. He made quite a name for himself and made friends who have never left him.

Then back early in 1933 I set up this radio representative business. Looking for the best man I could find, I took on Fred Brokaw. At first he was useless or worse. He couldn't seem to adjust himself to the lack of factual sales information that was character-

istic of radio in those days. Then he came into my office one day and said, "I think I'll write an article about radio." I said, "You! You tell me you know nothing about radio." He wrote it and *sold* it to a national magazine. Among other letters one came from Deke Aylesworth, then president of N.B.C., inviting Fred to his office to meet John Royall, then in charge of programs. This probably helped Fred get his confidence, because from then on there was no question about his success in the broadcasting business.

I think most people in broadcasting know Fred Brokaw and share some of the feelings I have for him. We have been working together now for sixteen years. No man could have a more able, more agreeable, or more pleasant business partner.

Now Fred is going to Chicago to supervise our activities in the Middle West and West Coast. He is moving with his family and will make that his permanent home. I know he will be welcomed by his many old friends and soon make many new ones. He will have new responsibilities and new opportunities. Our vice-president Gar Packard will continue his very able work there as manager. I will miss Fred here in New York but his activities in Chicago, as resident partner, will balance our national organization. I know Fred Brokaw.

Paul H. Raymer



Paul H. Raymer Company, Inc.

RADIO AND TELEVISION ADVERTISING

New York Boston Detroit Chicago Hollywood San Francisco



**The
Picked Panel
answers
Mr. Mintz**



Mr. Kersta

entertainment media. Television showmanship is now in the process of digesting and refining vaudeville, theatre, movies, and radio techniques to fit the peculiar needs and limitations of the television screen. It has yet to evolve any distinct television program type, but it is making a start.

The challenge of the electron has been accepted. The gauntlet, thrown down by science, has been picked up by men and women of creative talent who have begun to reap a harvest from years of experimental planting.

Although we cannot yet put our finger on any distinctive television program type, perhaps the closest approach is instantaneous transmission of great public and sporting events. But it is the very physical nature of televising these events which marks them as distinctive. They are not staged exclusively for television.

Each day, however, the creative minds are coming up with new ideas

Slowly but surely, television is developing a personality of its own.

For the most part, it is true that television programs today are a combination of all other

entertainment media. Television showmanship is now in the process of digesting and refining vaudeville, theatre, movies, and radio techniques to fit the peculiar needs and limitations of the television screen. It has yet to evolve any distinct television program type, but it is making a start.

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Each day, however, the creative minds are coming up with new ideas

Mr. Sponsor asks...

“Is TV developing any distinctive, popular program types of its own?”

Seymour Mintz

Director of Advertising
Admiral Corp., Chicago

and solutions to the problem of television entertainment. Already we can see, here and there, the touches which are “strictly television.”

No longer does a drama find itself rudely transplanted and cropped to fit TV size. Instead, it is re-worked, re-designed to meet the stringent requirements of a 10-inch screen or a cramped television stage. What’s more, the audience has grown more selective. No longer content to suffer hashed-up programs, it has demanded, and is starting to receive, programs designed for and executed within the television boundaries.

A certain combination of the traditional forms has taken place: a compression of drama, dance, and music, the blending of the radio newscast with the newsreel; the constantly expanding use of the camera; the lessening reliance on the spoken word. These things herald the television program future. They are signs that the creative energy which brought, in turn, the theatre, motion picture, and radio to peaks of creative virtuosity, is now seizing hold of an even more complex problem of molding a living, vibrant medium of artful entertainment from a maze of lamps, tubes and cells.

The old forms paved the way. But this year we are seeing the old bring forth the new. The results are in many cases exciting, and in more instances they are disappointing. But the trend is on. The signs and indications are there. The television infant is being weaned. It is beginning to stand on its own feet and talk its own language.

Some day soon we may be able to say, “That’s real television!”

NORAN E. KERSTA

V.p. in charge of radio, TV
William H. Weintraub & Co.
New York



Mr. Lord

Any new entertainment form is certain to be derivative in its early stages of development. It is obvious that television is no exception. The heavy debt it owes to other media is apparent to even the most

casual viewer. In the rush to build shows for the rapidly expanding television market, vehicles designed for the stage, screen, or radio were adapted in their entirety for television presentation. It is apparent that many of these productions, though possessed of considerable merit, cannot long continue to maintain wide audience interest in the face of competition presented by productions tailored specifically for the capabilities and limitations of TV.

It is certainly true that television is well on the way to developing distinctive popular program types and, although it is inevitable that they will borrow from other media, the total effect will be one of individuality.

In developing *The Black Robe* I have tried to combine elements that television is able to treat to best advantage. The intimacy of the medium, its confinement, and its realism lend themselves particularly to the documentary or semi-documentary type of approach. (This is not to say, of course, that television will necessarily be limited to such documentary presentations.)

The drama inherent in the night court of a large city provides a tremendous impact in a limited physical area—is by its very nature intimate and must be treated realistically. To

have attempted movie techniques in such a setting would have considerably weakened the presentation, and a stage technique could never have provided the intimacy which is so essential in this show. Only television could catch the subtleties of emotion, the nervousness, the self-conscious bravado, and the restrained emotion of these non-professionals portraying the humanity that parades before the magistrate in a night court.

The immediacy of the court scene in *The Black Robe* could never be duplicated on film, and only on radio could an audience feel the same sense of participation in the life of the city that they do now on *The Black Robe*. It is obvious, however, that on radio the essential visual impact would be lost.

The Black Robe is only one answer to television's big question now. But it is an answer that we feel has been successful in developing a distinctive popular program type exclusively for television.

PHILLIPS H. LORD
Phillips H. Lord, Inc.
New York

Everything has to have a starting point. The first automobiles looked like surreys with fringe on top. The first radio programs borrowed from the stage. It's not surprising that the first television programs derived from ideas established by radio and movies. However, I don't think there is any doubt that television, like everything else, is developing a style of its own. Don't forget, though, that television is still young—even if the demands made of it by some people might confuse you into thinking that it was a medium of mature age.

Television will always resemble the movies, the stage and radio—simply because it is a combination of all of them. Television's distinctiveness will stem from several factors which you might sum up as its "intimacy." What what had previously been public entertainment—in theaters—into the home. Obviously this calls for a more intimate tone and at the same time a broadening of interest because you are playing to family units.

I think I can best illustrate my point with one of our shows, the Olsen and Johnson "Fireball Fun-For-All." There has been a definite evolution in their

(Please turn to page 38)

Watch the New WDSU

No Other New Orleans Station
Offers As Many Varied Attractions
Especially Packaged for Sponsors

RADIO

"Crescent Matinee"

Baritone discovery, Jack Dabdoub, delivers popular and classical songs backed by Johnny Reininger's Orchestra.

(Segment Participation Available)



VIDEO

"Tulane Football"

One of the nation's top teams provides thrills and highlights of its weekly gridiron clashes.

(Sorry—already sponsored by D. H. Holmes Co., Ltd.)



See your JOHN BLAIR Man!



AM - TV - FM
WDSU
NEW ORLEANS



5000
WATTS
•
A B C
•

EDGAR B. STERN, JR.
President

ROBERT D. SWEZEY
Executive Vice-President

LOUIS READ
Commercial Manager



How To Lose An Account

A Winston-Salem dry cleaner, using WAIRadio exclusively, cancelled his news strip. Reason: He outgrew his plant and could not handle the increased business WAIRadio brought. We lost this account for six months. Now he's back on the air, the new plant in operation and business is booming.



NORTH CAROLINA

National Rep: Avery-Knodel, Inc.

FALL AND WINTER SCHEDULES NEED

**W
T
R
F**

AM-FM

Covering the Prosperous Greater Wheeling Market From
BELLAIRE, OHIO

Represented by
THE WALKER COMPANY

RTS... SPONSOR REPORTS...

-continued from page 2-

TV advertising rates will be increased

With networks and stations still deep in red from pioneering costs, TV advertising rates are expected to be raised again soon -- some of them 25% or more. Broadcasters believe sponsors, impressed with TV sales-building power, will meet them.

Gallup finds Bob Hope funniest comedian

With no intention of going into audience ratings, George Gallup has come up with public opinion survey ranking Bob Hope as "funniest comedian" by two-to-one ratio over Milton Berle, second. Others, in order, were Jack Benny, Red Skelton, Fibber McGee and Molly, Abbott and Costello, Fred Allen, Amos 'n' Andy, Arthur Godfrey, Eddie Cantor.

23% of non-owners would buy TV sets soon

Marketscope Research Company, Newark, finds 23% of non-TV-set owners in New York metropolitan area expect to buy TV set in next six months. Ninety-five per cent of non-owners have viewed TV, with 55.9% viewing 2.5 hours or more at least three times a month.

Network time sales dipped 2.1% in first half

Gross time sales of four coast-to-coast AM nets in first half of 1949 totaled \$112,862,890, reports Publishers Information Bureau. This was 2.1% less than \$115,307,811 in first half of 1948.

WOR-TV makes debut with World Series

Formal debut of WOR-TV, as sixth New York metropolitan TV station, was scheduled to be telecast of first game of World Series. Station will start evening programming on 11 October. . . WFMY-TV, Greensboro, claiming to be "first station in Carolinas with live television," went on air 22 September with large-scale promotion campaign.

TV costs cause Ayer to change advertising commission basis

Because of program TV production costs, N. W. Ayer & Son has shifted commission basis to clients from 16 2/3% on net cost of time and space and preparation to 15% of gross, basis charged by other agencies.



*...including
your customers
in Los Angeles
County where total
retail sales and
total net effective
buying income are
the second highest
in the nation.**





...over
five million
people
listen to
one station
every week

KNX

Los Angeles • 50,000 Watts

COLUMBIA OWNED Represented by RADIO SALES

MR. SPONSOR ASKS

(Continued from page 33)

format in the few months that they have been on television. Originally using the same broad techniques they changed their approach, moving toward a format that is more personal.

In the theater they wandered all over a large stage and used the entire auditorium. Study of the kinescopes of early programs made it evident that

such activity created a barrier between the performers and the home audience. The result has been to limit the area of activity, which in turn means tighter comedy, both visual and spoken.

It would take a necromancer with a super-powered crystal ball to predict exactly what style television will assume, because technical developments will no doubt be influential. But the fact that it moves right into your living room must get first consideration.

Milton Berle, for instance, is still

Berle, but not the same comic you saw in night clubs. Perhaps my meaning will be clearer when I point out that children are among his staunchest admirers, while he still retains his popularity with adults who saw him in night clubs and is equally popular with adults who don't know what a night club is.

In addition to that, the way television devours talent and material, it is bound to develop a program style of its own, though exactly what form it will take I wouldn't care to hazard beyond these things which are indicated by experience.

MYRON P. KIRK

*V.p. in charge of radio, TV
Kudner Agency, New York*

While television may not have developed any recognizable new program types, it seems to be blending various entertainment forms into a TV format which is peculiar unto itself.

Drama, most certainly, has begun to come of age on TV. Television dramatic shows are numerous, and, in many cases, of excellent quality. They possess the visual art which radio, of necessity, lacks. They are trimmed of superfluous action through TV's time limitations. And, in addition, TV drama has the impact of a front row seat for everybody in the house. I believe drama on television will do much to raise the theatrical level on a national basis.

Some sort of news approach is now being gingerly attempted on TV screens. What will develop is a question, but there's no doubt about the forthcoming appearance of excellent remote and studio news shows on the medium. Children's shows, too, are beginning to shape up effectively on TV.

It seems to me that the flood of quizzes, audience participation shows, and giveaways will recede in the near future, leaving only the strongest entrants in each field.

All in all, while TV hasn't too much to boast about as a creative medium to date, I believe that the story is just unfolding. There will be new types of programming developed for TV, composed of the best elements of all entertainment media.

WILLIAM B. LEWIS

*V.p., Kenyon & Eckhardt
New York*

SALES YOU WANT TO MAKE THROUGH Allan Avery's "MUSIC YOU WANT"

Sundays 11 a.m. to 12 noon

AVAILABLE

11:30 to 11:45 a.m. segment

9.9 HOOPER

(Latest Memphis Continuing
Measurement)

WHHM

Independent — But Not Aloof
MEMPHIS, TENNESSEE

PATT McDONALD, manager

Representatives:

INDEPENDENT METROPOLITAN SALES





*3 Beauties
of the Deep South*

1. ST. JOHN PLANTATION, near St. Martinville, Louisiana, was built in 1828 by Alexandre Etienne de Clouet. Since 1887, St. John has been owned by a prominent New Orleans family, who have faithfully preserved the grace and dignity of its ante-bellum architecture.



2. THE DAIRY INDUSTRY is developing fast in Louisiana. With year-round pasturage and growing markets, it's adding millions to the state's diversified

farm income. Another reason why WWL - land exceeds the national average in increased income, increased buying power, and general prosperity.



3. WWL'S COVERAGE OF THE DEEP SOUTH 50,000 watts—high-power, affording advertisers low-cost dominance of this new-rich market.



The greatest selling power
in the South's greatest city
50,000 WATTS CLEAR CHANNEL CBS AFFILIATE

BMB Maps of WWL-coverage and other data available from the Katz Agency, Inc., our National Representatives.

ADVERTISING BUDGETS

(Continued from page 19)

Today, Reynolds is the largest advertiser of the three.

Philip Morris, which has had the largest percentage increase in sales of tobacco's Big Five in the last eighteen months, devoted nearly 50% of administration costs to advertising in 1948. Philip Morris spent about 4% of sales for advertising (predominantly in radio). Its ratio of advertising to profits was about 50%.

The highest advertising proportion was in the case of R. B. Semler, Inc., which last year spent *twice* as much for advertising as for all administration costs. Advertising also represented nearly 50% of sales. The only fly in the Kremlin, however, was the fact that, despite a three-media expenditure of \$920,455 (nearly all in radio), Semler had a net loss of \$61,594.

On the other extreme, all of the 20 companies which had a below-average ratio of advertising to administration costs (except California Packing, Heinz, Johnson & Johnson, and RKO Radio) had a ratio of advertising to sales volume of less than 1%. Most of them also had a smaller ratio of advertising to net profits.

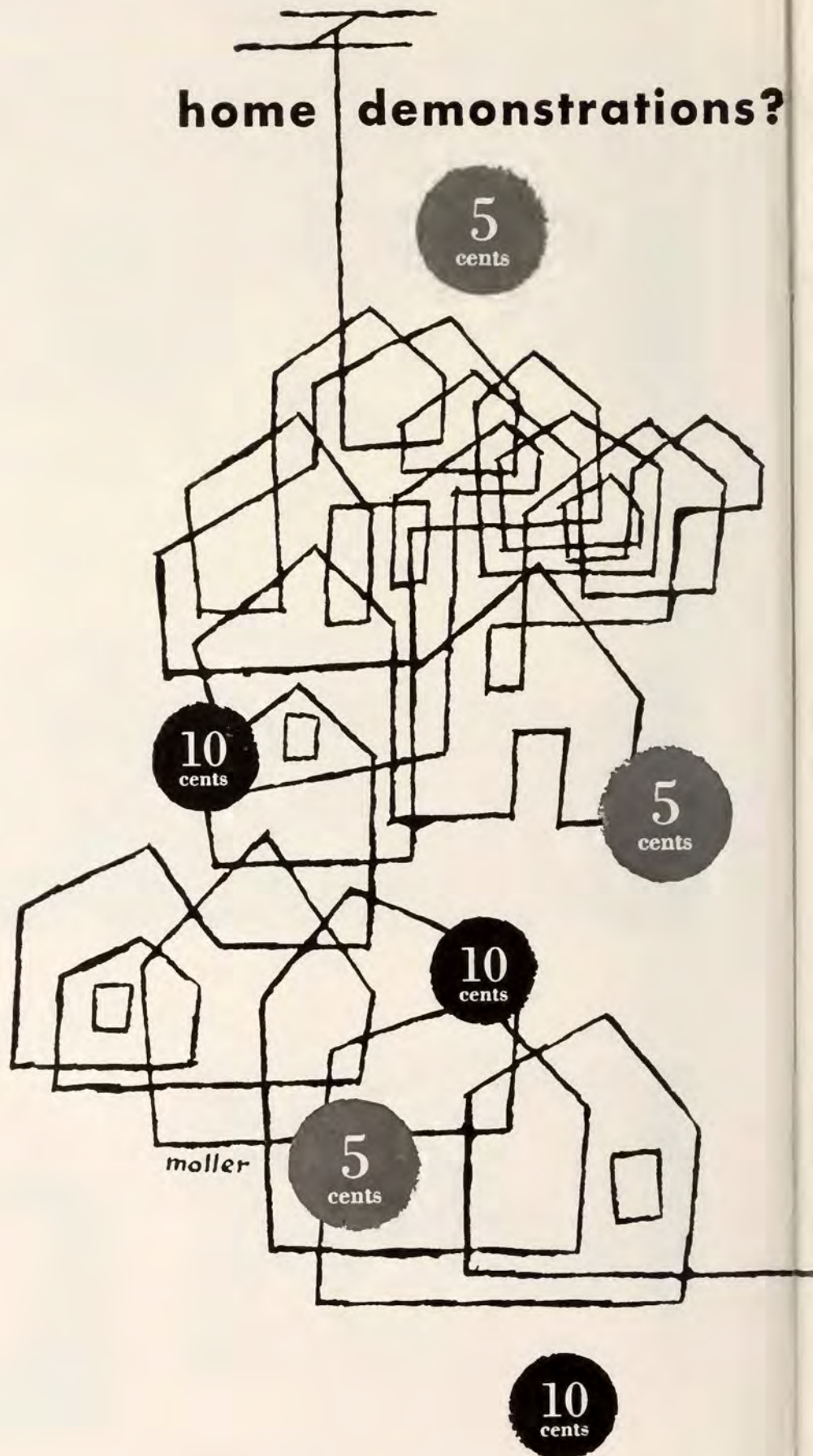
Du Pont, Eastman Kodak, and International Harvester are so dominant in their industries that they may feel they don't have to advertise, competitively. But, even so, they do advertise, to some extent, to introduce new products and to extend the use of established ones. Eastman has never used radio, but might use television. Despite the long-standing "Cavalcade" program on NBC, du Pont still spends more money in magazines and farm papers. Harvester, in recent year, has become a consistent network radio advertiser, but it also spends the bulk of its money in magazines.

Among the companies whose expenditures in the three media were 2% or more of sales were Bendix Home Appliances, Chesebrough, Eversharp, General Foods, General Mills, Glenmore Distillers, Hunt Foods, International Cellucotton, Johnson & Johnson, Kellogg, Libby, Minnesota Valley Canning, National Distillers, Park & Tilford, Parker Pen, Philco, Pillsbury, Quaker Oats, Ronson Lighters, Schenley, Sheaffer Pen.

Four of these 21 are primarily distillers, and nearly all radio and TV stations won't accept liquor. International Cellucotton can't get on the air

Would you spend 45

home demonstrations?



45 cents for a thousand

Advertising costs are often computed on a basis of cost per thousand potential listeners (or readers). Sales demonstration costs usually are not. Most firms whose products are home-demonstrated spend at least \$2.00 per *individual* demonstration to make their products known.

Today *every* advertiser may demonstrate his product *simultaneously* in thousands of homes for less than one twentieth of a cent per demonstration . . . through SPOT TELEVISION. A full 60-second demonstration on all eight major television stations represented by NBC Spot Sales* totals only \$730. Your potential audience is nearly six million people in 1,620,000 homes.†

Your demonstration salesman on television is a welcome guest in these homes. Your product is demonstrated to the entire family purchasing board. No more favorable circumstances can surround the presentation of your product than home-demonstration by SPOT TELEVISION.

VIEWERS†

*WNBT	New York	2,718,000
WPTZ	Philadelphia	774,000
KNBH	Hollywood	673,200
WNBQ	Chicago	640,800
WBZ-TV	Boston	450,000
WNBK	Cleveland	271,800
WNBW	Washington	206,640
WRGB	Schenectady	104,760
		<hr/>
		5,839,200



SPOT SALES

New York • Chicago • Cleveland • Hollywood
San Francisco • Washington • Denver

†NBC Research Dept. Estimates—September, 1949

for the same reason. Of the remaining 16, however, eight were listed as spending the most money in network radio time: Chesbrough, Eversharp, General Foods, General Mills, Libby, Quaker Oats, Ronson, and Sheaffer.

Bendix, Kellogg, Philco, and Pillsbury were reported as using newspapers primarily, and Hunt Foods, Johnson & Johnson, Minnesota Valley, and Parker Pens spent chiefly in magazines.

But if time costs were added (they average about 57%). Philco also would be in the radio column. Thus more than half of this group of more vigorous advertisers find radio their best medium. Although not included in these data, soap's Big Three—Colgate, Lever, and P&G—collectively invest much more in radio (network and selective) than in any other medium. P&G, largest advertiser of all, last year used about \$18,000,000 in network radio time, out of a three-media total of \$31,600,000.

Other leading advertisers are not covered because they spend the bulk of their money in selective radio, for which dollar estimates aren't available. Among these are Benrus and Bulova.

It is interesting to note that among the 50 largest advertisers in the combined PIB-Media Records lists for 1948, all but four distillers and Heinz and Johnson & Johnson used network radio. These last two, however, employed selective radio, and Heinz has just returned to network.

The point is that, whatever the media employed, most large advertisers don't appear to advertise enough. The creative force of advertising has been shackled by the weight of administration and selling costs.

In these days of tough selling, some companies might try increasing advertising, say, 25%, instead of trying to increase sales forces or number of retail outlets. Mass advertising can call on prospects for one cent or less each. It can get the prospect's eye and ear in a favorable mood. It does not have to stick its foot in the door.

If the nation's 5,000,000 salesmen were paid an average of only \$60 a week or \$3,000 a year—and most of them get more than that—their combined costs in earnings alone would be \$15 billion, or three times the amount now spent for all advertising. To this must be added billions for travel and other expenses.

Doesn't advertising, for pre-selling, look cheap at the price? ★★★

TV COMMERCIALS

(Continued from page 27)

If he should answer 4 or 5, the interviewer asks what he dislikes about the commercial. Most common reasons for "dislike" or "object to" in the first report are "Been on too long—tired of seeing it"—"Commercial itself is too long" and words meaning "boring, tiresome, monotonous, etc." Men volunteer quite bitter complaints about commercials on sports events that run over into or obscure the action of the game.

These and other incidental items

were collected by the interviewers as they gathered their information for the main report on how many remembered seeing a commercial, how they liked it, and what their brand preferences were. Radio research units at Young & Rubicam, BBD&O, McCann-Erickson (all New York) and others have studied the role of believability in getting response to a commercial.

Since the Starch reports on TV commercials do not try to check credibility of the ads, the reports must be judged on the utility of what they do attempt. They are at present the only *continuing* reports on the audio-video sales pitch.

One of the numerous contradictions (or what seem to be contradictions) that make this first report both a puzzler and a teaser for future issues is brand acceptance for Simmons mattresses. Viewers preferred it 71% to 51% for non-viewers. Yet it had a rather low memory score for both men and women, compared to other products in the group. Women liked and remembered it only a little better than men. Could it be this ad had high *believability* for those interested, and that this showed up in the brand acceptance column?

Ajax Cleanser, with a very high memory-liking score, also showed up considerably stronger with viewers than non-viewers for brand acceptance. Yet Admiral Refrigerators with twice the score for memory (both men and women) and 20 points less for liking than Ajax, had a very low brand acceptance score. Viewer preference out-pulled non-viewer by only one point, 13% to 12%.

In the automotive category the amazing similarity of men and women's reactions to Auto-Lite Spark Plugs stands out. This is especially interesting in

(Please turn to page 44)

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

"PROOF OF THE PUDDING"

Because Local advertisers know that WDBJ excels in coverage, distribution and RESULTS in Roanoke and Southwestern Virginia*, 34 LOCAL accounts have maintained continuous advertising schedules from 5 to 15 years on WDBJ.

*Ask your Free & Peters Colonel for survey material.

*WDBJ's potential audience is over
a million people who can spend
almost a billion dollars yearly.*

WDBJ

CBS • 5000 WATTS • 960 KC

Owned and Operated by the
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives



Acme

in Sound
Reproduction

The **NEW**
LANG-WORTH
Transcription

LANG-WORTH

FEATURE PROGRAMS, Inc.

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

Network Calibre Programs
at Local Station Cost

Reminder...for a



packer:

**SPOT
RADIO**

keeps sales perking . . .

from Roaster, to Grocer, to Housewife!

On big-volume, frequent-purchase products like coffee, you've got to have frequent, hard-hitting advertising to keep the sales pot boiling. Sounds like Spot Radio, and Spot Radio it is for many, many national and regional roasters!

They find that Spot Radio's *repetitive* selling keeps housewives buying day after day. They find that Spot Radio's *flexibility*, combined with radio's *impact*, gets needed results quickly in every market. Most important, they find the sales Spot Radio builds are *profitable* sales.

Spot Radio sells coffee. *It will sell your product, too.* The man to see about making Spot Radio sell its *hardest* and *best* is your John Blair Man. Ask him today!

ASK

YOUR

JOHN

BLAIR

MAN!

**JOHN
BLAIR
& COMPANY**

REPRESENTING LEADING RADIO STATIONS

OFFICES IN CHICAGO • NEW YORK • DETROIT

ST. LOUIS • LOS ANGELES • SAN FRANCISCO

10 OCTOBER 1949

43

Stretch YOUR RADIO Nickels IN HOUSTON



ON STATION K-NUZ 5c BUYS
25 SETS IN USE
ON NETWORK STATION "A" 5c BUYS
16 SETS IN USE
ON NETWORK STATION "B" 5c BUYS
8 SETS IN USE
ON NETWORK STATION "C" 5c BUYS
9 SETS IN USE
ON NETWORK STATION "D" 5c BUYS
14 SETS IN USE



This survey was compiled from the average June-July, 1949 Hooper Share of Audience Report, and is based on Standard Rate and Data Service's market research for Harris and immediately surrounding counties with in five millivolt contour.

Of course, you'll want to buy many nickels worth of Houston's best radio value—K-NUZ—the station that is bringing scores of radio advertisers more results per dollar spent than any other Houston radio station—the station that can bring you just such satisfactory results. For availabilities and complete details call, write or wire Dove Morris, KNUZ general manager, or Farjae national representatives.

k-nuz
(KAY-NEWS)

9th Floor Scanlan Bldg.
Houston, Texas

TV COMMERCIALS

(Continued from page 42)

view of the fact that researcher A. S. Bennett, in his study last year for *True* magazine, carefully demonstrated what was generally acknowledged, that women decide on the brands for only a minute fraction of such automotive items as spark plugs, tires, batteries, etc. There's no reason, of course, that what is pleasing to a man won't be pleasing in a commercial to a woman also. Were either, or both, convinced? Viewers favored Auto-Lite over non-viewers 26% to 15%. In fact, the viewers strongly favored all the TV advertised brands in this category.

Memory for cigarette commercials was about the same for both men and women except for Camels, which men remembered better 78% to 61% (both these figures are high scores. Lower scores are down in the thirties and less). Women were slightly more entertained by the cigarette commercials than the men were. Not Camel, but Chesterfield had the best brand acceptance figure with 36% to 23% in favor of the viewers. Camel and Lucky Strike had exactly the same figure each for

viewers and non-viewers (11%-11% and 14%-14% respectively).

Heaviest dislike scores for any category were garnered by drug and toilet goods commercials. Both memory and attitude scores were considerably higher for women than for men, but on the whole were lowest of any other group.

Among the commercials rating tip-top for memory and credibility in the initial report, in addition to Bulova, B.V.D., and Ajax Cleanser already mentioned, are Peter Pan Peanut Butter, Lucky Strike, and Kool. Peter Pan and Ajax are network, Lucky Strike both network and spot, the rest spots. It's interesting to note these high-raters represent five different classes of products.

At the bottom of the memory-liking scale were an almost equally wide spread of products including Bisodol, Sal Hepatica, Velveeta, Kellogg's Corn Soya, Mounds, and Kolynos Tooth Paste. Mounds was the only spot in the group named. In fact there were only eight spots in the total of 36 commercials monitored during August. As a whole, they ranked high compared with network commercials for the same

(Please turn to page 52)

additional information for buyers of time

Says one agency Vice-President, "When I'm considering any (spot) advertising, I always read the listings and advertising in STANDARD RATE & DATA for the vicinity I'm interested in.

"When I go to client conferences, I take STANDARD RATE with me. It's not unusual for a client to bring up questions about this or that station. I can always turn to STANDARD RATE and, if there's a good ad—an ad that gives me a clear picture of the facility—I can give the client good answers."

Many other buyers of spot time have told us they find that the station *Service-Ads** in SRDS make their job of deciding WHICH STATIONS easier—*Service-Ads** like WSBT's illustrated here.

(NOTE TO STATION MANAGERS: The new "SPOT RADIO PROMOTION HANDBOOK" reports, interprets, and translates the buying experience of many radio users into effective ideas for times salesmen, direct mail, trade paper advertising, and *Service-Ads**. Copies are available from us at a dollar each.)

*SERVICE-ADS are ads that supplement listings in SRDS with useful information that helps buyers buy.

Here Are Your WSBT

Facts and Figures
For The
South Bend Market

WSBT - 1300 W. MAIN
STATION - 1300 W. MAIN
STATION - 1300 W. MAIN

COVERAGE

WSBT covers the South Bend area and is the only station in the area with a full-time news program.

SALES IN PRIMARY AREA

For the year ending 12/31/48, WSBT's sales in the primary area were \$1,200,000.

HOOPERINGS

WSBT's Hooperings are the highest in the South Bend area, and are a result of the station's excellent programming and advertising.

PROMOTION

WSBT's promotion program is one of the best in the South Bend area, and is a result of the station's excellent programming and advertising.

IDEAL TEST MARKET

WSBT is an ideal test market for many products, and is a result of the station's excellent programming and advertising.



This *Service-Ad** appears near the WSBT listing in the SRDS Radio Section.

STANDARD RATE & DATA SERVICE, Inc.
The National Authority Serving the Media Buying Function

Walter E. Botthof, Publisher

333 NORTH MICHIGAN AVENUE, CHICAGO 1, ILLINOIS
NEW YORK • SAN FRANCISCO • LOS ANGELES



"THE PEA APHID STRUCK the vetch crop here with all its might. . . Personnel of this unit began searching for ways and means of eradication. About all we knew about it was what we heard over your program. . . As a result of your broadcast, approximately 1,500 or 2,000 acres of vetch were dusted in this vicinity. . . 75 to 80 percent of the men who dusted got 95 to 100 percent kill."

J. L. COPPEDGE, *Soil Conservation Service*

"PEACHES ON MORE THAN 52,000 TREES near Mexia were ready for picking, but we didn't have a market. The day after Murray mentioned the fact on his farm broadcast, trucks poured in from everywhere. Our crop was entirely sold out. WFAA did it, and we can't thank you enough!"

RIP MCKENZIE, Mexia, Texas

"The radio program Murray Cox put on last year made **A MILLION BUSHELS OF CORN** this year."

W. A. MORGAN, *County Agent, Henderson County*



ONLY ON CBS

*...do you hear the
greatest performers
in American radio*

*...do you get the biggest,
and the biggest average,
ratings in all radio*



SPONSOR COMPARAGRAPH

October 1949

TV Comparagraph in next issue

PROGRAMS

ABC	CBS	MBS	NBC
10:00-10:15	10:00-10:15	10:00-10:15	10:00-10:15
10:15-10:30	10:15-10:30	10:15-10:30	10:15-10:30
10:30-10:45	10:30-10:45	10:30-10:45	10:30-10:45
10:45-11:00	10:45-11:00	10:45-11:00	10:45-11:00
11:00-11:15	11:00-11:15	11:00-11:15	11:00-11:15
11:15-11:30	11:15-11:30	11:15-11:30	11:15-11:30
11:30-11:45	11:30-11:45	11:30-11:45	11:30-11:45
11:45-12:00	11:45-12:00	11:45-12:00	11:45-12:00
12:00-12:15	12:00-12:15	12:00-12:15	12:00-12:15
12:15-12:30	12:15-12:30	12:15-12:30	12:15-12:30
12:30-12:45	12:30-12:45	12:30-12:45	12:30-12:45
12:45-1:00	12:45-1:00	12:45-1:00	12:45-1:00
1:00-1:15	1:00-1:15	1:00-1:15	1:00-1:15
1:15-1:30	1:15-1:30	1:15-1:30	1:15-1:30
1:30-1:45	1:30-1:45	1:30-1:45	1:30-1:45
1:45-2:00	1:45-2:00	1:45-2:00	1:45-2:00
2:00-2:15	2:00-2:15	2:00-2:15	2:00-2:15
2:15-2:30	2:15-2:30	2:15-2:30	2:15-2:30
2:30-2:45	2:30-2:45	2:30-2:45	2:30-2:45
2:45-3:00	2:45-3:00	2:45-3:00	2:45-3:00
3:00-3:15	3:00-3:15	3:00-3:15	3:00-3:15
3:15-3:30	3:15-3:30	3:15-3:30	3:15-3:30
3:30-3:45	3:30-3:45	3:30-3:45	3:30-3:45
3:45-4:00	3:45-4:00	3:45-4:00	3:45-4:00
4:00-4:15	4:00-4:15	4:00-4:15	4:00-4:15
4:15-4:30	4:15-4:30	4:15-4:30	4:15-4:30
4:30-4:45	4:30-4:45	4:30-4:45	4:30-4:45
4:45-5:00	4:45-5:00	4:45-5:00	4:45-5:00
5:00-5:15	5:00-5:15	5:00-5:15	5:00-5:15
5:15-5:30	5:15-5:30	5:15-5:30	5:15-5:30
5:30-5:45	5:30-5:45	5:30-5:45	5:30-5:45
5:45-6:00	5:45-6:00	5:45-6:00	5:45-6:00

4:15	4:30	4:45	5	5:15	5:30	5:45	6	6:15	6:30	6:45	7	7:15	7:30	7:45	8	8:15	8:30	8:45	9	9:15	9:30	9:45	10	10:15	10:30	10:45	11	11:15	11:30	11:45	12
ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC
4:15	4:30	4:45	5	5:15	5:30	5:45	6	6:15	6:30	6:45	7	7:15	7:30	7:45	8	8:15	8:30	8:45	9	9:15	9:30	9:45	10	10:15	10:30	10:45	11	11:15	11:30	11:45	12

SUNDAY MONDAY NIGHT TUESDAY WEDNESDAY THURSDAY NIGHT FRIDAY SATURDAY

ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	
6 PM	6:15	6:30	6:45	7	7:15	7:30	7:45	8	8:15	8:30	8:45	9	9:15	9:30	9:45	10	10:15	10:30	10:45	11	11:15	11:30	11:45	12	12:15	12:30	12:45	1	1:15	1:30	1:45	2
6 PM	6:15	6:30	6:45	7	7:15	7:30	7:45	8	8:15	8:30	8:45	9	9:15	9:30	9:45	10	10:15	10:30	10:45	11	11:15	11:30	11:45	12	12:15	12:30	12:45	1	1:15	1:30	1:45	2



Hugh Duffy
In Batting Average,*-

WHEC
In Rochester

**LONG TIME
 RECORD FOR
 LEADERSHIP!**

*
 In 1894 Hugh Duffy of the Boston National League team batted .438 for the season. Duffy's amazing major league average has never been topped since!

Back in 1943 Rochester's first Hooperating reported the decided WHEC listener preference. WHEC's Hooperating leadership has never been topped since.

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated! Note WHEC's leadership morning, afternoon, evening:

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
MORNING 8:00-12:00 Noon Monday through Fri.	40.9	17.2	9.4	7.9	16.7	6.9
AFTERNOON 12:00-6:00 P.M. Monday through Fri.	37.8	25.8	7.3	17.7	8.1	2.9
EVENING 6:00-10:30 P.M. Sunday through Sat.	28.6	20.5	9.0	11.2	11.3	

Station Broadcasts till Sunset Only

JULY-AUGUST HOOPER, 1949
Latest before closing time.

BUY WHERE THEY'RE LISTENING:—



WHEC



of Rochester

N. Y.

5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc., New York, Chicago, HOMER GRIFFITH CO., Los Angeles, San Francisco

TV COMMERCIALS

(Continued from page 44)

period. Men and women agreed generally in rating product commercials named above either at top or bottom of the memory-liking ladder.

In all categories (five plus "miscellaneous," which included only Bulova and B.V.D.) the slight spread between reactions of men and women is notable. One might expect women to display definitely more interest in the food and beverage commercials. Actually there was little difference in either memory or attitude (men were a little more "indifferent"). Exceptions

were Peter Pan Peanut Butter which women remembered better by 47% to 38%, and Velveeta, 56% to 43%. *Should* food commercials impress women more than men?

Peter Pan's brand acceptance among viewers was 30% to 12% for non-viewers. This appears to be an exceptional case of strong correlation between brand acceptance and the memory-liking factor. There was along with the verbal copy, it is interesting to note, a convincing "demonstration" of the product, including spreading it on a slice of bread. It is impossible to tell from the Starch interview anything about the relative influence of the

visual and spoken part of the commercial on memory and liking. The trend, however, plotted from month to month and studied with other data (available from the Starch organization) cross-tabulated on IBM cards, can suggest useful lines for individual testing.

Attitudes of men and women showed up about the same for commercials in the household equipment and supplies group. Men remembered TV set ads better than women, but this didn't seem to affect their liking enough to raise the score above that of women viewers who saw the commercial.

Starch investigators report a trick of viewers to beat commercials they don't like, especially those of the irritate-and-sell school. They simply switch the sound off, keep half an eye on the visual until commercial is over, then turn sound back on.

If Dr. Starch can provide valid clues to what makes a TV commercial click — or miss fire — viewers will say "thank you." Not to Dr. Starch, but to his clients, who will sell them more TV advertised products. ★★★



CENTRAL OHIO LISTENERS DEPEND UPON WBNS FOR SPORTS COVERAGE—

Columbus and Central Ohio are "Sports Crazy" . . . And for sports, like so many other events, they tune in WBNS. No station in Central Ohio can come near equalling this coverage. The Fall schedule includes the Ohio State University Football Games, High School Huddle, Cleveland Browns Pro Football, Leahy of Notre Dame, Red Barber's Clubhouse, Wes Fesler Talks Football, Paul Brown on Football, Bill McKinnon's Shell Digest and others. A sports fare served hot off the griddle to appease the appetites of the rabid fans in this community. Sports is only one of the many reasons why Central Ohio's favorite in radio is WBNS.

1949 OHIO STATE FAIR, A BIG EVENT, WITH WBNS PLAYING A PROMINENT PART—

This year the Ohio State Fair at Columbus was the greatest in history . . . And WBNS was there with its talent and inimitable showmanship. Folks from all parts of Ohio and the nation packed the WBNS outdoor playhouse to see and hear their favorite radio personalities. It was a superb public relations feature that helped build audience and good will for the station and its advertisers.

RUBENS CLOTHIERS—ANOTHER WBNS "EARLY WORM" SUCCESS STORY—

Irwin Johnson, the WBNS "Early Worm" has a way with him that has kept Central Ohio folks tuned to his program for ten years. . . . In that ten years Rubens Clothiers have been one of the many consistent "Early Worm" sponsors. . . . And, they have cashed-in, too. . . . From a small store they have expanded until today they rate as one of Columbus' leading men's clothiers. Rubens success has been duplicated many times by WBNS advertisers.

COVERS CENTRAL OHIO

IN COLUMBUS IT'S

WBNS

POWER 5000 D-1000 • N CBS

ASK JOHN BLAIR

LOOKIN' FOR SOMETHING IN OGLE (Ky.)?

If you're peering into Kentucky, and eyeing towns like Ogle (Ky.) — then Mister, we suggest a Census Specialist. Our State's scattered towns don't have the people or the dough to cure astigmatism of the sales curve!

WAVE focuses perfectly on the Louisville Trading Area. This 27-county area is a real eye-ful—has a Net Effective Buying Income of over a billion dollars, and a standard of living 45% higher than the rest of the State. And all of it within WAVE's primary purview!

So why not stop squinting, and let us give you 20-20 vision?

LOUISVILLE'S WAVE

NBC AFFILIATE . . . 5000 WATTS . . . 970 KC

FREE & PETERS, INC.
National Representatives



BEER SYMPHONY

(Continued from page 29)

tributed. Each program is scheduled to do a specific job with a specific group of people.

Fort Pitt hasn't ignored the television audience. Wrestling and boxing from Rainbow Arena in Chicago are sponsored over WDTV (Pittsburgh), WEWS (Cleveland), and WGAL (Lancaster, Pa.). WICU (Eric) receives only the boxing and WTVN (Columbus) has Fort Pitt sponsor the wrestling. Latter started 5 October. Fort Pitt presents a daily, except Sunday, five-minute telecast of news over WICU.

The company isn't hidebound about any of its advertising. It knows that *Tap Time* sells its brands and brews. It knows that sports reach an audience that may not be music-minded. It knows that TV is a good suds seller.

Broadcast advertising has taught President Berardino a number of things. Among them is the fact that when advertising can do a public-service job at the same time that it's doing a sales job, the latter is bound to be better than without it.

Recently Fort Pitt took to the air with a blimp. The airship, *The Fort Pitt*, carries on one side a stationary sign that flashes the words Fort Pitt other side it carries a moving sign Beer. That's the commercial. On the width letters 18 feet high. It's this sign that has the public-service slant. Civic organizations, charitable groups, community services, and any non-profit effort can have their messages on it.

Fort Pitt is as aggressive, if not more so, than most business today. It's spending over \$3,000,000 in a 1949 expansion program at Sharpsburg and Jeannette, Pennsylvania. As its plant facilities grow, its advertising is expanded. President Berardino has a credo, developed during the past 11 years, that guides his advertising policies. He constantly reminds his agency and staff that:

1: No one form of advertising will do as good a job as an intelligent utilization of all media:

2: A radio musical variety program is one of the most effective vehicles for selling brewery products;

3: When buying radio talent, buy the best, because if you don't your competitors will.

4: A top-flight product is worthy of top-flight promotion. ★ ★ ★



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

SOME radio stations—and their advertisers—get thrown for a loss because they don't really know their audiences!

Thanks to 24 years of work and study, KWKH *does* know its particular Southern audience, and the Mar.-Apr. '49 Shreveport Hoopers prove it:

KWKH ranks first, Mornings, Afternoons and Evenings, in Share of Audience.

KWKH has a 34.3% greater Share of Audience than Second Ranking Station, for Total Rated Periods.

But Shreveport itself is only the smallest part of KWKH's coverage in this big four-state area. Both mail-pull and BMB figures prove that KWKH gets high listenership throughout its prosperous rural areas, as well.

Let us send you any facts you need — today!

KW KH

Texas
SHREVEPORT LOUISIANA

Arkansas
Mississippi

50,000 Watts

• CBS

The Braham Company, Representatives
Henry Clay, General Manager

now
500 WATTS
KHMO
 SERVING
 HANNIBAL—QUINCY
 AND

42
 COUNTIES IN
 PROSPEROUS *Tom Sawyer* LAND
 ILLINOIS - IOWA - MISSOURI
 NATIONAL REP. — JOHN E. PEARSON CO.

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

WHICH IS LARGER?
 (Black or White)

IF YOU SAID BLACK—
 YOU'RE RIGHT!
 AND YOU'RE ALWAYS
 RIGHT WHEN YOU
 ADVERTISE
 The "XL" Way
 BECAUSE XL STATIONS
 Get Results

Pacific Northwest Broadcasters
 Sales Managers
 Wythe Walker Eastern Tracy Moore Western

NEGRO MARKET
 (Continued from page 25)

rim particularly at the colored market there are plenty of pitfalls, but it can pay off (and has, at the local-station level, as Part II of this sponsor series will point out in the 24 October issue), if the advertiser can negotiate the tight rope from which the slightest slip will breed offense and militate against his product.

Many Negro performers get a mixed reception from Negroes themselves—particularly those who appear in menial or subservient positions to white people. Negro tastes vary, just as white do; some stars are popular with one group of their own race, yet unpopular with another. Others show a steady and sustained popularity among their own kind, as they do with whites.

Hattie McDaniel, as Beulah on the CBS Monday-through-Friday Drest (Procter & Gamble) program of the same name, showed a steady rise in her Hooperating last year, moving from 5.3 to 9.0, but it was impossible to determine how much of this was due to Negro listening. "Rochester" on the Jack Benny show, Amos 'n' Andy (whites masquerading as Negroes) are as well liked by Negroes as they are by whites, yet there still is criticism in some quarters.

The Negro criticism of Miss McDaniel, "Rochester," etc., usually stems from the fact that they are domestics in the home, subject to the orders, whims, and wishes of white people.

Negroes, more perhaps than most minority groups, are considerably touchy about the elements relating to the Negro race in advertising copy directed to them particularly. Whereas a picture of Joe DiMaggio endorsing Chesterfield cigarettes on the back cover of a *Life* or *Look* will cause no resentment among whites who know that the Yankee Clipper doesn't smoke, the same endorsement on *Our World's* or *Ebony's* (both class Negro publications) back cover by the Dodgers' Jackie Robinson will annoy a number of Negroes who see it. They know Robinson doesn't smoke, either, and they feel that the use of his name and photo is too obvious.

It is significant of this "touchiness" among the colored regarding advertising copy that on programs aimed directly at Negro audiences by local stations there is virtually no advertising of hair-straightening or skin-blanching products, despite the tre-

mendous sale of such products to Negroes. Colored newspapers and magazines run page after page of such advertising, but manufacturers of these products shy completely away from using the air to sell them.

Why? Because Negroes are sensitive about their use of this kind of "beauty" aid, and while mention of skin-whiteners and hair-straighteners is all right in printed media seen only by members of the colored race, Negroes would be embarrassed to think that whites might also be listening to a radio program plugging them.

Last year, when the Pepsi-Cola Company undertook to sell the colored market in a Negro-newspaper campaign, the soft-drink firm discovered one highly-significant fact in its preliminary study of that market. It found that the policy of segregation restricted Negroes from benefiting from competitive prices among established food and drink brands. Usually limited to marketing in neighborhood stores in her own specific locality, the Negro housewife was found to be impaled on the twin spikes of marked-up prices and inferior merchandise.

Negroes are practically forced to

"DRINK THIS IN"
 — Mountain Mike

X X X

**MORE LOCAL PROGRAMS
 SOLD THAN ANY
 ASHEVILLE STATION!**

— — folks just naturally prefer our brand of "Corn"!
 Contact Taylor-Borraft for Full Market Facts

AM — FM
WLOS *ABC*

5,000 Watts Day—1,000 Night—1380 Kc
ASHEVILLE, N. C.

shop in neighborhood stores, many of which don't carry recognized, established brand products. Radio could create a demand among colored people for known brands to the point where their neighborhood markets would find it necessary to stock the brands called for. There is also the further angle of the amount of food-buying done by Negro domestics for many white homes. A direct pitch to Negroes by leading food advertisers would, in those instances, sell both whites and Negroes.

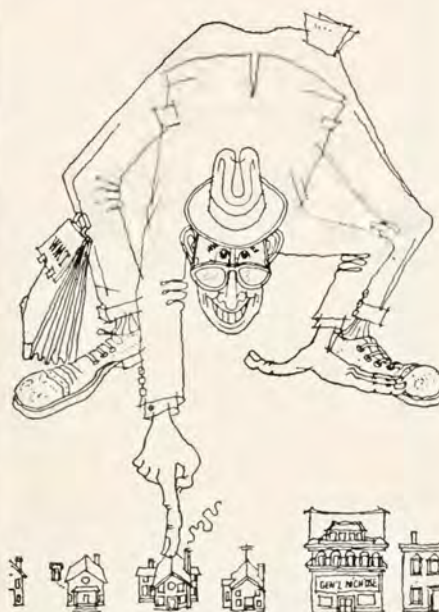
There are many questions that must be answered intelligently by a national advertiser wanting to tap Negro incomes. He has to know how Negroes live in the particular locality he wants to reach. He has to know whether the Negro is interested in price, whether there are individual and peculiar elements in advertising copy relating to the Negro race that influence the Negro consumer—and what those elements are, and how to use them. He has to know what talent of their own color will appeal most to Negroes.

The answers to these and other questions important to the most effective development of the Negro market for national advertisers are slowly but steadily being learned on the local level, as more and more local stations begin to program specifically for their colored listeners. Negro disk jockeys are appearing in increasing numbers on stations throughout the country; the 20-odd of a year ago have now multiplied to more than 100. Radio cooking schools, luncheon services, home-maker programs conducted by Negroes for Negro listeners—one of the most effective means of dramatizing the colored market—are making their debuts on many local stations. The market is finally being recognized—but so far only on the local-retail level. As mentioned previously, SPONSOR will report on Negro programming at that level in its next issue.

But in the overall network and national selective picture the Negro and his important buying power are still very much in the background. That reaching the expansive Negro market presents problems and difficulties of a different and individual nature is undeniable. But the problems are soluble, if the effort is made to solve them.

It would seem that getting his share of a ten-billion-dollar market might interest a national advertiser enough to make that effort. ★★★

WMT has its finger on Dike (IOWA)



... and all the other 1058 communities within WMT's 2.5 mv line. It's a strong finger, carried on Iowa's best frequency, 600 kc. It's a finger that beckons listeners with exclusive CBS network shows, an informative finger kept on the pulse of the news via AP, UP, INS, and local correspondents throughout the state.

It's a finger that points the way to sales in Eastern Iowa, where agricultural income increased 33% last year and industrial income keeps up its steady growth.

Ask the Katz man to show you how a plug on WMT is better than a hole in your Eastern Iowa market.

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

WTIC
DOMINATES
THE PROSPEROUS
SOUTHERN NEW ENGLAND
MARKET

WTIC
DOMINATES
THE PROSPEROUS
SOUTHERN NEW ENGLAND
MARKET

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

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

The Case of the Fast Moving Houses



• A Salt Lake City realtor with a new development 12 miles outside the city wanted fast action. He came to us.

We short-waved a colorful on-the-spot description of the houses. With KDYL's big audience, this promotion did the job: 12 houses ranging in price from \$7800 to \$8750 were sold that afternoon!

KDYL and KDYL-TV get the same kind of quick results for all lines of merchandise. Local advertisers found that out long ago.



Salt Lake City, Utah

National Representative: John Blair & Co.

BMI

SIMPLE ARITHMETIC IN MUSIC LICENSING

BMI LICENSEES

Networks	23
AM	2,013
FM	412
TV	83
Short-Wave	4
Canada	150

TOTAL BMI LICENSEES . . . 2,685*

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

*As of Oct. 1, 1949

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

TRANSCRIPTIONS

(Continued from page 23)

used as the basis of the project. A set of custom-made commercials (jingles, trick effects, name announcers, etc.) is then cut, usually in the same studio in which the original show was made (to get the correct balance), and are then used with the syndicated show. This field is wide open. Name talent from the show can be used to cut the commercials, to do special "signature and leader" themes.

In the case of an advertiser who has only a half-dozen or fewer markets to cover with an e.t. show on this basis, low-cost acetate e.t.'s will suffice for the commercial. The advertiser with a few more dollars to spend can get a bit fancier, and can have his commercials cut with name talent and pressed from the same type of masters that were used on the syndicated show.

The closest thing to a completely custom show that can be found outside of the genuine article is the re-recorded syndicated show. In this type of operation, the commercials to fill the open-end portion of the library show are cut, new themes are made with the original talent, and special sign-offs are prepared. Then, the commercials and show are re-recorded under the best of engineering conditions onto a new master, pressings are made, and the result is a one-platter show.

The main drawback to the use of syndicated shows with custom-made commercials is not the factor of costs. For that matter, Harry S. Goodman offers name talent (who usually own a piece of the show, and thus avoid the AFRA union scale as strictly "performers") to do custom spots at what is actually double the AFRA scale per spot, which, when measured against the caliber of the talent, is not very much. Transcription Sales, one of the pioneers in this field, offers a custom service to advertisers whereby they can have 16 one-minute spots cut for as little as \$200, giving the advertiser two double-sided 16-inch pressings. The only big hitch that is likely to occur is in the matter of available markets. Most well-known, high-rated e.t. shows that are sold by transcription firms on a syndicated basis are well-spotted around the country on a sponsored basis. An agency which tries to clear, say, Ziv's *Boston Blackie* in 100 leading markets will find that only 40 or 50 of those markets can be cleared.

For one thing, the talent on the syndicated e.t. show is usually willing to work for less money, particularly when the talent either owns all or part of the show package itself. Besides, a series of custom-made commercials for several advertisers, something which can be done in a few hard days of work in a recording studio, add up to a goodly amount dollarwise for talent.

The most important money-saving factor is the question of local AFRA rates. The advertiser who uses an e.t. show in a good-sized list of major markets quickly finds that to get the quality of announcers he feels will do the right kind of job for his product he will have to audition a great many local announcers unless he wants to take the "staff announcer on duty" who may be selling the competition's product an hour or so later.

Some idea of the amount of identification possible with a typical 15-minute e.t. show with custom commercials can be found in the commercial structure of such a show. Generally, there is a ten-second opening, a one-minute opening commercial, a 30-40 second middle commercial, a one-minute closing commercial, and a 15-second closing spot. At least five times in a 15-minute show the tie-in between advertiser and star is made.

This can pay off in sales, all the way from a big regional or national advertiser down to a local-retail level. One local advertiser, the Lang Brothers Druggists of Paducah, Kentucky, had a set of commercials custom-made on the above basis by the late Singin' Sam and Transcription Sales, Inc.

R. L. Lang, one of the brothers, sat down and wrote TSI recently to report on the progress of the show. Said Lang: "Since I have been airing *Reminiscent With Singin' Sam* my business has shown a big increase. Prescription business has more than doubled and all departments in my store are doing better than ever before. For the past several weeks, I've had to make arrangements for my clerks to work longer hours on Saturday and keep the store open later. Best of all, Sam has been responsible for a lot of my old customers returning to my store.

At the other end of the scale, custom e.t.'s are doing a real sales job for national advertisers. With sales increasingly harder to come by in the auto field, Chrysler recently had its agency, McCann-Erickson, put together what is currently the biggest deal in

(Please turn to page 59)

WALTER J. KLEIN COMPANY
ADVERTISING

SELWYN HOTEL BUILDING - P. O. BOX 2740 - CHARLOTTE, N. C. - TELEPHONE 5-2246

WALTER J. KLEIN, PRES.
MELVIN E. KESTER, VICE PRES.
WILL S. JOHNSON, SECT.

September 20, 1949

Mr. Keith Byerly
Sales Manager
WBTV
Charlotte, N. C.

Dear Mr. Byerly:

We are sure you will be happy to learn that after their first two months of advertising in an entirely new medium, all clients for whom we have scheduled television advertising are pleased with results, and we want to congratulate you on the fine impression WBTV is making in its opening weeks.

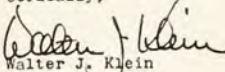
Specifically, Mr. Bernard Mark, president of the Hostess Venetian Blind Company of this city, has advised me that as a direct result of his television advertising, exclusive of newspaper and radio promotion, his firm has received \$16,000 in immediate orders. An additional \$41,000 may be forthcoming in contract business in the near future, which is also directly attributable to television advertising.

What seems somewhat unusual is that the schedule which brought about such fine, prompt results is a 60-second film run one time a week on Tuesday nights, costing our client \$27.90 per week. The Hostess film, you will remember, plays up the extreme abuses that Hostess venetian blinds will withstand.

As a result of the sound response our clients have received, we will continue to place new business with WBTV as quickly as our schedules permit.

With kind regards,

Cordially,


Walter J. Klein

WJK:sms

WBTV

makes

\$16,000

"impression"

. . . with a \$27.90, one-minute film announcement, once per week for 6 weeks, Hostess Venetian Blind Company has sold \$16,000 worth of blinds . . . produced leads which promise \$41,000 more.

SENSATIONAL SALES RESULTS now complete the television picture in the Carolinas! WBTV brings to 57 counties in North and South Carolina (with over 3,000,000 population) not only a brilliant new medium of entertainment — not only a powerful stimulant for Carolina business—but a new and enormously successful way of selling.

JEFFERSON STANDARD BROADCASTING COMPANY

First with Television for the Carolinas

REPRESENTED NATIONALLY BY RADIO SALES

WBTV

C H A R L O T T E

A Monday 'Must' For Top Management...

MARTIN CODEL'S
AUTHORITATIVE NEWS SERVICE
OF THE
VISUAL BROADCASTING
ARTS AND INDUSTRY

Television Digest

WITH AM FM REPORTS

Every Monday morning, hundreds of top radio executives start their working week by reading Martin Codel's newsletter, TELEVISION DIGEST. In only five years this service has become the "bible" of the policy-makers in every branch of TV . . . telecasting, manufacturing, distribution, and allied fields. Its list of subscribers is a literal "Who's Who" in TV and Radio.

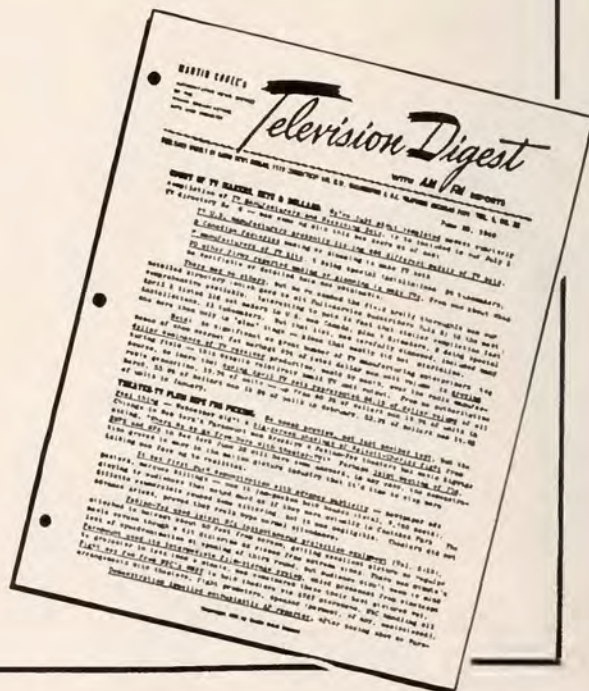
TELEVISION DIGEST has reached this outstanding position because it does a thorough, authoritative job of reporting and analyzing trends and developments in TV . . . and does it in a minimum of reading time. If you need to know what's happening in America's fastest-growing industry, then you, too, should be a TELEVISION DIGEST subscriber.

**A complete service • Weekly
Newsletter • TV-AM-FM Direc-
tories • Weekly Addenda •
Regular Supplements of Current
and Permanent Reference Value**

Write or Wire
for Samples & Rates

Television Digest WITH AM-FM REPORTS

1519 CONNECTICUT AVE. N. W. • WASHINGTON 6, D. C.



TRANSCRIPTIONS

(Continued from page 56)

custom e.t.'s. This vehicle is the *Sammy Kaye Showroom*, a 15-minute, thrice-weekly musical show on the lines of the *Chesterfield Supper Club*. Top talent is used throughout, and the show is of network caliber. The cost of sponsoring it on 375 stations is split between Chrysler, which pays most of the production costs, and the Chrysler-Plymouth dealers.

The show is a completely custom job from start to finish.

While almost any major recording company (Gordon M. Day, Harry S. Goodman, George Heid, Gasper-Gordon, Charles Stark, TSI, Ziv, etc.) will make a completely custom show for an advertiser, the firm that is currently leading the field in this activity is the Custom Recording Service of NBC Radio-Recording. Since the library e.t.'s and the Thesaurus moved over to become a sales function of RCA, NBC has been pushing this service more.

NBC's shows are not all on the scale of an operation like *Sammy Kaye Showroom*. NBC's estimated costs on a low-cost, custom-made soap opera, for instance, including a cast of four or five actors, organist, script, studio rental, etc., and the finished record, are between \$500-\$600 per show. Masters are about \$50 each, and each pressing (if the advertiser is using more than 50 markets) costs \$1.55. This sounds high, but it depends entirely on the job being done. Syndicated shows can be placed on stations at costs as low as \$5 (plus time charges and announcer's fee), but in major markets the show rental cost is often \$75-\$100 and up as high, in some cases, as \$500-\$1000.

Again, an advertiser, provided the job to be done is big enough to warrant the expenditure, can wind up saving money on a completely custom-made show. The commercials, of course, are on a custom basis, too. The show's announcer can do them at little or no extra charge, and production commercials, such as singing jingles, can be done at a lower cost than paying the going AFRA scale for straight local announcing. The completely custom show has been done by NBC for as few as one or two markets on a profitable basis, but its best application is for the sponsor who must have a given number of major markets on his station list, and who can't clear an existing syndicated show on all of them. ★ ★ ★

On the Air September 22

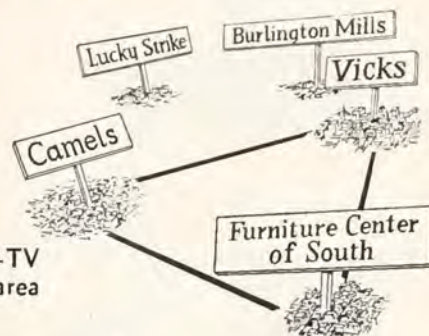
a new TELEVISION STATION

wfmy
TV

Serving North Carolina's
Rich Tri-City Market,

Channel 2, Greensboro, N. C.

GREENSBORO
WINSTON-SALEM
HIGH POINT



Now, for the first time, WFMY-TV makes it possible to sell this rich area as **one market**.

AFFILIATED WITH
CBS — NBC — ABC — Dumont
and First in the Carolinas with Live TV

Sales Representatives

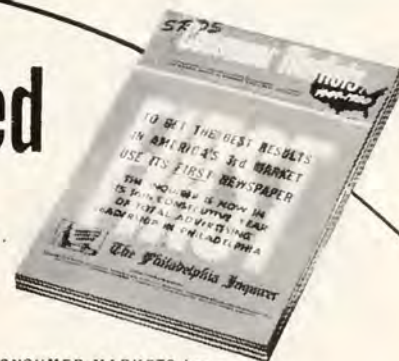
HARRINGTON, RIGHTER and PARSONS, INC.
New York City
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GREENSBORO DAILY NEWS — and — THE GREENSBORO RECORD

just published



CONSUMER MARKETS

1949-1950 Edition

The most complete, reliable and up-to-date compilation of consumer market data available in one place

The new SRDS CONSUMER MARKETS gives easy access to the latest government and other authoritative state, county, and city market facts . . . 1948 estimates along with 1940 Census data for trend comparisons . . . per family and per capita relationships . . . radio homes . . . population density . . . retail sales . . . incomes . . . farm and industrial activity and all other important indices regularly used by market and media men.

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CONSUMER MARKETS has "saved us hours of time," reports one Market and Media Research Director.

state, a special map shows counties, cities, county seats, radio and newspaper locations. Then the state data. Then the county data. Then the city data. Counties and cities are cross-referenced to the map.

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Once you use the 1949-1950 CONSUMER MARKETS you'll use it whenever market problems arise. Single copies \$5.00 each.

Consumer Markets

A Section of Standard Rate & Data Service
Walter E. Botthof, Publisher
333 North Michigan Avenue, Chicago 1, Ill.
New York • San Francisco • Los Angeles

**WHY
WHY
WHY
WHY**

**DID MORE THAN
ONE MILLION
AMERICANS
Write to this
MEXICAN
Radio Station**

The Answer is something
every well informed Time
Buyer and Advertiser should know.

Every one of those million and more residents of the United States wrote to XERF to BUY SOMETHING. Yes, that is the total number of Actual C.O.D. and cash ORDERS received at Del Rio, Texas, by advertisers over XERF whose mail went to the station. It does NOT include additional thousands upon thousands of orders that went direct to the advertiser. A station that has such definite proof of selling power deserves a prominent place on any advertiser's schedule.

Write today for rate card and booklet that tells the story of

**THE POWERFUL MEXICAN STATION
THAT BLANKETS THE U.S.A.**

XERF

Licensed to Operate on

**150,000
WATTS**

CLEAR CHANNEL

Transmitter at Villa Acuna, Mexico
MAIL ADDRESS, DEL RIO, TEXAS

United States Representatives

**INTER-AMERICAN
ADVERTISING AGENCY**

National Sales Representatives

JONES BUILDING • DEL RIO, TEXAS

DWIGHT ADVERTISING AGENCY

John E. Hopkinson

1665 NORTH MILWAUKEE AVE.
CHICAGO 47, ILLINOIS

AMM-I-DENT

(Continued from page 21)

ments, better than 85% were minute spots, the rest chain breaks. Breaks were not considered except where they could command extraordinary listenership at a time not adequately covered by a minute spot. This, of course, was because not as much could be told about the new product in a chain break as was felt desirable.

To give some of the technical background of the Amm-i-dent story, backed up with case histories, would have taken something more like a 15-minute documentary than a one-minute spot, and Cecil & Presbrey didn't try it. The typical spot announced that tooth decay could be reduced with a new tooth powder (or paste) discovery. It mentioned the two exclusive ingredients and linked the formula with the dentist-inventor who tried it on his own patients. It described regular brushing as the simple way to use the powder and gave a testimonial (commended by *Parent's Magazine*, etc.). These points simply emphasized, together with the price and information that Amm-i-dent could be purchased at drugstores, comprised the commercial.

In order to avoid wearing listeners out with the same talk throughout the month, these same points were woven into various dramatic bits with housewife, druggist, and announcer; three announcers; one announcer reading the copy straight; announcer reading in *March of Time* style.

About seven out of ten spots were transcribed. The live copy was handled by personalities, usually me's of women's participating programs. In fact, as many spots as possible were bought on personality programs with proven followings. The company believes strongly in the sales value of the personal touch of a commentator with a loyal following. Personalities like Margery Mills (New England Regional Network), Agnes Clark (WJR, Detroit's *Mrs. Page*), Margaret Arlen (WCBS, New York), and Mary Margaret McBride, (WNBC, New York) helped get listeners excited about the new way to reduce tooth decay.

Some announcers had to do a little practicing before they could pronounce "reduce tooth decay" easily, but the company feels that tests amply demonstrated superiority of the phrase.

Block ad-manager George Abrams

is known as a bug on testing. Cecil & Presbrey's Sam Dalsimer agrees with him a hundred percent. Melvin Block (Block Drug president), together with Dalsimer and agency timebuyer Ted Kelly, decided to take the road and personally buy the time for these important tests. Block Drug has used thousands of radio hours in building acceptance and sales for its products. But this time everybody concerned wanted a personal hand in shaping these tests to see how the spoken commercial would fare in getting across the "new model" dentifrice.

They went over schedules with a fine-tooth comb. Here a popular newscaster felt he could yield one of his 15 minutes to strengthen a period Abrams felt was a little weak; there a manager said frankly, "My healthiest spots are in the afternoon. You'll do better on WXXX in the mornings." One manager couldn't find the little black book in which his secretary kept his availabilities. But Abrams stuck around stubbornly until the secretary returned from lunch and produced the book.

In matched test cities in which no radio was used, approximately the

*The
Texas Rangers*

**"AMERICA'S FINEST
WESTERN ACT"!**



The Texas Rangers, stars of stage, screen, radio and television, early this summer made a personal appearance tour in the Midwest. They are pictured here in Oklahoma City, when they were commissioned honorary Colonels of the State of Oklahoma by Governor Roy J. Turner.

The Texas Rangers transcriptions, used on scores of stations from coast to coast, have achieved Hooperatings as high as 27.4.

Advertisers and stations — ask about our new sales plan!

Wire, write or phone

ARTHUR B. CHURCH Productions
KANSAS CITY 6, MISSOURI

same amount spent for the month's radio campaign was poured into newspaper spreads in an overnight effort to make the population Amm-i-dent-conscious. These spreads with the detailed copy, case histories, pictures, drawings, etc., succeeded in putting the initial story over, all in one "package." At the end of the test month, the simpler radio copy, often repeated, had snow-balled its effect in the radio-only cities so the sales curve was approximately the same.

Block already knew radio could sell cosmetics. But none of the other Block products with their successful radio history had characteristics that departed as did Amm-i-dent so startlingly from "regular" items in their field. The tests helped satisfy both agency and client that the spoken word could do a major share of the selling for their entry into the \$30,000,000 dentifrice market.

Amm-i-dent paste was introduced last July with tests similar to those used for the powder, and with similar results. Abrams is careful to point out that the difference between the time it took radio (about a month) to match the sales curve achieved by pouring the same amount of money all at once into full-page newspaper announcements isn't due alone to the concentration of impact. Such a concentration was feasible because of the variety of detailed material presented. The company claims undisputed leadership of the field for Amm-i-dent powder and a close fourth for the paste—not just among ammoniated products but in the entire field including the "regulars."

Currently the lion's share of the budget (one third) devoted to printed media will go to magazines and the remaining portion to newspaper supplements. The magazines will feature movie-star testimonials that tie in with the radio slogan, "Are you reducing tooth decay with Amm-i-dent ammoniated tooth paste?" The newspaper copy will continue to feature case histories.

Block Drug Co., a veteran in selling cosmetics and toiletries via the spoken word, was quietly confident in turning over the primary selling job to a prestige network show (Burns & Allen returned to the air for Amm-i-dent over CBS stations 21 September, 10:00 p.m.). It's not a secret they expect radio to help them topple the reigning giants in the dentifrice field. ★★ ★



- MORNING
- AFTERNOON
- EVENING

STILL GOING UP!!!

Superior programming, both network and local, is AGAIN increasing the lead WFBL has held season after season in Syracuse Hooperatings and Share-of-Audience.

Place your schedule in this winning line-up!

● **WFBL**

SYRACUSE
NEW YORK

Represented by
FREE & PETERS, INC.



SUPERIORITY COMPLEX

My husband, advertising manager of the Ding-Bat Company, used to be a nice fellow with just enough of an inferiority complex to make him easy to live with. Since he picked KXOK, sales have gone up so fast my husband thinks he's the smartest advertising manager in town. Now he has a superiority complex and he's positively obnoxious.

Unhappy Wife

Dear Unhappy Wife:

Maybe KXOK should have the superiority complex instead of your husband. During March, 1949, KXOK was within share of audience striking distance of first place in St. Louis. Briefly, this means KXOK delivers more Hooper audience per dollar than any other St. Louis network station. No wonder Ding-Bat products are going to town. When your husband checks KXOK's low-cost-per-Hooper point, KXOK's wide coverage, and KXOK's low-in-St. Louis rates, he'll be even cockier!

KXOK, St. Louis

630 on the dial

Basic ABC

5,000 Watts

A "John Blair" station

SPONSOR SPEAKS



Don't Be Color Blind

Color TV will come—but probably not for years. And people who postpone buying sets and advertisers who delay getting into television until color arrives, will be losing, respectively, a lot of entertainment and sales.

As an art, a science, and a business, broadcasting never stands still. In AM and FM radio and in television, the engineers have made continuous improvements since the crystal-set days. So have the sponsors and the broadcasters and everyone else concerned. They will keep on making improvements.

Crystal sets did a sales job in their day. So will color TV, when it comes.

If advertisers had waited until broadcasting was "improved" or perfect before getting into it, they would not now be investing \$500,000,000 a year in broadcast media.

Thousands of them didn't wait—and they're glad they didn't. They grew with radio, and learned as they grew. Quite a few of them are learning and growing with TV now.

The current FCC hearings on color have confused some advertisers and the public, as well as broadcasters. Is color imminent? And when it comes, will it obsolete present methods and equipment?

The answer, in both cases, is *no*.

NAB President Justin Miller said recently that color TV, as a general service, is at least five years away. In this period, he added, present receivers will not be made obsolete by color.

The hearings, and then the tests, will take years.

Meanwhile, advertisers will find plenty of scope for their efforts in radio and in black-and-white TV.

With millions of good prospects ripe for their sales messages, they can hardly afford to wait five years to tackle them.

Decline of giveaways

The giveaways seem to be slipping. By the time the courts have decided whether the FCC has the power to ban them, they may not have enough audience to make the ruling mean much.

C. E. Hooper's mid-September audience report listed nothing that could be called a giveaway among the first 15 evening or top 10 daytime shows.

Not included, for example, is *Stop the Music*. Just a year ago (remem-

ber?) this giveaway had pushed up to rating leadership. In fact, it was practically shoving Fred Allen and Edgar Bergen off the air. Being an ABC show, it was bringing pious pronouncements about the ethics of giveaways from executives of other networks.

The other day, an executive of Old Gold cigarettes, which has been a *Stop the Music* sponsor from the start, said that his company was glad to have *Amateur Hour* as an ace in the hole. While *Stop the Music* ratings were declining, *Amateur Hour's* were gaining.

About that time George Gallup got around to finding what people thought of giveaways.

Twenty-two percent of Americans, he said, listen "often" to giveaway shows; 29% listen to them "once in a while," and 32% listen "very seldom." The remaining 17% "never listen" to them.

But if you add the *nevers* and the *very seldom's*, you find that 49% of listeners don't really hear giveaways at all. Then add the "once in a while" group (and that could mean they hear only one in 10 broadcasts of a program), and you get 78% who aren't exactly giveaway fans.

Both the Gallup and the Hooper surveys were made at a time when giveaways had been given a publicity shot-in-the-arm by the current FCC ruling. Some people who didn't usually listen to giveaways were listening then out of curiosity.

If the FCC wants to end giveaways, it might just stop talking about them.

Applause

To the ANA and Four A's

The Association of National Advertisers and American Association of Advertising Agencies have done much in the last few years to make their meetings more worth while to the rank and file of their membership.

Among other things, they have recognized the growing importance of broadcasting in the advertising scheme.

The ANA will hold its annual meeting in New York 10-12 October. Subjects for reports and analysis include

radio and television.

The Four A's this month is holding regional conferences. The eastern conference at New York last week featured nine departmental meetings. At the top of the list was, "Where do radio and television go from here?" Participants included Arthur Pryor of BBDO; Charles Underhill of CBS; Spyros P. Skouras, president of 20th Century-Fox; John Crosby, radio and TV critic, *New York Herald Tribune*; Donald W. Stewart of the Texas Company, and Lou Cowan, producer.

In addition, the question, "What will television do to media values?" occupied the agencies' overall media session. Pat Weaver of NBC and Bill Gittinger of CBS represented TV. Other speakers were Harold S. Barnes for newspapers; Frank Braucher for magazines, and Kerwin S. Fulton for outdoor.

Although still receiving only about one-tenth of the national dollar volume in all media, broadcasting is getting a much larger share of advertiser and agency thinking and planning.

*Twelfth in a series explaining why
SPONSOR is the best buy*

helping hand at Benton & Bowles and SSC&B

Why do agencies (and advertisers) buy multiple copies of a trade magazine that sells at 50¢ a copy, \$8 a year? The answer is use-value. And that's the only value in which SPONSOR is interested.

SPONSOR is 100% devoted to the interests of buyers of broadcast advertising. It's the straight-line medium to them, the only one of its kind. Because SPONSOR is dedicated to use-value, it's an especially useful market place if you have an advertising message for national advertisers or their advertising agencies.

"SPONSOR has been on my list of home must reading for a long time. I find it interesting as well as informative."

GEORGE KERN,
Head timebuyer

"For up-to-date complete information we consider SPONSOR a must on our reading list of radio publications."

FRANK MINEHAN,
Vice President & Media Director

SPONSOR

40 West 52 Street, New York 19

BENTON & BOWLES

Subscriptions to SPONSOR	7		
Home	4	Office	3
Acct Exec	1	Timebuyers	3
Radio Dir	1	Others	2

Some Benton & Bowles clients who subscribe: American Express, Crowell-Collier Publishing, General Electric, General Foods, Procter & Gamble, Prudential Insurance, Western Electric, National Assoc. of Manuf.

SULLIVAN, STAUFFER, COLWELL, & BAYLES

Subscriptions to SPONSOR	6		
Home	3	Office	3
Executives	2	Timebuyers	3
Acct Exec	1		

Some Sullivan, Stauffer, Colwell, & Bayles clients who subscribe: Carter Products, Lever Brothers, Noxema, Whitehall Pharmacal.

You're sure to hit home
with sponsors and agencies
when you advertise
in SPONSOR

For buyers of Radio and TV advertising



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RECEIVED
OCT 17 1949
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Where Katy Park Industrial Development Corporation is building a new 50 MILLION DOLLAR Center on 23 acres of the "closest in" industrial property in the City. This is just the latest* big industrial expansion in this Great Southwestern Metropolis, where ONE STATION LEADS IN ALL IMPORTANT CATEGORIES.

*at press time.

KPRC

FIRST in Hooper

FIRST in B M B

FIRST in the South's First Market

To sell Houston and the great Gulf Coast Area . . .
Buy KPRC

FIRST IN EVERYTHING THAT COUNTS



K P R C HOUSTON

950 KILOCYCLES — 5000 WATTS

NBC and TQN on the Gulf Coast Jack Harris, Gen. Mgr.
Represented Nationally by Edward Petry & Co.

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